



We have developed Salted Findings in response to **ATLAS Arts** offsite project **NEO NEO // Extreme Past**, at the **Pig Rock Bothy**. We would like to thank director **Emma Nicolson** and curator **Gayle Meikle** for giving us the opportunity and providing us with so much support in creating this event. We are grateful to **Julie-Ann Delaney** and the **Scottish National Gallery of Modern Art** for their support and assistance. **NEO NEO // Extreme Past**, an ATLAS offsite project: **In The Shadow Of The Hand, Niall Macdonald, Sophie Morrish, Bobby Niven** and **Hanna Tuulikki**. Curated by **Emma Nicolson & Gayle Meikle**. © ATLAS Arts 2016

1 - 4 pm	Picnic & Midden
2.30pm	Talk by Fiona Morris
4 pm	Salted Remains screening event

'The Midden at the Modern' is a public picnic on the lawn of the Modern One, Sunday the 17th of July. Using picnic goers waste, we will create a transient midden monument.

The word 'midden', originally of Scandinavian via Middle English derivation, is used today primarily by archaeologists to describe an old dump for domestic waste. It has fallen from the daily lexicon, saving the Scots who still use it when faced with a mess such as a problematic person or chaotic kitchen; almost always neglecting the midden's distinction of being aged.

A picnic surprisingly shares a number of temporal and spatial similarities with an archaeological dig. Both bring to mind a vision of a scenic landscape, where you hope to be surprised by a moment of discovery. Exemplifying this, *The Wind in the Willows* begins with Rat and Mole enjoying a picnic:

"The Mole begged to be allowed to unpack [the picnic basket] all by himself. He took out all the mysterious packets one by one and arranged their contents, gasping 'Oh my! Oh my!' at each fresh surprise."

Like a seasoned field archaeologist, Mole carefully lays out his findings. This event would like to provide a space for participants to enjoy living in the moment while at the middle of the festivities, create a sculpture to help us consider the surprises we are preparing for future generations through our era's yet to be defined middens. Laid out before us, the objects in our modern midden will offer us the opportunity to consider what our legacy is for the generations who will one day unearth our accumulated and discarded effects.

In addition, we have invited local forager and Medical Herbalist, Fiona Morris to share her knowledge and help us identify long forgotten surprises in our city's spaces. We will have the chance to taste the past, feeling how it dissolves on our tongue and in the air around us, showing how much our taste(buds) have changed. This event will give participants the chance to re-engage with nature's past, fusing our history to that of the site's previous inhabitants. We will have the opportunity to be archaeologists of the past and present, dusting off the chronicles of our natural environment. We will also provide a space to explore the here and now as we dig through our picnic baskets, unearthing the substances that sustain us.

The Replication of Reality

Emily Rueggeberg

The present looks at the present...looks at the past...and then back again. The two collide as the objects feel the viewer's gaze bearing down on it. Their façades dis-integrate, are stripped bare, revealing its origin. It also reveals the origins of all that have come into contact with them; the object's maker, its audience, and the space that contains it.

The more the objects are penetrated by the living, the further they crumble along with their history which is exposed...displaced, until they are no longer anything but relics that cannot exist independently outside the collection they are placed within. Humans are also at risk of the very taxonomies they create, their unique identities blending together to form a homogenous mass.

And in the face of losing our own identity, it is what we cling most tightly to. We become the generation of me rather than we. So focused are we on ourselves, that, like the objects of our fascination, anything that does not come into our sphere of existence, dissolves and ceases to be. We are all relegated to the same fate of obsolescence as the objects of our obsession and become unrecognisable from the person next to us. This simplifies the production process as life becomes easily reproducible – both biologically and mechanically, leading one to wonder, what is created and what is (re)produced?

Despite this, the past is never truly lost, only hidden under layers of debris and detritus that clouds our minds. Minds are like archives that must constantly be maintained and dusted lest the cobwebs and dust become too thick to retrieve past materials.

Salted Cabbage

Emma Finn

Clarence was a taxidermist from a young age. A good taxidermist is an artisan, familiarity with anatomy, sculpture and painting. Taxidermy is essentially arranging skin.

After dropping out of college, to support himself and his young family, Clarence joined expeditions that took him to remote regions, including Labrador Canada, where he spent years in the fur trade.

In Labrador he learned from the Inuit people how to fish trout from holes in the ice. He watched the catch freeze instantly in the air and when it was cooked, it tasted fresh.

Clarence's wife missed vegetables so he began experimenting with the vegetables that made their way to Labrador by ship. He stored fresh cabbages in a barrel of sea water which froze quickly in the subzero Arctic climate. Clarence 'Bob' Birdseye did not invent frozen food but he delivered palpable frozen produce to the masses. His wife's desire for fresh cabbage changed his career but Birdseye was still freezing time.

A theory is spreading that China is selling fake cabbage to the rest of world. A Buzzfeed article is claiming numerous media outlets in the Philippines are uploading a video of a man making fake cabbage and randomly blaming China for selling them, despite that the video depicts a Japanese man speaking and demonstrating his craft with children.

Across Japan, realistic-looking food displays are an advertising tool, to demonstrate portion size and lure customers. Fake food is a multi-billion yen business and an almost century-old tradition of proud craftsmanship, who have mastered preserving their artefacts with secret plastic formulas.

Today's fake food can last for an eternity which has caused one unfortunate side-effect: Japanese demand for plastic products has flattened out as items rarely need to be replaced. A welcome side-business are the tourists who buy sushi and tempura fridge magnets.

The fake food's age is only detectable from the minor accumulation of dust settled in crevices, softening and blurring the glossy arrangement of skin. The ramen noodles and chopsticks are frozen in the air, stuck in a fictional moment before they're caught in someones mouth. While at the side of the bowl, a small dish of pickled cabbage is untouched.

Aideen Doran is a Northern Irish artist living and working in Scotland. Working in moving image, digital media and installation, Aideen has exhibited across the UK and Europe and in 2016 she was shortlisted for the Margaret Tait award. Recent exhibitions include *Coppice* at Verge Gallery, Sydney (2016), *Set Background* at Embassy Gallery, Edinburgh (2016), *Im Bau* at Grand Union, Birmingham (2015), *After Hours* at Platform Arts, Belfast (2015) and *Glasgow Project Room* (2014).

Clara Hastrup just finished her BA (hons) in Fine Art (Painting and Printmaking) at The Glasgow School of Art. She works in a variety of media including photography, video and sculpture and her work is often a very deliberate reflection on the nature and content of images.

Christopher MacInnes is an artist based in Glasgow. Working across computer-generated animation, installation, sculpture and computer programming, MacInnes draws on visual languages from consumer technology, the corporate web and science fiction. Through the creation of immersive environments he explores the heavy infrastructure of information based cultures with the aim of articulating the nature of being human in a simultaneously industrial and intangible environment

Salted Remains

Artist video screening event

4pm

Pig Rock Bothy

Salted remains leave a funny taste in your mouth. The cabbage, mackerel or bacon are still present but in another state of being, outside their natural cycle, changed by man for our own survival.

Salt is the foundation of the civilisation we built, the corner jig-saw piece that allowed us to travel further, explore longer and consume wider.

Even as we build our lives with a cyber sighted compass, salt is there to help. In password protection, salt is the term for a random string of data used to modify a password hash, defending us from attackers looking to claim what is digitally ours. We salt our code as we consume our fill, clogging hard drives with files and documenting our lives with websites. We process who we are by what we consume, through such a thick layer of salt that it seeps into our skin, preserving us as profiles on Facebook which are not automatically deactivated when we die.

The video works screened form a salty presentiment concerning consumption.

Man's ceaselessness in attempting to claim the next big prize, even if you haven't the right tools for the task, is demonstrated by **Kieran Milne** in his video short performance, *Smokies for Selkies*. Milne might not catch anything with his device yet he fishes nonetheless. Not all men are the same however; with *Oblomov's Dream* **Aideen Doran** scripts 'a gentleman of considerable leisure' who can not decide if he has the drive or wherewithal to consume or control. Whereas **Geri Snell** feels she must confess her sheer lack of control in *Jouissance*, her addiction to consuming chocolate swallowing her ability to think; spirit, body, whole.

Addictive substances access to us by our veins and mouths but also by our eyes and minds. We often sit silently side by side on the bus, waiting for our fix of wifi to activate. **Clara Hastrup** reveals in her selection of video shorts the dithering states of being that we are contained in, given all the stimulation around us. We witness the loading wheel and inflation rise and fall again and again, like the perpetual waves of the sea. **Christopher MacInnes's Retina Gothic** presents the seal by which our civilisations' time here on earth will be stamped; our data consumption.

The problem is bit-rot won't be saved by salt. We've chosen to spread ourselves thin across many drives and storage devices. We can consume whatever we want from any corner of the world, by web or corner store, but will all this indulgence just turn us to pillars of salt? - Emma Finn

Kieran Milne's work explores ideas of the intimate self within public space and how we navigate these spaces. Recent work has focused on a shade of green commonly found in public spaces in Scotland. Considering civic objects as spaces for intimate moments, Milne creates imagined conversations around these objects to dissect and map their qualities.

Fiona Morris is a Medical Herbalist based in Edinburgh. She guides clients to heal themselves and others through creative connection with the healing power of nature. She works with individuals and groups, through her clinical practice offering natural healthcare as a herbalist and holistic therapist, and as a foraging walk leader and natural health workshop facilitator.

Geraldine Snell is a filmmaker, musician and library assistant currently based in West Yorkshire. An expressive urgency combined with a need to justify her existence as creatively productive (rather than all that angst being for nothing) compels her in her attempts to lift her experience beyond herself into something we may call art.