

artist statement	2
artistic works	
2026 service / gestures between layers	3
i dreamed of a story my tongue couldn't speak	4
red curtain	6
2025 their remains remember	9
archive cakes: Kunst Halle Sankt Gallen 1985–2025	12
before now, while becoming after	14
2024 earth apples and gaias doubt	17
pause	19
Alice Oechslin & Mayara Yamada. Wedding No. 3: The Wedding Cake	22
2023 kompost*klang*küche*	25
Handlauf Pick Nick	27
tablau n1–n9	29
2022 inways of sharing	31
2021 allium cepa – the onion	33

publications	
2024 Kulturtechnik Kochen	34
Von Glutensträngen und anderen Brüchen	35
workshops	
2025 Farbe & Flavour. The role of colour in cooking	38
2024 Wildkräuter (sammeln, zubereiten, essen)	39
2023 Sandwich – from where, how to what?	41

artist statement

(eng) The act of cooking and eating serves as material for my research. I move beyond this everyday activity by using specific cultural practices and phenomena as starting points for philosophical and poetic thoughts, without, however, distancing myself from them – it is always still food, deeply embedded in the everyday.

I am not searching for answers and solutions, but am interested in (their) processes: metabolisms that not only take place in foodcycles, but also (sensually) invite opening dialogues with visitors and participants. How can socio-material actions be reshaped to open up different access points to various shared spaces? How can social spaces form that engage with their cultural origins in order to change or recognize current societal conditions, without overlooking social and ecological injustices?

My works live in their disappearance. They are (mostly) eaten and leave their traces, inscribed in human and non-human bodies. How can we, individually and collectively, engage with these embodied traces? How can we translate them into (verbal) language? Where do collective experiences emerge from individual sensory experiences?

My works arise from an embodied, reproductive practice and its oscillation in theoretical reflections often in dialogue with collaborators of other disciplines. This not only serves to have the possibilities for various perspectives and artistic outputs. I use it as a tool to mirror my own works and processes and as a field to experiment how collectives can work, experience and think together.

(de) Das Arbeiten mit Kochen und Essen ist das Material meiner Auseinandersetzungen. Ich bewege mich aus dieser Alltagsbeschäftigung heraus, indem ich spezifische kulturelle Handlungen und Phänomene als Ausgangspunkt für philosophische und poetische Gedankengänge nehme, ohne mich jedoch davon abzuheben – Kochen und Essen bleiben immer auch Praktiken, die im Alltäglichen verhaftet sind.

Ich suche nicht nach Antworten und Lösungen, sondern interessiere mich für Prozesse: Metabolismen, die nicht nur in Nahrungskreisläufen stattfinden, sondern (sinnlich) einladen, mit Kollaborateur:innen, Besuchenden und Teilhabenden Gespräche zu eröffnen und in einen Austausch zu treten. Wie können sich sozio-materielle Handlungen neu formieren und dabei alternative Zugänglichkeiten zu verschiedenen Räumen eröffnen? Wie können sich soziale Räume bilden, die sich mit ihrer kulturellen Herkunft auseinandersetzen, um auf gegenwärtige gesellschaftliche Zustände zu reagieren oder sie zumindest anzuerkennen und nicht über soziale und ökologische Missstände hinwegzusehen?

Meine Werke leben in ihrem Verschwinden. Sie werden (grösstenteils) gegessen und hinterlassen ihre Spuren, eingeschrieben in menschliche und nicht-menschliche Körper. Wie können wir individuell und gemeinschaftlich mit diesen verkörperten Spuren umgehen? Wo entstehen aus individuellen sinnlichen Erfahrungen kollektive Erfahrungen?

Meine künstlerischen Werke entstehen aus einem verkörperten, reproduktiven Arbeiten und dessen Hineinwirken in theoretische Reflexionen oft mit Kollaborateur:innen anderer Disziplinen. Nebst das es unterschiedliche Perspektiven und verschiedene künstlerische Techniken ermöglicht, nutze ich es als Werkzeug, um meine eigenen Arbeiten und Prozesse zu spiegeln und als Experimentierfeld kollektiver Erfahrungs-, Denk- und Gestaltungsräume.

***service / gestures between layers* 2026**

performance (work in progress)

apples, almonds, roasted almonds, apple leather, baked almond filled apples in puff pastry, laces, scissors, knife, tableware, tables, cloths, chairs

sounds: House in the Hills by MK Velsorf & Aase Nielsen, Halls of Mirror by Sarah Davacchi, Eye of the Tiger by Survivor, Sinus Wave Composition by Luc Häfliger (Gotgha)

The work takes the form of a reading performance structured through acts of serving. Words are spoken between songs while sequences of food are prepared and offered: apple wedges and almonds, roasted almonds wrapped in apple leather, and apples filled with almonds enclosed in puff pastry. In between the sequences, the dress is changed—from a hoodie and loose hair to a tight apron and cap, to a blouse with a small laced white apron. These transformations move from exposed to layered, from raw to processed, tracing shifts in how bodies are handled, concealed, and presented.

service / gestures between layers draws on personal memories, christian narrative, and (culinary) history, centering the figure of service, its bodies and movements. From the biblical gesture of offering to domestic and professional contexts of feeding, it reflects on how acts of care are entangled with systems of labor, class, and gender. Serving appears as a learned choreography—repetitive, precise, and often invisible—historically carried by feminized and classed bodies.

Food functions as both material and metaphor. Skins are peeled, dried, and wrapped; interiors are filled and enclosed. These processes echo the regulation and shaping of bodies within social structures, where gestures of care can simultaneously sustain and discipline.

The audience is invited to eat, participating in a cycle of offering and consumption in which the work gradually disappears.

Conceived as a work in progress, the piece aims to further deepen the exploration of the figure of service—its bodies and movements.



before, 'to be is to be in relation' Fondazione Giuliani, Rome. ©margaretha jüngling

***i dreamed of a story my tongue couldn't speak* 2026**

installation

almond cream, beetrootjuice reduction, orange skin oil, beetroot brioche bun with charcoal crust, linen, metal bowl, laces

100x100x30 cm

This work emerged from an ongoing (and unfinished) research into the role of food in the construction of regional, national, and gender identities, approached through the maritozzo—its contexts, origin myths, ingredients, and histories—and informed by my experiences during the current residency in Rome.

A crocheted basket, made from torn strips of old linen, holds a reflective bowl resembling a censer. Suspended in space, it evokes rituals where scent mediates between the sensual and beliefsystems. Inside rests a white almond cream over a beetroot reduction, topped with orange skin oil—a shifting surface of color, reflection and smells: earthy, floral and bitter sweet. On the ground lies a buttoned cloth, opened after a poem is shared, revealing beetroot brioche buns with cracked ash surfaces. Drawing from the history of the maritozzo—recently tied to binary marriage, but might has its roots in carnival times—the buns carry layered associations of gender, ritual, and transformation. Their ambiguous form resists fixed readings. The installation weaves traces of domesticity and tradition: torn linen recalls dowries, while the crocheted net suggests containment and permeability, echoing fermentation and growth. Together, they form a threshold rather than a boundary.

Visitors are invited to tear and dip the buns into the liquid. Each gesture shifts the surface—colors dissolve, layers mix, forms change and the structure of gluten get soaked up. Consumption becomes a mutable act, in which meanings are never fixed but continuously reconfigured.



'Roman Rhapsody' Gallery Lateral, Rome. ©Jacopo Rinaldi



red curtain 2026

performance / installation

fermented beetrootbraids, cooked and dried beetroot, beetroot söl sauce, beetroot ash sourdough grissini chains, bowls, linen, scissors, meat hooks, metall tube, apron

400x300x60 cm

red curtain is exhibited at Quartier Général, located in a former slaughterhouse where original structures remain visible. The installation features a long table covered with layers of linen beneath a hanging metal tube. From meat hooks, forty braids of fermented beetroot noodles drip onto the white surface. Chains of sourdough grissini darkened with beetroot charcoal surround a bowl of beetroot söl sauce and one of water. The braids are hung through a performative gesture accompanied by a whispered poem. Once complete, the apron is replaced with a formal jacket, the hands are washed, and the poem is recited aloud, activating the work. Visitors are then invited to cut and taste the braids, leaving traces that mark the table through shared consumption. The forty braids evoke the duration of Lent, while their suspension and consumption recall Carnival's inversion of social order. Beetroot—staining bodies and surfaces—mediates between the corporeal and symbolic, foregrounding flesh, materiality, and cycles of consumption. Rooted in a long agricultural history, beetroot connects food, labor, and ritual. Within the former slaughterhouse setting, the installation places viewers in a tension between concealment and revelation, inviting reflection on what is made visible or hidden through collective, embodied experience, oscillating around the grotesque and questioning what is still understood as grotesque today.

[link to poem and text](#)



Opening 'fasTnacht' Quartier Général Centre d'art contemporain, La Chaux-de-Fonds ©Jessie Schaar





their remains remember 2025

(edible) installation

sourdough buckwheat madleine breads, lavender madeleines, black garlic sourdoughbread emulsion, anchovy cream, salted lemon puree, bay leaf and smoked blackberryleaftea infused cracked eggs, herb salt, engraved glass panels, food residues, napkins, fragrance

140x75x10 cm

fragrance: Elia Brühlhart

This edible installation stays in response to the exclusive exhibition space at Via Gregoriana 9. A building, in the heart of Rome, rich with a century of cultural history but now abandoned for thirty years is about to lose the traces of its past uses. Inaugurated in 1911 as a private gallery by the prominent art dealer and collector Ludovico Spiridon, the building has since undergone multiple transformations. Most famously, it housed “La Cage aux folles”, an iconic club of Rome’s vibrant nightlife in the 1980s, before falling into disuse. With this ephemeral takeover, the group exhibition brings the building back to life in a collective act of memory before its transformation into a new building.

their remains remember reflects on sensorial memory and which bodies can hold memory. In homage to Marcel Proust, it includes ingredients such as salty bread shaped like madeleines and boiled cracked eggs flavored with bay leaves and smoked tea, served during the opening.

The remains of this shared moment, subsequently installed in the exhibition, include engraved glass panels, eggshell remains and a fragrance held by napkins. Initially floral and buttery, the fragrance develops into notes of concrete, stones and rubber, ending with hints of bodily fluids.

At the opening, the napkins floated above emulsions spread on the glass panels, inviting guests to wipe their hands and mouths after sliding the eggs and bread-madeleines through it. Remaining in the installation throughout the exhibition, it echoes the napkin as a common necessity in a club context and connects to the present moment, as it wipes away tears — a gesture of both a last goodbye and a joyful beginning.

[link to documentation time lapse](#)







archive cakes: Kunst Halle Sankt Gallen 1985–2025 2025

edible installation

activated charcoal, Alpine butter, apple, bergamot, beetroot, black olives, puff pastry, bread, brioche, buckwheat pancake, button mushrooms, carrot cupcake, chanterelles, chiffon cake, chili, chives, cotton candy, crêpe, Cremeschnitte (mille-feuille), daikon, dates, Demerara sugar, devil's food cake, dill, eggs, Emmental cheese, financier, focaccia, fresh herbs, Gugelhupf, Gruyère, hamburger, honey cake, herb powders, juniper taralli, Kalles Kaviar mayonnaise, kohlrabi, lettuce, M&M's, madeleine, marble cake, marzipan, marshmallows, Munster cheese, mustard, mustard seeds, New York cheese-cake, oil, OLMA sausage, onion tart, orange marmalade, pear-apple fruit leather, pickles, pistachio frosting, poppy seed, potato, princess cake, psyllium seeds, radishes, raisin, red pepper, rhubarb crumble cake, rice, roses, rye breadsticks, sakura meringue, salt, salted caramel lemon layer cake, sourdough crispbread, sourdough toast bread, sourdough wheat bread, Spelt, strawberry, strawberry cream tart, strawberry sorbet, sugar, terrine, thyme oil, vanilla ice cream, walnut, walnut cream, watermelon, white wine cassis jelly, Zopf (Swiss braided bread), candles, knives, lighter, plastic boxes, plaster, soil, Styrofoam, wood

1000x75x50 cm

This installation was created for the 40th anniversary of the Kunst Halle Sankt Gallen. Forty-one cakes are arranged in a linear timeline. Their archival material was used for their translations into cakes, each per year. Some take up an overall topic or atmosphere of the year others stay in a particular echo to a single exhibited work.

The installation aims to challenge how history is told and perceived, inviting viewers to rethink and re-enact the ritual of eating during birthday celebrations, as well as the collective ways of remembering the past.

[link to video documentation](#)





***before now, while becoming after* 2024**

performance and edible installation

sourdough rye sticks, cultured butter, fermented vegetable powder, sourdough buckwheat fry bread, sunflowerseed with white-wine-vinegar jelly, thicken kefir with fig leaf oil and courget peel powder, sprouted seed crackers, pickled chanterelles, wine grapes filled with rice and fermented corn, fermented dried cherries, burnt and dried savoy cabbage leaves, champignon de paris with gruyère and thyme oil, dried corn, fermented dried pumpkin seeds, dried black eyed, tables, stained fabrics, latex, knives, bowls, glasses, napkins, jug

sound: Luc Häfliger

brown ceramic bowl: Ursula Vogel

white ceramic bowl and Jug: Sara Spirig

A fragmentary narration around multispecies collaborations, food, and its possibilities to imagine with and beyond language. The performance-lecture activates a small communal meal, trying to question and de-zombify our senses and resist the belief in 'purity.'

[link to sound piece](#)



'Mush Room' Winter Edition Walchelturm Zurich 2025. © Francesca Camilla





earth apples and gaias doubt 2024

aural-oral installation

salt boiled potatoes coated in kaolin-charcoal-joghurt glaze, courgette powder and physellium husk
slim, salted lemon cream, fermented asparagus water jellies, speakers, glass, water, latex, lamp

120x60x30 cm

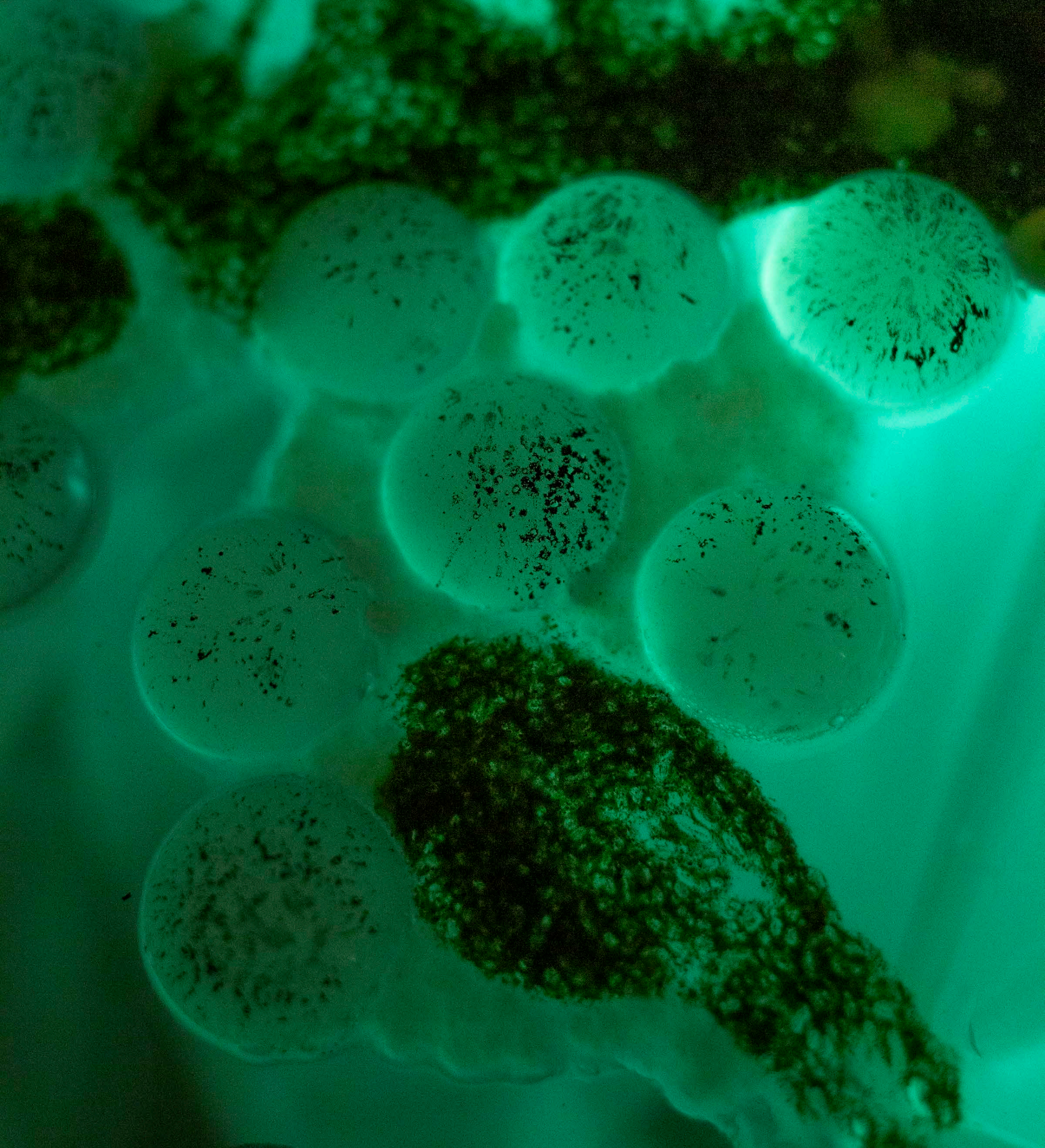
sound: Luc Häfliger

The edible installation paired with a sound poem, exploring the myth of the mermaid as a Denkfigur (thinking figure) to challenge societal norms around bodies, identities, social roles and the experiences of it. The piece subverts the mermaid narrative, questioning how power and ownership shape our understanding of individuals and their lived experiences. Drawing a parallel to the potato, once native to the Andes and spread globally through colonialism and migration, it reflects on how myths and commodities are transformed and disconnected from their origins but still play a role in forming national identity.

By combining mermaid myths, including the siren who devours humans, the work reverses the story—humans eat a stone that, according to Icelandic folklore, a mermaid might take if caught on land. The stone is transformed into a potato, prompting viewers to embrace a state of in-betweenness, where distinctions between beauty and ugliness, land and sea, or stone and potato blur.

[link to the full sound poem](#)





pause 2024

lecture-performance, installation and communal dinner

reversed 'neue Suppe', sourdough bread, pickled tea eggs, fermented salt, lemon salt, dried tomato, sheep milk 'Ricotta/Ziger' with herb powder, dried smoked beetroots, fermented beetroot braids, braided 'Glarner Pastete' filled with sprouted walnuts, mixed medias, printed napkins, table, pot, coffee-pitcher, tableware

The lecture-performance lies within the histories of the textile industry in Canton Glarus. It weaves together historical, autobiographical, and site-specific narratives. Factual, fictional, and edible elements are combined into a fragmentary storytelling, culminating in a communal meal.

It intertwines care labor (cooking) with the working rhythms and conditions of female workers in textile factories between 1890 to 1960, as well as the questions of self-care, gender roles, and food identity.

Found pencil inscriptions of former workers at the Legler & Co. fabric, printed on napkins, are paired with stains from the edibles they bear. Those, a soup and plenty of milky chicory coffee are shared among the visitors, till the room is empty and dark.

[link to the full performance-lecture text \(de, it, fr, eng\)](#)





excerpt performance-text pause (de)

... Am 24. Juli 2024 kaufe ich am Bahnhofskiosk in Schwanden ein Pizzasnack. Es schmeckt nach zuviel Hefe und wenig Zeit, doch ist es warm.

Brot das den Alltag begleitet. Brot ist Alltag. Brot ist Nahrung. Brot ist Kultur. Brot ist Geschichte. Brot ist Schwamm. Brot ist der Leib Christi. Brot ist Masse. Brot ist vermahlenes Getreide, Wasser und Salz, vermengt, fermentiert, gebacken. Brot ist Gemeinschaft. Brot ist Zeit. Brot ist Arbeit. Brot ist Pause.

Unbekannter Tag 1928 der Arbeitsphysiologe A.C. sagt in seinem Vortrag: "Richtig eingeführte Pausen erhöhen bekanntlich ganz automatisch die Arbeitsleistung sowie das Wohlbefinden bei der Arbeit. Dieses Ruhebedürfnis differenziert zwischen 'lebenden' (in Anführungszeichen) und toten Maschinen."

Unbekannte Minuten zwischen 1857 bis 2001 waren Pausen in der Weberei und Spinnerei Legler Ich erfahre nichts Konkretes darüber. Nur Vermutungen.

Unbekannter Tag 1872 der Glarner Arzt und Fabrikinspektor Fridolin Schuler schreibt: "In den Spinnereien und Webereien aber wird wohl nirgends weniger als 12 volle Stunden gearbeitet, man wollte denn das Halbstündchen abrechnen, um welches die Hausfrauen mittags die Arbeit früher verlassen, um zu Hause zu kochen ... Vor- und nachmittags haben nur die Handlanger regelmäßige Rastzeit; in den Druckereien wird den Arbeitern nach Belieben Zeit gegeben, etwas zu genießen; in den Spinnereien und Webereien aber geht die Arbeit ununterbrochen fort."

1880 sind 48 Prozent der gesamten Fabrikarbeiterschaft Mädchen und Frauen. Davon einen Viertel verheiratet. In der Textilbranche ist der Anteil von Frauen und Mädchen auffallend höher, er liegt bei 85 Prozent. Die Halbestunde für Hausarbeit betrifft einen Bruchteil.

Am 13. August 1913 liest sich in der schweizerischen Arbeitgeber-Zeitung, dass immer vermehrt Arbeiterheime existieren, um die immer grössere Zahl von Ausländerinnen unterzubringen. 62 Prozent davon stammen aus dem Ausland, vor allem aus Italien. Bei gegen 99 Prozent handelt es sich um Mädchen und Frauen.

Darunter kann sich die Spinnerei und Weberei Legler finden. Mit dem Mädchenheim Betschwanden. Katholische Ordensschwwestern geben den Takt an. Keine Hausfrauen. Ein Glaubenshaus von Frauen für Frauen. Ob gewählt oder nicht. Wo Disziplin und Ordnung die Pausen einmauerte.

Am 13. August 1913 steht weiter in der schweizerischen Arbeitgeber-Zeitung: "Als Kost verabreichen die meisten dieser Anstalten morgens Suppe oder Milchkafee mit Brot; mittags Suppe, 2 Gemüse, 2 bis 5mal wöchentliche Fleisch, Teigwaren, Obst usw.; abends Suppe oder Milchkafee mit Brot."

Brot ist gebackener Getreidebrei. Brot ist Schwamm. Brot ist zu 72 Prozent Wasser. Brot ist Politik. Brot mit Bäckerhefe ist ein Produkt der Industrialisierung. Brot ist Grundlage. Brot ist Halt. ...



**Alice Oechslin & Mayara Yamada. Wedding No3:
The Wedding Cake 2024**

performance

dramaturgy: Alice Oechslin, Mayara Yamada, margaretha jüngling

text: Alice Oechslin, Mayara Yamada, margaretha jüngling

cakes & bacon flowers: margaretha jüngling

costumes and styling: yumi ikeda ferretti

drawings: Lea Katharina Meier

If love amounts to mutually devouring each other, what would our loves look like if they were a cake? And what if our bodies wanted to remain together but were moved from one continent to another, how could we love each other in spite of borders, visas and residence permits? How can we take a mouthful of the institution of marriage without risking indigestion? For delectable, boundless, undefined and infinite love affairs and multiple alliances. Ceremony n. 3: The Wedding Cake is an in situ ceremony forming part of the Lune de Miel research project, a living archive of queer and migrant weddings. In this ceremonial performance, smoked bacon roses form the finishing touch on a cake constructed from the ruins of a white wedding cake thrown from the balcony. Embedded within the cake are biographical and historical traces of the institution of marriage: a fruitbread, a knife, a horseshoe, and a filling that evokes both the color and the flavors of soil.







***kompost*klang*küche** 2023**

telematic oral-aural performance

production, composition, performance: HannaH Walter, Robert Torche

dramaturgy: Anja Fonseca, margaretha jüngling, HannaH Walter,
Robert Torche

composter, performance: Anja Fonseca

edibles, performance: margaretha jüngling

sound technician, performance: Erwin Fonseca

Utopian, proliferating, blooming, decaying, decomposing, dissipating, distributed, and resound- ing — the 'Laboratory of Transformation and Creation' in the soilfoodweb and digital tele- communications networks, is *kompost*klang*küche*glitch**.

The 'compos(t)ition' narrates about networks, human and more-than-human relationships, real and imaginary, hybrid human-machine creatures. They resonate, generate sound, and create both human and more-than-human food. They (re)grow in a virtual, interconnected ecosystem within and around the 'com-post-human Geo-gastro-culture.' They move with organic bodies, reproduce digitally, and (inter)weave.

[link to the trailer](#)





Handlauf Pick Nick 2023

Performance Dinner

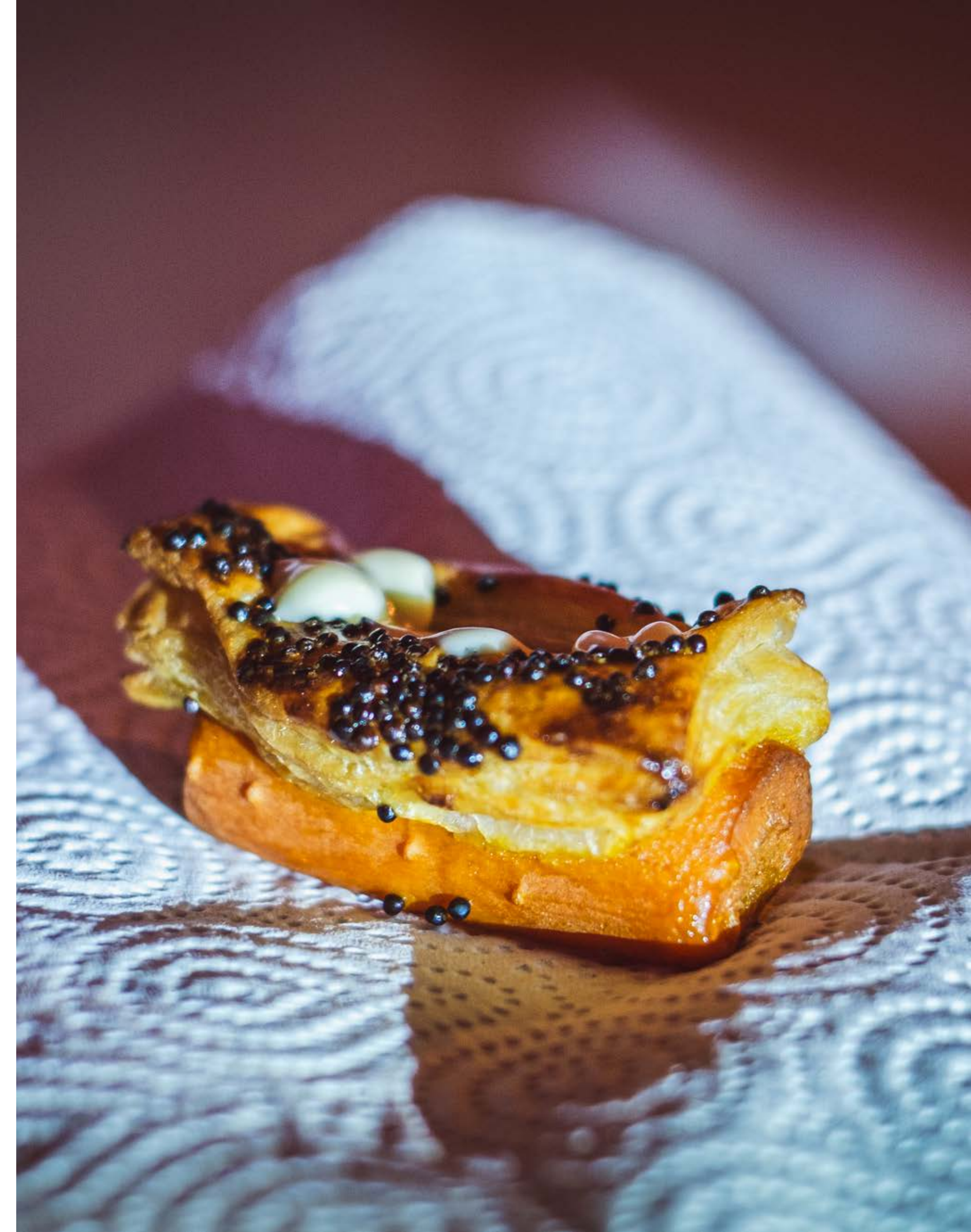
concept: margaretha jüngling, Christoph Rütimann

Handläufe: Christoph Rütimann

"Pick Nick": margaretha jüngling

performance: Dorothea Blank, Anna Cherepanova, Vitalii Cherepanova, Romero Forte, Golce, Luc Häfliger, Laura Kneisel, Zoe Nour Marmier, Oz Oderbolz, Roni, Mira Tyrina, Tomer Zirkileveck

A museum, a closed space, invites visitors to wander. Inspired by this idea and the overlapping and challenging practices and approaches of margaretha jüngling and Christoph Rütimann, the work led to a multisensory journey through the rooms of Kunstmuseum Chur and into imaginary spaces. The journey begins at the fruit and vegetable market that plays with elements of a food festival, serving a salad made by blanched potato julienne, Andeer Kristall cheese, Thai basil, and chili. Wander along, I notice the fruiting bodies among leaves, crossing fields and forest paths. Along the way, bright orange ingredients appear: pumpkin, forest mushrooms, spelt, and bacon-rye rolls. At the main table, the dishes record an elite version of a pick-nick. Several served dishes include ingredients as sourdough wheat bread, fermented kohlrabi powder, alpine butter, char, almonds, celeriac, thyme, beans, zucchini, olives, lemons, beetroot, Muscat grapes, Chicorino Rosso, and walnuts. Each dish represents a location or stage of the journey. At a site representing construction or preparation, small smoked carrot wrapped in puff pastry like a "Wurstwegge" are served. The experience concludes with a final dish of ice-cream sandwiches made with quark, buttermilk caramel, chestnuts, and quince, accompanied by a summit schnapps at staged like at the outdoor pool.



Blätterteig rauchiges Rüebli. Kunsthausfest Bündner Kunstverein 2023. © Yanik Bürkli



tableau n1–n9 2023

edible installation

cardboard tables, baking paper, ceramics, napkins, food

9 tables à 110x60x30-41 cm

The edible installation delves into the historical and cultural significance of food and its role in Fribourg's identity. The nine tableaux invites to reflect communal on our culinary heritage and its role in shaping our daily life and traditions. The tableaux are playing with the specific context in the Museum looking at the history of paintings but make a bridge to food as the word shares its etymological roots with table. Each tableaux followed a label saying:

tableau n1 could you pour the water on my hands? (ceramic jug and bowls by sarah spirig) 2023

tableau n2 could have been a farmers meal after 1780 (potato, different cabbage varieties, raw sourcream, horseradish, dill) 2023

tableau n3 becoming skins (beetroot, grapekombucha, grapeleather, coriander) 2021 - 2023

tableau n4 folding stories and which do we tell? (pumpkin, pumpkinseed, sage, fermented buckwheatbreads) 2023

tableau n5 not quite a rösti (champignon, gruyère, thyme, flaxseed and sunflowerseedcracker) 2023

tableau n6 daily bread; how sacred I become eating you (sourdoughbread, cowcreambutter, sunflowerseedpuree, fermented kohlrabi powder, pinejuice) 2016 - 2023

tableau n7 how golden are 'our' traditions? (saffranchiffon, quincemeringue, quince schnapps jelly) 2022 - 2023

tableau n9 symbolic overload; does a cut helps? (different apple varieties, kohlrabi, daikon, cumin) 2023

tableau n9 could you pour the water on my hands again? (ceramic jug and bowls by sarah spirig) 2023





margaretha jørging and Simul Eriks Utbukt
tableau n6 (only from the name / become happy too)
2018 - 2023
www.joerging.no, www.simul.no, www.eriks.no
Kunstnerforening Fribourg
in collaboration with Anne-Catherine Dubout

***inways of sharing* 2022**

aural-oral installation

cultured elderflower cowcream, sourdough rye cracker, fermented cowmilk, parsley puree, pickled kohlrabi braids, visous plum cream, fermented beetroot braids, sprouted sunflowerseed puree, sourdough buckwheat pancakes, walnut praline, nettle puree, watercress puree, fermented bean puree, gel vinegar, weath sourdough bread, fermented daikon braids, scissors, ceramic bowls, tables, linen, corn starch

4 tables à 200x110 cm

composition and performance: Luc Häfliger
voices: Caro-Ann Baur, Nora Longatti, margaretha jüngling
ceramic: Ursula Vogel, Viviane Müller

Inways of Sharing explores human and non-human intra-actions that have shaped—and continue to shape—our surroundings. The focus is on our essential need to eat and the necessity of using resources from our world. It challenges culturally formed traditions of producing and sharing meals. The installation is an edible landscape that takes up assumptions about the aesthetics of food and invites visitors to participate in forming continuously fictional and fabulative (eaten) landscapes, playfully leaving traces while discovering new ways of sharing.

[link to the full sound poem](#)



Foodculturedays Biennale Vevey, 2023. © Lara Häfliger

excerpt poem *inways of sharing*

(...)

quote: as a walker, i move through the world, when i eat, it is the world that moves through me. quote ended.

but does it really begins there?

an other day or somewhen i was standing in a kitchen.

my gaze on containers full of dough.

listening while waiting as it forms itself.

hearing branches carress the winds

hearing seeds being crushed

and touching a becoming, soft and smooth.

a growing pillow built with airrooms.

some crusty bits stuck on my skin. like

there to be with, while it is forming themselves. or ourselves?

as a companion, or as it is voiced to you was not for writing or saying it.

it is to be with. with-in-it. like forming. like change. like intra-actions. like worlding.

to quote: terrapolis is for companion species, cum panis, with bread, at a table together

— not “posthuman” but “com-post.” quote ended. but how can we be with the after?

a day or an other or now:

would you like a piece of it?

thought of you as you opened your mouth.

we tried long and hard but i didn't hear it clearly.

just ask – i would say

ask

would you like a piece of somethings?

streptococcus, prevotella, neisseria, lactococcus as

lakes of saliva, bacterias in a swimmingpool. thirsty watery mouth.

but how, how should i in it?

crisps break, pieces are teared, sliding through what once was called purus, pure, to purify.

but wait, what can be pure as such and even more when it lays in it's most vulnerable state?

walls are broken while their contains float in their creamy thick stateself around.

we could wait and see how mucus the party gets. or we eat.

streptococcus, candida humilis, lactobacillus bulgaricum, lactococcus, pichia anomala the list of guests could be

continued endlessly.

but it leads me to ask, when is this we or my/our microbeing becoming?

(...)



allium cepa – the onion 2021 / 2023
(online) performance

mixed medias, onions, knife, sharpening steel

allium cepa – the onion is an exploration and research that delves into the intimate fabric of everyday life during the first lockdown of the Covid pandemic. It is a autobiographical sensory journey through the nuances of habits and sociality as it unfolded during this isolated period. What does it mean to be (without others?) How does it feel to not share experiences with others? The onion is not only a nutritional everyday food companion, it's brings possibilites to be within non-human experiences.

[link to the full online performance 2021](#)
[link to the full performance 2023](#)



Kulturtechnik Kochen 2024

oder: ausführliche Geschichte eines barocken Schauessens bei Neapel, seiner Entstehung und Hintergründe sowie der Reise nach Italien in vier Etappen nebst delikaten Rezepten zum Nachkochen und imposanten Bildern der Gerichte

text: Markus Krajewski

recipe: margaretha jüngling

photography: Christian Werner

graphic design: Jörg Schwertfeger

publisher: Schwabe Berlin / Basel

The project tells the story of a research journey through time and space, following a culinary route from Basel to Naples, while also traveling 400 years back to re-stage a Baroque feast. At its core is the question of what constitutes a 'Schauessen'. The answer is multifaceted: this 'academic cookbook' offers insights through its essayistic photographic works as a picture book, as well as through innovative and modest recipes that double as practical cooking guides. Throughout, a detailed commentary pairs the physical dishes with cultural and historical context.

Thoughtnote: the question of what a recipe is and how can it be written, read and adapted is still understood as an ongoing process in recipe writing and cooking and the question of how to perferve a sensual experience as eating a dish.



Von Glutensträngen und anderen Brüchen 2023

Kochwerkstatt0.1

publication Master Thesis, Master of Arts in Transdisciplinarity

graphic design: Nicolas Canziani

Numerous encounters around stoves, in kitchens, with bowls, ovens, and at tables have shaped the artistic practice of artist and chef margaretha jüngling. The master's thesis is a reflection on these experiences, using them as a foundation for further culinary and theoretical exploration in new contexts with collaborators, both human and non-human. With an activist approach, she installed a mobile kitchen, Kochwerkstatt 0.1, on the terrace at the School of Arts Zurich—a building that lacks kitchen facilities for cooking—for a month. Jüngling was present throughout the weekdays, holding daily hour-long talks with collaborators, reflecting on past and ongoing projects, and sharing the space with students and visitors. The focus was less on public presentation and more on reflecting her practice from various perspectives while proposing an additional space for knowledge sharing. The result is the publication *Von Glutensträngen und anderen Brüchen*, which merges theory with hands-on kitchen work, exploring the cultural and sensory dimensions of food. The book offers a non-linear structure, with entries organized by date, menu, guest, and dish, allowing for multiple reading paths. The reflections move between everyday culinary acts and philosophical discussions on topics like sourdough bread, microorganisms, texture, and the relationship between food and identity.

[link to the full digital publication](#)



[...] Nach dem Gespräch mit Eva Blanke haben wir gemeinsam mit H. und J. zu Mittag gegessen: Lustiger schwarzer Reis mit Linsen, Feta und Tomaten. Einfach und simpel. H. hat Äpfel während dem Gespräch geschält und für den Dörrex gerüstet. Sie schält die Äpfel mit dem Messer und die Schale wird zur Schlaufe. Übernimmt man das Schälen von Äpfeln von der eigenen Familie? Ich brauche immer Sparschäler, wie meine Mutter und Grossmütter. Bevor Eva ging, haben wir die Wand beschriftet: Ist ein Rezept eine Landkarte? Und bildet der Geschmack davon ein Rhizom? [...]



Den Sauerbrotteig habe ich etwas vernachlässigt. Wenn ich mich Menschen zuwende, kann ich mich dann nicht so gut dem Saurenbrotteig zuwenden? Hatte er zu wenig Aufmerksamkeit? Wird das Brot jetzt sauer sein?



grains and traces

In der Kochwerkstatt0.1 trafen unterschiedliche Lebensrealitäten aufeinander. Es war nicht selten, dass ich kulinarischen Familiengeschichten zuhörte und über Familienrezepte und -traditionen sprach. Meine eigene Biografie und das «kulinarische Familienerbe» teile ich nicht nur in solchen Gesprächen, sie kommen immer wieder in meiner Praxis des Essens und Kochens zum Vorschein. So sind es Techniken, die ich von meiner Mutter und meinen Grossmüttern gelernt habe, die ich trotz langjähriger gastronomischer Tätigkeit beibehalten habe. Es sind «Familienrezepte», die ich in meine Gerichte und künstlerischen Arbeiten einfließen lasse. In ihnen verbergen sich nebst Hinweisen über Identität, Geschlechterrollen, sozialem Status auch vergangene politische Geschehnisse, die bis in das aktuelle Zeitgeschehen ihre Auswirkungen haben. Die politische Dimension von Nahrungsmitteln und deren Konsum kann lähmend und überfordernd sein. Meine Praxis des Kochens und Essens verstehe ich als eine Form des kleinen Handelns, das mich ermächtigt, mein Umfeld mitzugestalten beim Umgestalten meines Mitfeldes. Ich bewege mich in einer Mikroebene, die versucht die Makroebene besser zu verstehen. Vom Kleinen ausgehend lerne ich über die Zusammenhänge und (Nicht-)Verstrickungen zwischen «Kleinem» und «Grossem» – räumlich und zeitlich gedacht.

Durch das Teilen von Identitäten und Biografien können gemeinsam solche Zusammenhänge erkannt, greifbarer und verständlicher werden.

Um diesem Aspekt in der Kochwerkstatt0.1 Raum zu geben, habe ich meine Mutter Eva Blanke zu einem Gespräch über Töchter, Mütter, Grossmütter, Hausfrauen und Köchinnen eingeladen. Es fand sich eine kleine Runde zusammen, die zufällig nur aus weiblich gelesenen Körpern bestand. Wir sprachen über unsere Mütter und Grossmütter und deren Überbleibsel, wobei Gemeinsamkeiten und Verschiedenheiten erkannt wurden und ein «kulinarisches Familienerbe» kritisch hinterfragt wurde. Anstatt in Traditionen und deren Machtstrukturen zu verharren, kann sich im wiederholten Erzählen von Biografien und Geschichten der fortlaufende Wandel immer wieder von neuem abbilden und sich bilden – als bewusstseinsbildender Prozess.

first or after some time: there was the search for grains.
grains collected, milled, cooked or baked and eaten.

next: some grains have been put a side to give back into the soil.
they made fields, a pattern grew, and landscapes changed.

next or meanwhile: grains got domesticated, grains got manipulated and multiplied.
einkorn to literally one grain per season. diploid to hexaploid.

so next and meanwhile and now: grains are bred, traded, sowed, harvested, milled, doped,
sold, fed, cooked or baked, and eaten or wasted.

they shape landscapes

they shape futures

they shape lives

they shape resistance

they shape international relations

they shape wars

they shape the global food system

27 years back I've learned the ABC to write and read.

12 years back I've read the ABCD to know who they are.

Archer Daniels Midland (ADM), Bunge, Cargill and Louis Dreyfus Company

Nona, meine Grossmutter Brigitte Blanke, war eine sehr gute Köchin mit einem ausgeprägten Geschmackssinn. Ihre penible Kritik übte sie nicht nur an ihren eigenen Gerichten, sondern auch an all den anderen «geschmackslosen» Produkten und Speisen, ihren Köch:innen und Küchen. Sie wusste, was schmeckt und was nicht. Sie kannte die Läden mit den feinsten Produkten, deren beste Zubereitung und Verkostung. Sich selbst lobte sie kaum, doch scheute sie sich nicht, anderes Essen, wenn sie es genoss, zu loben. Nona kochte mehr als Gebäck zu backen. So pflegte sie, das Brot beim Bäcker zu kaufen. Ausser den Sonntagszopf, für welchen der Teig so lange geknetet werden musste, bis er samtig, geschmeidig und zart war. Selten backte sie einen Kuchen, und zu Weihnachten gab es neben den jährlichen Wasserkrügel und Plumpudding auch herzförmige Spitzbuben. Von



Wed 27.09.23

a slice

Werden durch das gemeinsame Flechten von Zöpfen andere Beziehungen eingegangen?

Und was geschieht mit den während der enzymatischen Prozesse des Fermentierens geflochtenen Beziehungen? Um welche Art von Beziehungen handelt es sich?

inways of braiding

Partizipative Produktion für die Performance inways of sharing

Besuchende sind eingeladen, Wurzelgemüse zu langen, dünnen Nudeln zu verarbeiten, diese zu Zöpfen zu flechten und anschliessend zu fermentieren. über einen Zeitraum von zwei Stunden kommen mehrere Studierende vorbei. Sie flechten, lesen in den ausgelegten Büchern, schauen zu und reden miteinander.

Einen Auszug aus einem Gespräch:

H, V und M sind anwesend.

V Was ist der Vorteil dieser Form?

M Wieso Zöpfe? I just don't know [lachen]. Nein, natürlich weiss ich, wieso Zöpfe. Fermentationstechnisch könnte es von Vorteil sein, weil es bei einem Zopf relativ viel Oberfläche gibt ...

V ... genau, für die Bearbeitung ...

M ... das Wasser tritt schneller aus dem Gemüse aus, das salzige Wasser dringt schneller in das Gemüse ein und es gibt eine bessere Durchmischung. Das alles passiert schneller, weil es kleiner geschnitten ist.

Und wieso Zöpfe? Sie sind für die Performance inways of sharing, die auch eine Art Fabulation in die Zukunft ist und danach fragt, wie wir zusammen kochen und essen könnten. Ich nehme mit dem Zopf Symboliken aus der Vergangenheit auf, die etwas an sich haben, das ich schön finde, Zöpfe als Symbol der Liebe und Verbindung, häufig aber der Liebe von Frauen zu Männern, wie die zu Zöpfen geflochtenen Haare verheirateter Frauen. Der Sonntagszopf ist eine Art sinnbildliche Weiterführung der geflochtenen Haare. Diese Übersetzung in Brot (Zopf) stellen wiederum Frauen her. Das gefällt mir nicht. Wo sind die Männer? Und was heisst Liebe in diesem Sinne: Care? Eine Überlegung bei der Herstellung von Gemüsezöpfen war, mit dem Flechten die Bedeutung des Verbundenseins und der Liebe beizubehalten, sie aber von Gendernormen zu lösen.

Wenn es ein anderes Produkt ist, das einen Fermentationsprozess benötigt, wenn etwas fermentiert und sich die Bakterien austauschen und es bubbelt und gärt, könnten sich Symbolik und Zuschreibungen ändern? Das waren so meine Ideen. Dann fand ich es auch spannend, etwas auseinander zu nehmen ...

V ... und wieder in eine neue Form ...

M ... genau, die Form ist eine neue, aber der Inhalt derselbe. Wir schneiden das Gemüse auseinander und flechten es wieder zusammen.

H Schachtelhalme.

M Wir haben vorhin schon gesagt, dass dies beim Kochen konstant geschieht.

Farbe & Flavour: The Role of Color in Culinary Arts 2025

lecture and workshop

Light shapes our lives in ways we often overlook — influencing perception, guiding behavior, impacting health, and shaping the environments we inhabit. This workshop took place in a multidisciplinary conference around light and was shape towards the perception of colour while consuming food, but also when cooking and plating.

An autobiographical lecture on colors in my practice and how it shapes my processes ended with a guided experimental tasting and plating experience while posing questions about our sensorial habits and encounters.

edibles: sourdough charcoal toastbread, sourdough toastbread, pumpkinpuree, lemon puree, nettle puree, parsley puree, mint puree, olive puree, celeriac puree, orange puree, vinegar wine jelly



plating and observing. 'Luminous link' Collegium Helveticum Zürich 2025. © mj

Wildkräuter (sammeln, zubereiten, essen) 2024
Wild herbs (gathering, preparing, eating) 2024
one-day workshop, feminist Salon Zurich

The 'feministischer Salon' is a self-organized group of FLINTA* persons from different artistic disciplines. With an experimental approach, it is intended for sharing knowledge, discussing individual working processes, and reading. In one of our sessions I shared and exchanged knowledge about foraging. While picking, preparing, and eating, we read excerpts of 'Small Fires – An Epic in the Kitchen by Rebecca May Johnson', discussed sensory aspects, self-sustaining possibilities, its medicinal spectrum, methodologies of orders and care work.

edibles: nettle-wild onion-rice, beech shoot gremolata, wild garlic and mustard green sourdough frybreads, magnolia-sweet pea-dandelion-sorrel-salad, salvia-lungworth lentils, fried buckhorn, and more tiny leafs





Sandwich – from where to how and what? 2023

one-day workshop, BA Graphic Design, University of Arts Zurich CH
How is history told and embedded in objects? How can food items reveal that there isn't just one history, one 'original truth', but also errors and coincidences? And what makes us believe there is a single, definitive version of a food item and its history? In this workshop, students explored the history of the sandwich, tracing its origins from the 'first' loaf of bread to its evolution into a global staple. We discussed the connection between language and food, as well as the significant influence of marketing strategies on food items. In groups, students recreated iconic sandwiches, starting from their first written recipes. Through cooking and tasting, they developed new versions, experimenting with how the sandwich is presented and consumed.

