

(NOTE: WRITTEN FOR A BOOK EDITED BY CHRIS THOMPSON AND AMEE BE-SERIEE OF FOOD/EATING ETC.)

skinning¹

It is something like this² one object. Edible³. Something very close. Something small and very close. Something ubiquitous⁴, and everywhere observed closely⁵. A single grape. Begin here:

¹ ()

² "The supreme measure of force: how far can man live by hypotheses and not by belief, in other words venture out on a limitless seas!" (Nietzsche). A proposition: 1. Take an object. 2. Ascertain its edibility (be generous in understanding this term). 3. Divide into as many distinct components as possible. 4. Smell, taste and feel (with tongue) each of these distinct parts. 5. Make a list of all of these. 6. Use these items to make a meal. 7. Treat each dish as the object in step one. 8. Repeat. 9. Repeat again. 10. (). 11. (See final footnote for details).

³ To un-meld what is inherently "grapeness": To the degree that one thinks of cooking as melding in as much as, ideally, the flavor, texture and appearance of each ingredient in the completed dish should be contiguous and harmonious and should make sense in its totality – with the extraneous to remain aside (western metaphysics – after Plato). But if we imagine how any object enters into the human world to become "edible" – it is a gamble with the otherness of the world – we must taste without knowing, we must taste otherness (an otherness from which we are not separate). *To taste before ontology. To touch before ontology...*

⁴ We begin with the darkest-skin seeded grapes available, a table-grape commonly called Red Globe, bred for its tender skin, sweet flesh and low tannins and because there are currently over 10,000 strains of *Vitis vinifera*, we will not get more specific.

⁵ Given that we are thrown into an event without beginnings – we begin – begin anywhere.

Attempt to skin⁶ an infinite surface⁷ within the grape, to see how measures of serendipity and consideration might develop an argument for the existence of the world streaming through, across and in single fruit. What events might one place oneself in proximity to from the distribution of the grape?⁸

⁶ “Oh, those Greeks! They knew how to live. What is required for that is to stop courageously at the surface, the fold, the skin, to adore appearance, to believe in forms, tones, words, in the whole Olympus of appearance. *Those Greeks where superficial – out of profundity.*” (Nietzsche).

⁷ In a separate examination, I identified two grape pickles: Torshi Angour and Ghoureh. These were discovered on the bottom two shelves of a Iranian food grocery store in North Vancouver, late one night after attending a benefit concert for the survivors of the Bam earthquake of December 26, 2003. The rush of the discovery was the terrific. The listed ingredients on the jar of Torshi Angour were: grape, vinegar, salt, water; the contents of this jar were small red grapes, mostly round and approximately 1.5 centimeters in diameter, with seed, and were salty and sweet at the same time. The listed ingredients on a jar of Ghoureh were: sour grapes, water, vinegar, salt, and sodium metabisulphite as a preservative; the contents of this jar were small unripened green grapes, oblong, approximately 1.5 centimeters in length, with seed, and were salty, sweet, and sour at the same time. The bursts of flavor were spectacularly different. Here were two cases of the same ingredients vinegar, salt, and water being added to two different varieties of grape, and clearly producing unique flavors and sensations. A few days later these grape pickles were arranged to form 3 separate platters:

1) Westfalia Ham
Schinkenspeck
Sundried Olives
Ghoureh Gapes
Torshi Angour
Pear

2) Homous
Baba Ganoush
Raw Sunflower Seeds
Red Flame Grapes
Green Grapes

3) Westfalia Ham
Schinkenspeck
Sundried Olives
Ghoureh Gapes
Torshi Angour
Red Flame Grapes
Green Grapes

⁸ Wine-making is essentially the balance and ratio and fermentation of the entire grape: skin, seeds, flesh, water, sugars, acids, yeasts, tannins; and then the determination of when, during fermentation, to begin separating out and filtering these various components. Wine is simply the ingenuity of the grape extrapolated into sealed containers. (The grape always already contains its “outside” – bacteria, fungus, etc.... (It is best to see the grape as a type of event (how we need a true dictionary of the event!))).

Each component⁹: seed, skin and flesh¹⁰ become the space of a recollective¹¹ entrance into an unfolding topos¹². From this, new ingredients¹³ begin to surface through what is akin by flavor, texture, smell and sight to these reductions. Through this process a space begins to appear – an in between space with the grape which is beyond the grape¹⁴.

⁹ We are thinking here of the atomistic method (it gets such a bad rap). Could we not think of atomism as a practice of breaking an event down into as many (new) pieces/events as possible *that can travel the furthest* (universalizable). Wanderers.

¹⁰ In viticulture, this is referred to as *must*. The imperative we are developing here is immersive, beginning with the elements. Following Alphonso Lingis, it is not the constituent elements in themselves that constitute the field, rather it is the immersion within these elements – where experimentation is rendered as medium. Let consumption proceed thus. "Sensuality is a movement of involution in a medium." (Lingis). Viti-culture. Must we look at the word. *Viti* is the root word for both vine and crime. In the simple adjacency, we find a manner of investigation. But in looking at the root, we transgress. Too easily is the experience of the grape, raisin, or wine subsumed within the culture of the grape, raisin, and wine. The individual grape is lost, cut from the vine, but held in a static conception of what it can do. We wish to cut the grape from the vine and allow it to wander freely inside and outside of the shackles it carries (Spinoza). (It is in this that we discover "the crime" which Adolph Loos speaks of as "ornament is a crime" – It is first a failure of monoculture, and then a belief in the variation a monoculture purports to sustain.) Now we return to its culture, the culture bound in the grape as cast by historical experiment. Viti-culture. And our emergent, nascent experimental adventure is lost. To recapture it is to rigorously rupture that which holds viti-culture together. It is the grape itself, first as an envelope (as a vessel, its flesh and its seeds and all that which carries its transformations) – as an envelopment of an emergent event which we wish to touch. This line of questioning hinges on the assumption that a new world appears by birthing (emergence – the production of a womb of otherness), through a type of *unfolded rupture*, which is not simply inversion, but a giving light and space to that which was inside (an outside deeper than any inside as Foucault would say).

¹¹ Memory stretches the past far into the future.

¹² A return to the cult of Dionysius – the point at which wine moves from the effective to the symbolic. Wine as a medium towards a deity becomes the medium of the deity. It is the project here to move beyond the discussion of a type of placement of the grape into a cultural context, to forestall the production of major and minor histories, and in its stead to project from the point of view of the grape, a multitude of minor futures – and from here to catalyze food as a generative medium of cultural production (food as culture's virus – but culture in only the loosest sense. "Culture" that anthropology speaks of is of no interest to us here – what could "culture" in that sense really mean?).

¹³ New ingredients – what is an ingredient? (An ingredient is perhaps nothing more than the moment of capture that begins a line of flight – symbiogenesis.)

¹⁴How to dwell momentarily in the space of a specific in-between, where expertise, experience, knowledge, memory, indeterminacy and chance all intersect? We can allow for infinite associative recollections, a transversal dialogue between what is in mouth, what is already always previously considered and what is immanently to be considered next. But how many layers does this single fruit hold. If we are to peel back the layers, not as of the onion, but of the tissue itself, a world opens up ("Differences have to be grasped...both between and within entities each of these being understood as multiple presence... not one, not two either...') is therefore, not a unified subject, a fixed identity, or that solid mass covered with layers of superficialities one has to gradually peel off before one can see its true face." (Minh Ha). It is not a conceptual exercise, or exegesis. Worlds open in between a taste, texture and smell, relying more on the speed and intensity of the ingesting rather than the desired perception (worlds are not pre-existing – this is not, we repeat, an exercise in hermeneutics – a world involves an event becoming otherwise). Allow other processes to proceed. Associations are unleashed as the grape passes through its kempt constituencies. Memories float in, names wander by, and expectations are afoot. And then the grape is consummate.

Let us begin with a sharp knife to halve the grape¹⁵ revealing three small seeds clinging to the center, which we remove and rinse in a small bowl. Repeating this process we accumulate a small bowl full of seeds. From the seeds alone we¹⁶ smell Enagi. We taste¹⁷ a small handful at once: Ash¹⁸, Szechuan Peppercorn, and Black Walnut.¹⁹ And again ignoring smell and taste, a texture is felt on the tongue: Marrow and Sunflower Seed.

¹⁵ Analysis of a grape: (Note: a dash means data not available). 1cup of Grapes American (slip skin): Calories 62 (Kilojoules 258); % Daily Value*: Total Fat 0.3 g 0%, Saturated Fat 0.1 g 0%, Cholesterol 0 mg 0%, Sodium 2 mg 0%, Total Carbohydrates 15.6 g 5%, Dietary Fiber 0.9 g 4%, Sugars -, Protein 0.6 g, Calcium 12.9 mg, Potassium 175.7 mg. 1cup of Grapes Red and Green (European type): Calories 114 (Kilojoules 475); % Daily Value*: Total Fat 1.0 g 1%, Saturated Fat 0.3 g 2%, Cholesterol 0 mg 0%, Sodium 3 mg 0%, Total Carbohydrates 28.3 g 9%, Dietary Fiber 1.6 g 6%, Sugars -, Protein 1.0 g, Calcium 17.6 mg, Potassium 296 mg. Grape: Nutrition values per 100 g, Energy 74 kcal, Water 81 g, Protein 0.7 g, Carbohydrates 16.2 g, Fat 0.6 g, Fiber 1.6 g. Minerals: Sodium 2 mg, Potassium 185 mg, Calcium 11 mg, Phosphor 13 mg, Magnesium 9 mg, Iron 0.30 mg, Zinc 0.05 mg, Iodine 0.40 µg, Copper 0.07 mg, Manganese 0.04 mg, Fluorine 10 µg, Chrome 1 µg, Selenium 0.40 µg, Molybdenium 0 µg. Vitamins: Beta caroten 33 µg, Retinol equivalent 6 µg, Vitamin D 0 µg, Alfa tokoferol 0.40 mg, Tiamin 0.09 mg, Riboflavin 0.06 mg, Niacin 0.30 mg, Niacin equivalent 0.30 mg, Vitamin B6 0.10 mg, Folacin 4 µg, Vitamin B12 0 µg, Vitamin C 11 mg. Amino acids: ILE 5 mg, LEU 14 mg, LYS 15 mg, MET 22 mg, CYS 11 mg, PHE 14 mg, TYR 12 mg, THR 18 mg, TRP 3 mg, VAL 18 mg, ARG 49 mg, HIS 24 mg, ALA 28 mg, ASP 81 mg, GLU 140 mg, GLY 20 mg, PRO 22 mg, SER 32 mg. Carbohydrates: Glucose 7.4 g, Fructose 7.3 g, Lactose N.A., Maltose 0.1 g, Sacarose 0.3 g, Starch 0 g, Pectine 0.2 g, Soluable fibre 0.7 g, Insoluable fibre 0.2 g, Cellulose 0.5 g, Lignine 0.2 g. Fat: Saturated 0.2 g, Unsaturated 0 g, Polyunsaturated 0.2 g. Cholesterol: 0 mg

¹⁶ we too are not certain who this “we” is – it comes and goes through some of us, one of us, many of us – you as well? Never singular, never personal. And you? Who are you as you eat?

¹⁷ The seeds contain an enormous amount of tannin, which suggested that I treat them in a similar manner as one would to make acorns palatable. I ground them into a paste, boiled, rinsed and dried the paste into a flour. However, the tannic flavor remained too prominent for me to enjoy. This would make a fine pumice for washing ones hands before a meal. (It could be added to liquid dish soap quite easily...)

¹⁸ From here, I began to explore some of many possible associative directions. Ash can lead to Morbier Cheese or ash-rind cheeses, it can lead to the bottom crust of well baked bread with speckles of darkened flour and ash left from the wood-fire, or we can find ash in the acerbic flavors of toasted spices which sweeten when cooked longer.

¹⁹ Memory of edibility. The miracle of the edible – expression – expression that crosses all boundaries – the expression of atoms, bacteria, politics, clouds... (is this the full force of *the edible*?).

Removing the skin²⁰ of the grape – carefully separating it from the flesh and then further meticulously removing all flesh²¹ from half of skin, scooped out like a melon or citrus, the half rounds of flesh placed aside. We rinse our hands and smell the skin closely: Anise and Dried Cranberries. Then we taste the skin of the grape and we are greeted by the seeming presence of: Daikon, Water Cress, Kale, and Spinach. Let us put aside both taste and smell and feel these textures with our tongues: Endive, Proscuitto and Nori.

Continuing, we eat the skinned and seedless flesh²². We taste: Lychee, Honey Dew Melon Rind, Pear, and Guava. In our mouth we feel the texture: Glass Noodle, Cipolini Onion, and Oyster. And bending over the bowl we smell: Rose Water, and Lavender.

What further parts could be extrapolated? It is our knife, our eyes, and our hands that lead us to see the grape being composed of these three major parts. New mediators²³ will lead to new divisions – new foldings and unfoldings. Flesh pureed and centrifuged²⁴ gives us juice, pulp and cellulose. We taste each of these. Pulp: Green Apple,

²⁰ Grape Seed and Grape Skin: In recent trips to the store, I have noticed bottles of grape seed extract in the vitamin section. Grape seeds, which are rich in polyphenolics, have been shown individually to inhibit platelet aggregation which is a risk factor in coronary heart disease. Grape skins also rich in polyphenolics. A recent article speaks to the potency of the grape seed and the grape skin in eliciting greater anti-platelet effects when used in combination than when used individually in dogs and humans. This speaks to the gestalt of the grape.

²¹ In pre-eminent cookery, the end-dish is the result of observant cutting. For example, there is a kind of exquisite butchery that allows the delicacy of sushi or the specificity of barbeque to occur. One begins with the whole animal with muscular and vertebral orientations that determine fatty and lean, tender and sinuous grain direction; bones dictate knife motions. And then, the interplay of texture to form to preparation produces dishes. Every cut responds to what is previous, to what is already removed. Economy of both means and ends is always at stake.

²² Recollection of a peeled grape: I was recently reminded of the use of a peeled grape. On Halloween, take one grape approximately 2.5 centimeters in diameter. Peel it very carefully. Ask someone to close their eyes. When their eyes are closed put the grape in their hand, and cackle "this is the eye of a witch!". This is an approximation of what was done 30 years ago at a Halloween party my mother and sister put on for my 8-9 year old friends and me. My elementary school friends still recall that party, and the screams and shivers the grape elicited. For 30 years some of them thought that since it was my party, that it was my idea. This past summer I had the opportunity to tell some of them that it was my mother's recipe. (She has another really great recipe for soggy spaghetti floating in a bowl of water – also important to be felt blindfolded -- eew!).

²³ (A simple equation: more mediation equals more reality.)

²⁴ I took a small container of pureed grape pulp to my parents' cellular-biology laboratory for further investigation. It was a marvelous meeting of cooking intuition and scientific precision. We placed 6 plastic sterile tubes into the small tabletop centrifuge with canisters at 18 centimeter radius from center and spun for exactly 15 minutes at 3500 RPM which produces an approximate force of 2500 G's. This produced three distinct layers in each tube which were carefully removed into separate containers. Light cellulose floated to the top, the clear juice remained in the middle and the *pellet* of dense fiber and pulp settled to the bottom. We then tasted each of the three components to generate our associative list of foods.

Horseradish, and Wasabi²⁵. Juice: Madeira, Honey, and Sherry Vinegar. Cellulose: Rice, Chestnut, and Ricotta.

A list: Daikon, Water Cress, Kale, Spinach, Endive, Proscuitto, Nori, Anise, Dried Cranberries, Ash, Szechuan Peppercorn, Black Walnut, Marrow, Sunflower Seed, Enagi, Honey Dew Melon Rind, Bosc Pear, Guava, Glass Noodle, Cipolini Onion, Oyster, Rose

²⁵ It is worth examining what we encounter on such an associative stroll and how *hindsight engages in directionality*. Here, for example, prepared horseradish more closely resembles the texture of this grape-pulp, it is looser, lighter and more fibrous than Wasabi. But Wasabi enters my associative memory because I am, at the very moment of making the list, thinking of the Nori and Oysters that have previously surfaced in my memory. I do not curtail these secondary associations in a stroll that is already well underway.

Water, Lavender, Green Apple, Horseradish, Wasabi, Madeira, Honey, Sherry Vinegar,

Rice, Chestnut, Ricotta²⁶.

This thus ends where it began – in the middle – in the middle of eating. That never ending process of things moving into and out of one – the moving through that makes “ ”.

²⁶ Score for next step – an invitation, by way of an example in progress. Proceed with level one of investigation (we barely began). First step: Determine the ingredients with which to assemble an initial recipe(s): Begin by walking to the nearest market from where you are right now. Collect on the way all writings that one can pick up. You may make a distinction between those things that are mechanically printed and those things that have been written or annotated by hand. Record the address of each location. Develop a method to use these writings to select the list of ingredients, the number of dishes and the type of course for each dish. (anti-pasta, salad, entree, dessert, beverage, etc.) See example below.

Walk 1. 1-25-05. Houston, Texas Home to Central Market, a subsidiary of HEBFoods. 8:05pm-9:14pm. Collected writings: 4 collections made.

1.(Lotto Ticket) 8:13pm

2505 W. Alabama

15 12 21 7 1 14 16 13 9 19

\$4.00 \$20.00 \$5.00 \$2,000.00

2.(List) 8:24pm

3713 Westheimer

S.O. 6608 St. John The Defeuinr

170- 3/4 o x 0 - 2 A325

10 - 3/4 o x 0-2 1/4 A325

40 - 3/4 o x 0-10 All Thread

(220) 180 - 3/4 o Nuts

(220) 180 - 3/4 o Washers

Shims

18- fl 1/2 x 2 x 0 - 2

9- fl 3/8 x 2 x 0 - 2

9- fl 1/4 x 2 x 0 - 2

3.(Lost Dog Sign) 8:58pm

2422 W. Alabama

No Questions Asked

4.(Teacher Office Assistant Contract for Spring 2005) 9:03pm

2715 Eastside

Beery

Krystle Reyna 1/7/05

Roy Berry Jan. 7, 2004

Krystle Reyna

Score:

Step 1: Use the addresses to determine how many courses to prepare: Add all the numerals of the addresses and sum the numerals of each successive resultant until you get a single digit result. Then compare this number to the number of collections made. Choose the larger number. Let this be the number of courses to prepare. If both are the same, add them together to get the number of courses.

Step 2. Choose which ingredients to use for each course: Make a list of the first letters of all the words in the writings. Select all the ingredients that begin with the first letters from the collected writings. Let all or some of these ingredients comprise the first course. For the second course, select all the second letters of the collected words. Make another selection of ingredients that begin with these letters. Repeat this

