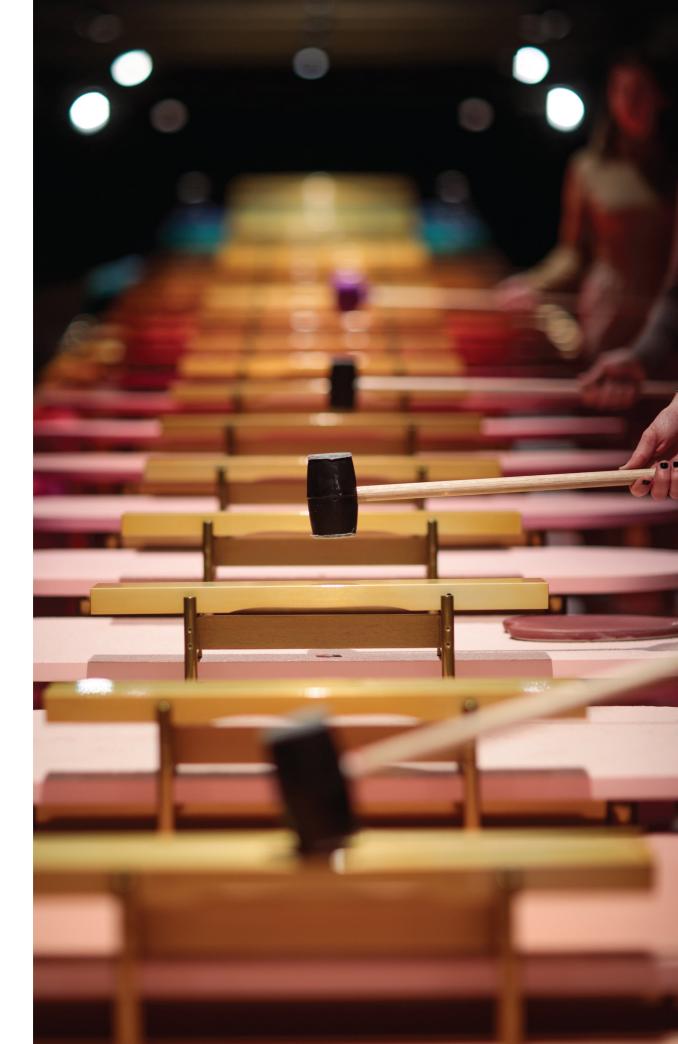


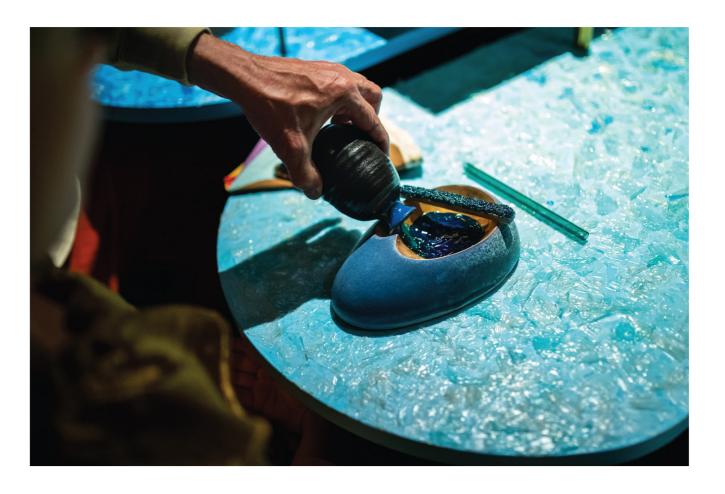
Atelier



Kirsha Kaechele, Feasting inside Eat the Problem, 2019. Aluminum, felt, camel, deer, seaweed and tapioca. PHOTO: MONA/JESSE HUNNIFORD, COURTESY OF MONA MUSEUM OF OLD AND NEW ART



Atelier



Centrally featured is *The Grand Feasting Table*, a 24-metre musical instrument tuned to 432Hz, slightly lower than contemporary musical standards of 440Hz. This frequency is associated with the Pythagorean theorem and the tuning system used for ancient Tibetan flutes and bowls. The artist believes that this frequency is tuned to a universal rhythm of the earth, which ties into the healing aspect of the exhibit that incorporates bookable healing sessions of massage, sound therapy and reflexology, where sessions are actually given 'on the keys'. The instrument itself is billed as the largest glockenspiel in the world. A collection of guest musicians fills the gallery with resonant harmonics on a regular basis throughout the run of the exhibition.

ABOVE Kirsha Kaechele, Grand Feast, Eat the Problem, 2019. Aluminum, felt, camel, deer, seaweed and tapioca.
PHOTO: MONA/JESSE HUNNIFORD, COURTESY OF MONA MUSEUM
OF OLD AND NEW ART

LEFT Kirsha Kaechele, The Grand Feasting Table or A New Musical Invention, Eat the Problem, 2019.
Aluminum, felt, camel, deer, seaweed and tapioca.
PHOTO: MONA/JESSE HUNNIFORD, COURTESY OF MONA MUSEUM
OF OLD AND NEW ART

In keeping with the theme, aside from the aluminum powder-coated keys, the *Table* is rendered entirely from invasive materials: the dyes that create the chromatically-hued surfaces and felted mammoth mallets come primarily from the pigments of the cochineal, an invasive insect; the wax on each 'key' or table-top comes from a by-product of invasive deer, mixed with other invasive species, such as tapioca, seaweed, and invasive Australian feral camel hump fat. Sunday feast menus boast other pests such as sea urchin and thistle.

The original complementary coloured plates were designed and hand-crafted for the 544-page corollary recipe book, "Eat the Problem", by local ceramic artists Zsolt Faludi and Nanna Bayer. The dishware and cutlery that is being used and sold at the museum were custom designed by Kaechele herself. Trained in architecture, Kaechele's understanding of the possibilities inherent in materials allowed her to work closely on the minutiae of the design for *The Grand Feasting Table*. She admits to having spent fifty-seven hours fussing with the 3D modelling for the rim of one of the plates for the table. In the end, the plans were sent to Mexico, where the makers ignored the models and just made everything by hand. *The Feasting Table* is a rare example of finely tuned socially responsible craft, art, design, and activism.