



WORK
<http://markuswernli.org>

Markus Wernli



Participants fermented small urine samples to grow plants and monitor their eating habits indoors.

Anthroponix (人類水培)

Bio-pedagogic curriculum • explorative work alliance • participatory nutrients cycle • ecohealth interactions

In a coordinated, biopedagogic effort, 22 households engaged in this ecohealth experiment. Over two months, the participants collected, fermented and monitored personal urine samples at home to fertilize basil, lettuce or waterspinach in a water-based growing solution. In these consequential human-to-plant nutrients passages, participants set out to close their personal food-loop and nurture plants that serve as living biomarkers of eating habits. Yet eventually they were confronted with transformative dynamics from the defamiliarization of self, meaning, and common experience.



Supported by Design Trust (Hong Kong) and Research Institute for Sustainable Urban Development (可持續城市發展研究院), Creative Industries NL (Rotterdam), in collaboration with Timothy Jachna, Benson Law, Sarah Daher, Lai Kahang, Sophie Wunderlich, Eva & Anne von Strien, Thieu Custers, and Rosa Kuipers.

<http://markuswernli.org/work/2018/ax/>

Anthroponix (人類水培)



Visitors of the research center's showroom were asked to donate and annotate small urine samples to fertilise a Martian orchard.

Aquaforming Mars (아쿠아포밍 마즈)



Mobilising installation • bio-pedagogic *provotype* • metabolic self-reflection • interplanetary ecohealth

The Aquaforming Mars! installation was a cross-over of clinic parlour and travel agency which invited visitors to have their urine samples collected, tested and annotated so it could fertilise a hydroponic orchard on Mars. The premise in this donation rally for nutrients destined to Mars was feeding the imminent colonies in the deadly, extraterrestrial environment. Aquaforming is a neologism derived from the terraforming narrative: *Aqua* pointed to the importance of the water cycle in bacterial processes so foundational to all forms of life (known on Earth).

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AQUAFORMING MARS!

소변 기증 기록
(모든 정보는 엄격한 기밀 사항으로 유지됩니다)

① 지난 24시간 동안 무엇을 섭취하셨습니다?
음식 음료 약 기타

② 지난 24시간 동안 신체의 느낌은 어떠했습니다?
소화 기후 피로 에너지

③ 귀하의 소변으로 화성에 키운 식물(공니물)과 대화할 수 있다면, 식물은 여러분에 대해 무엇을 알아야 할까요?
신체적 정신적 정서적 사회적

④ 소변 검사:
Lactose, Nitrite, Urates, Protein, pH, Blood, SG, Ascorbic, Ketones, Bilirubin, Glucose

⑤ 기타 의견:

아쿠아포밍 마스! (인체) 기증자 이름: _____
대견시
감사합니다! 여러분의 기증한 영양분으로 자란 화성식물은 여러분께 영생해 갈 것입니다!

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Commissioned for the research center's inaugural exhibition 'A Message from Mars' exhibition by curator HyunJu Yu with support from Design Trust (Hong Kong), in collaboration with Sarah Daher, JongHa Choi and Tawsif Rahman.

<http://markuswernli.org/work/2017/am/>

Aquaforming Mars (아쿠아포밍 마스)



Curing first batch of DIY-bokashi on rooftop farm of the University of Hong Kong.

Microbial Campus: Propagating Bokashi

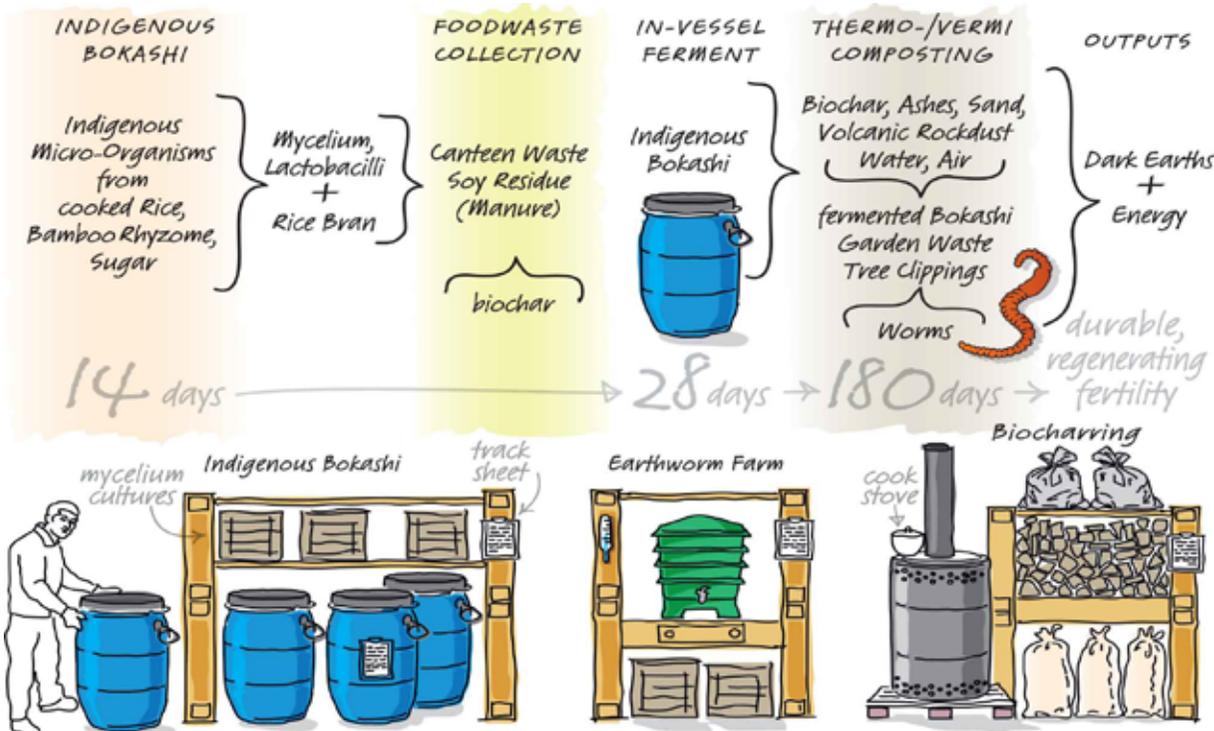


Rooftop farm at University of Hong Kong
and a dozen students' households

2016

Workshop program • indigenous microorganisms • sensory
agro-ecologies • communal resource cultivation

In this campus-engaging upcycling of food 'waste', participants were taken to the university's bamboo groves for sampling traces of mycelium, and to the canteen to scavenge leftover rice. The rice starch served as attractant for the yeast strains in the mycelium. In addition with molasses, sauerkraut brine and water, this concoction was marinated into bran—rice milling residue (米糠). Participants took a bucket of this self-propagated bokashi home with the assignment to collect kitchen scraps. This bokashi-fermented food 'waste' was eventually devoured by the earthworms on the campus farm's compost pile.



Guest lectureship at the General Education Unit and campus' Rooftop Farm, in collaboration with Wanho Tam, Six Hang, Celeste Shai and the Research Institute for Organic Treasures (RIOT).

<http://markuswernli.org/work/2016/mc/>

Microbial Campus: Propagating Bokashi



Cast and organic 'waste' starring in promo video for trackable bio-purification product.

Black Circle: Join the Detox Economy (雲土間)



Ecohealth venture • explorative work alliance • democratization of biochar • integrative resource cultivation

In this business 'provotyping', a bioactive filter product was envisioned for implicating social and biophysical ecologies. Made from woody 'waste', charcoal dust with demisting and detoxifying properties can be applied to purify air, water, and home interior. Equipped with a tracking app, each Black Circle product becomes an emergent record of its origin and destiny within a social ecosystem of 'waste' producers, detoxing homemakers and environmental stewards. The product's take-back program ensures it is reused as ecological building component and soil amendment.

While the jurors of the Green Building Council could not be convinced, Black Circle (雲土間) went on to launch consequent socio-material re-cultivation initiatives.

Shortlisted at the Green Building Ideas' Pitch in collaboration with Wanho Tam, Benson Law, Anna Chim, Effie Chan, Phillis Wong, Iron Chan, and Andrew Tsui from the Research Institute for Organic Treasures (RIOT).

<http://markuswernli.org/work/2015/bc/>

Black Circle:
Join the Detox Economy (雲土間)





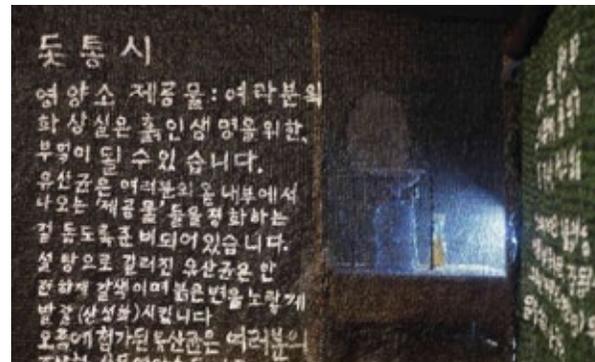
In this hands-on, mobilising installation, kimchi ingredients were paralleled by their organic residues (sesame straw and rice husks).

Fermenting Jeju (제주 발효)



Mobilising installation • fermentation research • convivial resource cultivation • agroecological legacy

Visitors of this transmetabolic installation were greeted by ushers wearing 'Let Us Ferment You!' aprons who handed out cooking gloves. Following a long table, visitors worked their way through the basic steps of Kimchi preparation that accounted for all byproducts: scraps were composted, rice husks carbonised in a miniature rocket stove. The gallery's toilets were supplanted with dry toilets that utilised these organic residues. Visitors unable to personally contribute to the dry toilets, were requested to donate hair and nail clippings as admission to the buffet.



Dot-tong-si pig latrines (dot-tong-si) were part of Jeju's resource-integrating, agroecology where human 'waste' was feeding pigs along with food scraps—the. The resulting manure was mixed with barley to ferment into cherished fertiliser. This landmark of metabolic architecture that provided toilet users with relief, privacy and outlook over the landscape, was adopted for the Fermenting Jeju installation.

Commissioned for the Among-Garde exhibition curated by Yongsung Paik and HyunJu Yu, in collaboration with Wanho Tam, Uni Park, Eric Sweet, and Sara Lee.

<http://markuswernli.org/work/2015/fj/>

Fermenting Jeju (제주 발효)



Preparing native bokashi with rice bran and mycelium for processing organic residues from eco-toilet, kitchen and local stores into soil.

The Zero Organic 'Waste' Home

Everyday laboratory • rooftop *compostopia* • urban soil stewardship • self-reliant ecosanitation



In this real-life demo lab of agroecological homemaking, all organic residues of a two-person urban household, including human ‘waste’, were processed one floor above on the rooftop of the apartment block into veritable soil. With ample dedication the project set a precedent for sensible reuse of biomass on residential premises without disturbing public order. Using bacteria power, rain-water harvesting, material upcycling, and neighbourly networking, the operation ran without electricity chemicals and pristine resources.

Over the two years of operation, the Zero Organic ‘Waste’ Home upcycled about 100 liters of kitchen scraps, 700 liters of fermented urine, 70 liters of faeces. Together with 200 liters of locally sourced rice bran, 100 liters of woody residues, and 20 kg of forest soil, the combined kitchen/toilet byproducts were processed into 500 litres of black soils for horticultural use.

Under the program of the Research Institute for Sustainable Urban Development (可持續城市發展研究院), in collaboration with Wanho Tam, Six Hang, Benson Law, Qing Lam, Sophie Wunderlich, PoHeng Lee, and Jennifer Lyon.

<http://markuswernli.org/work/2015/zo/>

The Zero Organic ‘Waste’ Home





Bucket toilet (replacing flushing contraption) for reclaiming the agroecological potential of the human body.

Soil Feeder: Fermenting My Everyday



Organic Garden of Australian National University, Canberra 2012-2014

Ecosanitation as life practice • composting research • bio-pedagogic storytelling • Black Soils

In this two-year long, homemaking research, human ecology was explored on the most intimate level. Starting with minimal gardening expertise, returning human 'waste' sensitively back to the soil entailed foremost adeptness in the negotiations with campus facility management, environmental scientists, marginalised knowledges, and fellow student gardeners. The processes involved radically subjected personal life routines to seasonal rhythms, interexistent intuition, and fermentation successions of the Terra Preta cultivation method.

Soil Feeder was motivated by the quest to reclaim the agricultural potential of the human body and bring metabolic byproducts back to where they belong: the soil. Circumventing sanitation logistics and conventions, integrative fermentation was applied to grow new life out of toilet and kitchen 'waste'.

Collaboration with Gardens & Grounds, ANUgreen Sustainability Office, The Dirty Beanstalk, David Freudenberger, Karina Bontes Forward, Paul D'Arcy, and Hermann Paulenz.

<http://markuswernli.org/work/2013/sf/>

Soil Feeder: Fermenting My Everyday



Bucket toilet (replacing flushing contraption) for reclaiming the agroecological potential of the human body.

Peeling Out (でてくる)



Haptic conversations • happen-stance as survey • discovery in de-familiarisation • nimble field work

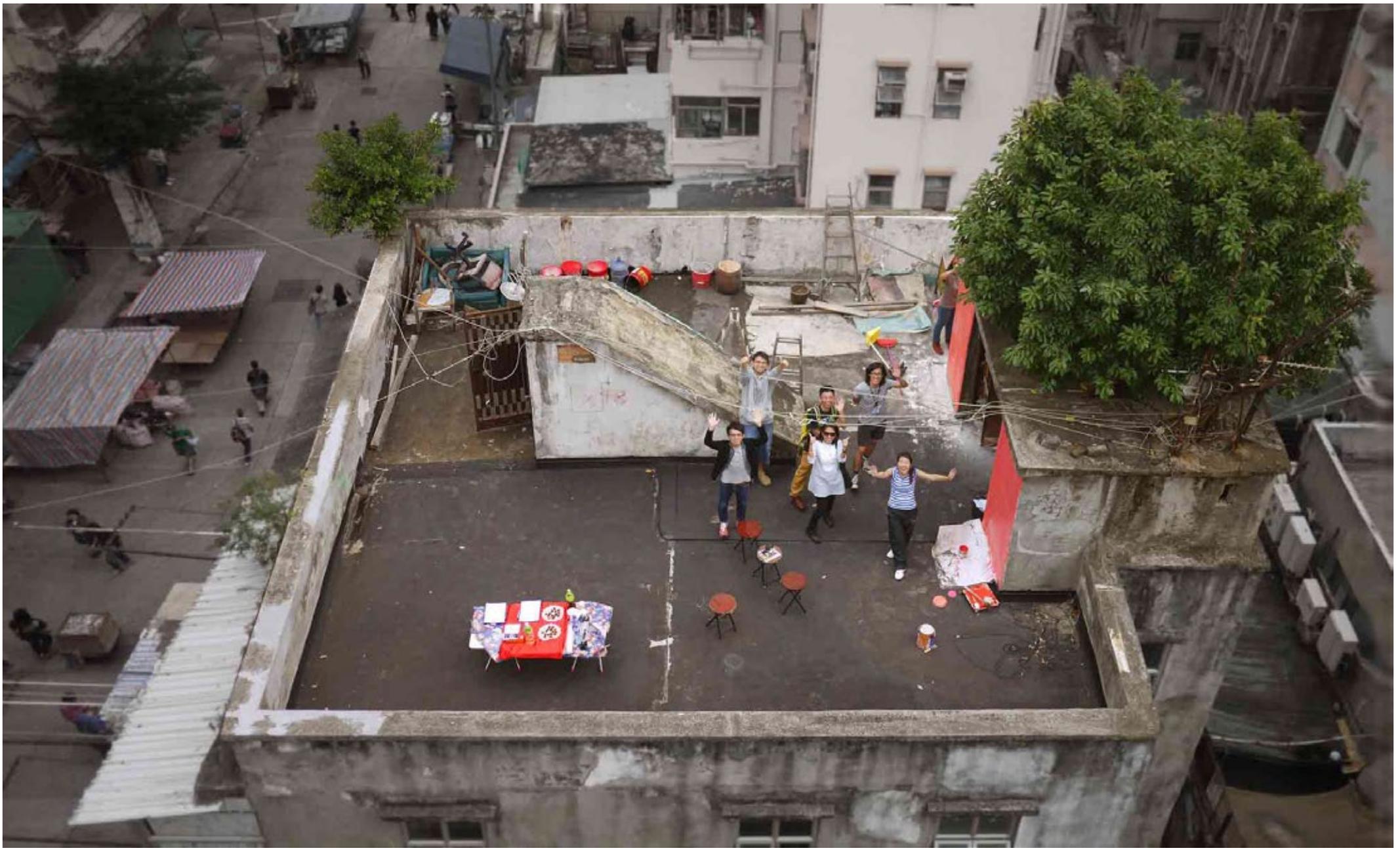
This haptic-led dialogue was realized in 36 hours and evolved around a tray with large onion, hand towel, and warm water. The vendors at the traditional Nishiki Market were asked to peel the onion layer by layer: while doing so, they elaborated on what makes their hometown beautiful. The unusual dexterity assisted people in uncovering their own sense of 'beauty' beyond mere words and language barriers. The dismantled onion layers were collected and deep-fried into a Tempura snack for the closing presentation of the study conference.

Onion peeling as the manual extension of conversation was inspired by the idea of townmaking that stems from the collaboration of hands, more so than money. Kyoto prides itself for its craft and tradition that uphold handmaking values. Also, the onion is more than just an age-old vegetable. For example in Shusaku Endo's novel *Deep River* (深い河), the Onion becomes the metaphor and protagonist for the divine.

Created within the 'Mapping the Aesthetics of Urban Life in Asia' Winter School of International Institute for Asian Studies (Leiden) and Center for Southeast Asian Studies (Kyoto), in collaboration with Kim Dĩnh Búi, Anissa Rahadiningtyas, Elizabeth Wijaya, and Shinya Akutagawa.

<http://markuswernli.org/work/2016/po/>

Peeling Out (でてくる)



Opening collective photo exhibition in celebration of threatened rooftop tree.

(廟街廿三號天台樹關注組)

Save Rooftop Tree 23 Temple Street

Arboricultural placemaking • streetwise petition • participant-led documentation • collective curation

The mighty green of the fig tree atop the vacated Tong Lau building in Yau Ma Tei made into a living landmark. When the municipal tree management refused to grant official protection status requested by the artist-led petition campaign, this pioneer plant of unknown origin needed to be re-membered otherwise. In a collective appeal, surrounding residents were asked to photograph the fig tree from their home windows, leading to 50 personal viewpoints and neighborly documentation before its tragic removal.



Commissioned by Wooferten (活化廳) Art+Activist Residence, in collaboration with neighborhood concern group including Kwan Hoi Wang, Kobe Lam, Stephanie Au, Justina Woo, Michael Leung, Fangi Vong, and Chung Fung Lee.

<http://markuswernli.org/work/2012/tr/>

(廟街廿三號天台樹關注組)

Save Rooftop Tree 23 Temple Street



Cast and organic 'waste' starring in promo video for trackable bio-purification product.

The Clamshell Connection (回收蛤殼)



Salvaged mosaic • validating food system • circular socio-materiality • rural revitalisation

Customers of clams in Taipei – vendors and seafood chefs – were asked to collect and return the empty clam shells to Cheng-Long where most of the delicacy is produced. In return, these recyclers co-determined the mosaic design created from their empty shells. Eventually 10'000 clam shells were recovered. Applied with 30 kg of mortar into a large-scale mosaic on the support wall of Highway 61, the artwork faces toward the farmers of clams, shrimps and milkfish in this rural region of south-western Taiwan.



成龍濕地國際環境藝術計畫
(結合美食的藝術)

收集蛤殼來做裝置藝術!
把吃剩的蛤殼留下做大型裝置藝術,而不丟棄!

參與方法很簡單:

- 1 吃蛤時留下完整的殼
- 2 收集完整的殼,並填此明信片
- 3 於4/1 收市以前把殼及此明信片送到此攤位
- 4 裝置藝術將於5/15開展,歡迎參觀 線上參觀:
<http://artprojectforland.wordpress.com/>

請於此填單中標明您想把您收集的殼放在哪個位置。
實體作品大小約50x70x10公分

「食物體」位於雲林縣口湖鄉成龍村以蛤殼做成的馬賽克

幫助食蛤剩餘物回到其所來之處!

回收蛤殼
CLAM SHELL RECYCLING

感謝您回收蛤殼,並完成此明信片

您如何烹調?味道如何?

持續收到此作品的消息,以及收到裝置藝術開幕消息
(我們保證會尊重您的隱私)

您的姓名 (非必填): _____

您的住址 (非必填): _____

您的電話 (非必填): _____

成龍濕地國際環境藝術計畫-成龍路445號雲林口湖鄉成龍村201號

Commissioned by ChengLong Wetlands Environmental Art Project
curated by Jane Ingram Allen and in collaboration with Michelle Yun-ju Huang, Vivian ChiaYing Wang, TeYu Wang, YunLong Shyu, Rachel Chan, Jonni JongWoon Hsu, WeiLin Pan, and WanNing Chen.

<http://markuswernli.org/work/2012/cc/>

The Clamshell Connection (回收蛤殼)



Kelp is a light-sensitive material: objects on its surface leave a negative shadow when exposed to the sun.

Kelp Lab (다시마 기르기)



Learn-ful installation • kelpfarm apprenticeship • organic photograms • coastal agroecologies

In a ten-week apprenticeship with kelp farmers, techniques, meaning and stories surrounding sea tangle were acquired. This informed an installation of illuminated lanterns made from leftover bits of this light-sensitive organic material farmed in the fertile coastal waters of south-western Korea. The artisan knowledge around tending, preserving, and utilising kelp turned the artist studio into a kelp lab where local children were introduced to the slippery craft of shaping leather-like kelp sculptures.

Organic photograms from the sea: The beauty and challenge of sculpting with kelp (sea tangle) is that the material has a mind of its own. It dries in ways that can not be fully predicted, making the result a co-creation between maker and organic matter. During the serendipitous experimentation, the light sensitive qualities of kelp were discovered. Covered with opaque objects and exposed to sunlight, kelp is able to render monotone, photograms (camera-free photograph). The kelp farmers brought up their concerns during the apprenticeship. They included changing taste preferences that diminish demand for this traditional condiment, seawater pollution leading to jellyfish infestation and staining of the crop, or the hazard of slippery kelp leaves that is cause for many accidents. These concerns were represented through the photograms of the resulting kelp sculptures.

Commissioned by OpenSpace Bae (오픈스페이스 배) artspace in collaboration with kelpmasters Lee ChongNam, Hong SukJin, Hong Chong-Ko, An JangSuk, Han JanYu, Choi ByeongIl, Kim SuBok, Kim KilDeok. With interpretation support from HeeKyoung Jeikei Jeon, SeokKyung Han, In JinMi, DaeHong Kim, Daeil Lee, and SangHo Seo.

<http://markuswernli.org/work/2011/kl/>

Kelp Lab (다시마 기르기)



The street-side fence (left) converted into a neighbor-led, vertical garden (right).

Growing Fence (育てる垣根)



Villa Sakuradani, Kyoto

2011-ongoing

Horticultural placemaking • convivial micro-garden • self-contracting dynamic • unity of purpose

Converting the street-side fencing of a residential house into a public vertical garden, created a place for growing human connections and plant life. By signing a rental agreement, neighbours and commuters alike became Plant Tenants and committed themselves to establish a home for their vegetal offspring in this horticultural structure called Growing Fence. While the Plant Tenants were used and harvested their Plant Homes at their own free will, the host or Plantlord of Growing Fence traded some personal space for a vibrant social meshwork.

Growing Fence has made a virtue of necessity by replacing a desolate, insulating fence with an organic interface that modulates between private and public.

A neighbourly collaboration with Yuka Saitô, Mie Saitô, Robin Russ, Ana Lorena Lima, Rumiko and Toshiki Yura, Mrs. Murata-san, Makiko Hori, Mo Takagi, and Stefanie Schäfer.

<http://markuswernli.org/work/2011/gf/>

Growing Fence (育てる垣根)





Buffet where eaters assembled sandwiches with kimchi that they chose by the maker's hands rather than flavor.

Taste of Hands (손맛) Circular Kimchi Buffet



Locavore installation • eating design • handmaking values • circular socio-materiality

Buffet guests selected kimchi by the depictions of the pairs of hands that crafted it—rather than by the food's properties. In kimchi fermentation, hands are primary means of production (washing, peeling, chopping, marinating, collating). These microbial human/vegetable exchanges formulate the final taste. Ten kimchi-crafting ladies at Sindang and Seoksu market had their palm photos taken, so that consumers of their kimchi could better appreciate its Taste of Hands. Guests wrote personal napkin notes to kimchi makers which surprised them when unexpectedly delivered.



Commissioned by Doshirak+ Food Drawing Café at 2010 Seoul Art Festival in collaboration with MeeWha Lee, HeeYoung Kim, SooYoon Kim, SoYoung Hyun, YoonJi Lee, SanKyung Han, Juuri Jeong, HyeRyeon Jang, SeMi Cho, EunMi Cho, YeSeul Moon, Csue Moon, SeokHyo Eun, YaeJee Yoo, JunYoung Ji, Unah Lee, and HyeongSun Jang.

<http://markuswernli.org/work/2010/th/>

**Taste of Hands (손맛)
Circular Kimchi Buffet**



Culinary placemaking • negotiated cooking • alternative economies • revitalising traditional market

Reviving a vacant store inside a traditional marketplace, this restaurant operated without menu and money. Guests needed to bring ingredients (sourced nearby) and openness to join the revolving conversation on food origin, meal planning and task sharing. This generated a synergies among shopkeepers, neighbours, and guests over three months. The light-filled space was dominated by one square table for opening up ingredients, ideas, and improvisation. The interior wall mapped out a food guide of the marketplace, and the mobile pizza oven was conducive to Korean BBQ.



Commissioned by Seoksu Art Project and Anyang Public Art Project 2010, in collaboration with HanSam Son, HyeRyeon Jang, YoungDae Im, ChanEung Park, YongJa Park, SoYean Goak, YoonJi Lee, Eunsun Kim, Soyong Hyun, Palash Bhattacharjee, Marc Vincent Cosico, Jim Allen Abel, Ian-John Hutchinson, Ibai Hernandorena, Gabriele Horn-dasch, and Dorota Podlaska.

<http://markuswernli.org/work/2010/dc/>

Dancing Cooks (춤요리사): The No-Menu Restaurant



The street-side fence (left) converted into a neighbor-led, vertical garden (right).

(En)Counter Shots: The Shepherd's Mural



Integrative mural • tribute to unsung hero • painted heterotopia • rural revitalisation

Per request of sheep farmer Agostino Argis, ten visual artists realised a 35-meter-long mural in less than 18 days. The project evolved from the unexpected encounter with the farmer and engaged the community in a joint creative process that led to the exchange of views and the questioning of perspectives. The artists listened careful to the requests of the murales owner, while integrating stylistic elements from all contributors into visual unity. The circular elements in the mural design elude to the landing pads of the next-door NATO airforce base.



(En)Counter Shots pulled together distinct social realities to meet and thrive. The farmhouse on the periphery of the community became the hotbed for vibrant material exchanges between unconventional farmer, individualist artists and municipal officials. The mural was testament to a social edge effect.

Commissioned by Le Ville Matte with curators Chiara Agnello, Francesca Sassu and Giorgio Murtas, in collaboration with Beatrice Catanzaro, Azienda Arno, Familia Nonnis, Familia Nicoli, Renato & Betti Marongiu, Marika Asatiani, Augusto Buzzegoli, Giulia Casula, Beatrice Catanzaro, Rita Correddu, Estelle Deschamp, Simone Bertuzzi, Simone Trabucchi, Renée Lotenero, and Chiara Agnello.

<http://markuswernli.org/work/2010/es/>

**(En)Counter Shots:
The Shepherd's Mural**



The street-side fence (left) converted into a neighbor-led, vertical garden (right).

La Mente Fresca: Routing, Routine and Relationships

Collective endurance performance • perpetual tourist • empty museum • happen-stance • ritualised surprise

The first time one arrives at a novel destination, one's senses are sharp. What happens if one cleared the memory each morning and returned to the same destination with this pristine, uninitiated mind? By pursuing the identical routine with the mindset of a novice for 21 continuous days, behavioural patterns became exposed and subject to creative developments in people and environment of this small, rural town. In the end, the 'perpetual tourist' invited the intrigued public to an exhilarating tour for sharing stories, secrets, and hideouts accrued over three fresh-minded weeks.



Commissioned by Le Ville Matte (residenze d'artista) with curators Chiara Agnello, Francesca Sassu and Giorgio Murtas, in collaboration with Michela Onnis, Licia Abis, Colette Poddi and Antonio Kikiki, Augusto Buzzegoli, and Rupen Boyadjan.

<http://markuswernli.org/work/2010/mf/>

**La Mente Fresca:
Routing, Routine and Relationships**



Pickles and stories on display after six weeks of coordinated radish growing with 30 families.

Radishes for Adoption

Edible installation • coordinated home horticulture •
pickled passages • blurred authorship

This horticultural intervention invited 30 households across town to adopt 5 radish seeds. Adopters received a growing kit and gardening support if they agreed to grow the radishes at their homes and grant organisers weekly visits for monitoring the plants' wellbeing. Radish parenting was prompted by watering the seeds. This conscious act of germination and initiation of plant life was the contract between adopters and facilitator. After six weeks, adopters pickled their radishes and displayed them at the facilitator's house where the adoption collective met for the first time.



In collaboration with Yuka Saitô, Makiko Hori, Mie Matsuoka, Mo Tagaki, Kota Arimoto, Haruo Kondo, and 30 radish adopters.

<http://markuswernli.org/work/2009/ra/>

Radishes for Adoption



The street-side fence (left) converted into a neighbor-led, vertical garden (right).

Shadow Followers (đuổi theo chiếc bóng)



Bảo Lộc Project with 15 participating households (Lâm Đồng) 2007

Photo-ethnography • participant-led documentation • coffee and tea growers • ethnic minorities

Prior to camera-sporting smartphones and ubiquitous social media, this distributed, photo-ethnographic exploration brought together a wide range of people from this coffee-growing south-Vietnamese countryside to document what they found noteworthy. Most participants had never used a camera before, so they were given single-use cameras over a four-week period and instruction to point the lens in the direction of the shadow for best exposure—making them to Shadow Followers. Participants took photos and notes six times a day, swapped exposed camera with prints in weekly meetings, and self-curated the group exhibition in the coffee warehouse at project's end with excitement.

The project integrated participants from various ethnic groups (including the indigenous K'ho community), class and generations into a unity of purpose. Naturally this brought about tensions of envy, resentments, and authoring that demanded negotiation and reconciliation (in families and group officials). The mural was testament to a social edge effect.

Commissioned by A Little Blah Blah, curated by Sue Hajdu, supported by Pro Helvetia, Swiss Council for the Arts, in collaboration with Son LeNgoc, Pham Than Tam, Nguyen Huu Binh, Nguyen Van Duong, Tran Thi Thuan, Nguyen Nhu Quynh, K'Boi, Le Ngoc Tram, Tran Van Dong, Pham Viet Hien, Nguyen Duc Hanh, K'Oahn & Co Thuy, Le Thi Phuong, and K'Li Ang Va.

<http://markuswernli.org/work/2007/sf/>

Shadow Followers (đuổi theo chiếc bóng)



Every Wednesday over two months, the Canal Tour invited people to explore the city from within the waterways. Mondays offered the intervention 'Mobile Tea Ceremony', Tuesdays 'Garbagemen Appreciation', Thursdays 'Coin Mosaic', Fridays 'Tree Guarding', Saturdays 'Bridge Sitting', and Sundays the 'Story Hour'.

At Your Service (いっらしやいませ)



Urban intervention series • unsafe guide • obsolete services • adventurous everyday • action art

Everybody was invited to unusual, one-hour experiences, scheduled daily for 56 consequent days from 9 September to 5 November in the urban public. In an effort to ignite the streamlined everyday with meaningful encounters and fresh discoveries, the artist-cum-serviceperson offered creative treatments specific to each weekday like Mobile Tea Ceremony, City Canal Tours, or Garbage Collectors' Appreciation. The service provision also included a daily online video report, to bring accountability to the public offerings and make them universally accessible.

In this out-of-the-box, urban intervention series, every Monday, for example, the Mobile Tea Ceremony offered traditional Japanese hospitality in unexpected settings. On Tuesday was I Love Trash day, when neighbors left thank-you notes on trash bags, appreciating the work of garbage collectors. Wednesdays awaited with the Canal Tour for discovering the city from fresh, feet-wetting perspectives.

いらっしゃいませ 9月11日~10月22日
 あなたが作る毎日のアート: 来て、見て、参加して下さい(雨天決行)
 AT YOUR SERVICE. EVERYDAY CREATIVE TREATMENTS IN THE URBAN PUBLIC.
 AT YOUR SERVICE. PROVIDED BY MARKUS WERNLI SAITO.
 IN PARTNERSHIP WITH JOHAN AND HIS PARTICIPANTS.
 ALL SERVICES DELIVERED BY RAIN OR SHINE.

AT YOUR SERVICE 9/11—11/5
 MONDAY
 TUESDAY
 WEDNESDAY
 THURSDAY
 FRIDAY
 SATURDAY
 SUNDAY

いらっしゃいませ

ごみの集荷人さんへ
 私はゴミの日が大好きです -
 それはあなたのおかげです -
 みんな普段は気付いてないけど
 無くてはならない日なんです -
 いつもどうもありがとうございます
 感謝を込めて ごみの生産者より

MON-FRIDAY
 Mobile Tea Party
 20:00-21:00
 20:00-21:00
 20:00-21:00
 20:00-21:00
 20:00-21:00
 20:00-21:00

TUE-SATURDAY
 Garbage Heroes
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00

WED-SUNDAY
 City Canal Tours
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00

THUR-FRI
 Can Mo...
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00
 10:00-11:00

DEAR FRIENDS
 Momentarium is pleased to announce a series of relational art titled "At Your Service - Creative Treatments for the Urban Public". Every day of the week I will provide a specific service at specific places in Kyoto between September 11 and November 5. We'll be continuous & weekly. You are invited to witness, join and participate. See the detailed schedule below for times and locations. The one-hour services take place rain or shine. Thanks for your interest and see you soon!

Artist-in-Service
 Founder Momentarium.org



Realised with support from Yuka Saito, Kiyomi Yatsuhashi, Ryo Yamazaki, Roger Walch, Lehan W. Ramsay, and Nikki Pugh.

<http://markuswernli.org/work/2006/as/>

At Your Service (いらっしゃいませ)

Markus WERNLI is an artist, researcher, and teacher, dedicated to socially integrative, ecologically engaged practice. He is investigating the formative dynamics and relationships in our World of Eaters, where all life forms are eating what is feeding on them—thereby learning to cultivate homemaking capabilities for interexistent flourishing.

He worked most recently for Dutch Design Week (Eindhoven), Rooftop Farm at Hong Kong University, Utopiana Gardens (Genève), Campus Garden at Australian National University (Canberra), Woofer-ten Activist Residency (Hong Kong), Le Ville Matte (Sardinia), Seoul Art Festival, Cheng-Long Wetlands Environmental Art Project (Taiwan), and Anyang Public Art Project (Seoul).

Markus taught at Zokei School of Art in Kyoto (2005-07), College of Asia and the Pacific at Australian National University in Canberra (2012-14), and School of Design at The Hong Kong Polytechnic University (2015-18). He is the recipient of an Internationalization Grant from Creative Industries Netherlands in Rotterdam (2016), and a Seed Grant from Design Trust in Hong Kong (2017).

