

You are invited to....

1. Tip the flour (500g) from the bag into the bowl.
2. Mix in 1 heaped teaspoon of dried active yeast.
3. Mix in 1 heaped teaspoon of sourdough starter.
4. Mix in 1 rounded teaspoon of salt.

Sourdough starter is just a flour-and-water batter. Well, perhaps not "just". Because it will also contain, invisibly but crucially, the spores of wild, airborne yeasts. These will begin to feed and multiply and, as they do so, all sorts of interesting things are produced: bubbles of gas, flavoursome alcohol and the acids that give sourdough its characteristic, slightly tangy taste.

5. Pour in the water from the jug (350g).
6. Mix by hand until the mixture comes together
7. Tip the mixture onto the table
8. Knead or fold over continually for 10 minutes whilst

When kneading a wet dough by hand, resist the urge to add additional flour. Scoop the dough up with your scraper or bench knife, letting the dough hang briefly (this stretches it), then slap it down on your work surface. Fold the dough over on itself, and repeat. This slap and fold method replicates the stretching and folding of traditional kneading, but doesn't allow the dough to stay on the table long enough to stick very much. Frequently scraping the board will help minimise sticking

9. Lightly oil the bowl and put your dough in to rise
10. Cover with muslin and allow to rise for one hour
11. Enjoy the exhibition
12. If you feel like it, reflect your thoughts in writing

Wrap your dough and take home.

Mould the dough into a rugby shaped ball. Cook in a hot oven at 220°C for 15 minutes, then reduce the heat to 190°C for a further 30 minutes until the loaf sounds hollow when tapped on the base.

Eat with friends and family while discussing art! Enjoy...

To make a body of knowledge is much like the creative act of making a dough body in the bread making process. Bread making is a process that involves binding, a visceral transmission with the material by the baker, a common desire to be feed and a desire for a future

The Fold and the Collective Rise, Maeve Collins 2016

...art-practice based research, places equal value on the wordless, unspeakable knowledge which can arise from sensual encounters with the particular conditions of the world *and* on the rigour of abstract... a key problem in our world is how to enact the common

Embodied Critique, Fiona Woods 2016

In place of the line of history, Serres proposes a series of different figurings of time, based on dynamic volumes, or topologies. Time is seen as a river, forking, branching, slewing, slowing, rolling back on itself. It can be a flame, leaping out and resiling. It can even be a crumpled handkerchief, in which apparently widely separated points may be drawn together into adjacency (Serres and Latour 1995: 60-1).

Topologies: Michel Serres and the Shapes of Thought, Steven Connor

Fold and Rise



So the folded dough can be considered the embodiment of this 'becoming'. It is manifestation of a living present, described as 'the present of retention and expectation', stretching between past and future, a contraction of all prior experiences and future possibilities

Temporality: The Living Present as Transformative Space, Julie Griffiths 2016

Yeast starters or for that matter any culture it could be said, are flavored depending on the particular aspects of the place in which they are created. So being passed through the- domestic sphere, among the materials in the artist's studio, the body, and the body politic- is also a means of honoring the legacy of taste, a sense of the aesthetic.

The Fold and the Collective Rise, Maeve Collins 2016

WHEN ONE KNEADS DOUGH OR CLAY, IT IS AS IF ONE WERE WINDING A SPRING. A LUMP OF WORKED DOUGH IS A NEGENTROPIC NICHE IN THINGS. TIME HAS BEEN FOLDED IN TO IT ALONG WITH WORK AND AIR, AND SO, HAVING UNDERGONE A TRANSITION FROM AN IN-ITSELF TO A FOR-ITSELF, IT HAS A FUTURE.

Topologies: Michel Serres and the Shapes of Thought, Steven Connor 2002