

PROFILE



BAKUDAPAN is a study group that discuss ideas on food and everything it relates to. We believe that food is not merely an activity of filling the stomach, nor is it restricted to the activity of cooking. Food can be an instrument to speak about broader issues, such as politics, social, gender, economy, philosophy, art, and culture.

The main scheme in our projects are to do cross reference and research on food, which overlaps between art, ethnography, research method and practice. In doing research, we are interested in exploring and experimenting methods and forms, from art (performance, artistic setting, exhibition, etc) to daily life practices (cooking, gardening, reading, etc). As a reflective process, we like to hold participatory workshops, discussion, and reading activity with people of the same interest. We are also committed to publish a journal in every project, as a mission to generate and share knowledge

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BIO / PROFIL

Elia Nurvista (b.1983)

She is a visual artist and co-founder of Bakudapan Food Study Group, graduated from Indonesia Institute of Fine-Art, majoring in Design. She's interested in exploring a wide range of art mediums with interdisciplinary approach and focus on the discourse of food. Elia has participated in numerous exhibitions and art residencies, both locally and internationally.

More about her works in www.elianurvista.com

Eliesta Handitya (b. 1998)

Eliesta is currently studying at Gadjah Mada University, majoring in Cultural Anthropology Department. While studying Anthropology, she is working as a part-time writer and researcher, mostly focus on gender issues, politics, or relation between art and society. She is interested in art activism, and currently develop a self critical-zine project called Poppakultura.

(more about the project, open: bit.ly/POPPAKULTURA_PROJECT)

Gatari Surya Kusuma (b.1993)

Gatari is a cultural worker based in Yogyakarta, Indonesia. She has been part of Bakudapan Food Study Group since the start. Besides being part of Bakudapan, she works as a researcher at KUNCI Study Forum & Collective. With the two collectives, She explores research methods and the practice of learning. She is also interested in the re-producing and re-questioning knowledge as trajectory to these topics. Lately, she works on topics such as collective work practice and city as a space

Khairunnisa (b.1991)

Nisa is an independent researcher and creative worker which has put her interest on labour and domestic work issue. She co-founded Bakudapan Food Study Group after she graduated from Cultural Anthropology Department, Gadjah Mada University. Her current interest is on the knowledge production inside a domestic space and how it's distributed. Aside from working with Bakudapan, she try to archive and assemble her thoughts onto her personal blog: <https://workgalore.wordpress.com/>

Meivy Andriani Larasati (b. 1998)

Meivy is currently studying Cultural Anthropology in Universitas Gadjah Mada. Her interest is in doing research and the like, using life history as a method and/or a point of departure. Recently, she is interested in learning new ways to explore the topic of food in critical and fun ways.

Monika Swastyastu (b 1994)

Monika is an independent researcher who has been developing her interest in anthropology of food. She had done several researches on food politics, food security, and identity. She loves to experiment on research methods using eating and cooking, as they are a part of everyday life, to engage people and explore more about food issues. She is also passionate about preserving traditional foodby running her own home made culinary business.

BIO / PROFIL

Rr. Esty Wikasilva (b. 1994)

She is interested in gender and social issues, and how they are related to food. She also writes fiction short stories, publish zines, and runs an online zine distribution platform based in Yogyakarta.

Shilfina Putri Widatama (b. 1998)

Inventing new recipes is her best way to enjoy spare time when she is not studying philosophy at Gadjah Mada University. But when it comes to finding a recipe for the better, she prefers doing it together. She is determined that food is not to be taken for granted, so she strives to reveal the overlooked history, conflict, and struggle that lies under a plate of food.



Moro Moro

Year 2019

Type Commission Exhibition for Singapore Biennale 2019

This work started from questioning the relation between Bangsa Moro in Mindanao and Morotai. The relation dates back to historical era and the contestation between Islam and Catholic, history of imperialism and colonialism. There were frictions of power, invasion, migration, and culture contacts that relate to contemporary life of Morotai's agriculture, food production and consumption. In this work Ba kudapan used ethnography and feminist strategies in locating its inquiry into the larger discourse. This work also resurfaced the contrast between the dominant geographies of a nation-state and the conditions of peripheral sites.



“MoroMoro”

The exhibition view .

01. Mural and timeline from our research.
02. Illustration on kitchen utensils with medium :oil paint on enamels.
03. The essences installation of aroma from nutmeg, cloves, fish, and jasmine which part of daily life in Morotai.
04. Video single chanel with 25:00 duration



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“MoroMoro”

The research material

01, 02, 03, 04
Some of archive material we collect when we did field research for 2 weeks in Morotai.



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04

Cook it Wildly

Year 2019 - On Going

Type workshop sin Gudang Sarinah Ekosistem (2017), Artjog MMXIX (2019)

Food consumption in urban areas is very dependent on what is provided by the market, especially in the case of vegetables. Today, there are only mass produced vegetables that are available on the market. This means our knowledge about which vegetables that are edible and that are not, is constructed by market and economic interest. Thus, this workshop focus on transferring the knowledge of edible weeds to broader community through senses (smell,touch and taste). This workshop includes eating and cooking activity as a methods to share and transform knowledge.



“Cook It Wildly”

01, 02, 03, 04.

The workshop of cooking edible weed.

The process of cooking wildly workshop. In this time, we are making Vietnamese roll with peanut sauce.

The filling of Vietnamese roll is raw wild plant to taste it better.



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04

UK-ID Residency Program

Year 2018

Type Residency, presentation and workshop.

Between March 2018 and August 2018, Bakudapan Food Study Group and Whitstable Biennale had been part of British Council dual residency programme. Through this programme we sought to experience and share our perspective, works, and culture across in the UK and Indonesia.

In March, UK based artist Hannah Lees, visit and did the residency program with us in Yogyakarta, Indonesia. As an exchange, from late July to early August 2018, two members of Bakudapan went to UK for residency in the new Garden City of Ebbsfleet. In this residency, we were continuing our on-going project about edible weeds. During our visit, we met different groups of artists, activists, and food practitioners. We also conducted a series of presentations and workshops about learning, mapping, sharing and comparing edible wild plants during our stay.



“UK-ID Residency Program”

01, 02

No Walls Gardens - Participatory Mapping.

No Walls Gardens is a community based in Northfleet. When we had met the No Walls Garden community, we thought about making an on-progress mapping through a large interactive image or mural beforehand, so everyone can still continue to add more data about the plant, recipe, or any archives on the maps that we will make.



01



02

03, 04

G39 - Breakfast Club.

G39 is an artist-run organisation and creative community space in Cardiff, the capital city of Wales.

They invited use to share our practices in one of their platform called “Breakfast club”.

Breakfast Club is an informal chat over breakfast, tea and coffee.

It's a way of meeting people in the visual arts community and catching up on what's going on.



03



04

Istanbul Design Biennale: Digestion School

Year 2018

Type Exhibition and workshops

We participated in “A School of Schools : Digestion School”, a part of Istanbul Design Biennale that was organized by curator Margarida Mendes. In this exhibition we presented our publication about kitchen tools, modern life and gender.

As part of Istanbul Design Biennale project, we also conducted two workshops. The first workshop was about edible weeds, which is part of our long-term project. We did foraging in the neighbourhood with participants and cook the ingredients we found while discussing food knowledge and agriculture. The second workshop was focusing on the issue of left-over. In this workshop, we invited participants to bring leftovers from their kitchen and we cooked it again together.



“Digestion School”

01, 02

Workshop of “Edible Weed Istanbul”

With the participants doing foraging in the urban neighbourhood. While we picking plants also experience about the visuals, smells and textures of plants and discussing how to cook them.



01



02

03, 04

Workshop of “Edible Weed Istanbul”

After foraging we continuing the workshop with cooking and eating. During the activities we share the recipes, stories and knowledges about food from different families and cultures.



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04

Making Sambal : Unpacking Embodied Knowledge

Year 2018 - On going

Type workshops in Cemeti Art Institute (2017), Malaysia National Gallery (2019)

How do we unpack the unconscious skills that are part of our bodies? Can we unpack the way we interact with cooking tools? Could we reimagine how our relationship with material and objects were formed? How could they influence behaviours and gestures?

This Making Sambal workshop try to unpack our embodied knowledge about cooking and the use of kitchen utensils. We believe that those daily activities are often taken for granted. In this workshop participants will cook, eat and carry a discussion. Such activities are methods for intertwining several notions about gender, cooking tools, domestic work, life style, kitchen, food politics, and the knowledge of sambal itself.



“Unpacking Embodied Knowledge”

01, 02.
Workshop of Making Sambal:
Unpacking Embodied Knowledge”

The process during Making Sambal Workshop. We provide several tools for making sambal, from mortar and pestle from stones, wood, into modern food processor like blender.

03.
Participants can choose their tools and ingredients freely to creating new recipes whilst consciously their gesture while making it.

04.
Big group is divided into smaller group for making sambal and ended by reflection and discussion session.



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04

“Kitchen Mapping Workshop”

01, 02, 03, 04.
The workshop of kitchen mapping. Participants have to draw their kitchen layout and marking about activities.

Some questions arise during the workshop, when we want to point out who has the most power in the kitchen:

Is it determined by gender and its role?

Is that why chef is a male dominated job that differ in value than cooking as a housewife?

Why does our mother only let us peel shallots and onion?

Why does our brother gets the dishes?

Why does the wife prepare the coffee for their husband after they got home from work?

Could it be that its the only place where mother get to exert power, and is that why she is so feisty in the kitchen?



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IRON FENCE



Usually its impement border just to cover ugly ruining building and wild plants. Or they are in the middle of construction.

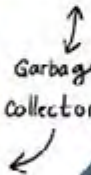


IRON SHEETING



The pile came from everywhere; local community, events from the expo center building, and ruins from the nearest construction.

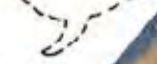
Garbage collector



To secure something (object, area, etc...)



BROKEN IRON SHEETING



Usually accidentally open. Sometimes cause curiosity and invite passersby to look inside.

An abandoned amusement park is now a land of disputes that saves a lot of wild plants. It's untouchable...





Rubble Dumps



BRICK

Weeds popped out from the floor.

Common material for construction.
It's still has a price even if it's a ruins.

GRAFFITI

Known as any material posted or painted on public or private property without permission.

Usually made on abandoned building. Sometimes can be as a territorial marking for local community or even gangsters around the area.

There are a lot of edible weeds grown over the rubble dumps, from stones, glass material, styrofoam, woods, etc. This easy to access as long located out of fences, since no one consider have economic value...





BLACK & WHITE SIDEWAYS

It's clearly own by public but under the authorization of apparatus such as police. The plants intended to plant as urban decorative plants.

JENGER AYAM (Edible flower)
 "Jenger Ayam" means rooster's comb in English, because the flower shape and color looks like the red meat of rooster's comb.



EMPTY LAND IN BETWEEN DEVELOPMENT

Often use for various events; music, night market, and bazaar.

Own by the government



WAS FOUND HERE



Big fast food chain in big cities around the world, so when people so hungry doesn't need takes long time to foraging and cooking the edible weeds behind its building.

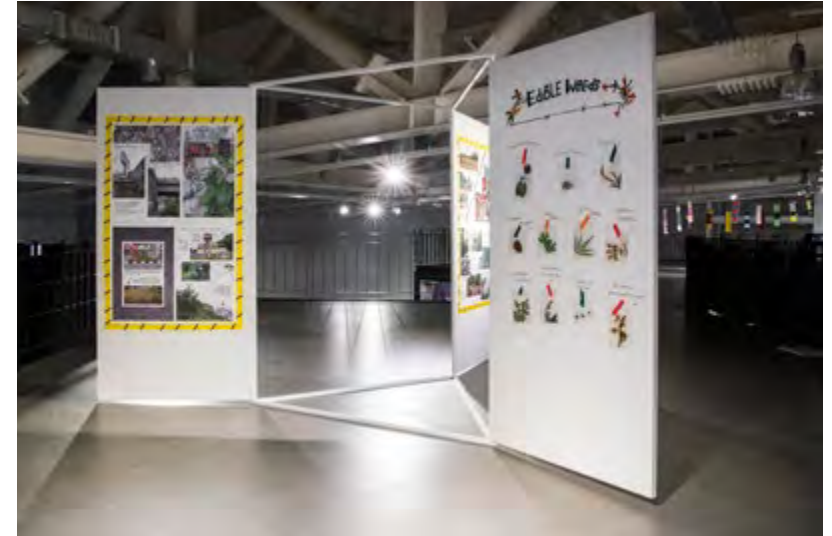
Eat From the Sidewalk

01 & 02
The exhibition view

03 & 04
Map design with the photographs of sites with annotation and notes.



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04

“Cooking in Pressure”

Year 2017-on going
Type Research and exhibition in Gudang Sarinah Ekosistem, Jakarta.

This project has interrelation with the edible weed project. We found out, during Indonesian communist diminished era in 65, the victim and the survivor of this tragedy, using edible weed as a survival food. We intend to investigate the silent history from the perspective of woman ex-political prisoner which commonly seen as minor narration.

Indonesia back then in 1965 was known for mass killing and genocide of Communist party, which also in 1966 was shifted the leader from Soekarno to Soeharto. This shifting was generated the alteration of whole policy, including agriculture and food. From the agrarian law to export import and trade policy.

In this project we want to questioning how the relation between the food politics during those era with the domestic and small stories. The idea is how to connecting and positioning the canon history with domestic narratives and can be seen also from masculine-feminine perspective. In this project we intend to publish our finding through Recipes Book.



Cooking in Pressure

01. 02. 03. 04

The exhibition view and artworks: hand embroidery on linen fabric; chinese ink on paper, video documentation (30 minutes)

During our interview with participants (woman ex-political prisoner) we did some activities such as cooking and embroidery while we gain the stories about their experience. For us this meditative method is easier when we have to explore about traumatic stories. The embroidery was made by the woman ex-political prisoner with the pattern of edible weed they used to consume back then.



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Cooking in Pressure

05. 06

The illustrations are our imagination from their stories since they didn't have any photograph as proof. The fragments that we find interested, depicted in the medium of paper as metaphor for their fragile memory.



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07.

The performative dinner invite public and two woman ex-political prisoners to share directly their story. During the conversation we cooked and serve meal based on their stories.



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08.

Focus group discussion in dinner format. We invite guests which have focus in leftist movement, gender activism, performance, postcolonial studies and food history.



08

Cooking in Preasure

09.10

The performative dinner.

11.12

The dishes during the performative dinner that created based on the survivor's stories. Through the space, sound, lighting, food and atmosphere, we tend to create situation which can give different experience compare with seen the objects in our exhibition.



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“Living Leftover”

Year 2017
Type Research and Lunch event and tour in Greenhostel, Yogyakarta

Leftover is the left-behind part of a system.

From the leftover of the productive age, there were old people who are no longer hired.

From the leftover of the profit-oriented competitive culture, arise the unemployed who were deemed to have no skills.

From the leftover of food production, spreading the food waste with ugly shape in the market.

From the leftover of agricultural commodities, arise plenty of wild plants that grow in abandoned land.

From the leftover of star hotel services, leaving the leftover of the undesired food.

From the leftover of food consumptive activity, there were an untouchable foodstuff pile up in the fridge.

And one definite leftover is the remains of our life; we know it as the future.

Through this project we are interested to talk about the leftover, residue, dregs or something that is deemed to have no more use value after going through the consumption process. With the fast-paced rhythms of today's day, and oriented to everything that is called productive, objects and humans easily fit into the leftover categories.

As the result of this project we intend to publish a lexicon with the term and notion relate the issue which we found during the projects.



Living Leftover

01. 02. 03.

The exhibition view and artworks: led lights, found objects of food leftover, and the noted and jotted about leftover that we collect from someone's writing, internet, song lyrics, poem, etc.

04

We held the lunch for public in hotel, using the hotel's breakfast leftover.

We cooked and recycle the food into new menu.



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Living Leftover

05

The menu from hotel's leftover



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The Living leftover lunch, was held 3 times. During the lunch we tried to open discussion to talk about leftover, not only in food but in broader idea.



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We using the leftover plate and put some quotes about leftover to trigger the discussion.



07

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Beside the lunch we also held the tour in the neighbourhood which is the gentrification area. We want to explore how the physical and material shifting in particular area in to what we called "development" while also we learn about local narratives.



08

“Please Eat Wildly”

Year 2016 - on going
Type Research and Art Project

The project will be exploring about wild food or edible weeds in urban context. In this project we want to scrutiny about the notion of common and economic values through gleaning and community gardening and not only accept it as romantic utopians in terms of collectivity, but also to challenge it's limit in today condition.

We interested particularly in gleaning, which is the rights of common usership resources found in private domains. We did the gleaning and foraging several times in abandoned or in the remaining of ruin building. During the activities, we found out some interesting terms/words, for example, about particular differences among the terms of gleaning, foraging and stealing in terms of collecting the food source over someone property.

We also intend to experiment with the idea between “wild” and “domesticated” in relation to edible weeds. We are interested in seeing land as a battlefield and “wild” as a resistant form of an organism. Moreover, the edible weeds, most of the time, are categorized as pests which always damage or make to the plant less productive. Regarding this as something marginalized, we want to view this as a potential alternative for food source. For us, this can be seen as an effort to decolonizing the knowledge about what food is.



Please Eat Wildly

01. 02. 03. 04

Foraging and gleaning in the abandoned land.

With the 8 participants we held one day of gleaning, talk, discussion and lunch about edible weed. By practicing foraging and tasting directly edible weeds, then cooked what we got, the experience of learning is more interesting for us.

The discussion was talk about the access, the land as property and spectrum of the economic value behind it. Also how our practice not to mystification the edible weed for commodification and life-style.



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Please Eat Wildly

05. 06. 07. 08

Sharing the edible with in traditional market center.

From the gleaning and foraging in abandoned land, one issue we discuss during event is the knowledge and access about it.

We intend to bring the discussion, from the periphery to the center, in the big traditional market in Yogyakarta. Also in urban context, market is the place where our food came from. In this market we cooked traditional dishes and substitute the ingredients with edible weeds and share it.

Through this event we want to investigate about the knowledge of edible weed among older generation and why it does not selling in the popular market.



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Please Eat Wildly

09. 10. 11. 12
Gleaning behind

Beside gleaning in abandon land we did the gleaning behind the central business and economy area, located in Gudang Sarinah Jakarta. As the area which the economic and profit as main value, we want to learning at the same time to unlearning about our understanding towards food in urban life which oriented in economic value.



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After gleaning and foraging we had cook together and discuss about how market shaped our desire about food which implicate the destroyed of other species. Plants often are chosen for the color desires for beauty, profit and predictability can lead us to propagate one species or cultivar over another.



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This event support by Open LAB residency program of OK.Video.

Please Eat Wildly

13. 14. 15

The ingredients and cooking practice continually during the project. We also experiment food and sharing recipes every weeks.

11. 12

We build the garden, occupying the Kunci Cultural Studies Centre office for our experiment and learning how to planting.



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17

Re-plating Mooi Indie

Year 2017
Type Photography Series

Mooi indie is the term to depict the beauty of nature in East Indies during Dutch colonialism in Indonesia. The term usually for describe a painting to romanticism and allure the tropic island by Europe imperialism.

Later in 1950's, the prominent Indonesian painter, known as founding fathers of Indonesian Modern Art; S. Sudjojono, refuse about Mooi Indie as Indonesian art. He has critical point toward the colonialism in painting which not reveal about social reality where people suffering and starving.

This photography series is the critical project to today condition, where some of part in our country still have a famine issue. Also the politics of food through land grabbing, material extraction, GMO corporation, and many problem of inequality in food sources.

By collecting image from old masterpieces of Indonesian painter of mooi indie painting, we appropriating and juxtaposing the images and turning to foodscape photography. This project is collaboration with photographer artist Fajar Riyanto.



Re-plating Mooi Indie

01.
The work from Indonesian painter: "Dullah", titled "Sawah di kaki gunung Lawu" (Rice Fields in Mount Lawu), circa 1950.



02.
The appropriation from Dullah's painting using food ingredients.



03.
The work from Indonesian painter: "Wakidi", titled "Mountain Landscape, circa 1950.

01



04.
The appropriation from Wakidi's painting using food ingredients.

02



03

04

Tasting Others

Year 2016 - on going

Type Research and Exhibition Project

This project is about the gentrification area in Prawirotaman, Yogyakarta where many hostels, restaurants, cafes, bars, and entertainment spaces flourished in the recent years. The area is known as a touristic area and seems to have an invisible border with the neighborhood. We want to observe about this phenomenon through the existence of restaurants and cafes, which mostly serve as ethnic cuisine and menu, not only western or Indonesian ethnic food, but also others like Japanese, Indian, Italian, French, Thai and so on.

In the globalization world, food is becoming one of the cultural attractions. In our cosmopolitan lifestyle, what does it mean to consume Indian Curry in the city of Yogyakarta? Based on this question we develop the research and the result will be inside the self-publishing journal and exhibited in one of the restaurants there.

This project still on-going and the next we will conduct a dinner with deconstructing menu known from particular countries to trigger conversation about food, belonging and exotism.



Tasting Others

01.02.03.04

The preliminary notes from the research, presenting as data in the exhibition, including map, object and quotes.



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04

264 Project

Year 2016

Type Research and Residency program

This project is part of residency program in Bamboo Curtain Studio (BCS) in Taipei Taiwan. In this project we conducted a research about Indonesian migrant workers in Taipei and its relation to the kitchen not only as a site of tension and conflict but also the production of knowledge. In our findings, there were several revelation cases of direct and indirect compulsion to pork consumption among the Moslem migrant workers. This occurred because of lack cultural understanding of each other, knowledge and language gap. 26/4 is named after the date of first lawsuit of pork case that was brought to court.

By providing a performative lunch; to create a storyline and working collaboratively with actors from Sun Son Theater, we invited migrant workers, employers, labors and cultural activists and artists, to dine and discuss in the theatrical platform. The results of this project are video and a journal that was written together with the Indonesian migrant workers.



Image : Piglet by Andy Warhol (1959).

264 Project

01.
Preparing for performative lunch.
02.
The guests.
03.
Pork sculpture as main menu in the lunch.
04.
Discussion with the guests about migrant workers issue in Taipei, which relate in food culture.



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04

Mendiro Residency

Year 2016

Type Research and Residency Program

In 2016 we had involved in the residency which located in Mendira, a remote village in Jombang, East Java. This residency held by Mantasa, an organisation that focus on local food and concern with gender issue.

Through this residency we were learn from local people, mostly woman, who still practising foraging and preserving the community forest for their daily food need. We were engage with their knowledge, from farming to identify the edible plants and how to cook, since we rarely encounter and not recognise as edible. We were also learn how they read the sign of nature according with harvesting various crops.

By staying in the community which living in traditional custom, the hierarchical of gender strongly feels, mostly from the task of providing & preparing food in family undoubtedly is women's chore. We were inspired how the women in this village built strong relation each other through the community forest and garden.

In this project we had archiving the plants which commonly categorised as edible weeds, following with the information such as the usage (food and medicine), the stories and myths in this area and the way to cook or eat in local recipes, and the season when its harvested.



Illustration by artist Wedhar Riyadi (2016)

Mendiro Residency

01.
The kitchen community with
eco-architecture.

02.
The community forrest in
Mendiro Jombang.

03.04
The seeds stock from previous
harvest, ought to be saved as
community seed to plant in
next season.



01



02



03



04

Mendiro Residency

06.
Communal dinner in
community kitchen

02.
Create the harvest calendar
and attempt to mapping food
source for food sovereignty.

03.04
Learning and practising
farming with woman who
running the community
garden in Mendiro Jombang.



05



06



07



08

Fast and Foodrious

Year 2015

Type Research and Exhibition Project

This is our first research project to observe and contextualize the fast food in the present situation. Since the discourse of fast food as junk food and capitalism product have been reproduced since the 90s, we are looking for a new perspective in talking about it and how to align it to the local context, related to hybrid, originality, memories and the speculation of future fast food.

On this first discussion we would like to map some ideas, which appeared when discussing the local fast food chain in Yogyakarta. After several discussions, we also had a reading group on theories, cooking and selling fast food style as experience, movie screening that has fast food theme. We had also brought our process of research on an exhibition at Cemeti Art House, which we later used as part of our experiment to gather more data and to get involved to broader audiences.

In this exhibition we did an auction performance, installation, short documentary movie production, performative dinner, tour and several workshops. At the end of the Fast and Foodrious project, we produced a journal which consist of texts and artistic of the research.



Fast and Foodrious

01 & 02

The Fast Food Auction.

On this auction, we treat the like an art auction process. However, instead selling an artwork, we sold fast food menus found in street food stall; hamburger, chicken, and doughnuts.



01



02

03 & 04

Looking for The Authenticity of Fried Chicken Workshop.

The workshop was about how the local fast food always recognized as imitating product of international franchise. Through the act of eating fried chicken from several brands, we were discuss between what is authentic and imitate, also what is important to be original.



03



04

Fast and Foodrious

05, 06 & 07

Fast Food Instagram Plating. We made this workshop to examine the trend of uploading beautiful yet healthy photos of food onto Instagram to represent the personality. However, mostly is not a fast food, which known as junk food and product of capitalism. So, we would like to discussed this phenomena by invited the famous food Instagram personality to held a workshop photograph of fast food with young people.



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08 & 09

International Fast Food Dialogue .

The dialogue was made in order to discussed the memory of eating on a fast food chain, which linked to American culture. Later, the purpose of the dialogue itself was to compare the experience of eating on a fast food chain with our fellows from Asia, Australia, US and Europe which witnessed the change of political turning, including 1989.



08



09

Fast and Foodrious

10 & 11

“Uncle Sam Tour”, Local Fast Food Chain Tour.

This tour was held to have embodied experience and direct sense of hanging out at a fast food chain. How hanging out in different local fast food from the cheap to the expensive price has distinct feeling, in regards to the social class issues. While hang-out we were also jotting a “field notes” about the senses.



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12 & 13

“7 Days of Fast Food” Screening.

On this screening one of our member documented his experience of eating fast food for 7 days straight, three times a day. Following with the emotional diary, we can see this movie more about visual journal on food preferences.



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13

Fast and Foodrious

14 & 15

Roundtable Discussion.

On this discussion we brought up the topic of how local fast food chain package their advertisement of their product, from low budget fast food to the higher price.



14



15

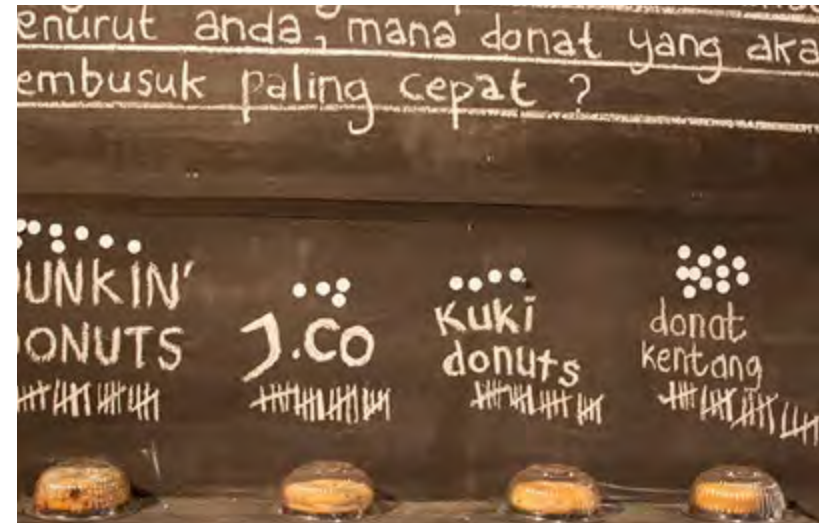
16 & 17

The Validation of The Most Artificial Doughnuts.

From the first day exhibition in Cemeti Art House, we placed four kinds of doughnuts on the open air. After that, we let the doughnuts until 23 days and the last day we talk about the rotten doughnuts. This experiment intend to respond the society which more paranoia with unhealthy food.



16



17

Fast and Foodrious

18 & 19

“Beyond Fries and Coke”
Performative Dinner.

This performative dinner, the last event of the series, created as a form to present our preliminary findings during exhibition as the research. From these findings we generated fast food to past, present and future. By serving conceptual dishes, music, naration, and artistic setting, we invite 10 guests to experience the dinner.



18



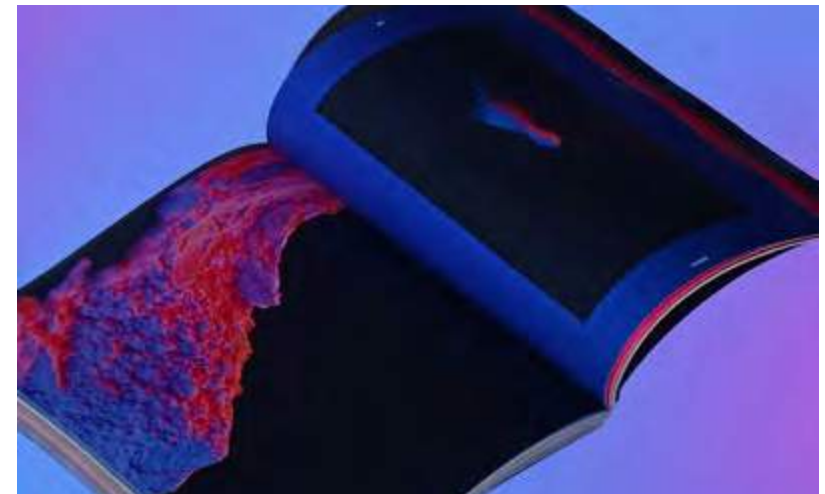
19

20 & 21

The journal as the reflective and form of sharing knowledge, contain with text and visual about our fast food research. The journal has 208 pages.



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21