

Our Global Kitchen: One Pot Recipes for World Makers

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Globalisation is a concept which is rarely succinctly defined. This broad classification of the term is one which both guided and complicated my research process for this project. Whilst globalisation can be used to denote a process by which institutions and organisations cultivate international influence, the term also goes beyond this. (Buckley & Ghauri, 2004) (Crafts, 2004) Globalisation also speaks to culture, art, media, academia and the “hybridization” of identities. (Appadurai, 1996) Globalisation cannot be reduced to its economic and financial implications but must concern all disciplinary backgrounds. This project seeks to highlight the paradox of globalisation. As much as globalisation intends to unify, it also draws humans further apart. Whether this is through wealth disparities, gender binaries, linguistic dominance or academic borders. The global connectivity of the world is not something that has benefitted all people equally. I argue that this understanding of the world is one which has been curated. A sequence of decisions and actions have established the “globalised” world as we know it. Therefore, subsequent conscious decisions are what are required to remake or reimagine the world.

The medium I selected for this project, a recipe book, speaks to many wider issues and motivations. Firstly, it draws upon my own personal interest in food, wellness and nutrition. I see food as community. Recipe books within themselves are an everyday artefact. To liken (and limit) the bitter realities and historical transformations of our world to something as every day and ordinary as a recipe book is to emphasise the realities of our colonial *present* (Nkrumah, 1965) (Butt, 2013) Through this medium, I explore the tools and approaches employed during the “colonial period” and their inherent relationship with power and privilege. One might fail to see cartography or centralised political economies as being part of their “everyday”. However, the degree to which these “ingredients” or processes are visible in everyday life is reliant on positionality. As I explore in the book, the impacts of deforestation will have far more disrupting impacts on rural workers in Honduras than on ‘white collar’ workers in the Global North. The impact of these ingredients on an individual speaks to privilege and how these historical processes have sought to strategically disempower colonial subjects.

The audience, therefore, is two-fold. The project provides a manual-like resource for those considered “world makers” – those with the most power and influence. We associate world making with legislators, policy makers, economists. The small few that have been delegated the power and responsibility to represent the interests of the many. If followed closely, this recipe book provides a step-by-step presentation on how to proliferate imperial influence and exercise control over global systems. However, when I reconfigure my beliefs about who has power and agency, I conclude that everyone is a ‘world maker’. This project is also in conversation with those with the least ‘power’. All individuals the ability to remake our worlds, both locally and globally. Teenage activists, single parents, aspiring film makers, pharmacists, community centre leaders, service workers. The world that we live in was not created by accident, therefore through intentional and conscious action, humans have the agency to resist the recreation of these same patterns in the future. Hence, this

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recipe book provides the 'ingredients' which should be avoided, or unlearned, by those who intend to create a new world.

The metaphorical link between recipes and countries seeks to argue that these "ingredients", or historical processes, listed within the project have intentionally been combined. I recognise that despite following a recipe, the outcome is not always as anticipated. There is still room for error and different results to what one aimed to create. But we must not ignore intentionality here. Food is something which is often taken for granted. We do not question why we eat food, nor do we question the natural human instinct to nurture and nourish the body. So too do we fail to examine the ingredients that I list in *'Our Global Kitchen'*. Concepts such as bordered hierarchies, gender binaries and Western epistemologies are all taken to be matter of fact. We do not question that these concepts are not natural features of human nature nor are we critical enough of the structures that pervade. When we consider the combination of these concepts and theories as being like that of recipes, we are exposed to the forethought of these processes. Globalisation and the world as we know it cannot be likened to a 'stadial part of history', criticality is crucial.

The themes which I discuss throughout the recipe book are incredibly material, however I curated the contrasting, satirical presentation to highlight one of my major concerns with globalisation. Advances in technology, as powered by globalisation, have created completely new social relations and forms of interaction. Globalisation makes information rapid, accessible and concise, such that the internet and media have now become a huge part of how we do activism. (Christensen, 2011) (Bennett, 2003) (Tatarchevskiy, 2011) (Melewar & Smith, 2003) Following the physical and online protests to cases of police brutality in America, led by the Black Lives Matter movement, we saw a growing increase of online activism to disseminate key information. (Dennis, 2016) (Cohan, 2017) (Rickford, 2016) Similarly, to the presentation of this project, this activism attempts to present unsettling realities in a way which is palatable to the masses: through nicely coloured infographics and short bursts of information. Shocking imagery or 'trauma porn' presented palatably exists as a result of globalisation. Where key information has been gatekept from those who require it the most, through paywalls and the marketisation of higher education, this new wave of internet activism seeks to fill this gap. (Lynch, 2006) However, this reflection recognises just how out of touch these approaches can be. It is incredibly important to make the telling of human experience accessible. Audre Lorde describes poetry as the distillation of experience – there is a relationship between these two concepts where one may be more yielding than the other. (Lorde, 1984) Similarly to poetry, theory and knowledge are not, and should not be, a luxury. I am left to question the best way to make these ever-present concepts and theories accessible in a way which also acknowledges their harsh reality.

The first recipe in this project, Ghana, is inspired and led by my Ghanaian heritage. Post-independence, Ghana continues to grow and has emerged on the world stage as one of the leading African economies. (Mends, et al., 2012) (Songsore, 2009) However, through my own lens and research, I aim to nuance this global perception of the nation through considering its colonial past and neo-colonial present. (Jauch, 2011) (Seidman, 1964) The dichotomy of the interior and exterior of the nation, as told through the recipe, displays the precarity of globalisation and adopting models of liberal democracies. Whilst the economic growth of the country is seen and recognised globally, I ask 'at what cost?'. When large portions of the country's wealth are contained within the hands of the few, including entrepreneurial migrants, we must consider the ills of globalisation and the act of homogenising or 'localising' the world. Many countries in Africa are heavily reliant on the cultivation of natural resources, due to their position within the international division of labour. Here, these systems mirror those which we have historically seen during the transatlantic trade of enslaved

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peoples. These dependent relations, which are only exacerbated by globalisation, are incredibly detrimental to many in Ghana and other nations with similar histories. (Ahiakpor, 1985) (Matunhu, 2011)

I was led to the case of Honduras through the environmental activism and murder of Berta Caceres. (Malkin & Arce, 2016) (Carlton & Althaus, 2016) (Mendez, 2018) According to her close friend and fellow activist Gustavo Castro Soto, one of Caceres' favourite expressions was "They are afraid of us because we are not afraid of them" (Huffpost, 2017) The fearlessness and valour of indigenous climate activists is one which motivates not only this project but also my broader academic research. I chose Honduras for the second "recipe" due to the disparity between their historical contribution to the climate crisis and the reality of climate change in the country. The climate crisis is a global crisis and a direct consequence of globalisation. As I have argued throughout this piece, the rewards of globalisation are not distributed evenly. Where economic expansion and international cooperation through technological convergence and the "shrinking" of the world has brought about major change, we must analyse the growing importance and presence of "environmentalism of the poor" (Martinez-Alier, 2002) (Anguelovski & Alier, 2014). Where free market environmentalism seeks to integrate economic theory (social science) and natural scientific findings about the climate, grassroots climate activism persists. Without 'academic' understanding of these processes, Honduran climate activists are living in their interdisciplinarity. They recognise the intersections between the natural scientific world and the socio-economic world and are using this transdisciplinary thought to power their resistance. Their interdisciplinary environmentalism is a "struggle for livelihood" (Martinez-Alier, 2002, p. 179)

Food is something which transcends discipline, space and time. Food requires us to study the geography of land usage and crops, the economics of imports and exports, the politics of poverty, the biology of the digestive system. I discern that food is central to our understanding of the world, irrespective of what disciplinary background our world view is informed by. In this project, each of the ingredients are tools which are employed and legitimised by different disciplines. Gender binaries serve as a clear example of the interdisciplinarity I aim to express here. Colonialism, a socio-political/economic project, would not have been legitimised without scientific contributions. (Machery & Faucher, 2005) (Crenner, 2012) (Edwards, 1988) Through the colonial packaging of gender, based on race science, the gender binary prevails and continues to oppress women and femmes globally. There are no distinctions between disciplines when the natural sciences are used to justify seemingly 'humanitarian' projects. In the same way that colonialism and all oppressive structures have been upheld through disciplinary collaboration, it is necessary, for postcolonial thinkers, to employ even more robust forms of interdisciplinary collaboration. Imperialism imposed borders in our world where they do not naturally exist. Globalisation has not been successful in dismantling these borders. I argue that interdisciplinarity is and will be fundamental to future decolonisation. In the tradition of Franz Fanon, I extend this decolonisation to an internal and psychological process (Thiong'o, 1986) (Burman, 2015) (Truscott & Hook, 2014). We must also decolonise our imagination.

Imagining a new world is a difficult feat, considering how much society strips power and agency from colonised and/or oppressed subjects. Whilst troubling at the start, this project has allowed me to think more openly and optimistically about agency and collective action. Throughout my research, my thoughts about the world and power were completely disrupted. I now reflect on how much of the global order links to carcerality and punitive systems. (Jefferson, 2015) (LeBaron & Roberts, 2010) (Hounslow, 2018) Globalisation is contingent on some being free and some being unfree. In fact, the freedom of some would not be possible without the un-freedom of others. This is not a

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cause to feel hopeless, nonetheless. Following the inspiring tradition of Black feminists, we must seek to disrupt power. Angela Davis continues to inspire a wealth of Black feminist authorship through her novel "Are prisons obsolete?". (Davis, 2003) (Davis, 2005) (Agid, et al., 2010) This reimagining of a world without incarceration, more focused on healing and rehabilitation is where I choose to continue. Not only must we consider freeing our physical bodies from imprisonment, but also our minds. This means unlearning the notions that we have been taught to understand about ourselves and other people. Lola Olufemi perfectly places this as "Imagination helps us understand the world as already in a condition of disaster ... imagination has stopped me from being surprised by the horrors of capitalism but it has also strengthened me." — Lola Olufemi (Olufemi, 2021)

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