

Fugitive Bakery's Un-recipe-like Recipe Book: Friendship as Pedagogy

Countering the Insatiable Need to put Tangible Proof above Lived Experience in the Intangibility of Traditional Academia

Anathapindika Dai and Liza Markus (Dika+Lija)

Abstract

Our reception and consumption of cultural scholarship often fall under a hierarchy of mediums, where text-based pieces are deemed superior to alternative and digitally porous forms of knowledge transfer such as YouTube videos, social media content, verbal and gestural activations, and more. This emphasis is reinforced through traditional forms of pedagogy that operate in a one-way social order between lecturer and pupil. This structural obsession toward text-exclusive, one-way pedagogic practice limits the contaminative possibility of knowledge. The incorporation of public pedagogy in the contemporary art domain enhances the potential for commoning. Likewise, an artist's increasing agency in initiating public pedagogy correlates with the expanding definition of what a contemporary art initiative can be.

Fugitive Bakery is a concept bakery that invites its collaborators to share their personal responses to and interpretations of scholarly and non-scholarly texts with Anathapindika Dai and Liza Markus—collectively known as Dika+Lija—in exchange for handmade baked goods provided free of charge. In an anti-academic spirit, the duo ‘digest’ the books through baking and dialogue. In line with their anti-capitalist beliefs, they provide each Bake free of charge while resisting set menus and rigid working hours. Through this, the duo aims to address untraceable productivities, abstract values of labour, hoarding of resources, profit maximisation, greed, hierarchies of scholarly credibility, the insatiable need for factual accuracy, and the bias of statistics, ego, and pride.

Keywords

commons, capitalism, academia, food, care work

The discomfort with... academia, shame, guilt, class

An idea comes to life when it is moved by an undeniable force of emotion, and ours was spurred by an emotional range of negativity: jealousy from not being able to access gatekept information; anger from living as someone who has unequally less, yet at the same time having far more than the rest; and fearful of the inability to change the trajectory of the world. Our anti-capitalist, anti-academic bakery was partially initiated in jest as a response to Heather Dubrow's analogy of the French Oven in traditional Western scholarship:

Those who write and praise criticism that courts the label 'solid' pride themselves that such works, unlike concoctions from French ovens, will not collapse for years after it is prepared and cannot, under any circumstances, be described as light or flaky. (1996, p. 17)

In the naughty spirit of going against such a rigid perspective of academia, we selected baking as a medium to criticise capitalist productivity and scholarly elitism, while seeking a more democratised form of knowledge transfer. The bakery's working format focuses on being detached from the key performance index of productivity, hoping to create a sustainable mode of commoning through the gifting economy. Living separately in, and shuttling between multiple cities, authors Dika and Lija apply different methodologies in their baking process, but remain influenced by the concept of *nongkrong*, Indonesian slang for hanging out idly. Against the rush of time, we would like to chill radically.

We request book submitters worldwide to share a wide range of writings. There is no menu and no working schedule, we might even turn down the request—but the book submitters are always situated as project collaborators, rather than passive participants in the project. Their sharing of ideas and feelings inspire every step of the baking; therefore, they become co-conspirator and co-creator of each cake—sharing equal credits of the work with us. By baking writings into a cake, we hope to strip them of their hyper-academic aura, transforming them into a more practical, sentimental, personal, and public form.

This article takes the form of an 'un-recipe-like recipe book' that archives our encounters with various collaborators from 2021 to 2022. Un-recipe-like, because rather than focusing on the precise measurements and step-by-step instructions on how to make the baked goods, we would like to share the collaborative process that we undergo: How did we find a correlation between the topic inside the book with the context of our lived-reality? How did we share these correlations and findings with our collaborators? What did our collaborators think about our culinary interpretations, and how did these exchanges change us? In the same vein, this article is not a 'how-to' or instruction on commoning, but a sharing of experiences through which readers can find parallels with their own process of commoning in their community.

Our Understanding and Definition of Public Pedagogy

Before defining our approach to public pedagogy, we would like to first define the 'public'. As expressed best in *How To Do Nothing* by Jenny Odell (2019, p. 13-14), when using the word 'public' in the compound word, we are referring to "for public". Never mind the number of the 'public' we address; it can be as small as one person or even none, something can still be "for public" when the public is currently absent or yet to come. Rather than the word itself being a method of addressing a specific group size or category of people, it is defining usage and importance. In line with our anti-capitalist beliefs, "for public" should be an encounter or space where no capitalistic gain is required, nor the objective; which includes 'networking' which is a valuable currency in the art scene.

"For public" also means that its designed value should never outweigh its active value, putting the subject's agency, wants and needs above the preconceived hierarchy of importance. The

necessity for learning the word ‘highway’ might precede the study of the word ‘apple’, depending on who is learning. Therefore, public pedagogy would be a form, method, and condition of learning made to go beyond the demand and design of profit. A pedagogy that is open, inclusive, and led by agency, yet also unafraid of smallness.

Literature that Aligns with Fugitive Bakery Values



Fig. 1. Fugitive Bakery’s Official Description via Instagram. Source: <https://www.instagram.com/fugitivebakery>

How we define research process and output is a matter of academic validity—essentially what we deem to be scholarly. The initial development of Fugitive Bakery has not taken inspiration from literary writings or academic readings, but was inspired by our day-to-day experiences, yearnings, and frustrations. We simply wanted to create without wanting to accomplish or achieve a targeted level of productivity. As we pursued the project further, friends began to share references and written ideologies aligned with our imaginings of an alternative to capitalism. These writings made us feel less alone in the discomfort of trials, errors, and the overall process of figuring out the imperfect substitute for our current system (that can never be achieved). Our belief of ‘literature as coincidences’ is a conscious decision to stop desiring academic validation, needing evidence, and actively going against the rigidity of proof. This is perhaps our truest, most honest definition of ‘research as praxis’. It is also our naive way of seeing historically well-known authors as equals, as friends—just two strangers across time and space, finding out that we are quite similar to each other despite all odds.

reimagining learning & sharing

We thought about how to channel our anger constructively, especially remembering how easy it is to fall into the pit of endless angst. To feel is important, but when uncontrolled and without logical output, the energy exerted often spirals us and affects our daily life. Our key learning curves were the interaction for the trial bakes—the conversations we had with our initial submitters were like mirrors that reflected who we are, but also reflected the hammers that shape us. Each iteration was a rework and redevelopment of how the bakery system functions in this world. The goal of our project was the enjoyment of baking, as well as the symbiotic process of learning, sharing, and eating. There is joy in sharing a concept that one finds fascinating, and there is joy in listening to

someone else's thoughts despite them being amateurs in the topic—the joy of having fresh perspectives from being uninformed. Watching us learn a concept for the first time through the submitters' books, almost felt as if they were reminiscing on the excitement of first learning said topic, and seeing it reignited again in another person.

As the project grew, we became more conscious and intentional in asking questions about the submitter's passion for the book they submitted—be it excitement or burning hatred. Through this process, the book submitters' began to become more equal collaborators, actively participating in the process from start to end. This relates to writings by Paulo Freire (1968; 2018), *Pedagogy of the Oppressed*—something we read many months after the bakery began. We were surprised at how his manifestos aligned perfectly with our experiences and theoretical ideals. Especially when he criticised the educational banking system, where the teacher deposits knowledge for students to passively memorise. Instead, education should be a two-way process where the teacher recognises varied approaches to absorbing information, while constantly adapting to new perspectives and inputs from the students no matter their age or experience. It was to our delight that Fugitive Bakery's symbiotic teaching and learning system, in some ways, has accidentally followed Freire's suggestions for alternative pedagogies and the dissemination of information. For us to independently arrive at this conclusion is very much thanks to our friends who make learning enjoyable.

The 🚫🌍 anti-capitalist and 🚫👩🎓 anti-academic pillars

With both of us working comfortably as white-collar workers—Dika as an account manager in an international advertising conglomerate and Lija as a gallery manager in a highly-respected private gallery in Southeast Asia—we began this project with the guilt of having more money than others. There was guilt in owning more and having the ability to save more than the rest, and the desire to redistribute whatever capital we have to others, while at the same time balancing our fear of being condescending to others' financial positions. Perhaps our biggest struggle was the desire to make impactful change in the most correct way possible.

After much back-and-forth with each other, we realised that we've been idealising the potential of this bakery with standards largely influenced by an already broken system. We subconsciously gravitated towards creating a utopia of absolute non-capitalism, a rabbit hole of an extreme opposite end of something we hate—an overly simplistic and antagonistic approach in the intricate world that we live in. As described best by Odell, we wanted to

...extricate oneself completely from the fabric of capitalist reality, as well as what was sometimes an ill-fated attempt to escape politics altogether. This is the beginning of an ongoing distinction I'll make between 1) escaping "the world" (or even just other people) entirely and 2) remaining in place while escaping the framework of the attention economy and an over-reliance on a filtered public opinion. (2019, p. XXI)

Indeed, while we fully acknowledge our privilege of better earnings than many, we forgot to remember that we are two human beings with limited means—our resources are finite, and our energy is split with our daily responsibilities. We thus pivoted from wanting to do so much for as many people as possible, to focus on the reality of our capacity. We found consolation in reading E.F. Schumacher's *Small Is Beautiful*.

(The optimisation of) capitalisation requires scalable economics. Intending to create a nobler, kinder, and more humane concept of economy, the author suggests we start small. "Bigness is the nemesis of anarchism. Bigness is impersonal, insensitive, with limitless lust for power... Small is free, efficient, creative, enjoyable, and enduring" (Roszak in Schumacher, 1973, p. 4). Small units are far more autonomous—there is agility and velocity in being small. This was a delight to hear

especially since we often joke that being a duo is the most minimal requirement of being a collective. This also gave us comfort in starting small, working on small scales, and allowing us to collaborate with singular people. In *The Corrosion of Character*, sociologist Richard Sennett shares that “an idea has to bear a concrete experience, or else it becomes a mere abstraction” (2015, p. 11). The practice of baking is how we aim to reconstruct literary theories, especially in art and philosophy that are highly speculative and notional, into concrete and edible experiences. The Bakery’s collaborative system opens up spaces with each collaborator, where co-emergence, codependency, and mutualism are valued.

Anti-capitalist values	Anti-academic values
Free cake, free delivery	Use alternative sources to digest academia: online reviews, social media, TikTok, etc
Not for monetary gains	Trivialize academia
Non-committal. No schedule. We make it whenever (no \$ obligation)	Freely assume and imagine theory (instead of studying theory)
No recipe constraints, we are free to substitute with anything we can afford at the moment	Cake is casual, fun, cute, flaky, soft; against the rigid scholarship
We pay the person who orders, subverting the action of purchasing	Instead of hierarchical top-down, teacher-student learning, it is lateral sharing of knowledge
Desserts: unessential yet costly ingredients (for celebrations, for indulgence)	
Using knowledge to buy food	

Table 1: Fugitive Bakery’s Key Values

🚫 non-committal baking... opening hrs: intuitive 🧠

In an endless cycle where communication is stunted and time is money, there are few moments to slip away and fewer ways to find each other. Given how poorly art survives in a system that only values the bottom line, the stakes are cultural as well. (Odell, 2019, p. X).

In each submission for Fugitive Bakery, we are free to bake whenever and however we want to, based on any reason. We would never need to wait or create a specific rationale to refuse a submission and there is no deadline or standardised waiting time. This becomes our way to swim against entrepreneurship and against creating a viable, profitable business. We wanted this utmost flexibility to keep our passion, desires, and joy of baking pure to what we imagine it to be. After all, amusement, under late capitalism, is the prolongation of work (Beller, 2006, p. 27).

Ironically, those who are time-poor tend to be rich. “Time is the only resource freely available to those at the bottom,” (Sennett, 2015, p. 16) to the point that flexibility is now sellable as a commodity of capitalism. The insatiable need to ‘girl boss and hustle’—a concept which peaked online in the 2010s—pushes us to ensure all things we do are productive. Even resting is

often reconsidered to be an optimal form of recuperation (Odell, 2019, p. 15). “I wanted to cover: the practice of doing nothing, the architecture of nothing, the importance of public space, and the ethics of care and maintenance” (2019, p. 3). Odell stresses the urgency of respite, as well as making both physical and mental space to do so.

aren't we just baking? ...why are they calling us 'relational-theory artists'

Much to our surprise, after only a few months of functioning on a friend-to-friend basis, the project gained recognition beyond our personal circles and was invited into more 'validated', 'prestigious', and 'legitimised' places. With the audience widening to the larger contemporary art industry, and practitioners previously unfamiliar with us, more and more people began assuming that our project was focused on relational theory.

Boris Groys (2016, p. 28) stated that, while philosophy privileges contemplation, theory privileges action, practice, and hates passivity, “If I cease to move, I fall off theory's radar, and theory does not like that.” That may be why people see us as relational thinkers, to the point that they would draw direct comparisons of Fugitive Bakery to Rirkrit Tiravanija's 1990 work, *Untitled (pad thai)*. Every research seems to need its praxis. To an extent, our actions are an answer to previously addressed 'guilt'. The events we organise are our way to share our margin of refusal, for those who may not have any margin at all against capitalism (Odell, 2019, p. 94). Away from being boxed into the stereotype of relational theory, which in itself is so vague that it can be defined as everything and nothing at the same time, we share belief Groys' that “contemporary artists are event organisers... advanced contemporary art is art production without a product” (2016, p. 41). While the action of exhibiting being problematic in itself, there is simply no other way to approach anti-capitalism aside from creating events and experiences.

Through our experiences, feelings, as well as from observing the initiatives of public art around us, we choose to define public pedagogy as an antithesis to the guilt, shame, and exclusivism in academia. By pursuing Fugitive Bakery in an anti-academic and anti-capitalist manner, we are investigating if radical hospitality, a mutual-hosting environment, and the commons could be a remedy to (intellectual) resource-hoarding. We are also researching if the creation of many small, intertwined 'public groups' in the shape of friendships could be an alternative understanding of what is defined as the public.

Friendship as Pedagogy

In the previous section, we have separately referred to smallness and public, in which we arrive at the formulation that friendship is a form of 'small-public'. We will also explain in this section the potentialities of friendship, especially ones that we are not referring to, and the reason why the friendship that we refer to is specific.

The friendship we look to build through this project is personal, sensitive, and un-lusting, a reversal of what Schumacher states about bigness (1973, p. 4). Odell summarises the sensitivity required in friendship as attunement without coercion, without uniformisation of ideas (2019, p. 24). However, more than just its size, in this capitalist world, friendship is also constantly under threat of becoming a currency in its relabeled terminology, 'networking'. 'Friendship as profit seeking' can happen in public spaces, yet it is not public because it requires potential capitalistic gain in exchange for admittance. It hoards access and acceptance, be it to a specific cultural scene or social class.

Friendship as pedagogy which we look to build is a transmission of knowledge and information that is sensitive to each other's point of departure, without having to agree unanimously to a conclusion on the 'learning points'. Friendship as pedagogy is also a shape of pedagogy that does not conform to a rigid teacher-student hierarchy but instead equally as friends.

Research Methodology

Fugitive Bakery employs separate methods, depending on the assigned baker and the environmental conditions of the encounters: 1) Dika, baking in Singapore or Jakarta, 2) Lija, baking in Yogyakarta or Jakarta, 3) when Dika+Lija are collectively invited as Fugitive Bakery to inhabit a space, and one last unexplored format, and 4) when the book submitter and bake collaborator is based in a remote location, where both Dika and Lija cannot be present physically. Each of the initiatives, or 'bake', is situated to correspond with the more prominent 'discomforts' happening in that place. The way the bakes are initiated, also relates to each personnel's and collaborator's relation, social dynamics, and social positioning.

Dika-initiated Fugitive Bakes

In Singapore and Jakarta, Dika aims to subvert the hierarchy of knowledge formats, with academic journals being the most esteemed and social media being the lowest. She would consume submitted books strictly through collateral materials, such as online reviews, TikTok content, YouTube videos, as well as other bite-sized, decentralised, popular, and far more disseminated formats.

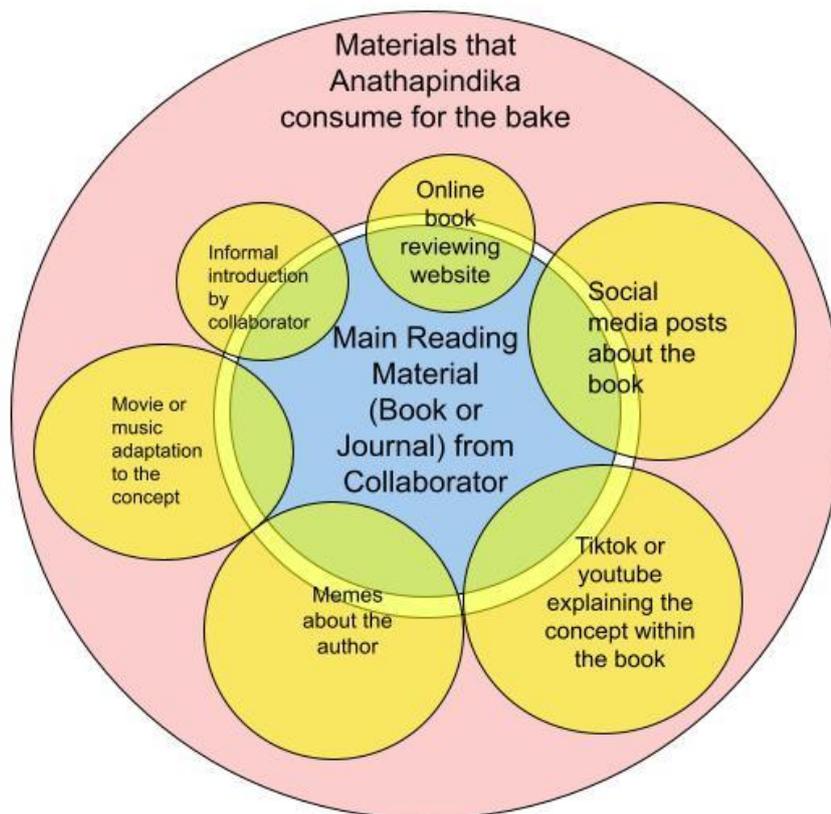


Fig. 2. Dika's Data Gathering Method

Dika's method is specifically fitting to the Singaporean social setting, considering how hyper-academicism permeates deeply in the consumption of culture and colonised history. The reliance on literary authorities in legitimising one's interpretations of phenomena seems to be an ineffective way to welcome any kind of newness or discovery. To get as much approximation to the contour of the subject, Dika uses several materials from different platforms. As described in Fig.3, one

yellow circle might only define a partial arc from the sphere, but with further exploration, she could gain insight from a wider area of an implication that the source materials would have in real life. This process subverts the dynamic from a one-way consumption of knowledge to empathising with other readers' feelings, to see how the literary work affects others. This method also attempts to counter the discomforts of failing to understand writing strictly through reading.

Lija-initiated Fugitive Bakes

In Jakarta and Yogyakarta, Lija focuses on the hierarchy of being a lecturer versus being lectured, digesting the book through personal conversations and transforming the action of cake-eating as commoning. Rather than consuming a single rigid interpretation from an authoritative figure, the meaning is now shared as equals: as pedagogy among friends.

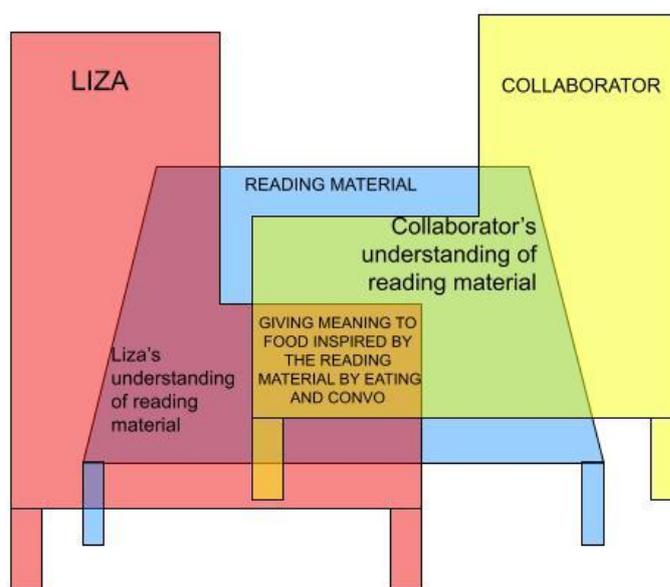


Fig. 3. Lija's Data Gathering Method

This method was selected because of how Lija views the performative quality of sharing a cake. For her, the cake has an inherent celebratory, social, and trivial quality associated with it: celebratory, because cake serves as both means of nourishment and the star of an event; social, because it is often meant to be shared; and trivial, because it is regarded as a reward, an excess, or simply recreational; that is, unserious by nature. By using it as a medium for conversation, Lija hopes to lend the said qualities of a cake to the often immutable, convoluted, and intimidating reading material. This methodology of eating and dialoguing blurs the line between hospitality and pedagogy, and the two elements might point us closer to the definition of public pedagogy.

In Southeast Asia, the perpetuated myth of the distinction between the Bandung and Yogyakarta art scene would include the characterisation of Yogyakarta's art education based on tutorship, as well as the hierarchical relationship between a master and his disciple. Considering how prevalent the culture of *nongkrong* is, we see it as a means to sustain collectivism as an activity of mutual hosting. The two Yogyakarta-based bakes outlined in this paper were executed when Lija was about to move away from the city. Thus, the method of delivering and exchanging cakes becomes even more of an act of hospitality, as signifiers of friendships and as farewell gifts.

Fugitive Bakery’s Method in Responding to Invitations of Occupying Space

In our previous projects separate from the Bakery, we witnessed the potential of violence and abusable power existing in the hierarchy between a host and a guest. Our first spatial invitation was a pivotal change to the project, and since then, we have developed a third method of running the bakery, specifically to adapt to invitations to inhabit a space. The alternate modes of invited-invitee and initiator-collaborator become a valuable breakthrough in the initiative’s understanding of the mechanism of public pedagogy.

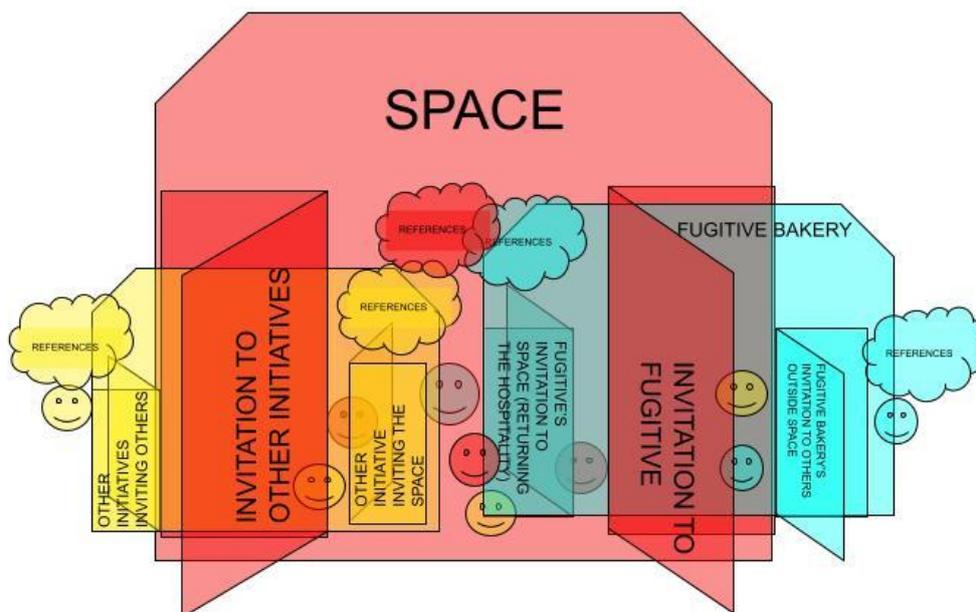


Fig. 4. Fugitive Bakery Method in Responding to Invitation

Since its inception, the project has always aimed to facilitate commoning. Having lived in tiny Singapore, it has long been instilled in us that physical space is a valuable and highly scarce resource. To us, sharing and gifting a space would be a radical act of hospitality and commoning—going against the human instincts to hoard land as a resource. As seen in the diagram above, when a space is involved in a bake, we would instead focus on creating a space where social and information contamination may happen.

Fugitive Bakery Initiative Data

#	Collaborator	Location	Mode	Title of Book/ Text	Status	Baked Goods
1	HSW	Singapore (Dika)	Individual, online	Hyperobjects, Philosophy and Ecology after the End of the World by Timothy Morton	Completed	Lemon Berry Zucchini Cake
2	BDC	Singapore (Dika)	Individual, online	The Red Book: Liber Novus by Carl Jung	Completed	Blood Pie with spiced apples reduced in dragon fruits

3	Jompet Kuswidananto	Yogyakarta (Liza)	Individual, offline meet-up	The Future of Nostalgia by Svetlana Boym	Completed	<i>Spekkoek</i> and <i>pepe panggang</i>
4	Gatari Surya Kusuma	Yogyakarta (Liza)	Individual, offline meet-up	Forgive and be Free by Nathaniel Wade	Completed	Chocolate orange curd cake
5	K-A	Hanoi (Dika+Liza)	Individual, online	How to Do Nothing: Resisting the Attention Economy by Jenny Odell	In discussion	
6	RS	London (Liza)	Individual, online	The Mushroom at the End of the World by Anna Tsing	In discussion	
7	Fyerool Darma	Singapore (Dika)	Invitation to Space	In response to Fyerool Darma's solo exhibition, <i>L4ND\$C4P3\$</i> at Yeo Workshop=	Completed <i>Kue Pukis</i> and assorted warung snacks	
8	Fyerool Darma	London (Dika+Liza)	Invitation to Space	In response to Fyerool Darma's solo exhibition, <i>L4ND\$C4P3\$</i> at Tabula Rasa Gallery	Completed <i>Shelf S(table): Assorted kue kering lebaran</i>	
9	RM & ZR	Jakarta (Dika+Liza)	Invitation to Space	In response to RM & ZR's shared studio space in South Jakarta	Postponed	
10	GS	Jakarta (Dika+Liza)	Individual, offline meet-up	Mengeja FIXER 2021 by Gudskul	In discussion	
11	Amaryllis Puspabening	Singapore (Dika)	Individual, online	The Art of Cruelty by Maggie Nelson	Completed	Leftover banana bread
12	Samuel Wullur	Bekasi (Dika)	Individual, offline meet-up	You Were Born For This by Chani Nicholas	Completed	Chocolate sea salt pie
13	DC	Singapore (Dika)	Individual, online	Russian Performances: Word, Object, Action by Julie Buckler	Completed	Lemon berries blondie bars
14	O&F	Singapore (Dika)	Individual, online	Democracy in America by Alexis de Tocqueville	Completed	Gingerbread house
15	Roro Mina Anindya Pakpahan	Singapore (Dika+Liza)	Individual, meet-up	Home Sweet Loan by Almira Bastari	In discussion	
16	BAK: Basis Voor Actuele Kunst	Utrecht (Dika+Liza)	Invitation to Space	In response to BAK Fellowship for Situated Practice: Spectral Infrastructure programme	Completed The project took form as a performance-based work, packyourBAK on Telegram	

17	AI	Jakarta (Dika+Liza)	Invitation to develop a video documentary on Fugitive Bakery	Man's Search for Meaning by Viktor Frankl	In discussion
18	MA	Singapore (Dika+Liza)	Individual, online	Sand Extractivism and Its Inequalities: Elite Scripts in the Singaporean Demand for Sand —a dissertation authored by the submitter The Sociology of Futurelessness by Richard Tutton	In discussion
19	Jakarta Art Book Fair	Jakarta (Dika+Liza)	Invitation to Space	In response to the 2022 edition of Jakarta Art Book Fair	Completed The project took form as a 3-day performance-based work, Budayakan Membaca Yang Tidak Benar on fair grounds

Table 2: List of Fugitive Bakery's collaborators

Selection of Data to be Presented

Not all of the Fugitive Bakes are presented in this paper. Not only because some of the projects are postponed or still in progress, but to place further emphasis on bakes that shapes the current trajectory of Fugitive Bakery's exploration in public pedagogy. The selection features Bakes from different locations, formats, collaborator backgrounds and power dynamics.

Presentation, Analysis, and Interpretation of Data

This next section will elaborate on selected Fugitive Bakery projects, including how we felt about the readings, our sensitivity towards the collaborators' thoughts and beliefs, how we communicate the ideas through food and ingredients, as well as how we inhabit and share spaces. The Fugitive Bakery projects presented are in collaboration with Jompert Kuswidananto (Yogyakarta), Fyerool Darma at his solo exhibition, *LAND\$C4P3\$* at Tabula Rasa London Gallery (Singapore/London), Gatari Surya Kusuma (Yogyakarta), BDC (Singapore), and Samuel Wullur (Jakarta). The analysis and interpretation of each project will be written in the first person by the baker.

Fugitive Bakery with Jompert Kuswidananto and Lija (Yogyakarta)

The consumption of this cake and discussion happened on the 10th December 2021 in front of my office. The book submitted by Kuswidananto was *The Future of Nostalgia* by Svetlana Boym (2002).

Ingredients:	Result:
<ul style="list-style-type: none"> ● Nostalgia ● Faux Nostalgia ● Family History ● Professional Relation ● Professional Hierarchy ● Professional Stress ● Empathy ● Generation Gap ● Sugar ● Spekoek ● Inheritance 	
Process:	
<p>“... I realised that for certain nostalgia could be taboo. It was the predicament of Lot’s wife, a fear that looking back might paralyse you forever, turning you into a pillar of salt—a pitiful monument to your grief and the futility of departure.” (Boym, 2002, p. 16).</p> <p>“It is rather coeval with modernity itself. Nostalgia and progress is like Jekyll and Hyde: alter egos.” (Boym, 2002, p. 18).</p> <ol style="list-style-type: none"> 1. Kuswidananto is regarded as higher in seniority compared to me in the art scene. His work has been shown in multinational mega institutions, including A29 Project Room Milan, NTU CCA Singapore, and ArtJOG Yogyakarta. 2. I’ve previously worked for him (remotely) as his exhibition writer. The project’s theme was state-mandated memory, rogue memory, and nostalgia. 3. After resigning from my previous position, I relocated to Kuswidananto’s city, Yogyakarta, to pursue a career in another gallery. While my responsibility to him as an art manager has ended, we’ve continued to meet occasionally to discuss our common themes of interest, such as Catholic mysticisms, colonialism, memory, and nostalgia. 4. In our previous conversations, we’ve agreed that memory and nostalgia are two different things: one is the residue of the other. So when I first saw the title of the book, I knew that I was going to make two separately correlating cakes, even before reading it. 5. My mother once told me that during Chinese New Year, demands for yolk-heavy Kueh Lapis would rise, and my grandmothers would be baking it so often that they’d need to be creative in utilising the leftover egg whites. The most common way to utilise the yolk would be to make Kue Pepe Panggang or Lapis Putih Telur. 6. Both cakes are similar in the way that they are layered, and both use a specific spice blend called <i>Spikoek</i>. <i>Spikoek</i> has roots in the Dutch colonial era and all vintage, ‘oldies’ cakes 	

would usually use this specific spice mix. This includes Ontbijtkoek, Speculaas, Apem Gula Merah, etc. I suspect *Spikoek* is nostalgia in a bottle, a faux ready-made nostalgic fairy dust.

7. Both Kuswidananto and I did not live in the colonial spice exploitation era, but have an inherited nostalgia for the smell and taste of *Spikoek*.

8. In both recipes, the egg would be separated into its white and yolk. But since I've intended to make both cakes from the start, which part of the egg would become the leftover of the other? Which cake would be the main product, and which one would be the byproduct?

9. My mixer broke right before I was about to bake, so I took a drill from the office cabinet and attached the whisk to it.

10. The resulting cakes tasted like a paradox. The very same egg created two very distinct textures: rich versus light, decadent versus airy: just like how one same event could create two distinct flavours of recollection, like how nostalgia requires modernity, globalism, progress, and forgetfulness. It is a paradox as, to exist, it requires everything of its opposite.

11. Nostalgia is not a longing for something in the past, but a utopian longing—imposed upon the fictional and non-archivable time-space of the past.

12. Ghosts, or the desire and fear of the dead, reflect the needs of the present community.

“Nostalgia is rebellion against the modern idea of time, the time of history, and progress.”
(Boym, 2002, p. 17).

Table 3: Recipe for nostalgia in collaboration with Jompert Kuswidananto

Interpretation and Analysis from Fugitive Bakery with Jompert Kuswidananto and Lija

Together, we ate two similar smelling but distinctly-tasting cakes in front of my office. Rather than discussing the book, we discussed the anxiety of moving from city to city, and of upcoming unrealised projects. A mutual friend joined the conversation. It felt as if we had discussed this book many times without realising it, through our previous undirected and candid conversation about memory. For me, the moment of learning happened way before the book was even submitted. The meeting over cake serves as the bookmark to our continually expanding discussion about memory and nostalgia.

Invitation by Fyerool Darma to take part in his solo exhibition, L4ND\$C4P3\$, at Tabula Rasa Gallery, London, UK, with Dika (Singapore) and Lija (Jakarta)

Physical space is a highly limited and precious resource in the city-state of Singapore. Coming from Indonesia, a nation that is abundant in land, Singapore's state narrative of ingenious development that chooses to further mystify a scarcity surprises me. Especially as it seems to define itself around their lack of land and their effort to overcome it. Such a portrayal of an underdog triumphing

against all odds instills both pride and precarity in its citizens. Space is money, space is prestige, space allows connection, space is power. Despite such inherent human urges to hoard space, Fyerool still chose to openly share his space with us.

Fyerool's first invitation to us was to share and co-occupy a prestigious Singaporean gallery space, Yeo Workshop, which represents him and was hosting his solo exhibition. He welcomed anyone to use his exhibition space however they wanted, which was especially generous as the exhibition's set-up is largely vertical walls—it was an open invitation to use the space for whatever purpose, without expecting anything in return. The initiatives that he welcomed were not limited to high art: he welcomed food, marketplace, a talk on NFTs that are not his, dragon dances, tarot card readings, art handling workshops, and more. By doing this, he radically and unconditionally distributed a highly-contested opportunity for artists. His invitation opened our eyes—maybe the way to make things truly for the public, is through the practice of hospitality and invitation. We used this opportunity to share Kue Pukis and Indonesian snacks, funded by Dika's red packet money, and free for all gallery visitors to enjoy.



Fig. 5. Fyerool's Students Enjoying Snacks from Our Previous Activation d' P*kis by @FugitiveBakery at Yeo Workshop. Source: Fyerool Darma, 20 Feb 2022

His second invitation to us was to come to London for his solo exhibition, this time with Tabula Rasa Gallery. In the post-colonial hangover society, a London exhibition space would be so valuable, culturally, socially, even politically, that it would be foolish to share the spotlight with others. Despite that, he still asked us and many others to inhabit the space with him. Fyerool extended further support as a friend to help facilitate and customise our initiative, expending his energy and care despite the exhaustion of handling his own exhibition.

Accepting this invitation brought specific challenges in shipping food from across the world. Most door-to-door forwarders are reluctant to ship perishables, so Fyerool had to carry our bakes on the plane as baggage. As he was flying weeks ahead of the exhibition opening, whatever we planned to bake would have to last more than a month unrefrigerated. The emphasis of stretching Fyerool's hospitality, along with the act of packing, moving, preserving, and shelf-stabilising, was what inspired the concept of this bake.

We came up with *Shelf S(table)*, a simulation of the Ramadan festivities shared among the Nusantara based on shelf-stable biscuits (*kue kering*). During this month-long fasting period, families, friends and guests will visit each other's homes to break their fast in the living/dining room, where it is common for homeowners to have jars of biscuits in these spaces. It is unspoken, tacit knowledge for both homeowners and guests that these snack jars are free for guests to take,

even without verbally asking for permission. This subtle observation demonstrates trust and a collective understanding of hospitality in the local community.

Strategy	Kastengel	Kuping Gajah	Gem Rose	Semprit	Lidah Kucing	Kue Cornflake
Vernacularisation of Foreign Ingredients		Deep Fried Snack combining Cocoa Powder and Coconut Milk	Usage of Royal Icing			Combining cornflakes (often associated with breakfast), sprinkles, and milk chocolate into an easy dessert.
Adaptation of Foreign Recipe	Mixing Margarine With Butter. Replacing Edam cheese with American block cheese.	Similar name with Palmier or elephant ear pastry	Margarine based shortbread	Piped Cookies recipe but with Margarine	Langues de chat made with margarine	

Table 4: Strategies of the Diasporic and Displaced in Adapting Recipes



Fig. 6. Recurring Ingredients. Source: Liza Markus, 19 Feb 2022

Fig. 7. Accidental Heart. Source: Anathapindika, 23 Feb 2022

Fig. 8. Gem Roses. Source: Liza Markus, 19 Feb 2022



Table 5: Colour Coded Ingredients List of the Six Shelf S(table) Cookies

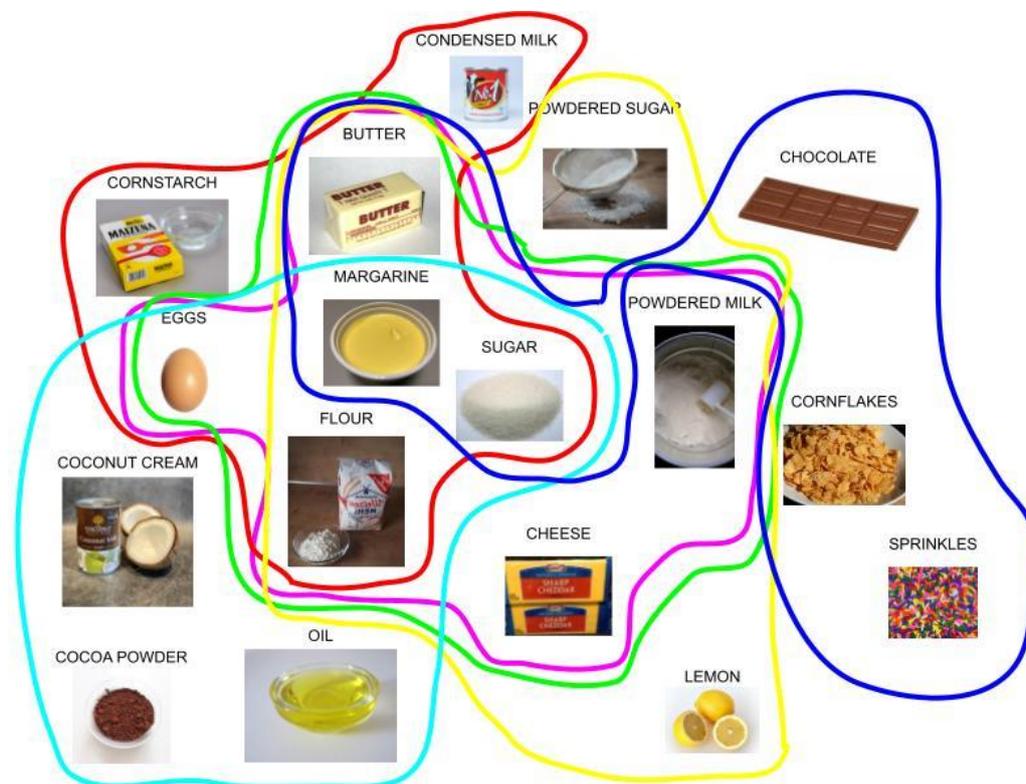


Fig. 9. Diagram of the Most Used Ingredients in the Six Shelf S(table) Cookies

The ingredients used in these six cookies seem to be pantry staples that are accessible most times of the year. The substitution from butter to margarine might be because it is cheaper for the palm-oil-producing country as well as less temperamental against hot and humid weather. The smell of margarine instead of butter becomes the sought-after signature smell in Indonesian baked goods. The element of shelf-stable (not freshly cooked) and celebratory moments might be paradoxical, but it speaks to the homeowner's intention *to stretch and accommodate hospitality as long as possible*. Our decision to use biscuits at Tabula Rasa London is both logistical and contextual to the diaspora struggle to 'shelf-stabilise' your life: preserving your culture, and your tradition and concentrating its taste to make it mobile.



Fig. 10. Display at Tabula Rasa. Source: Fyerool Darma, 8 April 2022



Fig. 11. Kueh was Enjoyed by Child Visitors. Source: Fyerool Darma, 8 April 2022

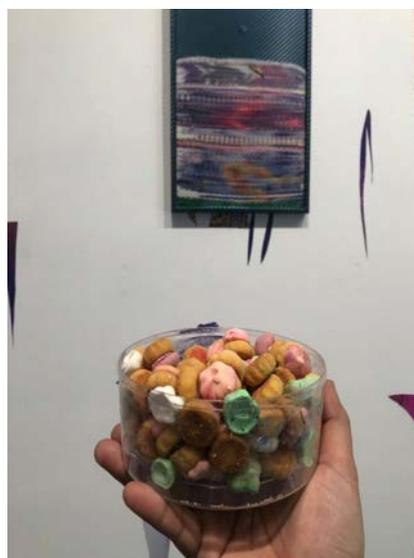


Fig. 12. Kueh and Fyerool's Artwork. Source: Fyerool

Additionally, *ShelfS(table)* also interacts with the bookstore using the same cookies we prepare for the gallery space. Books, especially pricey ones, are not accessible to everyone. We prepared a napkin with a message that they can take a consolation cookie for every book they fail to purchase that day. They then have the option to write the book title on the napkin and then submit it back

to us. These two free-to-take gestures are also in line with our belief in anti-capitalism and anti-academia, towards varying forms and *imaginations of commoning*. *Shelf S(table)* was the turning point for Fugitive bakery as it sets an example of how we should inhabit space without making it inaccessible to others.

Fugitive Bakery with Gatari Surya Kusuma and Lija (Yogyakarta)

BTTR	A	I	U	E	O
A	BATTAR	BATTIR	BATTUR	BATTER	BATTOR
I	BITTAR	BITTIR	BITTUR	BITTER	BITTOR
U	BUTTAR	BUTTIR	BUTTUR	BUTTER	BUTTOR
E	BETTAR	BETTIR	BETTUR	BETTER	BETTOR
O	BOTTAR	BOTTIR	BOTTUR	BOTTER	BOTTOR

Table 6: BTTR as The Constant Consonant between Baking and Surviving Art Scene toxicity.

I know Gatari through our participation in the Basis voor Actuele Kunst. We met weekly online and resided less than 2 km away from each other when I was still in Yogyakarta. The first time we physically met each other in real life was when Gatari submitted a short essay *Forgive and be Free* by Nathaniel Wade for the bake.

Moving to Yogyakarta was not an easy adjustment for me. Burdened with the expectation to be integrated into the art scene as swiftly as possible, yet having moved between three cities within the span of two years, building friendships have become a terribly daunting social KPI.

Experiencing making friends as a mandated task makes me hyper-aware of how I outwardly present myself. Not long after, I became fearful of what gossip may arise relating to my professional competence, attitude, and financial position. Whether or not this gossip happened, the resulting anxiety turned every stare into words, and every word into blades that disinvite me from that city.



Fig. 13. The Mediterranean Take Out. Source: Liza Markus, 12 December 2022



Fig. 14. Enjoying the cake together. Source: Liza Markus, 12 December 2022



Fig. 15. Layers of Chocolate and Orange. Source: Liza Markus, 12 December 2022

One of my favourite (and go-to) flavour profiles is the combination of bitter dark chocolate and the sharp sourness of orange and orange zest. I remembered eating a dark chocolate kit-kat

called Otona No Aji / Adult's Flavour. Bitter, and to an extent, sourness are tastes that we learn to like later in life. Children are biologically predisposed to have an aversion towards bitterness.

When I finish reading the short essay, I instantaneously think about the term Adult's Flavour and about my experience in a new scene. Maybe the ability to forgive with care (including care and kindness to yourself) is the benchmark for one's maturity.

When I arrived at Gatari's place, I was greeted with dogs and Mediterranean takeaway food. She also brought me a gift which is chocolate made from *Pegagan* (*Centella Asiatica* sp.), a wild-growing plant often considered a weed. We had some snacks and cake while exchanging stories about how mood affects success in cooking food. The Pegagan chocolate resonates with both the cake and the theme of acceptance and transformation, of non-toxic resourcefulness.



Fig. 16. Pegagan (*Centella asiatica* sp.) Source: <http://www.motherearthliving.com/>



Fig. 17. Pegagan Chocolate. Source: Liza Markus, 12 December 2022

Over cake, chocolate, and Mediterranean snacks, Gatari told me the circumstances that lead her to this essay and why she found this essay very relieving and useful in making sense of the toxicity that may occur in every collective or art scene. Being the target of untrue claims in the past has hurt her, even more so when it happens within her own circle and collective.



Fig.18. Ciko the Dog Joined Us For Supper and Support. Source: Liza Markus, 12 December 2022

While an online, melancholic, short essay might not be difficult reading material in the traditional academic sense—after discussing what this writing and its theme mean to the two of us, the message in this piece is harder to swallow than many elaborate theories. Forgiving requires the tough exercise of reconciliation with oneself. We have to understand that forgiveness is not necessarily synonymous with reconciliation. Connection to a certain degree can be seen as a resource which we might instinctively want to retain, coupled with expectations of collectivisation in a city and scene where collectivism is a way to survive, the pressure is heavy for us to dream of reconciliation after a conflict. Not only that, the effort that one has put into building said collective makes one feel the need to bear the wound of disappointment so as to not suffer more ‘loss’.

The most beautiful insight that we had arrived at that night was when Gatari said to me that the heaviest burden against forgiveness is our own expectation for those who wronged us to change.

The more we long for that change, the slower we are able to move on and forgive. Forgiveness is not wrongs that become right, forgiveness does not warrant nor require reconciliation. To appreciate bitterness in life is not to pretend that it is not bitter, but to acknowledge it. The cake is decorated with the writing Bitter/Better, and to forgive is maybe the only way to make bitterness taste better.

Fugitive Bakery with BDC and Dika (Singapore))

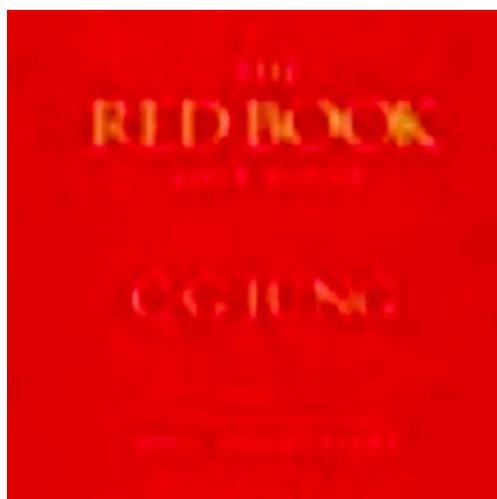


Fig. 19. Carl Jung Pixelated Cover

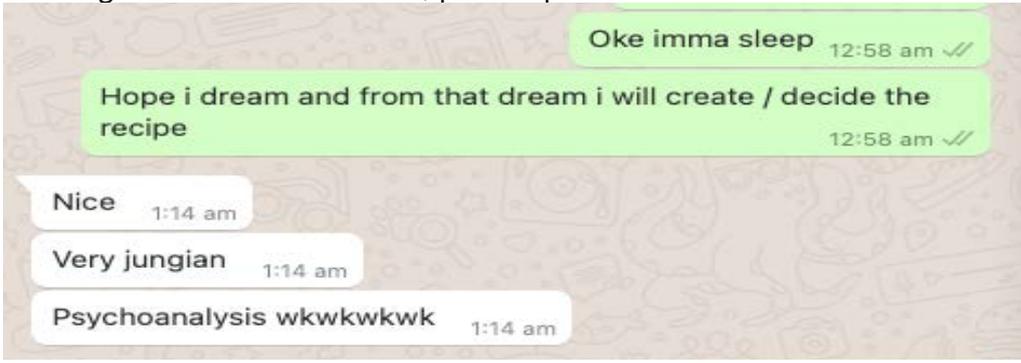
Fig. 20. Carl Jung Meme

Carl Jung, *The Red Book*, BDC says: I love Jung’s ideas but when I try to actually sit and read the actual books I want to pass away.

ONLINE REVIEWS COLLECTED FROM GOODREADS DOT COM	
★★★★	I am deeply appreciative of Jung's work with myth and dreams. But my study of his images and text, beautifully reproduced and translated in this work, will forever be tainted by his practice of rape and promotion of Christian supercessionism and anti-Semitism.
★★★★★	Awesome stuff. Real and unedited (except for the forward, of which I skipped. I hate it when folks interpret something before I even read it). But the actual Red Book is raw. Just how I like Jung, and books in general. Raw and edgy is always my cup of tea. And yes, he really did go bonkers.
★★★★★	When this book came out, I had to own it, despite the price and its huge size.
★	Was not impressed by Jung's fevered scribbles. Maybe because it's no longer of our time, and I was fevered when I flipped through the book.
★	Nope. Read most of the introduction, saw the text, and just couldn't read it.

★	If it reflects his being, then he seems to suffer from a serious lack of empathy and self-reflection.
★★★★	Very difficult to get through for the sheer bizarreness of it.
★★★★★★	Only a few books read in a lifetime actually change you. Can you honestly say you are a different person after the work is absorbed? I feel that my cells have been re-charged with a new vitality.

Table 7: Online Reviews for Carl Jung’s Red Book

IDEA DUMP			
Red velvet	In the shape of boobs	...or vagina	Cause “The Red Book” sounds like smut
Period of introspection, almost mad, "nocturnal work", like idk the prohibited book, dreams: I am currently thinking of creating imaginary red recipe.			
Flour	Butter	Eggs	Salt
Dragon fruit?	Cranberries?	Blueberries?	Apples?
Or maybe a recipe inspired from my actual dream...?			
Chat log between Dika and Liza, pre-sleep			
			
Chat log between Dika and Liza, post-sleep			

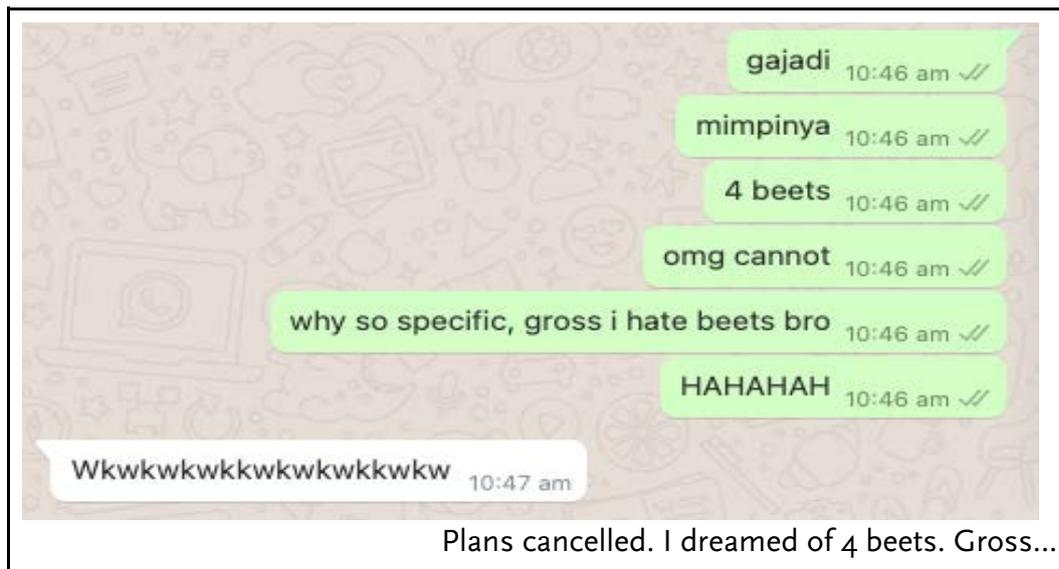


Table 8: Idea Chart for the Bake with BDC



Fig. 21. Raw Pie Filling



Fig. 22. Pie Results

so this is... APPLE pie boiled in dragonfruit reduction. i sweated my a\$\$ off trying to create and invent some brand new magical flavour, but after its done, it tasted like BLUEBERRY, becos i used it to decorate and it turns out it stupidly overpowers the faint fruit bases.

its quite funny tbh cause you still taste the apple undertones and you'd get the dragonfruit seed between your teeth—kind of ghostly, like the remnants of dreams after waking up, disintegrating without you knowing.

its really the most difficult and effortFUL bake i've done!

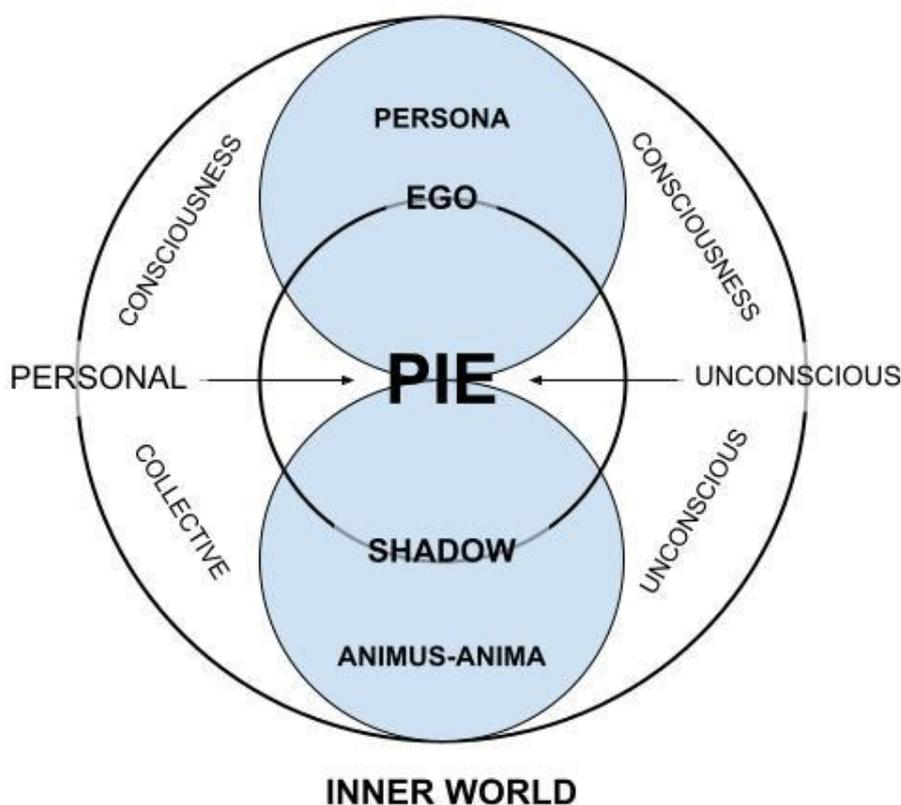


Fig. 23. Jung's edited Model of Psyche

Fugitive Bakery with Samuel Wullur and Dika (Jakarta)

Dear Diary...<3

I first met Sam on Bumble and while he was a really \$hit texter, it was fascinating how he likes astrology as much as I do. At one point he sent me a free pdf of *You Were Born For This* by Chani Nicholas, a pretty internet famous astrologer. Tbh, astrology is as real as economics, and if there is a nobel prize in econs, Chani Nicholas should probably win the nobel for star signs. The book covers meanings of different star signs positioned in a variety of your birth chart.

When two ppl have overlaps of signs across their charts, which is not very often, some say it makes them more compatible. I got real excited when I found out his rising sign is libra, the same as mine (and Liza's, actually). I also found out that he never celebrated his birthdays, which is frankly an abomination and so illegal. Like yes you're old and grown but no birthday cakes ever for the past decade? That just sounds miserable.

I guess it's pretty on brand cuz he plays in an indie rock emo-band or whatever. But anyway it was like 2 weeks before his 28th birthday, so I decided to make one for him.

He's never formally submitted this book for the bakery, but I got really deep into reading it and charting the results of how he, as a Taurus Sun, Taurus Moon, and Libra Rising is as a person—especially during the first weeks of us talking. I mean everybody's gotta do their research before deciding whether this dude is worth dating.

- Taurus Sun & Taurus Moon
- Slow/Steady. Stubborn/Strong.
- Building, moulding characters—literally and emotionally
- Luxurious. Sensorial—values pleasure
- Comforts, Comforting, Comfortable, Comfort foods
- The mental stability of a Taurus and the enveloping flavours of chocolate
- Taurus is a reliable friend and partner, but in the process of helping others, they tend to have internal conflicts and turmoils within
- This is similar with the solid taste of chocolates, vs the actual process of tempering of chocolates—extremely delicate and often turbulent behind closed doors
- Libra Rising
- Values connections, pairings
- A delicate harmonising of flavors
- Love. Beauty. Bonds. Layers
- Romantic alchemy of cooking
- ~~Twinsies with me~~ <3

Much of the hallmark Taurus characters are reflective of the strong, stabilising flavour of chocolate. While the many Tauruses in my life—including my best friend and my mom—all share a similar balanced trait, their traits vary like the many shades and strengths of dark to white chocolates. ~~Also... I really fancied this guy, and it'd be really cute to give him handmade chocolates...~~

What I found beautiful was how his Libra rising brings his personality together as someone who values equality, connection, relationships, beauty, and love. There is versatility in Libras when they socially shapeshift, not artificially for selfish gains, but in the spirit of adapting for the comfort of others'. That was conceptually aligned with explorations of flavour pairings with chocolates.

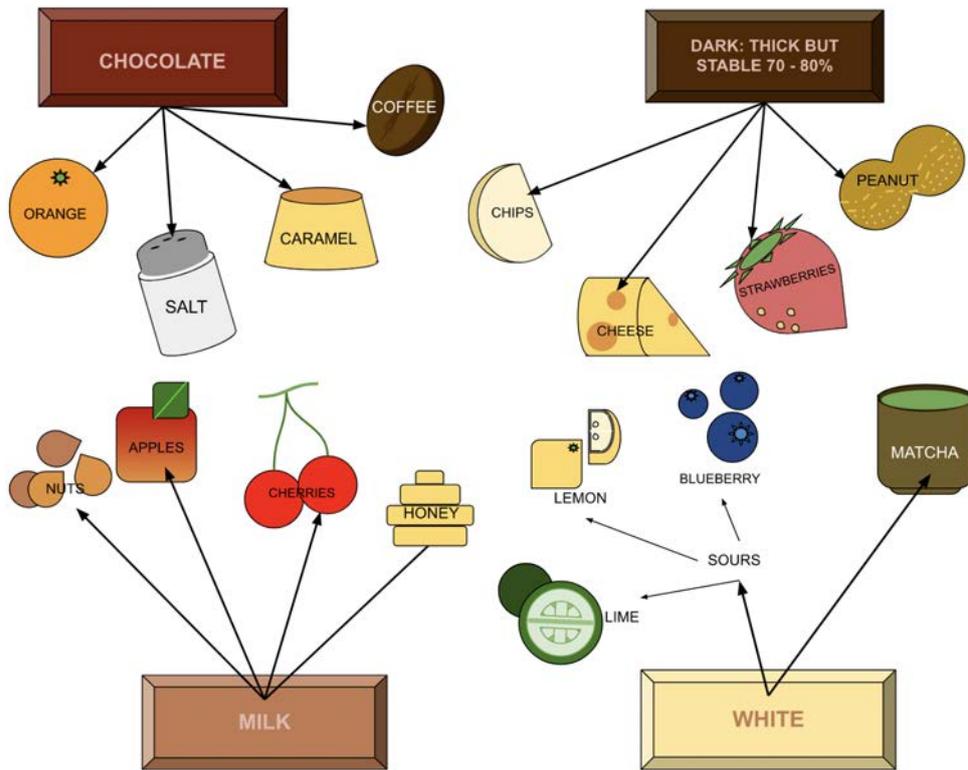


Fig. 24. Diagram Describing Pairings for Different Types of Chocolate.

BROWNIES	PIE + FILLING	LAYERED BARS	CAKE/LAYERS/CREAMS
Thick texture	Difficult	Chill	It's gonna be hell to make
Moist	Temperamental	Snackish	
Sickening	Layered	Relaxed	
Fast & Easy	Balanced Texture	Easy	
Basics	Traditional	Fast	
For sharing	Picnics	Mindless	
Snack	Homely	Fun / Whimsy	
	"Blind Bake"	Really hard to make shortbread bars	
	Timeless		
	Really hard to make		

Table 9: Decision-Making Table for Sam's Bake

Construction of a slice of pie

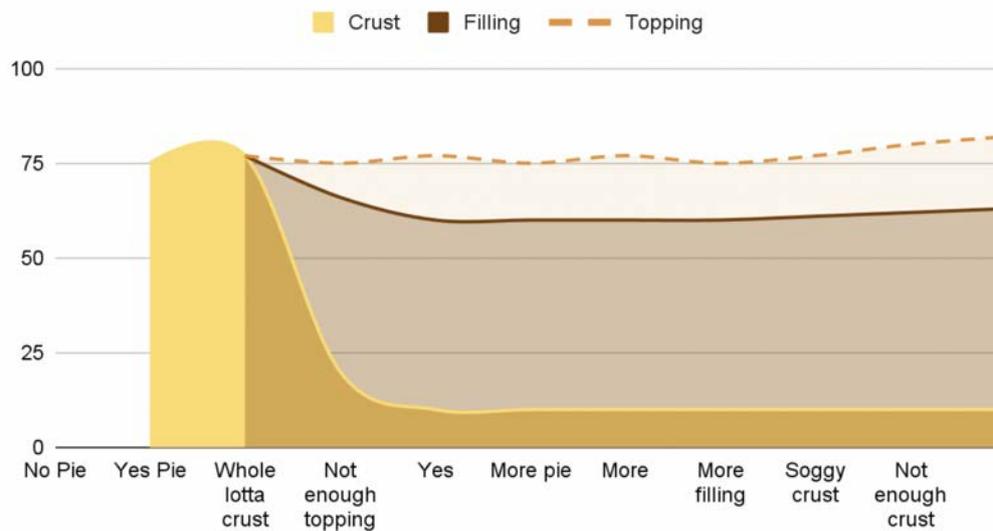


Fig. 25. Construction Graph of a Slice of Pie by Dika

Sam's two Tauruses on his major placements, by all rules of the stars, doubles up all the good natures but also makes him extremely stubborn (he admitted it). I settled with chocolate sea salt pie, because it was difficult and I really wanted to impress him. Haha.



Fig. 26. Adjusting to Foreign Stove Temperature is Hard

Fig. 27. Chilling the Pie Crust

Fig. 28. Quarter-eaten Cake

It was such a bad decision. The Indonesian temperature was way too hot for the pie crust to solidify, the blind bake of the crust quite literally failed into a cakey texture. The chocolates weren't melting properly cause I'm too impatient, the sea salt melted and over-integrated itself beyond garnishing. But for some reason... he really liked it? He brought it home and his parents loved it too??? His mom even sent me a voicenote saying thanks??? And all of that happened even before we were actually dating. (Or maybe we were but we didn't talk about it?!) It was also the day we held hands for the first time...



Fig. 29. A Chat Screenshot between Sam’s mother and Dika



Fig. 30. A Photograph of an Instant Photograph Taken of Sam and Dika Holding Hands

A few more dates went on—which was really strange, because I was planning for this to be a summer fling, especially because I was returning to Singapore for work. Fast forward to May and all of a sudden we are now dating, I’m flying home once a month to see him. I’ve met his friends and he’s met my friends in June, we were talking about kids and marriage in July, and he’s flying over to Singapore for my birthday in August?

Truly the most spectrally productive bake in my life, based on an astrology-based free pdf with the final output of a boyfriend.



Fig. 31. Screenshot of Instagram Story about Manadonese Food Date



Fig. 32. A Photograph of two Instant Photographs Taken of Sam and Dika.

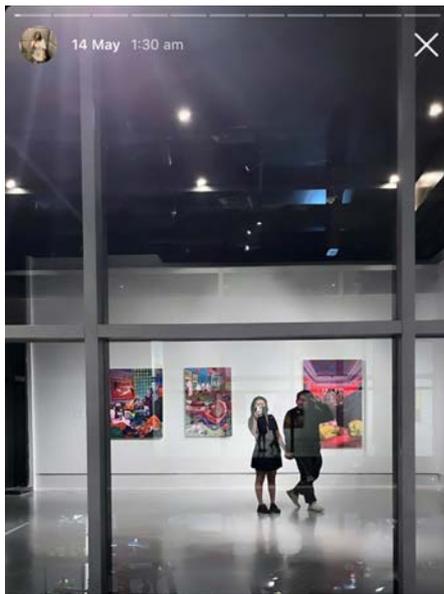


Fig. 33. Screenshot of Dika's Instagram Story.



Fig. 34. Screenshot of Dika's Instagram Story of going to Sam's friends gig.

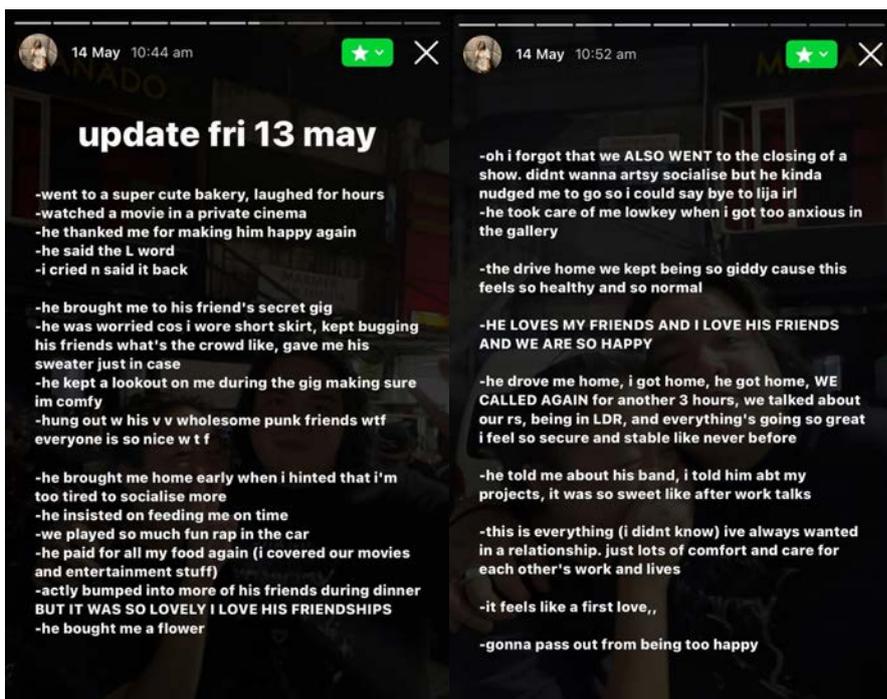


Fig. 35. Screenshot of Dika's Instagram Story.



Fig. 36. Screenshot of Dika's Instagram Story.

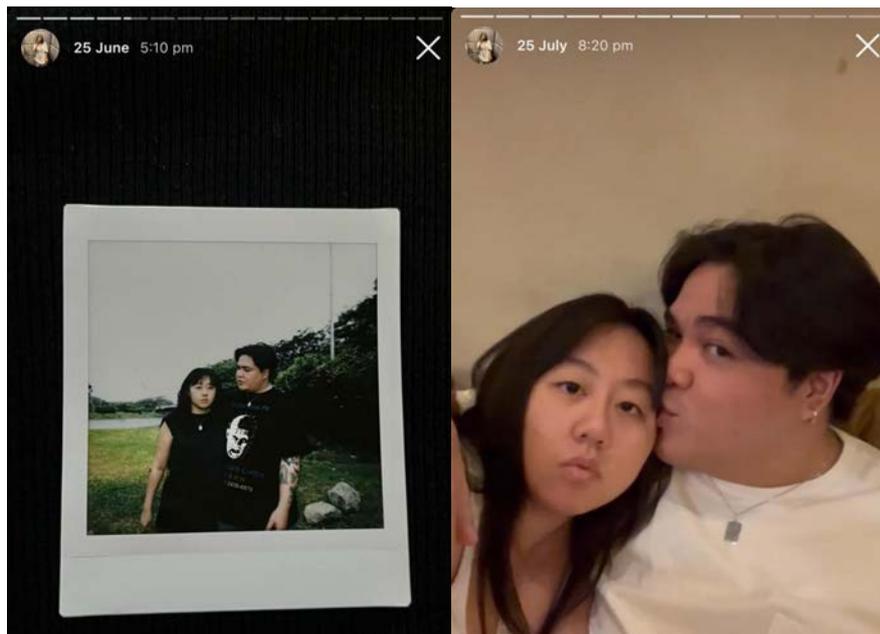


Fig. 37. Screenshot of Dika's Instagram Story.

Fig. 38. Screenshot of Dika's Instagram Story.

Data presentation

We are doing an in-person emphatic and affective project, a method against speed yet archiving it in a democratic way, speedy, rough, low-res, and chaotic way. Archiving slowness through velocity. How does this paradox happen in our project and how do we make sense of it?

We stopped archiving, it stops our desire to archive and report..

digital junk: how to sort anymore? we can't make sure if they are even doing a great job in sorting it. because it is a hegemon

Capitalistic, rogue, chaotic archiving...

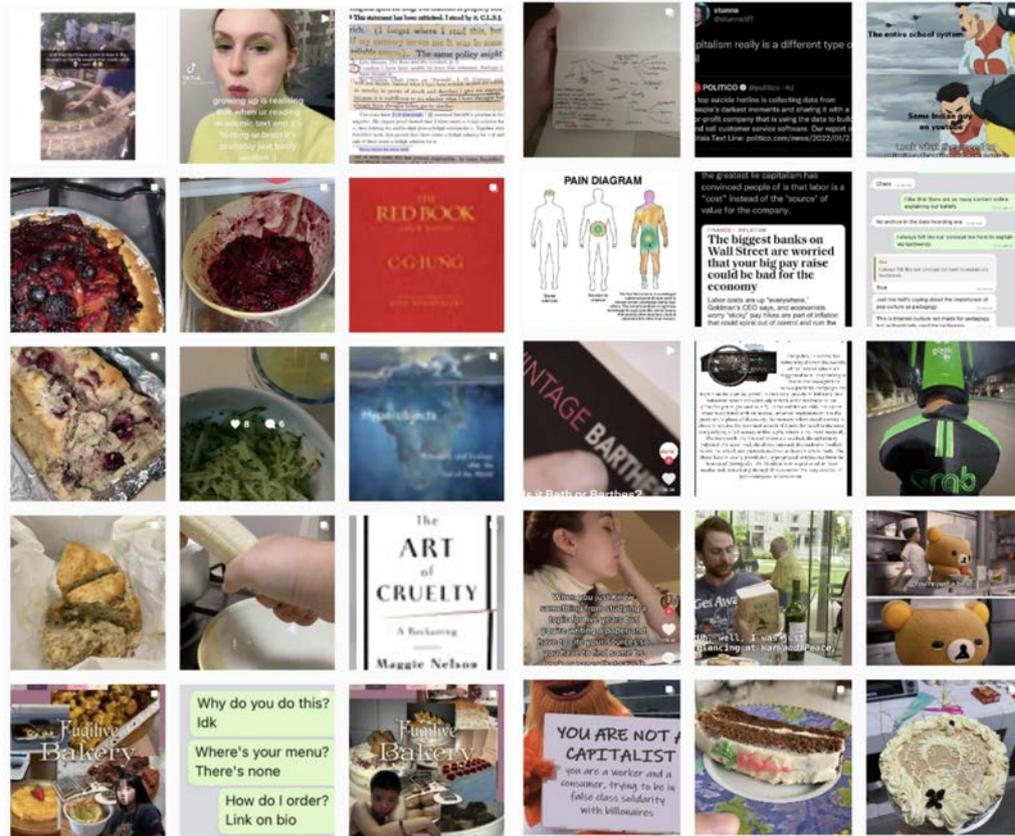


Fig. 39. Fugitive Bakery Archived in Sporadic Manner Through Instagram

Conclusion

5. Acknowledgments as Conclusion

-Just as how we move against the rigidity and insatiable need for academic proof, there

is also no proof if our hypothesis was proven true or untrue. Whatever that is left to do

We thank our friends, friendship
and their/your hospitality.

is just to keep doing, keep moving against the hoarding of resources, to create and

share space wherever and whenever possible. We think that is that, to move and figure
their
for their assistance in friendship
it out, the academic words are just placeholder Lorem ipsum dolor sit amet,

consectetur adipisicing elit, sed do eiusmod tempor incididunt ut labore et dolore

magna aliqua. Ut enim ad minim veniam, quis nostrud exercitation ullamco laboris

nisi ut aliquip ex ea commodo consequat. Duis aute irure dolor in reprehenderit in

voluptate velit esse cillum dolore eu fugiat nulla pariatur. Excepteur sint occaecat

temporibus unde non nisi id est eiusmodi temporum voluptatibus nemo nisi nisi sunt in culpa qui officia deserunt mollit anim id

- ↳
- BDC
 - Fye rool Dorma
 - Guteri Surya Kusuma
 - Jompert Kuswidnanto
 - Samuel wulur
 - And everyone

Biographies

Anathapindika (b. 1997, Jakarta, [@anathapindikadai](#)) is a project manager. She has overseen exhibitions and projects for Chan + Hori Contemporary, Singapore Art Week 2018, Raffles Hotel Maldives, various artist-led initiatives, as well as commercial experiences with Larasati Auctioneers. She led the digital portfolio of Singapore Tyler Print Institute (2018-2021) and S.E.A. Focus (2020-2021) and was part of National Gallery Singapore (2021). With [STPI Gallery](#), she has worked with artists and curators in the region and on world-class art fairs across the world, including solo exhibitions of Melati Suryodarmo, Takashi Murakami, Pinaree Sanpitak, Aaron Curry, Jason Martin, and Manuel Ocampo. Key art fair participations include Art Basel (Hong Kong, Miami, Basel), Frieze (London) and The Armory Show (New York). With [S.E.A. Focus](#), she led the digital communications plan and moderated talks with Korakrit Arunanondchai, Museum MACAN Jakarta, and MCAD Manila. She's currently an account manager in the advertising industry.

Liza Markus (b. 1995, Jakarta, [@lija markus](#)) is an art practitioner trained as a sculptor at the Nanyang Academy of Fine Arts. She is interested in art, tradition, and religion but has since taken a more cynical view of all three. More recently, she has been interested in making readymade artwork with minimal interventions. Liza has also been exploring a more managerial role in the exhibition-making process, with an awareness of the need for care labour in art and the art sector. She currently works for [Gajah Gallery](#) Indonesia as a Gallery Manager, responsible for opening its third branch in Jakarta. Key projects include assisting in translating and organising I GAK Murniasih and Semsar Siahaan's archives for major retrospectives and international presentations, including the Art Basel. While she works professionally in the commercial scene, her heart still longs to participate in independent non-commercial projects.

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