CREATIVE RECIPES FOR FOOD JUSTICE VOLUME 2

THE RECIPE FOR FOOD FUTURES IS SUSTAINABLE AQUACULTURE

Creative Recipes for Food Justice

The Recipe for Food Futures is Sustainable Aquaculture

Volume 2

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The Creative Food Research Collaboratory was initiated in 2021, germinating from a mutual interest in food justice and a desire to work collaboratively at the intersection of art practices and food politics. At the centre of this project is an appetite to build community, weave networks, and initiate collaborations between diverse individuals and collectives invested in food justice, from scholars, to activists and organizers, to creative practitioners, food producers and others. We wanted to explore what could emerge when these disparate voices formed a collective, and ideas came together from across disciplines. Could such collaborations yield new, fresh conversations? Would new visions of just food futures emerge?

Volume 2, *The Recipe for Food Futures is Sustainable Aquaculture,* is the second in a series of experiments in collaborative publishing in which we have paired significant critical voices to concoct what we are calling a creative recipe for food justice. The pairing in Volume 2 moves from land to water, considering the ways in which human health and that of our aqueous environments are inextricably intertwined.

This volume brings together artworks by Yonsei Japanese Canadian artist Alexa Hatanaka that feature the traditional craft practice of *gyotaku* (fish printmaking), and "A Manifesto for a Seaweed Commons," penned by organic farmer, advocate, publisher and organizer Severine von Tscharner Fleming. Both contributors work with or alongside the expansive category of aquatic foods, including all edible organisms from marine and freshwater production systems, such as fish, shellfish, and algae (aquaculture and fisheries). Billions of people depend on our planet's bodies of water for their livelihoods and sustenance, yet unsustainable practices in fisheries and aquacultures persist, even amidst our present moment of climate collapse.

How might we ensure that our aquatic ecosystems will be resilient and support a flourishing web of humans and more-than-humans? What

models of sourcing, cultivating, harvesting, and processing aquacultures are sustainable?

Working on this volume from my own home base in the Great Lakes watershed (also called the 'inland seas'), I challenge both myself and readers of this volume to imagine how the artistic and aquacultural practices brought together here as a conceptual pairing might translate to *all* bodies of water, saline or not, and the webs of human and more-than-human life within them.

Many of the artworks that flow through the pages of this volume were produced while Alexa Hatanaka was artist in residence at Kashiki Seishi, where she learned from and actively participated in a collective effort to preserve *washi* making–a sustainable craft tradition that, despite being passed down for millennia, is rapidly disappearing.[1] It is with this material that Hatanaka works with print-making processes that bring together threads of interconnected subjects, including but not limited to familial heritage, diasporic communities, fishing practices, environmental disaster, and resilience. The selection of works for this volume focus on her use of gyotaku, a print-making process which has its roots in the nineteenth century as a way for fishermen and naturalists to record their catches before becoming an art form in its own right. Because the prints were typically taken along with information regarding the specimen, location, date and so forth, historic prints now serve as a basis for biodiversity data and tracking changing fish populations over the last two centuries. To encourage a revival of gyotaku is simultaneously to spark acts of citizen science data collection and culturally significant art making.[2]

The patchworked form of Hatanaka's work is rooted in the Japanese ethic of *mottainai* (too good to waste), saving scraps from various pieces for future use—the distinction between individual works dissipates in favour

of a materially and conceptually interconnected whole. To work with and value the resources at hand is an ethos that resonates with Severine von Tscharner Fleming's approach to aquaculture, championed in her call to recognize our shared planetary waters (and the aquacultures within them) as a commons for all.

Initially published by LUMA Arles in *Algae Review #1,* I came across "A Manifesto for the Seaweed Commons" while taking part in a residency program through Spring 2024. Within the framework of the atelier's bioregional design methodology, seaweed has incredible potential as a plastic alternative, in addition to its role as a coastline protector, a nitrogen remediator, nutrient-dense food source, and fertilizer of soil microbiology. In evolutionary history, these aquatic plants were the first to synthesize, they have been and continue to be responsible for the composition of our atmosphere, the ancestors of all terrestrial life.

Seaweed Commons is an international network and action research project focused on governance and economic relations with local ecological communities of coastal macro algae (both wild and farmed). The principles of commons-based natural resource management are simple yet poignant, with wide reaching applications that address the challenges outlined in the United Nations Decade of Ocean Science for Sustainable Development 2030.[3] Sustainable food futures depend on the cultivation of aquaculture that is suitably scaled, conservation minded, attentive to biodiversity and responsive to changes in climate. When our waters, seaweed and fish flourish, so do we.

—Katie Lawson, May 2024

1 Alexa Hatanaka has worked extensively with washi, a material that is traditionally made by hand with sustainably harvested local fibres, a labour-intensive process that uses no chemical substances. Paper making towns are typically situated on rivers, as the process involves submerging bark in fresh water as naturally found enzymes bleach the fibres—it is essential that the water be as clean and high quality as possible, clear of contaminants. To protect the future of washi, it is necessary to protect the future of our waters.

2 Miyazaki Y, Murase A "Fish rubbings, 'gyotaku,' as a source of historical biodiversity data," ZooKeys 904 (2020): 89–101. https://doi.org/10.3897/zookeys.904.47721.

3 Intergovernmental Oceanographic Commission "The contribution of the UN Decade of Ocean Science for Sustainable Development to the Achievement of the 2030 Agenda," *Ocean Decade Series*, 34. Paris: UNESCO/IOC, 2022.

Contemporary Practices with Washi and Gyotaku

Alexa Kumiko Hatanaka

The images that pool and collect in the context of this volume are drawn from two recent solo exhibitions of Alexa Hatanaka's work: *Unchanging and Changing and Changing* (2023) at the Japanese Canadian Cultural Centre, Toronto, and *Susceptibility to Gravity* (2024) at Patel Brown, Montréal. Both present expansive and interconnected bodies of work that hold many of the conceptual and material through lines of the artist's practice. The works selected for this particular publication are resonant with the subject of aquacultures through Hatanaka's nuanced exploration of our relationship to nature, to waterways, to fish and to sustainable craft technologies. These considerations are deeply connected to an interest in diasporic identity, resilience, community-building, and ancestral histories – namely her great-grandfather's trade as a fisherman, and her grandfather, who also practiced fishing.

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p. 8–9 Alexa Hatanaka, *Neko Noren* (Flag), 2023, washi patchwork, printmaking, marbling, sumi ink, 76″ x 84″. Photo by Darren Rigo.

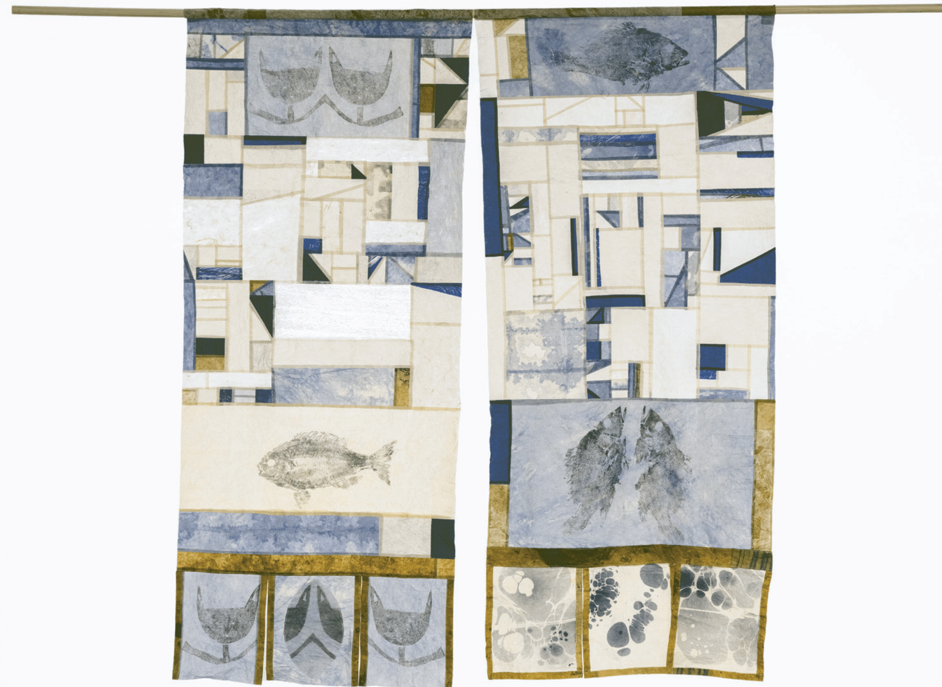
p. 10–11 Alexa Hatanaka, *Jazz Times Koinobori*, 2023, washi patchwork (scraps collected over two years), printmaking, natural dye, ink on, paper rice bags, 23″ x 100″. Photo by Darren Rigo.

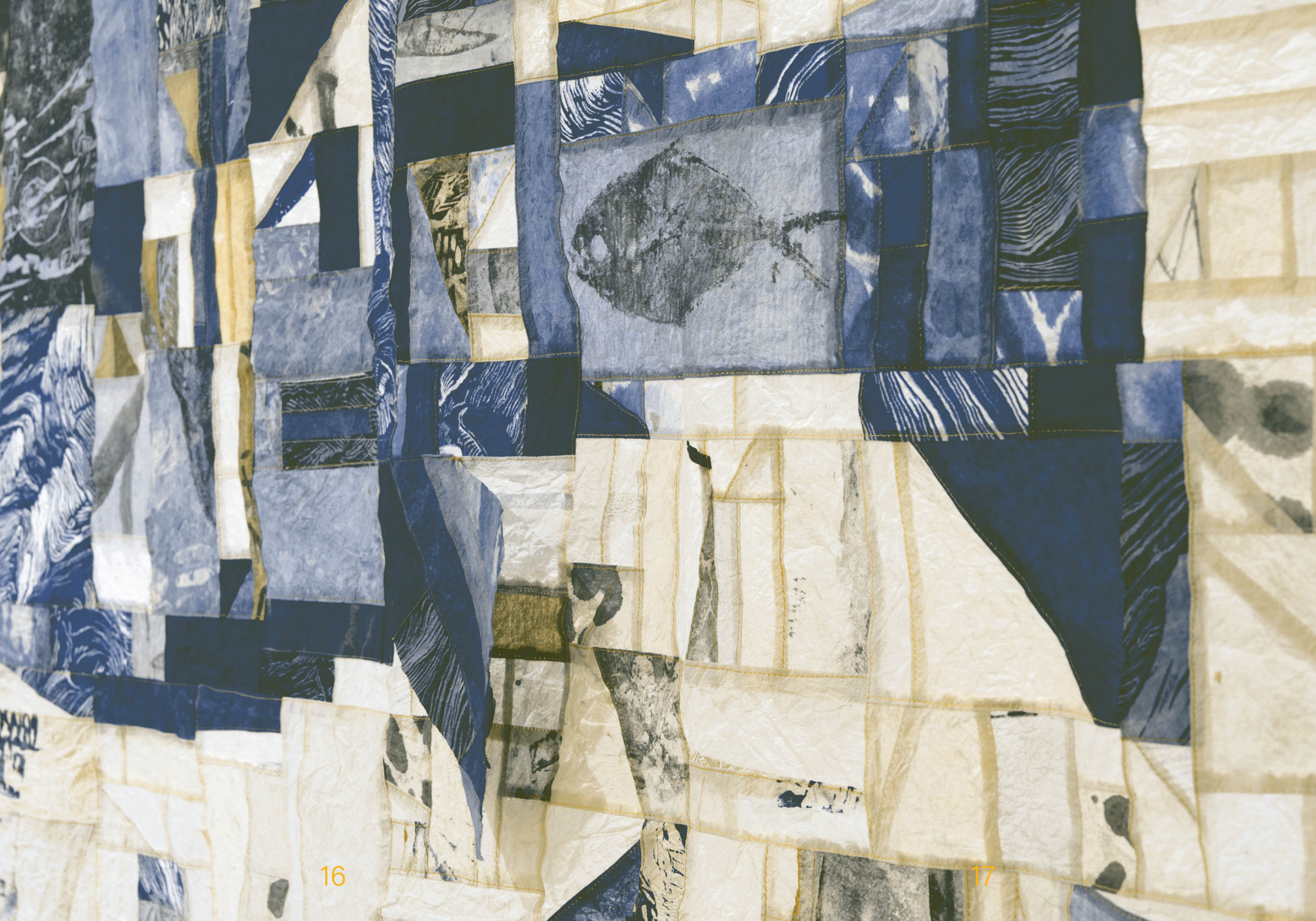
p. 12–13 Alexa Hatanaka, *catfish/ upstream (koinobori)*, 2024, washi patchwork, printmaking, natural dye, ink/washi patchwork with engraving, natural dye, and ink, 53″ x 20″. Photo by Jean-Michael Seminaro.

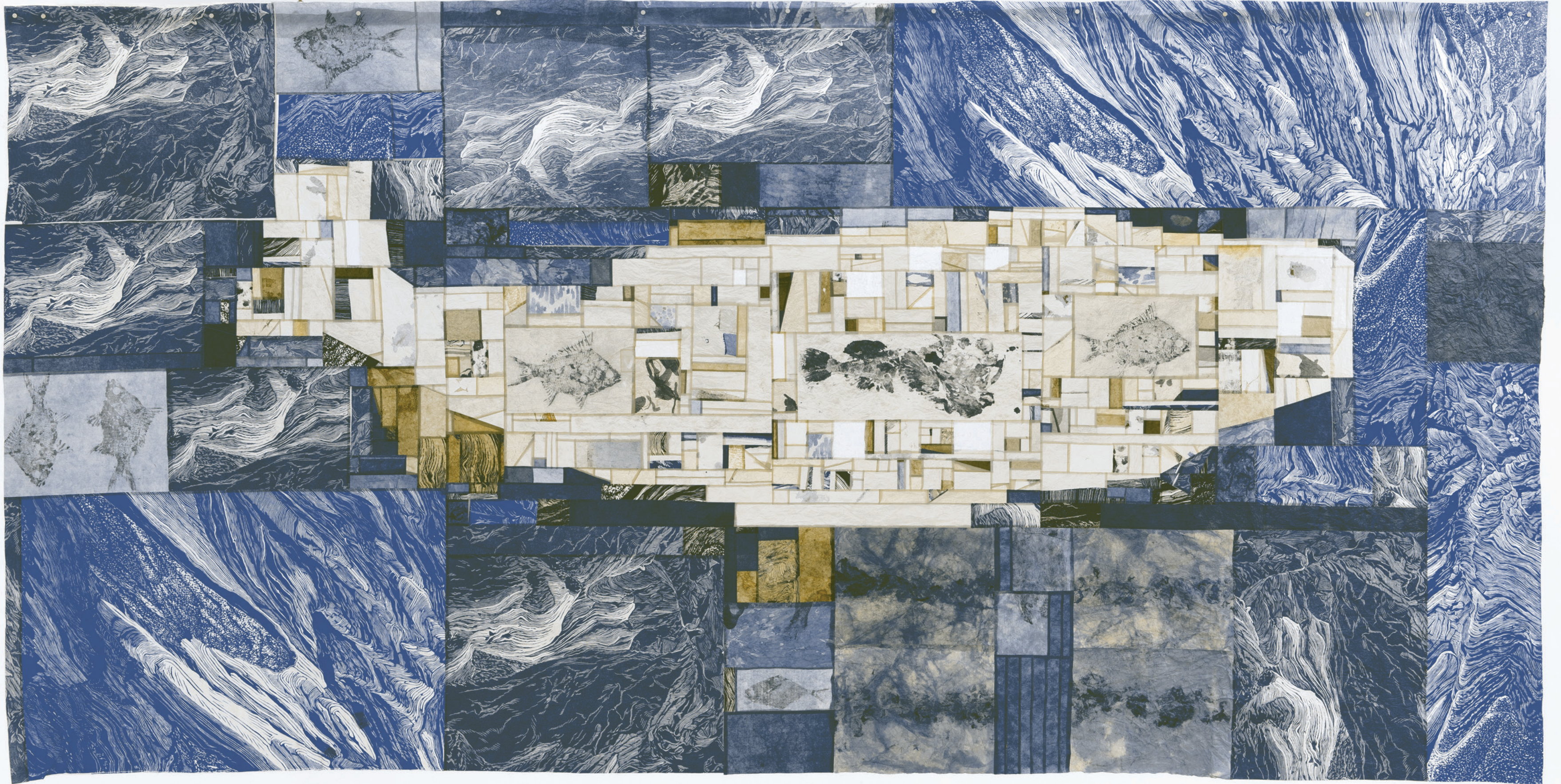
p. 14–15 Alexa Hatanaka, *Koinobori (Over Do It)*, 2023, washi patchwork (scraps collected over two years), printmaking, natural dye, ink on, paper rice bags, 24″ x 54″. Photo by Darren Rigo.

p. 16–19 Alexa Hatanaka, *some became memory, some a moment*, patchwork of handmade gampi papers and starch-strengthened washi (Japanese paper) scraps collected from producing work over the past two years, natural dye, hand carved and hand printed linocuts, gyotaku, sumi ink, 61″ x 74″. Photo by Jean-Michael Seminaro.

p. 20–21 Alexa Hatanaka, *Namazu*, 2023, washi patchwork (scraps collected over three years), gyotaku and linocut printmaking, natural dye, ink, 70″ x 128″. Photo by Jean-Michael Seminaro.







A Manifesto for Seaweed Aquaculture

Severine von Tscharner Fleming

Originally published in:
AR#1 AQUACULTURE, Luma Arles, FR. No. 1, pp. 34-40 June, 2023.

As well as being an ancient part of coastal food and cultural traditions, seaweed is at the intersection of many of today's biggest design challenges. It's an exciting "green" material that presents a potential alternative to plastic. It acts as an ecosystem engineer by protecting coastlines from increased storm impacts. It's a powerful actor in the remediation of broken nitrogen cycles at the mouths of rivers impacted by agricultural runoff. It's an aquatic crop that provides nutrient-dense food and medicine for humans and animals. And can also act as a fertilizer, bio-stimulant, and rejuvenator of soil microbiology degraded by poisons and herbicides.

Rapid development and under-regulated expansion in seaweed aquaculture is already underway, and much of it is needlessly destructive and inappropriate. It recreates pathologies of land-based farming: disease outbreaks, long supply chains, low farmgate prices, and control by international companies and processors. These risks are on the horizon for Europe and North America, but in Asia, where the industry is more mature, the consequences are already evident: beaches covered in Styrofoam buoy trash, clogged bays densely populated with massive farms requiring fertilizer and pesticides, huge toxic algae blooms, hundreds of millions of dollars in losses due to disease.[1] Power is concentrated in the hands of a few processors, while marginalized and especially female workers produce genetic monocultures for pennies per pound, feeding them into an anonymous global supply chain that makes thickeners for food-like substances with artificial flavoring and questionable nutritional benefit.

We believe that an appropriate aquaculture is possible, but only if we work hard to carefully define the terms of success and create good boundaries for the sector. Seaweed Commons is an international network and action research project oriented around reverence for algae, the ancestor of all terrestrial plants: we are a commons of humans organized to foster appropriate governance and economic relations with our local ecological communities of coastal macro algae, both wild and farmed—and to support each other in this process.

As designers, artists, chemists, biologists, farmers, coastal people, and city people—as practitioners beginning new work within a circular economy—we recognize that there are principles that must inform our engagement with the seaweed commons. We invite you as co-practitioners to join in the discussion and clarification of these principles as we move forward together. It is our responsibility to make sure the systems of production we engage with do not destroy biological diversity and integrity of wild systems. We must bring an agroecological and circular economy approach to the work we do with these incredible materials and emergent systems.

Thankfully, there are relatively simple principles that, when followed, can help ensure the health of our algae mariculture and aquaculture systems. Commons-based natural resource management, as laid out by Elinor Ostrum, winner of the Nobel Prize in economics, gives us good guidelines around which to build our designs, our regulations, and our business models. Farmed systems that use native species, are informed by conservation biology, are locally controlled and responsive to ecosystem changes, are suitably scaled, and are attentive to impacts and biodiversity have tremendous value and can provide many benefits.

Seaweed aquaculture must be conservation-minded

By conservation-minded, we mean that the siting and scale of a seaweed farm should be guided by a study of the wild food-web pathways. This means taking into consideration macro and micro ocean currents, upwelling, and the various trophic communities that interact with the seaweed (from otters to plankton), and making sure that dense plantings of young seaweed monocultures do not overwhelm their local environment with disease pressure or genetic drift into the surrounding wild systems. Oomycetes, viruses, and bacteria have all caused hundreds of millions of dollars in losses in the more developed seaweed farming regions of the world.[2]

So-called "ecosystem-based management" is now a standard practice in high value conservation areas. Indeed, many of the cold-water ocean habits where seaweed naturally thrives are places of tremendous marine productivity and biodiversity, where the survival of native fisheries is profoundly connected to the health of native algae forests. Conserving and protecting the ecological integrity of these places should be our highest priority.

Seaweed aquaculture must be suitably sited and scaled

We urgently advocate for nations and states to quickly address regulatory frameworks to shape the booming aquaculture sector. Current rampant investment and development, propelled especially by the market for carbon sequestration credits, is driving rapid changes. Government-funded research to develop sterile kelp breeding programs for biofuels, transgenic kelp, and "improved" or "climate-smart" varieties of kelp, and the intensification of genetically uniform monocultures—all of these endanger native genetics, biodiversity, and the health of our coastal ecosystems. Proposals and early prototypes for massive-scale robotically managed kelp farms, located between windmills miles offshore, are already underway, but such projects carry massive potential downsides. Native seaweed forests and microalgae

regulate coastal cloud formation, buffer storms, and provide habitat and nutrient cycling for the entire marine food web: it is a delicate system. A thorough economic and environmental analysis of costs and benefits will help our regulators make good decisions on behalf of the public trust and prevent ocean grabbing by transnational corporations.

Seaweed aquaculture must be attentive to biodiversity

Just as cultivated species on land differ greatly from their wild relatives, so too can seaweed grown in a lab or nursery context become quite different from seaweed that is reproducing in the wild. Whether genetic uniformity is deliberate or unintentional, the selection factors that make a species successful in the lab constitute a domestication of the genetics and populations.

Land-based agricultural domestication began 10,000 years ago with Stone Age people, but even in Asia, the domestication of seaweed reproduction is relatively recent.[3] Because the reproductive cycles of seaweed are extremely diverse and complex, and because the sporophytes of the seaweed diffuse in large areas of open ocean, there are still many unknowns. What we do know is that each bay has its own signature and in situ genetics shaped over billions of years of evolutionary history, with a long memory of past climate events that are likely crucial for surviving the increased frequency of ocean heat waves and other disruptions. In land-based farm systems that have fallen out of ecological balance, there are widespread issues with invasive plants and "superweeds." In the water, we must study the impacts of genetic drift from farmed systems, so we can operate with confidence in the resilience of the wild surrounding ecosystems.

Seaweed aquaculture should be a communing practice

Legally, all citizens share the ocean, and we share it with a rich trophic community of aquatic creatures. Our lives depend on one another. When

we create seaweed farms, we allow individuals to lease a portion of the shared ocean for their own enterprise—this leasing comes with rules from municipal, state, and/or national governments, and these leases should not be permanent or saleable, as that would be creating private property out of the commons. The permission to farm the lease must be contingent on best practices of the farmer, with preference given to local communities, including Indigenous youth, over large companies who can easily 'grab' all the available leases in an area.

Seaweed aquaculture must prioritize sustainable, low-impact production

In aquatic ecosystems already impacted by fertilizer runoff, systems to grow algae and bring it onto the land can provide great ecosystem benefits, removing this excess nutrient. Sustainable, ethical trade in seaweed is very possible: we can harvest, process (dry, grind, freeze), and add value to farmed and wild-harvested seaweed in extremely sustainable ways, providing valuable foods, condiments, medicines and wealth-creation opportunities in rural, and especially relatively pristine and remote areas where such economies are most needed. Working with designers and ethical bio-trade standards, particularly in coordination with higher-value materials economies, can bring these valuable foods to market.

Many species of seaweed are harvested in the springtime, and because the lowest point of the tideline is only exposed for one hour, group work is preferred. No activity in the ocean that requires gear and boats is zero-impact, but we can reduce our impact in many ways. Kelp can be grown on farms that do not overwhelm the bays where they are located, they can be floated on lines made from ecological materials such as hemp or coir or manila, and the flotation buoys can be made from mycelium instead of plastic. The boats we use to tend our seaweed farms can be powered

by solar electric batteries. By locating close to shore, we can reduce the energy requirements of tending these farms, and we can closely monitor motor oil to prevent small, everyday spills. Once we haul the seaweed to land, we can use solar or renewable energy for our drying rooms and fans. We can cooperate to purchase appropriate-scale grinding and processing equipment that we share within the region, so we don't have to rely on mega-processors. We can fit these seaweed economies into a diverse set of natural resource economies in our rural areas, as one of many sources of income, instead of relying on one big harvest to sustain the whole season. In short, there are many ways to reduce impacts all throughout the value chain and make sure that our cultivation of seaweed is responsive, adaptive, and resilient.

Seaweed farms must be locally owned and managed

When coastal residents with a long term commitment to place own and manage seaweed farms, social factors come to resemble the family farming and agroecology sectors we know on land. Young and passionate entrepreneurs, keen to create regenerative enterprises in rural areas, are another powerful driver of the seaweed economy.

Such farms bring maximum benefit to local communities with shorter supply chains, creating wealth 'in the village' by adding value to the seaweed through drying, processing, grinding, or fabricating consumer-ready foods or horticultural products. These actors are highly motivated as stewards and attentive to local conditions and fallout—unlike large corporations which, motivated by investor profitability, often take on scales that are in fact inappropriate to the locality. Already, we have seen that most of the world's salmon 'farms' are owned and operated by Norwegian super companies with powerful lobbyists and marketing agencies. Locally owned farms and facilities can be of a modest scale: most are smaller than five

hectares, using greenhouses with fans, portable and shareable mills, and simple kitchens and processing facilities to create good artisan products for regional, artisanal, natural food and territorial markets.

Seaweed farmers can drive the material culture of mariculture

Throughout history, mariculturists have used local and vernacular materials to grow shellfish and seaweed, from woven scallop baskets in northern Japan to bamboo poles in the mouth of the Po river. From coconuts to balsa wood to blown glass balls, the material culture of coastal practitioners continues to evolve, but much of the past fifty years has been characterized by the use of plastics in aquaculture. Here in Maine, instead of using PVC-coated wire mesh, we commission retired fisherman friends to cut, mill, and build cedar wood cages for our oysters. We have partnered with mycologist Sue Van Hook to create 'myco-buoys' for floating our kelp lines and our oyster boxes, made from polypore mycelium grown in a medium of sterilized hemp fibres in a clean room and then dried in a greenhouse. They are 100% biodegradable and can later serve as mulch for fruit trees—the algae and marine organisms that grow on the buoy during the course of the season are wonderful as a garden amendment. A growing network of artisan mariculturists in Maine are collaborating on open source designs for "aquaculture without plastic."[4]

Seaweed must be understood in the context of climate

The living ocean absorbs much of the carbon dioxide emitted by anthropogenic activities on land, acting as a stabilizer of global climate. Macro- and microalgae are keystone species in these marine food webs, but they are also impacted by the increased frequency of ocean heat waves caused by excess heat from the atmosphere.[5] In 2014, an estimated ninety percent of the Pacific bull kelp forests off of Northern California was killed in a matter of months in part by ocean heat waves, prompting the Center for

Biological Diversity to petition for adding *Nereocystis luetkeana* to the US list of endangered species.[6] We must take the risks and impacts of large-scale seaweed domestication, marine engineering, interruptions in the coastal currents, and shading by large-scale installations seriously.

Seaweed aquaculture is not the solution to all problems

Yes, bioplastics are an incredible prospect. Yes, seaweed is a super-food. Yes, it is delicious and nutritious and absorbs nitrogen and phosphorus from our bays, so impacted by agricultural runoff. But wherever there is investor-oriented hype, we temper it with practical, salt-of-the-earth realism, to avoid seaweed farming becoming a pathway for high-dollar schemes to geoengineer the ocean.

Large-scale farming of seaweed represents a domestication event on a scale unknown in the history of the ocean, in a context where wild nature is already coping with drastic climate changes, warming waters, and increased storm intensity. Small and medium-sized seaweed farms do not need external inputs, but at a certain scale, inputs become necessary. Discerning this appropriate scale is part of our work. Participating in the regulatory environment that can ensure sufficient protection is the responsibility of all who love and use this material.

1 Elizabeth Cook, Claire Gachon, and Yacine Badis, "Safeguarding the Future of the Global Seaweed Aquaculture Industry," United Nations University, 2016, https://pure.uhi.ac.uk/en/publications/safeguarding-the-future-of-the-global-seaweed-aquaculture-industr.

2 Georgia M. Ward et al., "A Review of Reported Seaweed Diseases and Pests in Aquaculture in Asia," *Journal of the World Aquaculture Society* 51, no. 4 (2020): 815-28, https://doi.org/10.1111/jwas.12649.

3 "Though algae have been traditionally cultivated in Asia for centuries [...], selective breeding of microalgae is a much more recent endeavour. China, in particular, has developed seaweed breeding programmes since the 1950s." In Rafael Loureiro, Claire M. Gachon, and Céline Rebours, "Seaweed Cultivation: Potential and Challenges of Crop Domestication at an Unprecedented Pace," *New Phytologist* 206, no. 2 (2015): 489-92, https://doi.org/10.1111/nph.13278.

4 See Smithereen Farm, Long Cove Sea Farm, and North Haven Oyster Company in Maine.

5 Eric Simons, "North Coast Kelp Forests Surge Back, Surprisingly, in 2021," Bay Nature, September 13, 2021, https://baynature.org/2021/09/13/kelp-forests-surge-back-on-the-north-coast-with-a-lesson-about-stable-environments/.

6 Center for Biological Diversity, "Petition to List Bull Kelp under the U.S. Endangered Species Act," September 1, 2022, https://www.biologicaldiversity.org/species/plants/pdfs/Sept1_2022--Bull-Kelp-ESA-Listing.pdf.

Alexa Kumiko Hatanaka

Alexa Kumiko Hatanaka is a Japanese-Canadian artist based in Toronto. Hatanaka's practice draws from her training in print and papermaking techniques, connecting to her affinity for historical land-based materials and processes. Her adaptations of traditional forms address contemporary questions of climate change, mental health, and survival. Recurring motifs related to landscape, fish, and bodies of water together form an eloquent language for speaking about personal and collective experiences of struggle and resilience.

Hatanaka's practice is informed by her experience-based research and collaboration, including long term projects in the high Arctic and performances that integrate and reinterpret *kamiko,* garments sewn out of washi, Japanese paper.

Hatanaka has exhibited her work at the National Gallery of Canada (Ottawa, CA), Art Gallery of Ontario (Toronto, CA), The British Museum (London, UK), Toronto Biennial of Art (Toronto, CA) the Guanlan International Printmaking Base (Shenzhen, China), Nikkei National Museum (Burnaby, CA), Ino Cho Paper Museum (Kochi, Japan) and Harper's (New York, USA).

IG: @alexahatanaka

Severine von Tscharner Fleming

Brought up in Cambridge, Massachusetts, **Severine von Tscharner Fleming** has worked on alpine dairies and tropical agroforestry projects, apprenticing at the Kirstenbosch Botanic Garden in Cape Town, South Africa, and Camp Joy in Boulder Creek, CA. She was certified in Grow Biointensive in Mendocino, CA, and has completed permaculture teacher training at Bullock's Permaculture Homestead on Orcas Island, WA. She started a luxury farm for the Standard Hotel in Staatsburg NY, and oversaw a biodynamic transition for a family citrus ranch in Southern California. In addition, she holds a B.S. in Conservation with a focus in Agroecology from the College of Natural Resources at University of California, Berkeley.

Severine has been at the helm of Greenhorns for fifteen years, making films, books, workshops, radio, guidebooks, and multi-media for and about the young farmers movement. She is co-founder of the National Young Farmers Coalition and currently serves on the boards of The Merwin Conservancy, The Schumacher Center for New Economics, Farm Hack, Agrarian Trust, and The Savanna Institute. She is also publisher of the New Farmers Almanac, now in its sixth edition.

Katie Lawson

Katie Lawson is a curator and writer based in Toronto. She has curated exhibitions at Kitchener-Waterloo Art Gallery (2024); Images Festival (2023); Toronto Biennial of Art (2022 + 2019); MacLaren Art Centre (2021); the Art Museum at the University of Toronto (2018); the Art Gallery of Ontario (2018); Y+ Contemporary (2017), and RYMD Reykjavik (2017). Lawson was awarded the Hnatyshyn Foundation Fogo Island Arts Young Curator Residency in 2023.

Katie is a graduate of the Master of Visual Studies Curatorial program at the University of Toronto, where she previously completed her Master of Arts in Art History. She is currently working towards a PhD in Art and Visual Culture at Western University, with an interest in contemporary curating, climate change, and sustainable practices.

She contributes to a range of print and online publications. She was the Editorial Lead for the Toronto Biennial's double catalogue *Water, Kinship, Belief* (2022) and was the Art Editor for the *Hart House Review* (2016-2019).

Creative Food Research Collaboratory

The **Creative Food Research Collaboratory** germinates collaborations at the intersection of art and food studies, exploring how the arts can imagine—and therefore help to achieve—food security, food sovereignty, and food justice in Canada. Our work includes academic research, public events, exhibitions, teaching, and workshops as well as fundraising for community food initiatives. Our work foregrounds collaboration as methodology and seeks to cultivate networks and structures that will allow collaborative artistic practices and knowledge mobilization strategies around food issues to take root and flourish.

The *Creative Recipes for Food Justice* project is a curated publication series that pairs artists and research-creation practitioners with food studies scholars, food policy makers, and grassroots organizers to create "recipes" to address the most pressing issues related to food justice and policy. The Collaboratory team for this series includes co-initiators Dr. Amanda White and Dr. Zoë Heyn-Jones, with research associates Anahí González, Katie Lawson, and Racquel Rowe.

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Colophon

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