

SOLD SALT

Laura Wilson (b. Belfast, Northern Ireland, lives and works in London) is interested in how history is carried and evolved through everyday materials, trades and craftsmanship. She works with specialists to develop sculptural and performative works that amplify the relationship between materiality, memory and tacit knowledge.

Laura's interdisciplinary and research-based works have been exhibited widely including at: 5th Istanbul Design Biennial; Norwich Castle Museum & Art Gallery (2020); Nicoletti Contemporary, London; Victoria & Albert Museum, London; Bloomsbury Theatre, London (2019); The British Museum, London with Block Universe; Kettle's Yard, Cambridge; The Petrie Museum of Egyptian Archaeology, London (2018); Invisible Dust (2017); Delfina Foundation (2016 & 17) RIBA, London; & Site Gallery, Sheffield (2016). She has been awarded the inaugural Jerwood New Work Fund and the Dover Art Prize 2021.

www.laurawilson.me

● Tom Lane FSA began his professional career in archaeology in 1976. In 1982 he was appointed as one of two Fenland Field Officers for the English Heritage-funded Fenland Project. The survey located over 300 saltern sites dating from the Middle Iron Age to Early post-medieval.

He has lectured widely on the subject of salt in Lincolnshire at conferences throughout Britain and abroad and published extensively. His most recent book, Mineral from the Marshes, has brought together information from saltmaking sites along the Lincolnshire coast and inland.

LAURA WILSON
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The Collection Museum, Lincoln

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The Collection
Art and Archaeology in Lincolnshire

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**A BEAD OF SWEAT ON YOUR UPPER LIP.
RUN YOUR TONGUE ALONG TO CATCH IT.
CAN YOU TASTE IT?**

Old Salt is an installation by artist Laura Wilson featuring a new immersive soundscape playing through the Museum's Soundwall alongside a display of objects and text-based artwork. Co-commissioned by The Collection and Mansions of the Future, the research-led project has been inspired by the artist's site visits to Lincoln, during which time she has been researching Lincolnshire's unique geography and landscape with archaeologist Tom Lane, meeting local people and exploring the Museum's rich archives.

Central to the project's inception was the artist's introduction to a collection of briquetage (the ceramic equipment used in salting), which is held within the Museum's collection, some of which was excavated as part of The Fenland Project (1982-95), a large-scale fieldwalking exercise that plotted ancient sites, soil/sediment changes, and reconstructed ancient landscapes.

Salt can be found in our body, on our plate and in the sea - it has played a pivotal role in civilization's survival throughout history. Revisiting a large salt crystal the artist retrieved during a swim in the Dead Sea in 2009, Wilson became interested in an individual's personal experiences of and relationship to salt. To further unpack our relationships to this extraordinary mineral the artist recorded conversations with Tom Lane and volunteers working across Lincolnshire County Council's Heritage Service and Mansions of the Future.

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"Forget the Wolds, the most extraordinarily beautiful and evocative landscape in Lincolnshire is the Fenland, the level land, the littoral zone, the liminal places, the land from the sea, the land of the saltmakers. No other landscape can take you back in time like it."

Tom Lane, archaeologist

SALT MAKING MAGIC

Guided by her own interest in salting Laura has created a text-based artwork further informed by Lincoln's unique heritage. Designed to replicate the dimensions of the 1215 Magna Carta the work has been produced as a limited edition of four, corresponding to the number of surviving copies of this historic document, one of which can be seen at Lincoln Castle. The printed artwork will be accessioned into the Museum's collection.

With special thanks to Tom Lane, volunteers Fiona Gillespie, Olivia Hennessy, Ann Stafford, Jo Tolley, Kay Veitch and Cherry Wright, The Collection's Senior Collections Development Officer Dawn Heywood as well as Tommie Introna (Black Shuck Cooperative), Bradley Oliver-Lovell and David McSherry for assistance on the audio work, graphic designer Charlie Newhouse, Clare Cumberlidge, and staff at The Collection and Mansions of the Future.

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