

The Hyster-egg

How did Jesus eat his? **WHAT** would Jesus goo?

A connection to our Collective pagan past?
An edible representation of the st**One** that was rolled
from the to**Mb** of Jesus?

Each y**Ear** countless millions of people choose to mark
the re**Surrection** of

Jesus Christ by ceremoniously unwrapping egg-shaped combinations o**F**

sugar, m**ilk**, cocoa butter and vegetable fat.

“ The c**Ream** egg is a solid milk chocolate
and in**Side** that you’ve got fondants:

white fon**dant**s

and yellow fon**dant**s as well.

to replicate w**hat** an egg
looks li**E**.

Put a blob of **Chocolate**

into the **Half** mould then turn that mould upside down.

Most of that chocolate w**ill**
drop through the cr**ack**s to be reused.

What’s left coats the inside of the mould **Evenly**.

Blow cold air o**N**to it for about forty minutes.

Then hit it **O**ver with a hammer

and the half shells will drop down onto the **Ramp** as they move along.

Each half-mould is filled with fon**dant**s:

the w**Hite** fondant has a greater density,

so it pushes the chocolate to the sides of the mould; and then the y**ellow** fondant,

which has a greater d**ensity** still, is squirted into one half

before the two half-shells are slammed to**G**ether in a book mould.

The eggs move alon**G** the line where you put them straight into a box.”

(Tony Bilsborough, spokesman for Cadbury)

Take it with a grain of Salt.

“This Cream egg
oozes Refinement,
sophistication and above all: talent.
Despite Costing £24.95, it’s worth
it and ma**kes** a perfect example

of why yo**U** should venture off the beaten track.”
(Paul Wayne Gregory)



HYSTERIA

Two concepts were weaved together transversally:

Hysteria and Transversality.

They were connected through the *Body-Without-Organs* (BWO) and by extension, the *Dogon Egg*.
(Refer to 'T' for a justification of these connections.)

Hysteria is a BWO, a 'cancerous' BWO that continuously attempts to elude all forms of imposed organisation by escaping its malleable and transient body stuck between normality and Other...and experienced as a trap.

The *Cadbury Cream Egg* was selected as a manifestation of this concept because it is mass-produced mechanically: moulded and injected with homogeneity as an objective.

Only by biting into it can one free it of its organised body. A pinch of salt may further heterogenise it.

And its sticky interior can be smeared and dragged across the runner.

T
ransversality

To miso that arrived late

(Hu Fang)

A room in preparation of a journey.
A kitchen after a farewell. All left in a mess.

This, one
That, two
And then, three drops of koji
four beans
five grains of rice
six grains of salt
(distilled from seawater collected from around the Himalayas)
seven moods of waiting
(steamed from the rivers and seas within our bodies)
-all are given to the mysterious kitchen of time.

From the face of time to its end,
A reckless traveler.
The beans dedicate themselves to
fermenting a pathway,
like a shortcut from the hollow of one's hand to its back.
Only in midst of turning.
Only in midst of thirst.
She arrived,
Though so very late.
Arose in me the depths of the mountain light,
with her taste.

[...]

Wrap your egg and allow intensities to trans-ude
(-duce, -mit, -form, -verse, -late, -fer, -it, -port,
-pose, -fuse, -cend, -act, -cribe, -ect,...).

T RANSVERSALITY

Two concepts were weaved together transversally: *Transversality* and *Hysteria*. They were connected through the *Body-Without-Organs* (BWO) and by extension, the *Dogon Egg*.

The concept of *transversality* was put into play at various levels of the project:

Salt was selected as an edible embodiment of transversality because it traverses all registers of Guattari's concept of ecosophy: it is omnipresent in the environment (water, minerals, bodies and all forms of life); it is ubiquitous in many facets of social and religious phenomena through rituals and spirituality (it is historically transversal); and it touches upon subjective registers when consumed.

Salt, furthermore, heterogenises elements when it traverses them (accelerates or reduces metabolisms, preserves and purifies, etc). It can be conjunctive and disjunctive.

Miso, a salt-based substance and ingredient, is both produced transversally (see recipe) and used as a transversal element in Japanese cooking (stews, sauces, soups,...).

The concept is associated with the **BWO**: a manifestation of transversality. It engenders transversal networks of relations and disjunctions enabling new synthesis and possible permutations. It is therefore always striving to activate virtual potential, but is never itself organised.

Deleuze & Guattari write that the BWO is an egg, (a **Dogon Egg**) that is 'crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by gradients, marking transitions and becomings, the destination of the subject developing along these particular vectors [...] nothing but bands of intensity, potentials [...]'

The egg, as epigenesis incarnates the autoproduktive capacity of all forms.

In the recipe, miso traverses the egg and heterogenises it.

The processes of production and use of the 'table runner' also manifest the concept of transversality. Conceived as a **Schizophrenic Table** it sustains an unending and unproductive process of accumulation, continuously reorganising without regard for final outcome:

The canvas and material components of the assemblage were donated by a friend. Loosely shaped and spontaneously superposed, they were then entrusted to a willing neighbourhood tailor who was directed simply to secure the layers with three zippers.

A series of photographs of Charcot's hysteria patients from Didi-Huberman's book 'Invention of Hysteria' were presented to a third party who was asked to select portraits to be included in the project. The recipes themselves are alluded to through a poem and an interview, transcribed on the canvas. Once the elements were incorporated onto the various layers of the runner, the assemblage was suspended outside on a drizzling day to weather and dry.

The canvas was conceived to be used as a runner across a dinner table. A hysteric's portrait attributed to each participant was to accompany her throughout the evening. The table runner was intended to accumulate the traces of the feast throughout the evening; painters' brushes were made available to this end.