(Re)Seeing
Alice Martin

2D
3D Model
3D Prints
Beeswax
Casting
Clay
Colorjet
Combine
Dyed
Form
Glass
Inscription
Iron
LED
Matte varnish
Meshmixer
Mosaic
Multi Jet Fusion
Multicolor
Multicolor+
Netfabb
Nylon PA12
Paint
Pendant
Photoshop
Polished
Polyjet
Public Domain
Remix
Resin
SLS
Sandstone
Scan
Soy Wax
Stone
Tile
Wax
Wick

For Look Again's Seed Fund awards, I have created a diverse collection of archaeological material which has been sourced online and reimagined using contemporary technologies. Functionality, colour and the everyday are focused upon. During September 2020, I undertook a Digital Residency on Look Again's Instagram account to share my project *Re(Seeing)*. To accompany this digital showcase, I also presented work physically at the Look Again Project Space window vitrine, 32 St Andrew Street, Aberdeen.

Alice Martin
Visual artist and graduate in BA (Hons) Contemporary Art Practice (Gray's School of Art) and MLitt Archaeological Studies (University of the Highlands and Islands).

Emily Nisch Terrell

As a recent archaeology graduate, I have been immersed in questions of seeing. As a sighted person, seeing is one of my most basic life experiences. On an archaeological site, however, seeing requires training. If you're familiar with the classic TV show Time Team, you will probably relate to the moment when an archaeologist points to a nearly indistinguishable stain in the dirt and enthusiastically explains that they've finally found an important ditch or pit. Postproduction editing traces a line around the alleged stain and shades it in with red and finally, after the stain is distinctly defined, you can see it. Now that you know where to look, you might even be able to see it after the shading is removed. Archaeologists see things like this and understand what those things are or might be because of training: learning to see.

Seeing the stain is one small part of an archaeological process. At each stage of the process is a person who has been trained to see: by schooling, but also (as everyone is) by lived cultural context, gender identity, *ad infinitum*. While it is tempting to think of archaeological processes as settled and stable—guided by tested research practices—Alice sets

them moving again and reminds us that we are in a constant dialectic with the past, present, and future iterations of ourselves and everything around us.

The presentation of everyday objects that look, simply, like those objects, tricks us into nearly dismissing them (as we do with most objects we interact with every day) then helpfully confuses us so that we are forced to engage with them more deeply because they are presented as art (since we are taught to revere objects on museum plinths). This dissonance challenges the archaeologist to bring reflexivity into the archaeological process: to explore connections between self and seeing in the present, but also selves and seeing in the past and future. In this way, *Re(Seeing)* is not just centered on three-dimensional processes, but also on the fourth dimension, because time is a central theme in every piece.

As student archaeologists, we hear time and time again that "archaeology is destruction." As an archaeology graduate herself, Alice turns this saying on its head and tasks artistic processes to make archaeology create something new. The wall fragments are not

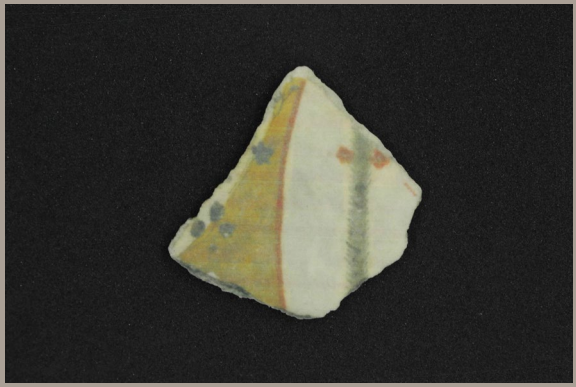
printed 3D models, but created from images; in what could be considered a play on the idea of Platonic forms or a discussion of the Aristotelian concepts of essence and accident, the lamps melt and reform into numerous iterations but somehow continue to exist in the mind's eye as contextually historical while shifting in so many ways that we might plausibly ask why; the round beads demonstrate choices toward functionality that are invisible apart from understanding that functionality was obscured in earlier 3D models; the images of archaeological excavations are not simply photographs of real excavations.

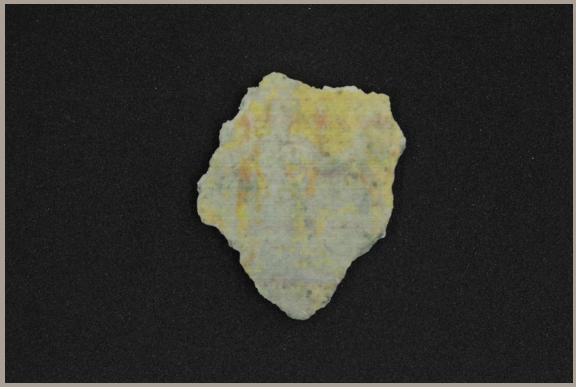
So, dear reader: pause. Each piece will take you on a journey past first glance.

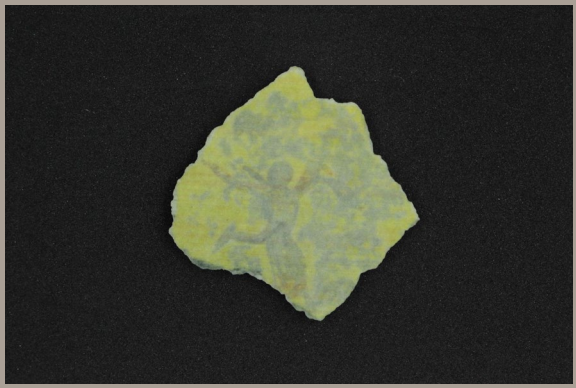
Emily Nisch Terrell
received her MLitt in Archaeological Studies from the University of the Highlands and Islands, Orkney College and works as an archaeologist in North Carolina, USA

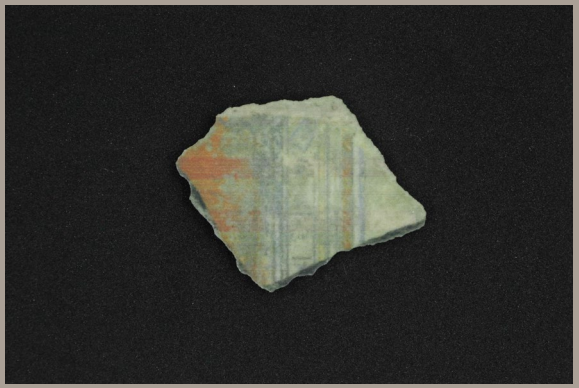
Painted wall fragments

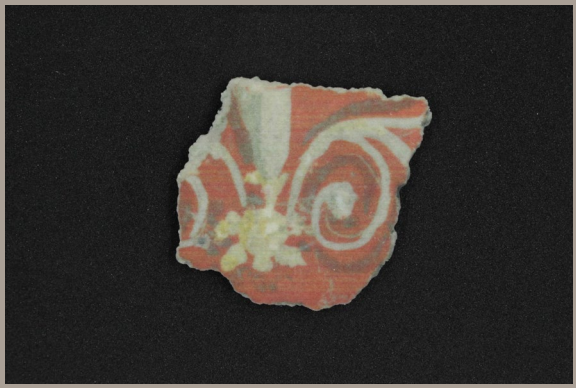
The Metropolitan Museum of Art

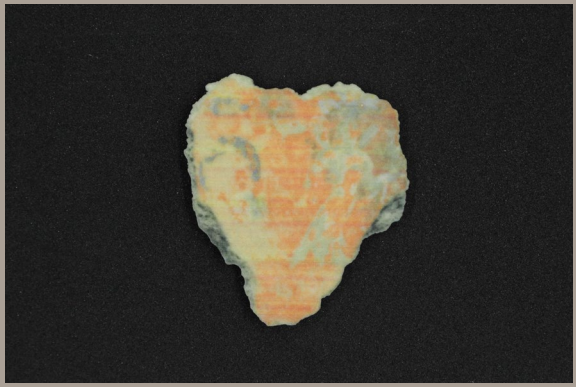


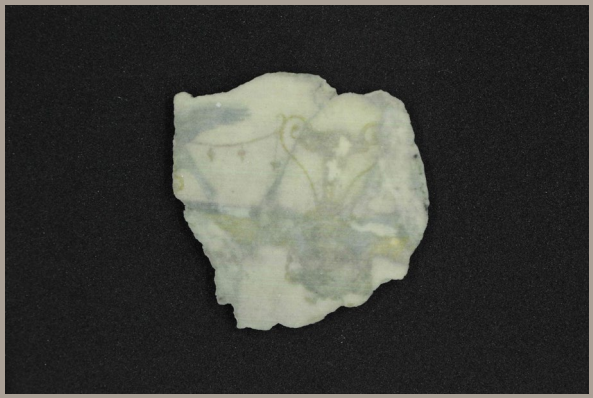












Fiona Sanderson

Artefact

One day I will make this.
On another day, I will put it down.
Something will happen to make me forget it,
Or, perhaps I am leaving it here, just for you.

Closing my eyes, I see you
How elaborate you are!
What care you are taking
To lift, to measure, to name.

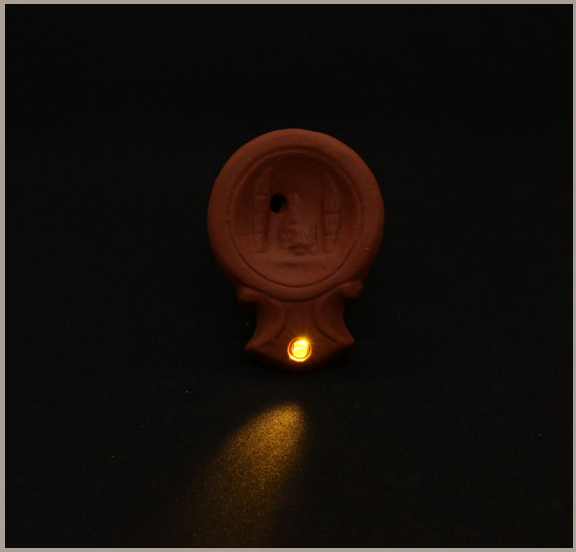
How surprising it is, then,
That you find
Only yourself, in this cup
Or bead:

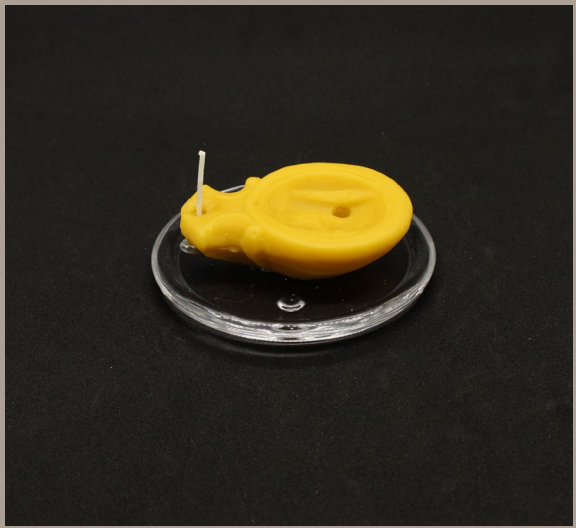
You have not understood, quite,
the game we were playing
With these discs
These knucklebones.

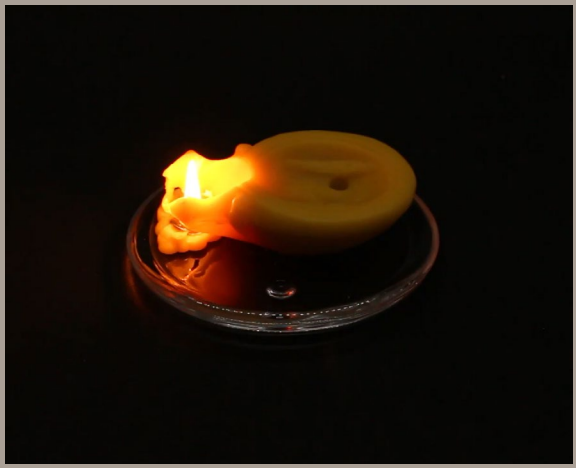
Fiona Sanderson
is a writer and metalworker, living in Orkney

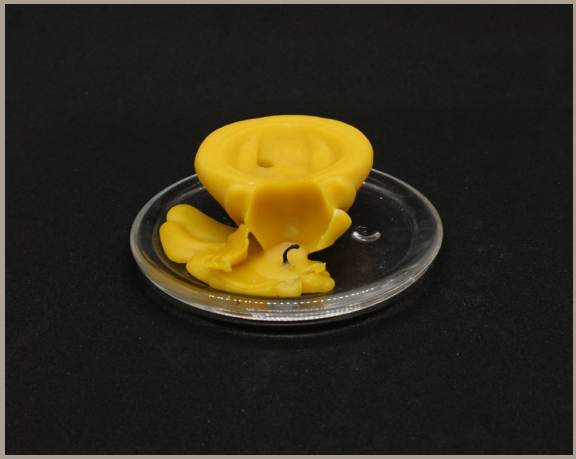
Oil lamps

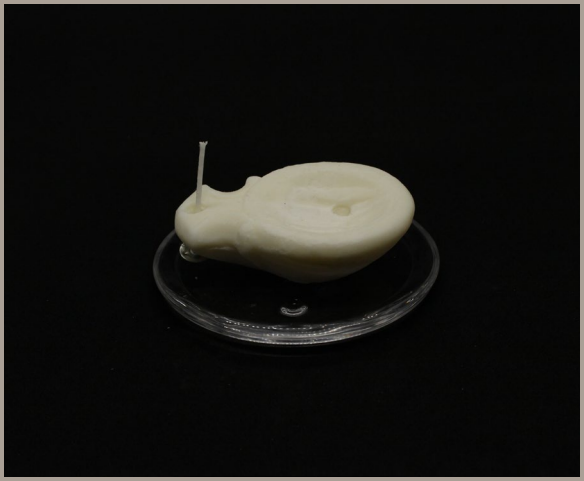
Global Digital Heritage
from
Sketchfab

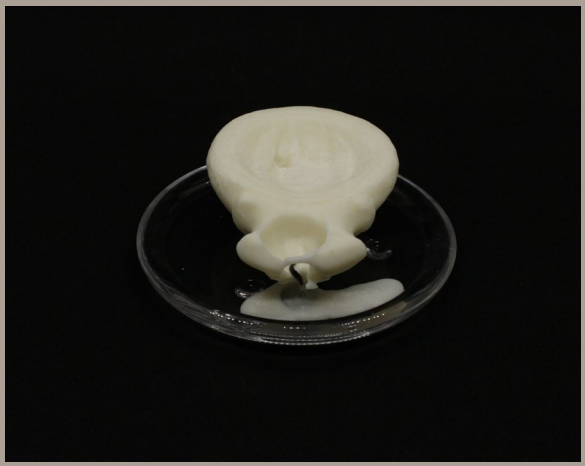












Fiona Sanderson

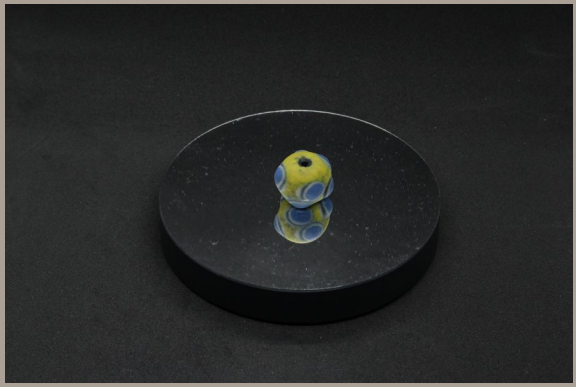
Surface

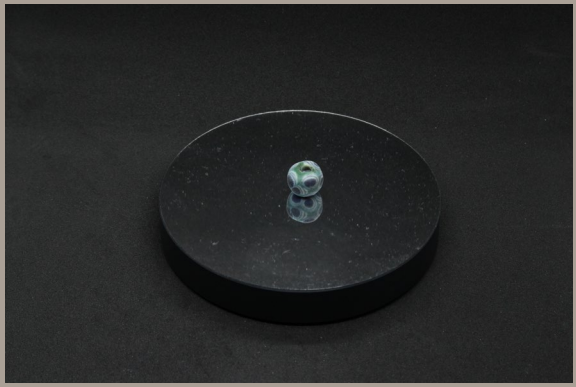
Take a deep breath
Sink into it,
Then, float, with no gravity,
Let your breathing expand.
Your purpose shifts;
An engine, turning you full circle,
Handheld, delicate. Like
Fragments
Tilting.
Remaking.
New lamps for
Old.
New lamps for
Remaking.
Tilting
Fragments
Handheld. Delicate, like
An engine, turning you full circle,
Your purpose shifts.
Let your breathing expand
Then float, with no gravity
Sink into it.
Take a deep breath.

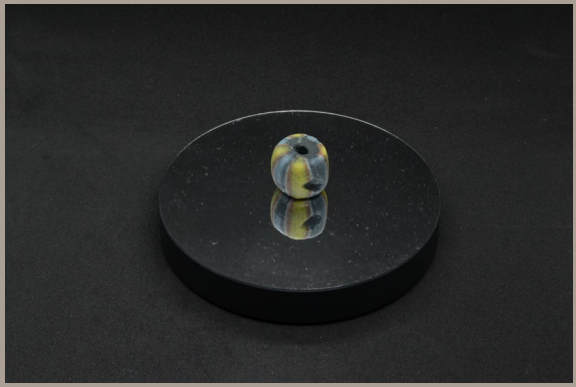
Surface.

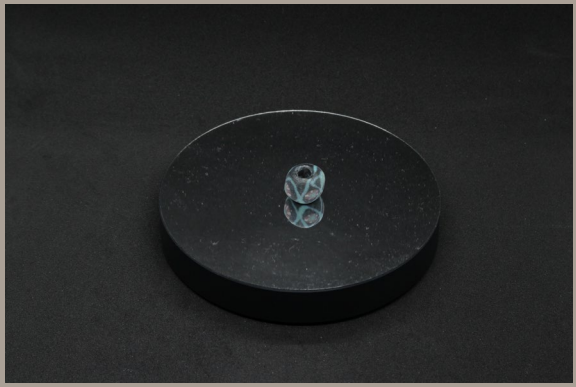
Beads

Åland Museum
from
Sketchfab

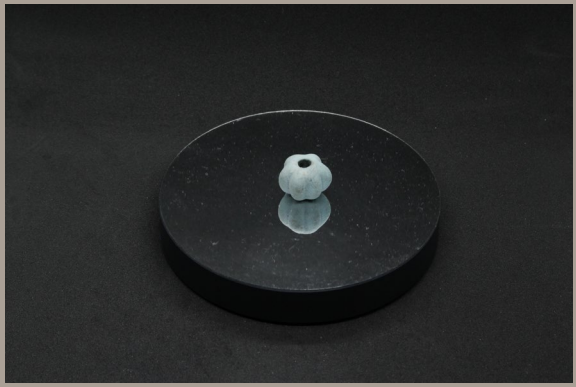


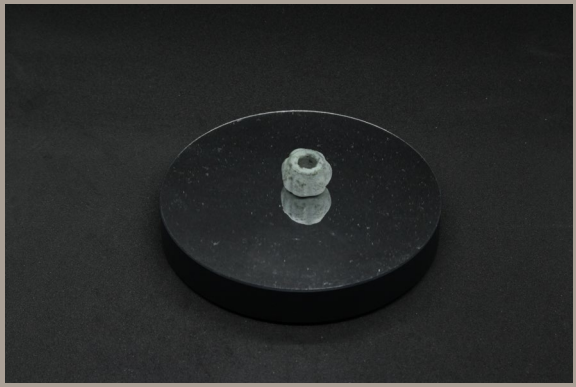


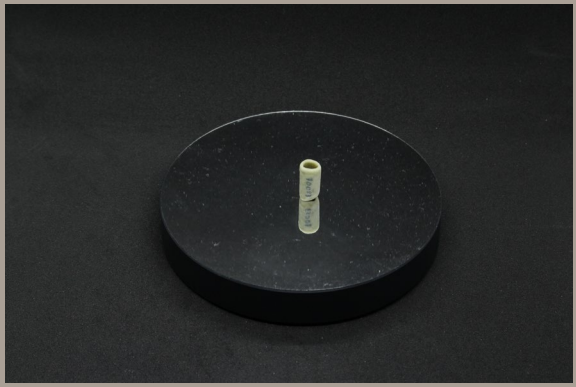


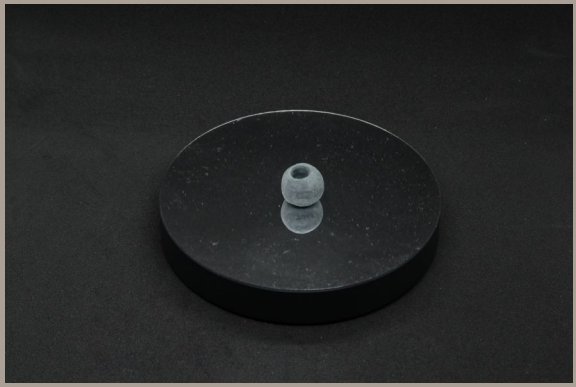


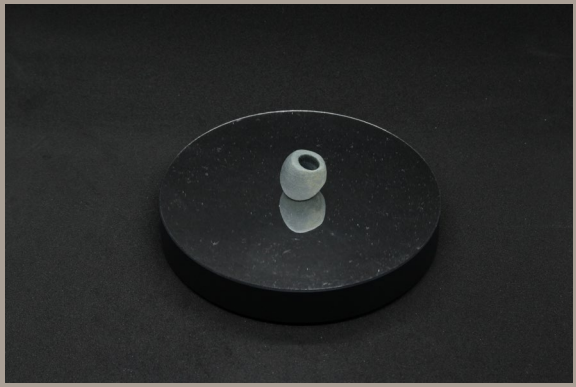
Global Digital Heritage
from
Sketchfab

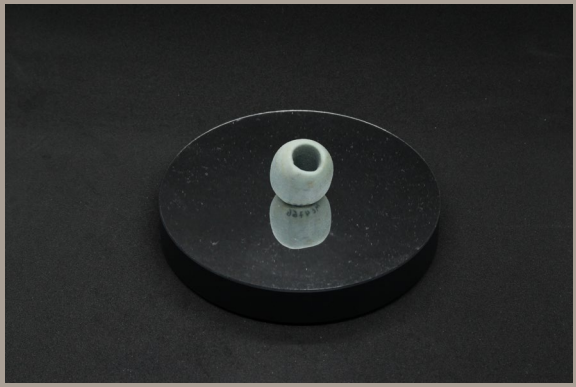


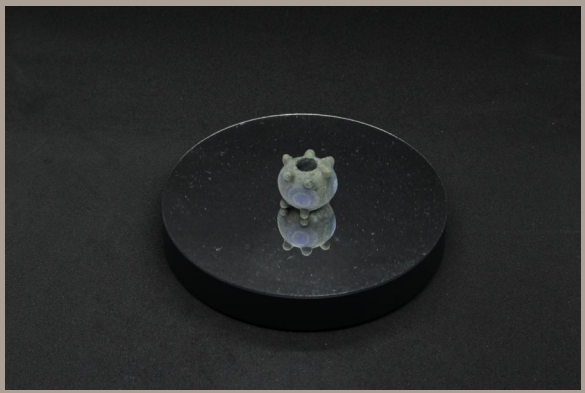


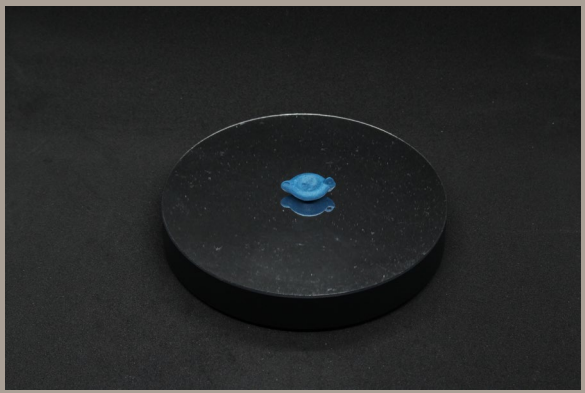












Jon Beck

The digitisation and archival of cultural artefacts has introduced the potential to form a revised relationship to our shared sense of global heritage. Easing the access of this data liberates the object from heavily curated collections we see in museums, galleries and archives. This in turn brings artefacts and their stories to humans across the world without monetary, academic or geographical restriction.

Presenting cultural information in a way to be accessed by anyone inspires creativity and allows for the object's story to carry on into future iterations. When the focus on the artefact's value shifts from how much an auction house wants to sell it to a more introspective approach by considering its story, culture isn't any more valued by capital but instead, the individual takes precedence. By disrupting the institution's heavily rooted foundations, we have been able to give a voice to people across the globe.

As an example of this, the works chosen by Alice Martin in *Re(Seeing)* are not necessarily the same selection of objects that others might have used but with this said, the curated selection holds its purpose to tell a unique

story. Artists work from referencing artists and artefacts before them, none of which are better or worse than the other, and this information should be accessible to all.

Archaeology is an example of a notoriously closed industry, with all new findings being hidden from public engagement under lock-and-key by its institution's gatekeepers and academic contracts. This selection of facsimiles in Martin's work provides us with a special glimpse into artefacts used by our predecessors. Similarly, the decision to produce the objects in different sizes and materials to the original objects, a wonderful trait of additive manufacturing, shifts the way we think about the objects all whilst respecting its history.

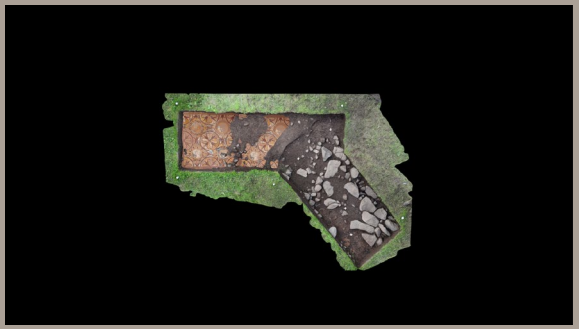
As we start to comprehend a world shaped by pandemic, open digital artefacts stand in as a surrogate for its physical counterpart. The objects, as seen in this commission, are able to be part of a museum without walls and we are invited to play with culture without needing to visit the institutions in person. This shift in economical focus might sound risky, but by letting go of control these museums regain a

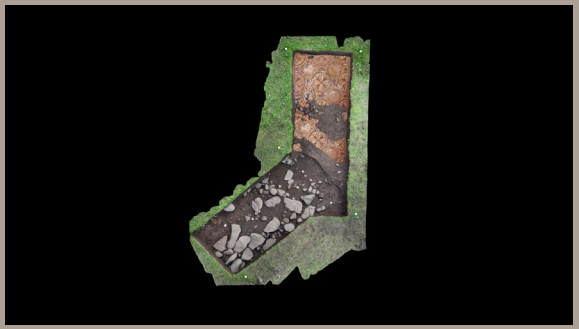
new level of control by understanding how their collection is used and presented online, as well as the extraordinary interpretations that are produced by their visitors.

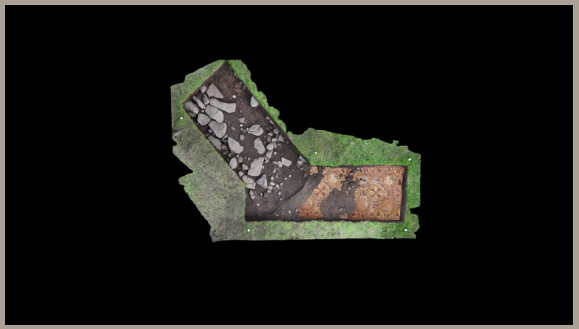
Jon Beck
is a creative professional exploring the sociological impact of new technologies with the arts. He is the founder of Scan the World, the largest community-built platform archiving objects of cultural significance using 3D scanning and 3D printing technologies. The project has partnered with over 50 cultural institutions, as well as Wikipedia and Google.

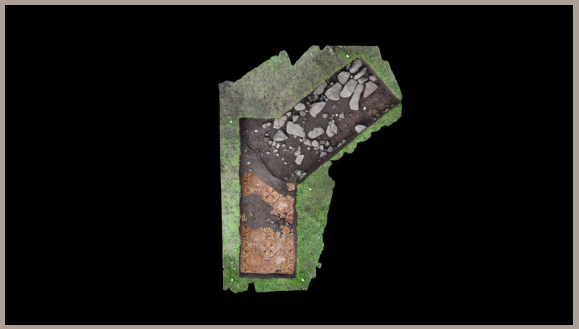
Flooring

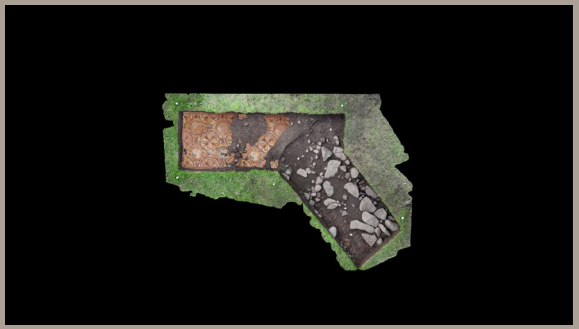
Faroe Islands National Museum
and
Global Digital Heritage
from Sketchfab











Faroe Islands National Museum
and
Minneapolis Institute of Art
from Sketchfab

Faroe Islands National Museum
and
charlescattelkillick
from Sketchfab

Additional

The Hunt Museum from Scan the World

DigVentures from Sketchfab

The Metropolitan Museum of Art

British Museum

Open Virtual Worlds from Sketchfab

Links

https://www.instagram.com/lookagainabdn/

https://lookagainaberdeen.co.uk/alice-martin

https://sketchfab.com/alicecmartin/collections/look-again-seed-fund-commission-2020

https://cargocollective.com/alicecmartin

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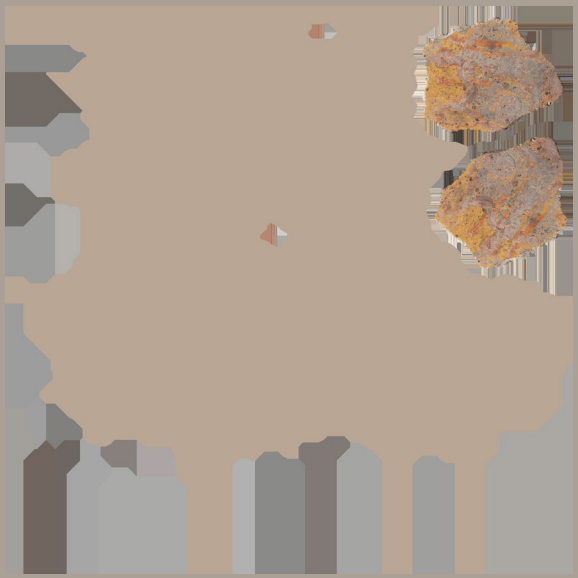

LOOK AGAIN

GRAY'S SCHOOL OF ART

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ABERDEEN CITY COUNCIL