Come to the Table

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COME TO THE TABLE

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25 March 2012

Submitted in Partial Fulfillment of the Requirements
for Senior Independent Study

The College of Wooster
Department of Art and Art History
Studio Art

Advised by Walter Zurko
Acknowledgements

Thank you to...

...Walter for your seemingly endless patience, guidance, and motivation to “keep working.”

...My many friends who lent their excitement for my project when mine was gone, and to those who generously donated flour.

...The Wooster Mennonite Community, this year would have been miserable without your support and prayers.

...My parents, thank you for your love and encouragement. Mom, the bread started with you, and Dad, you’ve taught me how to pursue full life.

...Shea, for making sure I remember to have fun and that I don’t take life too seriously.

...Michael, you’re the love of my life. I would never have made it this far or be who I am today without you.
Earth

Your wheat grew in the ground as did mine.
We have no experience without soil.
Background -- our parents and their parents.
Home-ground -- our feet on this earth.

Made from ground, sustained by ground,
we are soil. This is the first humility.
If we forget this, we forget that we are human.
We are of the land. We are humus.¹

-Gunilla Norris

Introduction

Community, food, and celebrations have always been intertwined for me. Sitting down to dinner is a simple but consistent tradition in my family. Shared meals have provided the backdrop for many defining moments: birthdays, holidays, and recently a “Celebration of Life” marking the 20th anniversary of my father’s neck being broken. Friends and family gathered for a gourmet meal that served to highlight the vibrancy of community found in the midst of real life. We spent hours telling stories and filling the room with laughter, celebrating the unexpected blessings and friendships that have come out of that difficult event.

Taking part in this meal caused me to consider how extending hospitality through food creates and encourages community. The “Celebration of Life” was particularly indicative of this, but sitting down around a table and sharing a meal with others facilitates interaction and conversation, even among strangers. Food unites people on a basic level. Not everyone sits down to eat around a dining room table to mark significant moments as I have my entire life, yet everyone must eat. Humans need food; without it we die. But we also require more than physical sustenance. We need to be nourished emotionally, mentally, and spiritually, as well as physically. Grabbing a snack on the run may meet basic physical necessities, but it does little for our relational needs and overall well-being. Meals can help meet these deeper requirements if eating becomes more than simply consuming sustenance. Extending hospitality by welcoming people and providing them nourishing, wholesome food can be a way of offering an invitation to full life. Finding how to articulate this invitation has become a central challenge and focus for my Senior Independent Study Thesis Project (Senior I.S.). This project has led me to consider whether or not there is a distinction between everyday life and the process of creating art, or if it is simply a variation of perception.
Because eating a meal together encompasses much of the essence of hospitality, I began my project with the intention of creating dishes for twelve ceramic place settings to be laid out as though on a table in preparation for a meal. Initially, I had also planned to include a set of serving dishes. As my work progressed, however, the focus fell on making ceramic bread baskets as the only serving dishes, and bread itself eventually became a major component of my project. Not only is bread a staple food made from the simple ingredients of flour, water, leavening, and salt, it also often represents both literal and spiritual nourishment. When crafted well, bread can indeed be a holistic and physically sustaining food.

Drawing on this richness, I decided to bake a variety of artisan breads¹ and serve them each day as part of my exhibit. This act will enable direct interactions between my work and viewers, inviting them to experience an example of holistic nourishment through sampling the bread I bake. Encouraging these interactions and offering hospitality will also allow me to explore the idea of a relational aesthetic, which considers the relationships and social interactions between people as artistic mediums. Along with the sculptural and functional ceramic baskets, edible bread, and table of dishes, the last component of my exhibit involves using bread as a sculptural medium. My intent is to provoke questions about why bread and clay were chosen and how they are related both literally and figuratively. Most importantly, I hope that hospitality is evident through the tangible interactions of serving-ware and edible elements, with the sculptural elements causing contemplation about the deeper connotations and connections of the mediums used.

My mother has baked bread for as long as I can remember, so homemade bread was a staple in my house while growing up. Learning to bake with her was a collection of small experiences

¹ See Appendix.
rather than a single instructional session. There were many times when I was called upon to help fold dough, or score and bake loaves when she was out or busy. As a result of these everyday tasks, the smell of sourdough starter and the supple quality of dough awaiting shaping are familiar and comforting parts of life for me. Slicing into a golden crusty loaf of bread hot out of the oven and slathering it with butter was an act I could not resist, though it often elicited a negative reaction. I was well aware that I was supposed to let the loaves cool completely rather than deforming them with a bread knife while they were overly soft, but the temptation was too great.

Friends were always glad to receive homemade bread as gifts, yet I never gave much thought to their amazement and appreciation at how special having homemade bread everyday was until I came to college. Most bread in the dining halls was quite bland, but I realized it was more than that: compared to what I was used to, industrially produced bread lacked substance. After this experience, I began to realize how far-removed most people are from the artistry of bread baking, and why it is such a foreign process for many to consider doing on a daily basis. Using bread as a subject matter in my Senior I.S. project is a way to share results from the artistry of baking the bread itself, with its nourishing qualities and connotations, as well as to explore its sculptural potential as an art medium.

**Materials**

Baking bread is a mundane part of life and also an endeavor that requires attention and creativity. There are many parallels between baking bread in the kitchen and working with clay in the ceramics studio. Both materials require preparation before they are ready to be shaped into their final forms.
Wedging removes any air pockets from clay, while mixing it and creating a homogenous clay body. As heat rises within the kiln, steam and other gases are released from the clay body and can become trapped in any air pockets that remain from poor preparation, which could then lead to cracking or even blowouts. On the other hand, kneading introduces air as it fully mixes ingredients into a cohesive bread dough, enabling necessary chemical reactions to occur. This process breaks weak gluten bonds and allows them to reform into a stronger network, which strengthens the dough and permits the loaves to hold their shape and to rise properly. In order to complete its transformation from dough to a unified and sound loaf, bread must be shaped, given time to rise, scored, and baked. The sequence of preparatory steps culminating in passing through a heated oven (450ºF) in order to reach completion, is similar to that of firing ceramics.

After being formed and thoroughly dried, clay pieces must go through an initial bisque firing (1743ºF). This heating, and subsequent cooling, process causes chemical and physical transformations, making the clay rock-like, durable, and easier to handle than in its fragile unfired state. This initial firing to a lower temperature than the clay’s maturity point allows the pieces to

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3 Emily Jane Buehler, Bread Science: the Chemistry and Craft of Making Bread (Carrboro, NC: Two Blue, 2006), 132. Adding water changes the structure of flour proteins and rearranges them to form gluten, whose chemical bonds are then reconfigured by the acid and alcohol present in the dough. Kneading then develops the gluten network. As starches are hydrated they become mobile and enzymes begin converting them into sugars, which are then absorbed by yeast and bacteria cells. This leads to the production of carbon dioxide through the fermentation of the sugar, allowing the dough to rise. The alcohol produced during this process also adds flavor to the bread.

4 Ibid., 64, 136.

5 Ibid., 80.

6 Linda Arbuckle, "Basic Ceramic Vocabulary," Arbuckle Ceramics, Accessed March 23, 2012, http://lindaarbuckle.com/handouts/vocabulary-basic-ceramics.pdf. Linda Arbuckle, "Bisque Firing," Arbuckle Ceramics, Accessed March 23, 2012, http://lindaarbuckle.com/handouts/bisque-firing.pdf. It is important to gradually heat and cool kilns throughout the firing process to avoid damaging the ceramic pieces. The first important temperature is 212ºF (the boiling point of water), where any physical moisture left in the clay evaporates. Combustible materials then need sufficient time to burn out as the temperature rises from 600ºF to 1000ºF. This is also the point when shrinkage happens due to chemicallycombined water being released. During the cooling process, quartz inversion occurs around 1000ºF, where silica within the clay body changes shape from alpha to beta. Finally, cristobalite inversion happens at 439ºF.
remain porous enough to accept glazes and other decorations. After coming out of the kiln, bisque-ware is typically decorated and fired again, this time at a higher temperature (2215°F) where the clay and glazes reach maturity and, in the case of the stoneware clay bodies I use, become vitreous. Passing through heat thus causes both clay and bread to undergo chemical transformations in order to reach completion.

While the materials I am working with have similar preparation processes, they are also linked by their very nature since clay is part of the soil in which the wheat for bread grows. Along with this dependent relationship, clay and gluten in flour are both colloidal. The former is critical for soil fertility, making vital nutrients available to plants and enabling them to grow well. Wheat that is necessary for baking bread depends on clay in the soil. Because bread requires gluten’s colloidal properties to complete its transformation from ingredients to loaf, and people may depend on bread for nutrients, we can be seen to indirectly depend on clay. Thus, an inherent relationship is established between humanity and the earth.

Gunilla Norris addresses this relationship on a figurative level when she notes in her poem, “Earth,” that humanity is formed from the ground, alluding to the Biblical tradition that humans were shaped from clay or dust and filled with the breath of God. “Made from ground, sustained by ground, we are soil. [...] If we forget this, we forget that we are human.” Entering back into

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8 Grace Gershuny and Joseph Smillie, *The Soul of Soil: A Soil-building Guide for Master Gardeners and Farmers* (White River Junction, VT: Chelsea Green Pub., 1999), 22-25. Negatively charged particles cover colloids, allowing them to store positively charged particles. Many of these are important soil nutrients like calcium, magnesium, and potassium. Clay is a colloid and is similar to humus in its enriching properties, storing these nutrients rather than allowing them to be leached from the soil. Because of this, all chemical interactions within soil are affected by the clay-humus colloidal content.


the literal realm, wheat provides an additional connection between the two by serving as ingredients for food that depends on soil for its existence. Due to its literal dependence on the soil and its function as a form of sustenance for humans, bread (made from wheat), can by extension be seen as a representation of both the physical and the spiritual nourishment necessary for continued life. Together, bread and clay suggest that we are connected to each other as figurative clay vessels, fragile and resilient human beings, with a common need for nourishment that can be exemplified by the breaking of bread together. These connections between clay brought directly from the earth, and wheat grown in the soil, began to suggest that I form a more direct relationship between the loaves of bread I baked and the ceramic serving baskets I made. Simply using the latter to hold, display, and serve the former would not do complete justice to the interrelationships between clay and bread that I found most interesting.

To achieve a closer connection between the two materials, I experimented with how the ceramic pieces I made could be used as baking pans for sculptural bread. In early November, I filled the ceramic dishes and baskets I had made with bread dough, permitting the dough to rise and fill whatever form held it before baking the bread and ceramics together in a 450ºF oven. Initially, there were concerns about how well the stoneware clay I used would hold up to being baked, but placing everything in a cold oven, allowing it to slowly heat up, fully bake, and then cool completely before being removed from the oven, successfully prevented cracking. The affects of these preliminary experiments were more interesting and visually appealing than expected, so I continued to try new combinations.

In order to have sculptural bread that would remain intact for the duration of my Senior I.S. exhibit, I experimented with recipes, altering them until I found one that produced a material

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that would last at least two to three weeks and provided me with enough malleability and control to use as a sculptural medium. Although the dough was made from edible ingredients, it was not intended for consumption. Using a sourdough starter to leaven this dough increased its acidity, helping to preserve the bread and extend its shelf life. To take full advantage of this, I split my sourdough starter, feeding one half with all-purpose white flour and water for the sculptural bread, while keeping the other half alive with higher quality flour for the artisan breads I made to be eaten. The choice of all-purpose flour was based upon the need to create a sculptural material. While bread flour has a higher protein content and is therefore able to produce bread with better structure and flavor, I did not need these qualities in the sculptural dough. Again, longevity, rather than taste, was the primary concern, so salt was removed from the basic bread recipe after I noticed it seemed to be inhibiting gluten development in the sculptural (lower protein) dough.¹² White flour, sourdough starter, and water were sufficient ingredients for the sculptural pieces made from clay and bread dough.

After conducting further tests with this altered dough, I found that leaving the bread and stoneware sculptures in the oven to cool completely was the most successful method for removing most of the moisture from the bread, effectively increasing imperishability. These sculptures lasted considerably longer than those that had not been dried out. Depending on the qualities I wanted the dough to have, I adjusted the ratios of water and flour to sourdough starter. Higher hydration ratios resulted in a softer dough that worked best with the openwork baskets. In this instance, wetter dough more readily filled and extended beyond gaps in the ceramic weaving, whereas a stiffer dough did not create as dynamic or abstract of a sculpture when combined with

¹² The simplest bread recipes call for flour, water, leavening, and salt.
the openwork baskets. However, more detailed sculpting worked best with a less hydrated dough because it held its shape better and behaved more predictably and was more easily controlled.

**Sculptures**

Some of the ceramic baskets in my exhibit served as baking pans, directly shaping the sculptural bread they held despite gaps in the weaving. These openwork baskets held dough that then expanded out of and around the basket as it proofed, organically taking over the basket before baking. Other pieces were hybrid sculptures, woven of equal parts clay and dough. These integrated pieces caused the materials to rely on each other for support and form.

One integrated sculpture was based off of a braided loaf of challah bread (traditional Jewish Sabbath bread[^13]), woven from bread dough and clay coils. To combine the clay and bread, I began by weaving a six-strand braid, alternating coils of clay and coils of paper. After the clay and paper braid was assembled, I let the clay become leather-hard before removing the paper coils. This left negative space between the clay coils where the paper had been. I then refined the surface texture, leaving fingerprints to highlight the personal attention I put into creating the piece. After bisque firing the braid, I used several colors of diluted underglaze to stain the braid after it was bisque-fired to 1743°F, sponging away some of each layer before applying the next. Following this decorative process, the clay form was fired to 2215°F and was then ready for the addition of bread dough.

To finish the challah braid sculpture, I wove a stiff sculptural bread dough back into the ceramic form where the paper coils were originally. Baking this combination in a 450°F oven for several hours completed the piece, leaving the ceramic elements and the bread intertwined in a cohesive sculptural form. Much to my surprise, the bread dough integrated well with the clay. It filled the negative spaces, as I envisioned it would, fully enveloping the clay but also receiving support from the ceramic framework. For a more dynamic visual effect, I dusted the dough with additional flour, lending a lighter color to the baked bread, which contrasted against the stained clay body. While the sculptural bread is composed of edible ingredients, it was not intended for consumption; in the sculpture’s final form, it was extremely hard, dry, and brittle with a tendency to crack if not handled carefully. The first braid I baked remained undamaged for several weeks until the bread cracked after becoming too dry, so I planned accordingly to ensure that the sculptural elements would be remain intact for the duration of my exhibit.
After seeing how well the bread dough behaved as a sculptural medium alongside the clay, I decided to make several sculptures solely out of bread. Of these early experiments that will be remade for my exhibit, the most successful piece was a medium-sized braid, loosely woven from three equally sized strands of dough. Each one was dusted with flour and twisted before being braided together. This treatment gave more texture to the surface, keeping the strands from rising together into a single mass, and thus preserving the form throughout the lengthy baking and cooling time (4 to 5 hours). About half of the length of the dough strands were left unbraided with the coils falling loosely away from the braided section. I did this to suggest that the loaf was rebelling against being constrained into an oval form and was unravelling itself. Here, the form provided visual interest while provoking thought through the suggested narrative. Hopefully the unusual material will help encourage questions from the viewers: Is the form clay, or is it actually bread? Is it unravelling by accident, or does the bread have a will of its own?

When I began my project, I tried to keep the ceramic pans and baskets as smooth and regular as possible so that the decorative stain would highlight the seams and overlaps, rather than the main surfaces of the pieces. Refining the surface texture turned out to be a frustrating and difficult process and I was never quite able to achieve the quality I wanted. The baskets were
particularly challenging because the clay was either too firm to refine, or too soft to support the form. Two main factors changed my perspective and my approach to the finishing process.

In the beginning of October, I sliced my thumb on a kiln shelf while working, which resulted in eight stitches. This initially seemed like quite a setback, as I was finally starting to understand where I wanted my Senior I.S project to go. Having an immobile thumb was not enjoyable, but it did force me to be more relaxed and less prescriptive about what I was making. Around this time I started leaving fingerprints on the pans and baskets, mainly because I could not smooth the surfaces. The dimpled texture added a rustic and organic quality to the pieces, which I found intriguing. This varied texture also took stain well, allowing the work to gain more character than my initial baskets.

Figure 3: One of my early pinch pots.

Around this time, I also came across the work of Sunshine Cobb, a west coast potter whose thrown, altered, and hand built functional pieces inspired me to continue exploring different textures. Seeing the imperfect yet somewhat refined quality of her ceramic baskets and covered jars made me realize that the clean, almost machined smoothness I originally strove for lacked

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visual interest. Leaving marks in the clay highlighted the personal attention put into each piece, whereas striving for smoothness and its implied perfection constrained my work. If I wanted to add textures and leave fingerprints and indentations in these pieces to show the role my hands played in their creation, there was nothing stopping me but my own assumptions. As these assumptions, and thus the overly smooth surfaces, fell away, I found myself becoming much more excited about pushing my ideas in new directions and trying more varied forms.

Figure 4: *Untitled Basket* by Sunshine Cobb.

Once the question of surface treatment was resolved, the last remaining challenge was to find a way to construct larger scale openwork baskets. I wanted to vary the heights and dimensions of the baskets because up to this point, they were rather uniform in size. However, warping during the firing process became a major concern with the increased size. On a foundational level, however, the question remained of how to weave the baskets so that they did not collapse under their own weight. When I wove smaller baskets out of extruded coils, bisque-ware bowls and specially designed hump molds supported the spokes as I added the weavers. In order to construct taller baskets, I attached a paper-covered hump mold to the top of a vertically

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positioned dowel rod stabilized within a lump of clay. This effectively provided a tall structure over which to drape the extrusions. Unfortunately, the first basket I attempted to weave over this mold fell apart after the second clay weaver was added. Because the clay was still extremely wet and soft, gravity simply tore through the weakened points where I had compressed the extruded strands together. Filling in the space between the hump mold and the dowel with additional paper padding helped some, but it still took two more tries before the mold successfully supported the clay and let me weave the baskets I was envisioning. Thankfully, most of the baskets I wove survived to completion, and warping did not prove to be a major issue during firing.

Figure 5: My first successful tall basket.
Some of the baskets will be displayed empty, while others will take on a functional role and serve the edible bread I bake as part of the relational and interactive display element. In order to differentiate between the sculptural baskets and the serving baskets, I will line the latter with cloth napkins before filling them with bread. Any remaining bread and crumbs will then be easily removed after each day’s presentation. This edible element will stand as a tangible example of the aforementioned holistically nourishing qualities of bread.

Many aspects of bread baking changed dramatically with the advent and widespread use of commercial yeast. While it enabled the speed at which bread could be baked to increase, it also marked a significant decline in the artistry of baking. Accelerating the process sacrificed flavor and the lengthy fermentation that helped render starches more digestible. Striving for these neglected qualities, I focused on baking artisan breads, building the doughs with carefully chosen ingredients over a lengthy period of time.

The idea of engaging a relational aesthetic by feeding people and letting them participate in the act of receiving and consuming food, first intrigued me when I encountered the work of Rirkrit Tiravanija. He created spaces for socializing and sharing meals; one exhibit acquired by the Museum of Modern Art, New York, involved feeding curry to visitors in the gallery everyday during a certain period of time. After reading about his work and finding images and videos

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16 Chad Robertson and Eric Wolfinger, *Tartine Bread* (San Francisco, California: Chronicle, 2010), 15. “Up until the 1930s, French bakers used natural leaven in bread, croissants, and brioche. After commercial yeast became available, the skilled practice of caring for and using natural leaven declined. Convenience gained the upper hand, and flavor was sacrificed. With this shift, the keystone in the tradition of baking was largely lost. Taste a brioche bread skillfully made with natural leaven and compare it to the straight-yeasted version. The substantial gains in savor, keeping qualities, and versatile uses with the natural leaven justify the time it takes to build and care for one.”

17 Chad Robertson and Eric Wolfinger, *Tartine Bread* (San Francisco, California: Chronicle, 2010), 20.

online, I realized there was potential to follow a similar relational aesthetic\textsuperscript{19} with some of my work. Inviting visitors to experience a holistically nourishing food would facilitate direct contact between my work and those who visit the exhibit. Providing edible bread as a daily part of my exhibit seemed like a logical way of extending hospitality, and offering visitors the opportunity to fully experience my work through smell, feel, and taste as well as sight. The goal of my work, through both the bread and clay components, is to catalyze community with this social experience. This will allow my ceramic baskets to fulfill their potential as functional serving vessels, as well as sculptural objects.

Figure 6: \textit{Untitled Table Installation} by Rirkrit Tiravanija.\textsuperscript{20}

\textsuperscript{19}“\textit{Glossary, Relational Aesthetics.” Tate Collection. Accessed March 23, 2012. http://www.tate.org.uk/ collections/glossary/definition.jsp?entryId=634. “The French curator Nicholas Bourriaud [. . .] described [Relational Aesthetics] as meaning ‘a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.’ He saw artists as facilitators rather than makers and regarded art as information exchanged between the artist and the viewers. The artist, in this sense, gives audiences access to power and the means to change the world.”

Clearly distinguishing the pieces to be interacted with from those to be observed was a major challenge I faced while deciding how to display my work. While I want my viewers to make correlations between the sculptures and the edible bread, separation will be necessary in order to ensure their comfort. The presentation of edible bread will rotate each day, beginning as empty, sculptural baskets that will then be used to serve bread later in the day. To show that they are “in use,” I will line them with cloth before filling them with bread which will then be removed at the end of the afternoon, resetting the display as it was earlier in the day. Thus the baskets will fulfill their functional potential while also standing alone as sculptures.

Another element of my project will be the installation of multiple individual place settings, laid out as though in preparation for a meal. My decision to make them as nesting dishes originated from seeing Heather Mae Erickson’s stacked work. While her slip-cast porcelain dishes possesses a much cleaner and more modern design than my aesthetic, Allegheny Meadow’s wheel-thrown dishes were a more direct influence on the simple place settings I chose. In order to keep my glazed dishes from being visually disjointed from the rest of the exhibit, some were pinched and stained in the same way as my baskets. Although this spread of dishes will not be an interactive experiential component of the exhibit, it will invite viewers to consider the wider concept of gathering around a table to enjoy a meal with others. This installation will be positioned in the back northwest corner of the MacKenzie Gallery (Ebert Art Center), chosen for its more intimate ambience.

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To provide displays for the sculptural pieces, dishes, and baskets, hollow-core doors will be arranged on frames to form table-like structures. Using natural surfaces fit well with my work, as I wanted to avoid the visual domination and overly formal, removed quality of generic museum pedestals. The streamlined look of *Baked*, by Studio Formafantasma, inspired me to find a way of evoking the simple look of a dining table.²³

Conclusions

After studying abroad in Siena, Italy, the spring of my sophomore year, I gained an entirely new perspective on much of the art I was familiar with from art history classes. Seeing numerous examples of Renaissance art in person was a completely different experience than viewing them as slides in a classroom, and one that brought up the question of context. Experiencing a piece of art in person, whether it is a Medieval altarpiece or a Renaissance sculpture, completely altered my interaction with and perspective of the work. Yet these pieces are often removed from their original setting and ensconced in a museum solely for the viewership of visitors. These items, no matter how beautiful or skillfully executed, thus remain static objects relegated to a protected space one must seek out to experience, rather than serving their original function.

As an artist, I have gravitated to the medium of ceramics. I have not had much interest in creating things that cannot be physically interacted with on a daily basis. Most people will comfortably pick up and use a handmade bowl. Fewer will seek out artwork in a museum or gallery setting, or learn how to appreciate abstract art.

Why can our favorite practical objects not also be individually created, and for that matter, even designed as works of art? I believe there is value in creating items for daily life, paying them as much attention as any artwork. This begs several questions: Where is the intersection between art and life? When does life become art, and when is art life? I have addressed these questions with my Senior I.S. project, using interdependent sculptures made from ceramics and bread to urge contemplation about the mediums themselves, as well as by offering hospitality and encouraging community through the physical act of sharing bread to those who view my work.

Gunilla Norris sums up the relationships found between bread and life well:
We need never see a bread recipe or try our hand at baking to realize that bread is a profound and ancient symbol for life. [...] We have known that in order to live we will always have to receive and care for the gifts of life. And we have also known that we must share these gifts. They are not for us alone. Hoarded, they molder just as uneaten bread molder. We must share life, share bread with each other. We are each given only so much time. And to make this time matter, in order to really live, we need to give, we need to receive. We need to love. Bread, life and love are fused in the soul of human experience.\textsuperscript{24}

\textsuperscript{24} Gunilla Norris, \textit{Becoming Bread: Embracing the Spiritual in the Everyday} (Mahwah, NJ: Paulist, 2003), 3-4.
Appendix

Exhibit Breads:

- Challah, made from my grandfather’s favorite recipe.
- Chapatis, made from my mother’s recipe.

*Peter Reinhart’s Artisan Breads Every Day*:²⁵
- Classic French Bread, formed into baguettes, épis, and a fougasse.
- Struan Bread, baked in sandwich loaves and dinner rolls.
- Panettone, baked in both small and large sizes.
- Hot Cross Buns, made in miniature form.
- Crispy Rye and Seed Crackers.

*Tartine Bread*:²⁶
- Basic Country Bread, 70% bread flour, 30% whole wheat, baked in large boules.

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²⁶ Chad Robertson and Eric Wolfinger, *Tartine Bread* (San Francisco, California: Chronicle, 2010).


http://www.tate.org.uk/collections/glossary/definition.jsp?entryId=634.
