☐ Beyond Art/Archaeology

☐ Beyond Art/Archaeology: Research and Practice after the "Creative Turn"

■ Antonia Thomas

University of the Highlands and Islands, UK
antonia.thomas@uhi.ac.uk

■ Daniel Lee

University of the Highlands and Islands, UK
daniel.lee@uhi.ac.uk

■ Ursula Frederick

Australian National University
ursula.frederick@anu.edu.au

■ Carolyn White

University of Nevada, Reno, USA
clwhite@unr.edu

Introduction

There are many points of intersection between art and archaeology. These can be explored from a number of different perspectives, such as the role that images play in archaeological narratives and visual practice (Molyneaux 1997; Smiles and Moser 2004), and the influence of archaeology on modern and contemporary artists (Renfrew 2003; Causey 2008; Roelstraete 2013). What is particularly interesting, however, is the increasing trend for activities which might be understood as evidence of an archaeological "creative turn": collaborations and conversations in which archaeologists have aimed to break down disciplinary boundaries and explore research and practice through themes common to both art and archaeology (see, for example, papers in Russell and Cochrane 2014).

These interactions have built on two decades of fertile art/archaeology discussions, with groundbreaking work such as that undertaken at Leskernick an influential early example (Tilley *et al.* 2000; Bender *et al.* 2008). But in many instances of art/archaeology research and practice, the *archaeology* in question remains focused on the distant past, often a particular kind of monumental architecture or landscape, and (British) prehistory. This has implications for the way in which the collaborative field has developed. The unknowable nature of this seemingly mysterious, distant past attracts many artists to archaeological material and sites (Lippard 1983) and also captures the public imagination. In art/archaeology work, art and artists are frequently used both as tools for outreach and as heuristic devices to bridge the apparent temporal divide between prehistory and present. Arts practice is exploited for communicating, interpreting or translating the unknowable, distant past to broader audiences; "feeding an archaeologist's vision to the public" (Harrison and Schofield 2010, 117). We recognise the merit of these approaches. But we must be aware that this situation can create false ruptures between past and present, between archaeology and art, and the archaeologist and the public as consumers of archaeology.

What distinguishes the contributions to this forum from many previous art/archaeology interactions is their engagement with the *contemporary* world. As others have pointed out, the archaeology of the contemporary world can be thought of as having a "special relationship" to contemporary art practice (Harrison and Schofield 2010, 107). Unlike the more distant past, "long the exclusive preserve of archaeologists", the archaeology of the contemporary world is naturally interdisciplinary (Graves-Brown *et al*. 2013, 2) and draws attention to the performative nature of doing archaeology (Harrison and Schofield 2010, 106; see also Pearson and Shanks 2001). Any distance between past and present, and archaeologists and the public, can be collapsed: "We begin as participants, rather than excavators" (Graves-Brown *et al.* 2013, 16). The more proximate relationship between artist and archaeologist, then, moves art away from its use as interpretation and representation of conventional archaeological outcomes, and instead allows archaeologists to challenge their own practice-based research *creatively*.

This Forum

With the above ideas in mind, we invited papers that explored the possibilities for creatively engaged contemporary archaeologies. As a springboard for the discussion, we suggested that the following questions might provide starting points:

- How can the practice-led approach proposed here contribute to academically meaningful and socially relevant twenty-first-century archaeology and heritage studies?
- How can *archaeology*'s unique understanding of the world contribute to the "creative turn" in the wider humanities, as explored, for example, by geography and anthropology?
- Given the fluidity of academic subject boundaries, what makes archaeological contributions to transdisciplinary collaborations distinctively *archaeological*?
- What is a suitable term for describing these projects (and indeed, do we need

equinoxonline

one)? Is "creative archaeologies" useful or does it limit what the field might incorporate?

This forum arose from the "Creative Archaeologies: Emerging Theory and Practice from Art/Archaeology Interactions" session convened by the editors at the meeting of the European Association of Archaeologists in Glasgow in September 2015. The session was intended to be deliberately provocative in challenging archaeologists to move beyond the usual tropes of art/archaeology. This forum contains several of the original contributors from the conference session with additional voices; all share practice, collaborations, experiences and ways forward.

The articles comprise a diverse range of responses from academics and practitioners working creatively with heritage – in its broadest sense – from a range of disciplinary perspectives. The contributions vary from critical discussions to detailed case studies, and offer a broad range of opinions. We welcome the opportunity to expose a number of tensions within the field; rather than aiming to resolve the frictions, we choose to see their productive potential for dialogue and experiment (cf. Russell 2006, 2). More importantly, several interlinked themes – interdisciplinarity, practice, participation and relevance – surface throughout the contributions.

Interdisciplinarity

The wide range of disciplinary influences revealed in this forum highlight the fact that the recent "creative turn" is far from unique to archaeology. Indeed, it is precisely such interdisciplinary strategies that twenty-first-century artists are embracing to comprehend and communicate the conditions of the contemporary. A recurrent question is how to negotiate the terms of creative engagement across different disciplines, particularly given their varied histories within the academy in relation to funding, critical reflection and analysis, and public engagement.

As **Leah Acheson Roberts and Colin Sterling** note, transdisciplinary collaborations are not a new phenomenon. They discuss the Archaeology/Heritage/Art Research Network, established in 2014, which re-frames the model of the nineteenth- and early twentieth-century "Conversazioni". These semi-public events enabled a space for display, dialogue and debate across the arts, humanities and sciences. Using the Conversazione as a model, they argue – and we agree – that within the wide range of possible interactions between archaeology, heritage and art, the most successful examples display two key qualities: "[A] transdisciplinary entanglement of concepts and questions and […] grounded participation across the fields in question." Such collaborative practices are not about the appropriation of each other's expertise and practices but about approaching similar questions from multiple distinct perspectives in order to create a new understanding.

In a similar vein, **Maarten Liefooghe** highlights the need to acknowledge the critical value of disciplinary differences in order to push beyond traditional definitions and problematise "doing art" and "doing archaeology". He discusses the Brussels-based architecture collective *Rotor*, who mounted a participatory and experimental exhibition *Grindbakken*, as an example of work at the interface of site-specific art and an archaeol-

equinoxonline

ogy of the contemporary. In step with several of the other contributions, Liefooghe notes that "the seductive but problematically underdefined adjective "creative" in "creative archaeologies" is unnecessary and even unhelpful, and he questions the need for a term at all. We agree that terminology can be restrictive, but wonder: how *do* we define this distinct modality of archaeological practice?

Harriet Hawkins suggests that a key starting point for critical accounts might be found in wider cross-disciplinary calls to get beyond the "fetish of creativity" (Edensor *et al.* 2010; Hawkins 2016). As a cultural geographer, she encourages critical reflection "on the often hard-won skills and techniques that are gained through training, whether as a creative practitioner or as an archaeologist or as a geographer as much as a creative practitioner." Hawkins's discussion of the creative turn in geography provides a crucial comparison for the current archaeological debate. Yet there remain important differences: whereas creative practice retains a certain provisional status with archaeological research, Hawkins notes that within cultural geography, it is no longer considered *avant-garde*, and has even been institutionalised.

The importance of combining critical reflection and creative practice is evident in **Mike Pearson**'s discussion of his interdisciplinary practice across archaeology, cultural geography and performance. Focusing on a collaborative landscape project in Ousefleet, North Lincolnshire – "the only one-kilometre grid-square on a 1:50,000 scale Ordnance Survey map that is completely white […] the so-called 'emptiest place in Britain'" – Pearson advocates interdisciplinary synergies of creativity through *practice,* arguing that performance works as a mode of representation *and* enquiry; it is both "a *doing* and a thing *done*".

Practice

Practice is integral to the relationships between art, archaeology and heritage, and archaeology is always creative (cf. Bradley 1993); we might say, "a work of imagination as much as of interpretation". Archaeological processes involve working "from traces, residues, absences, and presences – appropriating, mixing, and inventing techniques and methods from across the academy" (Russell 2013, 298–299). In this way, and as **Oscar Aldred and Gísli Pálsson** demonstrate, "the act of archaeology has the same ontological status as creative work." Their *imprinted archaeology* explores the relationship between lino printing and archaeological process and the implications of the different, but parallel acts of marking, cutting and revealing the uncanny that both bring to bear. Representing the "situated material practice" of their collaborative engagement over five years, their project may be regarded as a work-in-progress, a continuous flow of experience and personal development based on process rather than product.

Freedom from the need to produce traditional outputs is crucial if we are to test visual conventions of archaeology and explore new modes of representation. **Geneviève Godbout**'s *Junk Drawer Project* takes up the challenge. By subverting the visual tropes of artefact assemblage photography, her images defy the epistemic foundations of representation in archaeology, and "the very recording process through which traces of the past are made visible". Such confrontations are important: "If archaeologists fail to intervene reflexively in discourses of visual literacy, then this threatens meaning and

value in archaeological research and risks the loss of the social and visual relevance of archaeological expression" (Cochrane and Russell 2007, 3).

Chris McHugh also explores the use of photography in archaeology and its role in creating narratives. His work at a ruined pottery in Seto, Japan, is described as a "creative materialising intervention", an overlapping contemporary archaeology and arts practice. McHugh recorded abandoned material and spaces of the pottery "to bear witness to this transitory site", and used this photographic imagery to make decals fired onto the ceramic objects as surface decoration. By "repurposing" the imagery into new artworks, he explored the changing material culture of the site and its enfolding into different times and memories.

A similar interest in materiality is evidenced in **Rupert Griffiths and Lia Wei**'s contribution. They detail their hybrid practice across cultural geography, archaeology, art and architecture in the UK and China. Their ongoing project, *Site Seal Gesture*, explores sites in rural margins – specifically abandoned military sites in the UK and rock-cut burial sites in China – through long-distance conversations and sketch dialogues which they develop into cast and carved artefacts and sites. They create new ruins, making links between sites and continents in a way which "allows ideas to become unanchored from disciplinary constraints".

Participation

The forum illustrates again and again why practice-led collaborations are an essential feature of creative archaeological projects, in which research is not simply shared but co-produced by archaeologists, artists, non-archaeologists and other practitioners (cf. Holtorf 2016). The public is a critical component of this collaborative effort (of which, we, as academics and practitioners, are also a part). As Sterling and Roberts emphasise in their contribution, critical efficacy and increased participation *in the performance of art* across all fields of archaeology and heritage are not mutually exclusive.

James Dixon argues that public engagement offers archaeologists critical learning opportunities. His contribution details workshops undertaken in Leeds, Bristol and London, in which non-archaeologist participants undertook "an experiment in an artistically inspired site-specific archaeology". Participants explored buildings and sites through a "micro-archaeology" of sounds, words and found objects using only pens and paper, focusing on interpretation and observation, non-traditional "practical" recording or training. In both drawing on arts practice and in being participant-led, Dixon's project went beyond merely using creative approaches as a form of "outreach". This is important: given the political and economic pressures currently facing the heritage sector, there is a real need to find new ways of sharing archaeological knowledge and encouraging public support for archaeology (Richardson 2017). At the same time, we must be wary of collaborative projects which exploit art practice, or which only pay lip service to public outreach, in order to fulfil funding requirements. Dixon's work provides an excellent example of how it is possible to break down the knowledge hierarchies which often permeate public engagement exercises in archaeology, without compromising on archaeological or art ethics.

Relevance

Embracing a socially engaged, participatory archaeology can be seen as a political and academically critical act in itself. As Dixon adds in his contribution, public engagement is not just about transmission of expert knowledge: benefits to both sides of the participatory equation make archaeology more socially engaged and, crucially, more *relevant*. This may be particularly pertinent in archaeologies of the contemporary world, which recognise that the past and futures we are working with exist in the present, and as such are always contested – and always political.

Modern relevance has been brought into sharp focus by the seismic political events of the past two years (2016 and 2017). As **Vesna Lukic and Thomas Kador** highlight (online supplement), archaeology can play an important role in these contemporary debates. Their work used the film camera as a research tool for the recent and contemporary pasts of a Holocaust landscape in Šabac, western Serbia. This is where a group of mostly Austrian Jewish refugees were detained by the Germans after their chartered ship to Palestine was discontinued at Kladovo at the end of 1939 (the attempted transport is now remembered as "the Kladovo Transport"). They explore the mutable boundary between filmmaking as artistic practice and archaeological investigation; it was "both impossible and meaningless to say where the archaeological ends and the artistic begins or vice versa". Although not its explicit purpose, their project allows a consideration of the symmetry between twentieth-century history and the current refugee crisis and the recent rise in explicitly racist and anti-immigration political parties in Europe.

The political, social and environmental hurdles posed by contemporary events demand innovative methodologies from all disciplines now and into the future; they challenge us to remain relevant, and to find new ways of managing and working with heritage. Such a novel approach can be seen in the *Wilder Being* project discussed by **Anne Bevan and Jane Downes**. Conceived as a "place-based participatory event" on the island of Sanday, Orkney, the project was led by an archaeologist and artist who gathered participants from a wide group of backgrounds and disciplines. On the beach at the foot of cliffs from which several thousand years of material culture continue to erode, they constructed a mythical sea creature, a *Wilder Being*, from plastic flotsam and jetsam. Ostensibly a form of socially engaged art to highlight issues of climate change, marine rubbish and rural sustainability, the project contained within it the seeds of a far more radical notion. Rather than trying to "save" those archaeological remains for which neither preservation *in situ* or by record is possible, we should consider using them for creative purposes. The project highlights the fact that archaeologies in and of the present have an important role to play in both challenging the salvage paradigm (Graves-Brown *et al.* 2013, 11; see also DeSilvey 2017) and drawing attention to the creative potential of change (cf. Penrose 2007).

In questioning the status quo and the potential of change, archaeology plays an important role not only in the present, but also in the *future*. One possible future is conceived in the contribution by **Ola Ståhl and Mathilda Tham** (with commentary by **Cornelius Holtorf**). Working from a design perspective, they argue that design and archaeology are at critical points of reinvention in relation to the Anthropocene. They present a fictional

equinoxonline

narrative imagining themselves as "post-anthropocentric, speculative archaeologists" in a future threshold between the Anthropocene and Post-Anthropocene. Like artists before them (for example, Simon Fujiwara or Patrick Ryoichi Nagatani) the authors highlight the potential of archaeological practices to create, convey and disestablish powerful narratives. By positioning archaeology as a form of *futurology* (cf. Graves-Brown *et al.* 2013, 11), we can use creativity as a driver for innovative engagements which respond to the social and political tests thrown up by the Anthropocene.

The challenge, therefore, and as **Doug Bailey** points out, is for an archaeology which "engages modern and contemporary political and social action". Contemporary ceramic artist Virgil Ortiz subverts references to known cultures and ceramic traditions; Bailey suggests that his art provides a template for work which "sits outside of the processes and definitions of both art and archaeology: in a third space where cultural producers, artists and archaeologists […] work with the past in the present with particular attention to contemporary political issues." It is this third space that many of the contributions here occupy, a space which allows a creative applied archaeology of significance and relevance.

Conclusions

Several key themes run throughout this forum, drawn from contributions by practitioners from diverse fields including archaeology and visual art, and also performance, film studies, cultural geography, architecture, design theory and heritage studies. Certain disciplines are absent, most notably cultural anthropology (although this discipline is also undergoing a creative turn: see Schneider and Wright 2013). Likewise, the geographical spread of responses is largely drawn from Europe and North America, and it is unfortunate that other regions are unrepresented.

As such, this forum does not aim to provide a definitive global overview of art/archaeology work; its strength resides in a "snapshot" of the work currently being undertaken. Alongside a new literature of art practice-based research (Barrett and Bolt 2010) and art–science collaborations, the archaeology-art-heritage nexus is a developing field of enquiry. New projects and approaches are emerging all the time: many have been presented at recent conference sessions and seminars such as the Creative Archaeologies I and II sessions at EAA in Glasgow 2015 and Vilnius 2016, sessions at TAG both in the UK and in Chicago, and at the *Breaking the Frame: Art and Archaeology in Practice* symposium at the Eighth World Archaeological Congress (WAC) in Kyoto in 2016. The WAC symposium sought to draw contributions from archaeologists and artists from the Eastern Hemisphere but instead saw a continued emphasis on North American and European practice, albeit with a couple of notable exceptions drawn from Australia and Japan. The WAC 2016 conference did, however, offer two very heartening bright spots of disciplinary and geographical diversity. Firstly, there was the large exhibition held at the Museum of Kyoto during the Congress, entitled "Art and Archaeology Exhibition: The Silent Voices of Materials and Soil", in which intersections in art and archaeology practices were highlighted, curated by archaeologist Masakage Murano in collaboration with Japanese artists. Second was the support from Museum of Kyoto curators for a

smaller exhibition in which symposium presenters displayed their creative work as part of the set of academic presentations.

We support such endeavours and hope that the varied and innovative work presented in this forum can also provide springboards for future research and practice. We celebrate the differences contained in the contributions, as we applaud the ways in which they are united by a commitment to shared exploration of collaboration and experimentation. In offering new approaches to the archaeology of the contemporary world, they demonstrate the rich potential for archaeological work exploring the collaborative and participatory potential of creative projects, but which looks beyond using art simply to interpret or communicate the past. Freedom from the need to solely, or directly, interpret or represent the past opens up the potential to work creatively with remains that are being otherwise actively destroyed by a range of natural or political processes, including coastal erosion and conflict. As a consequence, the creative work we encourage might stray into difficult intellectual and social territory, but we should embrace those unexpected outcomes.

We must be aware, however, as Harriet Hawkins notes in her contribution, that "all that is exciting about what the creative turn can do to reshape the contours of our disciplines is also all that can be challenging and unsettling". The work we advocate presents several methodological and theoretical challenges. Is it possible to balance these concerns and resolve these tensions? Can archaeology be creative and experimental at the same time as being socially and politically relevant? Is it possible to undertake participatory, process-led work that is freed from the need to produce traditional outputs whilst also being academically rigorous? We certainly think so, and believe that this is demonstrated in the work in this forum. By taking the dialogue outside of the museum or archaeological site, and into the art gallery or the wider community, possibilities are opened up not only for a critical and relevant contemporary archaeology, but for socially meaningful research and practice with significance across a range of disciplines.

Acknowledgements

References

Barrett, E. and B. Bolt, 2010. *Practice as Research: Approaches to Creative Arts Enquiry.* London: I.B.Tauris.

Bender, B., S. Hamilton and C. Tilley. 2008. *Stone Worlds: Narrative and Reflexivity in Landscape Archaeology*. London and New York: Routledge.

Bradley, R. 1993. "Archaeology: The Loss of Nerve." In *Archaeological Theory: Who Sets the Agenda?*, edited by N. Yoffee and A. Sherratt, 131–133. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511720277.012

Causey, A. 2008. "Barbara Hepworth, Prehistory and the Cornish Landscape." *Sculpture Journal* 17 (2): 9–22. https://doi.org/10.3828/sj.17.2.2

Cochrane, A. and I. A. Russell. 2007. "Visualizing Archaeologies: A Manifesto." *Cambridge Archaeological Journal* 17 (1): 3–19. https://doi.org/10.1017/S0959774307000029

DeSilvey, C. 2017. *Curated Decay: Heritage Beyond Saving*. Minneapolis: University of Minnesota Press.

Edensor, T., D. Leslie, S. Millington and N. Rantisi. 2010. *Spaces of Vernacular Creativity: Rethinking the Cultural Economy*. London and New York: Routledge.

Graves-Brown, P., R. Harrison and A. Piccini. 2013. "Introduction." In *The Oxford Handbook of the Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 1–26. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.001.0001

Harrison, R. 2016. "Archaeologies of Emergent Presents and Futures." *Historical Archaeology* 50 (3): 165–180. https://doi.org/10.1007/BF03377340

____. and J. Schofield. 2010. *After Modernity: Archaeological Approaches to the Contemporary Past*. Oxford: Oxford University Press.

Hawkins, H. 2016. *Creativity: Life, Work, Create*. London and New York: Routledge.

Holtorf, C. 2016. "Are We All Archaeologists Now? Introduction." *Journal of Contemporary Archaeology* 2 (2): 217–219. https://doi.org/10.1558/jca.v2i2.28463

Lippard, L. 1983. *Overlay: Contemporary Art and the Art of Prehistory*. New York: Pantheon Books.

Molyneaux, B. L. (ed.) 1997. *The Cultural Life of Images: Visual Representation in Archaeology*. London and New York: Routledge.

Pearson, M. and M. Shanks. 2001. *Theatre/Archaeology: Disciplinary Dialogues*. London and New York: Routledge.

Penrose, S. (ed.) 2007. *Images of Change: An Archaeology of England's Contemporary Landscape*. Swindon, UK: English Heritage.

Renfrew, C. 2003. *Figuring it Out. What Are We? Where Do We Come From? The Parallel Visions of Artists and Archaeologists.* London: Thames and Hudson.

Richardson, L.-J. 2017. "I'll Give You 'Punk Archaeology', Sunshine." *World Archaeology* 49 (3): 306–317. https://doi.org/10.1080/00438243.2017.1333036

Roelstraete, D. 2013. "Field Notes". In *The Way of the Shovel: On the Archaeological Imaginary in Art*, edited by D. Roelstraete, 14–47. Chicago: Museum of Contemporary Art and University of Chicago Press.

Russell, I. A. 2006. "Images of the Past: Archaeologies, Modernities, Crises and Poetics." In *Images, Representations and Heritage: Moving Beyond Modern Approaches to Archaeology*, edited by I. A. Russell, 1–39. New York: Springer-Kluwer. https://doi.org/10.1007/0-387-32216-7_1

____. 2013. "The Art of the Past: Before and After Archaeology." In *Images, Representations and Heritage: Moving Beyond Modern Approaches to Archaeology*, edited by I. A. Russell, 296–328. New York: Springer-Kluwer.

____. and A. Cochrane (eds). 2014. *Art and Archaeology: Collaborations, Conversations, Criticisms*. New York: Springer-Kluwer.

Schneider, A. and C. Wright. 2013. *Anthropology and Art Practice*. London: Bloomsbury.

Smiles, S. and S. Moser (eds). 2004. *Envisioning the Past: Archaeology and the Image*. Oxford: Blackwell.

Tilley, C., S. Hamilton and B. Bender. 2000. "Art and the re-presentation of the past." *Journal of the Royal Anthropological Institute* 6: 35–62. https://doi.org/10.1111/1467-9655.t01-1-00003

Antonia Thomas is a Lecturer at the University of the Highlands and Islands Archaeology Institute. Address for correspondence: Archaeology Institute, Orkney College, University of the Highlands and Islands, East Road, Kirkwall, Orkney, KW15 1LX, UK.

Daniel Lee is Lifelong Learning and Outreach Archaeologist with the Archaeology Institute at the University of the Highlands and Islands. Address for correspondence: Archaeology Institute, Orkney College, University of the Highlands and Islands, East Road, Kirkwall, KW15 1LX, UK.

Ursula Frederick is ARC Discovery Early Career Research Fellow at The Australian National University. Address for correspondence: Research School of Humanities and the Arts, The Australian National University, 120 McCoy Circuit, Acton ACT 2601, Australia.

Carolyn White is Associate Professor in Anthropology and Mamie Kleberg Chair in Historic Preservation at the University of Nevada, Reno. Address for correspondence: Department of Anthropology (0096), University of Nevada, Reno, 1664 N. Virginia Street, Reno, NV 89557, USA.

equinoxonline

Entangled Concepts and Participatory Practices across Archaeology, Heritage and Art

■ Leah Acheson Roberts
University College London, UK
leah.roberts@ucl.ac.uk

■ Colin Sterling
University College London, UK
c.sterling@ucl.ac.uk

Introduction

Calls for interdisciplinary research and practice across the humanities and social sciences are hardly new, and neither are the complications that seem to beset such endeavours. As Roland Barthes declared as early as 1971, "the *interdisciplinarity* which is today held up as a prime value in research cannot be accomplished by the simple confrontation of specialist branches of knowledge" (Barthes 1977, 155, emphasis in original). Instead, what is required is a breaking down of "old disciplines" in the process of encountering "new objects" and "new languages" (Barthes 1977, 155): engagements that transcend traditional subject boundaries and extend conceptual horizons. Ultimately, Barthes proposed that true interdisciplinarity begins with an "unease in classification", and it is only from this moment that a "certain mutation" can be detected.

As this forum makes clear, archaeology and art are currently in the process of just such a mutation, marked by a "creative turn" in the former and a parallel "archaeological turn" in the latter. The very terms "archaeologist" and "artist" have become difficult to classify under these circumstances, with a commingling of methods, questions, approaches and objects of study dissolving hard disciplinary boundaries. In this context, archaeology – and indeed heritage – are open to a critical-creative reimagining, guided by the unique perspective on the world brought to bear in and by these fields. The projects that emerge from this milieu may evoke art and creativity explicitly or quietly, while also actively confronting a broad range of "archaeologies" and "heritages" that take us far beyond outmoded positivist perspectives. "The artistic", meanwhile, can find in the foundational practices of archaeologists and heritage professionals the inspiration for new ways of conceiving and constructing work, and in so doing – consciously or otherwise – contribute to a critique of "the archaeological" itself. Thus the "creative turn" may be best understood as a continuing process of exchange and transfiguration across fields: a feedback loop of concepts and practices which, at its most effective, helps reorientate the very fields in which these new activities take place.

With specific reference to the Archaeology/Heritage/Art (AHA) Research Network – a loosely defined constellation of academics, events and activities established by the

authors in February 2014 to interrogate precisely these concerns – this short paper sketches out the kinds of structures and practices that may be deployed to shape more experimental and process-led work. While exchanges between archaeology, heritage and art can take many forms (e.g. artistic responses to museum collections, interpretive artworks produced by archaeologists, sculptural interventions in heritage spaces), we contend that the most successful examples display two key qualities: a transdisciplinary entanglement of concepts and questions and – related to this but working at a quite different level – grounded participation across the fields in question. In so doing, we champion collaborative projects that work towards the realisation of a more socially relevant and engaged academy undeterred by antiquated subject boundaries.

Entangled Disciplines

The ever-evolving interrelationship of archaeology, heritage and art resists any simplistic characterisation (Wickstead 2013, 561). Across common themes such as materiality, ruination, authenticity, memory and the archive, the fields coalesce, contradict or destabilise one another – often all at once. The sheer diversity of such articulations can be partly explained by a broader seismic shift towards interdisciplinarity in the arts, humanities and sciences. At the same time, all three domains have become attuned to new audiences and alternative methodologies. Archaeology has become increasingly pluralist, engaging with non-archaeologists and embracing creative practices (Graves-Brown *et al.* 2013, 2), while heritage is now routinely characterised as an affective phenomenon more closely aligned to future making than past gazing (see Waterton and Watson 2014; Harrison 2015). Against this backdrop, art practice has found great inspiration in the museum, the excavation and the archive as spaces of critical enquiry (Russell 2013, 313). Much of this can be traced to the legacy of post-conceptual Installation Art, which – from the 1960s and 70s onwards – questioned systems of artistic value, resisted the commodification of the artwork and encouraged the active engagement of viewers in creative meaning making (Merleau-Ponty 1962; Bishop 2005). When drawn together, these discrete disciplinary trajectories can be seen to cut across each other in significant ways. The multiple "turns" and networks shaping this densely knotted relationship have blurred disciplinary boundaries and promoted experimentation outside the confines of familiar epistemic structures. Rather than simply expanding towards each other, archaeology, heritage and art have become increasingly entangled (Hawkins 2014, 5, after Krauss 1979). These processes are fluid, multivalent and ongoing. Listing even a small selection of the projects that occupy this critical space would take up the rest of this essay, but it is worth exploring two prominent examples here as a means of introducing the convergent territory that AHA investigates.

In 2013, the artist Daniel Silver created a site-specific installation in an abandoned plot of land on Grafton Way in central London. Centring on an assemblage of plaster cast figurines and statue fragments laid out as if just excavated, the work took inspiration from diverse reference points: archaeological sites the artist had visited as a child in Israel; the ethnographic collections of Sigmund Freud; kitsch tourist trinkets sold in Athens and Tuscany (Silver 2013a, 2013b). While it did not involve any close collaboration with archaeologists, *Dig* thus made manifest various strands contained in the concept of "the

archaeological", from the uncanny atmosphere of the excavation to the metaphorical appropriations of the discipline by wider society (not least in terms of Freud's psychoanalysis – see Thomas 2004). By replicating the ways in which we manage and order the past in the present, both as material objects and psychological memories (Herkenhoff 2007, 84; Morton 2013), *Dig* opens up the multivalent processes of archaeology and heritage to renewed critical enquiry, drawing particular attention to the commodification of antique objects in the "dozens of parasitical gift shops" surrounding the nearby British Museum, selling mass-produced replicas of unique artefacts (Cooke 2013). This evocation of the dig and antiquities trade addresses topics central to the work of archaeology and heritage, including the role of the object as a vector for cultural and personal identity formation. The entanglement of art, archaeology and heritage here is rooted in the claims all three make on the world, drawing on similar vocabularies and yet pointing towards often contrasting notions of "truth" and "reality".

Elizabeth Price's recent work *A Restoration* strikes a similar path, but straddles the disciplinary frames of archaeology, heritage and art even more effectively. Displayed at the Ashmolean Museum during Spring 2016, the artwork consisted of a film installation drawing on material from across the Ashmolean and Pitt Rivers Museum collections. This included photographs, sketches and frescoes from Knossos as well as a crystal glass depicting King Charles II of England hiding in the Boscobel Oak. Against a pulsing electronic soundtrack, rapid successions of images and text created a trance-like spectacle as Price led the viewer into "the back rooms of history" (Warner 2016): the digital files and administrative records that constitute the modern museum. A chorus of computerised female voices feature throughout, exposing the layered processes that go into collecting, conserving, processing and interpreting remnants of the past (Sumpter 2016, 109). This process sees the artist, antiquarian, archaeologist, curator and museum visitor become ever more entwined. As Marina Warner writes in a short essay accompanying the film, *A Restoration* "unleashes the forces inhering in mute things and issues a manifesto for thinking with art" (Warner 2016).

In contrast to *Dig*, this project involved the artist working within an institutional body for an extended period. Spending some two years investigating the two museum collections, Price discovered details that subsequently became integral to the final film. Learning, for example, that the clay fertility goddesses from Knossos were likely made to be broken, the artist juxtaposed photographs of these figurines with a soundtrack of short, sharp snapping sounds (Reindl 2014, 18; Warner 2016). In this, Price highlights a mismatch between ancient ideologies and contemporary museological attitudes. How can the museum, which prioritises conservation and completeness, approach objects that elude restoration? If the act of breakage is what gave these objects meaning, what does that mean for their treatment today? By questioning the processes at work in formulating approaches to the past in the present, *A Restoration* disrupts the museum as a site of knowledge creation, or – as the narrators intone at one point – as a "lovely, perverse refuge". This disruption is something that cuts across many examples of work at the nexus of archaeology and art, or heritage and art. Both artists evidently make a critical contribution across these fields; however, the question remains: can creative interventions like these only occasion temporary shifts in perception, or can they bring

about lasting operational change in the practices and definitions of the collection/site/artefact (e.g. in cataloguing or conservation procedures)? Following Jorge Otero-Pailos, an artist-architect who has been at the forefront of transdisciplinary research in recent years, one way to initiate such an ontological shift may be to encourage longitudinal engagement within individual working practices. He argues:

> Architecture, preservation, art, and so on were all disciplines that were re-codified in the 19th century and accompanied the industrial revolution. I think these disciplines are radically changing now into new ones, and so I'm perfectly comfortable with inhabiting all of them. It's our responsibility to move them into the new reality – the world we live in. (Otero-Pailos 2016)

Archaeology/Heritage/Art: Re-Scripted Conversations

It is in this context that the Archaeology/Heritage/Art Research Network has been established. Situated between and across these interconnected disciplines, the network aims to provide a space for the critical exploration of inventive and imaginative practices, inspired by similar initiatives at the crossroads of art and science, such as Arts Catalyst. Guided by our own research interests (the affective interrelationship of photography and heritage, sculptural interventions in the museum, diverse articulations of the curatorial within society), the network seeks to redirect and respond to the varied conceptual and methodological horizons offered by the creative turn(s). At the same time, it would be wrong to suggest there is any set agenda to the network. We do not aim to create specific artworks or dictate the kind of collaborations that might occur between practitioners in different fields. In this sense the project (if it can be labelled as such) is inherently experimental and process led: with each new activity or event, we learn a little bit more about what it is we are trying to achieve.

Perhaps the clearest line of enquiry to have emerged so far in our ongoing engagement with different art practices has been an exploration of the material-discursive environments in which knowledge systems are generated. By investigating both the Institute of Archaeology (IoA) and the Royal Institute of British Architects (RIBA) as distinctive buildings and social worlds, the network has sought to open up these authoritative disciplinary bodies to creative critical analysis. At the heart of this work has been a re-scripting of the Victorian "Conversazione" as a participatory apparatus. Echoing Otero-Pailos, this approach recalls a period before strict disciplinary boundaries, as a means of moving towards greater entanglement when addressing the realities of the contemporary world. How might this work in practice?

The term "Conversazione" refers to semi-public events held by learned societies across Britain during the nineteenth and early twentieth centuries to publicise their activities and provide a space for dialogue and debate (Hartrick 2008, 1). Part exhibition, part conference, part "show-and-tell", Conversazioni allowed for the display and discussion of technical endeavours alongside historic and/or artistic material collected by contributors. Crucially, amateurs and emerging professionals shared a platform at such events, and were actively encouraged to participate as visitors, exhibitors and lecturers. Almost every branch of learning embraced the Conversazione, with local and national institu-

tions hosting events focused on subjects such as architecture, ethnography and the natural world (Hartrick 2008, 1). The Royal Society Conversazione of 1903 for example included some 46 exhibits, ranging from "Photographs Illustrative of the Coronation Naval Review, 1902" to a display on "The Condensation of the Radio-active Emanations of Radium and Thorium by Liquid Air" (Royal Society 1903).

What can be learnt from the Conversazione as an earlier space of interdisciplinary exchange? First, it is important to note that the very concept of "disciplinarity" would have been alien to those organising or attending such events. While the emergence of the Conversazione coincided with the expansion of learned societies focused on specific subjects (such as archaeology and architecture), the membership and activities of these groups were fluid. An esteemed expert in one field might play an integral part in the establishment of another. The celebrated scientist Michael Faraday, for example, was a contributor to the RIBA; indeed, this same institution played host to many talks and events focused on archaeological research throughout the nineteenth century. This fusion of specialist and dilettante inquiry was a distinguishing trait of the Conversazione, and one that we have found to be a useful and refreshing model for collaboration across art, archaeology and heritage. We have also found, however, that its key practitioners do not appropriate one another's expertise and practices wholesale, but rather remain open to the benefits of approaching the same questions from different and/or multiple perspectives.

The informality of the Conversazione encouraged independent interpretation by visitors and participants while offering space for personal engagements with objects, artworks and ideas destined to be subsumed by broader categories and institutional bodies. For artists and archaeologists working today, such open, process-led environments are invaluable, providing opportunities to work beyond formal, outcome-oriented projects and move towards ongoing interdisciplinary practice along unexpected research avenues. There are similarities here with the experimental workshops now common to collaborations between artists and scientists, where different lenses are brought to bear on the same subject (see projects at CAST, the MIT Center for Art, Science and Technology, for example). However, what marks the Conversazione out is its commitment to a democratic environment of shared display and storytelling – a model that takes us away from impact-led agendas and towards critical, reflexive and open-ended participation (for an insightful critique of participatory art practice see Bishop 2012). Leaving aside concerns about how far Conversazioni of the nineteenth century were truly "democratic", what we want to emphasise is the potential for old practices to create new opportunities for – in the words of Otero-Pailos – "inhabiting" different disciplines all at once. If the Victorian Conversazioni helped to ferment an academic environment in which positivist conceptualisations of the world could take hold, might a re-scripted version of such events actually help break down barriers of knowledge making, as well as sharing?

Of course, the terms "archaeology", "heritage" and "art" are all extremely broad, and we would not want to delimit the scope of their critical horizons, but it is telling that creative interactions across the three commonly congregate at points of communication, interpretation and display. The fields share a participatory language of dissemination and generate creative exchanges through these corresponding channels. The Conversazione format suits just such an interdisciplinary exchange, by creating dialogue through

equinoxonline

these three points of convergence: that is, *display*, the *communication* of new ideas and encouraging audiences to reach independent *interpretations* of material.

Within the (loose) agenda of the AHA Research Network, the benefits of this approach have been noteworthy. Across three separate events held at the IoA and the RIBA, the disciplinary structures and material spaces of these established organisations have been subverted, and their rigid social worlds collapsed. The events have seen established academics, early career researchers, students at all levels and administrative staff present and discuss their own creative practices and consider the wider disciplinary environments in which they operate. This has allowed for alternative perspectives on the notion of artistic, curatorial or archaeological disciplinarity to emerge, with things – everyday objects, administrative records, personal artefacts and original artworks – giving rise to creative points of intrigue. The display of the last remaining 1940s stool from the former IoA Library (at St John's Lodge, Regent's Park), for instance, elevated a quotidian item to the status of art-historical object (Ran 2009). Performing an "archaeology of" the British Architectural Library meanwhile offered opportunities to approach the space as an environment affected by, and open to, different institutional narratives and reverberations. The performative nature of these enquiries is vital to their critical efficacy, which emerges not from the products displayed, but from the ephemeral, sensory and embodied engagements of the event.

The Conversazione thus provides a useful space for drawing out embedded creative attitudes and artistic practices within disciplinary environments. For instance, our inaugural Conversazione was centred around an exhibition of photographs, sculptures and other artworks created by, or in collaboration with, staff and students from the IoA. By showcasing these creative products, the event revealed a substratum of individuals within the disciplinary community for whom art and/or artistic practice informs their archaeological work, but is not expressed or acknowledged in their formal research outputs. This event also raised departmental awareness of ongoing, expressly interdisciplinary art/archaeology and art/heritage projects, and encouraged informal discussion and idea sharing between participants. Indeed, out of the Conversazioni have emerged a number of collaborative projects between archaeologists and contemporary artists, investigating themes as diverse as migration and colour theory.

For us, the crucial realisation has been that the Conversazione format need not be a programmatic initiative towards transdisciplinarity. By being an open and participatory forum, it can uncover instinctive, unconscious and/or self-determined interdisciplinary entanglements. Indeed, the Research Network has revealed another set of embedded processes: those tied up in and affecting the interdisciplinary relationship at the heart of AHA. Working closely together as joint network coordinators has drawn out our different theoretical and research backgrounds, and forced us to look beyond the familiar "horizons of our existing knowledge and practices" (Hawkins 2014, 246). This has led to an exchange of approaches across critical heritage and public archaeology, which has both extended the creative possibilities of the network and had an important reflexive impact on us as individual researchers, shaping new curatorial exercises and attitudes towards audience engagement, for example. The future direction of the network will build upon this cross-disciplinary outlook.

Conclusion

A critical efficacy characterises many of the best examples of research and practice carried out under the rubric of the "creative turn". Art in these contexts is to be understood as much more than a new interpretive apparatus or alternative means of communicating or visualising the past in the present. Conceptually and methodologically engaged, art can become a transformative force for archaeology and heritage (Hawkins 2014, 2). To achieve this potential demands sustained engagement between archaeologists, heritage professionals and artists, built around shared questions and iterative research agendas. Beyond this, new spaces and a breakdown of disciplinary structures are also required to ferment meaningful practice. It is in these fluid, liminal spaces between and beyond familiar subject boundaries that we have identified new conceptual possibilities and opportunities for experimentation. The model of the Conversazione demonstrates the benefits of remaining fluid rather than fixed, even when returning to an historical precedent.

From the outset, a key touchstone for AHA has been John Carey's belief that art is at its most meaningful and substantive when it is "done, not consumed, and done by ordinary people, not master-spirits" (Carey 2006, 152). For the archaeologist or heritage professional, this is heartening, effectively circumventing the need for all creative work that might be undertaken within these fields to be groundbreaking. It is more important that art become part of the toolkit of the archaeologist, the cataloguer, the conservator, the curator, rather than restricted to the artist. Indeed, it has been a core contention of this paper that such labels should be dissolved as the creative turn(s) move forward. Where possible, we need to *inhabit* one another's perspectives, not simply collaborate on shared questions and projects (although this remains an important step in opening up new lines of enquiry).

Framed by a discussion of the activities and manifesto of the AHA Research Network, our response has expressed the importance of the transdisciplinary relationship encapsulated by this forum. We appeal for more projects that embrace uncertainty and experimentation across archaeology, heritage and art. We also suggest that the terms "creative turn" and "creative archaeologies" do not sufficiently represent the possibilities of interdisciplinary entanglement, and wonder if, like the dissolving of disciplinary boundaries, this activity need not be restrained by a specific label. A continuous process of exchange sits at the heart of successful art-archaeology-heritage collaborations, and while the limitations of this feedback loop need to be acknowledged, steps towards a destabilisation of familiar epistemic structures can still be made. Returning to Barthes, it is through this fluidity – this "unease in classification" – that truly interdisciplinary activities and practices can be performed (Barthes 1977, 155).

Within this milieu, probing artistic work such as that of Daniel Silver and Elizabeth Price should continue to be created, especially as it shows how concepts and practices can cross-fertilise different approaches to the world. However, there is a pressing need for a wider, transdisciplinary provision of roles, practices and material-discursive environments to help drive forward this participatory agenda. Archaeology, heritage and art are liable to become ever more entangled under such circumstances, perhaps to the point where the disciplines themselves disappear. We suggest that this uncertainty

should be grasped and celebrated by scholars and practitioners as an opportunity to follow unexpected research trajectories, explore new territory outside common subject narratives, and create fresh, radical and exciting work.

Acknowledgements

References

Barthes, R. 1977. *Image Music Text*. Translated by S. Heath. London: Flamingo.

Bishop, C. 2005. "But is it Installation Art?" *Tate Etc* 3 (Spring). Available online: http://www.tate.org.uk/context-comment/articles/it-installation-art

____. 2012. *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London and New York: Verso Books.

Carey, J. 2006. *What Good are the Arts?* Oxford: Oxford University Press.

Cooke, R. 2013. "Artangel/Daniel Silver: Dig Review." *The Guardian*, 15 September. Available online: https://www.theguardian.com/artanddesign/2013/sep/15/daniel-silver-dig-artangel-review

Graves-Brown, P., R. Harrison and A. Piccini. 2013. "Introduction." In *The Oxford Handbook of Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 1–26. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.001.0001

Harrison, R. 2015. "Beyond 'Natural' and 'Cultural' Heritage: Toward an Ontological Politics of Heritage in the Age of the Anthropocene." *Heritage & Society* 8 (1): 24–42. https://doi.org/10.1179/2159032X15Z.00000000036

Hartrick, E. 2008. "Curiosities and Rare Scientific Instruments: Colonial Conversazioni in Australia and New Zealand in the 1870s and 1880s." In *Seize the Day: Exhibitions, Australia and the World*, edited by K. Darian-Smith, R. Gillespie, C. Jordan and E. Willis, 11.1–11.19. Victoria: MONASH University ePress. Available online: http://books.publishing.monash.edu/apps/bookworm/view/SEIZE+THE+DAY/123/xhtml/chapter11.html

Hawkins, H. 2014. *For Creative Geographies: Geography, Visual Arts and the Making of Worlds.* London and New York: Routledge.

Herkenhoff, P. 2007. "The Dyslexic Sculpture of Daniel Silver." In *Daniel Silver*, by P. Herkenhoff and A. Robinson, 83–90. Manchester: Cornerhouse Publishing.

Krauss, R. 1979. "Sculpture in the Expanded Field." *October* 8: 30–44. https://doi.org/10.2307/778224

Merleau-Ponty, M. 1962. *Phenomenology of Perception.* Translated by C. Smith. London and New York: Routledge.

Morton, T. 2013. Untitled essay. In *Dig*, by D. Silver and edited by J. Lingwood, 85–96. London: Artangel.

Otero-Pailos, J. 2016. "Ritual Evidence." *Architect Magazine*, 7 March. Available online: http://www.architectmagazine.com/aia-architect/aiafeature/ritual-evidence_o

Royal Society. 1903. *Conversazione June 19th 1903*. London: Burlington House.

Ran, F. 2009. *A History of Installation Art and the Development of New Art Forms: Technology and the Hermeneutics of Time and Space in Modern and Postmodern Art from Cubism to Installation*. New York: Peter Lang. https://doi.org/10.3726/978-1-4539-0587-6

Reindl, U. M. 2014. "Elizabeth Price." *EIKON* 88: 4–19.

Russell, I. A. 2013. "The Art of the Past: Before and After Archaeology." In *The Way of the Shovel: On the Archaeological Imaginary in Art*, edited by D. Roelstraete, 296–313. Chicago: University of Chicago Press.

Silver, D. 2013a. "Can You Dig It? Artist Daniel Silver on New Artangel Commission." *Evening Standard,* 29 August. Available online: http://www.standard.co.uk/goingout/exhibitions/can-you-dig-it-artist-daniel-silver-on-new-artangel-commission-8788978.html

Silver, D. 2013b. "Daniel Silver in Conversation with James Lingwood." Available online: https://www.artangel.org.uk/dig/daniel-silver-in-conversation-with-james-lingwood/

Sumpter, H. 2016. "Elizabeth Price: A RESTORATION: Ashmolean Museum, Oxford 18 March – 15 May A PROCESSION: Pitt Rivers Museum, Oxford 18 March – 29 May." *Art Review* 68 (4): 109.

Thomas, J. 2004. *Archaeology and Modernity*. London and New York: Routledge.

Warner, M. 2016. "A Restoration: An Essay by Marina Warner." Available online: http://www.ashmolean.org/exhibitions/arestoration/essay/

equinoxonline

Waterton, E. and S. Watson. 2014. *The Semiotics of Heritage Tourism*. Bristol, UK: Channel View Publications.

Wickstead, H. 2013. "Between the Lines: Drawing Archaeology." In *The Oxford Handbook of Archae-* *ology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 549–564. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.013.012

Leah Acheson Roberts is a PhD student at UCL Institute of Archaeology. Address for correspondence: Institute of Archaeology, University College London, 31–34 Gordon Square, Kings Cross, London WC1H 0PY.

Colin Sterling is a Postdoctoral Research Associate at the Institute of Archaeology, University College London. Address for correspondence: Institute of Archaeology, University College London, 31–34 Gordon Square, Kings Cross, London WC1H 0PY.

◻ On Rotating Positions in Archaeology, Art, and Architecture: *Grindbakken*

▪ Maarten Liefooghe

Universiteit Gent / Vrije Universiteit Brussel, Belgium
maarten.liefooghe@ugent.be

Creative is Not (Precise) Enough

In his essay "Art//Archaeology//Art: Letting-Go Beyond", Doug Bailey calls on archaeologists to take more risks when they let themselves be inspired by contemporary art. Bailey uses the somewhat disquieting but strong image of archaeologists climbing through their office windows:

> When I think about us visiting, leafing through, and Google-searching, I feel as if we are sitting in our academic offices, looking out a window onto another discipline's landscapes of ideas, inspirations, and outputs. Contemporary artists and their work inhabit that landscape. When we seek inspiration for our archaeological work, it is as if we climb through that window, out of our offices and stride about the terrain sharing the space with the Gormley's or Long's. […] The problem is what we do next.
>
> (Bailey 2014, 237–238)

In what Bailey sees as the best scenario – *letting-go beyond* – archaeologists are prepared to stake their disciplinary identification: "[T]he best work at the interface of archaeology and art is being carried out by archaeologists (and artists) who are jumping through those extra-disciplinary windows with no intention of ever coming back" (Bailey 2014, 247). One of the questions opening this forum is what we should call this *work-beyond-disciplinary-windows*: "*creative archaeologies*", perhaps? I believe it is important to be careful with new labels: we should not smooth out the differences between practices that carve specific positions in the many possible interfaces between art and archaeology.

Perhaps Bailey would find the proposed "creative archaeologies" still too *archaeological* and not far enough *beyond* what is traditionally accepted as either art or archaeology. To

me the term "archaeology" is of critical importance, as it makes a claim that the artistic/archaeological practices in question have their place within the discipline, that each in its own way addresses archaeological challenges and concerns. Archaeological paradigms and standards remain relevant to situate and assess practices across art and archaeology. Rather, I take issue with the seductive but problematically underdefined adjective "creative". After all, pop-up bars and software development are also called creative today. The term conjures up a perfume of art but leaves unresolved whether the archaeological practices in question actually claim and/or receive *artistic* recognition. Is the term proposed strategically to avoid exposure to the complex discourses and institutional powers from which the recognition of practices as contemporary art depends? There are forms of art inspired by collaborative archaeological practices where it matters little for their archaeological reception whether or not the artworld also accepts them as art (Danto 1964; Dickie 1997). But in other cases the way an archaeological project also operates in society as contemporary art, or carefully avoids being taken for art, makes a crucial difference for how it is received by fellow archaeologists, fellow artists and wider audiences.

Hence "creative archaeologies" does not bring us much further: this smooth denominator for unruly practices will not provoke the resistance the word "art" can provoke, and it masks rather than engages with disciplinary frictions. In contrast, much can be gained from a more reflexive discourse about the epistemic and aesthetic stakes in the differences among "creative practices" that cross art/archaeology borders. The various ways in which the *expanded fields* of contemporary art and archaeology can intersect or act upon one another (Krauss 1979; Cochrane and Russell 2014; Papapetros 2014) are as many occasions to problematise "doing art" and "doing archaeology". But on each occasion, the concept of art, with all of its associated theory, its changing critical standards, references and institutions, remains indispensable, just like the concept of archaeology and its theories, working methods, historical consciousness and institutional realities. In this reflexive discourse – necessarily provisional and dialogical – art and archaeology are no monumental and immobile points of reference. We can better think of an art world and an archaeology world as porous spheres with material-discursive contents and multi-faceted surfaces; spheres that can rotate and move closer or further apart as we make and interpret undisciplined production in art/archaeology.

My call to keep on relating to disciplinary differences should not be misunderstood as a plea to fix actors and practices in "their" respective disciplinary positions, nor as a plea against interdisciplinary collaboration. Artists and archaeologists do appropriate (aspects of) each other's positions; the question is to understand in each case what opportunities, forces and desires occasion such collaboration or appropriation; to map what exactly is being "trafficked", gained and lost; and finally, to consider whether an actor or project wants to be exposed to critical evaluation from the side of the appropriated field and possibly be rewarded there, or prefers to steer clear of such other-disciplinary exposure. In the following sections I elaborate on this with a brief discussion of the mobility of disciplinary attitudes between actors in a building conservation project, and then with an analysis of how archaeological work is integrated in an exhibition by an architectural research and design collective.

Professionally Mobile Disciplinary Attitudes

In imagining agile disciplinary attitudes I am inspired by the vision of the Italian architecture historian Manfredo Tafuri on the typical dynamic between the players in a conservation project of a historical building. Andrew Leach points out that Tafuri understands the planning of a conservation project for a building not merely as a process of seeking public agreement between historians, architects, technicians, city councillors, citizen groups and other "players who describe the range of interests present in any single project", but also as a process of conflict, in particular between the positions of architect and historian (Leach 2006, 3). An antagonistic dynamic between the latter two actors is central in Tafuri's understanding of a critical architecture historiography. Tafuri takes issue with the ideological way architects since the Renaissance have been reducing the (architectural) past to a series of usable architectural models, producing a hegemonic version of architectural history that conforms to an architecture theory in force (Tafuri 1980 [1968]). From architecture historians, in contrast, Tafuri expects critical counter-action: they should confront historical accounts bent to classical or modernist architectural prescriptions by investigating dissonant instances in the past, or try to break open the totalising narratives of architectural history through micro-historical research or fragmentary narratives.

Not surprisingly, then, Tafuri also projects such antagonism onto the parties involved in a conservation project. But interestingly, he disconnects the ideal typical positions of "architect" and "historian" from their professional representatives when he implies, as Andrew Leach paraphrases, "that architects involved in restoration [should] adopt the mode of the historian, opposing those stakeholders who would force the past into an historical 'image'" (Leach 2006, 5). Leach describes how different disciplinary "world-views" do not always have to be adopted by their respective professional representatives:

> [T]he "conflicts" that necessarily mark the exchanges between architect and historian might be enacted between any two committee members who invest in either of these figures' "worldview." Hence, a historian might "force" a proposal (as an "architect"); an architect might resist resolution (as an "historian"). The point is not to assign correct professional functions to the figures seated around the table of a scientific committee; these disciplinary attitudes might be professionally mobile but nonetheless, ought to be present. (Leach 2006, 3)

What do we get when we transpose this notion of "professional mobility of disciplinary attitudes" into our critical reflections on collaborative and/or interdisciplinary projects in art/archaeology? Practices and products, then, are not to be assessed to classify them, but measured simultaneously to the standards of art, archaeology or whatever other paradigm that can be relevantly brought to bear on a given case – architecture, activism, historiography, etc. Equally important should be an assessment of how disciplinary confrontations play out and become productive. This goes for projects "beyond art or archaeology", both when they result from a collaboration between archaeologists and artists, and when they are the work of "artist-archaeologists". But as my following example illustrates, even such basic distinction is not always easy to make: the *Grindbak-*

equinoxonline

ken exhibition results from a collaboration between an architectural design team and an architectural research and design collective who were invited to make an (architecture) exhibition, and who responded with a quasi-archaeological *in situ* intervention.

Grindbakken: Architects Working as Curators, Acting as Archaeologists, Designing as Architects Again

Grindbakken was realised by the architectural collective Rotor in the harbour of Ghent in 2012. The exhibition was at once an attentive aesthetic and discursive valourisation of an unassuming piece of post-war harbour infrastructure (canalside concrete bunkers), and a conceptual critique of the architectural approach to its regeneration (Figure 1).

This Brussels-based collective has in recent years developed an interdisciplinary practice, with projects that push beyond traditional definitions of architecture and design. Rotor brings together people with backgrounds ranging from architecture and bioengineering to theatre or underground nightlife organisation. Rotor have been researching, designing, building and dismantling buildings, and organising the reuse of building materials, publishing and making exhibitions. The connecting thread in their portfolio is a critical engagement with the contemporary ecology and economy of building material flows – Rotor's name and logo express this well – and with contemporary architectural culture and the building economy in which sustainability is often too superficially approached, and commodified (Figure 2).

Yet, the world of contemporary architecture is also where Rotor receive most critical attention, recognition and invitations to make exhibitions. This institutional context has a

FIGURE 1. The site of the *Grindbakken* exhibition: a reconverted series of former gravel containers in the old harbour of Ghent (photograph by Rotor).
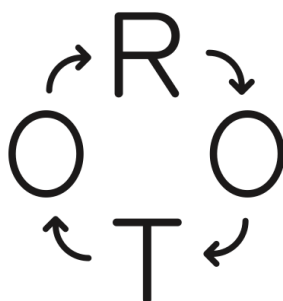
FIGURE 2.   Rotor's logo.

strong impact on how Rotor is *identified*, as an outsider inside the world of contemporary architecture, and on the referential frameworks used to interpret Rotor's projects. Like various other Rotor projects, *Grindbakken* could however also be interpreted as a site-specific art installation or as a project in archaeology in and of the present (Liefooghe 2016). While this can be useful to interpret different significant aspects of the project, it is important to note that the project received no archaeological or art critical attention, and that Rotor's members themselves do not claim these two labels to the same degree. The apparent archaeological approach in *Grindbakken* – a literal example of "archaeology-as-surface-survey" (Harrison 2011, 141) – was only named explicitly by Rotor in reference to the *Behind the Green Door* exhibition a year later: "We look at fragments of the present as if we had just unearthed them. We explore pressing questions by performing an archaeology of the present" (Devlieger *et al.* 2014, 3). In contrast, Rotor have been found to be careful not to have their practice labelled as artistic.

The site of the *Grindbakken* exhibition was a 200-m long strip of obsolete infrastructure in the southern part of Ghent's sea harbour. The series of concrete gravel containers – *grindbakken* in Dutch – were built in the 1950s for storing and transferring sand and gravel between ships and trucks. As the harbour moved up north, they too fell out of use from the late nineties. Soon taken over by vegetation, the site became an illegal dump. As the old docks area is currently being redeveloped with a mix of housing, leisure and post-industrial economic activities, the city wanted to turn the site into a temporary public space for the next 15 years.

An architect, Sarah Melsens, and a visual artist, Roberta Gigante, together won a competiton with their proposal to convert the structure into an open-air site for cultural events and more informal use. Their project consisted of introducing door openings between adjacent containers, providing light and electricity, and, most strikingly, painting the entire complex white with road paint. Melsens and Gigante found that the public infrastructure they were designing also needed a succession of artistic contributions to make it re-engage with its changing urban context and neighbourhood population, and they therefore invited Rotor to produce an inaugural exhibition. Rotor for their part felt that the *tabula rasa* gesture of the reconversion project was too violent, and they responded with a proposal to intervene during the scheduled painting work by covering specific zones of interest to keep them from being overpainted. These zones could then be exhibited as *in situ* fragments

equinoxonline

inside the newly whitened spaces, and interpreted through relational narratives about the site's past, present and future in accompanying captions.

As in their other exhibition projects, Rotor here developed an integral approach in which research, storytelling, exhibition design and display production were inseparable. Rotor took the end responsibility for the entire exhibition and produced it entirely themselves, from developing the general concept, covering the selected zones while the contractor was painting everything white, to positioning wall texts.[1] The result shows how in this case "insourcing" and "despecialising" allows not only more control but also more experimentation.[2] The 36 selected and preserved zones across the 14 open-air rooms contain traces of the initial and the more recent construction process, of ageing, of the industrial and the later informal use, but also of vegetation and urban wildlife found on the site. These material finds were identified and used as a starting point for wider ecological reflections in the captions. The physical framing was as crucial as the captions were for making the exhibition communicate effectively. Size, shape and position of each framing were designed with a view to their impact on how audiences would perceive what the frames highlight.

Compare for instance the framed graffiti in the upper photographs in Figure 3. The rectangular fields in the left picture correspond with the caption's invitation to compare the graphic styles in the samples framed in this room; on the right, the contour stresses the subject matter – a spray can of paint – while the caption brings up an unexpected relationship between paint waste and the production of cement further down in the harbour:

> Since the second oil crisis (1979), the major cement producers have been looking for cheaper fuels than gas and oil to feed their energy-devouring ovens. It appeared quite profitable to burn dangerous waste products, including waste generated by the paint industry. Paint waste is not only highly calorific; it also contains mineral fillers that contribute to the composition of cement.

The lower photograph shows a more complex framing figure that results from the combination of four negative shapes. A diagonal vein-like shape highlights a construction joint that reveals how the concrete was poured in two phases. Separate captions discuss and explain three other framed surface phenomena that attest to the life of this concrete structure: a gravel pocket results from insufficiently vibrating the concrete when it was freshly poured; rusty outgrowth reveals that reinforcement rods started corroding underneath the surface; and dark brown leaching indicates a chemical process of depassivation inside the concrete. Yet we can also appreciate the shape this content-oriented zoning adds up to, as a balanced abstract composition around a diagonal thickening

---

1.   In this project Rotor members Tristan Boniver, Renaud Haerlingen, Lionel Billiet and Maarten Gielen took the lead. In the exhibition colophon they thank a range of people who helped them with the content research or with the production aspects of the project.

2.   I use these neologisms as a variation on the important concept of *deskilling* in contemporary art, a development closely related to art's so-called post-medium condition. The fact that qualitative artistic production is much less founded on medium-specific skill should make one hesitate to situate the difference between practising contemporary art and archaeology in the "different skill- and experience-sets", as Doug Bailey does (Bailey 2014, 248).

FIGURE 3.   Views of the *Grindbakken* exhibition: different strategies of framing finds (photographs by Rotor).

equinoxonline

and thinning line, or as a figure-ground drawing that recalls images of geological or archaeological sedimentation.

Throughout the exhibition this appeal to the "archaeological imaginary" (Shanks 2012; Roelstraete and Kramer 2013) seduces visitors into a sometimes rather technical exposé about what might at first seem to be banal phenomena. In its contrast to the dematerialised white environment, this visual language adds to the space's minimal aesthetic and is itself aestheticized by the latter's artifying whiteness. While Rotor turn their intervention against Melsens and Gigante's *tabula rasa*, *Grindbakken* undeniably also capitalises the environment's whiteness. The most powerful example of this aesthetic economy – a remarkable alternative to the ruin aesthetic of many post-industrial landscapes and contemporary archaeological projects (Harrison 2011, 151) – is probably the *grand carré* on the fourth photograph.[3] There, the distribution of deposits and lichens registers the past fluctuation of water levels. Crisply squared in by the surrounding white, this surface becomes similar to a stratigraphic section, but even more it calls to mind the *Color Field* paintings by Rothko, James Turrell's *skyspaces*, in which contingent reality is *imagineered* by a perfectly square sky opening or Lawrence Weiner's *A 36" x 36" Removal to the Lathing or Support Wall of Plaster or Wallboard from a Wall* (1968). Like this conceptual artwork that has been iterated around the world to expose the historicity and materiality of gallery spaces in an institutional critical vein, Rotor's interventions not only show what is inside the frame; they also make visitors attentive to the absent-present materiality of the walls underneath the paint.

The professional mobility in the *Grindbakken* case is quite stunning: first, as artist Gigante teamed up with architect Melsens in an architectural contest; and second, as the two women turned from being designers into exhibition commissioners when they invited Rotor. But the most striking professional mobility is within Rotor's project: invited as "architectural exhibition makers" Rotor advanced a quasi-archaeological reading of the site. Ultimately, with the carefully designed display of this reading, Rotor imbricated in Melsens and Gigante's reconversion project, so that we can also observe how Rotor employed their position as curator-cum-dilettante-archaeologist to make architecture again. It could seem as if their logo represents precisely that: a professional ambition to work through an entire cycle of making, with the implied unruly readiness to turn from one professional position into another, moving in and out of different disciplinary spheres.

The "Gains" of Scandalous Selectivity, Aesthetic Valorization and Commitment

Rotor thus take formal and conceptual strategies from contemporary art, and apply them creatively in an unconventional architectural/archaeological project. Why, then, object to discussing *Grindbakken* under the heading of "creative archaeologies", alongside for instance the fieldwork at Leskernick Hill by the archaeologists Christopher Tilley, Barbara Bender and Sue Hamilton, where the fieldwork team experimented with wrapping the stone remains of Bronze Age houses in different contemporary materials to transform

---

3. I should specify that Rotor never publicly used "*grand carré*" as the title for this find/work. I extract it from a preparatory note from Rotor's archives.

them visually and experience them differently to gain other understandings (Bailey 2014, 239)? Or the ongoing *Prospection* project, in which the artists Nina Pope and Karen Guthrie (Somewhere) collaborate with a range of archaeologists to annually survey the inhabitation of northwest Cambridge? Or *The Ethics of Dust*, Jorge Otero-Pailos's series of installations in art galleries that are made from the by-products of cleaning historic monuments?

"Creative archaeologies" flattens out how *Grindbakken*, just like the Leskernick wrappings but in contrast to the other two examples, makes no claim to be (also) art. In the case of Rotor, this reserve seems motivated by an uneasiness with the non-commitment of art *vis-à-vis* societal realities. Yet the fact that Rotor does not seek artistic recognition for *Grindbakken* does not prevent them from claiming authorial recognition over this curatorial and architectural project. Architecture and curating are spheres which partially intersect with those of art and archaeology, and that demarcate the limited overlaps within which Rotor chooses to engage with the latter fields.

In this specific constellation, Rotor's contemporary archaeological approach challenges conventional notions of what an architecture exhibition can be (about). Conversely, taking a curatorial and design approach as the starting point for an archaeological surface reading allows Rotor to evade norms in archaeology and heritage. Coming from architecture, Rotor can afford a radical selectivity in what is studied and (temporarily) preserved: Rotor hand-picked particular spots for their aesthetic qualities or visual potential after reframing, or because they produced a fitting set of conversation starters for the issues Rotor wanted to raise. This can be in friction with the scientific ethos of archaeology, and with the public consent presupposed by heritage – here Jorge Otero-Pailos's phrasing that "the experimental preservationist's choice does not attempt to speak for culture but to solicit a cultural response" applies to Rotor (Otero-Pailos 2016, 21). Yet, against these "losses" stands the gain of finding a selection mechanism to face the overabundance of what could qualify as *heritage*. Other equally attractive gains lie in the increased capacity of an integral player like Rotor to tactically grasp opportunities for critical intervention; in the effortless pairing of an archaeological exhibition with a contemporary design project; and in the productive connection of heritage practices with "other pressing social, economic, political, and ecological issues of our time" (Harrison 2015, 28): *Grindbakken* injects the architectural reconversion of this harbour infrastructure with Rotor's committed agenda of opening up mainly technology-oriented debates on sustainability and reuse practices by confronting us with unassuming evidentiary finds that support public counter-discourses about sustainability and other contemporary "matters-of-concern" (Latour 2005, 19). In the scandalousness of these gains might also lie their strongest attraction on archaeology.

References

Bailey, D. 2014. "Art//Archaeology//Art: Letting-Go Beyond." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by A. Cochrane and I. Russell, 231–250. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_15

Cochrane, A. and I. Russell. 2014. *Art and Archaeology: Collaborations, Conversations, Criticisms*. New York: Springer-Kluwer.

Danto, A. C. 1964. "The Artworld." *Journal of Philosophy* 61 (19): 571–584. https://doi.org/10.2307/2022937

Devlieger, L., M. Gielen and L. Cahn. 2014. *Behind the Green Door: A Critical Look at Sustainable Architecture through 600 Objects by Rotor*. Oslo: Oslo Architecture Triennale.

Dickie, G. 1997. *The Art Circle: A Theory of Art*. Evanston, IL: Chicago Spectrum Press.

Krauss, R. 1979. "Sculpture in the Expanded Field." *October* 8: 30–44.

Harrison, R. 2011. "Surface Assemblages: Towards an Archaeology in and of the Present." *Archaeological Dialogues* 18 (2): 141–161. https://doi.org/10.1017/S1380203811000195

____. 2015. "Beyond 'Natural' and 'Cultural' Heritage: Toward an Ontological Politics of Heritage in the Age of Anthropocene." *Heritage & Society* 8 (1): 24–42. https://doi.org/10.1179/2159032X15Z.00000000036

Latour, B. 2005. "From Realpolitik to Dingpolitik or How to Make Things Public." In *Making Things Public: Atmospheres of Democracy*, edited by B. Latour and P. Weibel, 14–41. Karlsruhe: ZKM.

Leach, A. 2006. "Libido Operandi or Conflict: Tafuri on Historic Preservation and Historiography." *Future Anterior* 3 (2): xiv–9.

Liefooghe. 2016. "Exhibits that Matter: Material Gestures with Theoretical Stakes." In *This Thing Called Theory*, edited by T. Stoppani, G. Ponzo and G. Themistokleous, 157–167. London and New York: Routledge.

Otero-Pailos, J. 2016. "Experimental Preservation: The Potential of Not-Me Creations." in *Experimental Preservation*, edited by J. Otero-Pailos, E. Langdalen and T. Arrhenius, 11–39. Zurich: Lars Müller.

Papapetros, S. (ed.) 2014. *Retracing the Expanded Field: Encounters between Art and Architecture*. Cambridge, MA: The MIT Press.

Roelstraete, D. and S. Kramer. 2013. *The Way of the Shovel : On the Archaeological Imaginary in Art*. Chicago: University of Chicago Press.

Shanks, M. 2012. *The Archaeological Imagination*. Walnut Creek, CA: Left Coast Press.

Tafuri, M. 1980 [1968]. *Theories and History of Architecture*, translated by G. Verrecchia. London: Granada.

Maarten Liefooghe is Assistant Professor in the Department of Architecture and Urban Planning at Ghent University. When writing this article he was Assistant Professor in the Art History and Archaeology Department at Vrije Universiteit Brussel, and FWO Postdoctoral Fellow. Address for correspondence: Ghent University, Architecture and Urban Planning, J. Plateaustraat 22, 9000 Ghent, Belgium.

☐ To Talk of Turns… Three Cross-Disciplinary Provocations for Creative Turns

■ Harriet Hawkins

Royal Holloway, UK

harriet.hawkins@rhul.ac.uk

Who does not want to be creative? Geographers certainly do. Where the "creative turn" has emerged on the horizon of a range of humanities disciplines, from archaeology to anthropology, geographers have fully embraced its possibilities – if perhaps not yet its challenges. In this short piece I want to use the emerging desires and dilemmas of geography's creative turn to reflect on the shared currents and common concerns of the current cross-disciplinary communities of the creative turn. This paper argues for the importance of developing a critical vocabulary for cross-disciplinary turn-talk, asking in turn: what do our different disciplines offer to a wider creative turn?; what might it mean to take into account the histories of our creative turns?; and what would it mean to develop more critical accounts of "creativity"?

To talk of intellectual turns is always a serious business. For it is to manage a series of tensions, engaging the vigor of new ideas, revolutionary possibilities and innovative practices whilst also being cautious of ephemerality, intellectual and methodological fads. To talk of turns is also to negotiate concerns with conformity and governing intellectual gazes. Such "turn talk", whether positive or negative, has a tendency to create (or certainly to intensify) the intellectual practices that are its subjects. For to name something a "turn" is to articulate its existence, which, done often enough, comes to take on the appearance of fact and furthermore is to risk appearing as a singular force and unified movement. What, then, do we put at stake in these kinds of academic namings? What are the risks but also the promises of such developments and their demarcation as "turns"?

To talk of turns is to summon up certain kinds of disciplinary narration, often teleological tellings of intellectual developments, where disciplines turn and turn again, driven both by their own internal developments and larger intellectual directions. In conventional storyings, geography's "creative turn", for example, has seen the cultural analysis of art, literature, music, films and so on, so central to its earlier (1990s) "cultural turn", morph and stretch to inspire geographers to be doers, makers, creators and collaborators (Crang 2011; Marston and De Leeuw 2013; Hawkins 2014; Madge 2014; also see Russell 2011 for a discussion of a similar relationship between cultural analysis and cultural production in archaeology). As such, geography's already wide ken is expanding further, coming to encompass a range of creative research methods that often, but not always, result in forms such as poetry, photo-books, short stories, painting, performances, participatory art and exhibitions (Alfrey *et al.* 2004; De Leeuw 2004; Cresswell 2013; Hawkins 2013; Garrett 2014). These objects, experiences and encounters have become the site of a whole series of claims regarding the making of knowledge, the remaking of worlds and the reshaping of disciplinary landscapes (for a summary see Last 2012; Hawkins, 2014).

In amongst our collective creative fervor, however, geographers need to undertake some critical reflection. Indeed, some rather more careful negotiation of "the small space that separates the all-too-easy dismissal of new intellectual trends from the equally easy uncritical embrace of them" (Barnett 1998: 382) might be in order for many disciplines. For example, one of the things that has become clear within geography is that there are a range of manifestations of "creativity". We might think both of the collaborations geographers undertake with accomplished artists, as well as of the mobilization of "creative methods" by relatively unskilled geographers as part of the evolution of experimental research practices. Thus, to speak of a singular creative turn even within geography is problematic, let alone to try to generalize across the creative turns of different disciplines. What I do think can be valuable, however, is to explore how key issues and tensions might offer points of learning and exchange across disciplines. Thus, what follows presents three provocations that have emerged from cross-readings of the creative turn within a range of disciplines, but filtered here through the lens of geography (my home discipline) and to a much lesser extent archaeology, the focus of this special issue. The first provocation asks us to recognize the value of tracking the histories of creative practices within our disciplines, situating turns as "re-turns", revisiting and revitalizing older practices. The second provocation urges concern for the distinctive contributions our disciplines might make to our collective, if not singular in form or direction, creative turnings. The third

and final provocation takes on the kinds of imaginaries of creativity that have tended to populate geography's current "creative turns", and directs us, collectively, towards an imperative to take other forms and dimensions of creativity seriously in an era in which "to be creative" risks becoming just the most recent in a long line of intellectual fads.

Provocation One: Histories

What might it mean for our creative turn if to talk of turns is not to be seduced by the completely new, but rather to appreciate how turns might often be better conceived of as re-turns to long-practiced research orientations?

Imagine, if you will, a collaborative scene in the Great Cabin of Captain James Cook's *Endeavour*. Setting sail from Plymouth in August 1768, the intrepid crew of sailors, scientists, socialites and artists reached Tahiti in time to observe the transit of Venus in 1769 before continuing around the Pacific islands and landing in New Zealand. On many afternoons throughout the voyage the scientists would gather with the shipboard artists, Sydney Parkinson and John Buchanan (some of the first of their kind), around the captain's table – the largest the ship afforded. Here they would debate, draw and sketch specimens and "perfect" the images of the landscapes and peoples they encountered. Such drawings and paintings were not only viewed by the British Admiralty as offering a "more perfect idea […] than can be formed by written descriptions alone" (cited in Hawkins 2014, 26); they were also valuable forms of cultural capital, becoming a feature of museums, scientific societies and social *soirees* across Europe. Such early collaborations between artists and scientists thrust epistemological negotiation – cast here in terms of debates about representation, imitation, aesthetics and imagination – into the heart of the twinned projects of science and empire, and so to the center of a key era in the emergence of geography as a scholarly discipline.

One means by which those critical of intellectual turns, creative or otherwise, have critiqued them has been to fixate on their fashionability or potential faddishness. Yet, more careful attention suggests that turns often tap into much longer currents of scholarship and practice; they are "like running waters that seep away and continue to flow unnoticed underground only to return to the surface at some later point in time if at all" (translation of Schlögel 2003, 61–62, in Bachmann-Medick 2016, 14). What might it mean for our shared creative turns and their disciplinary expressions if to talk of turns is not to be seduced by the completely new, but rather to appreciate how turns might often be better conceived of as re-turns to long practiced research orientations?

It might mean thinking less about our current disciplinary preoccupations, and rather more about revisiting our disciplinary cultures of fieldwork, of intellectual evolution (see Watterson *et al.* 2014 for an archaeological example of such revisitings). It might require considerations of convergent and divergent streams of thinking, that for geography at least were those of Enlightenment anxieties around being "scientific". It is to revisit and engage with threads of eighteenth-century discussions around field sketching and other techniques that draw forward concerns with veracity, accuracy and representation, and that see debate around creative practices as offering "packets of information" rather than as being speculative imaginative fictions. These are seams of discussion that bind

together many humanities disciplines with fieldwork traditions that are exploring creative methods, whether we think of archaeology, geography or anthropology.

Beyond enabling us to reframe our disciplinary histories and resituate current disciplinary specificity, historicizing current creative turns opens the door to reflections on shared heritages as well as common presents. It is to embrace a blending, blurring and exchange of knowledge and practices that pre-dates any forms of Enlightenment sorting, classifying and naming of disciplines. In doing so, it enables us to think closely and carefully about points both of commonality but also difference across past and present creative turns.

Provocation 2: Geographies

What do our different disciplines offer to a wider creative turn?

I am very bad at drawing; indeed, I have written an entire paper about how bad I was at drawing (Hawkins 2015). These discussions of my ineptitude took place in the context of a wider exploration of creative methods in geography, and the discussion of the collaborative production of an artist's book. The paper was thus not so much about drawing as such, as it was about what it might mean to draw as a geographer. It queried the creation of representations in the context of a discipline in which drawing had been valued for centuries as producing "packets" of information about places. It was also concerned with how the drawings and the eventual artist's book were consumed, by whom and in what form. A key focus for discussion was around how thinking about the geographies of the production and consumption of creative methods – in this case drawing – is integral to comprehending their value as research methods.

As I want to explore here, we conceptualize turns in disciplinary isolation at our peril. What do I mean by this? I mean that to reflect upon an intellectual turn in your own discipline is a slightly different thing than reflecting upon what it is that your particular discipline might offer to a wider transdisciplinary creative turn. What then might a geographical perspective bring to this wider turning? Reading across archaeology's and geography's creative turn literature, as well as engaging with projects developed under the auspices of both, suggests, as I will explore below, that we are coming together around a tool-kit that instrumentalizes creativity to serve similar kinds of intellectual and social purposes, but that attending to our disciplinary specificities might be very useful in terms of building the much-needed critical frameworks for practicing these kinds of creative methods.

A primary driver for both archaeology's and geography's turn to creative practices seems to be a response to interest in embodied practice-based and phenomenological doings, an interest in material and place-based entanglements and a concomitant need to engage, research and represent the sensory experiences, affective atmospheres and flows of life. In dancing, drawing, filmmaking, interventionary, performance and installation practices and so on we find in common more innovative processes of fieldwork, excavation, interpretation and presentation (Tilley 1994, 2008; Dewsbury 2012; Garrett 2013; Thomas 2014; Hawkins 2015). For others across both disciplines, engagement with the artful posits the means to grasp the difficult, messy, unfinished, contingent and necessarily imaginary dimensions of the world that more scientifically inclined scholarship might orient us away from (Dwyer and Davies 2010; Cochrane and Russell 2014).

For example, when it comes to taking account of the force and agency of materiality, matter or the non-human, creative methods have been a key source of engagement for geographers and archaeologists alike (Shanks and Pearson 2001; Last 2012). In addition to such epistemological and ontological offerings, archaeologists and geographers have both embraced creative practices for their participatory and commutative potential, together with their ability to constitute new and engaged publics. We might think for example of the collaboratively produced theatre works by Pratt and Johnson (2010), which engaged new audiences in the plight of Filipino female migrant workers, or of Morgan's (2009) work exploring the value of virtual reality, including Second Life, for public engagement with archaeology.

In amongst such shared ground the question remains what, in the context of a cross-disciplinary creative turn, might the specific contributions of our various disciplines be? One path for thinking through geography's contribution is to embrace the lessons we might learn from wider geographical scholarship on creative practices. Whether thinking about art, performance, literature or film, one of geography's unique contributions has been to draw together the geographies within the work – the imaginaries, territories, spatial interventions, concerns with site, place and so on – with the geographies of the work's production, consumption and circulation. To explore a critical geographic language of creative practices enables, geographers argue, a more careful understanding of the politics and practices of creative production's world-making potential (Daniels 1993; Hawkins 2014; Rogers 2015). In other words, to understand the geographies of the work is to comprehend the possibilities these creative practices might have in shaping subjectivities, in engaging and forming communities and in shaping lives, landscapes and laws.

Such specificities of disciplinary knowledge are transferable. Indeed, an appreciation of the geographies of creative production, consumption and circulation offers a useful means by which to sensitize us as creators and collaborators to those things we produce, the methods by which we produce them and the sorts of work they might do in the world. We might think, for example, of the productive comings together of contemporary art and geographic and archaeological concerns at sites that can be found in a number of projects concerned with the entanglements of people, materiality and place. The ambitious undertakings of Shanks and Pearson's decades-long collaborative exploration of the relationships between theatre/archaeology (Shanks and Pearson 2001) exemplify this kind of work. Coming together around common interests in site-specific practices, forms of (re)collection and memory, they have developed a practice they describe as a "rearticulation of the past as fragments of real time event". Their many performance works, colloquia and documentary forms offer a rich archive of interdisciplinary site-specific working practices that are cast as both engagement and local intervention.

Returning to the drawing project described above, we can see how understanding the geographies of the production and consumption of these creative methods – in this case drawing – is integral to comprehending their value as research methods. Thinking firstly about production: geography has of late been undergoing a turn toward embodiment and practice, which challenges standard methodological tool-boxes. How, the question became – in the midst of geographical concerns with embodiment and affect, with the apprehension of atmospheres – can we attune ourselves to these dimensions of the world?

Situated in the midst of these perspectives my "bad" drawing asserted the importance of creative "doings" over outputs. The value of drawing for cultivating a disposition toward place, rather than being about producing something to be "analyzed" or "displayed", was clear. Furthermore, the very limited circulation of these drawings raises questions about the geographies of consumption of creative methods, how the outputs (if there even are any) are displayed, where and in what form, how they circulate, what traces they leave within our academic records, official and unofficial, and about how are they made present, and in what forms at moments of judgment. The fruits of the collaboration with a professional artist produced an artists' book that could go on my CV, that could circulate, whereas the drawings have not been, and will not be, displayed or used in their original form, existing only in a written trace in an article about how bad they were.

Across these projects we see not a collapse of creative and intellectual languages and practices from across disciplines, but rather that the tensions and differences between disciplinary dialogues can be as productive as those moments of commonalities and comings together. Such concerns might usefully form one part of the foundations of a common critical language through which to analyze and envision the work done by our creative research practices and creations, both in an academic context and in the world more generally.

Provocation 3: Imaginaries

What would it mean to develop more critical accounts of "creativity"?

There already signs of a contemporary institutionalization of the interdisciplinary creative turn, whether this be the evolution of special sections of journals, and even entire journals, or the emergence of research centers and networks that are designed to facilitate and support the creative turn.[1] Further, the sustainability of the creative turn is also evidenced within geography by the emergence of practice-based PhDs and the filtering down of creative practice from research into modes of teaching and forms of assessment in graduate and undergraduate classrooms.[2] However, in the midst of this fervor for practice-based working, geography has done little in the way of critical reflection on the imaginaries of creativity that sit at the heart of the creative turn. Oftentimes excellent reflections might appear within accounts of projects done or work developed but rarely are these developed discussions. Here my discipline might turn for inspiration to work within archaeology such as Wickstead's discussions of art and archaeology, including concerns with the male gaze (Wickstead 2009), and Piccini's work on media archaeologies, especially the forum collected in the present journal (Piccini 2015). Much might be gained both from the specificities of these arguments and also the example

---

1. For journals see for example the "Cultural Geographies in Practice" section of *Cultural Geographies* and the recently (2015) launched *GeoHumanities*. Royal Holloway, University of London has also recently launched a Centre for the GeoHumanities (www.royalholloway.ac.uk/geohumanities), whilst the Spectral Traces network (http://www.mappingspectraltraces.org/) offers a transdisciplinary network that works "in and with contested landscapes, traumatized communities and diverse environments".
2. Royal Holloway, University of London, along with the Universities of Melbourne and of Exeter are amongst the first universities to support practice-based PhD regulations in geography. Creative geographies courses are taught at the Universities of Southampton, Manchester, Swansea and Glasgow and at Royal Holloway, University of London, amongst other places.

they offer of the value of critical thinking on creativity for the evolution of a creative turn.

A key starting point within geography for critical accounts of creativity might be found in wider cross-disciplinary calls to get beyond the fetish of creativity (Edensor *et al.* 2010; Hawkins 2016). For many creativity theorists within geography, the promise and possibilities of creativity have been dampened of late by its "capture" by the political and economic scriptings of neoliberal capitalism (Mould 2015). Whilst the now ubiquitous narratives of creative cities, economies and industries might seem a long way from the coordinates and concerns of a creative turn in our research practice, they are perhaps not so distant as to make pause for reflection unproductive. We might think, for example, of the wholesale enrollment of creative practices that were once tools of intervention, opposition and subversion, within the gentrification and "hipifying" of many urban spaces around the world. We might also reflect on the reorientation of arts funding towards the instrumental achievement of social and development goals (Mould 2015; Hawkins 2016). In the same moment, within geography at least, we might reflect on the mobilization of creative practices within the UK academy's impact agenda, the formulation of case studies for research assessment exercises and the trend for interdisciplinarity – all mechanisms of an increasingly neoliberal academy (see for example discussions in Tolia-Kelly 2012). In the UK Research Excellence Framework 2014, that mechanism by which outputs, impacts and environments of UK universities are monitored and ranked, the "Geography, Environmental Studies and Archaeology" unit of assessment did not much evidence a creative turn within the 6023 outputs submitted for assessment.[3] So, whilst some projects might have been discussed in written outputs, there were no returns registered for searches of outputs under codes of digital and visual media, design, artifacts or performances. Indeed, it seemed an "M" exhibition submitted by geography at Royal Holloway was one of the few outputs that might be seen as clearly creative. This exhibition, entitled "Hidden Histories of Exploration", was curated by Felix Driver at the Royal Geographical Society in 2009 and used materials from the Society's archive to bring to visibility overlooked elements of stories of exploration. Such stories often act to write out numerous individuals involved in supporting the often white conquering heroes – from the local guides and Sherpas, to those who held tripods and cameras during the taking of famous location photographs. A published paper that followed the exhibition (Driver 2012) offers reflections on the relationship between practices of curation and practices of research, and what mutual benefits emerge.

To think critically about the lessons that wider thinking on creativity might offer is to pause amidst what has of late been heady progress to renew our commitments as researchers to the politics and ethics that underpin our research practices and our wider activities within the political economy of the academy, and to ensure these don't become forgotten when we take up creative practices as research methods. If we learn nothing else from current critical discussions of creativity, we might ponder on the lessons it offers for thinking about creative skills and academic practice. Key tenets of discussions of creativity of late have been the distinctions being made between elite and vernacular and amateur creative practices, as well as the wider (and far-reaching) history of the questions archaeology

---

3.   See http://www.ref.ac.uk/2014/results/analysis/submissionsdata/ for the downloadable output list.

itself asks about what counts as art, and what art is and does (Russell 2011; Thomas 2014). It seems that within geography, creativity was once commonly a shorthand for a whole series of elite practices, including writing, filmmaking, dancing and playing musical instruments developed by trained artists, but that in a backlash against these particular "professional" understandings of culture, geography has come to pay more attention to everyday, vernacular and amateur creativities. The result, in the context of geography's increasing interest in "doing" creative practice, has been at times an overlooking of the different skill sets and knowledge possessed by creative practitioners and we as geographers. To urge a concern with skill sets and knowledge is not to patrol boundaries, or to promote expertise, but rather to encourage critical reflection on the often hard-won skills and techniques that are gained through training, whether as a creative practitioner or as an archaeologist or as a geographer (Marston and De Leeuw 2013; Thomas 2014; Hawkins 2015). For just as we must respect skill, we should also appreciate what can be gained in the "learning to do". In other words, it is essential that we mobilize creative practices within the research process rather than only foreground their potential to offer alternative forms of output. To overlook the importance of process is to risk telling only part of the story of the possibilities of creativity; further, it is to potentially alienate those of us (I suspect the majority within geography) without highly developed creative practices. For those of us lacking in training in creative practices, there might be much to reflect on with respect to how studies of amateur creativities indicate the potential benefits of "learning to do". These might include the formation of subjects and the transformation of ways of knowing and being in the world. Indeed, in both archaeology and geography we see learning to do – whether through drawing or dance or any other expressive phenomenological engagement – as offering means to become attentive to the world in new ways.

To be clear then, our creative turns are not without their labors. These are not only the individual labors of developing creative or collaborative skills, but also the disciplinary labors needed to develop and support the turn. These are not without their challenges. While there might be new journals, new centers and new assessment criteria appearing, it is important not to overlook that for many of us the creative turn also means tough conversations with colleagues on hiring and promotion committees around where exhibitions, photo books, poetry and performance might fit into publication portfolios, and about whether a day shooting photographs is valued in the same way as a day of doing ethnographic interviews or digging shovel test pits, for instance. It means engaging in ongoing discussions at departmental and disciplinary levels about the scholarly and impact contributions of such ways of working, and about the need to develop new and innovative teaching methods and assessment criteria. In short, all that is exciting about what the creative turn can do to reshape the contours of our disciplines is also all that can be challenging and unsettling, especially for those in precarious positions, early in their careers, or in departments that lack either an understanding or a critical mass of researcher-practitioners working in this area. Yet we might, ironically perhaps, find in the long list of output types that REF designates the means through which our creative practices can become legitimated in the eyes of our Heads of Department and REF teams. Whilst, as the discussion earlier demonstrated, we have a long way to go to establish creative outputs as very much a part of geography's and archaeology's shared unit of assessment, the mechanisms by which to

equinoxonline

do so are helpfully already there. This is not to say that in mobilizing the conditions of REF to help support the creative turn within geography, we should not seek to critically inhabit and challenge these structures of management and oversight. Of course, we should and must mount such challenges, but this does not mean that we should not also work with the potentially positive tools that these give us, especially when this enables some form of support for experimental research or helps ensure recognition for exciting new research forms – in particular as these are practiced by early-career and other researchers who might find themselves in precarious positions.

Going Forward

Cross-disciplinary creative turns (for it seems important to note that they are many and varied rather than one singular monolithic entity) seem well underway. What currently seems to be lacking, however. is the development of sets of critical dispositions by which to pause amidst what has felt at times like heady progress. Caught up within twin academic imperatives of interdisciplinarity and impact and bolstered by its own inherent attractions, the creative turn within geography has offered an undeniable draw as the discipline continues to wrestle with epistemological and ontological hurdles and to negotiate the contemporary political economies of an academy preoccupied by ideas of interdisciplinarity and impact. Yet, if creative turns in their multiple forms are really to flourish and be a sustainable endeavor it is important that we take a step back and reflect on the critical coordinates through which the turn is developing. This is not, I hasten to add, to temper the enthusiasm for these ways of working, but rather to help ensure their sustainability, their ethical practice and their future role within disciplines and to understand their place within a discipline's history. One means to do this might be, as I hope this piece has suggested, to build critical reflections across disciplines that not only spark deeper conversation but that also induce a desire for interdisciplinary rigor. Here I have focused on provocations around histories, geographies and imaginaries as ways to create cross-disciplinary reflections. For viewing the creative turn as a cross-disciplinary event, rather than an isolated disciplinary occurrence, offers the means to gain critical purchase on the analytic framework each discipline might bring, and in doing so to begin to develop a critical vocabulary for the common questions and concerns of such cross-disciplinary turn-talk.

References

Alfrey, N., S. Daniels and M. Postle (eds). 2004. *Art of the Garden: The Garden in British Art 1800 to the Present Day*. London: Tate Publishing.

Bachmann-Medick, D. 2016. *Cultural Turns: New Orientations in the Study of Culture*. Berlin: De Gruyter. https://doi.org/10.1515/9783110402988

Barnett, C. 1998. "The Cultural Turn: Fashion of Progress in Human Geography." *Antipode* 30 (4): 379–394. https://doi.org/10.1111/1467-8330.00085

Cochrane, A. and I. A. Russell (eds). 2014. *Art and Archaeology: Collaborations, Conversations, Criticisms*. New York: Springer-Kluwer.

Crang, P. 2011. "Cultural Geography: After a Fashion." *Cultural Geograpies* 17 (2): 191–201. https://doi.org/10.1177/1474474010363846

Cresswell, T. 2013. *Soil*. London: Penned in the Margins.

Daniels, S. 1993. *Fields of Vision*. Cambridge: Cambridge University Press.

De Leeuw, S. 2004. *Unmarked: Landscapes along Highway 16.* Edmonton: NeWest Press.

Dewsbury, J. D. 2012. "Performative, Non-Representational and Affect-Based Research: Seven Injunctions." In *The SAGE Handbook of Qualitative Research in Human Geography*, edited

by D. Delyser, S. Atkin, M. Crang, S. Herbert and L. McDowell, 321–334. London: Sage.

Driver, F. 2012. "Hidden Histories Made Visible? Reflections on a Geographical Exhibition." *Transactions of the Institute of British Geographers* 38 (3): 420–435. https://doi.org/10.1111/j.1475-5661.2012.00529.x

Dwyer, C. and G. Davies. 2010. "Qualitative Methods III: Animating Archives, Artful Interventions and Online Environments." *Progress in Human Geography* 34 (1): 88–97. https://doi.org/10.1177/0309132508105005

Edensor, T. D. L., S. Millington and N. Rantisi. 2010. *Spaces of Vernacular Creativity: Rethinking the Cultural Economy*. London and New York: Routledge.

Garrett, B. L. 2013. "Worlds through Glass: Photography and Video as Geographic Method." In *Researching the City*, edited by K. Ward, 135–152. London: Sage.

____. 2014. *Subterranean London: Cracking the Capital*. London: Prestel Publishing.

Hawkins, H. 2013. "Geography and Contemporary Art: An Expanding Field Site, The Body and Practice." *Progress in Human Geography* 37 (1): 52–71. https://doi.org/10.1177/0309132512442865

____. 2014. *For Creative Geographies: Geography, Visual Arts and the Making of Worlds*. London and New York: Routledge.

____. 2015. "Creative Geographic Methods; Knowing, Representing, Intervening." *Cultural Geographies* 22 (2): 247–268. https://doi.org/10.1177/1474474015569995

____. 2016. *Creativity: Life, Work, Create*. London and New York: Routledge.

Last, A. 2012. "Experimental Geographies." *Geography Compass* 6 (12): 706–724. https://doi.org/10.1111/gec3.12011

Madge, C. 2014. "On the Creative (Re)turn to Geography: Poetry, Politics and Passion." *Area* 46 (2): 178–185. https://doi.org/10.1111/area.12097

Marston, S. and S. De Leeuw. 2013 "Creativity and Geography: Towards a Politicised Intervention." *Geographical Review* 103 (2): lii–xxv. https://doi.org/10.1111/gere.12001

Morgan, C. 2009. "(Re)Building Çatalhöyük: Changing Virtual Reality in Archaeology." *Archaeologies* 5 (3): 468–487. https://doi.org/10.1007/s11759-009-9113-0

Mould, O. 2015. *Urban Subversion and the Creative City*. London and New York: Routledge.

Piccini, A. 2015, "Media-Archaeologies: An Invitation." *Journal of Contemporary Archaeology* 2 (1): 1–8. https://doi.org/10.1558/jca.v2i1.27134

Pratt, G. and C. Johnson. 2010. "Nanay (Mother): A Testimonial Play." *Cultural Geographies* 17 (1): 123–133. https://doi.org/10.1177/1474474009350003

Rogers, A. 2015. *Performing Asian Transnationalisms: Theatre, Identity and the Geographies of Performance*. London and New York: Routledge.

Russell, I. 2011. "Art and Archaeology: A Modern Allegory." *Archaeological Dialogues* 18 (2): 172–176. https://doi.org/10.1017/S1380203811000237

Schlögel, K. 2003. *Im Raume lesen wir die Zeit: Über Zivilisationsgeschichte und Geopolitik*. München: Hanser.

Shanks, I and M. Pearson. 2001. *Theatre/Archaeology: Disciplinary Dialogues*. London and New York: Routledge.

Thomas, A. 2014. "Creating Contacts: Between the Archaeological Site and Art Gallery." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by A. Cochrane and I. A. Russell, 141–155. New York: Springer-Kluwer.

Tilley, C. 1994. *A Phenomenology of Landscape: Places, Paths and Monuments*, London, Berg.

____. 2008. *Body and Image: Explorations in Landscape Phenomenology 2*. London and New York: Routledge.

Tolia-Kelly, D. 2012. "The Geographies of Cultural Geography II: Visual Cultures." *Progress in Human Geography* 36 (1): 135–142. https://doi.org/10.1177/0309132510393318

Watterson, A., K. Baxter and A. Watson. 2014. "Digital Dwelling at Skara Brea." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by A. Cochrane and I. A. Russell, 179–196. New York: Springer-Kluwer.

Wickstead, H. 2009. "The Uber-Archaeologist: Art, GIS and the Male Gaze Revisited." *Journal of Social Archaeology* 9 (2): 249–271. https://doi.org/10.1177/1469605309104138

Harriet Hawkins is a Professor in the Department of Geography at Royal Holloway, University of London. Address for correspondence: Department of Geography, Queens Building, Royal Holloway, University of London, Egham, Surrey, TW20 0EX, UK.

equinoxonline

· ·

☐ Afield

■ Mike Pearson

Aberystwyth University, UK
mip@aber.ac.uk

Taking up the past is ever a work of imagination as much as of interpretation. Archaeology is, in essence, creative: conjuring an impression – given what remains, the current state of knowledge, disciplinary stances, personal proclivities and intended audience. Performance studies, as an academic discipline, is inherently practice-led: accommodating and testing concatenations of "doing" and its critical apprehension.

What might these two find in each other to advance discourse, and to enhance popular understanding? What might each contribute – distinctively – in dialogue? Archaeology: particular sensitivities to materiality; to symmetries of people and things; to places and their habitation; to human activities and their impacts; to *hubris* and *nemesis*. Performance: particular approaches to action, emotion and affect; to engagement; to the dramaturgical organisation of material and its intended effects; to seamless amalgamations of this and that; to presentational rhetorics; to spatial dispositions of exposition and its reception.

But how to begin? Perhaps it's best to proceed by getting them on their feet, in process: as *archaeological* and *performative* (perceptions; methods). And then by finding suitable contexts for collaboration: for walking in step, stumbling, staring dumbly, striding out confidently; as we indicate what attracts our attention – in ways both disciplinary and idiosyncratic – and attempt to articulate why. A landscape say…

We are afield together: a group of archaeologists, geographers and performance makers, old friends and new acquaintances, out and about in the company of others. We are close to the village of Ousefleet, on the west bank of the river Trent, where it joins the Ouse to form the Humber at Trent Falls. We are at SE830220, the only one-kilometre grid-square on a 1:50,000 scale Ordnance Survey map that is completely white – no symbols denoting features, either natural or constructed, apart from the intrusive foot of an electricity pylon. We are at the so-called "emptiest place in Britain".

This landscape is man-made, created mainly in the nineteenth century by the process of *warping* – by allowing the silt-laden Trent to flood embanked marshy ground and the sediment to settle. Land as level as standing water, two metres above sea level; large open fields divided by dykes with relatively few hedgerows or trees; huge skies. A single stratum, all surface; managed, but forever under threat of inundation. Still, quiet, seemingly deserted. But empty? At one scale of representation perhaps…

I am repeatedly drawn back here. It was in the flat, agricultural terrain of north Lincolnshire that my ancestors laboured. For me, attending to the substance, grain and patina of this place is not separate from recalling histories of dwelling – as individual perceptions, local and familial knowledges and historical accounts fuse, in musings that mingle both expert understandings and flights of fantasy. Seeking in the existing ambiance glimpses of what they saw and heard – when what they did here, their material traces are meagre or no longer visible.

FIGURE 1.   AHRC "Landscape and Environment Programme" workshop: "Performance Geographies", Ousefleet, 5 June 2011.

A good place to reflect: geographically and archaeologically – what is this place, what happens here and, with coastal realignment, what may it yet become; how did this place come to be as it is, what has happened here and what evidence remains? And performatively – concerning matters of scale, perspective, spatial and scenic layouts, and choreographic deployments; and about what could happen here. To ponder the very notion of landscape, here, where it is as much cloudscape; here, where ostensibly so little is at stake, not least academic and artistic reputations.

As orientation, in preparation for our visit, I recall questions posed by the archaeologist Angela Piccini following the AHRC "Landscape and Environment Programme" network workshop "Living in a Material World: Landscapes of Emptiness" in Bristol in 2007: "What is the direction behind the enquiries you made of the site?"; "Is there an agenda – in terms of pedagogy, ideology, practice or philosophy – behind what you set out to do there?"; "What do you believe in (in terms of why you investigate such sites in the way you do)?"

As focus on this as a field excursion of the programme (of which Piccini is a member), I likewise ask colleagues: From various positions, at various locations, how do you look here and what do you see? (What disciplinary optics and approaches are in play?); How do you get your eye in?; To what are you drawn?; What questions do you ask at and about a place like this? (What is the nature of disciplinary viewpoints and expertise?); What [investigative] strategies might you individually prepare in advance?; How do you encounter and engage with it; What questions do you ask?; How might you remember and record it?; How would you tell about it elsewhere? (Can its qualities and their impacts be evoked in another place, at another time?)

Then, in order to stimulate intercourse: What are the [conceivable] topics of conversation?; What are potential collective strategies of remembering?; How might the experience be developed in interdisciplinary projects of exhibition?

And finally, I request: Please develop two dramaturgical ideas that may involve text, event and object (a) as an intervention at site and (b) to reproduce the experience of being here elsewhere.

Behind this: How can juxtapositions of our standpoints offer stereoscopic views?; How might we merge our observations and inferences?; How might we tell about them – in concert?

So, we walked and talked, pointing to and pointing out, vigorously challenging each other to be specific about our respective "ways of seeing". The outcome of our conversations and the avenues of further enquiry they opened was *Warplands*, a live performance of spoken poetic and discursive texts – a combination of archaeological, geographical and performative insights – and photographic projections, set in a specially composed and pre-recorded musical matrix and against live music, presented at the Royal Geographical Society in 2011 (see Pearson 2012).

In converging the scholarly and the creative, there is a signal need for projects within which distinct and differentiated responses to questions are feasible and elicited, and within which disciplinary positions and explications can be witnessed in operation, made available for mutual scrutiny – and ultimately intimately combined. Such projects might commence with pre-existing shared interests in certain themes, objects and notions:

> Being both material realities and imaginative representations, landscape and environment are the loci and medium for the negotiation and expression of complex ideas, feelings and experiences – physical, sensual, emotional and cognitive – about beauty, belonging and identity, access to resources, relations with nature, the past and the future, making sense of the world and people's situation in it. (Daniels *et al.* 2010, 1)

Further, they are an arena of historical formulation and contemporary public concern; a field of scholarly research and site of artistic endeavour; a medium for, and scene of, expression (Daniels *et al.* 2010, 1).

And with identifying a setting: "Fieldworks is a richly resonant term. It recalls traditions and techniques of open-air research and teaching, field studies, field trips, field trials, field walking and field notes […] in practices of observation and mapping" (Daniels *et al.* 2010, 2), around which collaboration might commence.

To what end are we out and about together? To offer and exchange specific discernments, and to precipitate shifts of respective viewpoint, attitude and emphasis: mutually enriching ways to consider, envision, question, valorise and depict. Disciplinary intersections in which new perspectives on, and sensitivities to, landscape and environment appear. Occasioning reappraisal of the inherent qualities of places rarely visited: attending to, and accounting for, the nature of places off the beaten track – whose fate might nevertheless be the bellwether of environmental change.

What forms of enquiry do working here – as site and substance of enquiry and scene of expression – inspire and necessitate? Perhaps those entailing the recovery

FIGURE 2.   The emptiest place in Britain.

of antiquarian approaches that include *chorography* (favouring this place over that); *itinerary* (walking and talking together); *visitation*; *encounter* (expressing sensibilities); *apprehension* (following connections); *evocation* (focusing attention, rendering things momentarily significant); and *account* (bringing experiences to utterance). Indicating faint traces glimpsed in the sea of background noise: raising ghosts, absences, hauntings. What happens here; has happened here; could happen here?

How next to share an enthusiasm for a landscape without conventional scenic heritage – that lacks those monumental features that orientate our gaze, that arrest the eye and around which a scene coalesces in more picturesque locations and at designated sites; that does not easily reveal itself? What is possible here? Here, where the land seems drawn back from the viewer; where few Xs mark significant spots though where there may be an odd moment of human intervention – historical and contemporary – around which narratives, evidential *and* figurative, might cluster; a bridge, for instance. How might one strengthen appreciation for the subtle attractions of such places, and thereby recommend a recalibration of degrees of enquiry in more densely occupied and critically scrutinised locations and contexts? Through, I propose, extended performative practices (see Pearson 2010).

At Ousefleet, Stephen Daniels provocatively asks: "What difference does a performative dimension make to researching landscape and environment?"; "Is performance helping us to engage in wider landscape issues effectively?"; "How does performance work with other perspectives on landscape and environment?"; "How does performance help with public value and engagement?"; "How does performance inform and shape narratives of landscape and environment?"

As both "a doing and a thing done", it can function as a means of representation and as mode of embodied and immersive enquiry, as critical optic, as analytical trope. It can play

equinoxonline

a role in fostering involvements with landscape. So here I envisage guided excursions, on site and remotely on-line – providing orientation; promoting perambulation; offering insights through participation; informing presence, stimulating imagination and enhancing understanding. In these particular circumstances, considering various notions of *prospect*: of near and far, of 360-degree revolve; and also of potential futures for riparian landscapes…

Performance can blend both factual and fictional projections – reading "onto" places as much as reading "from" them. It can draw together and elide expert and local knowledge and indeed fiction, assembling, layering and interpenetrating different orders of narrative – popular sources, specialist perceptions and accredited data sets (folklore, hearsay, technical reports, local records): to better elucidate the *imbricated* nature of landscape; the entanglement of place, human subject and event; the contested relationships between design, experience and identity – in forms where meanings may be sequentially and simultaneously presented, represented, questioned, inverted and reconfigured. It can embrace aspects of various disciplinary stances and knowledges – phenomenological and ontological – within accessible frameworks of exposition, in helping describe the complexities of places, and in cognisance of – and challenge to – the interests of various communities, the various social and political constituencies, the various contradictory interests, that might lay claim to a location and its past. It can "point to" and "point out" this and that, drawing attention to and illuminating the historically and culturally diverse ways in which this landscape has been made, used, reused and interpreted, and valuing lives lived here and the role of human activity in its formation. *Bubbling Tom* (Pearson 2000) was an accompanied guided tour of the landscape I knew at the age of six; *Carrlands* (Pearson 2007) is comprised of three web-based, audio works for sites in the Ancholme Valley in north Lincolnshire; and *Marking Time*: *A Journey into Cardiff's Performance Past* (Pearson and Roms 2014) was a coach trip to former sites of performance in the city, with participatory events, presentations and performative re-enactments.

Landscape characterised as much as a network of related stories and experiences – as the outcome of particular processes of human intervention – as a collection of topographic details. Addressed as a place for doing, feeling and contemplating: for sauntering and loitering, musing, dreaming… With invitations to action: equipping the visitor with tools for interpretation; posing questions; offering ways of seeing – to illuminate, explicate and problematise the multiplicity of meanings that resonate within and from landscape. What struggles – natural and human – lie behind its benign façade? Imagine all that potentially may be said and done in and about such ostensibly "empty" places…

In *Theatre/Archaeology* (2001), Michael Shanks and I recount the gradual commingling of two discrete projects. We imagine events in which archaeology and performance are jointly active in interpreting, mobilising and animating the past; in making creative use of its various fragments; and in developing cultural ecologies out of varied interests and remains. But this, we suggest, necessitates a broader definition of possible objects of retrieval; new approaches to the characterisation of behaviour and action; different ways of telling; and innovative types of inscription that can incorporate various orders of narrative. Documents, ruins and vestiges rendered and reconstituted as elements of real-time events and novel texts (Pearson and Shanks 2013, 2014a, 2014b; Shanks 2013). In forms of hybrid presentation – in a joint address to particular sites and themes involving personal narra-

tive, polemic provocation and critical reflection – we have presented conference papers together; conceived formal, mediated performances at significant locales; and organised guided tours of ephemeral locations: in December 2016, we staged a scripted, illustrated dialogue that adopted antiquarian *modi operandi* in regard to familiar landscapes in Lincolnshire and Northumberland. And in examples of "performance writing" that – echoing principles of dramatic composition – mix descriptive, poetic, speculative and fictive: *In Comes I* (Pearson 2006) is a monograph structured as three excursions – in a specific village, neighbourhood and region.

In our forthcoming revision of *Theatre/Archaeology*, we render both fields adjectival – with archaeology figured as action-orientated encounter; the collection of things (material, data, impressions, experiences); and their metamorphosis, as they are subsumed in differing types of narrative and display, with differing aspirations. We advocate an ecology of approaches that fosters agency – suggesting how to do things and how to do things with the things that people have done; what to do when you get there, and upon return.

In *The Archaeological Imagination* (2012), Shanks maintains the case for imaginative and creative engagement as a key component of interpretive approaches that do not treat traces simply as symptoms of an underlying reality. He coins the term *haecceity* to denote "the distinct qualities that make a place what it is" (Shanks 2012, 113); to which theatre/archaeology might add: "And let me tell you about it."

In expanded conceptualisations of form and function in the contemporary humanities, archaeology and performance might together advance experimental methodologies in research, and in the presentation of its outcomes. And in invoking past life-worlds – hopes fulfilled, ambitions confounded, hopes rekindled, in short-term events and long-term arcs – enlighten, and perhaps help assuage, current societal and environmental anxieties.

References

Daniels, S., M. Pearson and H.Roms. 2010. "Editorial." *Performance Research* 15 (4): 1–5. https://doi.org/10.1080/13528165.2010.539871

Pearson, M. 2000. "Bubbling Tom." In *Small Acts: Performance, the Millennium and the Marking of Time*, edited by A. Heathfield, 172–185. London: Black Dog Publishing.

____. 2006. *In Comes I: Performance, Memory and Landscape*. Exeter: University of Exeter Press.

____. 2007. *Carrlands*. Availanle online: www.carrlands.org.uk

____. 2010. *Site-Specific Performance*. Basingstoke, UK: Palgrave Macmillan. https://doi.org/10.1007/978-1-137-28558-4

____. 2012. "Warplands: Alkborough." *Performance Research*, 17 (7): 87–95. https://doi.org/10.1080/13528165.2012.671077

____. and H. Roms. 2014. "Performing Cardiff: Six Approaches to a City and its Performance Past." In *Performing Cities,* edited by N. Whybrow, 120–138. Basingstoke, UK: Palgrave Macmillan. https://doi.org/10.1057/9781137455697_7

Pearson, M. and M. Shanks. 2001. *Theatre/Archaeology*. London and New York: Routledge.

____. 2013. *Pearson|Shanks 1993–2013*. London: blurb.

____. 2014a. "Autosuggestion." *Performance Research* 19 (3): 101–110. https://doi.org/10.1080/13528165.2014.935188

____. 2014b. "Theatre/Archaeology – Return and Prospect." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by I. A. Russell and A. Cochrane, 199–230. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_14

Shanks, M. 2012. *The Archaeological Imagination*. Walnut Creek, CA: Left Coast Press.

____. 2013. "'*Let Me Tell You about Hadrian's Wall…': Heritage, Performance, Design*." Amsterdam: Reinwardt Academy / Amsterdam School of the Arts.

Mike Pearson is Emeritus Professor of Performance Studies at the Department of Theatre, Film and Television Studies, Aberystwyth University. Address for correspondence: 58 Beda Road, Cardiff, CF5 1LY, UK.

···

☐ Archaeological Imprints: We Follow Lines and Trace Them

■ Oscar Aldred
University of Cambridge, UK
ora20@cam.ac.uk

■ Gísli Pálsson
Umeå University, Sweden
gisli.palsson@umu.se

Creative work permeates archaeological practices, and its role is significant wherever it is found in the process of *doing* archaeology. This does not mean making interpretations that "go beyond the data", but rather creating opportunities that convey, elucidate and investigate the archaeological process (Edgeworth 2003, 2011, 2012). In this way creativity "gets under the skin" of archaeology, and deliberately undermines archaeology's existing state in new, exciting ways. We thus become attentive to creative possibilities as they emerge, and reflexive when it becomes important to be so. Examples may be as simple as taking an "artful" record shot of a site that has a suggestive meaning attached to it (Shanks 1997; Parno 2010), or trying out new sampling methods that convey the underlying structure and pattern of the scientific process in a creative form, such as the "land-art" excavation of the low ground barrows at Over Narrows, Needingworth (Evans *et al.* 2016).

 This is the premise that underlies much of *our* – the authors' – creative engagement with archaeology. That is to say, the way in which we practise and interpret follows and traces many kinds of interfaces: say, the edges we clean during excavation, and those we recognise on archaeological sites we survey, both while in the landscape or from more remote settings. And like artists at work, archaeologists are always on the move while at the interface, whether scraping with the edge of a trowel, drawing a plan on site, tracing fingers over materials, photographing a site from above or "reading" an aerial photograph. These modes of creativity and interpretive reflexivity (e.g. Wickstead 2009; Wickstead and Barber 2015), alongside others, are our topics of conversation, and they have led our talk most often while we have been producing cutting and inverting lines of one sort or another. Archaeology, irrespective of how much creative practice is involved, is always an interstitial position, where *the* archaeology is simultaneously both the actual

FIGURE 1.   Print 1: Cairn (© Miriam Kelly, 2013).
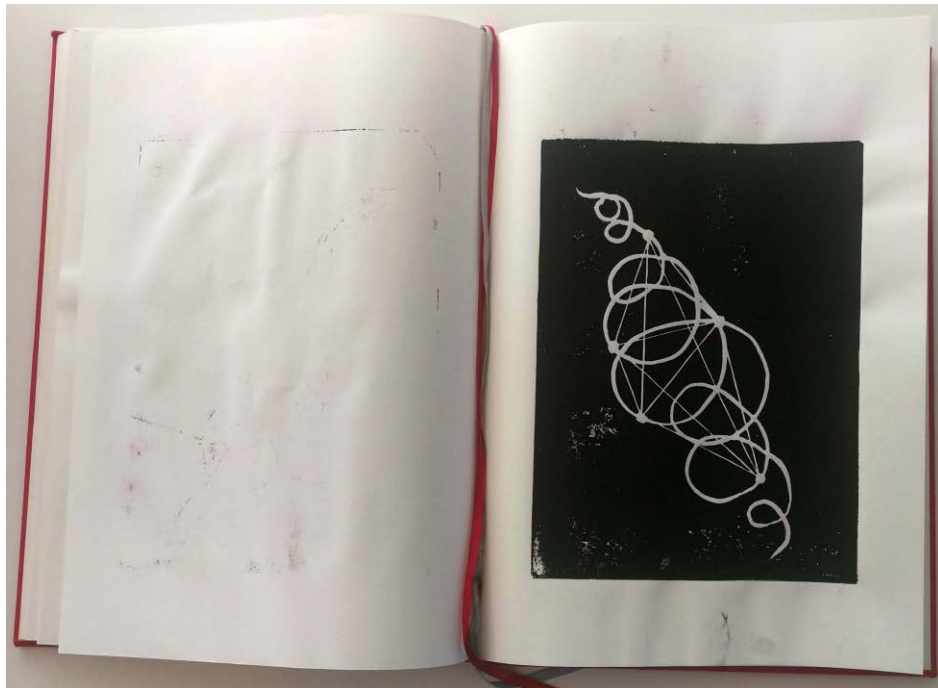

FIGURE 2.   Print 5: Coil that joins the concept of excavations as places within a network with the creative process as a flowing line (© Oscar Aldred and Gísli Pálsson, 2015).

FIGURE 3. Photo 1: Prints hanging on table showing work (© Oscar Aldred and Gísli Pálsson, 2013). Mobile labs of all sorts are involved in archaeology. This one was part of a talk/performance in London showing the residue and debris produced while printing/excavating.

FIGURE 4. Photo 2: Composite shot of all prints on window (© Oscar Aldred and Gísli Pálsson, 2015). After our last talk/performance we reproduced the majority of our prints and hung them on the window to dry, like drying wet permatrace after a rainy day on site.

FIGURE 5. Photo 6: Prints drying on a line (© Oscar Aldred and Gísli Pálsson, 2013).

site or engaged subject and also the object watched or viewed from the gallery. But the occupancy at the interface, or the point of contact for archaeology, is – as for art – constantly in flux.

This visual essay explores some of the emerging themes we have concerned ourselves with, constructed on the "slow" emergence – some might say an excavation of a kind – of several exchanges of mappings and landscape representations over a five-year period (for another example of our creative work see Pálsson and Aldred 2017). In particular, we make use of a series of performative linotype prints that we have produced and which, in our eyes, reveal something of the creative archaeologies with which we are concerned.

Marking and Setting Out

Delimiting space is a pressing issue in archaeology. Limitations of time, finances and the affordances of the body call for further limits: limits of excavation, limited post-exc work, delimited areas of study (e.g. Edgeworth 2003, 2012). Some of these limitations are horizontal – trial-trenched areas that act as a sample of some larger spatial contex – while others are vertical: where to stop digging, when to stop sampling, when to stop devoting resources to further analyses. Both dimensions find their equivalents in the printing process: the confluence of spatial restrictions and the limits of the carver's dexterity keep check on the scope of the

printed image, while the goal of producing a clear image deters from the creation of overwrought work.

Continuing to articulate ideas on the carved plate leads to Deleuzian *schizophrenic tables* (Deleuze and Guattari 1983, 6), where the visual language becomes entangled beyond recognition. In a sense, then, the process of printing and the process of archaeology both inevitably lead to reduced, simplified representations: limited as well as delimited. But additionally, they present some challenges in looking beyond, or outside the limits of the defined space. In some of our printing the edges of the lino plate created small windows into the types of articulation being offered. Backgrounds and foregrounds merge; and much of the landscape beyond the print though absent is nonetheless present through the odd line of visual perspective.

Cutting

Making marks on an uncut lino plate exposes a less textual, more embodied and reflexive link between cutting and printing. In a sense this is a lateral archaeological process: through cutting we excavate not just the lino but also our subconscious, making it part of a representational scheme in which the product and the process reveal something of us. Cutting the lino, following a line across a surface, is a process which is not too dissimilar from the digging and removing of the fills of a pit, replacing surfaces and fills with void spaces, revealing past textures and faces. So, can the same excavation of the subconscious be a part of the archaeological process?

Defining the edges of a pit is not only a process of cutting, or removal, but also a creative act of sculpting, akin to chipping away at a stone to reveal a preformed figure hidden inside, or to putting something back: an *in-cavation* (Holtorf 2004). It is the hand of an archaeologist with a trowel, and the sculptor with a hammer and chisel, or the carver with a blade, that realises the potentiality of the original creator of the pit, the latent figures buried within amorphous materials, and the lino. These articulations, in turn, reveal things about the excavator, the sculptor and the carver and printer.

Instrumentation: Choosing the Right Blade

The choice of tool appropriate to the task when preparing the lino for printing is vital for ensuring that the cutting meets the expected thickness, depth and groove. A similar choice is made during excavation, as regards ditching bucket, shovel, trowel, leaf, etc.; instrumentation is a central part of a creative archaeology,

equinoxonline

FIGURE 6. Print 3: Flowing lines of a "Romantic" landscape along a path (© Oscar Aldred and Gísli Pálsson, 2013).

and each instrument produces textures and lines with different widths, grooves and depth. These "translation devices", as Latour might say (Latour 1987, 1999), are used to convert the properties of a thing in one locale, say the field, into different properties, say in the lab, in a way that helps to maintain the solidity and stability of the thing along a chain of connections; an idea somewhat similar to Mortensen's duality of knowledge – both creating and conditioning the world, packaging the past (Mortensen 2009) – and to Holtorf's commentary regarding the history of a pot in which its materiality is potentially multiple and has a history

of its own (Holtorf 2002). But while some elements may be lost
during these kinds of translation along an expanding chain, other
elements may be enhanced. Thus, the choice of instrument has a
more-than-functional or representational intention: an instrument
helps to realise and provide a very specific type of calculation
that translates the properties of things between different loca-
tions. For example, the wooden frames that were used to record
views out of Bronze Age house door openings on Dartmoor were more-
than-functional tools to recreate present-past visual envelopes,
and more-than-representation devices to convey the experiences of
the researchers *writing* the stones and to establish other ways of
telling their stories (both the stones and the researchers) (Bender
et al. 1997, 2007; Tilley *et al.* 2000).

   The wooden frames also reveal the subconscious of those involved,
while also enabling a calculation that maintained the solidity
and stability of the threshold and visual envelope from the field
to the page. Similarly, the hand-held GPS is another translation
device, turning the inhabited and experienced space of the world
into measurable quantifiable location, fixed within a Cartesian
grid. While there may be reduction and loss in experiences and

FIGURE 7. Photo 4: In-cavation, before and after (© Oscar Aldred and Gísli Pálsson, 2011). The objects we used during the excavation, such as a hammer, context sheets, string and objects consumed, were buried as a part of the closing event of the "excavation".
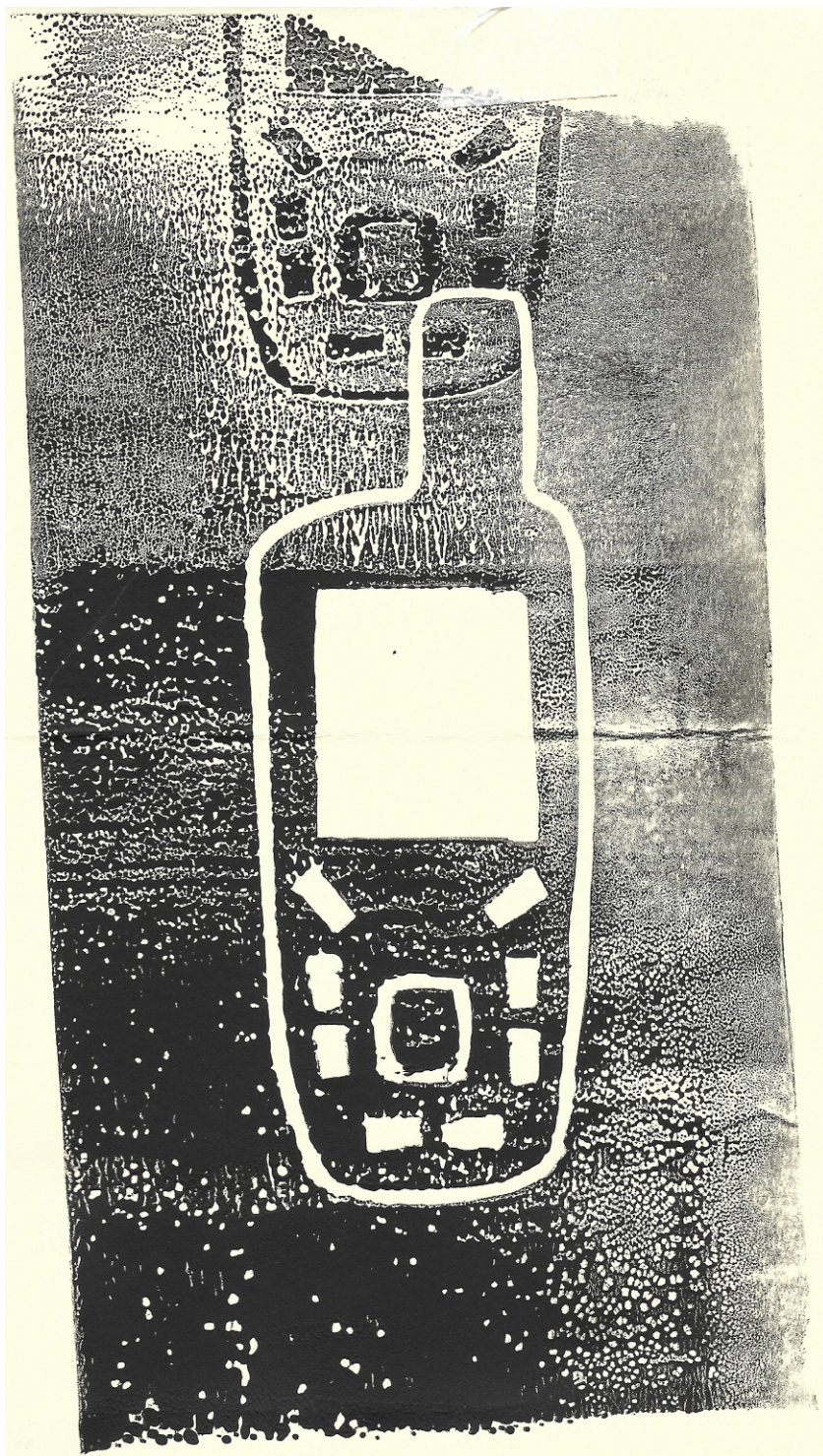
FIGURE 8. Print 4: Handheld GPS, with the *ghost print* incorporated into the imprint (© Oscar Aldred and Gísli Pálsson, 2015).

meanings between the two locales, there is also amplification in position.

Printing: An Inversion, and Revealing the Unconscious / the Uncanny

The printing of a lino cut produces an inverse image that is both revealing of the process of making the print and an uncanny reveal of the subconscious, as discussed above. The reasons for this lie in the deep-mind, the unconscious perhaps, or in something even less intangible, as well as something more material. But it also certainly relates to an archaeological process, too... like some of the printing we did (a six-month postal exchange of linotype prints we had made while living in Scotland and Sweden respectively). And like our six-month exchange, while digging – and surveying – we are already apart from another collaborator, if not our creative partners in archaeology: namely, the people who built and left the residues that we examine.

  This is not a distance created from choice, such as our occasional collaborative and creative experiments, but rather an entropic, temporal distance, created through a decay in the partnership revealed in the exhumation of what is left.

FIGURE 9.   Photo 5: A rotting whale revealing its insides and the boat-like rib cage (© Oscar Aldred and Gísli Pálsson, 2012). A literal example, perhaps, of the Deleuzian and Guattarian concept Body-without-Organs (BwO).

What we enter into at the interface – the gallery and the instal-
lation – is a relationship with someone that is always removed
from us. In this way, the excavation of a pit is an act of digging
out something that was made by someone else (Lucas 2001; Edgeworth
2012). The line that connects *us* with *them* is the edge we choose to
follow. The choices of where to dig a pit from the point of view of
the original excavator and ourselves is a meeting and consensus of
minds through a "material" conversation – and the same applies to
walking a path, or recording a building. Here is a situated mate-
rial practice: a practice and a space that is constantly in flux
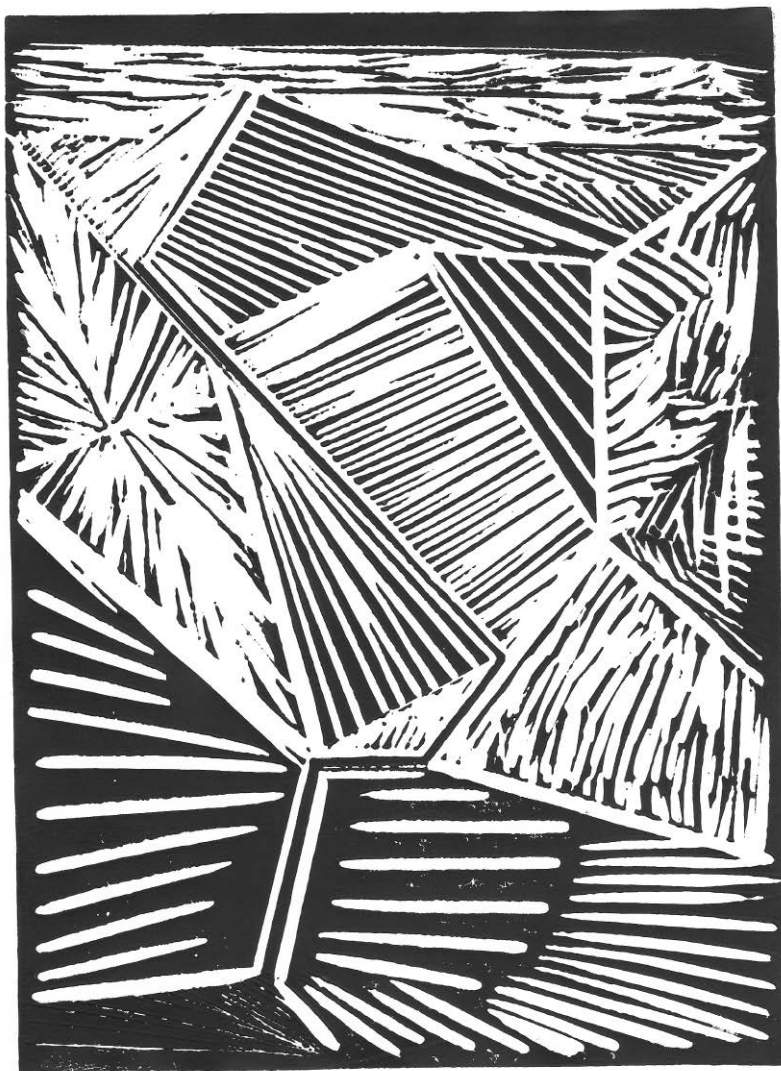
FIGURE 10.   Print 2: Geometric landscape (© Oscar Aldred and Gísli Pálsson, 2015).

equinoxonline

as it weaves its line from one side of the interface to the other. Printing therefore has an unexpected quality that metaphorically provides clarity and identifies hidden features of the relationship between our partners in creative practices and the archaeological process, as well as of the relationship itself.

Getting Back to Something More Analogue through Creativity – At the Lab

In a world in which we have become immersed in the hi-tech and in which archaeology is ever more reliant on many of these same technologies, there is a satisfying, simple and unique similarity, in our view, between printmaking and excavation. This is not just because of the creative opportunities that each provides us with, but because the visceral acts of cutting and digging, removing and revealing, are intimately associated with *doing* and *making*. Like archaeology, there is a bricolage attitude too in printing that is significant to the process, where one makes do with the tools and elements to hand, in such a way that the results that are produced are dependent on how these work together for the immediate production of art/archaeology.

The analogue character of the results also has aesthetic appeal, as does the portability of the tools and skills involved. And while

FIGURE 11. Photo 3: The "lab" at the Æringar Art Festival 2011 (© Oscar Aldred and Gísli Pálsson, 2011). This was another mobile lab, part of an archaeological "excavation" performance by us at an art festival in northwest Iceland.

FIGURE 12.   Print 6: Cairn, with lino shavings off to one side (© Oscar Aldred and Gísli Pálsson, 2013).

this is not something that one can just pick up without some kind of investment, printing is nonetheless a relatively easy thing to carry out with the attentiveness of an archaeological eye. One marks out a lino plate as one draws a 1:20 plan; another cuts as one digs, following the observed edges carefully and maintaining awareness of the other contexts; and one inverts the results to get back to the past inhabited world by pressing the print onto wet paper as the other re-stacks the order of a site's Harris Matrix. Connections, too, can be found between successive prints, again much like with the Harris Matrix. An uneven spreading of ink on a single plate can be visible across multiple prints, forming a genealogy of sorts. In some cases, an application of ink can suffice for two prints, and the second print contains a *ghost print* of the first (seen in the GPS print above). This is much like a pit filled with a single context, where the edges of the pit and the fill inside form a unified pair, each a reflection of the other – a symmetrical, re-materialised, reflection.

  Archaeology is steeped in representational practices. At the same time, it is a discipline of craftspeople, evidenced, for instance, by the pride taken in a trowel worn to a stub after seeing years of digging in the field. The craft of printmaking, we argue, offers an insightful analogy for archaeological practice. Carving an unruly surface calls to mind the productive tension of working with – and against – the grain of materials, and just as Barbara Bender remarks about landscape (Bender 2002, S106), materiality itself refuses to be disciplined. As other people have commented

equinoxonline

on (e.g. Holtorf 2002; Edgeworth 2012), engaging with materials – whether by carving an unruly surface or trowelling an elusive horizon – brings us closer to understanding what the materials are telling us, and how we can recount their stories even though certain elements are forever absent.

Imprints

What we have tried to do in this visual essay is to bring attention to exchanges between us, as well as to the confluences between archaeology and creative practices, by focusing on the similarities between the conceptual underpinnings of the archaeological process, largely performed through excavation, and the creative process of image making using linotype printing.

What we have also tried to do is to merge the two, an overprinting of sorts in which printmaking on top of excavation creates a shared interface that forms a *consocial* connection (Schutz 1967; Lucas 2015) in which the paths of art and archaeology connect with, or rather share, the same creative trajectory. In which case, we suggest, the act of archaeology has the same ontological status as creative work. Our *imprinted archaeology* aims to explore the implications of marking, cutting and revealing the uncanny, simultaneously through the archaeological process of excavation and the creative process of linotype image making. Moving from undifferentiated surfaces with hints of what may lie underneath to articulated visual syntaxes – created equally from the inventive mind of the excavator and printer as a sculptor of sorts – and the affordances of the excavated, cut and sculpted materials, it is clear that while archaeological excavation is an act of destruction, it is also a creative endeavour, full of possibilities.

References

Bender, B. 2002. "Time and Landscape." *Current Anthropology* 43 (S4): S103–S112. https://doi.org/10.1086/339561

____., S. Hamilton and C. Tilley. 1997. "Leskernick: Stone Worlds; Alternative Narratives; Nested Landscapes." *Proceedings of the Prehistoric Society* 63: 147–178. https://doi.org/10.1017/S0079497X00002413

____. 2007. *Stone Worlds*. Walnut Creek, CA: Left Coast Press.

Deleuze, G. and F. Guattari. 1983. *Anti-Oedipus: Capitalism & Schizophrenia I*. Minneapolis: University of Minnesota Press.

Edgeworth, M. 2003. *Acts of Discovery: An Ethnography of Archaeological Practice*. British Archaeological Reports, International Series 1131. Oxford: Archaeopress.

____. 2011. "Excavation as a Ground of Archaeological Knowledge." *Archaeological Dialogues* 18 (1): 44–46. https://doi.org/10.1017/S1380203811000109

____. 2012. "Follow the Cut, Follow the Rhythm, Follow the Material." *Norwegian Archaeological Review* 45 (1): 76–92. https://doi.org/10.1080/00293652.2012.669995

Evans, C., J. Tabor and M. Vander Linden. 2016. *Twice-Crossed River: Prehistoric and Palaeoenvironmental Investigations at Barleycroft Farm/Over, Cambridgeshire*. Cambridge

Archaeological Unit Landscape Archives Series: Archaeology of the Lower Ouse Valley 3. Cambridge: McDonald Institute for Archaeological Research.

Holtorf, C. 2002. "Notes on the Life History of a Pot Sherd." *Journal of Material Culture* 7 (1) 49-71. https://doi.org/10.1177/1359183502007001305

____. 2004. "Incavation – Excavation – Exhibition." In *Material Engagements: Studies in Honour of Colin Renfrew*, edited by N. Brodie and C. Hills, 45–53. Cambridge: McDonald Institute for Archaeological Research.

Latour, B. 1987. *Science in Action.* Cambridge, MA: Harvard University Press.

____. 1999. *Pandora's Hope: Essays on the Reality of Science Studies*. Cambridge, MA: Harvard University Press.

Lucas, G. 2001. *Critical Approaches to Fieldwork*. London and New York: Routledge. https://doi.org/10.4324/9780203170007

____. 2015. "Archaeology and Contemporaneity." *Archaeological Dialogues* 22 (1): 1–15. https://doi.org/10.1017/S1380203815000021

Mortensen, L. 2009. "Producing Copán in the Archaeology Industry." In *Ethnographies and Archaeologies: Iterations of the Past*, edited by L. Mortensen and J. Hollowell, 178-198. Gainesville: University Press of Florida.

Pálsson, G. and O. Aldred. 2017. "en-counter-maps". *Epoiesen*. Available online: https://smgjournal.github.io/2017/04/04/en-counter-maps/

Parno, T. G. 2010. "Snapshots of History and the Nature of the Archaeological Image." *Archaeologies: Journal of the World Archaeological Congress* 6 (1): 115–137. https://doi.org/10.1007/s11759-010-9123-y

Schutz, A. 1967. *The Phenomenology of the Social World*. Evanston, IL: Northwestern University Press.

Shanks, M. 1997. "Photography and Archaeology." In *The Cultural Life of Images: Visual Representation in Archaeology,* edited by B. Molyneaux, 73–107. London and New York: Routledge.

Tilley, C., S. Hamilton and B. Bender. 2000. "Art and the Re-Presentation of the Past." *Journal of the Royal Anthropological Institute* 61 (1): 35–62. https://doi.org/10.1111/1467-9655.t01-1-00003

Wickstead, H. 2009. "The Uber-Archaeologist: Art, GIS and the Male Gaze Revisited." *Journal of Social Archaeology* 9 (2): 249–271. https://doi.org/10.1177/1469605309104138

____. and Barber, M. 2015. "Concrete Prehistories: The Making of Megalithic Modernism." *Journal of Contemporary Archaeology* 2 (1): 195–216. https://doi.org/10.1558/jca.v2i1.25729

Oscar Aldred is a Senior Project Officer at the Cambridge Archaeological Unit at the University of Cambridge, UK. Address for correspondence: Cambridge Archaeological Unit, Department of Archaeology & Anthropology, University of Cambridge, Downing Street, Cambridge CB2 3DZ, UK.

Gísli Pálsson is a postgraduate student at the Department of Historical, Philosophical and Religious Studies, Umeå University. Address for correspondence: A Humanisthuset HB113, Umeå universitet 901 87, Umeå SE, Sweden.

equinoxonline

☐ # The Junk Drawer Project: Field Photography and the Construction of Assemblage

■ Geneviève Godbout

Associate Member, CELAT, Canada
ggodbout@uchicago.edu

The Junk Drawer Project (JDP) began in 2011 as an expedient solution to accommodate a methodological constraint: out of the necessity of creating for myself a portable record of archaeological materials from the Betty's Hope plantation in Antigua, which I sought to study but could not bring back to my home institution in the United States. What began as a methodological tool quickly unfolded as an opportunity to critically engage the question of visual representation and aesthetics in archaeology and anthropology (drawing from – among others – Heidegger 1971; Gell 1992, 1998; Shanks 1997; Gosden 2001; Pearson and Shanks 2001; DeSilvey 2006; Ingold 2007; Benjamin 2013 [1955]; Shanks and Svabo 2013; and Morgan 2016, as well as the work of Mark Dion [Marsh 2009]). This unfolding happened as I was discussing my findings at Betty's Hope with workshop participants in my home institution, using photos of assemblages I had recovered through survey to create an overview of the archaeological potential of the site. Although the photographs were intended to be dispassionately technical in their aim of making distant artifacts portable beyond the repository to which they belonged, it was their aesthetic appeal that drew the most curiosity from workshop participants. One participant asked, pointedly: "How do you know to make those images this way?"

With no satisfactory answer to the question, I designed the Junk Drawer Project as a way of entering critical self-reflection through practice, and of thus of becoming more aware of the specific ways in which my training and personal aesthetic inclinations (notably my interest in tin-enamel earthenware and locally made coarse earthenware, as well as my apparent dislike for ferrous metal) informed the way I produced artifact photography, not only at the Betty's Hope site but through my practice more generally. Specifically, in the JDP, I juxtaposed images of archaeological assembles from the kitchen yard of Betty's Hope with images of contemporary junk drawer assemblages collected in various households of the Chicago area in the United States. While I recovered the assemblages from the Betty's Hope site during archaeological survey and excavation I was carrying out in Antigua, I gathered junk drawer assemblages by reaching out to volunteers in Chicago, who willingly let me peer into the drawers of miscellaneous "junk" found in their homes – typically in their kitchen, this location being one the main reasons why I chose the junk drawer as a companion for the Betty's Hope kitchen yard materials.

As I delved into the questions of in-field photography and of the construction of assemblages through text and visual media as a specific practice of knowledge production, I began viewing the specific concerns arising from my own fieldwork in terms

FIGURE 1. Scaled juxtaposition of assemblages G-BH2012-STU102-4-A1 (Geneviève Godbout, 2012) and JDP2014-CHI2-A1 (Geneviève Godbout, 2014), from the Betty's Hope Plantation site and a Chicago-area junk drawer, respectively.

of the broader questions animating contemporary archaeological reflection, such as how recording practices inform archaeology's unique perspective on the human experience, and what becomes of disciplinary boundaries in the growing transdisciplinary mood of contemporary scholarship (Lucas 2002; Edgeworth 2011, 2013; Wickstead 2013). By composing assemblage photos and contrasting them across contexts that are usually considered to be historically unrelated, I hoped to illustrate how sensorial perceptions intervene in archaeological data recording and how, in turn, regimens of aesthetic sensibilities play a key part in archaeologists' ability to transform disjointed material fragments into an intelligible residue of social life. Through the medium of field photography, we can juxtapose our experience of materials and their changing quality over time with the process through which we imagine these material changes and qualities to be meaningful archaeological evidence, to be assembled, albeit perhaps incompletely, into narratives about past human experience (Lucas 2002; DeSilvey 2006; Harrison 2011; Witmore 2014).

In this regard, assemblage photography and artifact photography more broadly are familiar archaeological practices, rooted in taxonomical illustrations of the eighteenth century, that consistently find their way into the practice of many archaeologists in both curatorial settings and in-field recording, often focusing on small finds and ceramic assemblages (Guha 2013; Rivera 2015; Kautz 2016; see also Harrison 2011). By making the JDP an integral part of my research process on excavated materials, I further aimed to expose the aestheticizing of archaeological objects that often occurs at the juncture of evidence gathering, when the formal properties of an assemblage are brought into focus (color, texture, size, form, provenance, etc.). From a methodological point of view, the JDP began with the proposition that artifact photography is a tactile practice of staging, as well as a styled two-dimensional visual media. Throughout the JDP, I approached the composition of assemblage photos in a similar way: I placed all objects recovered from a given context (whether archaeological context or contemporary junk drawer) on a light grey photo background, and organized them in the manner I thought most salient. This later part was open-ended and intuitive, yet showcased elements of my training and biases, such as my initial impulse to exclude any marks of the process of work from the edges of the photographs (like buckets and tools for on-site photography, and equipment and notes from assemblage photographs taken in the lab), and to render the image as repetitive as possible in terms of its presentation, for example by placing the dominant light source in the top left corner of the image and by using a neutral-colored background (such practices are well documented among archaeologists – e.g. Simmons 1969; Morgan 2016). I also attributed all photographs a sequential alpha-numerical call number tied to their provenance, which I also used to label the selected JDP photographs included in this essay.

The photographs I produced for the JDP in both Antigua and Chicago were filtered through my specific methodological and epistemological proclivities, for example those through which I unwittingly cultivate a fiction of transparency in producing images for and through my work. Notably, the images show a desire to document every single object, with the aim of constituting as comprehensive a catalogue of their formal properties as possible. Yet, as a whole, the corpus of the JDP dispels this fiction of transparency and
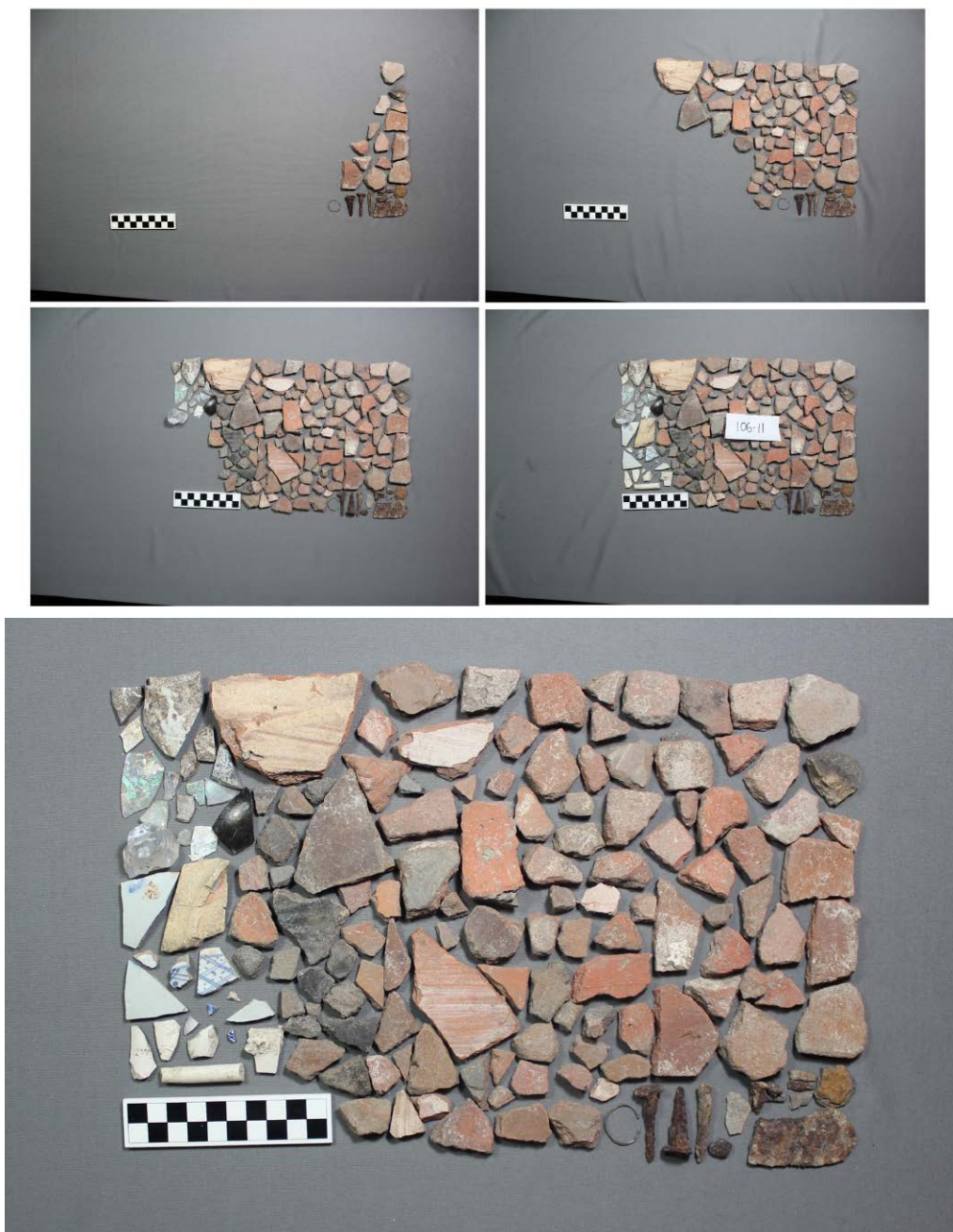
FIGURE 2. Collage of five photographs taken during the in-field process of preparing an assemblage from the Betty's Hope Plantation site for photography, showing G-BH2013-STU106-11-A2, G-BH2013-STU106-11-A3, G-BH2013-STU106-11-A4, G-BH2013-STU106-11-A6 and G-BH2013-STU106-11-A7 (Geneviève Godbout, 2013).

completion by showing, notably, the many ways in which I manipulate visibility – for instance by stacking objects that I consider similar (e.g. nails of a similar length, faunal remains to be forwarded to the analyst) or a singular source of evidence (e.g. stacks of papers, or piles of undifferentiated ceramic used in sugar making). Once juxtaposed, images of the contemporary and historical assemblages also show the effects of my familiarity with the materials being sorted: the objects that I know, recognize, or understand better tend to become the visual focus of the image. Similarly, the images also tend to single out elements that seemed to me unusual or anomalous, for example because of their unfamiliar textures, unknown typologies or unexpected provenance. Through this juxtaposition, I perceived how some of the underlying classificatory schemes I bring to my encounter with objects percolate through the composition of the assemblage photograph as an image; this is perhaps most salient in the case of composite objects (notably electronic equipment in contemporary assemblages), whose arrangement in the image skews towards a grouping by function rather than material, because of their classificatory ambiguity.

Assemblage photographs such as those of the JDP are part of a larger corpus of styled material culture images and staged field photographs which often orient institutional and project-specific practices of data gathering. Such practices are further framed by field manuals and other course materials often designed for an audience that encounters them as undergraduate students or field school participants and that might continue to consult them as educators or field practitioners (Lucas 2002; Stewart 2002; Hester *et al.* 2008). Through these photographic practices, archaeologists tend to cultivate uniformity in the representations they produce and thus occlude the diversity of contexts and conditions in which data is acquired and managed – particularly those conditions which are more strenuous, unstable or compromised, and therefore less presentable. By contrast, throughout the JDP, I documented moments of methodological slippage that reveal the conditions in which the work took place by offering a glimpse of field furnishings, settings, equipment and practical ambivalence. This prompted me to reflect on how I have been socialized as an archaeologist to see artifacts a certain way, and to arrange them in my mind's eye following a specific flow of interpretation which articulates the various components of an assemblage. Consequently, I used the JDP as an opportunity to express more deliberately the contingent processes behind artifact recording, which often go unmentioned or get homogenized in archaeological literature. This in turn helped me specify the ways in which my own preferences and concerns influence how I construct and represent the idea of an archaeological assemblage in my work.

The JDP and its resulting images also became an invitation for others to interject in my process of self-reflection and push it further. Through these interjections, I have gained a better understanding of how I deploy pictorial representations of artifacts as epistemological tools in my own work, and in how I communicate this work to colleagues and to the public – including in field reports, databases, delivered papers or public lectures. Given the curiosity generated by the assemblage photographs themselves, they might also provide a point of entry into understanding what piques the public's interest when confronted with archaeological knowledge production, including, but not limited to, the treatment of artifacts, and into proposing creative ways to direct public outreach strategies from an enchantment with the material presence of the past, toward a criti-

cal reflection about historical situatedness and the production of knowledge. Indeed, assemblage photos may bring to light different kinds of epistemological encounters while offering a terrain – whether for fieldwork, scholarship or dissemination – where different modes of engagement with archived material culture, including those that are not mediated by texts or by singular objects, might unfold, be recombined and exceed rehearsed representational genres of technical expertise.

Assemblage photography also invites us to explore how archaeologists might contribute critically to the "creative turn" in the humanities and social sciences, by probing further how in-field practices are implicated in the mediation, representation and presentation of the knowledge they produce. Finally, assemblage photos open for scrutiny the question of what constitutes the idea of an assemblage in context, and of what parameters archaeologists use to determine the boundaries of the context within which an assemblage is deemed both significant and intelligible; of how archaeologists know to make assemblages in this way, and to offer a distinctive contribution to transdisciplinary collaborations.

References

Benjamin, W. 2013 [1955]. *Illuminations*. Translated by H. Zohn. New York: Schocken Books.

Buchli, V. and G. Lucas. 2001. *Archaeologies of the Contemporary Past*. London and New York: Routledge.

DeSilvey, C. 2006. "Observed Decay: Telling Stories with Mutable Things." *Journal of Material Culture* 11 (3): 318–338. https://doi.org/10.1177/1359183506068808

Edgeworth, M. 2011. "Excavation as a Ground for Archaeological Knowledge." *Archaeological Dialogues* 18 (1): 44–46. https://doi.org/10.1017/S1380203811000109

____. 2013. "The Clearing: Archaeology's Way of Opening the World." In *Reclaiming Archaeology: Beyond the Tropes of Modernity*, edited by A. González-Ruibal, 33–43. London and New York: Routledge. https://doi.org/10.4324/9780203068632.ch2

Gell, A. 1992. "The Technology of Enchantment and the Enchantment of Technology." In *Anthropology, Art and Aesthetics*, edited by J. Coote and A. Shelton, 40–63. Oxford: Clarendon Press.

____. 1998. *Art and Agency: An Anthropological Theory*. Oxford: Clarendon Press.

Gosden, C. 2001. "Making Sense: Archaeology and Aesthetics." *World Archaeology* 33 (2): 163–167. https://doi.org/10.1080/00438240120079226

Guha, S. 2013. "Photographs and Archaeological Knowledge." *Ancient Asia* 4 (4): 1–14.

Harrison, R. 2011. "Surface Assemblages: Towards an Archaeology In and Of the Present." *Archaeological Dialogues* 18 (2): 141–161. https://doi.org/10.1017/S1380203811000195

Hester, T. R., H. J. Shafer and K. L. Feder. 2008. *Field Methods in Archaeology* (7th edition). London and New York: Routledge.

Heidegger, M. 1971. *Poetry, Language, Thought*. Translated by A. Hofstadter. New York: Harper & Row.

Ingold, T. 2007. "Materials against Materiality." *Archaeological Dialogues* 14 (1): 1–16. https://doi.org/10.1017/S1380203807002127

Kautz, S. 2016. "Broken Tulips at the Pier: The Archaeology of Whitehall Slip." *MCNY Blog: New York Stories*. Available online: https://blog.mcny.org/2016/04/30/broken-tulips-at-the-pier-the-archaeology-of-whitehall-slip/

Lucas, G. 2002. *Critical Approaches to Fieldwork: Contemporary and Historical Archaeological Practice*. London and New York: Routledge.

Marsh, J. 2009. "Fieldwork. A Conversation with Mark Dion." *American Art* 23 (2): 32-53. https://doi.org/10.1086/605713

Morgan, C. L. 2016. "Analog to Digital: Transitions in Theory and Practice in Archaeological Photography at Çatalhöyük." *Internet Archaeology* 42. Available online: https://doi.org/10.11141/ia.42.7

Pearson, M. and M. Shanks. 2001. *Theater/Archaeology*. London and New York: Routledge.

Rivera, L. 2015. "Photographing Fragments of New York City's Past." *MCNY Blog: New York Stories*. Available online: https://blog.mcny.org/2015/02/17/photographing-fragments-of-new-york-citys-past/

Shanks, M. 1997. "Photography and Archaeology." In *The Cultural Life of Images: Visual Representations in Archaeology*, edited by B. Molyneaux, 73–107. London and New York: Routledge.

____. and C. Svabo. 2013. "Archaeology and Photography." In *Reclaiming Archaeology: Beyond the Tropes of Modernity*, edited by A. González-Ruibal, 89–102. London and New York: Routledge. https://doi.org/10.4324/9780203068632.ch7

equinoxonline

Simmons, H. C. 1969. *Archaeological Photography.* New York: New York University Press.

Stewart, R. M. 2002. *Archaeology: Basic Field Methods*. Dubuque, IA: Kendall Hunt.

Wickstead, H. 2013. "Between the Lines: Drawing Archaeology." In *The Oxford Handbook of the Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 549–564. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.013.012

Witmore, C. 2014. "Archaeology and the New Materialisms." *Journal of Contemporary Archaeology* 1 (2): 1–22. https://doi.org/10.1558/jca.v1i2.16661

Geneviève Godbout is an archaeologist and bilingual editor at the Université Laval, CÉLAT, in Québec, Canada. Address for correspondence: ggodbout@uchicago.edu

···

□ *Setomonogatari* – Ceramic Practice as an Archaeology of the Contemporary Past

■ Chris McHugh

Ulster University, UK / Seto City Cultural Promotion Foundation
c.mchugh@ulster.ac.uk

Introduction

In this paper, I intend to demonstrate how my archaeologically engaged creative ceramic practice may be both socially and academically relevant, complementing the wider fields of archaeology and heritage studies. In particular, I aim to show that my practice-led research shares some of the aims of archaeologies of the recent and contemporary past, in that it takes the form of a "creative materialising intervention" (Buchli and Lucas 2001a, 15–17), focusing on the materialisation of marginal or overlooked aspects of person–object interaction. Although not necessarily aspiring to be a "creative archaeology" as such, by resulting in an enduring material output, this process in itself may be a proactive contribution to the archaeological record, as "all manifestations that bear witness, physically, to human activity are, by their nature, concerned with archaeology" (Olivier 2001, 187).

This will be illustrated by reference to a series of ceramic artworks made during, and since, my stay in Seto (November–December 2015), a traditional centre of pottery manufacturing near Nagoya in central Japan. This work aims to raise awareness of the recent past of ceramics production at this site, a significant heritage resource which is perhaps too close to living memory to be perceived as worthy of archaeological attention.

Setomonogatari, the title of this series of work, is a portmanteau formed from two Japanese words – *setomono*, the historical term for pottery made in Seto, and *monogatari*, meaning story. Pottery has been produced in Seto since at least the thirteenth century, and some 500 kiln sites dating to the Muromachi Period (c. 1336–1573) have been found in the hills surrounding the city. All over Seto, there are signs of this long and continuing engagement with clay and ceramics. Abandoned and crumbling potteries exist cheek by jowl with going concerns, and broken ceramic sherds are ubiquitous underfoot. While the often heavily weathered and dilapidated buildings and shop signs

equinoxonline

are a nostalgic reminder of Seto's heyday, leading ceramic artists continue to make Seto their home and the city remains a prominent hub of production.

The *Setomonogatari* series was inspired by this contrast between continuity and change evident in the city's material environment. As the archaeologist Bjørnar Olsen (2010, 108) argues, it is the "enduring" and "gathering" qualities of material culture which mean that the present is experienced as a hybrid palimpsest of the remains of a profusion of pasts. This "patchwork" of material juxtapositions is markedly pronounced in Seto, providing a rich setting in which to consider synergies between archaeology and creative practice. My ceramic artworks attempt to evoke this layering of time and material through a process of collage and synthesis. Abandoned plaster moulds have been reanimated through reuse, while discarded ceramic objects have been repurposed and integrated into the works. Photographic imagery, applied as digital ceramic decals, records the site's changing materiality through time.

The Ruined Pottery

Adjacent to my studio in the relatively new ferro-concrete Seto Ceramics and Glass Art Center was an abandoned pottery building which seemed to stand as a "counter monument" to progress and modernity (González-Ruibal 2005). Comprising little more than an open-sided wooden frame with a corrugated metal roof, it contained most of the trappings of a pottery, including a sink, a kiln and a pile of plaster moulds. Sherds and discarded ceramic and clay components, in various stages of production, were scattered over the floor, which was gradually being reclaimed by weeds and Japanese silvergrass. This was an "ambivalent", "interstitial" state somewhere between inhabited building and buried archaeology, an embodiment of how the archaeological record is formed (Lucas 2013, 202). Although the site had clearly not been used for some time, there was a certain nonchalance to this abandonment, with tools and a washed mug left as if they would be returned to soon.

I often visited this site during my residency, as it provided a space for reflection, affording a sense of immediacy and access to the inner workings and material history of a Seto pottery through its open sides and objects "released" from function (Olsen 2013, 216). The alternative view provided by this "anti-tourism" (Edensor 2005, 95) was not so readily obtainable by visiting the still-working factories and studios in the area, or indeed, the Seto-Gura ceramics museum with its immaculate recreations of historical potteries and kilns. The poignant remains of the pottery by my studio invited a consideration of the narratives that had led to this abandonment and decline. They seemed to provide an unofficial archive from which I might construct something akin to a "biographical archaeology" of the site and its former inhabitants (Lucas 2006, 40–41). This resonated with previous research I had undertaken on the archive and products of the Scott's Southwick Pottery (1788–1897), a prominent Sunderland business operated by several generations of the same family (McHugh 2013, 2016). In these remnants of the pottery, it was possible to recreate its hustle and bustle, chart its decline in the face of foreign competition, and imagine the idiosyncrasies that go along with human occupation, "the inscrutable legends inscribed on notice boards and signs" (Edensor 2005, 5) through which we can come closer to the people behind the pots.

FIGURE 1.   The ruined pottery.

FIGURE 2.   A sink with a washed mug, which was in the same position when I revisited the site in September 2016.

As the archaeologist Gavin Lucas (2013, 197) points out, very few ruins are completely abandoned. Like William Wordsworth's ruined cottage, discussed below, which provided a place of repose for a tired old man, or the site in Seto altered by my intervention, "ruins continue to be shaped and defined by a mixture of agencies." Recent ruins, particularly, may be dynamic "sites where entropy and decay are in full swing" (Lucas 2013, 200). As such, they may be more "productive" for the exploration of "processes of memory and forgetting" than older "managed and quarantined" (Lucas 2013, 200) heritage sites or museums. As "material antonyms to the habitually useful" (Olsen 2010, 169), abandoned factories and the like may no longer be loci of embodied and habitual memory practices, but, as sites in flux, they may form an alternative kind of memory locus. This tension between remembering and forgetting may "trigger critical and involuntary memories – memories that illuminate what conventional cultural history has left behind" (Olsen 2013, 205). The ruined pottery in Seto provided an opportunity for its exploration as a site of creative remembering rather than resigned forgetting.

Material Memories

The whole city of Seto is promoted to tourists as an open-air museum and the products and by-products of its ceramics industry are highly visible. There are many examples of the deliberate deposition and idiosyncratic reuse of ceramic objects. Kiln furniture has been incorporated into decorative revetments around the old centre, while mosaics of blue-and-white ware sherds adorn bridges. Old ceramic roofing tiles form paths or

FIGURE 3.   **Wasters used on allotments.**

line culverts and waster vessels demarcate individual vegetable patches on allotments. Much, if not all, of this material is made from clay mined at "Seto Canyon", a vast quarry to the north of the city.

These unusual examples of deposition in Seto may offer archaeologists analogical insights into the multifarious ways material culture was negotiated in the past. The archaeologist Joshua Pollard (2004, 59) argues that an engagement with the "transformative qualities of materials" through "transformation, re-contextualization and recombination" must have been as important as an appreciation of the durability and permanence of things when new forms of material culture were developed in the past. Indeed, "breakage, decay and attrition" may have come to express "new ontological states", with, for instance, the recycling of broken pots as grog in clay bodies possibly reflecting lineage as much as the endurance of the pots themselves (Pollard 2004, 48–51; see also Ingold 2013, 103).

The ruined pottery in Seto yielded several intriguing objects. Amongst these were a number of discarded slipcast porcelain components, including some elf heads and matching pairs of buttocks, which must have belonged to a long-forgotten ceramic novelty product. One of these heads was incorporated into *Setomonogatari 2 – Rice* (Figure 6), where it peers through a crack in this wall piece.

In a nearby plot, I found numerous ceramic limbs from unfinished 1930s bisque dolls. Plaster press moulds were taken from recovered objects, including the figurine of a child made for export and a metal car badge, thereby recording imperfect indexical traces of these finds as testimony of my experience (Gibbons 2007, 29–30). Porcelain sprigs taken from these moulds decorate my other works. Much like Joanna Ulin's excavation of her great-grandmother's home, this process of recovery and remediation provided "answers to questions [I had] not asked" (Ulin 2009, 150), while also leaving much unresolved. Using these remains to make new ceramic artworks through a form of bricolage was my attempt to pay homage to these tacit and often undervalued stories of person–object interaction and labour.

The presence of gradually deteriorating plaster slipcasting moulds at this site raised the possibility of their reactivation. By reusing one of these moulds of an incense burner, I tried to gain an insight into the embodied practices of its former inhabitants. I found unfired fragments of the same product at the site, showing that the moulds had previously been used *in situ*. One of the resulting objects forms the votive centrepiece of the shrine-like *Setomonogatari 4 – Fortune* (Figure 7).

The potential of such moulds to act as carriers of memory comes from their ability as things to "be constitutive of new actions and memories" when revisited (Olsen 2013, 210). Through their "very design, physiognomy, and operational affordances things assign or 'instruct' bodily behaviour; they require certain formalized skills to actualize *their* competencies" (Olsen 2013, 210). While these moulds as things would once have been "embedded in repetitive practice and infused with habit memory" (Olsen 2013, 210), they had lain dormant for some time. This latent potentiality is eloquently illustrated by a similar example from the former Spode ceramics factory in Stoke-on-Trent. Commenting on the profusion of 100-year-old plaster moulds left abandoned, Ezra Shales (2013, 20–21) observes that, if they were only brought back to life by skilled labour,

FIGURE 4.   A box of plaster moulds found at the ruined pottery.

they would have more viability as carriers of memory than the "antediluvian computers stacked like logs of wood into closets" at the same site. While the obsolete computers would perhaps need to be "reverse engineered" (Moshenska 2016, 19) to provide meaningful information, the moulds bear material witness to tacit practices and enable a reiteration of production.

Imagery as Memory, Memory as Imagery

The patina of wear and tear on the buildings of Seto, particularly their rusting corrugated metal walls, held an appealing aesthetic quality which I documented through the Instagram photo-sharing application. Like Caitlin DeSilvey's (2013, 646–648) "salvage photography" of a cobbler's workshop, this process was partly motivated by a desire to record and bear witness to this transitory site before it was consumed by a combination of natural processes of decay and the exigencies of commerce. Some of this photographic imagery was used to make decals which were fired onto the ceramic objects in the *Setomonogatari* series as surface decoration. In this way, information recorded

and stored as digital memory was converted into an analogue format, making it literally "graspable" (Connerton 2009, 124). Although there may be a danger that photography might appropriate or alter the aura of a place, it is also possible that it may play a role in its "continued evolution", leading to alternative modes of experience (DeSilvey 2013, 651–653). A photograph may be seen not merely as a representation of the past but as a "material emanation of a past reality" (Kidron 2012, 13), capable of carrying the past into the future. The importance of the materiality of photographs and their frames in mediating memory practices is increasingly recognised. Their tactility "heightens the affective" potential, as "holding and stroking a photograph is more powerful a gesture than just looking" (Edwards 2010, 23). Although photographs are increasingly experienced digitally, Elizabeth Edwards (2009, 340) predicts that the materiality of photographs as "objects of memory" will not cease to be important. As she notes: "Objects are links between past and present, and photographs have a double link as image and as material, two ontological layers in one object" (Edwards 2009, 340). While my digital Instagram

FIGURE 5.   *Setomonogatari* 1 (2015): porcelain, ceramic decals, pink lustre, approx. 28 × 23 × 18 cm. Photo: Seto City Cultural Promotion Foundation, 2016.

FIGURE 6. *Setomonogatari 2 – Rice* (2015), with the elf's head peering out through a crack. Red clay, ceramic decals, stains, mixed media, approx. 6.5 × 32.5 × 32.5 cm. Photo: Seto City Cultural Promotion Foundation, 2016.

FIGURE 7. *Setomonogatari 4 – Fortune* (2015). The incense burner cast from the found mould and the child figurine made from a sprig mould are visible. Red clay, ceramic decals, stains, mixed media, approx. 20 × 34 × 70 cm. Photo: Seto City Cultural Promotion Foundation, 2016.

equinoxonline

images, accompanied by brief textual explanations, are perhaps reminiscent of a visual haiku (Were 2013, 217), enabling me to distil transitory experiences and share them online, their translation into ceramic can be seen as a reaffirmation of the materiality of photography, where surface image and material become articulated in a "semi-durable" form (Pennell 2010, 40).

The Ruined Cottage

My experience in Seto has informed more recent work which responds to themes of memory and loss in the poetry of Matsuo Basho (1644–1694) and William Wordsworth (1770–1850). While Wordsworth regarded nature as "divine and everlasting", he was concerned that culture was "under constant threat of decay and irretrievable loss" (Assman 2011, 94). A scene in *The Ruined Cottage* (1799, verses 68–73), where the walker

FIGURE 8. *Setomonogatari 5 – Iga to Nagasaki* (2016), with sprig moulded decoration from mould taken from the child figurine. Porcelain, glaze, pink lustre, ceramic decals, glass, mixed media, approx. 45 × 24 × 22 cm. Photo: Jo Howell, 2016.

equinoxonline

meets an old man resting amongst the ruins of what was once a family home, aptly demonstrates this preoccupation. This itinerant tinker imparts the following observation:

> …we die, my Friend,
> Nor we alone, but that which each man loved
> And prized in his peculiar nook of earth
> Dies with him, or is changed, and very soon
> Even of the good is no memorial left.

<div align="right">(Wordsworth 2004 [1799], 5)</div>

The cottage and the quotidian narratives it once contained have been left to decay. A cobweb hanging down to the water's edge at the nearby spring shows that what once quenched thirst and "ministered to human comfort" on a daily basis is no longer touched, and "the useless fragment of a wooden bowl" found on its foot-stone is an index of this lost domesticity (verses 82–92).

A similar sensibility is evoked in Matsuo Basho's *The Narrow Road to the Deep North* when he encounters the overgrown and crumbling remains of Lord Yasuhira's estate at Hiraizumi in 1689, although this ruin seems more sterilised by the passage of time than the "fresh carcass" (Lucas 2013, 194) of Wordsworth's cottage. The endeavours of three generations of the Fujiwara clan have "passed into oblivion" (Basho 1966 [1689], 118) to be reclaimed by nature. Moved to tears, Basho composes the following haiku:

> A thicket of summer grass
> Is all that remains
> Of the dreams and ambitions
> Of ancient warriors.

<div align="right">(Basho 1966 [1689], 118)</div>

My most recent additions to the *Setomonogatari* series attempt to manifest this sense of enduring loss by synthesising imagery from my time in Seto. Glass grass grows through broken pot sherds and recovered ceramic components piled inside these distressed porcelain vessels, suggesting the endurance of nature over culture. As scarred and "broken" objects (Hastrup 2010, 100), they occupy an ambiguous position between absence and presence, "conveying both destruction and recovery" through their "petrified unrest" (Olsen 2013, 215).

Conclusion

While archaeology is increasingly recognised as an inherently creative endeavour in which the past is constructed in the present, what makes it academically relevant is perhaps more highly prescribed than the criteria attempting to defining what constitutes art. Although it is archaeology's "critical empiricism" (Buchli and Lucas 2001b, 172) which makes it uniquely equipped to counter the forgetfulness of modernity, creative approaches have the potential to visualise and dramatise, as well as generate their own material assemblages, which may go on to become the subject of archaeology in their own right.

The archaeologist Cornelius Holtorf argues that the difference between archaeology's and contemporary art's treatment of archaeological themes is that artists tend to "focus

equinoxonline

on collecting 'evidence' whereas archaeologists attempt to interpret it" (Holtorf 2005, 65–72, cited in Piccini and Holtorf 2009, 24). Aleida Assman (2011, 345) makes a similar point in her critique of the collecting tendency of "memory art", which she suggests is symptomatic of forgetfulness rather than active remembering. Such work "does not come before but after forgetfulness and it is neither a technique nor a preventative measure but at best a therapy, a careful collecting of scattered remnants, an inventory of losses. […] [T]hese memory artists confine themselves to weighing, measuring, and recording loss."

My work in Seto occupies an ambivalent space between remembering and forgetting. By creating a new body of material culture which might be experienced as the past in the present, it endeavours "to summon back from lonesome banishment" (Wordsworth, *The Prelude* [1805], I, line 175, cited by Assman 2011, 89) some neglected aspects of human experience. I hope that these works speak as much of transformation and metamorphosis as they do of nostalgia and loss. Although there is a risk of producing static sites of forgetting, thereby replicating the problematic of modernity, that this artwork has been brought into being gives it a chance of becoming an "active participant of the world's becoming" (Barad 2003, 803, cited in Ingold 2013, 97).

Acknowledgements

References

Assman, A. 2011. *Cultural Memory and Western Civilization: Functions, Media, Archives*, Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511996306

Barad, K. 2003. "Posthumanist Performativity: Towards an Understanding of How Matter Comes to Matter." *Signs: Journal of Women in Culture and Society* 28 (3): 801–831. https://doi.org/10.1086/345321

Basho. M. 1966 [1689]. *Basho: The Narrow Road to the Deep North and other Travel Sketches*. Translated by N. Yuasa. London: Penguin Books.

Buchli, V. and G. Lucas. 2001a. "The Absent Present." In *Archaeologies of the Contemporary Past*, edited by V. Buchli and G. Lucas, 3–18. London and New York: Routledge.

____. 2001b. "Presencing Absence." In *Archaeologies of the Contemporary Past*, edited by V. Buchli and G. Lucas, 171–174. London and New York: Routledge.

Connerton, P. 2009. *How Modernity Forgets*. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511627187

DeSilvey, C. 2013. "Photo Essay: On Salvage Photography." In *The Oxford Handbook of The Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 642–653. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.013.031

Edensor, T. 2005. *Industrial Ruins: Space, Aesthetics and Materiality*. Oxford: Berg.

Edwards, E. 2009. "Photographs as Objects of Memory." In *The Object Reader*, edited by F. Candlin and R. Guins, 331–342. London and New York: Routledge.

____. 2010. "Photographs and History." In *Museum Materialities: Objects, Engagements, Interpretations*, edited by S. Dudley, 21–38. London and New York: Routledge.

Gibbons, J. 2007. *Contemporary Art and Memory: Images of Recollection and Remembrance*. London: I.B.Tauris.

González-Ruibal, A. 2005. "The Need for a Decaying Past: An Archaeology of Oblivion in Contemporary Galicia (NW Spain)." *Home Cultures* 2 (2): 129–152. https://doi.org/10.2752/174063105778053355

Hastrup, F. 2010. "Materializations of Disaster: Recovering Lost Plots in a Tsunami-Affected Village in South India." In *An Anthropology of Absence: Materializations of Transcendence*

equinoxonline

and Loss, edited by M. Bille, F. Hastrup and T. F. Soerensen, 99–114. Berlin: Springer. https://doi.org/10.1007/978-1-4419-5529-6_6

Holtorf, C. 2005. *From Stonehenge to Las Vegas: Archaeology as Popular Culture*, Lanham, MD: Altamira.

Ingold, T. 2013. *Making: Anthropology, Archaeology, Art and Artchitecture*, London and New York: Routledge.

Kidron, C. A. 2012. "Breaching the Wall of Traumatic Silence: Holocaust Survivor and Descendant Person-Object Relations and the Material Transmission of the Genocidal Past." *Journal of Material Culture* 17 (1): 3–21. https://doi.org/10.1177/1359183511432989

Lucas, G. 2006. "Historical Archaeology and Time." In *The Cambridge Companion to Historical Archaeology*, edited by D. Hicks and M. C. Beaudry, 34–47. Cambridge: Cambridge University Press. https://doi.org/10.1017/CCO9781139167321.003

____. 2013. "Ruins." In *The Oxford Handbook of The Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 192–203. Oxford: Oxford University Press.

McHugh, C. 2013. "Towards a Sunderland Pottery for the Twenty-First Century: Materializing Multiple Dialogues in Museum Display Through Creative Ceramics." *Journal of Museum Ethnography* 26: 71-88.

____. 2016. "The Crinson Jug from Clay to the Grave (and Beyond): Exploring the Ceramic Object as a Gathering Point." In *Contemporary Clay and Museum Culture*, edited by C. Brown, J. Stair and C. Twomey, 121–131. London and New York: Routledge.

Moshenska, G. 2016. "Reverse Engineering and the Archaeology of the Modern World." *Forum Kritische Archäologie* 5: 16–28. https://doi.org/10.6105/journal.fka.2016.5.2

Olivier, L. 2001. "The Archaeology of the Contemporary Past." In *Archaeologies of the Contemporary Past*, edited by V. Buchli and G. Lucas, 175–188. London and New York: Routledge.

Olsen, B. 2010. *In Defense of Things: Archaeology and the Ontology of Objects*, Lanham, MD: Altamira Press.

____. 2013. "Memory." In *The Oxford Handbook of The Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 204–218. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.013.026

Pennell, S. 2010. "'For a Crack or Flaw Despis'd': Thinking about Ceramic Durability and the 'Everyday' in Late Seventeenth- and Early Eighteenth-Century England." In *Everyday Objects*, edited by T. Hamling and C. Richardson, 27–40. Farnham, UK: Ashgate.

Piccini, A. and C. Holtorf. 2009, "Introduction: Fragments from a Conversation about Contemporary Archaeologies." In *Contemporary Archaeologies: Excavating Now*, edited by C. Holtorf and A. Piccini, 9–29. Frankfurt am Main: Peter Lang.

Pollard, J. 2004. "The Art of Decay and the Transformation of Substance." In *Substance, Memory, Display: Archaeology and Art*, edited by C. Renfrew, C. Gosden and E. DeMarrais, 47–62. Cambridge: McDonald Institute Monographs.

Shales, E. 2013. "Tools Fit for the External Hard Drive." In *Topographies of the Obsolete: Critical Texts*, edited by A. M. Mydland and Brownsword, 20–25. No location: Topographies of the Obsolete Publications.

Ulin, J. 2009, "Into the Space of the Past: A Family Archaeology." In *Contemporary Archaeologies: Excavating Now*, edited by C. Holtorf and A. Piccini, 145–159. Frankfurt am Main: Peter Lang.

Were, G. 2013. "Imaging Digital Lives." *Journal of Material Culture*, 18 (3): 213–222. https://doi.org/10.1177/1359183513489927

Wordsworth, W. 2004 [1799]. "The Ruined Cottage." In W. Wordsworth, *Selected Poems*, edited by S. Gill, 3–17. London: Penguin.

Chris McHugh is Lecturer in Ceramics at Ulster University. Address for correspondence: Belfast School of Art, Ulster University, York Street, Belfast, County Antrim, BT15 1ED, UK.

equinoxonline

Reverse Archaeology: Experiments in Carving and Casting Space

■ Rupert Griffiths

Goldsmiths, University of London, UK
rupertg@fragmentedcity.net

■ Lia Wei

School of Oriental and African Studies, UK
563324@soas.ac.uk

Context

Recent years have seen a renewed attentiveness to material culture in the humanities. Archaeology is by definition invested in material traces, whilst cognisant disciplines such as cultural geography have a history of questioning the relationships between culture and landscape through a materialist lens. Archaeology and cultural geography both look to landscapes, buildings and architectural remains, maps, paintings and sculptures (and in the case of archaeology, also bones) to build a place-based understanding of the human subject; both disciplines draw lines between the body and materiality, whether inferred from enduring traces or drawn from lived experience.

Archaeology and cultural geography have increasingly engaged with creative practices and methodologies (Renfrew 2003; Hawkins 2013). Researchers collaborate with artists to challenge established epistemologies and develop new ways of engaging with research subjects and with audiences beyond academia. Equally, researchers borrow creative methods such as filmmaking, photography and linear and non-linear narrative in order to develop new ways of collecting and interpreting qualitative data. Creative practices that engage with the landscape – through autoethnographic accounts of walking, for example – continue to inform discourses about embodiment, memory and subjectivity and the role they play in our understanding of landscape and place (Ingold 2000; Wylie 2002).

Site_Seal_Gesture

These concerns intersect strongly with the authors' ongoing collaboration, Site_Seal_ Gesture (SSG). One author (Wei) is an archaeologist and the other (Griffiths) a cultural geographer, and both are artists with a background in architecture. In our collaborative work, we foreground our common practice as artists, treating SSG as a speculative genre that uses our creative practice to tunnel between our respective areas of knowledge. Working together as artists gives us a common "undisciplined" ground through which to engage with our own and each other's academic production. It allows us to be attentive to sites and landscapes in unfamiliar ways. SSG has become fertile ground for thinking about the value and difficulties of interdisciplinary collaboration and how it can be used

to investigate and challenge the methodological and epistemic intentions of archaeological and geographic fieldwork, and to question its outputs and audiences. Transnational and transcultural exchange between the UK and China, where our respective fieldwork is based, has also been an important driver for our project. The connections we make between materials, forms, traces and signs are not only speculative constructions but are also a powerful way of structuring social networks.

Structure

Our collaborative work over the past three years has engaged with architectural ruins in rural margins; specifically, abandoned military sites and rock-cut burial sites. The sequence of images, which will unfold along with the text, retraces our collaboration. We begin with long-distance conversations, sketch-dialogues and exchanges about our respective academic fieldwork in London's periphery, and with second-century CE rock-cut sites on the upper Yangzi River, southwest China. We move to abandoned military defences and sound mirrors along the southeast coast of the UK, and then on to the creation of artefacts, cast or carved, which made links between sites and continents. We then travel to Chongqing, southwest China, bringing SSG into direct contact with archaeological fieldwork and experimental archaeology. Here, we created two replicas of second-century CE rock-cut tombs in a heritage park, working with a duo of stonemasons and local cultural authorities. Returning to the UK, SSG reinterpreted the experiment, creating a short-lived ruin consisting of full-size fragments of a recessed entrance in chalk boulders that had fallen from the white cliffs of Broadstairs on the Kent coast.

In this photo essay, our intention is to focus on the speculative and creative currents of our practice. These currents are linked to shared disciplinary concerns, particularly the relationship between time, materiality and the human subject. Our aim is not to formalise a clear methodology or theorise about practice-based research. Rather, we wish to give the reader a collage of ideas – what might be thought of as the excess that washes up at the edges of academic research, and fieldwork in particular. We believe that this excess offers fertile ground where the production and transmission of knowledge between disciplines can occur in unexpected ways. We think of creative practice as a form of communication and discourse that allows ideas to become unanchored from disciplinary constraints and move freely. In the concluding section, we reflect a little on how this may contribute to archaeological and geographical discourses.

Ideographs

Often residing in different countries – one author in China, the other in the UK – we communicated by Skype, sketching and scrolling through ideas as we talked. These notes, diagrams and ideographs were surprising in their similarity; when they were placed side by side (Figure 1), we often found it difficult to distinguish one author's hand from that of the other. Like the ruins that we work with, these sketches returned to us as fragments, epigraphic inscriptions and isolated elements of graffiti that constantly formed new relations and acted as an engine for ideas. This coloured our work with a "schizophrenic" sense of co-authorship (Deleuze and Guattari 1980).
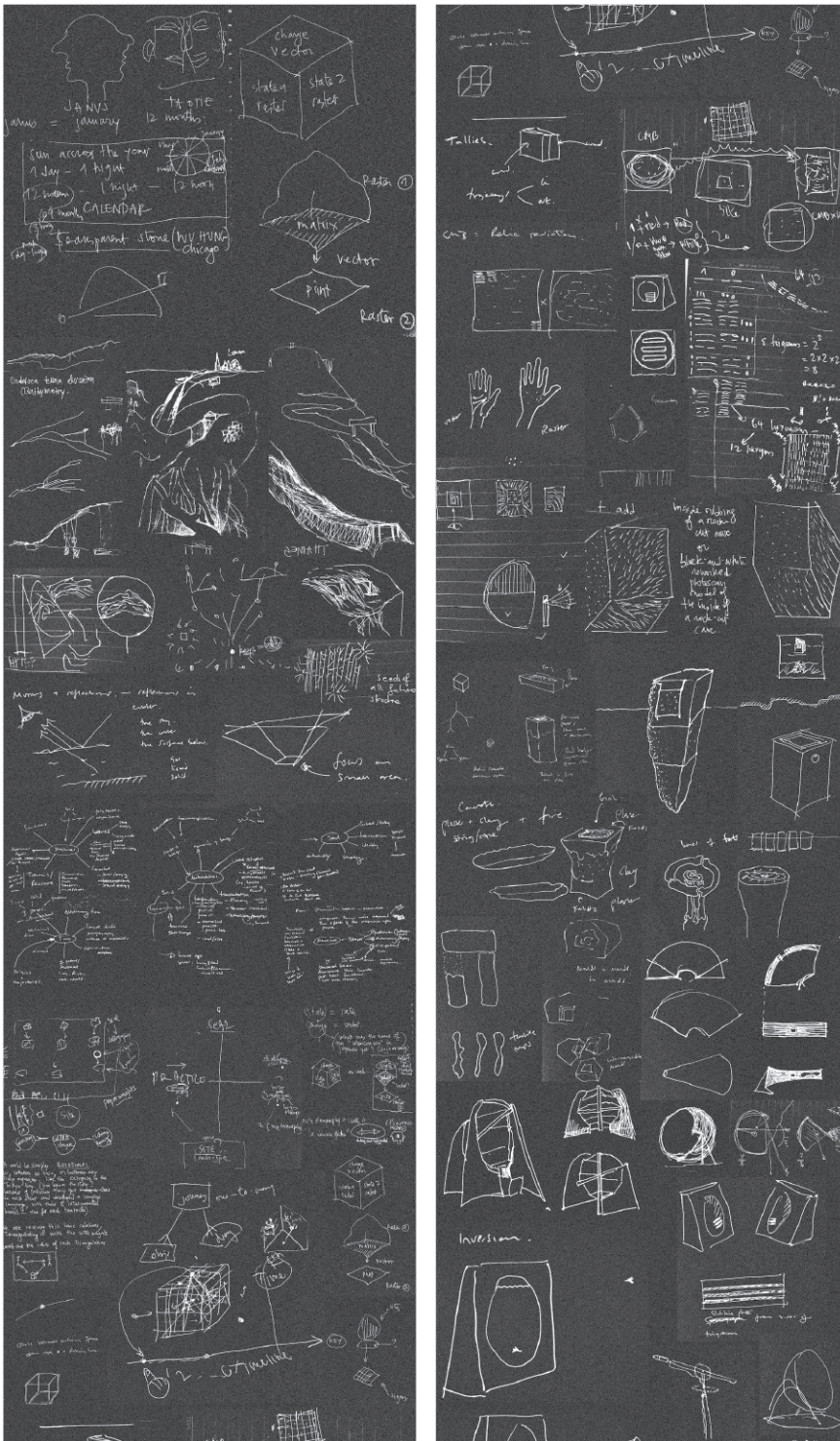
FIGURE 1 Sketch-dialogues, winter 2013 to spring 2015.

equinoxonline

FIGURE 2   Top: Sunken bunker, Warden Point, Isle of Sheppey, Kent, UK. Bottom: Rock-cut cave, Qijiang District, Chongqing, southwest China.

A number of signs precipitated and became anchors to which we would return. Early in our collaboration, a rough sketch of the Roman deity Janus appeared in one of these visual dialogues. In mythology, this single head with two faces inhabits thresholds, looking towards both past and future. The physical location of these thresholds is twofold, consisting of material ruins and the marginal landscapes in which they are sited. Here, cultural transmissions have lost fidelity as their material expressions have collapsed into traces. Their originary context is gone and their capacity to reproduce and transmit meaning into the future has been lost. Rather than attempt to reconstruct and understand the original signal, as archaeology traditionally aspires to do, we take this degraded information and use it as raw material for creative labour. These sketch-

dialogues initiate a process of creating signs out of ruins, which we then rematerialise through actions and itineraries. They drive a core dynamic of our collaboration, tensioning linear, non-linear and acausal ways of thinking about time and intersubjectivity.

Tombs and Bunkers

Our sites are best described not as places, but as architectures distributed across extensive landscapes (Figure 2). They mark extended linear thresholds, the high-tide marks of civilisations rising up at a cusp between cultural legacy and the immediacy of lived experience. These persistent material forms share a number of features, such as their location in rural margins, rectilinear architecture and functional apertures with recessed openings. Both are pragmatic architectures, responding to social, cultural, religious and economic necessity and doing so with minimal pretence (Virilio 1975). We approach them through the simple affordances that they offer, primarily of making strong physical and ontological distinctions between interiority and exteriority. The bodies, living or dead, that they once contained have left no trace. There are no artefacts, few traces of use; there is simply an empty shell. In this way, the sites evoke extremes of presence and absence, the material persistence of ruins and the impermanence of the human body.

   The formal vocabulary of both the bunker and the tomb divides the world into an inside and an outside, and a thin film in between. These two are impressions of one another, pressed against concrete or stone. What strikes us about this splitting is that the substrate, the rock or concrete, shares its surface between multiple scales of time and space. This surface between daily life and historical time forms a threshold between our respective academic research – one author's work on margins and that of the other on rock-cut burial sites.

Recessed Door

This threshold found expression in our collaboration through a number of signs, one of which was the recessed door (Figure 3). Recessed doorways are often found at the entrance of the rock-cut tombs. This pattern is also often found around the apertures of bunkers, where their purpose is to increase the visibility of the surveyed landscape whilst maintaining structural strength, and to deflect and absorb the energy of incoming projectiles. In tombs, their function is unknown, perhaps a combination of factors: to enhance their visible presence in the landscape, to mitigate against water ingress, a recess for a door or a surface for ornament. This feature became a shared sign between tombs and bunkers that we sought to translate back into our material language through processes of casting and carving.

   Initially, we made artefacts that materialised this sign through plaster castings that combined the forms of tombs and bunkers. We then travelled to Tunbridge Wells in search of sandstone, the material into which the Chinese tombs were carved. Here we added our own engravings to many decades of graffiti (Figure 4). Four months later, these small interventions took us to the mountainous area in the outskirts of the city of Chongqing in southwest China. Here, we repeated the carving experiment, this time creating two full-scale burial caves; this process also generated a meshwork of relationships between our duo, two stonemasons, local authorities and the landscape itself.
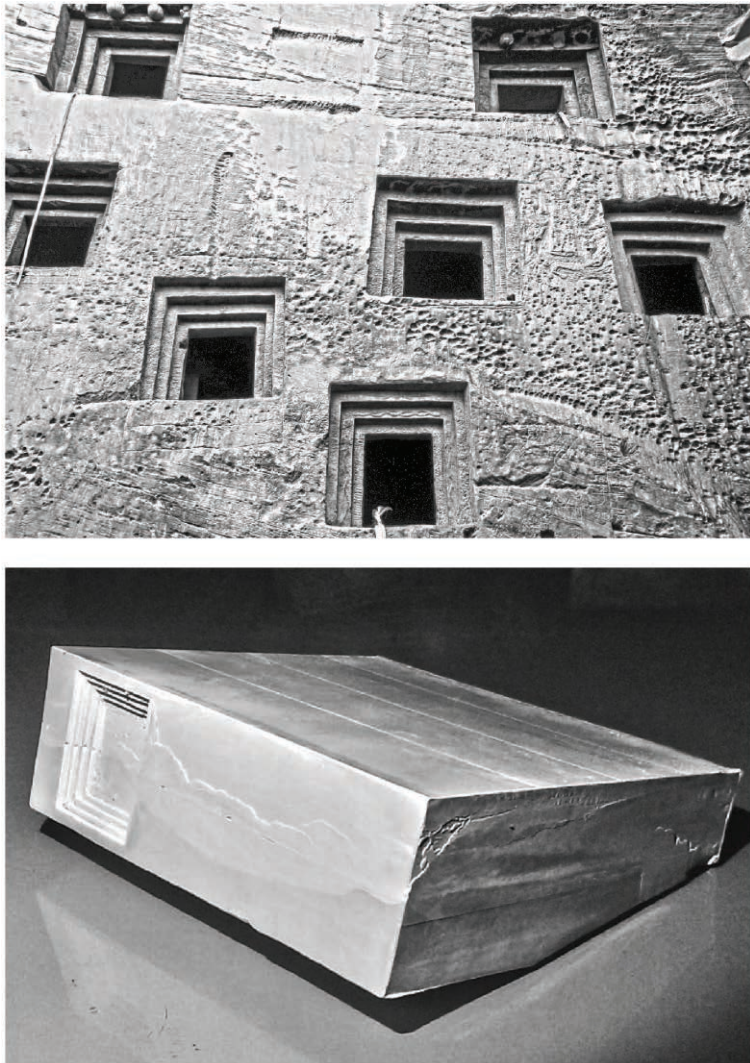
FIGURE 3 Top: A view of the second-century AD rock-cut caves. Notice the unfinished cave and the striking recession added to the door frames. Bottom: Plaster model incorporating features from bunkers and rock-cut caves.

This had a dual purpose: as a discrete archaeological experiment and as a continuation of our collaboration. Archaeologically, the intention was to observe first-hand the technological choices made by stonemasons throughout the carving process and thereby reconsider current typologies for cave shapes and rock-cut burial sites. Stoneworking as a subtractive process has occupied a prominent position in studies of making processes initiated by the "Technological Style" School (Haudricourt 1987). From our collaborative perspective, it was an opportunity to observe the process of making performed by another duo, the stonemasons, and to find how the embodied gestures of stone carving create identity and memory. The stone acted as a conduit for skill, knowledge and personal histories (Figure 5).

FIGURE 4 Miniature recessed doors carved into the sandstone at Tunbridge Wells.

The stonemasons, Master He (aged 58) and Master Fu (aged 63), were originally from Guang'an County, Sichuan Province (Figure 6). They had been familiar with such caves since their explorations as children in rock-cut sites distributed around the countryside, and they already had a clear idea of their appearance, both inside and out, as might have been the case for stonemasons in ancient times. Both were originally quarriers, until the mechanisation of stone quarrying made their skills obsolete. Subsequently, the

FIGURE 5   A recessed door being carved into sandstone cliffs in Banan, Chongqing, southwest China, 2015.

stonemasons became subsistence farmers and migrant workers, like hundreds of millions in China today, travelling to distant provinces for better wages. They would seasonally return to their homeland and tend their fields, which they maintained for their retirement.

During the ten days we spent with them, we recorded the process and the conversations as they carved. We regularly interviewed the stonemasons, making notes about their working rhythm, including pauses and obstacles, the relative comfort and discomfort

of carving positions, variations in the hardness of the stone and associated effort and the impact that climatic conditions such as rain, humidity, high temperatures and the time of day had on their work (Figure 7). Particular attention was paid to the ongoing discussions between the masons, the dynamics of their interaction and the distribution of roles between them. Intense discussions around more complex elements of style that needed more detailed planning were carefully recorded. Such attentiveness to all components of the situation fed the way we would design our own future experiments.

FIGURE 6   Top: Portraits of the stonemasons, Master He and Master Fu. Bottom: Newly carved recessed door with inscription, Banan, Chongqing, southwest China, 2015.

Methodologically, this might be thought of as a combination of participant observation, elicitation techniques (using the practice of stone carving rather than, say, photographs), field documentation and creative methods. Our positions as artists, geographer and archaeologist were all accommodated in this approach. The focus on the process of carving and the formulation of a *chaîne opératoire* in the reconstruction of a stoneworking tradition served as an archaeological investigation. The gestures, tools and the stone itself
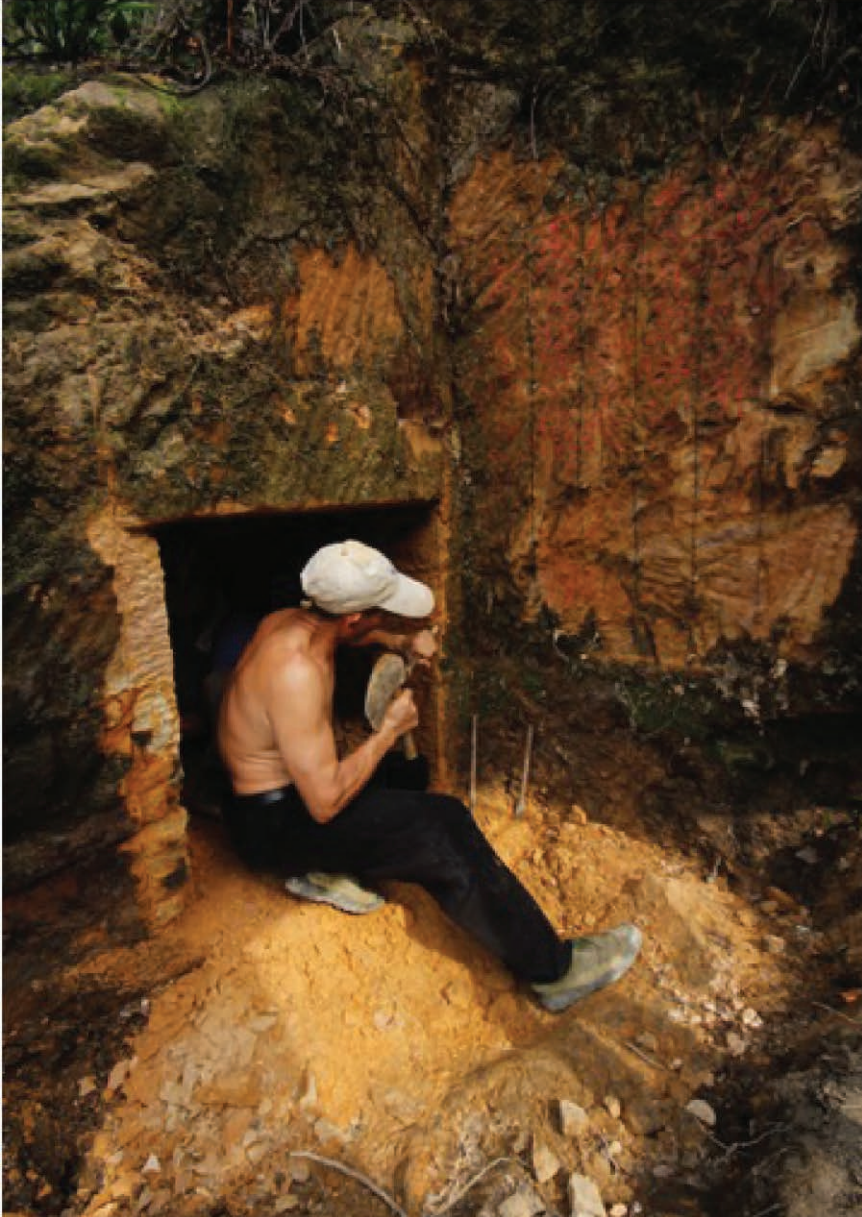
FIGURE 7   Stonemason, Master He carving a second cave, Banan, Chongqing, southwest China, 2015.

all elicited the biographies of the itinerant workers and their perception of the landscape. For example, in addition to the workability of sandstone, a criterion for the selection of the site for the experiment was its geomantic qualities. We also used methods brought from our creative practices, such as stop-frame photography and sound recordings. The latter were subsequently converted into visual representations, which unexpectedly brought out a rhythmic, musical quality to stone working.

As would have been the case with original tomb carving, we employed the stonemasons and so were acting as patrons. However, the workers belonged to a team on a restoration project led by the local archaeological administration, and the site of the experiment was included in a protected heritage area. For the duo, this replication experiment was a continuation of their daily involvement in heritage preservation.

Soon after our return to the UK, we travelled to the white chalk cliffs of Broadstairs in Kent (Figure 8). As an echo of the carving experiment in Chongqing and the earlier pure white cast plaster models, we projected a full-size tomb onto the surface of the cliffs at Broadstairs, which we then carved into eroded chalk boulders that had fallen to the beach below (Figure 9).

Each of the individual projects added to a vocabulary of materials, tools, actions, sites and landscapes. We think of this as a form of itinerant dwelling and migrant craftwork, a set of evolving practices that we carry to each site and which generates a shared sense of place in these thresholds and margins.

Sound Mirrors

The hermetic volumes and rectilinear shapes of tombs and bunkers contrast with the gentle curves and shells of sound mirrors, a military architecture we encountered on the southeast coast of England (Figure 10). These concrete artefacts had a brief life, from the early 1900s to the mid-1930s, first responding to the militarisation of the air and then becoming obsolete with the development of radar. Like the mirror of a reflecting telescope, the sound mirrors collect and focus waves, gathering distant phenomena and bringing them to a point of intensity. Sound mirrors, unlike radar, which would quickly replace them, do not transmit or decode information – all processing and interpretation relies on the human operators. These mirrors are instead wedded to the technologies of ferro-concrete that had been developing apace since the turn of the twentieth century (Giedion and Berry 1995). They represent a period where the containers of daily life were first industrialised in the complex and monumental forms of housing, churches and other civic buildings. Similarly, the sound mirrors tension the lived body with the industrialisation of war and the increasing speed and mobility of aircraft and aerial weapons. They draw a quiet line between the senses and technologies of construction, an ear that listened out from monumental forms.

Inhabiting these environments, we found that we were constantly referring experience back and forth between our sketch-dialogues. The top of Figure 11, for example, shows red prints on small plaster tablets of each of the nine sound mirrors we visited. The miniature red seal impressions condensed our itineraries into intertextual objects. As with the bunkers, the surface of the sound mirrors acted as a thin membrane connecting the living body to multiple spatial and temporal scales.

FIGURE 8   Fallen chalk boulders in Broadstairs, Kent.

We made sound recordings from the centre of these mirrors, capturing birdsong, the hum of cars and waves crashing in the distance. We later processed these electronically, turning them into spectrograms, visual representations of frequency against time. We thereby attempted to capture a synesthetic experience, translating sound into image such that time no longer unfolded in a linear fashion but could be surveyed all at once (Figure 11, bottom). The material forms of the sound mirrors suggest not just listening but also performing. As we stood in the sound mirrors and whistled simple tones, the

FIGURE 9   Fragment of a recessed door carved into a chalk boulder, Broadstairs, Kent.

mirror became a transmitter, sending signals out over the sea. As dusk fell, we returned to the mirror in Hythe, and spent the night huddled around a fire in the cracked concrete shell. Illuminated by fire and torchlight and beneath a clear sky, the mirror became a simulacrum of the Moon (Figure 12).

The form and function of the mirrors brought the nested solids of Pythagoras and the harmony of the spheres into our sketch-dialogues. These concrete forms resolved into ancient observatories, not simply for looking to the sky but serving cosmologies that

FIGURE 10   Recently uncovered sound mirror at Fan Bay, Kent. The mirror was carved into the chalk cliff and then lined with concrete.

correlate geometry to sound. Later, we visited the large concrete dish perched at Abbot's Cliff and looking out over the sea. The mirror was specked with graffiti, the most obvious of which was three parallel lines (Figure 13). This was one of the signs that we had been working with, introduced into our dialogues through one author's seal-making practice and a shared interest in the *Yi Jing* (*I Ching*), a binary system of divination that employs eight pairs of trigrams to create 64 hexagrams. Each makes correlations between situations and processes, images and words, daily life and cosmological cycles, through
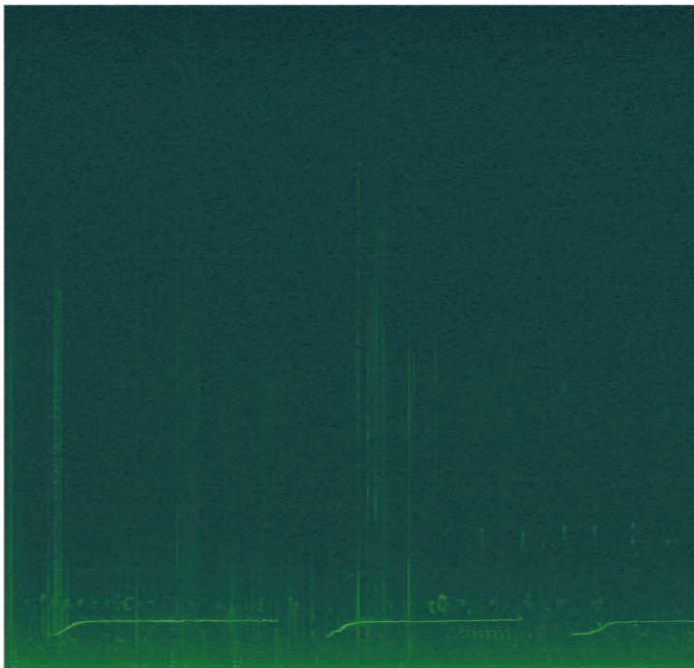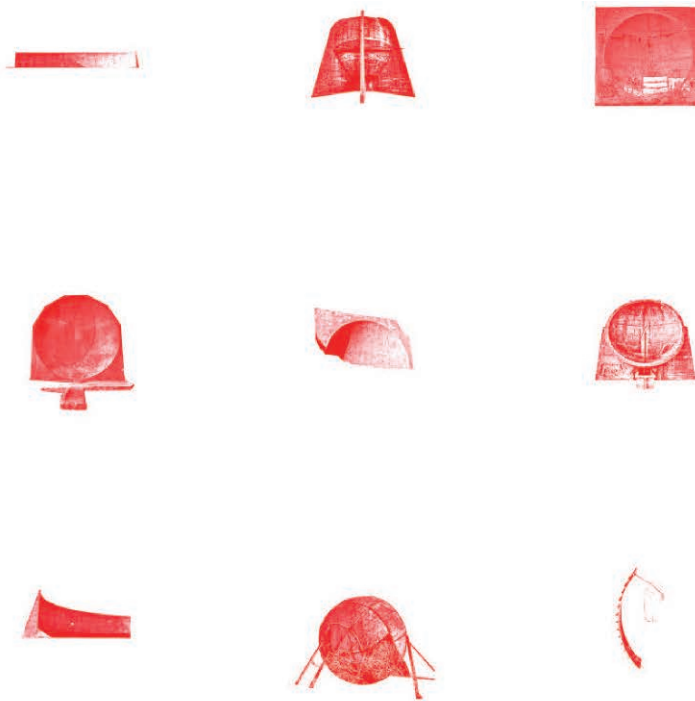
FIGURE 11   Top: Sound mirrors in Dungeness, Fan Bay, Hythe, and Abbot's Cliff in Kent. These images were transferred onto small plaster tablets to simulate seal prints. Bottom: Spectrograph of a sound recording made from the Hythe sound mirror.

chance and encounter. The graffiti we encountered, daubed on the surface of the sound mirror, suddenly synchronised our abstract dialogues to the field.

Coda

SSG was initiated in response to a wider project (Public Archaeology 2015). Since then, the project has gone beyond the sphere of the social into the art of making and being, and the intimacy of collaborative creation. We put practices such as casting, carving, sketching, printing and photography at the centre of our collaboration, treating these as a form of dialogue between us. We also draw from traditional fieldwork practices in both geography and archaeology: for example, immersive familiarity with the landscape, close observation of material details and vernacular architectures, visual surveys and hand excavation. Archaeology has always looked to the ground to build an understanding of the past; a haptic way of thinking about the world that increasingly questions its sensorial limits (Hamilakis 2011). Equally, cultural geography has addressed landscape in terms of the gaze, offering various critiques of the visual. Through critical turns towards materiality, embodiment and affect, its gaze has also dropped to the ground beneath our feet and the emphasis has shifted from what can be seen to what can be touched, felt and enacted (DeSilvey and Edensor 2013). Autoethnographic accounts of landscape and the reconstruction of past gestures and making processes are the practices that we respectively chose to draw from cultural geography and archaeology.

Archaeology is a discipline that thinks about time at different scales, from the near past to the *longue durée*; it addresses both relative chronologies and absolute time. Geography too has considered time through different lenses, from diffusion analysis to

FIGURE 12   **Shadows cast on the sound mirror at Hythe, Kent.**

equinoxonline

FIGURE 13   Sound mirror with trigram, Abbot's Cliff, Kent.

the rhythms of bodies, cities, societies. In our case, a practice-based approach allows us to develop a relationship to time that is multiple – sometimes linear, sometimes circular, sometimes combinatory. Acausal and non-linear understandings of time and space, such as the *Yi Jing* and Carl G. Jung's notion of synchronicity, have found their way into our work. Such systems bring persistence, impermanence and precariousness into relation with the human subject and the environment, drawing together the linear, the cyclical and the accidental.

In some ways, we think of SSG as an engine for production and interpretation that revisits the classic of mutations, the *Yi Jing*. The spatial and temporal multiplicity of discrete elements, fragmentary ideas, signs and ideographs that form the basis of our work also act as a double to the material remains of ruins. Through our practice these gradually and continuously resolve into a combinatory language of dwelling. There are no links between the rectilinear tombs and bunkers in time or space, other than our capacity to enter and occupy them and their capacity to pour materials, signs and ideas into our shared imaginaries. They act as a rabbit hole, a shortcut into the past and the future from an active present in a way that is simultaneously topological, topographic and absurdist. We construct bridges between matter and sign. These in turn interconnect, forming our network of meaning – a story that renders materials, sites and landscapes as intertextual and intersubjective.

Archaeology and cultural geography both have methodological and epistemological traditions that emphasise close engagement with and interpretation of physical land-scapes. Although we each draw from these traditions and their experimental methods, we make our shared creative practice central to this project. Regarding the term *creative archaeology*, our position is aligned to more recent epistemological shifts in geography and archaeology that acknowledge the embodied and performative nature of research, and the material vitality of the substances we encounter on the way. By making crea-tive practice the core of our collaboration, we expand and exaggerate the role played by interpretation, allowing fieldwork to document and record, but also to express itself as speculation, imagination and enchantment – a form of landscape writing that brings together memory and shared experience. Thus, SSG may produce some research outputs purely for a disciplinary audience. However, along with this comes an excess of other materials – diagrams, accumulated objects, photographs, ideas, memories – which we make equally visible and which maintain the open-ended nature of the project. This vis-ibility and open-endedness is key when locating our work between academic discourse and creative practice. We believe that disciplinary boundaries are as questionable in an academic context as they are in an artistic context. Thus, the outputs of our research are neither strictly academic nor are they integrated into the circuits of the contemporary art market; they are, however, diffused through academic channels and encounters such as this photo essay, conferences and associated exhibitions. Thus, we see SSG as a crea-tive practice that is inflected by its academic context, a tool for creating dialogue about methods and epistemologies between our respective disciplines and a way of challenging or modifying these experimentally.

References

Deleuze, G. and F. Guattari. 1980. *Mille Plateaux: Capitalisme et Schizophrénie 2*. Paris: Editions de Minuit.

DeSilvey, C. and T. Edensor. 2013. "Reckoning with Ruins." *Progress in Human Geography* 37(4): 465-485. https://doi.org/10.1177/0309132512462271

Hamilakis, Y. 2011. "Archaeologies of the Senses." In *The Oxford Handbook on the Archaeology of Ritual and Religion*, edited by T. Insoll, 208–225. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199232444.013.0016

Haudricourt, A.-G. 1987. *La Technologie, Science Humaine: Recherches d'Histoire et d'Ethnologie des Techniques*. Paris: Maison des Sciences de l'Homme.

Hawkins, H. 2013. *For Creative Geographies: Geography, Visual Arts and the Making of Worlds*. London and New York: Routledge.

Ingold, T. 2000. *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill*.

London and New York: Routledge. https://doi.org/10.4324/9780203466025

Giedion, S. and J. D. Berry. 1995. *Building in France, Building in Iron, Building in Ferroconcrete*. Santa Monica, CA: Getty Center for the History of Art and the Humanities.

Public Archaeology. 2015. *Public Archaeology 2015*. Available online: https://publicarchaeology2015.wordpress.com/

Renfrew, C. 2003. *Figuring It Out: What Are We? Where Do We Come From? The Parallel Visions of Artists and Archaeologists*. London: Thames and Hudson.

Virilio, P. 1975. *Bunker Archéologie*. Paris: Centre Georges Pompidou Centre de Creation Industrielle.

Wylie, J. 2002. "An Essay on Ascending Glastonbury Tor." *Geoforum* 33 (4): 441–454. https://doi.org/10.1016/S0016-7185(02)00033-7

Rupert Griffiths is a Visiting Research Fellow in the Sociology Department, at Goldsmiths, University of London. Address for correspondence: Sociology Department. Goldsmiths, University of London, New Cross, London, SE14 6NW, UK.

Lia Wei is a PhD student at the Department of the History of Art and Archaeology, SOAS. Address for correspondence: History of Art and Archaeology Department, SOAS University of London 10 Thornhaugh Street, Russell Square, London WC1H 0XG, UK.

· ·

☐ Buildings Archaeology Without Recording

■ James Dixon
University of Bristol, UK
james.dixon@woodplc.com

This short paper makes no claims to be deeply theoretically engaged. It might actually be boringly practical. It concerns a series of workshops undertaken over the last five years in a variety of different contexts, all based around the central notion of using artistic inspiration to create useful public engagement with built heritage. The workshops are fairly simple. Participants work together to locate, develop and communicate an archaeological understanding of a building or landscape without having to also take time to learn any practical fieldwork methods. In fact, in most cases, the workshop is titled *Buildings Archaeology Without Recording* and all recording technologies are banned, with the occasional exception of pen and paper.

Each workshop aims to interpret a place that might already be familiar to those taking part. After an introduction to a broadly artistically inspired contemporary archaeology (I

equinoxonline

experiment with trying particular artists' practical approaches to new places and sites to see if what I learn from that enhances my archaeological interpretation of them), participants are let loose, in pairs or small groups, to investigate their location with reference to different themes such as sounds, words or found objects. The idea is that each person or small group taking part will very quickly develop a unique understanding of the space, a micro-archaeology or detailed interpretation that is different from those of their fellows. After some time, usually an hour, the group reconvenes to communicate their archaeologies, generally in the form of a group-led tour of the space. In my experience everyone speaks, which is, I think, because by this point everyone knows that they know something nobody else knows and they are eager to pass it on. What happens next depends on the group and location. We may expand the micro-archaeologies by investigating more complicated themes or continue discussion towards some form of conclusion, depending on the context. Either way, part of the end point is a complex, archaeological understanding of a place or landscape, developed entirely by participants (in general, non-archaeologists) and centred on allowing everyone taking part to develop and communicate their own expert interpretations of the site.

Inspiration

The artistic inspiration for the workshops can be summed up fairly briefly. My PhD research (in Creative Arts) was based around working with public artists through their creative processes to see how they interpret landscapes in different ways, how they turn these interpretations into artworks and what happens when they put these works back into the landscape. Contrasting this with my own archaeological approaches to the same landscapes, I found great potential for the two approaches to combine, or rather for archaeology to incorporate more artistic approaches to investigation and interpretation. This is a form of "site-specific archaeology", by which I mean that there is potential to learn more from sites by allowing them to dictate their own modes of investigation. The idea that established methodologies may occasionally obscure things or predetermine conclusions will be familiar. The idea of site-specific archaeology allows the archaeologist to adapt their practical and interpretive methods to suit the particular nature of a site when they find it, responding to its particular political and social contexts.

The workshop format has also developed as an alternative approach to public engagement with buildings archaeology. Public workshops that show and teach archaeological practical methods are, of course, fun and informative, and can be useful. However, there are times when it is of more use to leave out the teaching of a practical method which most event participants will never use again and focus instead on interpretation, which anyone can do at any time and which has certain practical applications in daily life, from choosing a place to live to playing a role in urban development and regeneration. Thus, although nominally concerned with buildings archaeology, these workshops do not teach building recording. Instead, they provide an engagement with forms of observation, interpretation and discussion that move buildings archaeology beyond its preoccupations (which rightly remain central to formal buildings archaeology) with draughtsmanship and the understanding of physical structure to the understanding of buildings as dynamic,

inhabited spaces. For the lead archaeologist too, the format removes the easy "fall-back" position of imparting knowledge of a practical method and replaces it with a more equal relationship wherein, from the beginning of the investigative section of the workshop, everyone has equal access to the knowledge required to join the subsequent discussion.

Hyde Park Picture House

Although developed since 2011, the first full workshop took place in 2013 as part of the centenary celebrations of Hyde Park Picture House in Leeds, where it was commissioned by artists in residence Conway and Young. This time named *Digging Above the Surface*, the workshop was a public event split into two two-hour sessions. Ten people took part and five pairs looked at the building for an hour with the following themes: Structure, Found Objects and Rubbish, Words, Sounds, Surroundings. After feeding back and some discussion, groups in the afternoon focused on some larger topics: The Building and Film, Building–Person Interactions, The Wider Landscape, and Storytelling and Oral History. Figure 1 is a sketch of the building on the day, taken from participants' notes as it appeared in a subsequent report.

For participants, the workshop provided an opportunity to reconsider in depth, using evidence-based interpretation, a building they already knew as users. The artist-inspired approach to the space removed the "obligation" to incorporate technical training into the workshop and instead focused on understanding and communication, the theme-based

the grills are still full of ash...are the fire buckets really old or painted to look the part?...a food order for a veggie samosa...a scotch egg in the lost property...direction of the queue changed over time...two tickets for one offer in the local pizza shop...is an empty ring case a sign of a proposal here?...presence of a clock in the auditorium divides audience opinion...BYOB events (bring your own baby) end up with a mix of nappies and alcohol bottles under the seats...popularity of cinema drives up prices of nearby houses...no Leeds people on the staff...the cinema operates as a local landmark...it shows films from around the world and appears in films around the world...Keith takes the stub from you as you go in...it's a Leeds Safe Space...is the clock the real world intruding on fantasy?...when leaving, the audience go from an infinite space into a tiny lobby...the smell of gaslights...power cables run through Edwardian vent grilles...what makes certain stones on the pavement crack?...splashes of red paint under the window...skateboards, walking stick, cars, bus, people's shoes walking past...a beer bottle in the phone box outside...plants grow in the pavement cracks...ten year old posters on the side of the building, they look new...Bollywood nights...cinema opened in the year the First World War started...gets you out of the house, but when we lived over the road we never came...it's a date venue...nicer people come here than other cinemas...why is it decorated when it's always dark?...the space is really flexible and really inflexible at the same time...it has very little private staff space...nice to buy ticket from a person...womb...info board shows past, present and future films...ticket stub from Ross-on-Wye...a community notice board on the wall...'Breastfeeding Welcome'...Armitage Shanks...energy crisis flyer points to the mega-future...old hosepipe next to modern fire extinguisher...vegan friendly kiosk...three cup sizes...50p more to sit on the balcony, screen tilts towards it...confused once with Hyde Park in London!

FIGURE 1. Partial results of the Hyde Park Picture House workshop, from the event's report document.

micro-archaeologies allowing for the kinds of creative interpretation that might become secondary considerations in a more formal buildings archaeology workshop.

Really, there is not intended to be any "take-away" from this workshop for anyone who wasn't there, and a problem I regularly encounter with the wider project is that its benefits and successes are hard to explain to people who haven't taken part. It is public engagement with archaeology without one eye on the subsequent academic analysis or the impact assessment.

Cube Microplex, Bristol

In 2015, a version of the workshop was incorporated into a weekend of archaeological investigation of The Cube Microplex in Bristol, arranged by Angela Piccini and David Hopkinson. Here, a cinema and art space about to undergo a major renovation started the process of working out "what to keep" with an investigation of the building using themes much like those outlined above for Hyde Park Picture House. The major difference here was that a majority of participants were artists (with a handful of archaeologists). In that situation, as in others with academic groups, the highest hurdle is the banning of recording technologies. When people approach investigation of places and spaces with firm ideas of their own working practices or disciplinary norms, being sent off with just a pencil and paper (or preferably nothing at all) can feel like a step into the dark, but herein lie the greatest benefits.

At The Cube, two artists were tasked to think about the building in terms of sound. Wandering between groups I encountered them mid-conversation, having great trouble getting started because they were so drawn to their usual practice of digital sound recording and creative use of that recorded sound. I left them to think further on the problem. Returning to the pair some time later, they had made progress. Not knowing how to start, they had decided to simply make a list of what sounds they could hear, only to end up with two largely different lists; partly prioritising different sounds in the listing, but also literally not being able to both hear the same. Not only was this a fascinating point of relevance to all aural experience of architectural space, it made two people think very differently about the way they relate to sound. The sound discussion continued through the day as the pairs combined to lead a 75-min long, minutely detailed archaeological tour of this contemporary space, a little more than an hour after giving archaeology serious thought for the first time (Figure 2).

It is not for me to "allow" people to be archaeologists or otherwise, but I do believe that you do not have to be a formal producer of archaeological products like papers, site reports, coursework or spoil heaps to think and act like one (i.e. to be one). A major conclusion of these workshops for me has been that there are real benefits to archaeology in creating situations for people who do not consider themselves archaeologists to do archaeology on their own terms. That does not mean sending untrained people to go and dig things up, of course; merely, that making situations where archaeologists and non-archaeologists can interpret human–object relations together with, as far as is possible, no knowledge hierarchy, is beneficial to all involved. Too often, we forget that public engagement with archaeology is for archaeologists to learn from too and not just a transmission of expert knowledge.

FIGURE 2. Workshop participants in the men's toilets of The Cube Microplex, discussing graffiti stratigraphy and whether the urinal cistern could be played as an instrument.

Political Turn

More recently, the recurring workshop has moved from experimenting between art and archaeology to an expanded focus on politics and public engagement. As mentioned above, one of the important aspects of the workshops is that they allow people to build evidence-based understanding of places that give them a level of expertise on that place and, in general, the confidence to express it. From here, it is easy to see the potential for this way of working to be used to help people develop evidence bases for engagement with and intervention in the planning system.

Increasingly, developers are incorporating genuine community consultation into the early stages of development projects. The reasons are not always purely benevolent and can be connected to calculations of better long-term profit from socially sustainable development or attempts to remove objections to proposals at later stages, but regardless of underlying reasons, increased consultation means more opportunities for people to have some say in the shape of development in the places in which they live.

In these contexts, public archaeologists might reasonably conclude that they have a responsibility to help people engage with planning and community consultation. That is regularly done with the production and dissemination (through formal planning application) of impact assessments and so on, but there is also potential to teach people to understand differently the places in which they live and on which they have the expert voice. In 2015, at the invitation of the architecture platform You&Me and Daisy

equinoxonline

Froud, an architectural consultant, I was able to run a workshop as part of the public consultation process for a programme of façade decoration in Thornton Heath in south London. Members of the public were invited to an archaeology workshop in which we first discussed the stage of the project (most participants had attended previous consultation events) and then outlined what contemporary archaeology could bring to understanding and communicating the nature of the development space. Due to the specifics of the project, we used more targeted themes than previously, looking at Sound, Beauty, Objects, History, the wider world in Thornton Heath and connections to the rest of London, among others. We walked the streets for an hour before returning to our meeting room for groups to describe their observations, which were used to develop first a series of interconnecting themes that described the character of the area, and thereafter a collection of objects and ideas that would be, theoretically, for retention or removal. The work is ongoing and will result in due course with an artist commission to decorate a number of building fronts along the High Street.

This work contributes towards a physical impact on the environment and must be primarily judged in that context as it becomes enacted, initially over the next year and in perpetuity thereafter. At present though, we can highlight one useful point of wider analysis. This is that the workshops in Thornton Heath saw an artistically inspired archaeology being used to engage people in urban regeneration, using an expanded archaeological methodology to create a new understanding of a specific place that is feeding directly into shaping its future. This is planning not purely through the expertise of remotely educated, trained and experienced architects, consultants and heritage professionals, but through the particular expertise, with a new and detailed evidence base, of local residents. The aforementioned professionals remain, of course, but hopefully with a greater appreciation of the importance of letting the place dictate its development than might be the case on other projects (Figure 3).

This is clearly a different context for application of the workshop's ideas, and so it is not to denigrate its previous iterations to say that the work in Thornton Heath demonstrates a new maturity in the aims of the workshop series. Hopefully, as this project progresses and the lines from the consultation to physical intervention and public responses to it can be seen, a new and useful critical context for this application of the art-archaeology workshop idea will arise.

Context and Critique

I realise, of course, that as presented here these workshops sound incredibly simple – basic, even. What this paper has left out, however, is the years of theoretical and empirical research that contributed to understanding that something of this kind was necessary and that it would be useful to work to develop an event format that would be engaging over a matter of hours, that would impart a level of archaeological understanding in an innovative way, that would create a situation where archaeologists and non-archaeologists could learn from each other on an equal footing, and that would have potential benefits to archaeology beyond the "impact" of the primary public engagement. Principally, the need for the work was identified through critique of prevalent ideas in the art world around socially engaged practice and the notion of relational aesthetics
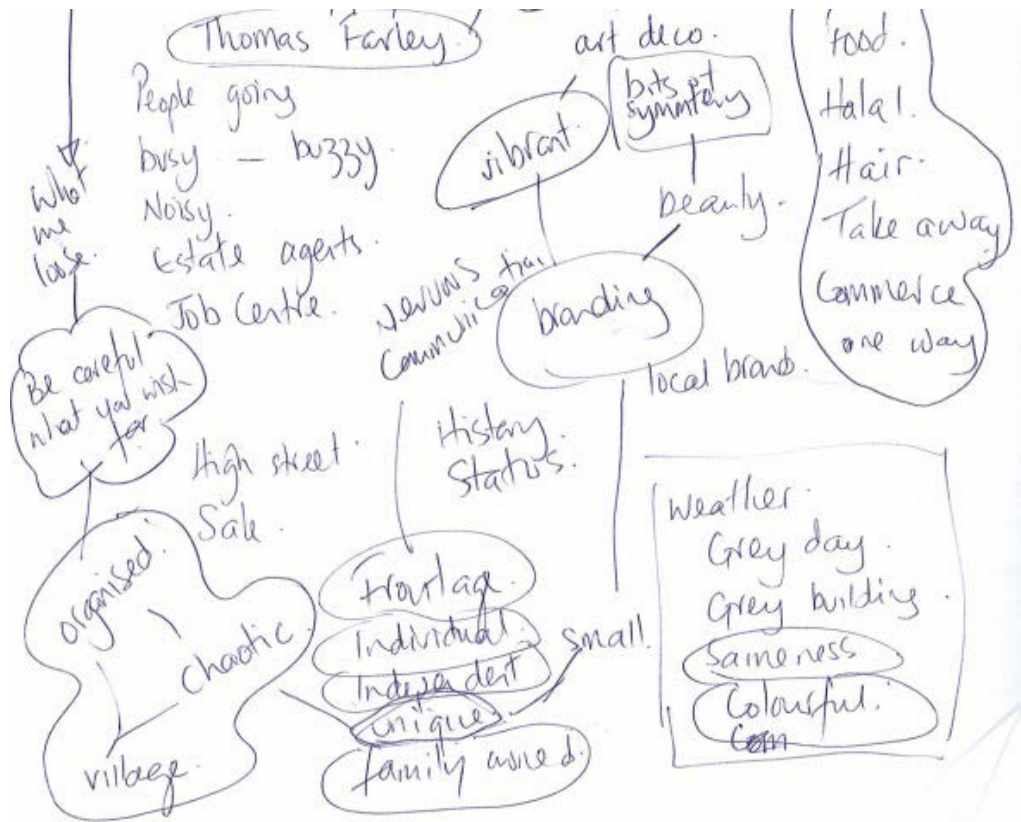
FIGURE 3.   Participant notes, Thornton Heath workshop.

(for which see Bourriaud's *Relational Aesthetics* [2002] and Claire Bishop's critique of the idea [Bishop 2004]), both of which often fall down on the relevance of the political engagements they try to create and on the identity of participants. Allied to this is critique of my own perceived tendency for archaeology workshops to revolve around the teaching of technical skills (drawing, digging etc), and not on the kinds of archaeological observation, interpretation and communication that can be useful in people's daily lives away from archaeology.

It has proven a difficult idea to explain to people. Large amounts of the art and other episodes of creativity with which archaeologists here engage is political. We might go so far as to say that political engagement, at a variety of scales, is the UK's national popular philosophy, and much contemporary art reflects and works within that. This does not necessarily translate easily and I have found myself in more than one conversation where the idea that an archaeologist might incorporate artistic methods into their work to engage differently with site-specific politics has been impossible to communicate, most notably within archaeology itself. Maybe this is because the workshop series is not an archaeology of art, archaeology as art or art as archaeology – those more easily recognisable forms outlined by Harrison and Schofield in *After Modernity* (2010). Rather, it is an intentionally combined method, a Venn diagram with a huge overlap,

just excluding those bits of each discipline that worry about certainty, boundaries and norms. I usually call my practice *art-archaeology*, which I define as "the archaeological investigation of art with the intention of making better archaeologies", and my workshops are an outcome of some of my art-archaeology thinking. Despite this, I do find the term "creative archaeologies" a useful one, but only as long as we use it to be inclusive of everything that wants to be defined in that way. I suppose there is an interesting question of whether the modes of investigation described by Harrison and Schofield fit into the description "creative archaeology". Art as archaeology and archaeology as art may do so more clearly; archaeology of art perhaps less so, although this broad categorisation is entirely dependent on the specific modes of investigation or practice involved in individual projects. And that is perhaps the strength of "creative archaeologies" as a term; that it provides a space for people to define themselves through experimental practice rather than by subject.

Here, something as simple as being inspired by the ways in which artists approach new working spaces has contributed to a different archaeology; fun and experimental, yes, but also with potential to be of better use in some contexts than more formal applications of our accepted methods. Nevertheless, the project remains distinctly archaeological in its interpretive sequence from investigation, to development of an evidence base, to interrogation of that evidence and finally to conclusions and new directions.

These criticisms aside, the developing workshop series stands, I hope, as a successful example of an artistically inspired archaeology creating new forms of public engagement with archaeological themes. Removing particular knowledge hierarchies by not teaching established practical methods, the workshops provide a case study in the transfer of archaeological expertise away from professional archaeologists to the inhabitants and users of specific places and spaces, something which I think is increasingly necessary for archaeology to stake a claim to be truly socially engaged.

Acknowledgements

References

Bishop, C. 2004. "Antagonism and Relational Aesthetics." *October* 110: 51–79. https://doi.org/10.1162/0162287042379810

Bourriaud, N. 2002. *Relational* Aesthetics. Dijon: Les Presses du reel. Translated by S. Pleasance and F. Woods, with M. Copeland.

Harrison, R. and J. Schofield. 2010. *After Modernity: Archaeological Approaches to the Contemporary Past*. Oxford: Oxford University Press.

James Dixon is a Research Associate at the Department of Archaeology and Anthropology, University of Bristol. Address for correspondence: Department of Archaeology and Anthropology, University of Bristol, Senate House, Tyndall Avenue, Bristol, BS8 1TH, UK.

☐ Šabac: A Cinematographic Archaeology?

■ Thomas Kador

University College London, UK
t.kador@ucl.ac.uk

■ Vesna Lukic

University of Bristol, UK
vl13711@bristol.ac.uk

Readers are advised to watch our 13-minute video *Šabac* (University of Bristol, 2015) prior to reading the paper. It can be viewed here: https://mediacentral.ucl.ac.uk/Player/9829

Introduction

Using the film camera as our main research tool, we set out to investigate the recent and contemporary pasts of a Holocaust landscape in modern day-Serbia. Approaching this from the perspectives of an artist/filmmaker (Lukic) and an archaeologist (Kador), we find common ground in our interest in the physicality of the subject matter, its archaeological manifestations and the potential of the moving image to invoke haptic experiences of the material world. Responding to the *JCA* Forum's "Beyond Art/Archaeology" call for papers, our (artistic) practice-led archaeological investigation will demonstrate how such approaches can make valuable contributions to more general understandings of heritage in a contemporary setting.

In this context we present an example from our collaborative practice as a case study highlighting several issues relating to the boundaries between disciplines, engaging with the material world and constructing alternative modes of knowing within academic and wider discourses. These may be of interest to others concerned with the role of creative practice in archaeology. As part of this discussion we will refer to the value of an archaeological perspective and to the question of the disciplinary integrity of both artistic practice and archaeology within transdisciplinary collaborations. We will end by reflecting on the need for a suitable terminology for artistically informed archaeologies and/or archaeologically informed artworks.

Background

Šabac is a town in western Serbia, situated on the banks of the River Sava (Figure 1b). The town's strategic location on the river frequently placed it at the centre of conflicts during the Habsburg/Ottoman Period – it changed hands repeatedly between the sixteenth and nineteenth centuries (Mendoza 2011, 210) – and it was the site of a major battle during the First World War (Neiberg 2006; Mitrović 2007). Our investigation, though, is concerned with the interplay between Šabac in the present and a very brief period of

its past, in 1940 and 1941, when the town was initially a place of refuge and then of imprisonment for a group of about 1200 Jewish refugees. The group's members were primarily (around 800 of them) from Vienna, and in autumn 1939 they had attempted to escape Nazi persecution in Austria by embarking on an illegal journey down the River Danube in the hope of reaching Palestine via the Black Sea (Avriel 1975; Anderl and Manoschek 2001). However, the refugees were refused passage through Romanian territory, and their journey was held up at Kladovo, near the Serbian–Romanian border (Figure 1b). The group was forced to spend the freezing winter of 1939–1940 on board three ships there, and the attempted transport is now remembered as the "Kladovo Transport" (Mihajlović and Mitrović 2006).

As the Danube was becoming an increasingly dangerous place, and to avoid the Jewish refugees coming in contact with the *Volksdeutsche*, "ethnic" Germans who were travelling upriver towards the German Reich as part of their relocation from Bessarabia (Anderl and Manoschek 2001), it was decided in September 1940 to move the group back up the Danube and along the Sava to Šabac. There they were able to stay and move around with relative freedom until April 1941, when the German Wehrmacht invaded Yugoslavia. Shortly afterwards, German troops occupied Šabac, and in the summer of 1941 the members of the Kladovo Transport were rounded up and interned in a concentration camp on the banks of the Sava; ironically, this was located only metres away from what had been their disembarkation point just under a year earlier (Figure 1a). In October 1941, most of the male members of the transport (along with men from the local Jewish population and a much greater number of Roma) were brought to the nearby village of Zasavica and executed by firing squad (Anderl and Manoshek 2001; Babović 2010). The following January, the women and children were transferred to another camp – Judenlager Semlin – near the Sava–Danube confluence in Belgrade (Koljanin 1992); from there they were taken and systematically exterminated with the use of a gas van between February and May 1942.[1]

The Camera as Archaeological Tool

For our investigation of this brief period of Šabac's past, we decided to adopt the camera and sound recording equipment as our primary archaeological research tools. We investigated the places that the members of the Kladovo Transport are known to have frequented: the landing point on the Sava; the old mill, where many of them were accommodated; the synagogue where they worshipped and organized a school; the library where they read newspapers to keep themselves informed; the movie theatre where they watched films; the streets that they walked, passing their time while hoping for news regarding a recommencement of their journey; and finally, the concentration camp that for most of them represented the penultimate stop in their lives.

We did not use the camera to conduct a detailed survey and were not aiming to thoroughly record the visual data of the locations for "conventional" archaeological interpretation or representation, striving for objectivity (Bateman 2005). Rather, we believe that

---

1. There were a small number of survivors, who either received legal certificates to continue their journey or managed to escape by other means (Anderl and Manoschek 2001; Fuchs 2008; Reich 2014).
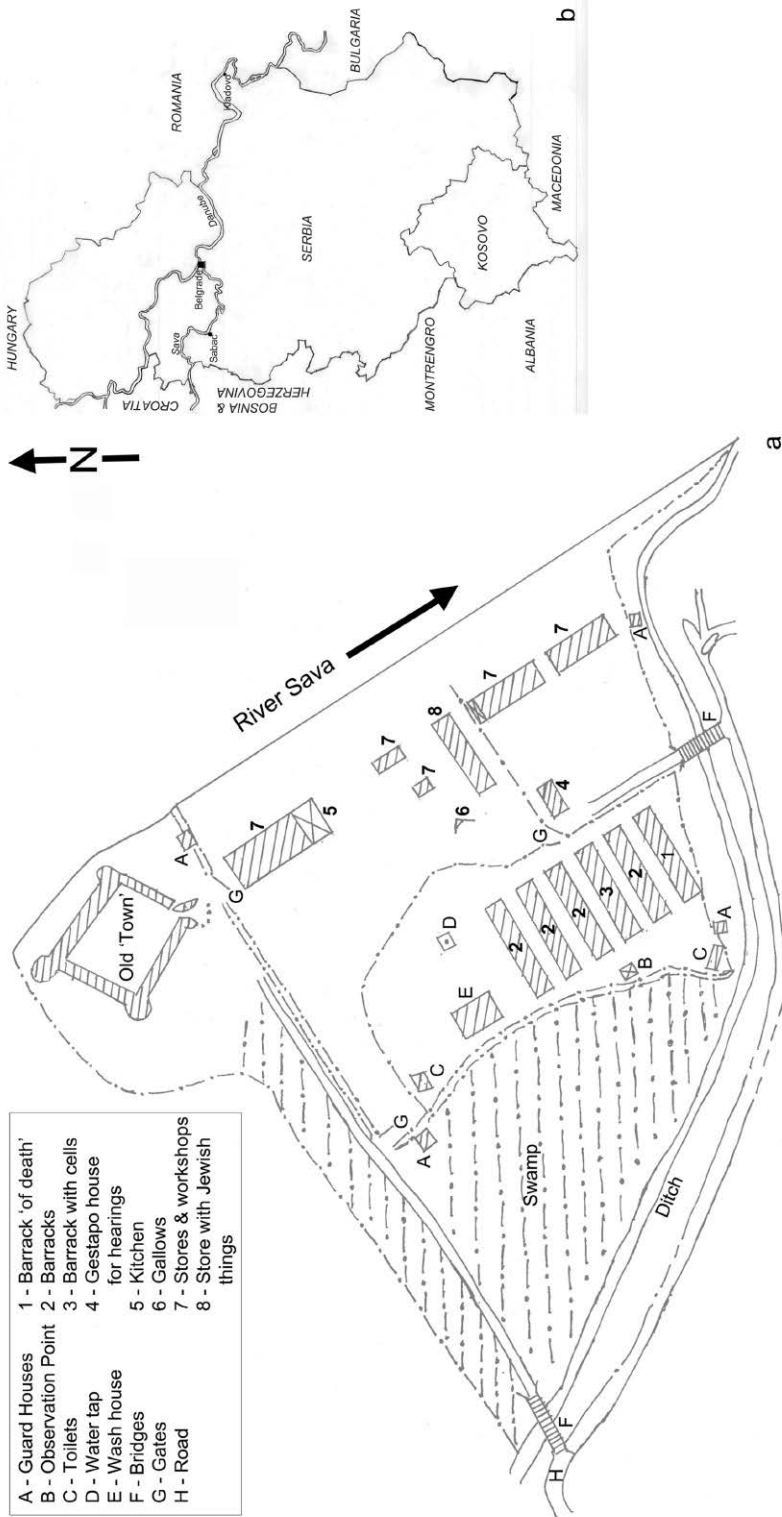
FIGURE 1. (a) Plan of the concentration camp on the River Sava (near Šabac) (after Jovanović 1979); (b) outline map of Serbia showing key locations mentioned and the Danube and Sava rivers.

A - Guard Houses
B - Observation Point
C - Toilets
D - Water tap
E - Wash house
F - Bridges
G - Gates
H - Road

1 - Barrack 'of death'
2 - Barracks
3 - Barrack with cells
4 - Gestapo house
    for hearings
5 - Kitchen
6 - Gallows
7 - Stores & workshops
8 - Store with Jewish
    things

aside from providing the (necessarily selective) information of what a location looks like, a moving image can also help to evoke the experience of a place. In order to explore this experience as a mode of learning about the site and its history and as a mode of knowing, we rely on an artistic and especially cinematic discourse, as we feel that this is more equipped to tackle the relationship between an audio-visual representation and the senses (Marks 2000, 2002; Elsaesser and Hagener 2010) than other investigative media. From the camera frame to the duration of a shot, how it is edited into a film or video, people respond to the stimuli in different ways and on different levels. Thus the production of our film is clearly based on a range of subjective choices, only presenting a very narrow slice of what a first-hand experience of the actual place would be like. In this context, creative practices, like film, frontload the interpretation, rather than claiming to provide an objective record and subsequently interpreting it.

Creative Practice in Archaeology and Heritage Studies

Using artistic media in heritage studies more broadly frequently involves non-verbal, sensory engagements with the world – whether aural, visual or kinaesthetic. Traditionally, such non-verbal and non-textual approaches are not rated equally with text-based academic outputs (e.g. contributions in Ingold 2011). However, we would argue they are equally academically meaningful and at least as socially relevant. As the academic discussions around creative practice (allowing it equal status within academia) over the last two decades or so have shown (Allegue *et al*. 2009; Nelson 2009, 2013), creative and in particular "artistic approaches", more than simply providing a methodology, advocate for alternative modes of knowing.

Therefore, in our practice of investigating the places relevant to the journey of the Kladovo Transport through filming, we aim to foreground the haptic (Marks 2000, 2002; Sobchack 1992, 2004) and experiential elements that this invokes rather than the historical narratives that can be told about both Šabac and the Kladovo Transport. In order to do this within an academic context, our own experiences form an important part of the research, as they generate reflective and reflexive tools for unearthing the process of knowing in new ways. Following Foucault's *Archaeology of Knowledge*, artistic practice helps us ask not only the question of "what" is our subject matter, but also and always "how" we engage with it (Foucault 1972, 5–6). In this sense, the more holistic engagement with knowledge offered by the cinematographic mode helps to bridge the mind–body divide, as it places our bodies, as well as that of the viewer, right at the centre of the investigation.

The strata of evidence we investigate in our project also allow the working together of theory and practice – in particular, the integration of landscape, material culture, architecture and text. While, as we have outlined above, we reject a narrative approach to the material, textual discourse nonetheless is a vital element in our study, as in addition to the architectural and landscape evidence that we captured cinematographically, we also consulted archives. The writings we drew on include letters and diaries written by some of the members of the transport, as well as the words of local people who recorded the refugees' presence in the town, their arrest and ultimate extermination (Jovanović 1979; Babović 2010). Our interrogation of Šabac thus builds on playing the material and landscape

equinoxonline

evidence off against the voices and experiences of some of the people who were directly affected by the events. But even here we have chosen to foreground the experiential over the narrative: while the writings clearly tell stories, we have chosen to read them in their original languages of (Viennese) German and Serbian. This we hope allows the viewer a more immersive – and perhaps less intellectual – engagement with the material.

We believe that this cinematographic archaeological investigation of these layers of landscape and history – focusing on very thin strata archaeologically, which have none-theless left a significant mark on Šabac and its inhabitants – can help us get closer to experiencing elements of this story than either traditional archaeological or historical approaches would allow. Nevertheless, we see our approach as very much an archaeo-logical one. We are not trying to (re)tell the history of the Kladovo Transport, or of Šabac as a place during the Second World War, whether on a general or an individual level. It is the archaeological "evidence", in the form of the material manifestations of the loca-tions that we have investigated, and the question of human presence and absence in these places, that drives our practice. Put simply, our focus on landscape and mate-rial culture is what makes our approach distinctively archaeological. And similar to the forensic architectural approach advocated by Weizman *et al.* (2010, 63), we view these landscapes and material remains as central "protagonists in the unfolding" of past events.

Other disciplines, such as anthropology, have long engaged with artistic expression, and film especially has played a major role in ethnography (Ruby 1975, 2000; Grimshaw 2001). However, ethnographic films are often employed in a rather uncritical fashion, with the camera seen as a recording device not dissimilar to how still photography is frequently used in archaeology: as a means to visually represent a feature, site or monument (Bateman 2005). While our camera also records what is in front of it, the way in which we employ the medium of film, foregrounding a subjective perspective, is devised to help both to experience and interrogate rather than provide an authoritative interpretation of the subject matter. This is achieved through engaging with film not only as recording technology but also, and primarily, as an artistic practice.

A Creative Archaeology?

From our perspectives, as a creative practitioner (fine artist and filmmaker) and an archaeologist, we do not find the term "creative archaeologies" a particularly helpful way to characterise our collaborations. For one, it implies that "other" (perhaps more traditional) archaeological approaches are not creative, which of course is not the case, as all archaeology requires creativity (cf Deleuze 1998, 15; Wickstead 2013).

While in the above we have referred to "creative practice", we have done so as there is an established body of literature on this topic that employs this terminology. However, in order to avoid misunderstandings, it might be best to refer to our interventions – such as making a film – as artistic rather than creative. So, while all archaeology involves being creative, archaeology *may* be informed and inspired by approaches that we might call artistic. Equally, artistic practice can in turn be archaeologically informed and inspired, both of which we are hoping to demonstrate with our contribution here. In this sense, it could be said that our approach is both distinctively artistic and distinctively archaeological. But most of all, we are interested in how the working together of artistic

and archaeological modes of engaging with a subject matter can help find new values within (academic) knowledge.

If we use one very basic definition of what archaeology is about, such as King's (2005, 11) "the study of the human past, using stuff" (although "past" in this context is clearly a very relative term), then it seems clear that archaeology's key contribution is its concern with material culture and its investigation; especially in relation to humans. But equally, most artistic practices share this concern with the material nature of the world and work on bringing to the fore the human–material relationship. This is why we believe these sets of practices complement each other particularly well; but by extension, looking within such collaborations for the distinctly archaeological and/or the distinctly artistic becomes a futile exercise. In other words, in line with calls for complementing critical with creative approaches to the humanities (Wilson 1999; Epstein 2012), it is both impossible and meaningless to say where the archaeological ends and the artistic begins or *vice versa*.

While this is true for our shared practice and with similar artist–researcher collaborations, we need to acknowledge the context within which most archaeological work takes place in the twenty-first century – i.e., predominately development led (Aitchison 2014) – and the limitations this may bring. In contrast to much archaeological research, which aims to strip back layers of time to understand what locations once used to be (Harris 1989; Lucas 2005), one of our key discoveries is that time-based media are capable of reinstating the temporalities of places (Ingold 1993). In our film, locations in Šabac are brought forth together in their "multi-temporal present" (Olivier 2001), where the role of the film is to embrace the palimpsest of past events and to present it as duration.

As a final consideration we would like to reflect some more on the relationship between the historical and contemporary nature of our work and the social relevance of our engagements. In light of the fact that our investigation has given particular focus to Šabac during a distinct historical period (some 75 years in the past), it could perhaps be described as historical rather than contemporary. However, while archivally we drew on texts written in or about the early 1940s, we filmed Šabac as it presented itself to us in 2015. Thus, our study is at least to an equal degree about the contemporary as it is about the historical pasts of this place, reminding us that both archaeology (Harrison 2011) and the perception of the moving image (Doane 2002) are always in and of the present. But beyond this, it is also a "story" about Serbia and Europe more generally in the twenty-first century. Thinking about this contemporary context somewhat further, we cannot ignore the relationship between the events in Šabac and elsewhere across Europe in the early 1940s and current movements of refugees from the Middle East throughout the continent. Interestingly, many of these contemporary refugees travel in precisely the opposite direction to the intended route of the Kladovo Transport, and as with the transport, in many cases their routes lead them, largely incidentally, through Serbia. Their major stopping-off point is Belgrade, where the Danube and Sava meet (Figure 2). Having already endured a long journey, here they take stock while hoping for news about continuing their travels across Europe. Our work is not an explicit or purposeful commentary on this situation, and is not meant to be, but the parallels are unavoidable and have been on the forefront of our minds while working on this project.

FIGURE 2. Refugees (largely from Syria) in their makeshift camp in Bristol Park in the centre of Belgrade in September 2015

References

Aitchison, K. 2014. "Discovering the Archaeologists of the World." *Archaeologies: Journal of the World Archaeological Congress* 10 (3): 207–210. https://doi.org/10.1007/s11759-014-9264-5

Allegue, L., S. Jones, B. Kershaw and A. Piccini (eds). 2009. *Practice-As-Research in Performance and Screen*. London: Palgrave.

Anderl, G. and W. Manoschek. 2001. *Gescheiterte Flucht: Der "Kladovo-Transport" auf dem Weg nach Palaestina 1939-1942*. Vienna: Mandelblaum.

Avriel, E. 1975. *Open the Gates: The Dramatic Personal Story of "Illegal" Immigration to Israel*. London: Weidenfeld and Nicolson.

Babović, G. 2010. *Letopis Sapca 1933-1944*. Belgrade: Institut za noviju istoriju Srbije.

Bateman, J. 2005. "Wearing Juninho's Shirt: Record and Negotiation in Excavation Photographs." In *Envisioning the Past: Archaeology and the Image,* edited by S. Smiles and S. Moser, 192–203. Oxford: Blackwell. https://doi.org/10.1002/9780470774830.ch10

Doane, M. A. 2002. *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, Cambridge, MA: Harvard University Press.

Deleuze, G. 1998. "Having an Idea in Cinema." In *Deleuze and Guattari: New Mappings in Politics, Philosophy and Culture*, edited by E. Kaufman and K. J. Heller, 14–19. Minneapolis: University of Minnesota Press.

Elsaesser, T. and M. Hagener. 2010. *Film Theory: An Introduction Through the Senses*. London and New York: Routledge.

Epstein, M. 2012. *The Transformative Humanities: A Manifesto*. London: Bloomsbury.

Foucault, M. 1972. *The Archaeology of Knowledge*. London and New York: Routledge.

Fuchs, H. 2008. "Wir verloren unsere Familien, unsere Kindheit, unsere Heimat." *Die Letzen Zeugen Die Gerecheten*. Available online: http://www.lettertothestars.at/lastwitnesses_pers.php?uid=2489

Grimshaw, A. 2001. *The Ethnographer's Eyes: Ways of Seeing in Anthropology*. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511817670

Harris, E. C. 1989. *Principles of Archaeological Stratigraphy*. London: Academic Press.

equinoxonline

Harrison, R. 2011. "Surface Assemblages: Towards an Archaeology *In* and *Of* the Present." *Archaeological Dialogues* 18 (2): 141–161. https://doi.org/10.1017/S1380203811000195

Ingold, T. 1993. "The Temporality of the Landscape." *World Archaeology* 25 (2): 152–174. https://doi.org/10.1080/00438243.1993.9980235

____. (ed.) 2011. *Redrawing Anthropology: Materials, Movements, Lines*. London and New York: Routledge.

Jovanović, M. 1979. "'Wir packen, Wir auspacken': Tragična Sudbina Jevreja Izbeglica u Šapcu 1941." *Zbornik* 4: 246–279.

King, T. F. 2005. *Doing Archaeology: A Cultural Resource Management Perspective*. Walnut Creek, CA: Left Coast Press.

Koljanin, M. 1992. *Nemački logor na Beogradskom Starom Sajmištu 1941.-1944*. Belgrade: Institut za savremenu istoriju.

Lucas, G. 2005. *The Archaeology of Time*. London and New York: Routledge

Marks, L. U. 2000. *The Skin of the Film*. Durham, NC: Duke University Press.

____. 2002. *Touch: Sensuous Theory and Multisensory Media*. Minneapolis: University of Minnesota Press.

Mendoza, A. O. 2011. "The Siege of Belgrade 1521." In *Conflict and Conquest in the Islamic World: A Historical Encyclopedia, Volume 1*, edited by A. Mikaberidze, 210. Santa Barbara, CA: ABC-Clio.

Mihajlović, M. and A. Mitrović (eds). 2006. *Kladovo transport: Zbornik radova sa okruglog stola; Beograd, Oktobar, 2002 / The Kladovo Transport: Roundtable Transcripts; Belgrade, October 2002*. Belgrade: Jewish Historical Museum.

Mitrović, A. 2007. *Serbia's Great War, 1914–1918*. West Lafayette, IN: Purdue University Press.

Neiberg, M. S. 2006. *Fighting the Great War: A Global History*. Cambridge, MA: Harvard University Press.

Nelson, R. 2009. Modes of Practice-as-Research Knowledge and their Place in the Academy. In *Practice-as-Research in Performance and Screen*, edited by L. Allegue, S. Jones, B. Kershaw and A. A. Piccini. London: Palgrave Macmillan.

____. (ed.) 2013. *Practice-as-Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. London: Palgrave Macmillan. https://doi.org/10.1057/9781137282910

Olivier, L. 2001. "Duration, Memory and the Nature of Archaeological Record." In *It's About Time: The Concept of Time in Archaeology*, edited by H. Karlsson, 61–70. Gothenburg: Bricoleur Press.

Reich, H. 2014. *Zwei Tage Zeit*. Graz: CLIO.

Ruby, J. 1975. "Is an Ethnographic Film a Filmic Ethnography?" *Studies in the Anthropology of Visual Communication* 2 (2): 104–111. https://doi.org/10.1525/var.1975.2.2.104

____. 2000. *Picturing Culture: Explorations of Film and Anthropology*. Chicago: University of Chicago Press.

Sobchack, V. 1992. *The Address of the Eye: A Phenomenology of Film Experience*. Princeton, NJ: Princeton University Press.

____. 2004. *Carnal Thoughts: Embodiment and Moving Image Culture*. Berkeley: University of California Press.

Weizman, E., P. Tavares, S. Schuppli and S. Studio. 2010. "Forensic Architecture." *Architectural Design* 80 (5): 58–63. https://doi.org/10.1002/ad.1134

Wickstead, H. 2013. "Between the Lines: Drawing Archaeology." In *The Oxford Handbook of the Archaeology of the Contemporary World*, edited by P. Graves-Brown, R. Harrison and A. Piccini, 549–564. Oxford: Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199602001.013.012

Wilson, E. O. 1999. *Consilience: The Unity of Knowledge*. New York: Vintage.

Thomas Kador is Teaching Fellow in Public and Cultural Engagement at UCL Culture. Address for correspondence: UCL Culture, University College London, Gower Street, London, WC1E 6BT, UK.

Vesna Lukic is a PhD student in the Department of Film and Television, University of Bristol. Address for correspondence: Department of Film and Television, University of Bristol, Senate House, Tyndall Avenue, Bristol, BS8 1TH, UK.

equinoxonline

Thinking Place – A Creative Exploration of Coastal Erosion

■ Anne Bevan

University of the Highlands and Islands, UK
anne.bevan@uhi.ac.uk

■ Jane Downes

University of the Highlands and Islands, UK
Jane.Downes@uhi.ac.uk

> A wave in the Sound – one of those seventh waves that comes in higher and colder and more rampant than the six ordered predictable waves on either side of it – crashed against the round ancient ruin on the shore, and carried away another loose stone that had stood for twelve centuries. That stone would trundle here and there with the tides, flung back and fore in the mill of ocean…
>
> (George Mackay Brown, *Beside the Ocean of Time*)

Stories and reality, mythology and environment, past and future are interlinked in places like Orkney. Island life on the edges of the Atlantic and the North Sea, from the Mesolithic to the present day, has been and continues to be both creative and resourceful. The pull of strong elements in Orkney is a constant feature of life, wind and sea increasingly being harnessed as sources of renewable energy. This place, with its particular light, the unique geology of its cliffs and wide beaches, is home to a vibrant group of researchers, among them academics, independents and those working in research and development companies: effectively a diverse and fluid "community of practice". The extraordinarily rich archaeological sites and material culture place archaeology at the centre of dialogues and events which flourish in this environment, such as the interdisciplinary *Wilder Being* project.

Led by an artist and an archaeologist, *Wilder Being*[1] brought together anthropologists, environmental scientists, a folklorist, students and community members of all ages and from a variety of backgrounds. Situated at an exposed and rapidly eroding coastal section of the multi-period site of Pool on the island of Sanday, it involved various forms of archaeological and art practice undertaken as part of an experimental workshop. Essentially transdisciplinary from the outset, our aim was to create space for a new kind of dialogue, and to collectively explore our understanding of this local site of loss and the broader process of climate change. Our participatory event on Sanday aimed to highlight the connectivity between humanities *and* sciences, through the entanglement of lines between land and sea, culture and nature, present and past. Subtitled *Creation and Destruction in the Littoral Zone*, *Wilder Being* aimed explicitly at setting an

---

eɐuinoxonline

understanding of the coastal erosion of archaeological heritage within wider contexts of debate around climate change and societies' role in its creation and mitigation.

In this contribution we reflect upon how a creative practice-led approach to coastal erosion could foster new forms of dialogue and engagement, new uses for archaeological techniques and new ways of exploring the relation of local stories to broader narratives about our relation to – and involvement in – the process of climate change. We consider how the practice-led and place-based *Wilder Being* project contributes to academically meaningful and socially relevant archaeology and heritage studies through thinking and doing at a place where climate change is manifest, in a place where heritage is really important to the community as sustainable development.

Shifting Sands

There were many footprints in the sand before we came to Pool. Coastal erosion and its impact on archaeology is widely recognised as a crucial, time-sensitive concern. In Orkney, climate change-induced sea-level rise and increased storminess is causing increasing damage to, and destruction of, thousands of archaeological sites across the archipelago, from simple Viking boat nousts to huge multi-period settlement mounds (Gibson 2014) – including Pool, the location of our workshop. These sites are dramatic and tangible expressions of climate change, and their impact on the viewer is visceral. On an almost daily basis, unsuspecting walkers encounter pottery and stone artefacts on the beach, human long bones emerging from sandy cliffs, heaps of shells and animal bones interlaced with fragments of walling, paving and hearths. The powerful and often contradictory responses prompted by these encounters are captured very effectively in the photo essay by Julie Gibson and Frank Bradford (Gibson 2008).

The eroding sites provide rich scope for investigating and envisioning living with environmental change in the past, through a "deep time" span (cf. Dockrill and Bond 2014; Irvine 2014). There have been a variety of archaeological responses to "the problem of coastal erosion", and Orkney has witnessed the full range; Pool itself was the subject of a sustained programme of archaeological investigation prompted by erosion (Hunter 2007), which explored the character of Neolithic to Viking Age and later structures on land behind the exposed cliff section, which was also recorded in detail (Hunter and Dockrill 1982).

All of this work has been important. However, the protection of archaeological sites from coastal erosion is beyond the scope of available funding resources, and of the responses to threatened sites enshrined in UK planning guidance – preservation either "*in situ*" or "by record'". Preservation *in situ* is obviously not an option for more than a handful of sites. And it is patently impossible to "preserve by record" – that is, through excavation – the thousands of archaeological sites either undergoing destruction or actively being threatened by the sea. It has been acknowledged for some time that we need new approaches to the problem.

In Scotland, community volunteers are being encouraged by the SCAPE (Scottish Coastal Archaeology and the Problem of Erosion) *Shorewatch* project to "locate, record and monitor sites" (SCAPE 2016) on the coast that are being eroded, and the CITiZAN (Coastal and Intertidal Zone Archaeological Network) initiative by Museum of London Archaeology (MOLA 2014) is a comparable project in England. Coastal erosion archae-

FIGURE 1. Top: Pool, Sanday – eroded archaeological site located at end of beach (photograph by Rebecca Marr). Middle: 3D Laser scan (image by Dan Lee). Bottom: Laser scanner and workshop participants next to eroding section (photograph by Rebecca Marr).

ology is thus arguably the biggest arena for community engagement, and therefore participatory archaeology, in the UK. Combining creative and participatory practice in this domain has obvious and untapped potential; what is perceived as the problem of coastal erosion can be seen as a creative resource offering exciting opportunities for quite radical approaches to interpretation. Adaptation, resilience, the reflexivity of people and the environment, and the impact of climate change on humans and non-humans – all of these require us to think about creativity in both the past *and* the present.

Collaborations between artists and archaeologists are established in Orkney, and previous and ongoing initiatives (cf. Thomas 2014) provide a point of departure for our work. With an additional emphasis on "Art, Archaeology *and* Environment", *Wilder Being* was conceived as a place-based event, a workshop involving specialists *and* open participation from the public. In this way it can be considered within the context of participatory art practice, or with its climate-change focus, as socially engaged art. For Pablo Helguera (2011, 5):

> Socially engaged art functions by attaching itself to subjects and problems that normally belong to other disciplines, moving them temporarily into a space of ambiguity. It is this temporary snatching away of subjects into the realm of art-making that brings new insights to a particular problem or condition and in turn makes it visible to other disciplines.

Similar concerns lie at the heart of what is sometimes called relational archaeology, with its interests in assemblages, entanglement and the involvement of practitioners in the processes they seek to study (cf. Shanks 2007; Bennett 2010; Hodder 2012; Fowler 2013). We would contend that participatory aspects of both art and archaeology add another layer as yet unconsidered in relational archaeology. That layer matters if the relational approach is to become more "socially engaged".

Wilder Being

Our project is a response to the tangible remains of the eroding archaeology, and also a response to the less tangible rich tradition of place-based folklore in Orkney. Additionally, drawing inspiration from the photographer Charles Fréger's images of the "Wilder Mann" (Fréger 2012), our work began with a story. In Medieval European culture the Wilder Man is a shape-shifter, an entity who moves between states and in doing so articulates relationships between plants, animals, people and the spirit world. Orkney has its own rich tradition of mythological creatures that move between states, not surprisingly relating to the sea and shore. This is the place of selkies and, particular to the north isles of Orkney such as Sanday, there is the fearsome mythical sea creature: *Knuckalavee*, a horrific half-man half-horse, who emerges from the sea dripping flesh and seeking vengeance, associated for some with a fury engendered by the poisonous smoke and fumes arising from the kelp-burning industry of the eighteenth and nineteenth centuries (Orkneyjar n.d.).

Resonating with present day concerns about relations between land and sea, we were inspired by the environmental undertones of this myth to invent a new sea creature, named *The Lopness Monster*. The story of this monster was developed and recorded by filmmaker Mark Jenkins, narrated as part of the workshop by the eminent Orcadian

folklorist Tom Muir.[2] For a project designed to play with shifting scales of place, time and relevance, the story was crucial, evoking a canon of folklore familiar to many participants. This was given added weight by Tom's voice, known to many from recordings and storytelling performances. While the story was new, detailing the anger felt by the monster faced with sea-level change and the avalanche of debris we wantonly discard into the sea (called "*bruck*" in Orkney), the form and delivery gave the account a traditional weight. For participants in the *Wilder Being* event, the telling of the story was a key point of departure.

On the first morning of our field workshop in Sanday, the group gathered to hear Tom's story. We then walked along the beach at Pool, collecting found materials from the shifting line between land and water. These were the raw materials from which our own monster would arise. With a focus sharpened by the story and by the walking conversation that flowed from it, people pounced upon seaweed, feathers and plastics; battered creels and car parts; flotsam and jetsam emanating from both land and sea. And as we gleaned what we could (there was no shortage), we became participants in the story (Figure 1).

Our walk, increasingly encumbered by the burden of *bruck*, brought us to the eroding cliff section, itself spilling occupation debris, burnt stones, bones and shells back into the sea. This provided the setting and the medium for subsequent activity. Archaeologists in the group took participants through the stratigraphy in front of them, a long and complex sequence running from the Neolithic through to the present. There was time to move back and forth along the section, to look closely at details and to step back to catch the broader patterns as they shifted in both vertical and horizontal planes. With trowels and sketchbooks, we explored the section and shore, cleaning, collecting, bagging, drawing and later examining our finds in close-up with microscopes in the pop-up lab created in the local community hall. Throughout, there was a flow of conversation; about the time span held in the cliff, about sea change and about how significance might be drawn from the deposits.

> Where does it begin and end? Everything is in motion… No sharp line between land and sea, or between nature and ourselves… The tide is a pulse, a clock, coming and going and making things anew… How far back into the land does the section go… Do layers build up slowly or suddenly… Why the change of colour… Why is that stone smooth… Sand, silt, earth, stone, shell, sea… Powdery, grainy, muddy, slippery, crumbly, lumpy… Battenberg cake, filo pastry… Things falling slowly and suddenly, trickles of sand and whole generations in an instant… Is it precious because it is 5000 years old, does it matter… All this will crumble but the plastic goes on…

These movements went hand in hand with other activities designed to prompt new ways of looking and personal reflection. Sketching, writing, photography, sorting and arranging found materials – tentative and removed at first, the boundaries between these different activities began to blur as people acted upon the section itself, pinning words and phrases directly onto the stratigraphic layers – a new matrix of concrete poetry (Figure 2, below):

---

2. The video, "Wilder Being – Studies into Creation and Destruction in the Littoral Zone", can be viewed online: https://vimeo.com/112154339 (uploaded by Orkney College UHI Art & Design).

FIGURE 2.   Images from Wilder Being workshop and exhibition (Photographs by Rebecca Marr, workshop participants and the Pier Arts Centre).

COMPRESSED   *hand hold*   FALLEN   *storm thrown*   ONCE HOT   *glacial tendrils*   DURABLE

Meanwhile on the rocks below, Dan Lee set up a 3D laser scanner, a technology used increasingly to replace scale drawing (planning and sections) to record these complex sites that are rapidly eroding. Here, however, we recorded not only the site but also the people, capturing the event in time and motion in the form of experimental ghostlike images; figures, some sinister, conjured from our activity (Figure 1, above).

The movement captured by the 3D scanner was also tracked at broader scales. Situated as we were at the base of an eroding cliff, we were acutely aware of just how loose and potentially mobile the deposits were. We were no less aware of the sea behind us, one eye always on the watery line that moved closer and closer up the shore as the day progressed. Aspects of this shifting situation were captured by the scanner itself, and also by 360-degree drawings across folds of concertinaed paper – panoramas of horizon, sea, shore and land. We also used GPS survey to map our movements during the day, creating patterns that caught the shifting of paths as the sea rose and fell. Lines close to the cliff; others running along the low ebb of the kelp-tangled shore.

The tide set a timetable for activities on the beach, and high water saw us shift to the nearby community hall. There we pooled the material we'd collected, laying the *bruck* out on tables to be sorted and recorded. These raw materials for a monster took on new qualities in this setting. In a studio established in the hall, Rebecca Marr encouraged participants to select and photograph particular pieces of detritus. In the process, many otherwise unremarkable bits of plastic, rope and metal became objects of enchantment, transformed by their setting and by digital capture (Figure 2). Photography here was not just a recording of things, a process of inventory; it was a way of bringing new meanings from the material.

As the photography continued, work on the monster began, running on into the second day of the workshop. Materials usually passed on the beach without comment, or even actively avoided, were now handled with energy and intimacy. This was not dead matter, beyond use or value. In a matter of hours, the monster emerged, collaboratively, from the story and from shared experience; a creature realised from found materials, and from the ideas and arguments that had animated our work on the beach.

The Afterlife of Monsters

Our creature has had a life beyond our weekend on Sanday. The two-day workshop was followed by projects on Mainland, the main island of Orkney, involving students from Orkney College UHI, who made related costumes and sculptures. These were exhibited at Pier Arts Centre in Stromness, the show creating a new context (and new participants) for discussing the ideas thrown up by the film and by the site-specific work (Figure 2). Further afield, there have been screenings of the video along with online interaction, conference presentations and papers (Bevan and Downes 2017), which have also extended discussions in new directions. There is life in the Lopness Monster yet, as there is in the debate that brought it into being.

Whatever our initial aspirations, *Wilder Being* brought home the potential of situated collaborative practice. Inclusive in many senses, the workshop used the site and the practices of collecting and recording to explore our relationship with, and involvement in, processes of environmental change. In effect, we combined in an "art of inquiry", wherein through our activities we were "*think*[ing] *through making*", (Ingold 2013, 6; emphasis in original). Such work produces outputs that are experimental and unpredictable. As the weekend unfolded, work and conversation blurred many boundaries: between disciplines, between present and past and between nature and ourselves. The archaeological site was key to the project, and the setting for our work at the cliff section

was critical. Littoral space is inherently unstable and unpredictable, creating an energy that can be tapped in many different ways. Throughout, the shifting back and forth of the water spoke of things being worked and reworked, of time and materials being pulled into different orders and new arrangements. And the dialogue that emerged through our practice brought scales of space, time and process into focus in new and sometimes unexpected ways. A new mesh, a new story, a different take on our involvement with the material we'd collected.

In our *Wilder Being* project, archaeological methods and understanding were closely interwoven with creative approaches, techniques and experimentation; we could indeed call this a "creative archaeology", one which leads us to think differently about our relationship to place, space and time. What began as a practice-led workshop has led to an ongoing dialogue well beyond the shores of the island. The subsequent thinking and reflection from this experience has brought, and continues to feed, fresh understanding to new art and heritage projects, as well as to academic studies. So, as the tide turns again on the shore, in the littoral zone, perhaps we have also been involved here in a shift in thinking beyond our locale; perhaps, *Wilder Being* establishes a "creative turn" for coastal erosion archaeology?

References

Bennett, J. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham, NC: Duke University Press.

Bevan, A. and J. Downes. 2017. "Wilder Being: Destruction and Creation in the Littoral Zone." In *Relate North: Culture, Community and Communication*, edited by T. Jokela and G. Coutts. Rovaniemi, Finland: Lapland University Press. Available online: https://verkkokauppa.juvenes.fi/tuote/24385/relate-north-culture-community-and-communication

Brown, G. M. 1994. *Beside the Ocean of Time.* London: John Murray.

Dockrill, S. J. and J. M. Bond. 2014. "The Prehistoric Village of Old Scatness: A Research Study in Longevity, Ecodynamics, and Interactions." In *Human Ecodynamics in the North Atlantic: A Collaborative Model of Humans and Nature Through Space and Time*, edited by R. Harrison and R. A. Maher, 35–54. Lanham, MD: Lexington.

Fowler, C. 2013. *The Emergent Past: A Relational Realist Archaeology of Bronze Age Mortuary Practices*. Oxford: Oxford University Press. https://doi.org/10.1093/acprof:osobl/9780199656370.001.0001

Fréger, C. 2012. *Wilder Mann: The Image of the Savage*. Heaton Moor, UK: Dewi Lewis.

Gibson, J. 2008. *Rising Tides: The Loss of Coastal Heritage in Orkney*. Lerwick: Shetland Times.

Gibson, J. 2014. "Shaped by the Sea: The Endangered Archaeology of Orkney's Maritime Communities." In *Human Ecodynamics in the North Atlantic: A Collaborative Model of Humans and Nature Through Space and Time*, edited by R. Harrison and R. A. Maher, 21–34. Lanham, MD: Lexington.

Helguera, P. 2011. *Education for Socially Engaged Art*. New York: Jorge Pinto Books.

Hodder, I. 2012. *Entangled: An Archaeology of the Relationships between Humans and Things*. Chichester, UK: Wiley-Blackwell. https://doi.org/10.1002/9781118241912

Hunter, J. R. 2007. *Investigations in Sanday, Orkney Volume 1: Excavations at Pool, Sanday - A Multiperiod Settlement from Neolithic to Late Norse Times*. Kirkwall, UK: Orcadian.

____. and S. J. Dockrill. 1982. "Some Norse sites on Sanday." *Proceedings of the Society of Antiquaries of Scotland* 112: 570–576.

Ingold, T. 2013. *Making: Anthropology, Archaeology, Art and Architecture*. London and New York: Routledge.

Irvine, R. D. G. 2014. "Deep Time: An Anthropological Problem." *Social Anthropology* 22 (2): 157–172. https://doi.org/10.1111/1469-8676.12067

MOLA. 2014. "CITiZAN: Costal and Intertidal Archaeological Network." Available online: http://www.mola.org.uk/citizan-coastal-and-intertidal-zone-archaeological-network

Orkneyjar. n.d. "The Nuckelavee – Devil o' the Sea." Available online: http://www.orkneyjar.com/folklore/nuckle.htm

SCAPE. 2016. "Shorewatch." Available online: http://www.scapetrust.org/html/shorewatch.html

Shanks, M. 2007. "Symmetrical Archaeology." *World Archaeology* 39 (4): 589–596. https://doi.org/10.1080/00438240701679676

Thomas, A. 2014. "Creating Contexts: Between Archaeological Site and Art Gallery." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by A. Cochrane and I. A. Russell, 141–155. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_11

Anne Bevan is a visual artist and Head of Art and Design at Orkney College, University of the Highlands and Islands. Address for correspondence: Archaeology Institute, Orkney College, University of the Highlands and Islands, East Road, Kirkwall, Orkney, KW15 1LX, UK.

Jane Downes is a Professor at the University of the Highlands and Islands, where she directs the Archaeology Institute based in Orkney. Address for correspondence: Archaeology Institute, Orkney College, University of the Highlands and Islands, East Road, Kirkwall, Orkney, KW15 1LX, UK.

equinoxonline

Towards a Post-Anthropocentric Speculative Archaeology (through Design)

■ Ola Ståhl

Linnaeus University, Sweden
ola.stahl@lnu.se

■ Mathilda Tham

Linnaeus University, Sweden
mathilda.tham@lnu.se

With visual commentary by

■ Cornelius Holtorf

Linnaeus University, Sweden
cornelius.holtorf@lnu.se

Introduction

As disciplines and practices, archaeology and design stand in an interesting relationship to one another. Whereas it is the business of designers to construct universes that can sustain life (or, as we shall see, destroy life), it is the business of archaeologists, in the traditional sense of the word, to look at the remnants of those universes and the traces of those who populated them in order to understand the past and the ways in which it resonates in the present and in our conception of our possible futures. This leads us to pose the following question: if an intimate relationship can be located at the interstitial space between archaeology and design, what might happen if we were to construct transversal lines between and across these disciplines?

Our take on creative archaeology is thus to propose a speculative/fictional space for precisely such transversal lines. It is our contention that this transdisciplinary space, and the extended epistemology that speculation affords, may open up to new creative-critical engagements with our present era – an era which geologists increasingly tend to refer to as *the Anthropocene,* that is, a time period following the Holocene defined by the impact of humanity – *the Anthropos* of the Anthropocene – on the geological strata of the planet.[1]

Design, of course, is closely linked to the Anthropocene. Following the industrial revolution, a crescendo of design "ingenuity" – implicit or explicit in steam engines, industrialised agriculture, aeroplanes, mass production and mass consumption – extended humanity's radius of action in time and space to the degree that it transcended the boundaries of

---

1. Although the concept of the Anthropocene is increasingly accepted, it should be noted that the periodization it entails remains under debate (see, for instance, Ruddiman 2003; Crutzen *et al.* 2007; Smith and Zeder 2013).

ecological systems. The consequences of this, in many ways, are the conditions we face in the Anthropocene.

Hence, if design in the industrial period served to manipulate behaviours, habits, bodies and norms to support development and economic growth, primarily within the confines of industrial capitalism, and to assure the continuous reproduction of systems based on the exploitation of natural and human resources, increasingly there is now a call for design to address the needs this historical process has spawned. In the face of the ecological crisis,[2] which converges with socio-cultural, political and economic unrest, design facing the Anthropocene is called upon to reorient itself to support futures of sustainability, to leave the remit of products and instead act as a facilitator for change towards other ways of living in and beyond the Anthropocene. Designers are called upon to work speculatively to propose new ways of being, doing and thinking, to construct micro-universes in which life, in some form, can be reinvented and sustained, and to open up creative-critical perspectives to afford glimpses of other paradigms than those currently dominant.[3]

Archaeology stands in a different relationship to the Anthropocene. As Matt Edgeworth has pointed out, archaeology provides anyone interested in engaging with the Anthropocene with "a large body of material evidence, in the form of the archaeological record, against which specific arguments can be checked and evaluated" (Edgeworth 2014, 75). As such, archaeology and archaeology's understanding of the world should be a significant part of any inter-, multi- or transdisciplinary approach to sustainability and the Anthropocene.[4]

However, archaeology, like many other disciplines, in its encounter with the Anthropocene comes up against a set of limitations in the period's implicit, and at times explicit, anthropocentrism. This means that its materials tend to be evaluated and interpreted vertically, as if from above, from a perspective providing historical narratives and frameworks that often function to legitimise particular sets of practices and knowledges. Consequently, archaeology, as much as design, is called upon to reinvent itself in light of the crises we now face. Such intentions seem evident, to us, in Ewa Domànska's proposition that archaeology must now become not only "a critical discourse and a transformative discipline", but also

> a space of cross-epistemological research and advocacy of alternative
> ways of thinking about heritage, subjectivity, personhood, identity, relations
> between humans and non-humans, materiality, environment, non-intentional
> agency, indigeneity, the sacred, tradition, etc. (Domanska 2014, 100)

---

2. See, for instance, Intergovernmental Panel on Climate Change (2015).

3. In particular, so-called "emerging" design practices such as critical and speculative design, design fictions, metadesign, social design and transdisciplinary design. However, the term "emerging" here is something of a misnomer, as these are practices that reach back into design history as well as the history of other disciplines such as architecture, literature, cinema and art.

4. In "The Anthropocene and Transdisciplinarity" (Kelly 2014), James M. Kelly points out the value of transdisciplinary approaches to the issues raised by the Anthropocene. In his introduction to the same forum, Matt Edgeworth describes the concept as a "catalyst for the setting up of interdisciplinary research projects" (Edgeworth 2014). However, while we fully concur that the Anthropocene demands approaches that exceed current disciplinary boundaries, we would like to emphasise that these approaches also need to transgress the hegemonic boundary between artistic and creative approaches and theoretical and critical ones.

Similarly, we see in Matt Edgeworth's suggestion that we turn to "speculative realism" another attempt to re-think archaeology beyond the confines of the correlationism (i.e. object-oriented ontologies) that in many ways reside at the very core of the anthropo-centrism of the Anthropocene (Edgeworth 2016). Another point of entry is suggested by Zoe Crossland, who speaks of archaeological traces as "portents [that] evoke a feeling of potential, material signs deployed to cultivate a disposition toward the future" (Crossland 2016, 127).

It seems to us that design and archaeology are both undergoing a transition prompted by the challenge of the Anthropocene – a challenge that calls for transdisciplinary approaches and extended epistemologies, including speculative ones that allow us to engage with what it might come to mean to live in and beyond the Anthropocene.

We, two designer-researchers, therefore reinvent ourselves as post-anthropocentric, speculative archaeologists. We are (naively/earnestly) approaching archaeology as a study not of beginnings but of *new beginnings* in a future threshold between the Anthropocene and the Post-Anthropocene. In doing so, we are transporting our alter-selves to this speculative excavation site, to gently dig, brush, sense traces of other socio-material relations – such that evidence a disruption of the deeply rooted power dynamics of the Anthropocene.[5]

The Beginning of the Excursion

The two archaeologists don their sixth-sense suits, lie down at the excavation site, an urban prairie of wildflower meadows and emerging ecologies of larval species. They grab each other's shoulders, embrace, close their eyes, take three deep breaths and meditate, abandoning the confines of their gendered bodies. The dermis that cushions the interior of their bodies is gradually compromised, the barrier of the epidermis opens up to the external environment and its ecologies. The organisation of their bodies shift, the structure of organs alters. The vertical hierarchy of sensations collapses. They become flat, horizontal, aligned with the geosphere. There is a violence, a gentle one, involved in the ritual of post-anthropocentric archaeology, a displacement of the territories that bind our bodies and sensations to given territories and coordinates. It is a ritual of undoing and unbinding, gradually loosening the knots of the organised body, allowing flows of intensities to pass, unexpected encounters opening up processes of poiesis and fictioning that generate veritable plethora of universes – past, present and future.

As the two archaeologists allow themselves to float back through time, future trajectories emerge, shooting off into the distance. The sweet scent of flowers blends with the sharp olfactory note of petrol, a varied bird and insect chorus is drowned by bleeps of a million mobile phones. Temporalities coincide in complex simultaneity. Now they sense the myriad of life that lies before and after their presence. They start caressing the space, filtering each molecule. Each finding is held for a moment, like the holding

5. A disclaimer may be appropriate at this point: we know, of course, that we, as all, suffer from para-digmatic blindness, or a Stockholm Syndrome where we are complicit in the range of co-atrocities of the supremely privileged even before breakfast. Yet, we are drawing on what may be termed weak signs or whispers today, as well as those from the past, to propose a transdisciplinary convergence of archaeology, speculation and design fiction.

of a precious bird, its essence multi-sensorially recorded, contained as a trace for the archives, then released with a breath of "thank you".

Exhibit One

Scraps of candle wax, charred wood, pieces of felt tarnished with fat, twisted shards of metal and other debris, a variety of artefacts in conditions less than pristine, whiffs of smoke, sound of solemn voices.

The archaeologists gather the traces, placing items, images, sounds, smells and feelings in different constellations, drawing lines between them, intersecting at different points. What fictions emerge at the points of intersection? These are traces, they contend, of a people – the Anthropos, the culture of which is the subject of their study – performing a ritual. A cloaked figure on the balustrade, another one squatting beneath; some lying still on the bare ground, others standing. The image jerks, shifts, a clearing now; three of them dressed in t-shirts and jeans, baseball caps, standing in a triangular formation. What is being acted out in these ceremonies? The archaeologists detect an air of melancholy in the silence that saturates the scenes they witness. The very figure of the Anthropos is a melancholy one. Its detached, cold rationality came at the cost of the loss of a sense of systemic interconnectedness with the geosphere. This is the melancholy of the Anthropos: a repressed sense of melancholy caused by the loss of all senses of embeddedness and embodiedness.

But there is something else going on in and between the constellations of traces they study, an openly manifested mourning, paradoxically caused by the Anthropos distancing itself from the melancholic condition of its culture; or better, perhaps, a process of mourning caused by the Anthropos revolutionary becoming-other to itself, a becoming that stretches beyond the confines of anthropocentrism. This process of mourning provides a framework for the giving up on one's self. In this way, the ritual demarcation of loss is the construction of a space for gratitude, disappointment, grief; a space required for the community to mobilise energy for the revolutionary shift they stand before, ceremonial "loving and leaving" rituals required for the abandoning of non-life-viable artefacts, habits, lifestyles, dreams, nightmares, relationships, processes, industries, languages and worldviews.

They are not mourning the revolution, nor the lack of a revolution; they are mourning in order to give space for the revolution.

Exhibit Two

Mediated images: mass graves; scorched earth; oil spills, water black as tar; mushroom-shaped clouds in the distance; masses of people waiting to cross a border, groups of soldiers smoking at the side lines; fascist vigilantes charging at protesters; neon light in the rain, a permanent bombardment of advertisements for soft drinks, cars, beauty products, plastic surgery, whitening of skin and teeth from columns of massive screens.

As the images continue to flicker by, the two archaeologists attempt to make connections between them. What the images bring to mind, initially, is the way in which material artefacts, environments, technologies, images and languages function as a form of manipulation; the way in which they sanction or forbid certain actions and forms of

embodiment. The sequences of mediated images and the occurrences, events and practices they depict now appear to be vibrant manifestations of specific constellations of power configured around gender, race, ethnicity, sexuality, class; territorialities that structure the distribution of economic, social, cultural and political privilege in the Anthropocene. In and between the images, the norms that govern the life of the Anthropos begin to materialise; patriarchal, heteronormative and racist structures of domination, repression and exploitation. What emerges before them are image sequences of interconnected systems in collapse, one after the other. The culture of the Anthropos is one that constantly verges on collapse. Permanent crisis is what defines it as a culture, feverishly driving it to the point of extinction.

What leaves the two archaeologists perplexed is how a culture founded entirely upon inequality and exploitation could subsist. The two archaeologists know that in the culture of the Anthropos there was a medical procedure known as anaesthesia. The material at their disposal shows that this explicit practice, to remove sensation, was not only practiced within medicine. Much rather, it was a deeply engrained cultural practice of the socio-political and economic epicentres of the Anthropocene. A general public was able to suppress whispers or even shouts of suffering from other species, other humans – and even from themselves. They were able to divide themselves into body and mind, and even develop a cognitive dissonance by the means of which they could hold different, even contrasting value systems at once. Such culture of anaesthesia was required for the conditions of the Anthropocene to be continually reproduced in spite of the inequalities and contradictions they spawned. Imagine the contortion, imagine the strategic schooling of subjects over long periods of time that it must have taken to make this possible.

Exhibit Three

Fluffy material, remnants with string attached; a pendulum made from braided hemp and cotton wool; a string with feathers attached to it.

Are these tools, instruments for investigation and exploration? Some fluff and a string – within the context of the culture of the Anthropos, this seems useless. This is a culture characterised by digging, the spade, a patriarchal notion of exploration as colonisation and a logic of conquering. What place does the cotton pendulum have within the context of such culture? What are the fictions of these items? At what points do they intersect?

It seems clear to the two archaeologists that at some point, something must have occurred that prompted a shift within the hegemonic culture of the Anthropos; a shift towards the development of other sensibilities than those that characterised the Anthropos – or, in other words, a turn from the *anaesthesia* of the Anthropocene towards a new sense of *aesthesis*. This turn seems to be a pronounced feature of the ontogenesis of post-anthropocentric subjectivity. Could the instruments and tools in the exhibit have played a part in the development of such new sensibilities? Were they tools of attentiveness that taught the subject of the Anthropos to listen, look, smell, taste, sense, think, speak, act in a different way?

The two archaeologists find vague traces of this shift dispersed globally, and grouping the traces together, a tendency materialises: a turn towards a holistic and systemic

attentiveness to the different ecologies of the geosphere. In this turn from anaesthesis to aesthesis, it seems the cultural hegemony of the Anthropos was gradually compromised. Evidences of its collapse were ample among their findings, and within the ruptures and cracks emerged new ethico-aesthetic trajectories focusing less on morals, legislation and authority and more on pleasure, love and care. This ethico-aesthetic of the post-anthropo-centric subject emerged as a radical and transversal trajectory intimately weaving together knowledges and practices that within anthropocentrism had been considered apart from, even opposed to, one another: ethics, aesthetics, politics, creativity, pleasure, care, love.

Exhibit 4

Some writing preserved, chiselled into a slab of granite. Yet the font, Pingweb vs23 light, reveals this to be of the computer age. The inscription: "We hereby promise to always guard the supreme right and responsibility of taking risks, venturing off into lands of danger and impropriety. Our future societies shall thrive on flying in the dark, taking leaps of faith, pursuing dreams, revel in the absurd and the carnivalesque – and in sharing. Ze who has never lost face must be offered group-counselling." The slab was signed: "Transdesign for Impropriety and Risk".

From the material the two archaeologists had previously gathered, it appears as if different forms of transversal and transdisciplinary self-organisation had materialised at approximately the same time across the globe in different institutions and practices: within multinational corporations and among local businesses, within government and municipal institutions and within the cultural industries, within the learning institutions and academies and among factory and assembly-line workers, among the clergy in churches, mosques and temples and among groups of political activists. Across disciplines and practices previously kept at a distance from one another, something began to crystalise, a seed or small kernel which soon became a germinal, mutagenetic point from which transversal and transdisciplinary trajectories of change emerged. The dominant power structures of the culture of the Anthropos began to appear hollow and brittle, supported merely by violence and repression. Opposed to such structures of repression, self-organised networks began to emerge based on solidarity and collectivity, and the affirmation of difference and desire for change.

  Such transformation takes courage; it requires a leap of faith, a willingness to collectively accept risk. Keeping the etymology of the word "risk" in mind, it has to do with danger and, significantly, with impropriety. What is the meaning of impropriety within the context of the culture of the Anthropos? Improper to what and to whom? The word "proper" shares a history with words such as "private" and "property". Its etymology is lodged deep within the notion of the autonomous, individual self.[6] Only later did it come to be associated with a particular kind of conduct. Is this perhaps the meaning of danger and impropriety in this context? A notion of risk very different from the anthropocentric narratives of the riskiness of stock markets and venture capitalists, one that has to do with the abandonment of the individual self of the Anthropos in favour of an improper, post-anthropocentric subjectivity that, at the time, they knew nothing about? What does this improper subject

---

6. See *pro privo*, for the individual; *privus*, one's own, individual.

look like? What does it eat? How does it sleep (does it sleep)? How does it love, sense, taste, smell? How does it form communities? Taking a leap into this unchartered territory must have required faith, and must have involved both danger and risk.

The End of the Excursion

Dizzily, the two archaeologists wake up on the wildflower prairie. Standing on their heads, they let the many pockets of the six-sense suits unfold manifold expressions into a floaty dance. Now, as they invite others to join a game of cat's cradle amongst the threads of fictions and knowledges that imagery, scents, sounds, touches, atmospheres form, these feel remarkably familiar and remarkably different – prosaic, banal and magical simultaneously. "Ah, but we are upside down!", they exclaim to each other. Power has truly shifted.

Post/Prescript

This exploration has been emergent, unruly, idiosyncratic and, for us, filled with discoveries. On this particular expedition, as these particular personas, we attempted to draw transversal lines between two disciplines (one which we know, and one towards which we turn gingerly) and between knowing from theory, from work and life experience, and from dreaming or imagining. This allowed for a defamiliarisation (see Fager 2017) from the life and universes in which we are immersed; and, in turn, it may open up to a future refamiliarisation where we come to inhabit our universes slightly differently. It is our contention that a creative archaeology such as the one we're proposing offers an understanding of the world and the impasse we're currently facing, and as such has something significant to contribute to such transdisciplinary refamiliarisation, in that it opens up a space that is at once speculative, creative and critical and that allows us to operate across different scales (artefacts, systems, paradigms) and temporalities (a set of presents and pasts, but also near-futures and far-futures).

Now, were we to organize the multitude of impressions and encounters of our transdisciplinary expedition into themes, they may be the following: first, a ritualised mourning of past ways of life to create space for new such; second, the crystallisation of many-layered alienations as anaesthesia; third, the celebration of ethico-aesthetics for an alternative deep attentiveness or love; and fourth, the elevation of risk-taking to enable a horizontal and vertical permeation of societal structures.

The remnants of rituals, the mediated images of a culture of anaesthesia, the tools and technologies of new modes of becoming, traces of a transversal revolutionary movement – these objects, images and artefacts are speculative fictions, but they are also, and simultaneously, real, in that they create fragments of "new" or "other" universes in the world as they emerge on these pages. Engaging speculatively, creatively and critically with the world, we have the potential to open up to ethico-aesthetic trajectories that allow us to think about ourselves, each other and the complex of ecologies we inhabit, differently. What we bring back, or forth, from this venture into the transdisciplinary, creative-critical space between archaeology, design and speculation, then, is not a greater clarity about our futures, but some tuning of our understanding of our present. Perhaps the themes presented here are to be considered seeds worthy of cultivation *here and now.*

equinoxonline

On resilience and Archaeological Futures (A Visual Commentary on Ståhl and Tham)

Cornelius Holtorf

Sustainability is about the endurance of systems and processes. Sustainability can be achieved through resilience. Resilience is the ability of a system or process to absorb disturbance. The series of three photographs in Figure 1 is a commentary on archaeological sustainability. What Manuel Salvisberg tells us, with reference to Ai Weiwei, in and through these images is that the archaeologist does not necessarily need to be sorry for loss of archaeological matter, aka archaeological heritage. The vase proved to be resilient because it lives on in human culture, despite – and indeed because – it did not physically survive unharmed. Anthropocentric this thought may be but what is in the human interest should be in our interest. Principles of care, caution and love can be enacted through other practices than those involving preservation of the status quo. We may care for *Homo sapiens* in the same way we care for our children: we want them to develop and thrive while proactively taking calculated risks, continuously able and keen to adapt to changing circumstances. Dropping an ancient Chinese urn, as the artist Ai Weiwei famously did in 1995, may be done by a child. The moment of the drop, caught here in the middle picture, represents the moment of transformation of a collection item into something else: an object of change, translated into another cultural language for a new audience and a new time. Dropping an artefact, transforming an object into its traces, can add value: cultural, social, economic. Dropping an urn can create significance in a new world, a world that has little patience with urns collected and stored in archives. The drop is not only a material collapse but also a transformative renewal of an object. This urn dropped by Manuel Salvisberg has not been lost to human society. Similarly, the urn dropped by Ai Weiwei had not been lost to archaeology; nor has the urn that he painted with the "Coca-Cola" logo before Salvisberg acquired it (although both urns might have been lost if they hadn't been dropped or painted); rather, these urns became tokens of an archaeological future cultivated here and now – a sustainable archaeological future beyond preservation.

FIGURE 1.   Dropping a Han dynasty urn previously painted by Ai Weiwei. Manuel Salvisberg, *Fragments of History* (2012) (c) Manuel Salvisberg, reproduced by permission.

References

Crossland, Z. 2016. "The Anthropocene: Locating Agency, Imagining the Future." *Journal of Contemporary Archaeology* 1 (1): 123–128. https://doi.org/10.1558/jca.v1i1.123

Crutzen, P. J., W. Steffen and J. R. McNeill. 2007. "The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature?" *Ambio* 36 (8): 614–621. https://doi.org/10.1579/0044-7447(2007)36[614:TAAHNO]2.0.CO;2

Domanska, E. 2014. "The *New Age* of the Anthropocene." *Journal of Contemporary Archaeology* 1 (1): 96–101. https://doi.org/10.1558/jca.v1i1.96

Edgeworth, M. 2014. "Archaeology of the Anthropocene." *Journal of Contemporary Archaeology* 1 (1): 73–77. https://doi.org/10.1558/jca.v1.i1.73

____. 2016. "Grounded Objects: Archaeology and Speculative Realism." *Archaeological Dialogues* 23 (1): 93–113. https://doi.org/10.1017/S138020381600012X

Fager, L. 2017. *Split Vision: En studie av designprocessen som lärprocess i ett utbildningssammanhang*. Licentiate Diss, Umeå University, Faculty of Arts, Department of Creative Studies.

Kelly, J. M. 2014. "The Anthropocene and Transdisciplinarity." *Journal of Contemporary Archaeology* 1 (1): 91–96. https://doi.org/10.1558/jca.v1i1.91

Ruddiman, W. F. 2003. "The Anthropogenic Greenhouse Era Began Thousands of Years Ago." *Climatic Change* 61 (3): 261–293. https://doi.org/10.1023/B:CLIM.0000004577.17928.fa

Smith, B. D. and M. A. Zeder. 2013. "The Onset of the Anthropocene." *Anthropocene* 4: 8–13. https://doi.org/10.1016/j.ancene.2013.05.001

Ola Ståhl is Senior Lecturer and Deputy Head of the Department of Design, Linnaeus University, Sweden. Address for correspondence: Department of Design, Linnaeus University, Linnéuniversitetet, Box 451, 351 06 Växjö, Sweden.

Mathilda Tham is Professor in Design at Linnaeus University, Sweden. Address for correspondence: Department of Design, Linnaeus University, Linnéuniversitetet, Box 451, 351 06 Växjö, Sweden.

Cornelius Holtorf is Professor in the Department of Cultural Sciences, Linnaeus University, Sweden. Address for correspondence: Department of Cultural Sciences, Linnaeus University, Linnéuniversitetet, Box 451, 351 06 Växjö, Sweden.

• •

☐ Art/Archaeology: What Value Artistic-Archaeological Collaboration?

▪ Doug Bailey
San Francisco State University, USA
dwbailey@sfsu.edu

Introduction

Over the last 15 years, collaborations and interchanges between archaeologists and artists have proliferated. While any search for origins is futile, one could tag Colin Renfrew's 2003 volume *Figuring It Out: What Are We? Where Do We Come from? The Parallel Visions of Artists and Archaeologists*, a related volume of edited papers (Renfrew *et al.* 2004) and a seminal session and associated installations and performed work ("Materials and Mentalities") at the 2008 World Archaeological Congress in Dublin. Since then, publications, conference sessions, exhibitions, installations and discussions have sprouted in the increasingly densely forested landscapes of art and of archaeology. For example, both of two recent meetings (2015 in Glasgow and 2016 in Vilnius) of the

European Association of Archaeologists ran popular sessions on "creative archaeologies"; other groups (e.g. TAG, TAG-USA) have hosted similar sessions and local institutes and projects have run collaborative projects (e.g. Can You Dig It 2016 at the University of Gothenburg).[1]

Earlier work, for example by Mike Pearson (a performance artist and student, historian and theoretician of performance practice, though with a BA in Archaeology) and Michael Shanks, probed deep the fiber of archaeological presentation and performance (e.g. Shanks 1992; Pearson and Shanks), and they have recently revisited their earlier work (Pearson and Shanks 2014). Other recent alliances and output by teams led by Bjørnar Olsen (e.g. Pyramidon – Andreassen *et al.* 2010), Alfredo González-Ruibal (González-Ruibal 2008), Laurent Olivier (Olivier 2011), Michaël Jasmin (Jasmin 2011, 2014) and others (particularly those working in and around the archaeology of the contemporary past) have pushed outwards with innovative works that engage artistic (as well as other) traditions, methods, materials, audiences and venues.

Elsewhere, I have looked in detail at the interweaving of work by artists and archaeologists (Bailey 2014). There is no need to repeat that critical review here except to note the observation that a larger number of artists (e.g. Mark Dion, Simon Callery) have found value in exploring archaeological concepts, methods and debates, and that a smaller number of archaeologists have benefited from artistic inspiration in their examinations of the archaeological past. Michaël Jasmin has termed the artists' usage of archaeological methods and tools as "mock science" and reviewed such output critically (Jasmin 2014). Invitations to artists by archaeologists for the former to come to excavations by the latter and "make work" are no longer unusual, and they continue to lead to intriguing output across many media and of interest in both artistic and archaeological communities (e.g. the acoustic work of Simon Thorne from an EU-funded project in southern Romania – Thorne 2011a, 2011b, 2011c).

While nothing need be added here to the qualification that art/archaeology, pointedly, is not the archaeological study of historic, ancient or prehistoric art, it is of value to look more closely at what art/archaeology consists of, what is it doing and where it is headed.[2] Is it anything more than individuals from two subjects versed in the sets of their disciplinary practices working in the other's intellectual, fieldwork and studio spaces? The majority of provocative output results from artists operating in archaeological spaces and with archaeological materials; such is the case with Mark Dion and Simon Callery's work noted above, discussed and critiqued elsewhere (Birnbaum 1999; Coles and Dion 1999; Blazwik 2001; Bonaventura 2003, 2011; Cameron 2004; Vilches 2007; Callery 2004; Bailey 2014). Similar stimulating engagements jolt our (archaeological) minds: the work of Claude Heath and his "unsighted tactile drawings" of prehistoric objects (e.g. the Venus of Willendorf – Bailey *et al.* 2010, 156–157), as well as his use of a Neolithic flint adze as a tool to make work on paper (Figure 1) (Heath 2011, 2014).

Less numerous, however, are archaeologists who venture into gallery spaces, studios and artistic practice; when archaeologists have made these moves, people's reactions

---

1. http://www.canyoudigitohyeah.tumblr.com
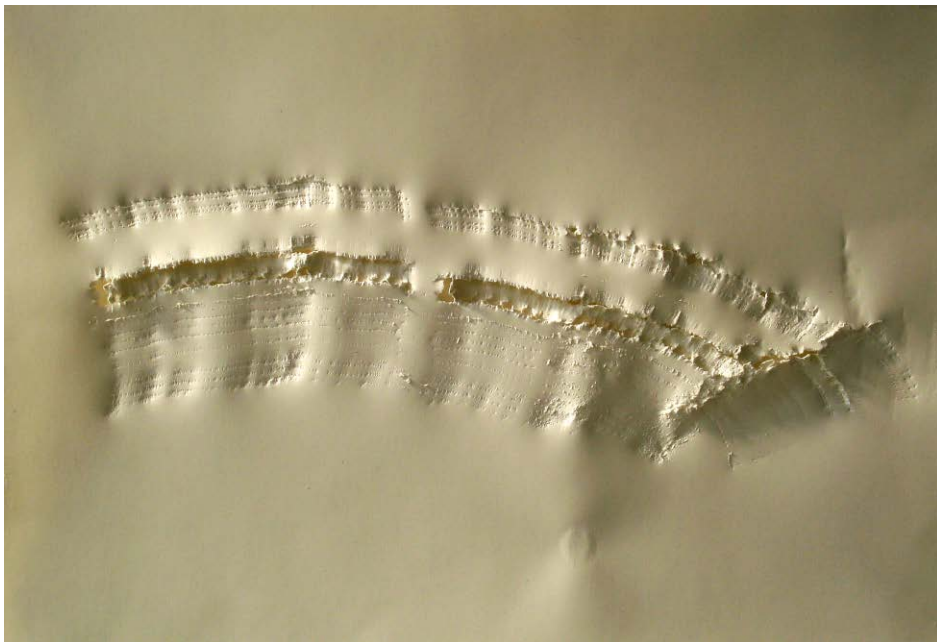2. Also see the longer discussion in Bailey 2017.

FIGURE 1.   Claude Heath, *First Thing Rotated* (2010). Perforations on paper, 35 x 20 cm. (©
Claude Heath, reproduced with permission of the artist).

move quickly towards the negative. Two examples. In 2006, Angela Piccini, Jo Carruthers,
Martin White and others from the University of Aberystwyth and the University of Bristol
invited me to participate in a collaborative project examining absence and emptiness in
public spaces; specifically, Bristol Temple Meads train station. The team included per-
formance artists, acoustic recorders, researchers and artists, as well as other cultural
producers and like-minded makers and thinkers. I took the opportunity that the project
offered to explore the challenges and opportunities that might come from recording
and working on emptiness and absence through the medium of photography. I was
happy with the results, though in the follow-up seminar where participants presented
their work, the most frequent comment I received was: "Why didn't you do something
archaeological?". Labeled as archaeologist, I was expected to perform with trowel and
Harris Matrix. In a similar way, many people have ignored or disregarded much of Michael
Shanks's mainly web-based initiatives (e.g. the Metamedia Lab at Stanford University).[3]
For the most part, therefore, the traffic has been moving in one direction: from artist to
archaeology. A topic for a future discussion when there is more space than is available
here would be an examination of this pattern. Why has this happened, and what have
been the consequences? How do artists see archaeology? Why do they find it attractive?

    That discussion would find that there is a much longer tradition of artists mining other
worlds (both ancient and contemporary, though also colonial periods of ethnography)
for inspiration and materials; for ethnography one need go no further than Picasso and
his African Period, 1906–1909, though many other examples exist. Indeed, reference

3.   See http://humanitieslab.stanford.edu/metamedia/9

equinoxonline

to past material culture and "civilizations" may always have been a part of historic and modern artistic activity and reference, looming into focus more clearly at some times than at others (e.g. the Neoclassicism of the eighteenth and later centuries. Until recently, archaeologists have had less enthusiasm for exploring other worlds as fully and freely, perhaps because the political economy of archaeology determines and limits how we move, act, produce and value our work and the products of our peers. Thus, heavy contextualization, justification and explicit explanation weigh down most (perhaps all) standard and highly respected archaeological work. Innovation and original thinking are present, though they occur within a circuit of carefully guarded perimeter ditches. Seldom do we stray far. The specific form of that action suggested here exploits the power inherent in objects and concepts that are commonly understood as rooted in the past, and deploys those deep currents of validation and legitimation through the creative output of artistic production.

Beyond the Descriptive and Stimulating: Toward the Political

In an earlier call to action (Bailey 2014), I suggested that art/archaeologists should "let-go beyond". The proposal (and at the same time the challenge and opportunity) was to find new places (both physical and conceptual) in which to work that were beyond the traditional limits, boundaries and discourses of archaeology but also of art. That other space has been poorly peopled. While much collaborative work between artists and archaeologists is being created, very little has made it outside the established boundaries of our fields and practices or moved beyond the (wholly valuable) stimulation merely to think in new ways about shared topics and territories. Most successful have been collaborations where common themes are in play: mortality, identity, self, materiality and time and chronology. We collaborate and explore, though ultimately in a mutually derivative way; little original work results. The proposal here, on the contrary, is that an art/archaeology must find its feet in a new space and make work that will gain traction and have impact within the difficult social and political issues of local contemporary life. The call is for applied work that harnesses the unusual affective powers that objects from the past have on people living their lives today: work that then makes a difference, that has impact. One example of what this art/archaeology might look like comes from an examination of a pot and a figurine in the collection of the Denver Museum of Art.

One Figurine and a Ceramic Vessel

In 2015, I went to Denver to study two fired clay artifacts: a painted ceramic vessel and an anthropomorphic figurine. I started by examining the pot, a good-sized, fine-ware, vessel. Twenty-five centimeters tall. Maybe a bit more. Exterior surface treatment: black and red paint over a cream background; figurative and abstract motifs (Figure 2). The interior had a sharp, bright red slip without other decoration; at the simple, low rim, the red color met a band of black running around the opening. The abstract motif is of looping, angular black lines working their way up one side of the pot, and circling over themselves in several smaller circuits. In some places the black lines have a row of small, connected rounded bumps along its edge. In other places elongated black

FIGURE 2. Virgil Ortiz, *Velocity Jar* (2012). Fired clay with clay slip and wild spinach paint, 25.4 × 45.7 × 22.9 cm. (© Virgil Ortiz, courtesy King Galleries / Virgil Ortiz).

spikes point out and away from the lines. The coloring and the motifs are familiar, though the design and pattern do not fit with my attempts to place the vessel in traditional cultural, chronological or regional contexts or standard archaeological, art historical or ethnographic locations with any certainty. Most disturbing are the two jagged red interruptions painted on opposite sides of the pot's body.

On one side, the star-shaped red lines define a place on the vessel's exterior where the upper torso and head of an anthropomorphic figure emerge from the pot's surface in three-dimensional form, and with some surprise to the pottery specialist. Though the arms are only visible from the elbows upwards, it is clear that they were modeled as if held tight against the body. On the opposite exterior side of the pot, the potter painted a similar, red star-shaped zone, and then modeled onto that vessel surface the lower portion of the human figure's legs pressed tightly together: feet and toes pointed straight and in line with the legs, taut as if the figure is somehow in flight or depicted in a dive (through air or water?). The legs disappearing into the exterior wall of the pot on one side and the emerging body from the pot's other side both have surfaces painted with the same black and cream base with red details. The overall effect is as if this figure were soaring through the pot: entering from one side and emerging from the other. The vessel disturbs me, as it does most who view it; the shape and paint draw me in with traces of archaeological familiarity and references to known cultures and ceramic traditions (the American Southwest? Pueblo?), but then the vessel has an energy that pushes me away with unique and strange shapes and combinations of the graphic and the three-dimensional.

FIGURE 3.   Virgil Ortiz, *Tracker* (2010). Fired clay with clay slip, wild spinach paint, hair, leather, wood and vinyl tube, 55.9 × 38.1 × 22.9 cm (© Virgil Ortiz, courtesy King Galleries / Virgil Ortiz).

Associated with the pot is a fired-clay figurine (Figure 3), and noticing that the covering of its surface is with the same black, red and cream paint as used on the pot, I am convinced that both artifacts came from the same potter's workshop, or at least from the same community or family of potters. The figurine, mostly painted in black (with red linear decoration as well as series of filled circles and parallel bands) is large, almost 60 cm tall. There is little here that is as it should be. The figure-maker modeled the statue to stand, with one foot in front of the other, and arms bent at the elbows and held forward, with hands perhaps holding an object in front of the body. Possibly, it is a female figurine, based on the general suggestion of breasts, though as the figure was modeled and painted as if clothed, sex and gender are not certain.

Nothing of the remainder of a description appears reasonable. The feet appear to be in boots (hiking, army, other?). The red linear painted motifs stripe the sides of the legs/skirt/trousers and run in parallel diagonals across one side of the chest, while a single row of filled red circles run from waist up over the figure's right shoulder. Other, thin, red lines descend in parallel, double loops from the front waist around to the back. Most

perplexing is the figurine head. From the forehead, and running in a line back along the center of the top of the skull is modeled a thin, but erect, strip of hair. From the rear of this ceramic modeling, a clump of black textile (or perhaps human hair itself) extends down the figure's back. The rest of the skull's surface bears curvilinear polygons outlined with thin red lines. The figure's face has few features recognizable as human: two huge, bulbous, blank spheres bulge where eyeballs should be and a conical "snout" has been shaped where nose, mouth and chin should be. The closest referent is a facemask. Protruding from the flattened end of the snout is a thin black tube that descends and then curves over the left shoulder before it disappears into a rectangular shape modeled on the figure's back. What is this? What am I looking at?

There is much that is familiar in these artifacts. I am drawn halfway to connections and conclusions. My mind reaches out for interpretation, for context, for cultural connection, for archaeological tradition. I cannot find full traction and there is no connection. The two pieces of ceramic are the work of a contemporary Pueblo potter: Virgil Ortiz.[4] He is of a potting family and makes work in today's world, even reaching outside of the ceramic, to textile fashion and *haute couture*; his work suggests disturbing connections to archaic forms and motifs that quickly found reaction in my archaeological sensibilities. Ortiz's work is a good template for an art/archaeology, a practice of making work that sits outside of the processes and definitions of both art and of archaeology: a third space where cultural producers, artists and archaeologists have recently started to explore other ways to work with the past in the present, with particular attention to contemporary political issues.

Disarticulation, Repurposing, Disruption

One way to think about the two Ortiz pieces is to understand them as products of three processes: disarticulation, repurposing and disruption (see Bailey 2017 for a fuller discussion). The pot and the figurine are parts of Ortiz's *Revolt 1680 / 2180* series, in which the artist revives, manipulates and repurposes historic imagery and material culture to disrupt preconceived ideas of modern American Indian Art, particularly Pueblo pottery. He disarticulates from the past a historic pottery form, riffs off of the fading chords of historical connection, repurposes that form (as if it were a fresh raw material) to make new work in the present and then disrupts our understandings of the present and the future in order to make a political point about cultural imbalance and misunderstanding.

The fixed historical subject of *Revolt* is the August 1680 uprising of the Pueblo against the Spanish: horse theft, road blockage, village destruction, besieging of Santa Fe, forced retreat of the Spanish Governor and 2000 Europeans and the 12-year period of Pueblo autonomy that followed. *Revolt* pivots on Ortiz's repurposing of ceramic *mono* figures, a traditional fired-clay representational form made by Cochiti potters between 1880 and 1920 (Figure 4). The term "*mono*" is a blend of colloquial Spanish and Keresan (i.e. the language of the Cochiti Pueblo): best translated as mimic, mocking, cute or monkey. At the end of the nineteenth and the beginning of the twentieth centuries, potters made

---

4. For more on Ortiz see Metcalfe (2013), Held (2015), King (2015) and the artist's own website: http://www.virgilortiz.com/
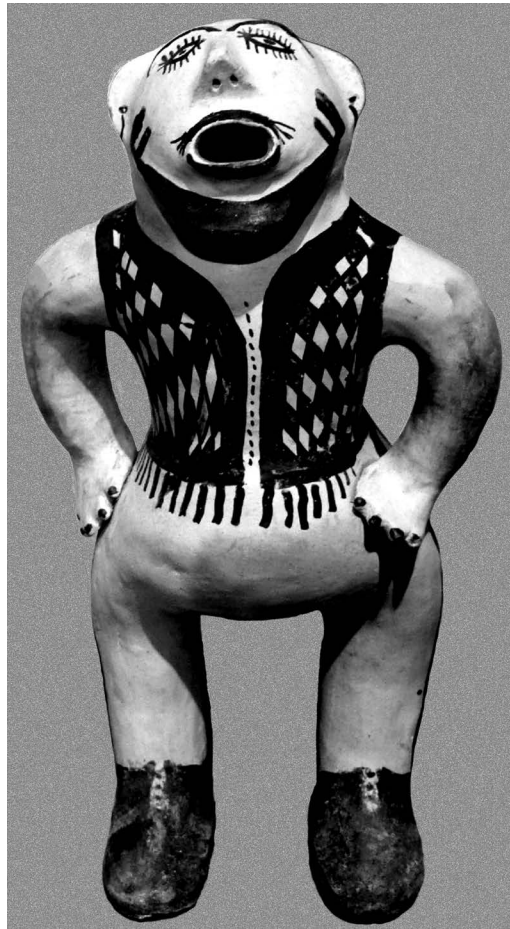
FIGURE 4. Cochiti Pueblo *mono* figure, caricature of a white man (New Mexico, 1883). Fired clay with paint, height 35 cm. North American Department, Ethnological Museum, Berlin (Wikimedia Commons; accessed 10 November, 2016).

mono figures as caricatures of non-locals (e.g. itinerant laborers working on the rail lines of the American southwest). Ortiz makes his own, modern *mono* (the figurine described above is one example) and then disarticulates them from their late nineteenth- and early twentieth-century meanings and uses. He creates a series of figures, repurposing the traditional shape and technology of the historic *mono*, invoking individuals who took part in the 1680 revolt (e.g. the revolt leader, Po'Pay) but removing them from either of those historic contexts.

Fueled by the connections invoked by the particular ceramic form, Ortiz creates a new (in fact, a futuristic) reality that perhaps is closest to science fiction; he creates and inserts into a new story fantastic vehicles (e.g. the Survivorship Armada) and fictitious beings (e.g. Tahu). In doing so, he makes new work that has no direct, rational articulation with the past and which gives form to a set of fictionalized characters. Ortiz revives historic imagery and decorative concepts, though not as a replication or revival; the *Revolt* series of figures is an artistic reimagination that does not respect boundaries of

temporal reality – the year 2180 of the work's title refers to the future fact of a second Pueblo uprising.

In the *Revolt* series Ortiz's intention is to express conflict and passion but also to voice his personal interpretation and understanding. He uses the *mono* as the medium (like a tube of acrylic) for visualizing stories (his stories, Pueblo stories) of the past, present and future. Ortiz reimages and repurposes objects, techniques and materials in a powerful statement of protest, outrage and warning. In his work, he provokes our recognition of human inhumanity and the consequences both of cultural misunderstandings and anger, and of the futility and impact of those misunderstandings and resentments (Held 2015; King 2015). The result questions and disrupts the political (and economic and social) status quo of Pueblo reality in the present and in the future.

Conclusion

Ortiz's work is a good example of art/archaeology that goes beyond the aesthetically pleasing, though politically insipid, majority of the collaboration of archaeologists and artists. I suggest that the best art/archaeology work finds its power through a creative process that follows three activities (disarticulation, repurposing, disruption), and I contend that if art/archaeologists follow those three steps, then their work can have similar impact on socially relevant causes. The challenge is for an applied archaeology of significance and relevance. The targets of such applied work will range widely, from the current, charged arguments over immigration (and the moral responsibility that early and mid-twentieth century archaeologies of migration and dispersal must bear), through more local, community-specific efforts (e.g. to resolve conflicting positions and statuses on house-/homeless people in the city in which I live). The call, thus, is for an activist archaeology that recognizes and exploits the way that contemporary society inherently values the discipline as authoritative in the creation of social knowledge and thus in the design of public, legislative policy.

Artistic-archaeological collaboration has huge potential, most as yet unrecognized. One way towards releasing that potential power is for archaeologists to move away from the comfort of their roles as hosts to contemporary artists (i.e., inviting them into their fieldwork projects, but doing nothing more themselves). To make the progress that I suggest requires that archaeologists become art/archaeologists and create work that lives beyond the boundaries of academic, interpretative archaeology or field projects of survey and excavation: work which takes as its goal the making of positive difference in today's communities. One result will be an art/archaeology that works at the core of changing social perceptions and that affects legislative action on fundamental political conflict, whether that connects with the perception of native communities and their independence and autonomy (as in Ortiz's work), or whether it ignites positive progress against the major social challenges, ranging from unequal access to resources to confronting the exclusion and alienation based of age, gender or race, that face society in the early twenty-first century.

What will this work look like? How will it function? While the potential is broad, as yet, there are few good examples. One specific proposal is to take material culture, monuments and products of archaeological work (both artifacts and the results from analytic

work in the laboratory and the library) and then to use those materials to make new creative work that deploys in the locations and discourse of contemporary political and social debate and conflict. The resulting creative output can be of any form and of any medium. One illustration of this would be to use artifacts (either formally decommissioned from projects or museums or appropriated from those institutions) as the raw materials to create exhibition pieces and public displays, performances and publications that appear in non-academic locations; thus, the use of archaic or prehistoric figurines as construction materials for mixed-media sculpture, montage or collage illuminating the constructed nature of gender stereotypes and the ways in which women's bodies are (literally) man-ipulated (see Bailey 2017 for details of this work at the Badè Museum, Berkeley, California). Other deployments would place works in high-traffic public spaces: train stations, fast-food restaurants, airport lounges, doctors' waiting rooms, buses and subway cars, public restrooms. Most likely, these new creative works will bear little obvious reference to archaeology and to the past; their connection is with the present, and any links to a past, as traditionally defined, will be deeply submerged and will come to life in subtle but important subsurface references through materials and their trace remembrances.

References

Andreassen, E., Bjerck, H. and B. Olsen. 2010. *Persistent Memories. Pyramiden: A Soviet Mining Town in the High Arctic.* Trondheim: Tapir Akademisk Forlag.

Bailey, D. W. 2014. "Art//Archaeology//Art: Letting-Go Beyond." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by I. Russell and A. Cochrane, 231–250. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_15

____. 2017. "Disarticulate – Repurpose – Disrupt: Art/Archaeology." *Cambridge Archaeological Journal* 27 (4): 671–701. https://doi.org/10.1017/S0959774317000713

____., A. Cochrane and J. Zambelli. 2010. *Unearthed*. Norwich, UK: Sainsbury Centre for the Visual Arts.

Birnbaum, D. 1999. "Stream of Consciousness: Mark Dion's 'Tate Thames Dig'." *Artforum* 38: 116–121.

Blazwick, I. 2001. "Mark Dion's 'Tate Thames Dig'." *Oxford Art Journal* 24 (2): 103–112. https://doi.org/10.1093/oxartj/24.2.103

Bonaventura, P. 2003. *Segsbury Project: Simon Callery.* London: English Heritage.

____. 2011. "Communicating in the Present Tense: An Interview with Simon Callery." In *Sculpture and Archaeology*, edited by P. Bonaventura and A. Jones, 197–214. Burlington, VT: Ashgate.

Callery, S. 2004. "Segsbury Project: Art from Excavation." In *Substance, Memory, Display: Archaeology and Art*, edited by C. Renfrew, C. Gosden and E. DeMarrais, 63–78. Cambridge: McDonald Institute for Archaeological Research.

Cameron, S. C. 2004. *Art from Archaeology: Simon Callery's Segsbury Project in Cross-Disciplinary Context*. Unpublished Master's Thesis, Department of Archaeology, Cambridge University.

Coles, A. and M. Dion (eds). 1999. *Mark Dion Archaeology*. London: Black Dog.

González-Ruibal, A. 2008. "Time to Destroy: An Archaeology of Supermodernity." *Current Anthropology* 49 (2): 247–279. https://doi.org/10.1086/526099

Heath, C. 2011. "Unsighted Tactile Drawings of Prehistoric Archaeological Objects." In *Interventions: Măgura Past and Present*, edited by S. Mills, 185–202. Bucureşti: Editura Renaissance.

____. 2014. "Pictorial Essay A: Out of Sight." In *Sculpture and Touch*, edited by P. Dent, 123–145. Farnham, UK: Ashgate.

Held, P. 2015. "Terra Nova: Virgil Ortiz, Time Traveller." In *Revolt 1680/2180: Virgil Ortiz*, edited by J. P. Lukacic, 11–14. Denver, CO: Denver Art Museum.

Jasmin, M. 2011. "The Grid in Context." In *Interventions: Măgura Past and Present*, edited by S. Mills, 217–236. Bucureşti: Editura Renaissance.

____. 2014. "Artists Connecting Archaeologists: Encountering the Third Kind." In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by I. Russell and A. Cochrane, 157–178. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_12

King, C. S. 2015. "Revolt 1680/2180 Virgil Ortiz." In *Revolt 1680/2180: Virgil Ortiz*, edited by J. P. Lukacic, 15–28. Denver, CO: Denver Art Museum.

equinoxonline

Metcalfe, J. 2013. "Reclaiming the Body: Strategies of Resistance in Virgil Ortiz's Fashion Design." *Settler Colonial Studies* 13 (2): 172–178. https://doi.org/10.1080/2201473X.2013.781929

Olivier, L. 2011 *Dark Abyss of Time: Memory and Archaeology*. Lanham, MD: Altamira.

Pearson, M. and M. Shanks. 2001. *Theatre/Archaeology*. London and New York: Routledge.

____. 2014. Pearson/Shanks – Theatre/Archaeology – Return and Prospect. In *Art and Archaeology: Collaborations, Conversations, Criticisms*, edited by I. Russell and A. Cochrane, 199–230. New York: Springer-Kluwer. https://doi.org/10.1007/978-1-4614-8990-0_14

Renfrew, C. 2003. *Figuring It Out: What Are We? Where Do We Come From? The Parallel Visions of Artists and Archaeologists.* London: Thames and Hudson.

____., C. Gosden and E. DeMarrais (eds). 2004. *Substance, Memory, Display: Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research

Shanks, M. 1992. *Experiencing the Past: On the Character of Archaeology*. London and New York: Routledge.

Thorne, S. 2011a. *Măgura: Romanian Village Soundscape.* Cardiff: Simon Thorne Music.

____. 2011b. *Some Spaces.* Cardiff: Simon Thorne Music.

____. 2011c. "Sounds like Nothing." In *Interventions: Măgura Past and Present*, edited by S. Mills, 93–118. Bucureşti: Editura Renaissance.

Vilches, F. 2007. "The Art of Archaeology: Mark Dion and his Dig Projects." *Journal of Social Archaeology* 7 (2): 199–223. https://doi.org/10.1177/1469605307077480

Doug Bailey is Professor of Visual Archaeology in the Department of Anthropology, San Francisco State University. Address for correspondence: Department of Anthropology, San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132, USA.