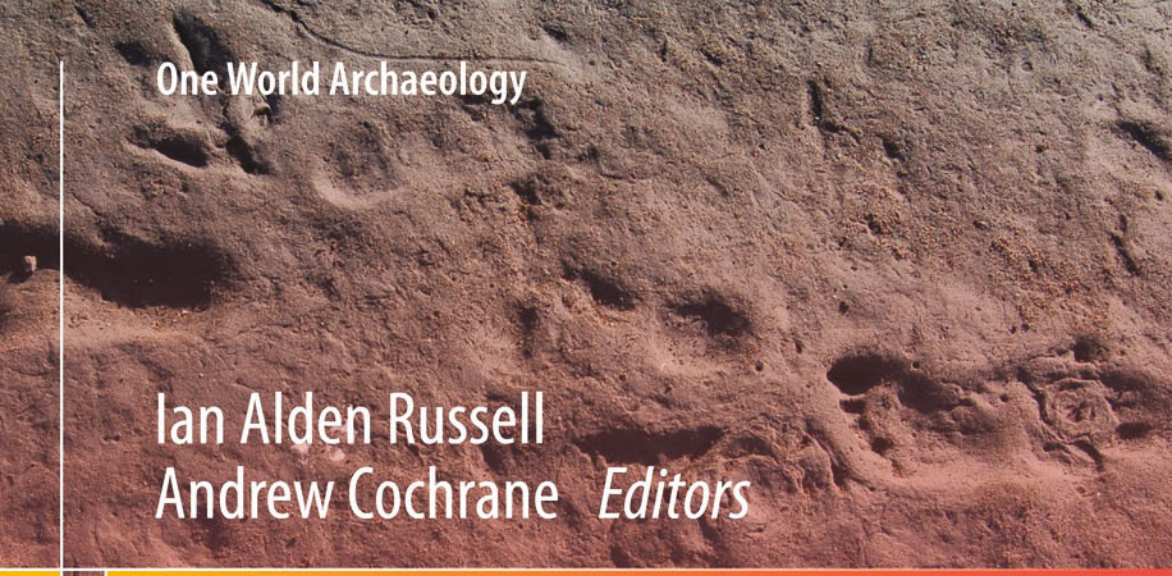

One World Archaeology

Ian Alden Russell
Andrew Cochrane *Editors*

Art and Archaeology

Collaborations, Conversations, Criticisms

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Collaborations, Conversations, Criticisms

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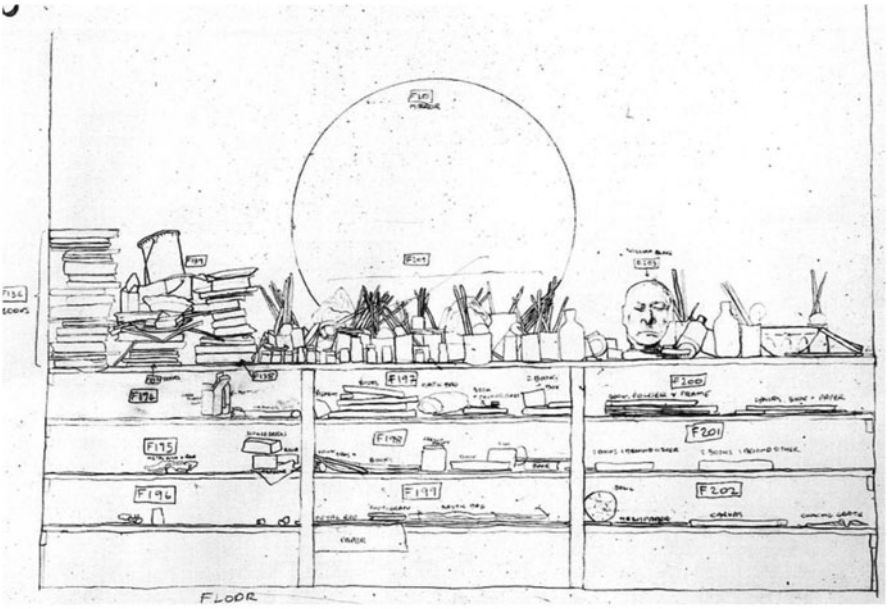
For Blaze.

Blaze O’Connor participating in the reconstruction of Francis Bacon 's Studio at the Hugh Lane in 2001. © Dublin City Gallery The Hugh Lane

Francis Bacon 's Studio during deconstruction by the Hugh Lane team in 1998. © Dublin City Gallery The Hugh Lane



Archaeological drawing of Francis Bacon 's Studio during deconstruction by the Hugh Lane team in 1998. © Dublin City Gallery The Hugh Lane

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Ian Alden Russell is a curator, designer, and academic based in Istanbul, Turkey. He is an assistant professor of contemporary art and cultural heritage in the Department of Archaeology and Art History at Koç University. Previous to this, he was Curator of the David Winton Bell Gallery at Brown University, and he continues to curate exhibitions of contemporary art by international as well as emerging artists. With an academic background in history, archaeology, and heritage studies, his research engages with artists in galleries, museums, heritage sites, and public spaces to address issues around the constitution of cultural heritage. He is currently co-editing a volume with Michael Shanks (Stanford) and Mike Pearson (Aberystwyth) for Routledge exploring these themes. His previous edited volumes include *Images, Representations, and Heritage* (Springer: 2006) and *Unquiet Pasts* (Ashgate: 2010).

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Andrew Cochrane is Project Curator at the British Museum. He has excavated with the Museum of London Archaeology, was a World Art Fellow at the University of East Anglia, and has been a Research Fellow at the Sainsbury Institute for the Study of Japanese Arts and Cultures. In 2008, he developed the WAC 'art and archaeology' exhibitions and conference with Ian Russell. He has been Project Curator for: *The Power of Dogu* exhibition (British Museum: 2009), the *unearthed* exhibition (Sainsbury Centre for Visual Arts: 2010), and the *Ice Age Art* exhibition (British Museum: 2013). In recent years, Andrew has greatly enjoyed collaborating with Doug Bailey, Jill Cook, Andy Jones and Simon Kaner.

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Chapter 1
Introduction

Ian Alden Russell and Andrew Cochrane

An account of places and things from inspection, not compiled from others' labours or travels in one's study
William Stukeley, 1724

With the availability of secondary sources easily accessible through archives, there is a trend for some scholars to remediate the research of others, instead of undertaking primary research. It is understandable that archaeologists write about excavations they have not dug on, but basing archaeological narratives predominantly on secondary sources can perpetuate errors or misapprehensions and give new meaning to the phrase 'the archaeological imagination'. The challenge for the discipline then becomes historiographical—sifting through networks of references between publications over time to an author that actually viewed an object or visited a site. This is where current approaches to art/archaeology differ. Many of those reaching across disciplines to explore this emergent collaborative field make a concerted effort to visit the contemporary undertakings of others. Artists take part in residency programmes on archaeological sites, and archaeologists regularly attend exhibition openings featuring the work of artists. At times, both meet in undisciplined spaces between their practices, to explore new possibilities for making and interpreting the world. The chapters in this book are written by people who are intimately involved in what they do and in encountering the work of others firsthand. They are authorities on the subjects of their own experiences—they have seen, touched and worked with the things and people they study.

Art and archaeology are not, however, recent bed-fellows. Since the seventeenth century, the past has been understood by the politics of display and visual documentation—for example, cabinets of curiosities, woodcut iconographies, paintings, archives, publications, private collections and museum exhibits. Indeed, many of the origins of archaeology lie in art historical traditions, sharing conventions and vocabularies for visualising the world. Archaeological practice has progressed with

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modern visual technologies and scientific revolutions, such as section drawings and single-context plans, creating standardised media. Such developments have, however, generated a perceived gap between the objectivity and subjectivity of images (Thomas 2009; Russell 2013a). Since the nineteenth century, many practitioners have sought to observe and objectively document the world, be it the changing colours of soils or similarities of form. Archaeologists are trained in technical practices as a means of rendering things objective and allowing comparative analyses (e.g. Westman 1994). After the acceptance of positivism in archaeology during the mid-twentieth century, image-making tools (e.g. photography; Light Detection and Ranging (LiDAR); laser scanning), have increasingly been used to represent and document elements of the past (see Cochrane and Russell 2007; Bradley 2009; Jones 2012; Cochrane 2013; Russell 2013a, b). Such visual movements are not only persuasive but essential to contemporary archaeology. They have, however, helped create a situation whereby representational interpretations of *all* things in the past dominate—to end with a representational interpretation is understandable, to begin with one is problematic in so far as it may preclude or preempt new or alternative interpretations.

That representational approaches are used in archaeology is not a bad construct; for instance, it is integral for fieldwork. In more traditional archaeological narratives, some approach data with an expectation that all things represent things not present—invisible and intangible conceits. In such models, materials are passive and inert, patiently waiting for meanings to be overlain onto them by thoughtful people. The encoding and then decoding of things is deemed a universal human activity—being as popular in the past as it is in archaeology today (Cochrane 2012). That things represent anything is a *fait accompli*. In many accounts, people seem to step from intangible worlds, in order to represent their experiences as visual symbols. In such proposals the material world—separate from humans—influences little in the process of representation. Materials appear transparent here; they simply serve as the substrate upon which representations are overlaid (Cochrane and Jones 2012). What would archaeology and heritage look like if we did not *start* with such conceptions of things? What happens when we consider different elements in the world as influential partners within expression? Would we still draw the same conclusions, or would other narratives be possible? By actually doing things and being there, the varied approaches within this book illustrate how processes of making and reception enrich such questions with responses. In effect, the papers here move archaeology beyond traditional modes of representation, often based upon secondary research undertaken by others.

So How are Things?

The world is a complex entanglement of things and materials—it involves mixtures of mixtures (Cochrane 2007). To understand the story of how things are, many turn towards archaeologists as the trusted and skilled mediators of material things,

embedded within social relations. In recent years, archaeologists have, however, been turning to others outside their discipline to find new ways of dealing with things. This has developed into a range of diverse collaborations between contemporary artists, heritage professionals and archaeologists attempting to revise the way we move and interpret within the world.

This book collects responses to a recent trend in contemporary art practice of deploying archaeology as an artistic method, process and aesthetic, exploring (and perhaps exploiting) modern beliefs that archaeology can reveal truth. These collaborative initiatives have significant implications for policy and the management of resources and sites. Firstly, they undercut divisions between arts and heritage sectors and create new partnerships which transcend institutional boundaries. Secondly, allowing contemporary artists to interact with sensitive sites, buildings and artefacts poses challenges to established methods of conservation and interpretation.

To date, the majority of archaeological literature engaging with contemporary artistic practice falls into two main types: memoirs of personal discovery and inspiration, or strategic deployment of artistic work as examples of *en vogue* theoretical arguments. What the discipline has lacked is a critical context for evaluating the validity of these emerging forms of collaborative research. In this book, we attempt to fill this lacuna by bringing together the parallel agencies and practices of artists as *makers of new worlds* and archaeologists as *makers of past worlds*. It is our hope that this book will help to establish a discourse about developing collaborations between contemporary art, heritage and archaeological practitioners.

As a point of departure, this book acts both as a distillation of and step on from the proceedings from one of the central academic themes of the Sixth World Archaeological Congress's (WAC-6)—'Archaeologies of Art'. We hope this book will encourage the further creative interplay of various approaches to art within archaeological research and practice. We have brought together these scholars and practitioners to make a more collaborative and critical contribution to the vanguard of archaeological theory and artistic practice.

Structure and Summary

This book is divided into four thematic sections. Each section brings together a group of scholar-practitioners who exemplify shared approaches to the art–archaeology endeavour. Between each of these sections, there are interfaces that present the work and research of scholars and artists. The intention is to disrupt the traditional flow of the academic book, allowing space for creative practice.

The first section, 'Exploration and Experimentation', brings together the work of three archaeologists who have made substantial commitments in their research and professional lives for engaging with modern and contemporary art as a source of inspiration. We are fortunate to be able to begin with a conversation with the distinguished Colin Renfrew in which he reflects on his first encounters with art and

how he came to work with some of the seminal artists of our time. As the most experienced among the contributors of this book, Colin's contribution offers critical perspective on not only the discipline's relationships to the arts but also the emerging interdisciplinary spaces between contemporary art, archaeology and the study of the contemporary past. Andy Jones's research carries on in the spirit of Colin's interpretive engagement with the arts. Andy demonstrates, in his treatment of Upper Palaeolithic art, that contemporary art can not only inspire but also transform the interpretive potential of archaeological research. Andy calls for liberation of the interpretive realm of archaeology to allow for less deterministic and fixed interpretations of things. He suggests continuity between archaeological data and contemporary art and uses this as a basis for embracing the experimental and performative in archaeology, not only for archaeological agency but also within our understandings of the role and purpose of the past. Andy skilfully moves beyond mere representation by appreciating the processes of making, scale and reception. Lila Janick's contribution carries on with experimental interpretation of the past via contemporary art. Lila presents, however, the perspectives of neuroscience and neuroaesthetics as cause for a reframing of archaeological interpretation. Her contribution widens the sense of the experimental from an unfettered humanistic sentiment to include more rigorous scientific approaches. This is augmented by contextual and deep understandings of archaeological data.

The second section, 'Curatorial Practice', focuses on practical and critical issues as well as the interpretive possibilities that arise in the production, presentation and display of contemporary arts within archaeological and heritage scenarios. It begins with a reflection upon and contextualisation of the *Ábhar agus Meon* exhibition series from the WAC-6 held at University College Dublin in 2008. Featuring a curatorial programme of contemporary art exhibitions and events by local and international artists, the exhibition series presented the parallel visions of artists and archaeologists and catalysed collaborative conversations and projects at the WAC. Following this, long-time museum director and curator Pat Cooke presents a reflection on his decision to introduce a contemporary arts commissioning programme to his direction of Kilmainham Gaol—a nationally significant heritage site in Ireland. As is Pat's fashion, he envelops his memoir within a sophisticated treatment of the social, political and conceptual implications of introducing contemporary arts practice to the field of heritage management. Helen Wickstead follows in the spirit and intent of Cooke's contribution in her critical reflection on her recent work with a group of contemporary artists to realise new responses to Stonehenge. Focusing on tensions around one particular project—*in situ* video art—Helen builds on a dissonance that arose during the generation of the artwork to present a compelling argument regarding the challenging relationships between heritage, archaeology, film and mixed media.

Section three, 'Application and Exchange', presents three case studies of projects which feature the application of archaeological practice to artistic materials, and the incorporation of artistic practice and display, into archaeological practice. The section begins with a paper by Blaze O'Connor who worked on the reconstruction of artist Francis Bacon's studio at the Dublin City Gallery The Hugh Lane. The studio was professionally excavated and disassembled in London, so that it could be

relocated to Dublin, Ireland in 1998. Blaze and Ian organised a plenary session at the WAC-6 involving archaeologists and curators who worked on the project, and this paper celebrates the unique insights Blaze brought to applying archaeology to the treatment and interpretation of arts materials and sites. Antonia Thomas follows with a compelling discussion of her endeavour to incorporate artists and artistic practice into excavation work in Orkney, Scotland. Antonia's project is particularly interesting for not only involving contemporary art into on-site archaeological work but also transposing post-excavation work and interpretation to a gallery context. Bringing artists to an archaeological site and archaeologists to a gallery site as part of an ongoing process suggests possibilities for mutually enriching exchanges. Following this, artist and scholar Michaël Jasmin offers a critical history of artistic projects that have approached, engaged and appropriated the archaeological. Michaël's research presents a number of artists that are less well known within archaeological scholarship than they should be, and offers vocabulary and categories for evaluating their art–archaeological work. He concludes by presenting some of his own efforts to incorporate artistic practice within archaeological research as part of a multi-year project in Magura, Romania.

The final section, 'Archaeology after Art' turns towards some seminal figures in the emerging art–archaeology field who for the last few decades, have been steadily advancing the engagement of contemporary art within archaeological research. Longtime collaborators Mike Pearson and Michael Shanks present a deeply reflexive and engaging reflection on the history of their creative endeavours. Taking the form of a conversation between the two scholar-practitioners, the paper both presents their individual perspectives, styles and personalities while also dissolving their collaboration into the dividual and partible 'Pearson|Shanks'. The book concludes with the work of Doug Bailey, who, in this paper, offers a provocative critical reading of the art–archaeology field. Rather than focusing exclusively on either the artistic or archaeological qualities of such work, Doug urges us to let loose and let go of any strictures to allow these emergent modes of practice to become what they may. Doug leaves us with the challenge to go beyond, and to consistently do so, from project to project.

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Part I
Exploration and Experimentation

Chapter 2
Colin Renfrew: A Conversation

Colin Renfrew

Ian Alden Russell | Andrew Cochrane (I|A): You've written some of the earliest works that explore the relationships between art, art history and archaeology. In this book, there are a number of younger practitioners adopting creative practices in their archaeological work. We want to try to find ways to frame the type of work they're trying to do. We think that perhaps some reflections from you on your life and your work might help us think critically about how we're encountering contemporary creative practice today.

Colin Renfrew (C|R): Right. I am not sure that I have great advice to offer, but my own experience certainly has been mainly in the university world, most recently at Jesus College. When I was in Southampton (from 1972 to 1981), there was a very good development, the John Hansard Gallery, which would be analogous in a way with Kettle's Yard in Cambridge but Kettle's Yard has many special merits, one of which is Jim Ede's wonderful collection.

The John Hansard Gallery doesn't have a permanent collection and is very outward looking and energetic. As a small university gallery in the early days before it had its own premises, it had to run very hard to keep going. It kept on having good exhibitions by younger artists which were always exciting and which I was very interested in.

That's where I first met David Nash for instance. It's where I first met Richard Long. Long did a work called 'Chalk Line' which initially I found enigmatic. I think of Richard Long's work as an economy of materials and economically formed. I was very fascinated by that. Although he doesn't talk very often about his work, and he didn't talk about his work on this occasion, it was arranged that he would host a slideshow to which he set music, mainly by Johnny Cash, that sort of thing.

He simply showed the sequence of his slides, for about an hour. He didn't say anything at all, so the art was speaking, the work was speaking in a sequence, and it was absolutely breathtaking. Initially, I'd found his work, as I often do with all

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Fig. 2.1 Richard Long, *Chalk Line*, 1979, chalk stone. University of Southampton. Courtesy: The artist. (Photograph by Colin Renfrew)

Fig. 2.2 Barry Flanagan at work Jesus College, Cambridge (c. 1992). (Photograph by Colin Renfrew)

abstract art, slightly enigmatic. By the end of that slide presentation, it was enigmatic no more. That was a wonderful experience. I have been a great admirer of his work ever since. The same was true for David Nash, an artist I met at that time alongside others including Barry Flanagan.

When I was an undergraduate here in Cambridge (1958–1962), there was a very lively Visual Art Society. I remember, I already knew William Turnbull's work and we invited him to speak to the Visual Arts Society. There was an Arts Council gallery then which had really very good exhibitions, and I started writing art reviews for the university newspaper *Varsity*. That was when I first met the work of Schwitters, Kurt Schwitters. I was really very impressed by the beautiful little exhibition that they had. And I learnt more about it just by writing the review.

I got on the right wavelength with Schwitters and with quite a few other artists whose work I reviewed. This was for me a very profitable experience which I think would be open to any student in a contemporary university. There are always student newspapers and reviewers are needed (Fig. 2.1 and 2.2).

It doesn't surprise me that many artists get fascinated by the practices of archaeology because of our special involvements as archaeologists with material things. Mark

Dion is a wonderful example of someone who's interested in the practice of science and the practice of investigation. The sometimes obsessive qualities of archaeology are exactly suited to his interest in the obsessional qualities of scientific research.

I|A Like Simon Callery's work at Segsbury Camp?

CR That's right, yes. He became fascinated by the visual qualities of the material, and that excavation happened to be on a chalk surface. He got really into the material qualities of the chalk and the way it determines, first of all, I suppose, the buildings that were being put up in prehistoric times, and then the way the archaeologists had to respond to it.

He did some really beautiful works which arose, I think, from the archaeological context. I don't think he would have had that experience if it hadn't been for that circumstance.

When an archaeologist opens a trench, it's well defined. It's very often rectangular.

That is the focus of the archaeologist's optic. He has to decide where he's going to dig or might dig, and then he opens a trench. That is the theatre of operation, and everything can become very detail-oriented. Suddenly, you're doing microscopic things in this trench. The focus of the lens of the archaeologist's microscope is there.

Simon Callery, I think, had that experience in the archaeological trench. The chalk surface was presented to him, and then he just saw how that evoked a response in him. It was really the chalk's surface that took him, I think. It's not for me to speak about his work with authority, but he really got off on that and did some lovely works for which that was a very important component.

The same happened, I think, to Cornelia Parker. She went on some excavations, and found the experience interesting, and did some work arising from it. Most artists have to have a rather obsessive quality. They have to think, 'That's what I am interested in'. The world is there before them, and they focus on something and, 'This is what I am doing' and 'I am going into this'. That is a feature of much of her work. There is a strong analogy between the archaeologist's trench as the theatre of endeavour and the choice that the artist has to make: 'This is what interests me, I am focusing on this'. Then of course, the artist's imagination takes off and does many different things.

In a sense, so does the archaeologist's imagination, if you think about the progress of archaeology as a discipline over the past 50 years. Much of it still happens in that trench. The trench isn't really very different today: that is still the point of departure. It's still often a rectangular trench, but what you do in that trench is now very different—sampling and analysing soil profiles, or selecting samples for pollen analysis or for radiocarbon dating.

You really have to go in and take this tiny sample, and then count the beetles legs, or whatever your specialism is. Very often that's what the artist has to do. The artist has to say, 'That's the aspect that interests me, and I'm going to deal with that'. I think that's one reason that many artists get fascinated by the archaeological process because we're both obsessive in rather analogous ways (Fig. 2.3).

Fig. 2.3 Antony Gormley installing*Learning to Be* (1992) in the Fellows' Garden, Jesus College, Cambridge for *Sculpture in the Close*

I|A Earlier you mentioned your early encounters with Richard Long. Was this roughly 1960s or early 1970s?

CR Actually it was early 1970s, about 1973.

I|A So this was around the time you published 'The Arts of the First Farmers'

CR That was a little earlier, in 1969.

I|A That is interesting. You can read many archaeological narratives and see the influences of their parallel interests outside of the discipline. But what's surprising is that some archaeologists we know are fascinated with art in their personal lives, and they're constantly going to art galleries. Their knowledge of art and contemporary art history is phenomenal. Yet, when you read their published papers, their archaeological work, you might never know that until you meet them socially.

It seems to us though, somewhere along the line you made a decision, and your interest in art started coming through in your archaeological work. We wondered, was that a conscious decision?

CR Certainly *The Arts of the First Farmers* was an exhibition held in Sheffield in 1969 for which I wrote the catalogue. That was before I was aware of Richard Long's work, but I was already very interested in contemporary art, and an admirer of Jackson Pollock and Mark Rothko. One of the things that drew me to the subject of my doctoral work (which was in the Cycladic Islands), was the impact of those marvellous Cycladic marble figures which I had seen in Paris—above all the wonderful Early Cycladic head in the Louvre (which dates from about 2,500 BC).

Before the time I was doing my National Service (1956–1958), just before and just after, I had very fruitful times in Paris. I went to Paris to try and learn some more French. My parents very kindly financed that. I spent a lot of time pacing through the Louvre and also in the Rue de Seine where a lot of the art galleries were.

I started to form a small art collection at that time, mainly lithographs. I'd found out that if you didn't have much money at the time, there were these wonderful exhibition posters—affiches—to be bought. The artists in Paris would do their own posters, original lithograph posters. You could buy these affiches as they were there to advertise the exhibition. Sometimes the artist would sign a few copies for sale. I have a beautiful poster signed by Matisse for one of his exhibitions—it is an original lithograph. That's when I really started collecting, so I did have a strong interest in the visual arts before Cambridge.

It was in the Louvre at that time that I spotted some of the figures including the beautiful Early Cycladic head. That is the large life size head which Brancusi saw and which inspired him in some of his early works. I was aware of that already before I came up to the University in 1958 (where I started reading Natural Sciences and later switched to Archaeology). Perhaps it was in my mind after I graduated and had to choose a subject for my doctoral research.

That is a big question, at that point: what to do research on. As you know, if you're doing an undergraduate degree and you think, 'I'd like to do research,' the huge question is: 'Well, what am I going to do research into?' Sometimes you just take advice. So Glyn Daniel, who was my Director of Studies, said 'You know I think you should research into the origins of the megalithic monuments of Europe'. That could have been interesting, but I decided it would be more productive to study a particular subject area you could really know about.

I'd been, by that time, on an excavation in Greece (at the early Neolithic site of Nea Nikomedeia) and had seen the National Museum in Athens. They had formidable collections of Cycladic materials about which very little was known. What Gordon Childe had written in 1925 hadn't really been changed very much. There was a subject there waiting to be tackled. This was so particularly because there were lots of claims being made about how the early Spanish Copper Age had been influenced by the Cyclades, and how the Vinča culture of the Balkans started because of contact with the Cycladic islands. There were many diffusionist assumptions around at that time, which was before the radiocarbon revolution took effect and fresh thinking needed to be undertaken.

I did have those interests in early art as well as contemporary art by then. It was the case; I suppose that the Sheffield exhibition arose from our travels. It was in Yugoslavia that Jane and I got to know Radoslav Galović, who was a specialist in the Vinča culture. We were able to invite him to come to Sheffield to speak. Then it proved to be feasible to put on an exhibition of sculpture of the Vinča culture. The Director of the Sheffield City Museum at that time was Geoffrey Lewis, a very lively man and he was very supportive (Fig. 2.4).

There were these amazing, really very large, terracotta figurines then being found in what is now Kosova, at that time still part of Yugoslavia. We had a wonderful exhibition. Some of them really are formidable works of art. Obviously, you can look at any prehistoric products and think of them as works of art (even if it's slightly meaningless to say so, since they're made for their own purposes, and not to satisfy modern aesthetic criteria).

Fig. 2.4 William Turnbull, *Head*, 1987, bronze. Cloister Court, Jesus College Cambridge. (Photograph by Colin Renfrew)

Some of those Balkan figurines do have really wonderful plastic properties and it's not difficult to see them as works of art. That was a very interesting exhibition and I was very pleased to write the catalogue.

It was actually one of the best exhibitions of prehistoric art ever held in Britain, I think. Until the recent 'Power of Dogu' and the 'Ice Age Art' shows at the British Museum, there had not been an exhibition of prehistoric art in a museum in England on that scale ever.

I|A Their fascination is unfortunately reflected in the art market also.

CR That's right. In fact, I've always been puzzled and remain really puzzled, about why those Cycladic figures... why they are to the modern eye so successful.

Why they were creating works, which appealed so strongly to the modern eye, to sculptors like Brancusi, and the other early moderns in the early twentieth century? It is all the more bizarre, when we now know that they were painted in a way that would certainly have, to our eye, detracted from the wonderful whiteness of the surface.

There is an enigma which I've addressed several times, really, and not with a very coherent conclusion. What is it that is so wonderful about these figures?—And I do still feel that.

Fig. 2.5 Richard Long, *Turf Circles*, 1988, excavated turf. Fellows' Garden, Jesus College, Cambridge. Courtesy: The artist. (Photograph by Colin Renfrew)

That of course can be controversial. Chris Chippindale and David Gill wrote their very good article criticising the elevation of these things to the status of works of art which fuelled the pricing of them in auction and which has undoubtedly fuelled the looting of archaeological sites, to their great detriment.

I agree with much of what they say there but I have never really been able to find myself guilty for thinking of them as beautiful. I think that Gill and Chippindale are just straight wrong when they say, 'That's not relevant, and that's not interesting'. They are archaeological works: you should respect them as archaeology, and be aware that the archaeological context is crucial. If you find them amazingly beautiful, well, that is interesting too.

That doesn't mean you should dig them up illicitly and put them on the market. As you may know I have become quite critical of that process but I don't think it's a sin to find the Louvre head beautiful. I do indeed find it very beautiful and I'm still puzzled by what it should be that makes the product of that particular culture so very beautiful to our eyes. For, undoubtedly, they were seen quite differently then.

I've remained interested in Cycladic archaeology. I've been active in that field ever since. There is no doubt I think that the aesthetic qualities of that work troubled me then and troubles me still and I find it's still a very interesting and active question. It is relevant also in the present. If you look at modern sculpture, why do we find the work of Brancusi so wonderful? Or in the contemporary world, just what is it that makes some of the work of Richard Long so arresting?

It is no doubt the very simplicity of the work, which is a part of its beauty, though obviously all of these terms need analysing. That remains a really good question: what is it that makes a work of art so compelling? One of those elements is the simplicity. If you look at the male torso by Brancusi or 'A Line Made by Walking' by Richard Long, it's breathtakingly simple.

This could be true also with a painting by Rothko or by Ellsworth Kelly. If you look at a really successful Ellsworth Kelly work, you're just amazed at how commanding that is, with the most simple of components (Fig. 2.5).

I|A Absolutely. Coming back to these Cycladic figurines, one of the things that is amazing in your career is the way you've dealt with this material and grappled with these questions and how that has inspired and continues to inspire people to continue to explore these questions. I guess to bring you back to the World Archaeological Congress (WAC) that happened in Dublin. You shared the stage with one gentleman who very specifically was inspired by your work and thinking about Cycladic figurines as art, which is Doug Bailey.

The perspectives that you brought that day, were wonderfully collaborative and also dissonant—a very interesting series of propositions. One of the things that we wanted to hear your thoughts on is some of Doug's propositions about archaeologists who have been so inspired by their enigmatic qualities and looking at the way that they are rendering images or working with materials and space and are starting to explore their creative possibilities.

In a sense, finding a third way between art and archaeology. These hyper-practitioners are starting to think about a transdisciplinary practice between artistic practice and archaeological practice. In a sense it's a frontier. It's an undisciplined space, and there are limited critical writings about archaeologists doing this. Indeed, it's not as substantive as the critical writing about artists who express archaeological work. You are one of the few people who have highlighted it.

We're just wondering if you have reflections on these new movements in archaeology that are inspired in part by those initial questions that you introduced to the discipline?

CR I start off with a cautionary view. I want to get away from those artists who are just taking visual motifs from what they find. It would be very easy to remember an artist who has been to see Irish megalithic art with those wonderful spirals and so on and who's been impressed by them and does some striking lithographs which are inspired by the spirals from Newgrange.

In some cases that can be described as superficial. They've seen these lovely motifs, and they think, 'We'll do this'. It's like for instance, when you go to Orkney, and there's some very fine modern silverwork in Orkney, and they make some very beautiful broaches and so on that are inspired by megalithic art. I think often works very well and it is a lovely thing to buy. I'm delighted to buy it. I think it's a nice piece of craftsmanship, but I don't necessarily admire them very highly as a work of art. It's simply a decorative thing which would be useful to make a nice tie pin. That's fine if you want a nice tie pin.

For me, it's more interesting to think about the artists that get involved in the archaeological experience or are involved in some way in the process or in the thought processes, so it's not just a superficial visual similarity. We were just talking about Simon Callery's work, which I don't think is superficial at all. He suddenly sees the fascination of this chalk material and does all kinds of interesting things with it. I admire that very much.

Another artist I've worked with a little is Kate Whiteford. Sometimes she can veer towards just the motifs that attract her, but that's not what impresses me in her work. She became interested in the processes of aerial photography and in the visual

qualities which aerial photographs can have, and so she was interested in how things look from the air and how one can see traces in the ground. She wasn't seeking to analyse those patterns. She was just interested in the process. We did some work together on that. I wrote an essay, and she created some very beautiful images. We called the volume: *Remote Sensing*.

That was somehow closer to the point of what she was interested in and what I was admiring. That she was fascinated by the process by which aerial photography is informative about the archaeology and what it is exactly, what qualities are those that are registered on the aerial photograph. Then she did some watercolour drawings which accentuated those properties which she found attractive. They are not necessarily those that would be most informative to the analytical archaeologists, but I think that's where it gets interesting.

Another example would be the work of Jean Dubuffet, who used very fascinating materials and did wonderful paintings when he was exploring the properties of mud. I don't think he was directly inspired by archaeology, but he could've been by the material properties of the things which archaeologists work with, which in a way is what Simon Callery was doing. I find those very stimulating. I do like the way that Aaron Watson works, where he's intrigued by the megalithic monuments and things about them, for example their aural qualities. He's sort of musing around these monuments and reflecting on them in a way which I find very interesting.

There is a romance in ruins which I don't disrespect. It produced some charming work in earlier days. I have a little watercolour of Stonehenge from the eighteenth century which I much value, but I don't think . . . well, it's fair to say I wouldn't much value a watercolour of Stonehenge made now. Yet when I remember the marvellous series of lithographs of Stonehenge by Henry Moore, I admire how he became so fascinated by the robust qualities of the stone. I'd like to have one of those. I like them. That's not being very consistent, but really, all I'm saying is some of that romantic stuff can be a bit superficial. Archaeology is clearly about learning in new ways about the past and about human experience in the past, and some of these works we've just been speaking of are really illuminating about that, and some are just sort of a wallpaper decoration. The wallpaper decoration has to be very good before it attracts me.

I|A You mentioned the work of Aaron Watson, and he's a professional archaeological illustrator as well as an artist. He's one example of an increasing number of archaeologists who are involving creative practice in their archaeological work. We wondered, what do you make of all that?

CR I find it very interesting. First of all, I admire good archaeological illustration. Archaeologists like Barry Cunliffe are themselves fine illustrators. He was very impressed by Heywood Sumner, an illustrator who did, in his own style, beautiful works which I too much admire, and I can see why Barry Cunliffe was inspired by him.

A good style of archaeological illustration is much to be admired, so I respect that. But when the artist is being more than an illustrator and is trying to say something about the monument, then that artist has a real difficulty in overcoming the romantic

qualities in many archaeological monuments which we all sense. They're very old, and they are often very simple, and they're also very ruinous. They offer the pleasures of ruins. Somehow the contemporary artist has to get beyond that.

You have as an artist to be exploring more than just that. I think Aaron Watson in some of his work is doing that. He's thinking about the monument, maybe making you aware of things you haven't seen before in that monument, and so you're really getting something out of his work that isn't just his work as an illustrator. I admire good illustration, but it has to be, for me, a rather accurate illustration. If it's illustrating them, I'd like to be able to think that's a good record. When he's going beyond that and doing something which is responding to the monument and not necessarily accurately illustrating, it has to take you into the experience of seeing the monument, experiencing the monument and make you feel as a viewer of his work, that he's making you feel and see things you haven't felt and seen before. That's when I admire it.

The real snare for a contemporary artist working with the archaeological process is that they can just get caught up in the romance—sometimes, superficial romance of what they're illustrating, and then it all becomes rather unexciting. It's the difference, for me, between John Piper whose work I rarely admire, and Paul Nash, that wonderful painter who sometimes used the landscape and the archaeology in the landscape as his starting point. Somehow he seemed to say much more.

I|A To bring you back to another part of the WAC, and to inverse some of the dynamics we've been speaking about—one of the components of the WAC's Archaeologies of Art theme was the plenary discussion of the excavation and reconstruction of Francis Bacon's studio, organised by Blaze O'Connor and Ian. It was this wonderfully unique situation where the archaeologists were brought in to create a new view or to cast light upon a different perspective of an artist's work. The excavation and reconstruction happened over a decade ago. What were your thoughts about it at the time?

CR I thought it was terrific, and you're quite right. The archaeologists brought something necessary which was competence, really. The archaeological contribution was one of competence, of being able to go in there and take it apart in a responsible way so it could be put together again. That's one of the aspects of being responsible, but also it's a matter of being able to deal with the chronology with great accuracy. In that respect, it's not so unlike some aspects of forensic archaeology. About 30 years ago, the police realised that there's something about people's back gardens and digging up to find dead bodies that they could very well ask an expert to do. (I'm not talking about the forensic archaeology of war crimes and so on, which I think is very important, but I always find troubling because it is dealing with horrific events at such a scale. I respect forensic archaeology, but sometimes it's so painful that I don't enjoy the forensics.) But if we're talking about a good grizzly murder where somebody murdered his wife and buried her, and then 20 years later you're going back over it, then I admire the skills of forensic archaeologists. I can't understand why the police in early years made such a mess of it. In a way, it's the same skills that have been brought by archaeologists into Bacon's working studio, and it is a wonderful thing to

see archaeology being properly applied, since one of our preoccupations is time sequencing, so one can establish the sequence (usually in reverse), and establish the sequence in which things happened.

You can go right through and see what Francis Bacon was doing, what he was reading, what he was eating, all kinds of things, finding bits of discarded underwear, many different dimensions. That's a beautiful bit of archaeological work, and so it highlights the circumstance that a studio like that is genuinely a large part of a life's work, a product of a life's work. Even if the paintings have gone somewhere else, his active life was carried out in that studio and to be able to retrace that and open up and illuminate it is, I think, a wonderful thing. Naturally, his works are what speak and what was intended to speak, but if you really think he was a great artist and that his artworks were great then it's just fascinating to learn more about how they were arrived at.

Of course, there's all the business about the pigments, grinding and mixing, and where he wiped his paintbrush and so on, but it's much more than that. If he was living so actively in the studio and so many parts of his daily life were somehow involved in that studio. I think you have to think that the artist is worth the trouble, or it would become a rather arid exercise. So you really have to respect Francis Bacon's work to make it worth the trouble. But since I do, I think it was very much worth the trouble.

I don't think any of Michelangelo's studios have been preserved, but actually at Olympia, there is the workshop of Pheidias, the great sculptor who created the chryselephantine statue of Zeus, one of the wonders of the Ancient World. It has been excavated by the German Archaeological Institute. They found fragments of the obsidian which he used for the eyes of Zeus, the fragments of the ivory of the chryselephantine statue and bits of the moulds for the gold castings that were put on. So there is a piece of archaeological work on the studio of Pheidias in fifth century BC, and it's not really so different from the studio of Francis Bacon.

Of course, that relates to the field of contemporary archaeology too. Bill Rathje's Garbology project was one of the first to use the techniques of archaeology to study the present day, and that is of course, one of the really strong contributions of contemporary archaeology. One of the most interesting aspects of archaeology is to study the materiality of the present time in the literal sense of the material, objects that are used in the present day. The techniques of archaeology are very illuminating there, and so archaeology clearly doesn't have to be directed just at the remote past. It's a very interesting perspective to say: 'Let's be very concrete'. If we're talking about, say, modern garbage, let's study it carefully and see what the reality is from that perspective. It may not be the only valid reality, but it's a very concrete reality. I think that the archaeology of the present day, an approach which has come about over the past 20 or 30 years, is really fascinating.

Chapter 3
The Cave and the Mind: Towards a Sculptural and Experimental Approach to Upper Palaeolithic Art

Andrew Meirion Jones

This chapter is a direct response to the recent British Museum exhibition '*Ice Age Art: arrival of the modern mind*" which ran from 7 February–26 May 2013 (see Cook 2013). The exhibition offered an unparalleled chance to see many pieces of Ice Age sculpture 'in the flesh'; I found the experience both astonishing and thought-provoking and I want to communicate that experience here.

I will begin by interrogating the exhibition subtitle '*arrival of the modern mind*'. Most literature on the Palaeolithic emphasises the cognitive dimensions of the evolutionary changes that occurred with the arrival of *Homo sapiens* in Europe some 45,000 years ago. Accounts necessarily vary. On the one hand, there are neuropsychological models relating hallucinatory experience to the development of Upper Palaeolithic Cave art (e.g. Clottes and Lewis-Williams 1998; Lewis-Williams 2002); on the other hand, the role of the changing modular architecture of the brain is used to explain the arrival of art (e.g. Mithen 1996; Pfeiffer 1982). In yet other accounts the changing mnemonic capacities of the brain are a means of understanding human evolutionary change (e.g. Donald 1991; Renfrew 2007) or the role of sociality in cognitive evolution—the 'social brain'—explains change over the course of the Palaeolithic (e.g. Dunbar 1998; Gamble et al. 2011). In each case there is a consensus that the mind or brain remains the central focus for understanding the development of art and material culture in the Upper Palaeolithic (see, for example, the contributions to Renfrew and Morley 2009 for a collection of distinct opinions relating to this point; see also Onians 2007; Hodgson 2008). Indeed, this is an approach with a pedigree that begins with the structuralism of André Leroi-Gourhan (1968) and possibly with the work of Henri Breuil (1952).

Art in many of these approaches is used as an indicator of a fully developed modern mind. For example, in models of changing neural architecture, cognitive fluidity gives rise to the possibility of art (e.g. Mithen 1996, p. 181). Similarly in the neuropsychological model, the capacities of the human brain lead to the possibility

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for intensified unconscious, hypnagogic or dream experiences (Lewis-Williams 2002, p. 125). The innate capacities that give rise to these experiences are then culturally elaborated in the three-stage visual hallucinations that lead to the production of art (Lewis-Williams 2002, p. 128). In yet other approaches, the carving of figurines—such as the Hohlenstein-Stadel Löwenmensch—is taken as an indicator for cognitive abilities such as concept formation (Wynn et al. 2009), while the appearance of a series of features, including the repetition of animal images and images painted over surfaces previously worked by cave bears, at Chauvet cave, is argued to be evidence for the operation of mirror neurons in the human brain (Onians 2007). The definition of 'art' in a Palaeolithic context is of course necessarily tricky (see Conkey 2010; White 1997). Elsewhere, I have argued that where art history and archaeology intersect, the definitions of art are bound up with the twin concepts of Romanticism and Primitivism (Jones and Bonaventura 2011). Likewise, when discussing Neolithic art, Cochrane and Jones (2012, p. 5) express a disquiet with meta-representational calls for the cross-cultural utility of the term 'art'. To avoid these problems, with White (1997, p. 93), I will in this chapter instead examine the material form of images, with a particular emphasis on material. I therefore emphasise the technical or practical component of 'arts'.

One of the curious aspects of these approaches is that humans in the Upper Palaeolithic appear to develop cognitively in an environment free of materials; the mind appears to develop in an evolutionary or genotypic sense in a kind of vacuum. It is only once the modern mind has developed that art will appear. It would seem that many authors appear to believe that biological evolution precedes cultural change, or that cultural change is based upon a fixed foundation of biological capacities. In other words, some authors seem to assume an a priori distinction between nature and culture or evolution and history (see Ingold 2000, pp. 373–391 for an exposition of this point). In what follows, I do not wish to dispute the fundamental basis of Darwinian evolution, or the chronology of Palaeolithic art (though see Pike et al. 2012). Instead, I want to consider how our accounts might alter if we considered the material dimensions of the Upper Palaeolithic record alongside biological and cognitive evolution.

There have been several recent attempts to address the material dimensions of human evolution. Both Tim Taylor (2010) and Clive Gamble (2007) emphasise the role of technology in human evolution (see also Hodder 2012 for similar approaches in later prehistory); Taylor (2010) argues that while hominins have fashioned technology, in a reciprocal sense technology also fashions hominin evolution and history. In a more nuanced fashion, Gamble (2007) argues for the significance of processes of enchainment performed through practices of accumulation, containment and fragmentation. He views these practices occurring over a long duration beginning over 3,000,000 years ago down to the development of agriculture in the Near East some 9,000 years ago. Importantly, Gamble (2007) offers us a relational understanding of human evolution, examining different kinds of technologies: instruments and containers. Each of these allows hominins to play out the principles of enchainment, accumulation and fragmentation in differing ways, and give rise to a surprising range of material and technologies.

In many ways, I am sympathetic to both Taylor's (2010) and Gamble's (2007) arguments, hominins do appear to be intimately entangled with material culture and technology throughout their evolutionary history. Taylor's (2010) and Gamble's (2007) contributions are important in that they foreground the relatedness between hominins and a variety of technologies, however, in both accounts a distinction between hominins and the material world remains; materials are acted upon by people and materials appear as inert and immutable in these accounts. Hominins remain the prime motivating agents within their material environments. Rather than placing primary emphasis on the interpreting subject as having the sole capacity for action we need to remember that action takes place with and alongside other active agencies in the world, such as materials, plants and animals. The work of Conneller (2011) emphasises precisely this point as she examines a range of Upper Palaeolithic technologies from Aurignacian basket-shaped beads of ivory and stone to Magdalenian *contour découpés* fashioned from the hyoid bones of horses. In each case, she provides a sophisticated discussion of how materials are known and how they exhibit different qualities in different circumstances (see also, White (1997) for a parallel discussion of these points). Rather than materials containing a finite list of inherent properties that are elicited by active hominin agents, instead properties and qualities are the product of interaction amongst material, technology and hominin. It is this approach to Upper Palaeolithic sculptural forms that I will pursue below.

Acts of Discovery

I want to begin my discussion of Palaeolithic sculptural forms with comments from the contemporary sculptor Ian Dawson. Dawson works with that most synthetic of modern materials: plastic. In the opening discussion of his recent book on sculpture he observes '. . . that gestures that later might become iconic are sown from simple intuitive responses, and come from a stance of not knowing; that artists, irrespective of the scale of their work, endeavour to work from a position of unfamiliarity, the act of discovery still the bedrock of the making process' (Dawson 2012, p. 9). Contemporary electronic musician Mark Fell (2013) provides a similar account of experimentation. The problem as he sees it in electronic music is the over-determination of the programming used in composition. Instead, he argues that innovation occurs when musicians experiment with off-the-shelf programmes provided in music equipment; innovations arise as musicians play with the tools at hand, making errors and bending those tools to fresh and unexpected purposes. This approach to practice is not unique to sculpture and electronic music and is observed in a range of other artistic endeavours such as participatory or 'do-it-yourself' art (Dezeuze 2010). Anna Dezeuze describes a series of artworks from Lygia Clark's piece *Air and Stone* (1966) to Yoko Ono's work *Painting to Hammer a Nail* (1961). *Air and Stone* (1966) only exists as an artwork when the participant takes a plastic bag, fills it with air, closes it with an elastic band, places a stone on one of its corners and holds it in his or her hands. In a similar sense Ono's (1961) work exists only as an instruction to be

performed, as participants are invited to hammer a succession of nails into a canvas using the hammer attached to the canvas. These participatory artworks underline the indeterminacy and experimentation of artistic practice; though for participatory art, experimentation is experienced as much by the participant as the artist. Experimentation and open-endedness is also a feature of other forms of artistic practice, such as performance art and theatre (Carlson 1996; Goldberg 1979; Schechner 1988; see also Pearson and Shanks this volume). For example, events such as the Cabaret Voltaire performances of Hugo Ball, Emmy Jennings and others in Zurich in 1916 were seat-of-the-pant affairs culminating in near riots on more than one occasion as the performers asked 'the young artists of Zurich, whatever their orientation, . . . to come along with suggestions and contributions of all kinds' (Goldberg 1979, p. 56). Performance art and other participatory artistic practices are a component of what the art theorist Nicolas Bourriaud (2002) describes as 'relational aesthetics'. For Bourriaud (2002), art is a state of encounter, and is a component of the interstices that makes up human interaction. Nor should we think that experimentation is solely confined to 'off-beat' art forms whether electronic music making, performance art or participatory art, it is also a significant component of conventional fine arts such as painting. Art historian James Elkins (2000) discusses the alchemical nature of painting, focusing in particular on the nature of paint and colour. He emphasises the instability and mutable nature of paints both on the palette and on the canvas. Painting, and the application of paint to canvas, is a deeply experimental process, as the painter combines pigments and deploys paint in visual expression. This process is well expressed by the painter Gerhard Richter when he observes of the painting process: 'something is going to come, which I do not know, which I have been unable to plan, which is better and wiser than I am' (quoted in Mitchell 2005, p. 226). Richter is articulating the experimental nature of visual expression as a painter works with his medium.

We have briefly examined a series of different artistic practices and in each case experimentation appears to be central. It is through unfamiliarity, not knowing, intuition and a playful open-ended approach that acts of discovery take place. We have also seen that the materials of art, whether paint, plastic, electronic circuitry or a variety of sculptural components, are significant aspects in the processes of discovery that make up new artworks; how do differing materials perform under different circumstances, what happens when differing materials are assembled together? What happens when we do this. . . ? Artistic practice is therefore a continuous process of discovery. The point I want to argue here is not that the relatively novel embracing of experimental practice in Western art might have something to teach us about Palaeolithic practices. Instead, I argue that experimentation is intrinsic to art practice, whether this is explicitly emphasised by the artist or not. Experimentation occurs in the encounter between the artist and their materials, as the intentions of the artist meet the properties and qualities of materials.

I want to hold on to this concept as we explore the processes involved in making Upper Palaeolithic sculptural forms below. I will begin by discussing Cave art and then focus on aspects of portable or mobiliary art.

Experimenting with Form

The incorporation, embellishment or harnessing of different aspects of cave formations is a familiar component of Upper Palaeolithic Cave art (Lorblanchet 1989), with natural contours, bulges and projections in cave walls being used in making depictions. Examples of this begin with Chauvet, dated to between 32,000 and 30,000 years ago where projections from the wall were embellished to produce a horse's head (Conneller 2011, p. 37), and more famously a bison-woman figure wedged around a rocky protuberance (Clottes and Lewis-Williams 1998, p. 45). Clottes and Lewis-Williams (1998, pp. 87–91) also discuss this phenomenon amongst a variety of Magdalenian caves. For example, a bison's head was produced by embellishing a protuberance with black paint in the cave of El Castillo, Puente Viesgo, Cantabria, Spain, while at Niaux, France, depictions of a stag's antlers embellish a hole in the rock. Most spectacularly, two bosses on the roof of the cave at Altamira, Spain are painted in red and black pigments to resemble bison. Similarly, one of the spotted horses at Pech-Merle, France, is suggested by a natural horse-head-shaped feature of the rock (though this depiction is complex and may involve several phases of working and reworking; Clottes 2008, p. 84). While many of these embellishments relate to depictions of animals, Clottes and Lewis-Williams (1998, p. 86) also note that the human form is depicted at Le Portel, Ariège, France in relation to natural reliefs resembling genitalia, and women carved in bas-relief at Le roc-aux-Sorciers, Vienne, France (Clottes and Lewis-Williams 1998, p. 44). These experiments incorporating the physicality of the cave wall into depictions are important, but we also see sculpting in the round using materials gathered from the cave environment, such as the fashioning of a male and female bison from clay derived from the cave floor at Tuc d'Audoubert Cave, France; these seem to have been the outcome of a performance or dance associated with their production judging by the 200 heel marks in clay, though Cook (2013, p. 25) argues the bison figures were likely produced by between five and six individuals. Larger scale manipulations of the cave environment also occur as recently documented by Delannoy et al. (2013) at the striking rock formation known as the 'cactus' in Chauvet cave. It seems that fallen blocks were moved into position around this rock formation in order to augment it. Arrangement of the cave environment is also observed elsewhere at Chauvet where a cave bear (*Ursus spelaeus*) skull was found resting on a large block of stone. This deposit, dating to between 32,600 + /−490 and 31,390 + /−420 BP, was intentionally placed on a prominent block and is part of a complex configuration that includes dozens of other cave bear skulls nearby (Delannoy et al. 2013, p. 15). Delannoy et al. describe these manipulations as *aménagement*. 'Aménagement concerns how people are actively engaged in the construction of a given place through dwelling and inhabitation. Here aménagement is more than 'management' or 'refurbishment', for unlike these latter concepts, it foregrounds the active configuration of place *as construction*' (Delannoy et al. 2013, p. 13, original emphasis). There is much to agree with here, though I find the sense that these manipulations of the cave environment are a construction

unhelpful, as they return us to a distinction between active human agents asserting themselves in an inactive or passive material environment. Instead as Conneller (2011, p. 38) explains for Magdalenian cave art 'these material interactions depend upon a complex, contingent interplay between the properties of particular materials, particular forms and understandings'. The properties of forms are not simply revealed through technical action, as if that action is revealing underlying aspects of the properties of sculptural forms. Instead, action is contingent, occasionally novel aspects of forms are made visible or worked upon, while in other cases they remain unembellished or acted on; we are not looking at a universal 'way of seeing'. Rather forms come to have significance through play and experimentation; sometimes these experiments are successful, at other times they fail.

Found Objects

A series of small stone artefacts depicting the trunk and buttocks of women in profile are known from the Magdalenian, c. 18,000–11,000 years ago, these include pieces from Courbet Cave, France and Ölknitz, Germany. Typically, these are small pieces of flattish stone around 6 cm in height; occasionally they are altered with some flaking around the edge to accentuate form (see Cook 2013, Chap. 7, Fig. 18). These artefacts bear a resemblance in kind to the experiments with form discussed above for cave art. As we saw with cave art, certain figurative elements are arranged in relation to irregularities in cave walls, while we also saw arrangements of matter (geology and cave bear skulls) in caves. Just as arrangements of matter occur within cave environments, so these later 'found objects', mainly derived from river gravels (Cook 2013, p. 242), also suggest observations and rearrangements of the surrounding material environment. Interestingly, these forms are reproduced as skeuomorphs in other materials, as we find with the mammoth ivory piece from Ölknitz (Cook 2013, p. 241) and the mammoth ivory and bone images from Nebra, Germany (Cook 2013, p. 239). Evidently, these small artefacts were not solely 'found images', but these images were also fashioned in other materials, suggesting a mutability between the naturally formed and the humanly fabricated. It is this mutability I now want to address.

The Instability of Matter

Female figurines are one of the artefact categories that characterise the Upper Palaeolithic. Figurines depicting women (so-called Venus figurines) occur across Europe from the Aurignacian to the Magdalenian periods, though they are characteristic of the Gravettian (Cook 2013; Lesure 2011, pp. 90–97). As we see from Leroi-Gourhan's (1967) early analysis, figurines of females are produced in a variety of forms from 'obese' to 'slender'. There has been a long tradition of treating these

figurines as straightforward representations, from notions of 'goddesses' (see Lesure 2011, pp. 156–206 for full discussion of this point) to more sophisticated discussions of figurines as depictions of women in pregnancy as self-representations (McDermott 1996). While the possibilities of the political (and gendered) significance of varieties of representational strategies have been underlined for these and other figurines (see Bailey (2005) for discussion of this in a later prehistoric context) there remains a sense of the primacy of the human agent manipulating matter in order to convey representations, and less emphasis on the role that the vitality and vibrancy of matter plays in these representations. Of course these figurines do represent women, but one of the clear points highlighted by Leroi-Gourhan's (1967) work and very clearly brought out by Jill Cook's curatorial and analytical abilities is the sheer variety of female figurines. It would be wrong to describe these figurines as a unified group (White 1997, p. 107), however, I do want to discuss some general features of these figurines.

Figurines with large buttocks and breasts appear to occur from the Aurignacian period (the example from Hohle Fels Cave) to the carved reliefs at Laussel and figurines from Barma Grande in the Gravettian; there is a sense that enlarged or corpulent features reoccur throughout the Palaeolithic sequence. Having said this, Cook (2013) demonstrates the changing representation of the female form over time. Although there appear to be historically specific modes of representation, at some sites we observe a variety of different forms. For example at sites like Dolni Vestonice Czech Republic we find figurines with enlarged physical features produced in clay (see Cook 2013, p. 65), while we also find figurines with both 'realistic' facial features (the Dolni Vestonice 'Mona Lisa') and abstract stylised features (breasts sculpted on a rod, and pendant with a forked shape) produced in mammoth ivory.

Considering these images, I am reminded of Benjamin Alberti's discussion of La Candelaria style anthropomorphic pots from first millennium AD Argentina. In a series of papers (Alberti 2007; Alberti and Marshall 2009; Alberti In press) he argues that these pots are not simple representations, rather their bulging and distended profiles are indicative of the vibrancy and affect of matter; the pots bulge as matter disgorges and distends. The pots are about a concern with playing with, or stabilising, matter that was considered chronically unstable. It would be facile to suggest a direct analogy between Alberti's (2007) nuanced analysis and the figurines of the European Upper Palaeolithic. However, it may be helpful to begin to rethink the appearance of the enlarged features of Palaeolithic figurines less as representations of self or other and consider them more as a means of addressing the vibrancy and potency of the materials out of which they are produced. Female figurines are less representations of fertility as physical embodiments of the fertility and potency of materials. The variety of pieces from the Central European, Italian and French Upper Palaeolithic discussed by Cook (2013), with images in green and brown steatite, limestone, clay, ochre, ivory, serpentine and calcite suggest an attentiveness to the creative potentialities of differing materials. Witness the sinuous nature of the 'Woman with two heads' (Le Doublet; Clottes 2008, p. 101) fashioned in serpentine from Grotte du Prince, Grimaldi and the enlarged and rounded features of the steatite figurine from Barma Grande, Grimaldi (Cook 2013, pp. 92–95). The potency of matter can be observed

Fig. 3.1 Lespugue Cave sculpture made from mammoth ivory. H. 14.7 cm. Muséum National d'Histoire Naturelle (Department de l'Homme), Paris

most clearly in the figurine from Lespugue, France carved of mammoth ivory (Cook 2013, p. 97). The curves of the buttocks of the figurine blend with the bulges and protuberances left in the mammoth ivory during carving; matter and representation are blurred. This piece (Fig. 3.1) clearly owes some of its curved profile and shape to the mammoth tusk from which it is fashioned, but the bulges around the centre of the figure could have been removed in carving; in a sense the bulging and rounded qualities of the interior of the mammoth ivory are the subject of this carving as much as the rounded profile of the woman depicted.

Matter appears unstable and open to change. Nowhere is this more evident than at Dolni Vestonice, Czech Republic, where we can clearly observe the experiments undergone by materials. Research by Soffer et al. (1993) at Dolni Vestonice demonstrated that clay images were being deliberately placed in the fire before they were fully dry in order that they spall, fracture and fragment. Here the properties of the novel modelling material of clay are subjected to a series of experimental procedures. The work at Dolni Vestonice clearly highlights the significance of experimentation, and also the significance of making as the pieces produced at this site were discarded once completed. I will consider this issue in more depth when discussing the role of miniaturisation.

Fig. 3.2 Miniature mammoth from Vogelherd Cave, made from mammoth ivory. H. 3.1 cm, L. 5.0 cm. Museum der Universität Tübingen

Miniaturisation and Scale

At least as significant as cave art and female figurines in the Upper Palaeolithic are the various carvings of animals, often produced from mammoth ivory, antler and bone. One of the aspects that mark out these carvings is their realism and their miniature scale. Cook (2013, p. 48) discusses some of the earliest examples of animal carving from the Aurignacian, the remarkable set of sculptures of animals from the Swabian Alb, Germany. Examples such as the head of a lion from Vogelherd cave, Germany (Cook 2013, pp. 48–49) are indicative of a deep knowledge and observation of the subject matter; equally remarkable is the carving of the young mammoth (Fig. 3.2) from the same site (Cook 2013, p. 52). We can think of this process of miniaturisation in a number of ways. Conventionally, we might argue that depicting an animal species, particularly a large animal (like a mammoth) or a dangerous animal (like a lion) was a means of possessing or controlling that species so that it comfortably fitted in the hand (Cook 2013, p. 55; see Carpenter (1973) for similar discussion in the art of the Canadian arctic). However, it is interesting that only certain species tended to be carved in the earliest Aurignacian art, including lions, mammoths and horses (Cook 2013, p. 55). Cook (2013) proposes that this is due to a psychological or aesthetic interest in these species. However, she provides an alternative viewpoint when discussing the horse figure from Vogelherd, noting its similarity to the horses depicted by Marc Chagall (1887–1985), she remarks that it 'reflects the same vivacity and simplicity in expressing the nature of the animal without being naturalistic' (Cook 2013, p. 53). Vivacity. It is not so much the representation of the horse that is significant, but its vivacity, its affects. Indeed, it is partly due to the miniaturisation of these images of animals that their affects are captured and distilled. It is especially intriguing then that so many of these carvings also possess holes for suspension, suggesting that they were worn as part of clothing. This is important as, demonstrated by ethnographic analogies from Alaska, Canada and Chukotka, the suspension of amulets from clothing or on other objects was a significant way of harnessing the power or affect of animal species (Carpenter

1973, p. 90; Hill 2011). We could consider miniaturisation both as a means of possessing an animal species, and in harnessing their affect. Equally, miniaturisation also evinces a certain oscillation in scale (see Alberti Forthcoming), suggestive again of experimentation with the qualities and properties of matter. I want to consider this now by examining the nature of mark making.

Mark Making, Repetition and Animation

While representational art was clearly an important feature of Upper Palaeolithic image making, running alongside this was an interest in the making of abstract marks, both on cave walls and on carved artefacts. Occasionally we see abstract, nonrepresentational marks on otherwise representational images, such as the incision marks on the shoulder, rump and belly of the Vogelherd mammoth (Fig. 3.2) carving and on the arms, belly and breast of the 'Schwabian Eve' from Hohle Fels Cave (Cook 2013, p. 38 and 52). From 30,000–20,000 years ago marks take a variety of forms and we observe a series of ivory plaques and tusks decorated with a number of net-like or concentric incisions (Cook 2013, pp. 132–143) from Central European and Russian sites. In a careful analysis of diadems from Pavlovian sites in the Czech Republic, Farbstein (2011) distinguishes between the techniques of engraving and carving. She notes the propensity of carving amongst diadems from the Pavlovian sites, and shows a preference for carving the convex surfaces of ivory lamellae (Farbstein 2011, p. 139). Marking of particular surfaces was important then.

Given the propensity of representational images, it is tempting to treat these abstract marks as the basis of representations such as maps, however, if we also take into account the repetitive nature of some of these marks, such as the bone plaques from the Blanchard and Lartet rockshelters, France, decorated with a series of dots and incisions, then simple representation appears to be a moot point (though the Blanchard and Lartet pieces have been argued to mark events of calendrical significance, therefore rendering the marks as representations). From a much later date, we should also consider the evidence for repetition amongst representational imagery. For example, the remarkable Teufelsbrücke slate (Fig. 3.3) incised with an overlay of superimposed images of animals (Cook 2013, p. 245) and the Montastruc slab with superimposed drawings of horses and reindeer (Cook 2013, p. 248); both pieces, and the presence of repetitive imagery in cave art, suggest that repetition is a common feature of Upper Palaeolithic art. By marking a presence, the repetition of marks draws attention to the qualities of the material marked and animates both material and the animals represented, as we see with the Teufelsbrücke slab and the remarkable running lions from La Vache cave (Cook 2013, p. 202). The process of rendering animals in animated movement being a radical visualisation of the potency and motility of matter; materials in motion and oscillation require marking to both activate and stabilise them (see also Marc Azéma's animation of the La Vache lions 2011; Cook 2013, pp. 202–205). A good example of the animation of material by an incised line is the reworked lamp from Courbet cave: with a few simple lines the broken rock lamp is rendered as the profile of a woman (Cook 2013, p. 235).

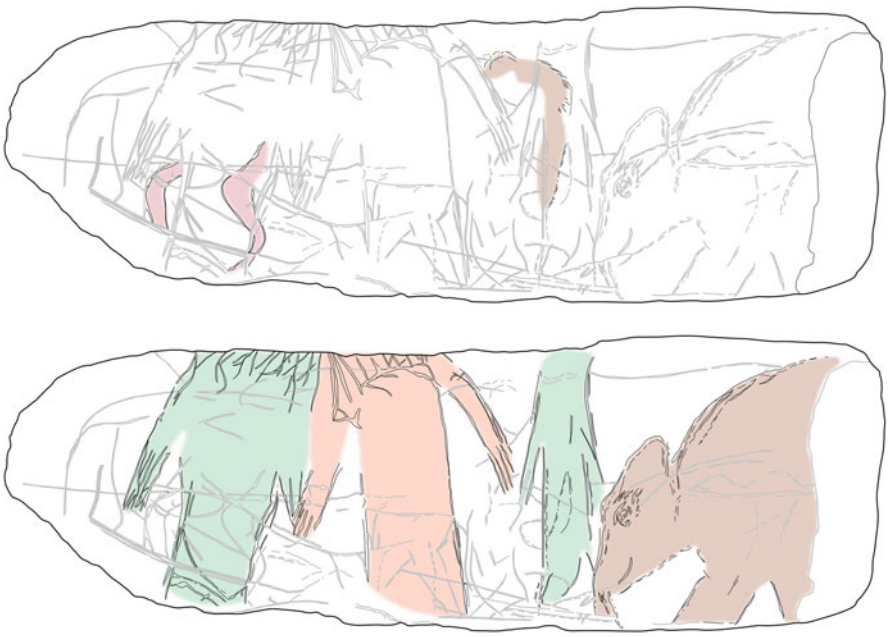

Fig. 3.3 The Teufelsbrücke slate with drawings of female figures, shadow-like figures and mammoths on one side, and a bird, horse and lion on the other. L. 12.6 cm. Museum für Ur-und Frühgeschichte Thüringens, Weimer

Discussion

In this chapter, I have emphasised artistic practice in the Upper Palaeolithic as experimentation. I do not, however, suggest that experimentation is somehow unique to the Palaeolithic as if it were a phase of uncertainty in human history. Instead, as discussed above, experimentation is a flourishing component of a series of different contemporary arts, and experimentation certainly is evident in other artistic traditions throughout time. Arguably, three significant aspects appear to characterise Upper Palaeolithic art, including an emphasis on assemblage, attention to the potency of materials, and repetition of lines and marks. Furthermore, each of these characteristics is related, and reoccurs throughout the Upper Palaeolithic sequence.

We saw at the beginning of this chapter that we now have good evidence for the arrangement of components of the cave environment at Chauvet, with the erection of additional slabs around cave formations and the placement of cave bear skulls at certain positions within the cave. To this process of assemblage and arrangement, we could add the plentiful evidence for embellishing cave surfaces with representational marks to envision animal and human forms. We also see this process of rearrangement occurring with the embellishment of materials in the portable art of the Upper Palaeolithic, as with the repetitive use of line to embellish plaques such as those from

Teufelsbrücke and La Vache discussed above. In all of these cases, there is a sense in which aspects of the environment are drawn on and rearranged or assembled to produce something fresh, neither wholly natural or fabricated. Alongside this I argued that the potency of materials was recognised and played with in making female forms, with many figurines incorporating aspects of this potency. In addition, the depiction of animal species in miniaturised form suggests a play on senses of scale, with the matter of the world being subject to oscillation and change. Finally, I noted the importance of the repetition of marks, both abstract and representational. Marks could be seen to indicate presence, to stabilise and to activate matter.

Taken together each of these aspects arguably evinces sensitivity to the potentialities and qualities of matter in the Upper Palaeolithic, a point recognised by Conneller (2011). The potency of the irregularities of cave walls are drawn attention to by reworking or marking them, the qualities of materials (notably a propensity of mammoth ivory, a substance with a complex internal structure, requiring care and attention to work; Conneller 2011, pp. 42–43; White 1997, pp. 100–102) are encountered and visualised through carving, and the existence of a mark or line is sufficient to either activate or stabilise materials. All are based on attention to the qualities and potentialities of materials.

While representation is clearly an important factor of Upper Palaeolithic image making (Conkey 2009, 2010), it is primarily what representations enact that appears to be important. Image making appears to be a process of attending to the, intensities and potentials, and an awareness of the possible affects produced by encounters with materials. Importantly, the potentials of materials were being worked out 'on the hoof'; how could materials be used to represent? This could only be worked out through practice, by working with materials. As Malafouris (2007, p. 290) remarks when discussing Palaeolithic art: 'as embodied beings we engage with the world and our cognitive capabilities emerge out of this interaction'.

To conclude, my discussion of experimentation in the arts of the Upper Palaeolithic returns us to one of the signal questions concerning the origins of art and cognitive evolution that I began this chapter with. Rather than viewing art as an outcome of biological evolution, by instead focusing on experimental practice we can now see that we are perhaps best thinking about Upper Palaeolithic art as a state of encounter. An encounter in which cognitive development occurred as materials and environments were worked. Art appeared not as an outcome of cognitive and biological development, but instead as a central feature of the development of cognition.

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Chapter 4
Joining Forces: Neuroaesthetics, Contemporary Visual art and Archaeological Interpretation of the Past

Liliana Janik

Introduction

Archaeological research has brought to our attention two strands in the interpretation of the past. The first is linked with processes and patterns that transcend time, human communities and the material culture that people used to express the world that they were part of. The second focuses on individual expression via material culture as a reflection of being part of a wider community, while at the same time negotiating one's own place in that community. By combining those approaches, I propose a new understanding of human visual expression as a timeless form of communication where neuroaesthetics creates a platform that cross-cuts time and space, and where the cultural and historical integrity of the creative context in which the visual metaphor is executed is a guide for how to look at material culture. In particular, I concentrate on the idea of the corporality of the human body and visual art. Examples presented include some of the earliest cases known as well as contemporary art. These are, however, not to be understood in terms of one being more complex than the other, but rather as expressions of the same neurophysiological capacities of being human, in particular the social, ritual and symbolic contexts of the cultures of which the artists were part. Such an approach allows us to go beyond the constraints of the nineteenth and twentieth century evolutionary schema where ethnographic analogies provided the basis for comparing the visual expression of small scale societies in the past and which supported the notion of the idea of an evolution from simple to complex.

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Neuroaesthetics

One of the pioneering works in the field of neuroaesthetics is Zeki's (1999b) *Inner Vision: an exploration of art and the brain*. Zeki (1999a, 1999b) explains which parts of our brain are responsible for making sense of what we see and how this influences our visual priorities. Zeki illustrated this by showing works of art ranging from traditional paintings to kinetic art by making the reader aware of how the workings of the brain influence our implicit appreciation/understanding of visual arts, which in turn, he argues, allows artists to create the art objects we appreciate the most. In subsequent years, this approach has been explored by a number of scholars in response to growing advances in neuroscience and continuing interest in visual arts. Although some attempts have been made to address this the major missing element is the failure 'to explain complex concepts such as ideals and beauty' (Minissale 2012, p. 43), which for me is one of the most interesting aspects of art. Looking for the cultural contexts in which our neurophysiological abilities have been moderated and explored by both past and contemporary artists. As archaeologist, we have the advantage of overview of 100,000 years worth of art. While acknowledging the conceit of universalism, but adopting a critically reflective stance, we can begin to understand how archaeological study of art can contribute to our view of the diverse spectrum of what constitutes being human. To illustrate this approach, examples drawn from different archaeological periods as well as contemporary visual art in the UK will be included. These comprise images found in Blombos Cave in South Africa, dated to over 100,000 years ago, Upper Palaeolithic figurines from the Russian Plain dated to over 30,000 years ago, and contemporary sculptures by Antony Gormley and Jim Bond dated to the late twentieth and early twenty-first centuries.

In discussing the corporality of the human body used by artists in their creation of visual metaphors for conveying specific meanings on the one hand, and what we as viewers use in understanding the art on the other, two concepts from neurophysiology are useful: one is the recognition of self and the other; the second is the conceptual perception of art as a function of the brain. These concepts can be illustrated through the description of the J. de Bellange painting, *Lamentation upon the Dead Christ* by Nalbantian and Changeux, which emphasises the cognitive and neural process involved in art, including re-creation, recognition and reasoning, as well as the symbolic and affective aspects of art. They also make point that what they term 'the mental synthesis' stimulated by the art in the viewer is an interaction between 'long-term cultural memory' and 'inherited memes'. All of this is brought together in the neural processes of the frontal cortex of the brain, assembling all of the various points of reference, resulting in a 'mental reconstructions' (Changeux 1994, p. 38; Nalbantian 2008, pp. 359–360).

Elsewhere, I have presented an understanding of prehistoric imagery of the rock art of the White Sea in similar terms, which took into account the perception of vision, the experience of the carver and the cultural meaning of the depicted hunt as (Janik et al. 2007). Metaphor is central to art: and through the use of metaphor art can often enhance our experience of the world through encounters with the unexpected. Furthermore, if we look at the meaning of Christian iconography in the visual arts, those of us brought up in the Christian tradition rely on our implicit understanding

of meaning rather than the picture per se (Janik 2012). This in turn points to cultural preferences structuring the meaning of what is understood and in what way. Making relations between visual clues relies on already stored memories, what they could be and what they can be associated with, and this is due to the process of knowledge acquisition (Palmer 1999; Ratey 2002). This knowledge is acquired through being part of the world in general, and also as being part of a particular culture or community at a specific time, and is being mediated the viewers' own experiences, emotions and personal histories. Further, the existence of neural links between the aesthetic and the emotional values given by particular cultures to specific images and subjective emotional experiences while creating and observing, provides images with emotional influence over both the maker and the viewer (Cinzia and Vitttorio 2009). The images that have been considered congenial and that evoke within us the physiological reaction of pleasure, e.g. an increase of endorphins in our body, opening the pathways of neurological connections in our brain related to pleasure, fulfilment and positive feeling, do not need to be the same through time and space. Looking at images of women we can see that the sense of 'beauty' or 'desirability' has changed: pictures by Rubens are now considered ugly, creating the opposite feelings and physiological reactions to those they induced in the early seventeenth century viewer. Further the appreciation of visual art cannot be extracted from the emotional evolvement of the viewer and the creator (Nalbantian 2008), and so the visual stimulation as understood through neuroaesthetics and the cultural categorisation of meaning.

The Body as a Visual Art Object

The earliest visual expression is linked to the human body and its decoration, which allows archaeologists to reach into the deep past within the understanding of contemporary art. From a neuroaesthetics perspective, while the body is conceptualised it is at first referenced to the corporality of self (Arzy et al. 2006a; Ruby and Decety 2001). It has been argued that the areas of the brain responsible for visualising the body are located primarily at 'the right inferior parietal lobe and the precuneus, the temporoparietal junction' (Ruby and Decety 2001, p. 548). I suggest that this neuroaesthetic property of our brain allows artists to explore the body in a way we explicitly relate to, and creates positive or negative affinity towards it.

Postmodernism has shaped contemporary art (Harrison and Wood 2003; Fineberg 2010) and the constraints on what is a work of art and the aesthetic status quo have become very flexible. There is no preferred aesthetic: all approaches are equally valid, from 'old-fashioned' paintings, to crumpled pieces of paper and an artist's head made from frozen blood. Furthermore, Conceptual Art, where a particular idea is presented via the use of objects, texts, photographs and so forth, breaks the straightforward relational link between the image, the material it is made from and meaning per se. I suggest that the postmodern sense of aesthetic is more embracing, allowing us to search for the past visual expression without constraining what is and what is not art in the traditional sense based on the Renaissance understanding of visual arts. Although there are other precursors to the use of the body in to create visual impact,

it was in such environment, that what is known as Body Art developed, where the body of the artist was used and recorded in particular performance or static contexts (Lucie-Smith 1995; Smith 2003, p. 257). This is also known as Living Sculpture (Lucie-Smith 1984, p. 32). The body is additionally understood in terms of a 'canvas' to be painted, pierced or modified.

Then

The idea of modifying the body in creating visual impact is seen in the earliest examples of visual art. These come from Blombos Cave in South Africa, where 41 intentionally pierced beads of *Nassarius kraussianus* shell were found, 39 dated over 70,000 years ago and two to over 100,000 years ago (d'Errico et al. 2005; Henshilwood et al. 2004). The presence of numerous pieces of ochre, a few of which were decorated, has been established. The analysis of use wear patterns on the shells suggests that they were strung and used as beads (d'Errico et al. 2005). Further, the presence of ochre indicates the use of pigment possibly to alter the colouring of the body's appearance or body modification, including clothing or jewellery. Other examples indicating the use of visually noticeable body modification come from northern Africa (Bouzouggar et al. 2007; d'Errico et al. 2009). The examples from Blombos Cave, however, remain the oldest. The use of pigment and beads was also used by our ancient cousins *Homo neanderthalensis*, whose mitochondrial DNA we share (Hublin 2009; Zilhao et al. 2010). Around 50,000 years ago in Cueva Antón, Spain, the perforated shell *Pecten maximus* shell was found in the context of a Neanderthal habitation. Inside was intentionally coloured by a mixture of orange/yellowish material obtained from goethite and hematite, while the outside surface was left in its natural red condition. Another example is the oldest-known 'powder box', from Cueva de los Aviones in southern Spain. This was made from *Spondylus gaederopus* shell stained with the residue of an orange/yellowish pigment. Thus, the use of the body as a 'canvas' is not only linked with the oldest evidence of the visual arts, but also that it was not restricted to *Homo sapiens*.

The use of colour itself relates to neuroaesthetics. According to Zeki (1999b), it is linked with three stages: first where the V1 area of the brain is prioritised; secondly with the assessment of the light spectrum wavelength located in area V4 and the last phase correlated to 'making sense', relating to a variety of areas of the brain with a focus on the inferior temporal cortex, the hippocampus and the frontal cortex. Colour in turn is an additional stimulus that carries visual information where the body itself becomes the object that evokes not only an aesthetic impression but also emotional responses to how it looks like. Modifying the body can be seen in the process of performativity as proposed by Butler (1988) where social identities are constructed via visual appearance and particular ways of acting upon those identities. So the use of particular visual stimuli can lead to the creation of visually recognised metaphors that are specific to, or even transcend, particular communities. In such a way, the body itself becomes a medium, a canvas of artistic transformation of the body into social and artistic entity.

Fig. 4.1 Autogenous sculpture, *Reflection* by Antony Gormley at 350 Euston Road, London. (Photograph by Mark Sapwell)

Now

The human body is not only modified or used in the context of performance, but it can also be used in the autogenous sculptures as done by Antony Gormley (Fig. 4.1). He translates the neurophysiological capacities of being human into the autogenous representation of self that is a vehicle for him to ascribe the human condition in the world. He uses casts of his own body, 'body-surrogates' as a metaphor for communicating issues and concerns of the time and space he occupies in the world he lives in. These include the place of gendered role models, the need to move beyond appearance of things, exposure, vulnerability, what it means to be human, our vertical (bipedal) nature, the dark side of the human nature: all of these for Gormley justify the expense of making artworks that investigate the collectivity and singularity of human experience (Powell 2011).

How can this help us in trying to interpret prehistoric visual art? First, we need to clarify what we mean by visual art. I regard visual art as the engagement of metaphor based on the creative aspects of being human, metaphors which modify and transform material culture in the act of nonverbal communication. Two different but interrelated categories of visual art can be defined. The first is visual expression,

part of the physiological capacities of the human body. The second is a culturally moderated understanding of the world around us that allows us to make sense of and give meaning to the material culture we create and see, through visual expression.

By being an inspiration to think outside the box, and look for the past artists' concerns and ideas they were capturing in the visual art they produced. Then by moving from the scale of the individual into the cultural, social and symbolic trajectories they embody in the sculptures they created, so the body of the self becomes a metaphor of concerns/ideas that were part of the world they lived in, just as Gormley describes in his interview with Powell (2011).

Now and Then

Gormley's idea of 'Resistant to time but in dialogue with time' sums up very well the autogenous sculptures that are gendered in contemporary understanding of the concept of human female and male. Gormley follows the notion of the creation of gender as a construct rather than a given, in a similar way to Butler (1988). For him, nakedness is of importance but, as I will show later, nakedness and the lack of displaying the most recognisable part of our body to the other, the face, also has a neurophysiological basis. The materiality of the substance of which the sculptures are made plays an important role for Gormley, which is also the case for the prehistoric art discussed here. I go further in the interpretation of Palaeolithic sculptures than previously (Janik 2012; see also Jones this volume), looking at different aspects of figurines as well as in the way I engage with the voice of the contemporary artist whose sculptures conceptualises the concerns and ideas we share today in the UK and beyond.

The artwork can be interpreted as a representation of the time and space in which it was created, influencing the community of which it is a part. This representation changes: for instance in the twentieth century so-called Venues figurines were used to represent the evolutionary development of human societies, where women were fertility symbols, life-giving beings and objects of male desire (Régnault 1912; White 2006). In the late twentieth century, they became objects that allowed us to question those assumptions and reinterpret the place of women in the past, which can be best illustrated in the focus of the way they are written about, where 'autonomous figurines' replaces the vocabulary of 'Venus figurines' (Janik 2012; McDermott 1996; Morriss-Kay 2012). However, in the past they were probably active instruments in the constitution and reconstitution of the social and symbolic realities of Upper Palaeolithic Eurasia. The processes of how they were made, what they were made from and how were they treated is essential in our understanding of the past as an independent historical and cultural identity very different to ours (Janik 2011, 2012).

Prehistoric female figurines with exaggerated attributes of the female body due to the deposition of fat tissue and generally known as 'Venus' statuettes has been reinterpreted by McDermott (1996) as self-representations made by the women themselves, so-called autogenous sculptures. The foreshortening projection creates for the viewer

Fig. 4.2 Willendorf figurine, original 11 cm, limestone. (Photograph of a cast by author)

a distorted image since it has been created by the women herself: if she looked down on her breasts and carved what she saw—they looked different and bigger than if someone else looked at the woman and carved her body. McDermott proposed 'at least five or six primary vistas: (1) head and face, (2) superior anterior or upper frontal surface of body, (3) inferior anterior or lower frontal surface of body, (4) inferior lateral or lower side surface of body and (5) inferior posterior surface of body, including (a) under-the-arm views and (b) an over-the-shoulder view (McDermott 1996, p. 237). So the figurines once argued as reflecting very overweight women were reinterpreted as portraying pregnant females of medium size, in the case of the Willendorf statuette, akin to a 6-month-pregnant Caucasian women with the breast size of 34, cup C (Fig. 4.2; McDermott 1996, p. 240).

What is interesting here is the lack of a face, which in the neuroaesthetic context creates an important distinction between being recognised in visual communication via facial expression and recognition of a generic body (Haxby et al. 2000). It is interesting that Gormley makes a similar point: by not showing his face he moves beyond his own place in the world by being not recognised by the other, and transcends a self moving from egocentric to the allocentric perspective (Sudo et al. 2012). This is linked with the higher-cognitive functions of the brain, where the 'use of the term embodiment to refer to the capacity to understand or re-represent the states of others by linking them to states related to one's own body, either at the embodiment level directly, or via a representation of one's own body at the embodiment level' (Candidi et al. 2012, p. 110). Although of course when these figurines were produced, there may not have been the skills to work the materials to create faces that would have been readily identified as specific individuals: rather they would have been generalised or abstracted. This means that we cannot be certain about their intent. Gormley on the other hand, has access and training in working many materials and could create veristic faces, so the conceptual importance of his decision not to rely on a critical engagement with the technical abilities of art making as *tekhne*, honed over many years and generations.

Then Once More

Autogenous figurines have been recovered from several areas of Europe not covered by glaciers (Fig. 4.3) and are dated to between 30,000 and 20,000 years ago.

A contextual approach looks at the relationships between who made the objects, what they were made from, and processes of manipulation and deposition. These give us a small window on to the past and the role of material culture in bringing different strands of being together. I focus here on finds from central Russia, a location which has some of the best known Upper Palaeolithic sites in Eurasia: Kostenki 1, layer 1, complex 1 (Abramova 1962), dated between over 24,000 and 19,000 years ago (Svezhentsev 1993, p. 28); Avdeevo (Gvozdover 1995), dated between over 22,000 and 15,000 years ago (Svezhentsev 1993, p. 27) and Gagarino (Tarasov 1979), dated between 30,000 and 18,000 years ago (Svezhentsev 1993, p. 27). Being part of the Pavlovian–Kostenki–Gravettian archaeological culture, despite the diversity of figurines, there is an underlying relationship between them in terms of the materiality of the substance of which they were made, and the visual communication via the presence of the face.

Material Culture

What we can see here is the relationships between the material the figurines are made of and what they represent. This is at the centre of understanding the materiality of the substances selected by prehistoric artists for their representations. As an example, from the data summarised in Table 4.1, we can contrast the material chosen for autogenous figurines and depictions of mammoth, used for objects which will be

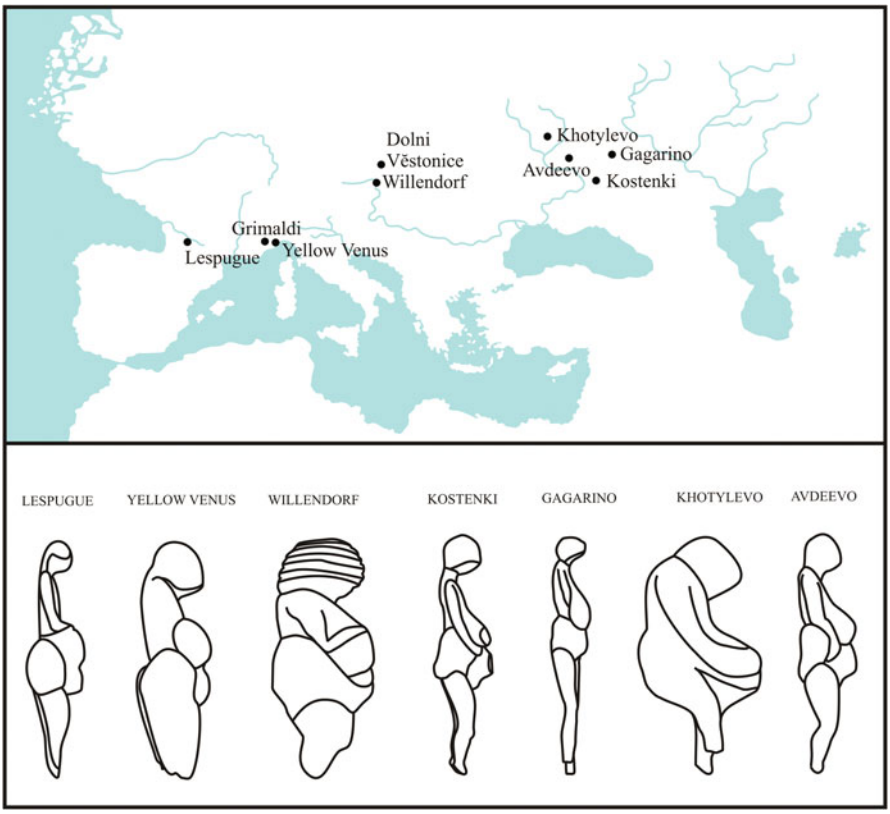

Fig. 4.3 Location of autogenous figurines in Upper Palaeolithic Europe. (Redrawn and adjusted after Mussi Margherita and Peirre 2000)

broken and for those which are left complete. The autogenous figurines made of mammoth tusk and are almost always not broken (though they could easily be) and the representations of mammoth are made of marl (a very easily broken material), but again are always complete. Representations in marl of other animals are always broken, as are the autogenous figurines when made of marl rather than mammoth tusk. Examining these material metaphorical associations requires further interpretation which is beyond the scope of this paper. Here, I would just like to suggest that the role of the mammoth in past societies was probably versatile depending with whom it was associated, and in which contexts the relationship took place, for example in social relations between different beings it could take the form of a particular shape, while in symbolic terms it could be visible via substance (Table 4.1).

What is interesting, however, is that at Kostenki 1/1/1/ and Avdeevo shape was not broken but material was (Table 4.2) as if the visual representation of mammoth had to be intact, while at Gagarino the presence of mammoth is only visible via the material of female figurines. Mammoth as material is only preserved in one representation of a human female and in one case of a horse figure.

Table 4.1 Relationship between materiality of the substance used and unbroken sculptures from main Upper Palaeolithic sites in Central Russia (Kostenki 1/1/1, Avdeevo and Gagarino)

Material	Kostenki 1/1/1	Avdeevo	Gagarino
Mammoth tusk	4 human female	10 human female 1 horse	11 human female 9 not finished or in preparation 2 (being carved from one piece)
Marl/sandstone	10 mammoth 2 rhino 3 mammoth/rhino	2 mammoth	

Table 4.2 Relationship between materiality of the substance used and broken sculptures from main Upper Palaeolithic sites in Central Russia (Kostenki 1/1/1, Avdeevo and Gagarino)

Material	Kostenki 1/1/1	Avdeevo	Gagarino
Marl/sandstone	7 cave lion 1 rhino/horse 2 horse 6 bear 1 wolf 14 bird 68 human female	15 human female	
Mammoth tusk	0	1 human female	4 anthropomorphic most probably female
Mammoth joint or vertebra	0	1 human female	

On the other hand, the material from which mammoth representations are carved is shared with all other representations: cave lion, rhino, horse, bear, wolf, bird and human females (Fig. 4.4). I suggest that this relational link is a unique feature/category that allows us to distinguish between the female artists expressing their place in the world via autonomous sculpture and any other depictions. Unfragmented female figurines were created by female artists while the broken fragments come also from the statuettes that are made to look like self-portraiture. This in turn has important implications, since they could be made by others than the 'self' who can be defined in contemporary terms as other female or male artists. Therefore participation via the substance of marl/sandstone was open to other members of the community as well as pregnant sculptors.

Looking from the neuroaesthetic perspective the process of fragmentation has been exploited by Jim Bond, whose kinetic sculptures break the body up and bring it together in the process of embodiment and fragmentation (Fig. 4.5). This artistic undertaking of fragmentation can be referenced to neuroaesthetics and the extrastriate area of the brain (Astafiev et al. 2004; Arzy et al. 2006b). What is very interesting about this point when discussing the visualisation of self and the other is the transformation from an egocentric perspective to an allocentric one as is seen in Gormley's

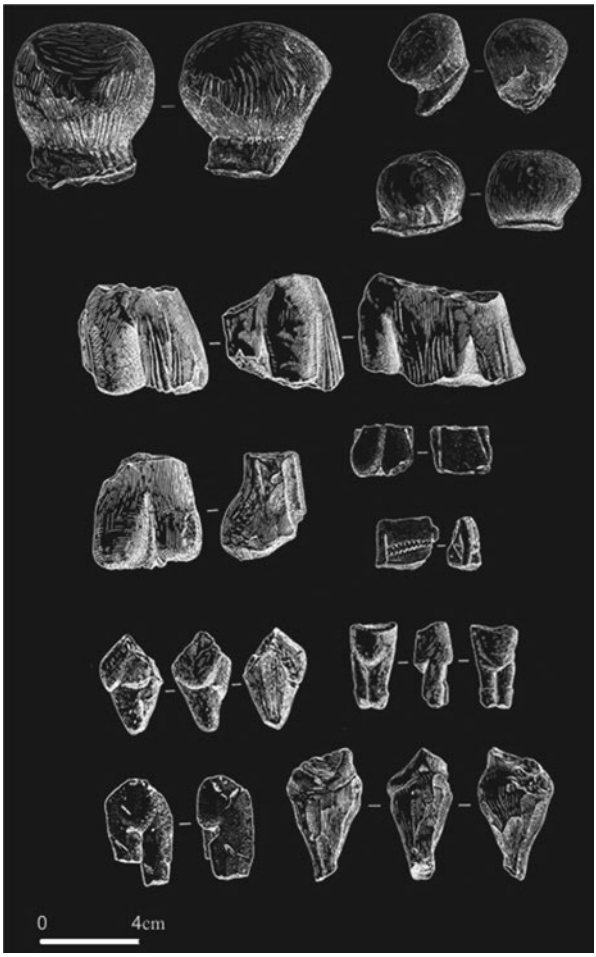

Fig. 4.4 Number of fragmented figurines from Kostenki 1/1/1. (Redrawn and adjusted after Abramova 1962)

sculptures, in which one sees oneself embodying ideas or concerns shared by a number of individuals, helping to create a collective identity. Further, the agency of self and other in the context of the sensorimotor system was studied revealing that through the motor capacities of body parts, the self/other body distinction is constructed (Ferri et al. 2012). This process can be traced/recognised in the interview with Gormley: it can also indicate the way to understand autogenous and nonautogenous figurines and their fragments (Table 4.1).

Lastly, I suggest that through the process of fragmentation the women themselves, or other members of the prehistoric communities, go through the emotionally charged act of breaking that reinforces the neuroaesthetic properties of the figurines. In the end, in the process of nonverbal communication based on the properties of our bodies' neurophysiology, the application of colour into some of the autogenous figurines, creates one more element that implicitly focuses attention on the objects themselves,

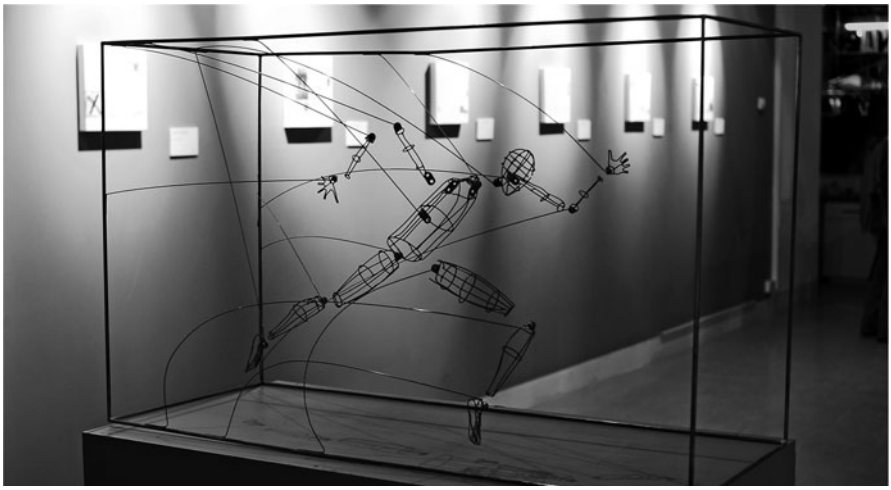

Fig. 4.5 Kinetic sculpture, *Giant Leap* by Jim Bond. (Photograph by John Coombes)

and by breaking them the surface colour of red or black becomes white, reinforcing the act of breaking through creating a new visual quality. The significance of colour in these figurines merits further research, as has been done in other areas of archaeology (cf. Jones and McGregor 2002).

Discussion

Returning to the topic of the relationship between contemporary and prehistoric visual art, at the first glance we might not see the connection, but if we look at the form in which the artists engage their bodies in their artistic practice, and how these bodies are used in social or symbolic contexts, we begin to see the conceptual links. Further, the materiality of the substance or material from which the figurines are made is as important to Gormley as to the artists of the Upper Palaeolithic. What is constant is the relationship between substance or material and representation: whereas for autogenous figurines mammoth is the most significant, in the case of Gormley's self-sculptures it is iron.

What also unities different times is the use of human body beyond the self reaching from an egocentric to an allocentric perspective in neuroaesthetic terms, creating a visual vocabulary based on being human, in which meaning can be shared across a particular time and space, and can be shared again between us and our distant ancestors via our neurophysiology.

Subsequently, the images themselves become active agents in the symbolic and social life of the communities who create and appropriate them. Even if they lose their original meaning through their visual presence/the way they look either reinforces or challenges our own status quo: both in the Palaeolithic and today, people are simply moved on the emotional level, where their 'feelings do the talking'.

Summary

This paper is offered as an attempt to deepen our appreciation of the physical faculties of our bodies, in particular our emerging appreciation of the physicality of thought manifested in the brain's structure and chemistry. Although beyond the scope of the current paper, future research will engage with studies of affect and phenomenology, to further develop our understanding of the shared human heritage of engaging the body to create art, as well as the differences in bodily artistic engagement through place and time.

Inspired by the pioneering work in neuroaesthetics, this paper adopts a neuroaesthetic approach to the interpretation of some of the earliest representations inspired by the human form, including the probable body ornaments from Blombos Cave in South Africa and Palaeolithic figurines from Kostenki, Avdeevo and Gagarino in the Central Russian Plain. Drawing on current art historical approaches to Renaissance Christian iconography, and moving on to key examples from contemporary art, ranging from the body art of Antony Gormley and the fragmentary art of Jim Bond, the paper argues for a realignment of archaeological interpretation of some of the most ancient art known, a realignment that develops a clearer understanding of the relationship between the artist's choice of materials and what it is they are attempting to represent, whether that be an expression of their own corporality, gendered relationships, or their place in the world, or all of these. The paper proposes a bold new approach to ancient visual art, an approach that is effectively informed by current thinking about how the brain processes visual information, and the significance of that for the development of human expression.

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Chapter 5
Interface I: Day of the Figurines

Andrew Cochrane and Ian Alden Russell

On 15 December 2007, IRAC intervened in the meeting of the Theoretical Archaeology Group at The Kings Manor, University of York. One hundred-fifty replica Cycladic figurines were placed in the building and its grounds. In the days that followed, some figurines were moved, some destroyed, some stolen, some collected, and some disappeared completely. Few were recorded and documented.

The original Bronze Age Cycladic figurines were made of carved stone: the production method reductive (Renfrew 1991). With the IRAC figurines, the process was inverted, as an additive, serialized composition. Crushed and fragmented Bath Stone was mixed with water and dental plaster to produce a model stereotype of the Cycladic figurine form. A mould was made based on the model allowing for the mass-production of replicas. Once consolidated the objects were marked with a unique identification number (e.g. IRAC 128), and then put into circulation. The form of the Cycladic figurine was selected as a reference to the collection of such illicit antiquities and the decontextualisation and erasure of provenance that ensues (see discussions in Gill and Chippendale 1993; Renfrew 2003; this volume).

Over a week in November 2008, a second intervention took place at the Sainsbury Centre for Visual Arts, Norwich. Initially, the replica figurines were placed inside of display cases currently in-use in the centre's exhibitions. The figurines eventually leaked out of the cases and into the public galleries, offering museum visitors who may be familiar with Cycladic figurines the opportunity to handle objects which were usually inside vitrines—beyond the haptic. Visitors could touch the figurines,

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Fig. 5.1 Composition

Fig. 5.2 Mass production

move them, break them, and even steal them. In some cases, visitors transposed the figurines into other art installations at the Sainsbury Centre. Most figurines were, however, taken away by visitors.

These interventions present an opportunity to question how we behave (and perceive behaviour) in relation to objects (Bailey et al. 2010). How do these behaviours and perceptions change when these objects are seen as contemporary—i.e., not of archaeological or historical significance and thus not needing or warranting preservation or documentation? When presented with these replica figurines, many people's responses were destructive, mischievous, possessive, or playful. The figurines seemed to present permission for personal expression through appropriation and (re)placement.

Reflecting on archaeological interpretation, were prehistoric figurines limited to representing the intentions of their makers or did they also express other peoples' thoughts? Were prehistoric figurines subversive elements that worked outside of rigid belief systems? Was a person's engagement with a figure most often unintentional, ad hoc, and unexpected, or considered, premeditated, or intentioned?

Fig. 5.3 Serialisation

Fig. 5.4 Deposition

Fig. 5.5 Imposition

Fig. 5.6 Confrontation

Fig. 5.7 Corruption

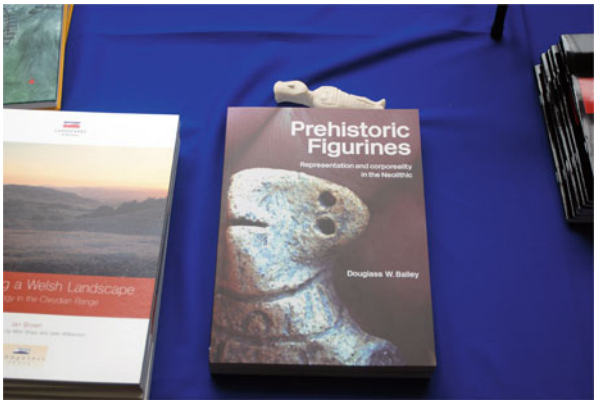

Fig. 5.8 Association

Fig. 5.9 Fragmentation

Fig. 5.10 Defacement

Fig. 5.11 Appropriation. Composite image of stills from videos recorded by Theoretical Archaeology Group attendees

Fig. 5.12 Intervention

Fig. 5.13 Transposition

Fig. 5.14 Relocation

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Part II
Curatorial Practice

Chapter 6
Art and Archaeology: The *Ábhar agus Meon* Exhibition Series

Ian Alden Russell

> *"The freedom and range of modern art has increased our understanding and appreciation of the arts of the past. The confrontation of early Irish works and modern ones will further illuminate and augment the appreciation of the ancient art of Ireland."*
>
> *Michael Scott, Rosc '67*

In the summer of 2008, I curated a series of contemporary art projects entitled *Ábhar agus Meon* as part of Ireland's hosting of the Sixth World Archaeological Congress at University College Dublin (UCD). The projects were placed in the shared spaces between the contemporary arts, archaeology and heritage in Ireland. This article is a reflective statement and contextualisation of the projects and their outcomes. Full information and images of all the works are available at: www.amexhibition.com.[1]

Ábhar agus Meon

Both artists and archaeologists are skilled in interpretive and expressive work with materials and things. Each in their own way stewards, provokes and subverts ways of encountering and making sense of the world. Over the last two decades, increasingly dynamic relationships are developing between artists and archaeologists (see Renfrew 2003; Renfrew et al. 2004; Cochrane 2013; Russell 2013; Bailey this volume). In response to this, the *Ábhar agus Meon* exhibition series was conceived to

[1] Portions of this text were originally published in Russell 2008.

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celebrate, interrogate and explore new and longstanding relationships between art and archaeology through the practices and processes of contemporary arts.[2]

The project was initially inspired by the collaborative exhibition of contemporary art and archaeology established by the *Rosc* exhibitions (1967, 1971, 1977) in Ireland in the 1960s and 1970s and more recently seen in *Beyond the Pale* (1994) at the Irish Museum of Modern Art. It also drew motivation from the excavation and reconstruction of Francis Bacon's studio in at the Hugh Lane Gallery in Dublin in 1998 as example of the collaboration of archaeological and artistic practice (see Campbell 2000; McGrath 2000; Wilson 2000; O'Connor this volume). In all of these projects, divisions between the methodologies and sensibilities of the disciplines still remained, however, largely unquestioned, untested and uncriticised.

To challenge such prevalent distinctions between the ways humans encounter things, *Ábhar agus Meon* turned towards the rich etymologies of the Irish language to explore ways of negotiating, mediating and translating the relationships entwining humans and things. 'Ábhar' carries meanings of not only materials and matters but also subjects and themes, while 'meon' hints at mentality, ethos, spirit and temperament. Rather than merely asserting polarisations of mind and body, the theme *Ábhar agus Meon* suggested a multiplicity of relationships between mutually indistinguishable conceptions of things and thoughts.

Ábhar agus Meon occurred in spaces throughout Dublin in the summer of 2008 and was organised as part of Ireland's hosting of the Sixth World Archaeological Congress at UCD. Local and international contemporary artists offered new and previous work in exhibitions, installations and performances on UCD's campus, in Newman House on St Stephen's Green and at the Irish Museum of Modern Art.

The Project's Design

As the project developed, it took the form of a series of off-site contemporary art projects. Three case studies, or sites, were selected: Newman House, St Stephen's Green, the Irish Museum of Modern Art/Royal Hospital Kilmainham and the Health Sciences Building, UCD.[3]

In establishing platforms for the artists to present their work, it was not simply the structures, surfaces and objects which were critical. It was the lived relationships and conversations of those involved in constituting these spaces that was sometimes more important. Relationships with Ruth Ferguson of UCD, Jerome O Drisceoil of

[2] For more information on the *Ábhar agus Meon* exhibition series, please see: http://www.amexhibition.com, or for the Sixth World Archaeological Congress, please see: http://www.ucd.ie/wac-6.

[3] Additional events featured work by experimental archaeologists, artists and performers as part of the conference proceedings and exhibition displays of the Sixth World Archaeological Congress under the banner of the World Archaeological Congress Fringe. More information on these events and those involved can be found at: http://iarchitectures.com/amexhibition/wacfringe.html. Accessed 8 July 2013.

the Green On Red Gallery and Christina Kennedy of the Irish Museum of Modern Art were core to the curatorial conversations with the artists. The process of building these relationships was in many respects similar to the development of relationships with local communities in heritage areas or near archaeological excavations. The role of social partnerships in the realisation and constitution of rich and supportive workspaces for the artists was fundamental to any success for the project.

Each site's case study had a specific research theme and focus which formed a point of departure for the artists' work. Newman House was approached as a heritage space whose architecture and temporal relationships could be recalibrated through contemporary art. The Irish Museum of Modern Art and Royal Hospital Kilmainham were approached as an opportunity to undercut temporal divisions in space. While both institutions inhabit the same building and grounds, one half is for modern art and contemporary arts practice while the other is for the presentation and reception of heritage. The Health Sciences Building at UCD was established as an inverted white cube where artists' work could address the conceptual architectures and conventions of archaeology, heritage and contemporary art.[4]

Recalibrating Heritage Spaces: Chronoscope, Newman House, 85–86 St Stephen's Green

The theme of *Chronoscope* at Newman House was the recalibration of temporal expectations in a heritage space (Ábhar agus Meon 2008). Composed of two houses and a Victorian hall, Newman House is an example of a preserved heritage space.[5] Number 85 was built in 1738 in the Palladian style and was the first stone-faced house on St Stephen's Green and has some of the finest examples of stuccowork by the Swiss Lafranchini brothers in Ireland and stunning examples of high-relief plasterwork, such as the Apollo Belvedere in The Apollo Room (see Fig. 6.1). Number 86 was built in 1765 and is known for its fine stuccowork by Robert West. The houses were also home to many well-known narratives and histories. Richard Chapell Whaley, who built No. 86, was the father of Buck Whaley, the notorious nineteenth century gambler. The Catholic University of Ireland was established at the houses in 1854 under the direction of Dr John Henry Newman, which would become the home of UCD. The poet Gerard Manley Hopkins died there in 1889, and James Joyce attended lectures in the houses when he attended UCD from 1898 to 1902.

Ruth Ferguson is curator of Newman House, and she had been involved in conversations around the development of the exhibition series early on. Ruth presented the possibility of engaging Newman House as a venue. She was interested in a series of installations to engage with the fabric of the houses.[6] An interesting dimension

[4] For an excellent discussion of the impact of the heritage paradigm in Ireland see Brett (1996).

[5] For further information on Newman House see: http://iarchitectures.com/amexhibition/newmanhouse.html. Accessed 8 July 2013.

[6] A previous contemporary art project occurred in the Salloon of No. 85. It was curated by Gavin Delahunty as part of a Gallery 3 project of the Douglas Hyde Gallery in 2005.

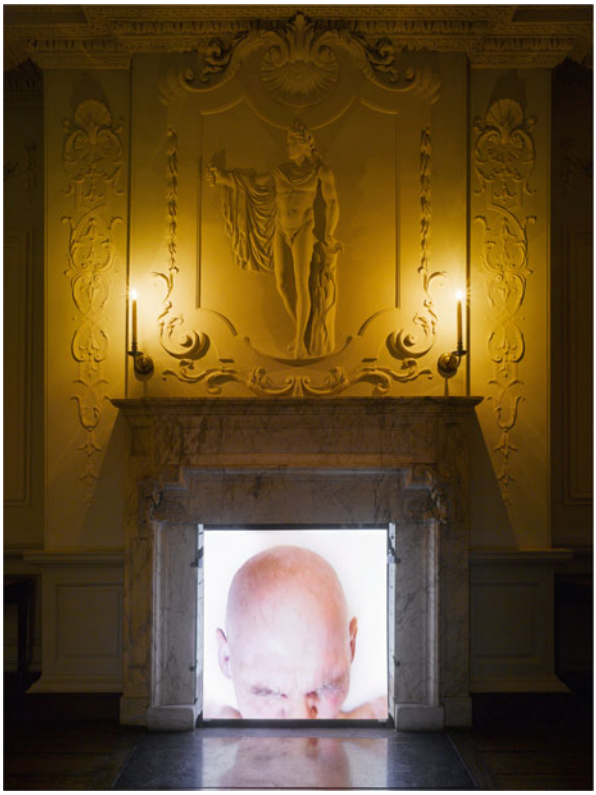

Fig. 6.1 Nigel Rolfe, *Inversion*, 2008. DV projection, endless loop. The Apollo Room, Number 85, Newman House, St. Stephen's Green. (Photograph by Ros Kavanagh)

was added to the project when it was then brought to Jerome O Drisceoil of the Green On Red Gallery. It was thought that an off-site gallery project would illustrate the possibilities not only of artists working in heritage spaces but also of arts institutions transposing themselves to other sites. With O Drisceoil's partnership, a selection of artists represented by the Green On Red Gallery were approached: Alice Maher, Bea McMahon, Dennis McNulty, Paul Mosse, Niamh O'Malley and Nigel Rolfe. The initial site visits were conducted as informal tours of the house by Ruth Ferguson allowing the stories and heritage dimensions of the house to give rise to curatorial conversations. This conversational process allowed for the free response of the artists to the spaces while also being guided and informed by sensitivity to the heritage dimensions of the spaces. The result was that each artist was drawn to a different room in the house.

Working in a heritage space comes with limitations, particularly in respect to the integrity and fabric of the building's architecture. Interestingly, many of the artists noted that instead of feeling constrained by the limitations of the space, they felt liberated. By working in a heritage space, they felt they were freed from the pressures of being 'contemporary'. Working in a white cube, every aspect and trace of agency can be scrutinised as part of the artist's work—the artist in effect becomes

a specimen in a lab (see O'Doherty 2000, p. 14). But the more dense, chaotic and complex materials of the house allowed the artists to place work in such a way that it was less possible to discern where the artists' agency began and ended. They could live into the house, allowing their works to take up residency in an organic fashion rather than an overly exacting process where every possible residue of artistic efficacy need be considered.

Parallel to the liberating experience of the artists, the activation of the spaces through contemporary creativity brought new energy to the house, bringing contemporary art audiences to a heritage site, creating new stories and providing new and alternative ways of accessing older or forgotten stories.[7] Although it might have appeared at first that placing contemporary artwork within a heritage space might be disrespectful or intrusive to the site, the sensitive way in which the artists executed their works revealed striking similarities. The consideration and care found in the execution of contemporary works complemented the care and attention evident both in the eighteenth and the nineteenth century artisans' and architects' work as well as the contemporary caretakers of the house.

Nigel Rolfe noted the need to complement the house in realising work during one of the tours. 'If you go up against the house, the house will always win,' said Rolfe.[8] The intensely rich surfaces and fabrics of the house were not something one could either ignore or mimic without going so far as to either destroy the house entirely or build another house anew. In Rolfe's work *Inversion* (2008), he chose to complement the space of the Apollo Room in No. 85 by responding to the dynamics of the high-relief plasterwork (see Fig. 6.1). Remaining submerged in over 100 litres of milk until the surface was perfectly still, Rolfe emerges from the absence of the white screen confronting the visitor with his filmed presence. By placing a looped video projection of Rolfe's performance playing alongside the reliefs of the nine muses and the Apollo Belvedere, the space of the Apollo room was activated, perhaps suggesting something of the spatial dynamics intended by the plaster workers—who may have experienced their high-relief works by flickering candle-light (replaced here by the flickering of a digital projector).

Echoing some of Rolfe's sentiments, Alice Maher found when visiting the house that to present work which simply emulated the form or style of the house would pale in comparison and fail to work.[9] Maher hoped instead to offer works which would live into the fabric of the house. She placed *Les Jumeaux* (2008) [two ostrich eggs etched with references to Bosch's *Garden of Earthly Delights* (1503/1504)] on the table of the Bishops' Room of No. 85 in an antique vitrine on loan from the Office of Public Works (see Fig. 6.2). The placement of the work was so effective that many visitors were unsure whether the installation had always been there or not. By complementing the aesthetics of the house, Maher was then able to offer cutting criticism and commentary on the stories of the Bishops' Room. Placing eggs etched

[7] For a discussion of the role of artists in place-activation, see Warwick (2006).

[8] For more information on Rolfe's work, please contact the Green On Red Gallery, Dublin.

[9] For more information on Maher's work, see http://www.alicemaher.com or contact the Green On Red Gallery, Dublin.

Fig. 6.2 Installation view of Alice Maher, *Les Jumeaux*, 2008. Etching on ostrich egg. 15.2 × 15.2 × 12.7 cm each. The Bishop's Room, No. 86, Newman House, St. Stephen's Green. (Photograph by Ros Kavanagh)

Fig. 6.3 Paul Mosse, *Untitled*, 2007. Mixed media. 56 × 151 × 180 cm. Room 9, No. 86, Newman House St. Stephen's Green. (Photograph by Ros Kavanagh)

with references to Hiernoymus Bosch's depiction of Genesis in his work *The Garden of Earthly Delights* (1503-1504) in a glass case on the table which was the location for the meetings of the heads of the Catholic University and later UCD, Maher placed feminity and the mysteries of Genesis as specimens and objects to be controlled and inserted into a chauvinistic structure of knowledge. Working through these stories rather than against them, Maher's installation presents something comforting and celebratory of the heritage of the house while simultaneously suggesting a satirical reading of modern dreams and desires for such spaces.

For Maher and Rolfe and many of the other artists, it was important to work with the house, allowing it to bring an equal presence to the artists' processes. Paul Mosse's works were an example of this (see Fig. 6.3).[10] The topographical qualities of his works and the intense rendering of depths through gouging out, digging and building up its surfaces echoed in form and flow the intensity and palpability of the high-relief

[10] For in-depth discussions of Paul Mosse's work, see Marshall (2007) and Mosse (2007, 2008).

Fig. 6.4 Dennis McNulty, *displaced strata/great expectations*, 2008. Mirrors, sound, wood and metal. Dimensions variable. The Iveagh Room and Back Garden, No. 86, Newman House, St. Stephen's Green. (Photograph by Ros Kavanagh)

stuccowork in the houses. This juxtaposition of the heritage and contemporary art presented an aesthetic tension that celebrated the presence, attention and care required of an artist to realise the work for such elaborate spaces. Dennis McNulty noted this as a point of departure for his contribution *displaced strata/great expectations* (see Fig. 6.4).[11] Quoting Kevin Lynch, 'We preserve present signals of the past or control the present to satisfy our images of the future. Our images of the past and future are present images, continuously re-created. The heart of our sense of time is the sense of "now".' (Lynch 1972, p. 65) McNulty's installation of mirrors (after Robert Smithson) in the back gardens of the house allowed for the incorporation of the modern architectures of the house often hidden from view—drain pipes, fire escapes, iron window grates. These additions or functional embellishments of the building tell the story of the shifting contemporary needs and expectations of public buildings. Viewed from the Iveagh Room of No. 86, McNulty enveloped the visitor within an omni-directional recording of himself walking a loop of the rooms of the house (after Janet Cardiff). The climax of the acoustic loop occurred as he entered the Iveagh Room, encountering a half-speed replay of the soundtrack of a televised series based on *Great Expectations* which had been filmed on location in the house. Declaring the material evidence of the changing stories of the space and wrapping them in a fleeting acoustic documentation, McNulty collapsed the constructed distance between the 'now' and 'then' of heritage spaces, re-presenting the house as a multitemporal and multisensory experience.

Appreciating the contemporary qualities of heritage space Bea McMahon offered her own meditations on the ideas of science, light and mathematical knowledge through her *States of Wonder* (2006/2008), seamlessly referencing the scientific deliberations and discussions of the drawing rooms of learned societies and eighteenth and nineteenth century households (Fite-Wassilak 2008, p. 40). Other works such as *Stairwell* by Niamh O'Malley initially were seen as interventions into the spaces of the house, but through the residency of the work they became as much a part of the

[11] For information on McNulty's work, see http://www.dennismcnulty.com or contact the Green On Red Gallery, Dublin.

Fig. 6.5 Niamh O'Malley, *Stairwell*, 2008. Acrylic on wall, lighting. Dimension variable. The Stairs, No. 85, Newman House, St Stephen's Green. (Photograph by Ros Kavanagh)

house as any other piece of the building's fabric (see Fig. 6.5).[12] The piece occupied the closed-off Venetian window of No. 85 which, before the construction of the Aula Maxima had looked out onto a formal garden. With an installed lighting unit and black paint playing out a juxtaposition between absences and presences of light and sights, O'Malley activated the stories of the conversion of spaces within the house, directing the visitor's sight towards absences of what once could have been viewed, what views may still be possible. Perhaps, the outcome of the exhibition was as simple as this: sensitive contributions to the story of the house through a balanced application of artistic, archaeological and heritage sensibilities.

[12] For more information on O'Malley's work, see O'Malley (2008) or contact the Green On Red Gallery, Dublin.

Undercutting Lines Between Art and Heritage: The You That Is In It, Irish Museum of Modern Art

The You That Is In It by Fiona Hallinan presented an effort to undercut the perceived divisions between contemporary art and heritage spaces. Its intent was to both constructively subvert the traditional dominance of sight in the visual arts as well as rupture the 'fourth wall' of museum and gallery spaces. The site for the project was the grounds of Irish Museum of Modern Art and the Royal Hospital Kilmainham. The two institutions occupy the same building and grounds, but their separate and distinct remits for modern and contemporary art and heritage, respectively, have developed a subtle network of divisions both institutional and physical. The Royal Hospital was first sited at this location in the seventeenth century and was home to retired soldiers for almost 250 years.[13] In 1984, the building was refurbished and redeveloped as public heritage space, and in 1991, the Irish Museum of Modern Art was opened. The grounds shared by the institutions consist of an eighteenth century garden, two cemeteries, nineteenth century stables now occupied by police barracks and the reconstructed West Gateway formerly from St Jame's Gate.

Christina Kennedy, Senior Curator and Head of Collections at the Irish Museum of Modern Art, was instrumental in developing the project. She had been working on the curatorial programme of the *Self as Selves* exhibition (2008) which was based in the Gordon Lambert Galleries, and in conversation, she reflected on her interest in commissioning new works by artists which would take place outside of the traditional gallery spaces at the museum. Kennedy studied archaeology while in university and the opportunity to commission an artwork with an archaeological sensibility to achieve a step outside of the gallery attracted her, as it would also convey a sensitivity to the palimpsestic heritage spaces of the Kilmainham grounds.

It was artist Fiona Hallinan who was approached to begin an interrogation of these spaces. Her series of 'Audio Detours', done in collaboration with Maebh Cheasty, had presented Hallinan as a successful negotiator of complex urban spaces.[14] These audio tours invited participants to move through selected spaces and streetscapes and use sound and voiced text to heighten the participant's exploration of the spaces. Hallinan piece begins with multiple walks of the area under study complemented by research, both of a traditional scholarly manner but also utilising informal conversations with the residents of the spaces. Her intention was to draw out those unique residues and traces which suggest a more complex temporal situation, something which is more than present. Hallinan usually collaborates with sound designers in the realisation of these works, to develop a synaesthetic immersion where experience is not reduced to one single sense (e.g. the visual) but is a complex mingling of the senses of the participants. This is a critical aspect of Hallinan's work. To be successfully realised and completed as a work, it requires participation.

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[13] For a history of the Royal Hospital Kilmainham, see Childers and Stewa (2003).

[14] For more information on Hallinan's work, see: http://www.notalittlepony.com.

One of Kennedy's (2008) curatorial themes in the *Self as Selves* exhibition was the multiple ways in which the relationship between artworks and people manifest themselves. No two engagements with an artwork are ever the same. Some works in the exhibition declared this literally as the works would change with every step you took (i.e. Maud Cotter's *One Way of Containing Air* 1998) or would continually move due to the subtle flows of air generated by movement and breathing within the space (i.e. Julio Le Parc's *Continuel-Mobil Argent* 1967). Hallinan's work followed this theme to an extreme since it is not complete in any sense until someone chooses to participate both physically, aurally and visually in the manifestation of the walk. In a very literal sense then, the visitor becomes a part of the artwork, and the work has as many iterations and forms as there are people willing to participate.

Hallinan chose the title *The You That Is In It* to highlight the placement of the visitor at the centre of the experience. Subtly, the title suggests that without 'you' the work would be lessened or perhaps would cease to exist at all. Hallinan presents her work as a gift to those who take part, for she (the work) needs them. She realised the work with the help of sound designer Caoimhín Ó Raghallaigh, working with him to map the route of the tour and to develop a sound design which both complemented and undercut the experiences of the spaces at Kilmainham.[15] The work brings the visitor on a walk from the Gordon Lambert Galleries, through the quad of the Royal Hospital and out around the building and through the formal eighteenth century gardens. At various points during the walk the participant's gaze is directed at things (a drainpipe, the sky, a small cobblestone) and the script and sound design of the work echo a sensation of those things or events or people which the discrete traces reference. By drawing the participant into a space where temporal distinctions between past and present are not as firm, Hallinan composed a series of intimate moments shared between those walking the grounds today and the many who had before. Throughout the tour, the visitors are invited to carry a work-on-paper by Hallinan which they can fold into a small pyramid just large enough to prevent it from being put into a bag or a pocket. The gifting of a two-dimensional drawing, which the visitors can make into a three-dimensional sculpture and carry with them, heightened the undercurrents of participation and performance within both contemporary art and heritage spaces which Hallinan wished to expose.

Critiquing Concepts and Conventions: Glass House Stone, Health Sciences Gallery, UCD

The theme of the group exhibition *Glass House Stone* was to interrogate our engagements with things and more specifically, the way archaeological sensibilities have affected interactions. Locating the exhibition in the Health Sciences Building at UCD, the exhibition's theme departed from the foundational role of scientific

[15] For more information on the work of Caoimhín Ó Raghallaigh, see http://www.stateofchassis.com.

Fig. 6.6 *Glass House Stone* installations featuring Andrew Burton, *Things Fall Apart*, 2008. Brick, glue, cardboard and metal. Dimensions variable. (Photograph by Ken Williams)

objectivity in the development of archaeological process. The development of archaeology into a fully fledged university discipline was paralleled by its increasing adoption of scientific methodologies and technologies of viewing and visualising (see Thomas 2004; Jorge and Thomas 2008; Cochrane 2013; Russell 2013). Such developments facilitated the work, methods and techniques of archaeologists and have had profound effects on interpretive relations between humans and things. A propositional question that instigated curatorial conversations with the artists was how a discipline so concerned with materials and materiality renders these things as inert, fixed and unchanging in the discipline's visual culture and representation (see Jorge and Thomas 2007, 2008; Cochrane and Jones 2012). It is as if the after-effect of archaeology is a 'fourth wall' between humans and things—most literally manifested in the museum display case.

The artists in *Glass House Stone* were selected to offer works which would undercut this 'fourth wall' of archaeological objectivity. The realisation of the works all stemmed not from a desire to represent abstract information or knowledge but from lived responses to encounters with things. The artists drew attention to qualities of archaeological things often overshadowed by the need for scientific objectivity—fascination, confusion, delight, inspiration and flawed attempts to understand or share these responses (see Shanks 1992).

The exhibition housed work from 15 artists within the Health Sciences Gallery which separates the main building from the Health Sciences Library (see Fig. 6.6). As a glass box at the heart of a science building, the show acted as a cabinet of curiosities

Fig. 6.7 Installation of Andrew Parker, *Ulex Europaeus*, 2008. Watercolor on paper, cardboard, bulldog clip. 65 × 85 cm each. (Photograph by Ken Williams)

within a scientific institutional space. Within the case, a long white monolith was constructed, presenting an inverted white cube. The conceptual conceits of the 'blank slate' of philosophical enquiry and the 'blank canvas' of artistic enquiry became the subject of curiosity within the glazed architecture of the space. Encountering a contemporary art exhibition was not something many who worked in the building were familiar with doing on their way to conduct research in the library. Many visitors were drawn into the space by their curiosity having seen 'odd' installations from outside the glazed space. In some ways, the exhibition played on this curiosity, suggesting one of the sensibilities of scientific objectivity is the rigorous study and engagement of those things which confound, are curious or do not fit.

Andrew Parker's *Ulex Europaeus* (2008) series of watercolours of gorse—presents one of the more intimate strategies of science—naturalist painting (see Fig. 6.7).[16] The works are demonstrations of the subjectivity of hand-drawn depiction and startlingly complex and potentially accurate studies of the plant. In antiquary traditions, this tension between subjectivity and objectivity in illustrations of sites is all the more evident. Caroline McCarthy's *The Grand Detour* (2006) both sympathetically and ironically explores the antiquary tradition (see Fig. 6.8).[17] A set of 55 watercolours set against a grid-plan create a chorography of detritus and forgotten things from around Brooklyn. After touring the works you were invited to

[16] For more information on Parker's work, see http://andyp.co.uk.

[17] For more information on McCarthy's work, see http://www.carolinemccarthy.net.

Fig. 6.8 Caroline McCarthy, *The Grand Detour: Vedute And Other Curious Observations Off The Grand Route*, 2006. Pencil and watercolour on paper, painted wall with pencil grid, t-shirts, caps, mugs, pens, display case. 530 × 290 cm. (Photograph by Ken Williams)

Fig. 6.9 Adam Burthom, *Panoramic Field*, 2007. Turf on canvas. 122 × 807 × 3 cm. (Photograph by Ken Williams)

visit a purpose-built gift shop featuring souvenir t-shirts, hats, mugs and pens of the artwork. Playing with the antiquarian tradition of bringing distant landscapes to urban centres for the enjoyment of colleagues as seen in McCarthy's work, Adam Burthom's *Panoramic Field* (2007) transported worked surfaces of the turf fields of his home in Sligo (see Fig. 6.9). Referencing the modern project of the panoptic gaze, the seven turf-on-canvas panels in *Panoramic Field* confront the viewer who may be more accustomed to viewing panoramas of landscape as all encompassing, painted representations with a present land, filling the entire frame.

An underlying theme for many of the artworks was archaeological fascination and the application of archaeological observation to engagements within the world. Two photographs from Gerard Byrne's *In the News* sequence (2001), one of the Natural History Museum and the other of the rebuilding of Archer's Garage of Fenian Street by public order after its illegal demolition in 1999, offer a perspective on archaeology's application of photography as a means of inscribing the past within an image.[18] In Dorothy Cross' *Endarken* (2000), a looped video of a derelict cottage, iconic of western Irish heritage, is repeatedly obliterated by an expanding black

[18] For more information on Byrne's work, please contact the Green On Red Gallery, Dublin.

Fig. 6.10 Aaron Watson, *Carneddau Pylon Circle*, 2006 and *Stone Circle Sky*, 2006. Digital print on canvas. 150 × 150 cm each. (Photograph by Ken Williams)

dot. The repeated occlusion of the subject of study reminds us of the abilities of technology to both facilitate documentation as well as eradication of those things which fascinate us.[19]

Some works made more direct comments about strategies and technologies of archaeological visualisation. Selections from Sean Hillen's *Irelantis* series (1994), Aaron Watson's *Carneddau Pylon Circle* (2006) and *Stone Circle Sky* (2006) and Denis O'Connor's triptych *Ratchoola Dreaming* (2005) offered differing explorations of the constellation of visual and material traces in compelling collages of representation. Hillen's strategy of juxtaposing visual elements in the development of a fantastic mythical land of *Irelantis* is perhaps a farce of archaeological imagination.[20] The precision in executing the representations is no less considered than those temporal constructions rendered in the nineteenth century by antiquarian societies. Continuing this fantastic theme, Denis O'Connor's (2007, pp. 52–63) physical collage *Rathcoola Dreaming* photographed by Dara McGrath is awash with dense material and visual mnemonics percolating through O'Connor's negotiation of his Irish emigrant and New Zealand heritages.[21] Similar to antiquaries' practices, his process of interrogating landscapes renders a representation of personal temporal reflection made evident in material traces. Aaron Watson's two pieces (see Fig. 6.10) switch the flows of

[19] For more information on Cross' work, please contact the Kerlin Gallery, Dublin.

[20] For more information on Hillen's 'Irelantis' series, please see http://www.irelantis.com or http://www.seanhillen.com.

[21] For more information on O'Connor's work, see O'Connor 2007 or contact the Two Rooms Gallery, Auckland.

Fig. 6.11 Installation view of Bárbara Fluxá, *Paisaje Cultural, Segovia '06*, 2006. Plaster, photographs. Dimensions variable. (Photograph by Ken Williams)

the inter-disciplinary dialogue. As a professional archaeological illustrator, Watson (2004; see also Chap. 13 this volume) has developed an extensive corpus of visualisations of archaeological experience.[22] Interestingly though, his photo-collages are no less-fantastic than the collage work of Hillen or O'Connor, producing photo-real representations of circular horizons but layered under his geometric painting style, perhaps harkening back to the style of the Futurists.[23]

Another of the subthemes of the show was the transformative power of the archaeological gaze. Three of the artists in the show chose to work with loaned museum display cases from the Office of Public Works. Niamh Harte's ceramic *Hand Tools/Doimeog* (2007) when placed inside a case with five glazed sides heightened the formal similarity of her works to archaeological artefacts. Selections from Bárbara Fluxá's *Paisaje Cultural, Segovia '06* (2006) within another case placed at floor level played with similar expectations (see Fig. 6.11).[24] Her practice of finding plastic bottle caps and other discarded pieces of contemporary culture and using the pieces to reconstruct the rest of the vessels' forms from plaster is an intentional mimicry of archaeological processes of discovery, study and reconstruction.[25]

[22] For more information on Watson's work, see Watson 2004 or http://www.monumental.uk.com.

[23] See footnote 2.

[24] For more information on Fluxá's work, see http://www.barbarafluxa.blogspot.com.

[25] The important contribution of the work of Bill Rathje to the consideration of contemporary garbage as a subject of archaeological enquiry should be noted. See Rathje and Murphy 2001.

Fig. 6.12 Installation views of Fiona Coffey, *From the Five Acre to The Haggard*, 2008. Bronze (with traces of clay and horse dung). Dimensions variable. (Photographs by Ken Williams and Ian Alden Russell)

The professional archaeological gaze and its mediation to the wider public through museum displays and exhibitions can be something which exacerbates the separation between people and displayed things. To subvert this, Fiona Coffey presented her *From the Five Acre to The Haggard* (2008) in a display case with its glazed top permanently opened (see Fig. 6.12). A collection of 46 hand-sized bronze sheep were given the freedom to flock throughout the case. Thus, a subtle invitation was extended to visitors that they could play, reaching into the forbidden space of the glass conservation case. Some visitors immediately touched the pieces. Others did not, but a startling number of changes in the layout of the works in the case occurred through the run of the exhibition, allowing for a plurality of curatorial voices.[26]

The multiple possibilities of mediating materials were also a theme in Andrew Burton's *Things Fall Apart* (2008) (see Fig. 6.6). Burton's (2007) site-specific installations consist of thousands of microbricks which he reuses again and again. Mimicking a more traditional way of engaging materials as substances which could be ascribed multiple purposes by subsequent needs, each of Burton's sculptures are unique but reference previous works—residues of paint, cement, glazing persist and index his earlier works. This theme of reuse of material is also expressed in Áine Ivers's untitled work (2007) (see Fig. 6.13). This work presented a selection of discarded artefacts held in a tense mid-air limbo with a rusted set of mattress springs. Ivers salvaged cattle bones found at excavations in Ballintubber, Co. Mayo that had

[26] For a discussion of the limitations of object-oriented curatorial practice in museums, see Cooke (2005).

Fig. 6.13 Áine Ivers, *Untitled*, 2007. Iron spring mattress, bone fragments, silver-plated wire and cotton thread. Dimensions variable. (Photograph by Ken Williams)

been discarded by the excavators. Ivers' intervention in the bones' lives perhaps preserved them from oblivion, but the writhing of the mattress springs being pulled apart by lines connecting to each bone suggests an awareness of futility and lack of resolution in the artist's ability to either rescue or reveal the purpose or significance of the discarded artefacts.

The reuse of materials in a temporally conscious manner is followed in Tom Fitzgerald's *Floor plan of Heaven No 10 & 11* (2008).[27] The two works were a subtle execution of a durational installation which changed over time. The work consisted of a work on paper and an installation of bay leaves with silver leaf drawing. The work on paper presents a mind map or architectural plan for the bay leaf installation. Each leaf had a unique line or mark of silver leaf that when assembled following the plan would present the final drawing (see Fig. 6.14). The bay leaves were attached directly on the glass of the space, exacerbating the leaves' exposure to shifts and

[27] For more information on Fitzgerald's work, see http://www.tomfitzgerald.ie or Fitzgerald (2004).

Fig. 6.14 Detail of Tom Fitzgerald, *Floor plan of Heaven No 11*, 2008. Silver leaf on bay leaves and time. 153 × 87 cm. by Tom Fitzgerald. (Photograph by Ken Williams)

changes in temperature and humidity. As the bay leaves dried, curled and changed colour, the drawing itself moved and changed. Considered with his other installation *Ever this day* (2008) which consisted of gold leaf on oak leaves on trees outside the building, Fitzgerald's installations suggest possibilities for realising art through a humble surrendering of human efficacy to the ecological dynamics within which we are enmeshed (see Fig. 6.15).

Mark Garry's contribution, *Being Here* (2008), was a similar execution of a sensitive and sensible site-specific practice (see Fig. 6.16). Garry creates works that subtly guide the visitor through the spaces they inhabit. Through the work's presence, the space itself is altered, suggesting new possibilities for engagement. The inclusion in *Being Here* of a living plant with its leaves tethered to the white wall by lines of thread heightened the temporality of the work. As the plant grew increasing, the installation constantly changed. The tension evident in the plant's back-bent leaves pulling against the lines of thread suggested a desire for the installation to destroy itself, resisting the manmade constraints of the artwork.

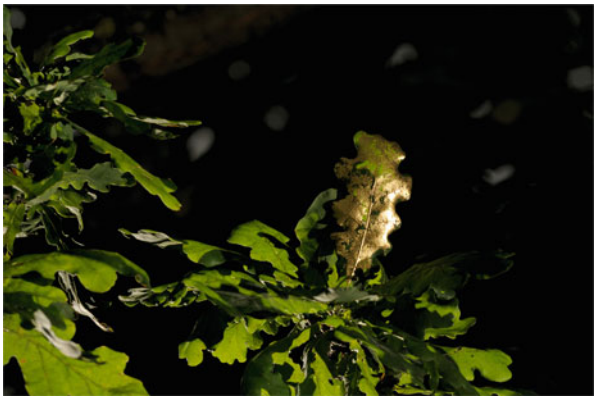

Fig. 6.15 Tom Fitzgerald, *Ever this Day*, 2008. Gold leaf on oak leaves and time. Dimensions variable. (Photograph by Ken Williams)

Fig. 6.16 Mark Garry, *Being Here*, 2008. Thread, pins, beads, plant, wood, contact and work on paper. Dimensions variable. (Photograph by Ken Williams)

In the execution of the exhibition, it was decided not to include title cards or labels and that a map of the space with this information would be provided instead. This was a humble attempt to preserve something of the first encounter with a strange new thing whose presence cannot be immediately understood. This in a sense placed visitors in an oscillation between choices of cartographic orientation and embodied exploration, perhaps playing on tensions between scientific and humanistic modes of encounter.

Afterthoughts

A constant between all the exhibitions and projects in the *Ábhar agus Meon* series was a break with conventional presentations of scientific or archaeological subjects, hopefully offering brief moments where one could linger in the liminal space of possibility before the processing and categorisation of experiences or things. It is

this space, this pause, from which new ideas and insights are flourishing in contemporary artistic and archaeological practices (see Russell 2013). Perhaps, this was similar to spaces where avant-gardist intellectuals of the eighteenth and nineteenth centuries found themselves articulating a shared sense of things and temporalities, and which later became an archaeological imagination. The *Ábhar agus Meon* series illustrated the possibilities that arise from a critically engaged archaeological imagination alongside contemporary arts practice.

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Chapter 7
Art and Kilmainham Gaol: Negotiating Art's Critical Intervention in the Heritage Site

Pat Cooke

Introduction

From 1986 to 2006 I was director of Kilmainham Gaol and Museum in Dublin, one of Ireland's most significant monuments of the modern era. It gained that status through being the place in which most of the leading figures in Ireland's struggle for independence from British rule between 1796 and 1924 were imprisoned, and some of them executed. The Gaol was in the care of the Office of Public Works (OPW), a department of state, for whom I worked as a professional civil servant. It is now one of Ireland's most popular heritage sites, attracting up to 300,000 visitors a year.

In this paper I want to reflect upon an aspect of my experience as director of this site: the role of arts practice and intervention at heritage sites. The approach I will be taking is, firstly, to outline the structural qualities of 'the arts' and 'heritage' as distinct fields of practice and describe those trends which, in the turn between modernity and post-modernity, provided the incentives for cross-over practice between them (Jameson 1998; Eagleton 2004). Secondly, to provide an account of how arts interventions came to play a significant role in opening up the history, architecture and symbolism of an ideologically complex heritage site to critical investigation, and the evolution of a set of principles to help guide the process.

It is important at the outset to describe the scope of the discussion. The focus is the emergence of contemporary arts practice as a significant form of cultural intervention in historic places, buildings and monuments that have been institutionalised as visitor attractions, and valued, protected and conserved for their intrinsic historic, environmental or cultural heritage significance. While such places can feature or contain art works (a historic house with its art collection, or monument featuring prehistoric artwork, for example), art is rarely the primary reason for their protection and presentation.

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In this sense, they can be seen as distinguishable from the art museum in some important respects. Over the past half century, the organisation of arts and heritage practice into distinct institutions and disciplines indicates that the distinction between the 'non-art' heritage space and the art museum has a structural basis. This is most obviously reflected in the distinction between the *gallery* or *art museum* as an institution specializing in the display and interpretation of art and the *museum* as repository of a more eclectic or encyclopaedic representation of material heritage. These institutional specialisations can also reflect ways in which differences between 'high' and popular culture continue to be socially reproduced. Bourdieu insisted that cultural production, including of art itself, is still subject to constant re-division between high and low cultural forms (Fowler 1997, p. 80). Hooper-Greenhill (2000, p. 11) has argued that the art museum is 'less democratic' than other kinds of museums and cites research showing that less than a quarter of Europe's population visit art museums. One of the findings of the Cultural Capital and Social Exclusion research project (2002–2006) is that the visual arts remains a field in which those with lower levels of cultural and economic capital remain significantly disengaged (Silva 2006, p. 156). She also found that when art is situated in public spaces 'participation greatly increases', and that projects like Rebecca Leach's documentation of the hardware store Homebase in 2002 'are great initiatives for inquiring about the relationship between objects of art and individuals' relations to them in ways that challenge neat class divides and other social divisions' (Silva 2008, p. 285). This suggests that a discernibly differentiated audience exists for the art museum and that other institutional and non-institutional settings may provide substantive opportunities for broadening the social base for engagement with art.

Arts and Heritage Discourses: A Review

In this section, the main conceptual features and practices of these two discourses are outlined in order to provide a wider cultural–historical context for the nature of the negotiations involved in accommodating arts practice at heritage sites.

A feature of democratic societies over the past half century is the way a distinction between 'the arts' and 'heritage' has been institutionalised as an organising principle of the cultural field. The UK's Arts Council (the world's first) was founded in 1945 and Ireland's Arts Council in 1951. The USA set up both the National Endowment for the Arts and the National Endowment for the Humanities—institutions which broadly demarcate a division between arts and heritage projects—in 1965. The National Heritage Act of 1983 enabled the setting up of English Heritage and Ireland got a National Heritage Council under the National Heritage Act of 1995. Partially enabled by these institutional developments, the arts and heritage fields developed parallel forms of professional practice, producing the disciplines of arts management and heritage management, underpinned by distinct professional pathways of training and

qualification, and developing conceptual tools that are reflected in discrete forms of academic discourse.[1]

The arts field has two features that distinguish it from the heritage field: the centrality of the individual artist to its discursive and creative practices and of critical reflexiveness as the means by which artwork is valorised and institutionalised. In Bourdieu's account the artistic field is regulated by a struggle for 'distinction', which requires the 'consecration' of artistic works by those with the cultural capital to pronounce authoritatively upon their relative aesthetic worth (Fowler 1997, p. 59).

Heritage as a collective form of valuing the material residues of human presence in the world is deeply rooted in history (Harvey 2001, p. 320). However, the current heritage phenomenon is characterised by its epochal pervasiveness. It emerges from the interaction of a number of forms of cultural production, including the post-war growth of the tourism industry, the growth of multi-cultural and communitarian identity politics from the 1960s, and strategies of urban regeneration from the 1980s onwards (Goodey 1998; Lowenthal 1998). The vast majority of the world's recognised heritage attractions are less than 70 years old, which includes over 95 % of its museums (Lowenthal 1998, p. 3). In the case of Ireland's heritage attractions, 55 % of them were instituted with the support of EU development funding for tourism over the years 1989–1999 (Cooke 2003). This includes Kilmainham Gaol, which opened as a visitor site under the care of a voluntary restoration society in 1960.

As a form of professional practice, heritage management is primarily constituted and organised through the principle of conservation. Its principal mode of validation is the deployment of interpretive strategies designed to appeal to a broad and popular audience (Dewar 1999). Ideologically, *professional* heritage interpretation is a non-reflexive praxis rooted in an Enlightenment epistemology. The founding father of heritage interpretation was the American Freeman Tilden, who worked for the US National Parks Service. His six principles of interpretation have acquired canonical status among professional interpreters. He defined interpretation as 'revelation based upon information', and described interpreters as 'middlemen of happiness' (Tilden 1957, p. 9, 12). Interpretation was the means by which the wholly positive values of conservation were instilled: 'through interpretation, understanding; through understanding, appreciation; through appreciation, protection' (1957, p. 38).

[1] In the first issue of the *International Journal of Heritage Studies*, its editor, Peter Howard, noted that about 20 British Universities already had courses in heritage studies and 30 American universities had courses in 'historic preservation'. He identified the field as an interdisciplinary one, embracing art history, architecture, biology, music, geography and many others (though not explicitly the arts). The *International Journal of Heritage Studies* Vol. 1, no. 1, 1994. The *Journal of Arts Management, Law and Society*, dates from 1969. The first edition of the *International Journal of Arts Management* appeared in 1998. Rentshcler and Shilbury reported that by 2006 there were over 45 third-level courses in arts management in the USA and Canada. Fourteen academic journals were identified as dealing directly with arts management or publishing research relevant to the field. Ruth Rentschler and David Shilbury, 'Academic Assessment of Arts Management Journals: a multidimensional rating survey', *International Journal of Arts Management*, Vol. 10, no. 3, Spring 2008, 60–91.

Doubt, ambiguity or contested meaning did not form part of the interpretive disposition. 'Generally speaking,' Tilden wrote, 'certainties contribute towards human happiness; uncertainties are a source of spiritual loneliness and disquietude' (1957, p. 13). His determinedly celebratory sense of the interpretive disposition applied even to 'dark history'; he felt, for example, that the emphasis in battlefield interpretation should be on 'the beauty of human conduct' rather than on the horrors and suffering of war (1957, p. 115). According to Hooper-Greenhill, heritage interpretation is rooted in a behavioural model of education, a secular context that serves to mask the links to religious practices of 'evangelism and conversion' (2000, pp. 15–16).

When I joined the Irish National Parks and Monuments Service of the OPW in 1981, Tilden's *Heritage Interpretation* was a core text informing the professional management of sites and the training of guide staff. His influence has proved enduring in the field. In their review of interpretive practice for the twenty-first century, Beck and Cable (1998) endorse Tilden's (1957) six 'timeless' principles and add nine more of their own. Echoing the spirit of Tilden's approach, they describe interpretation as an 'evangelistic art' (Beck and Cable 1998, p. 43).

However, as heritage came to take on hegemonic properties in the late twentieth century, not least because of the way its celebratory output became increasingly interwoven with tourism's economic and developmental goals, it was exposed to radical critique and deconstruction. Hewison's *The Heritage Industry* (1987) was a landmark. He described heritage as 'bogus history' and a 'bell-jar' of dead ideas into which no new ones can penetrate. He was convinced that the heritage field needed an influx of critical thinking, mediated through collaborative practice—and he sees contemporary artists as having a vital role to play in instigating this more critical approach. The heritage world, he claimed, is only interested in already historicised artefacts that can be 'absorbed as symbols of the general culture the heritage institutions support' (Hewison 1987, pp. 144–145). He recommended that heritage practitioners turn to practicing artists for 'fresh perceptions of the present and new approaches to the legacy of the past' (Hewison 1987, pp. 144–145).

Tunbridge and Ashworth effectively undermined heritage's facile claims to positive uplift with *Dissonant Heritage* (1996). They concluded not only that heritage was subjectively created rather than objectively embodied in material phenomena, but was indeed 'created by interpretation' (Tunbridge and Ashworth 1996, p. 27). Published in the same year (in Ireland), Brett's *The Construction of Heritage* (1996) insisted that the 'highly mediated ideological character of heritage needed to be recognised' (1996, p. 4). For heritage practice to have validity, he argued, it needed to integrate critical method 'into the very structure of the experience offered' (1996, pp. 4–6). This was followed by Lowenthal's relentless deconstruction of heritage 'cant' in *The Heritage Crusade and the Spoils of History* (1998). A fully committed reflexive museological practice was sketched out in *The New Museology* (1996). Here, Smith (1996, p. 19) wrote of the 'fluid epistemological relationship' between curator and audience. Pearce (1998, p. 1) was of the view that the study of cultural heritage could no longer be developed through any one discipline but that it required a multidisciplinary 'exploration of fields of practice'. By the time *Heritage*

Interpretation: Theory and Practice was published it was clear that a more reflexive understanding of the role of interpretation in heritage was taking shape. Practitioners were beginning to recognise that an ethical and dynamic heritage practice could only emerge from a willingness to engage with the theoretical and philosophical challenges posed by the very idea of heritage itself (Hems and Blockley 2006, p. 2).

This reflexive shift in the understanding of how heritage is mediated has sharpened the focus on the subjective and existential nature of heritage practice—that it is 'rooted in the experience of the present, not in the recreation or reconstruction of the past' (Hems 2006, p. 6). In parallel, from the late 1980s onwards, links were increasingly being forged between public funding of both the arts and heritage domains and policies of social inclusion and cultural diversity—policies that encouraged publicly funded arts and heritage practitioners alike to make work that appealed to and engaged with the broadest possible public and its sub-cultural elements.

It might be argued therefore that the epistemological shift in the way heritage interpretation was now understood provided a necessary condition for the opening up of heritage spaces to arts practices. A further contributing factor was the increasing emphasis on cultural access and inclusion, which shifted the emphasis away from faith in professional curatorial authority towards more collaborative forms of practice. It was not, however, a necessary or direct outcome. It was possible, for instance, for heritage practitioners to adopt modes of critical and creative interpretive practice without recruiting the intervention of artists. While Garton Smith, for example, is fully alert to the continuing dominance of celebratory modes of interpretation in heritage presentation, and considers art's ameliorative possibilities in relation to it, her discussion of the practical possibilities is confined to 'heritage street theatre', an undoubtedly creative but nonetheless hybrid form of re-enactment that remains instrumentally close to the modes and values of more orthodox heritage interpretation (Garton-Smith 1999, p. 135; Smith et al. 2010).

Escaping the Prison of the White Cube

In the journey between modernity and post-modernity, the art museum became an increasingly problematic site for artists, many of whom began looking for alternative, non-museal sites for their work. Richard Long's fleeting, non-object-based interventions in sites and landscapes are perhaps a seminal example of a discursive shift that may have played a significant role in revealing the heritage site as potential ground for alternative arts practice (Roelstraete 2010, p. 3). In his landmark essay *Inside the White Cube: The Ideology of the Gallery Space* (1999), Brian O'Doherty attacked the ahistorical, self-referential nature of the modernist gallery space where the white walls remain 'untouched by time and its vicissitudes' (1999, p. 16). In reaction to the gallery's disembodied visuality ('the Eye'), many artists were impelled out into the 'impure' world, where 'indeterminate, nontheatrical spaces—warehouses, deserted factories, old stores' could provide more authentic contexts for the making of art

(O'Doherty 1999, p. 47). Context now becomes part of art's content, the artist a cultural itinerant, his work without 'fixed abode, empirical, always testing experience', conscious of self and history and ambiguous about both (O'Doherty 1999, p. 81). Echoing Baudrillard (1998), O'Doherty (1999) confirms the art museum as bank, certifying the value of art. The fugitive artist flees the gallery in fear of being co-opted by its consumerist economy, taking to temporary interventions with site-specific work in unlikely locations (O'Doherty 1999, p. 113).

One of the significant forms of resistance adopted by artists was to incorporate the idiom of the art museum space reflexively within the process of art production. From the 1950s, artists such as Richard Hamilton, Andy Warhol, Joseph Beuys and Daniel Spoerri either created their own museums or took control of the space in which their work was exhibited (Martin 1995, pp. 55–68). Artists were becoming increasingly engrossed with deconstructive strategies aimed at 'the taxonomies and history of the museum itself' (Serota 2000, p. 38). In their desire to escape the white cube, artists working in other places could nonetheless remain haunted by the displacement of the work from the art museum.

Post-Cubist Heritage

But could art's escape from the prison of the art museum prove illusory under conditions of consumerist capitalism? Had we reached the point where all modes of cultural expression were doomed to inscription within the field of consumerist values? Baudrillard (1998) and Jameson (1998, p. 73) argued powerfully that all modes of cultural practice had imploded in a dedifferentiation of fields, reduced to the homogeneous circulation of signs in a world dominated by the simulacrum. If true, this radical post-modernist vision would turn the extra-mural activities of artists into illusory rhetorical gestures in an undifferentiated field of post-modern semaphore.

Such a fatalistic vision did not, however, go unchallenged. Huyssen (1995) asserted an authentic role for the heritage space in recuperating memory from a depthless, synchronous, post-modern present. He insisted that the ineluctable, time-depth authenticity of historical objects allows them to serve as a 'guarantee against simulation' (1995, p. 33). The museum gaze resists the 'progressive dematerialisation of the world', helping us to reclaim some sense of the 'non-synchronicity' of the past (1995, p. 34). In this context, museums offer the possibility of multiple narratives, with the potential to operate as 'sites of cultural contestation and negotiation' (1995, p. 35). By locating the authenticity of the museum object in its time-depth historicity, by refuting what Bourdieu (1996, p. 286) referred to as the 'trans-historic' aesthetic claims of art, Huyssen (1995) recuperates the relationship between arts practice and the historic object as one of real negotiation. Though his reflections are concentrated on museum objects, their logic can be extended to the *sites* of heritage. Such sites, after all, are complex historic objects in their own right, and retain qualities that differentiate them from the more homogenous (white) spaces of the

art museum. They are heterogeneous places, embedded enduringly in their locales, and possessing a time-depth of historic associations that are not easily appropriated by Western art's universalist aesthetics or assimilative propensities. In the heritage space, artists are compelled to negotiate with history and memory *on its own ground*. However, for real negotiation to occur some *giving of ground* is necessary from the heritage perspective as well. That accommodation primarily consists in relinquishing the transmission model of interpretation (Hooper-Greenhill 2000) for a more reflexive and collaborative process. Once opened up to negotiation, 'permanence and fixity' are no longer taken to be the prime characteristics of the monument. The crossing of boundaries between discourses provides a new 'criteria for success' in meaning-making at monumental sites (Huyssen 1995, p. 258).

Kilmainham Gaol: A Case Study of Arts Practice in the Heritage Site

The latter part of this paper provides an account of how an iterative process of engagement with artists and arts organisations at Kilmainham Gaol during the 1990s led to the development of a set of ground rules for arts interventions at a heritage site. The intention behind these rules was to afford artists and arts practitioners a credible level of expressive autonomy while ensuring that their interventions bore some organic relationship to the history and symbolism of the site.

The first thing to note about Kilmainham Gaol as a heritage site is that the collision between its historical symbolism, and the troubled contemporary standing of Irish Republicanism during the late twentieth century, precipitated a crisis of interpretation to which the orthodox Tildenesque approach proved inadequate. Kilmainham Gaol is a complex of some 160 cells, constructed as the city of Dublin jail in the 1790s, and functioning as a conventional jail until it closed as a place of detention for common convicts in 1911. Its iconic status derives from the sequence of historical circumstances that saw leading figures in all of the rebellions against British rule in Ireland imprisoned here.[2] It was this narrative that lay at the heart of the guided tour instituted by the Voluntary Restoration Committee, the body that began restoring and developing the site as a visitor attraction in 1960. The tour of 'Ireland's Bastille' consisted of visits to the cells and spaces associated with those famous Irish patriots who had been confined there. The culmination of the tour was, and remains, a visit to the exercise yard where 14 of the leaders of the Easter Rising were executed in May 1916. The Gaol also possesses perhaps the single most comprehensive collection of Republican and nationalist memorabilia covering the years in question. An exhibition drawing on this material was initially deployed in the east wing of the Gaol and

[2] In the narrative of nationalist/Republican resistance to British rule in Ireland there are six key events: the United Irish rebellion of 1798; Robert Emmet's rebellion of 1803; the United Irish rebellion of 1848; the Fenian rebellion of 1867; the 1916 Rising; the War of Independence of 1919–1921; and the Civil War of 1922–1924. Leading figures associated with all of these events found themselves incarcerated in Kilmainham Gaol.

launched during the 50th anniversary of the 1916 Rising. This material was re-displayed in a new exhibition building within the Gaol complex in 1996.

Given its centrality to Irish nationalist and Republican identity, Kilmainham Gaol is an intensely ideological place. During the first decade or so that I was director (the signing of the Good Friday Agreement of 1998 may be taken as a significant watershed) the whole of Ireland was convulsed by the conflict in Northern Ireland. Prior to the eruption of that conflict in 1969, the story of Ireland's sporadically violent struggle for independence remained a subject of broad nationalist consensus in the South, to be celebrated and commemorated, not least by visits to places like Kilmainham Goal.

Such consensus gradually dissolved over the following decades. Provoked by the almost daily spectacle of political killings in the north, southern intellectual and public life became deeply fractured as 'revisionist' historians and intellectuals attacked the nationalist and Republican traditions that seemed to them to be providing the historical pretext and inspiration for Republican violence in the north (Bradshaw 1989; Ellis 1991). The increasing intensity of these disputes, which came to pervade both academic and public debate during the 1980s and 1990s, exposed Kilmainham Gaol as a site of 'dissonant heritage' (Tunbridge and Ashworth 1996). Visitors were now bringing with them to the Gaol conflicting perspectives on the role of violence in history and politics, preoccupations that would inform their reception and understanding of how the place's history was mediated via the guided tour, exhibition, literature and other interpretive media.

That is, if they came at all. The low visitor numbers at that time (no more than 14,000 in 1986) suggested that ideological attitudes to the place were partly encoded in the decision to visit or to stay away. It seemed reasonable to speculate that many of those who stayed away had become alienated from or apathetic towards the mainstream narrative of Irish nationalism; that the moral questions and doubts posed by Republican violence were undermining their received understanding of Irish history. The challenge therefore, in trying to pursue a culturally inclusive approach to public engagement, was to find modes of interpretive practice that allowed visitors to explore the Gaol's history in the light of its contested nature. As Tony Bennett put it in reflecting upon the convict history of Australia, 'the cause of a critical national consciousness would be best served by the institution of a public past which cut into, and thus questioned, those narratives of nationing which currently enjoy the greatest cultural weight rather than lending them the authority of governmental benediction' (1995, p. 162).

The first initiative under my direction to articulate a more complex history for the site took the form of a relatively orthodox interpretive move. Trained as a historian, and inured to the idea of heritage site interpretation as authorised by archival research, it is important to acknowledge that it did not initially strike me that art could possibly have any role in this quest. So that first move was to initiate research into the neglected history of the place as a penal institution. In the Gaol's first phase as a visitor attraction, between 1960 and 1986, hardly any reference had been made to the thousands of common prisoners who had been imprisoned there; its status as the

symbol of indomitable patriotic Republican resistance to British political oppression had effectively occluded any parallel or 'subordinate' narratives.

Two year's work in the National Archives yielded substantive results. A major narrative about the fate of the common people as convicts through the nineteenth century was brought to light. Kilmainham Gaol, it transpired, had been from the 1830s to the 1850s the transportation depot for the eastern seaboard of Ireland. Here, over 6,500 people who had been sentenced to transportation were gathered before being sent onwards to Australia. In addition, a unique insight was gained into the urban impact of the single most catastrophic event in modern Irish history, the Famine of 1845–1849. The Gaol's registers recorded a climb in convict numbers from an average of 750 a year in 1845 to over 9,000 in 1850 at the climax of the Famine, as thousands of starving people had themselves arrested to gain access to the life-saving fare of a prison diet.

Reaction among the guide staff when moves were made to weave this narrative into the guided tour of the Gaol were mixed: those who were devoted to the symbolism of the Gaol as a site of patriotic struggle and self-sacrifice saw this new narrative as potentially diluting the master-narrative and, to that extent, suspect as a form of ideological revisionism; those who had no strong ideological conviction tended to welcome it as enhancing the epic scale of the story that the Gaol had to tell.

The first significant artistic intervention arose from the initiative of an artist. In 1989, Brian Hand, then a young Irish artist recently graduated from art college, approached us with a request to work on an installation in the prison's most spectacular space, the east wing. Members of his own family had been involved in the War of Independence (1919–1921), and he wished to pursue a project that wove the place's panoptic architectural qualities into a piece of work that reflected on Ireland's modern history as involving a struggle between surveillance and secrecy. The project, entitled *Kilmainham Gaol: A Secret Society Derailed by Stages*, proposed to mediate an exploration of nationalist history through the place's architecture—a dimension that had hitherto been rendered almost invisible by the over-determined symbolism that construed the Gaol exclusively as a place of bondage for patriotic Irishmen. Hand's project revealed the possibility of a more complex reading of the Gaol's historical content through an exploration of its actual architectural form. The initiative also coincided with critical developments in museology. Bennett (1995) pointed out, for example, how the prison and the museum exhibition involved the opening up of objects to inspection, that both were technologies of social control, and thus pivotal to the formation of the modern state.

The Hand exhibition, which emerged from a 6 month artist-in-residency funded by the Irish Arts Council, set a precedent for artist-led initiatives which, as it transpired, came to characterise almost all subsequent art interventions in the place. Thus, curator Jobst Graeve had been excited by attending the opening of Hand's exhibition to conceive an even more ambitious project that would bring together 21 of Ireland's leading artists from North and South, from Catholic and Protestant backgrounds, to confront collectively the Gaol's contemporary resonances as an historic site. The result was *In a State*, a major art exhibition staged at the Gaol during the 75th anniversary of the 1916 rising in 1991. Apart from providing some benefit-in-kind

(for example, a crew of monuments craftsmen helped with the physical installation of the exhibition) the OPW once again had no role in funding the project.

The *In a State* exhibition contained some art works that explicitly referenced the contemporaneous troubles in Northern Ireland. For instance, Mickey Donnelly's installation in one of the cells consisted of two crates filled with trash-can lids that had been gathered in the Divis Flats, a Republican area in West Belfast. The lids had been clanged together by the women of the area to warn Provisional IRA activists whenever a combined military and police raid took place to arrest and intern them. The cover of one crate bore the words 'EXPORT BELFAST TO DUBLIN KILMAINHAM GAOL'.

The collision between so much art and so much history, in a place possessing so many symbolic overtones that resonated with contemporary cultural and political anxieties, inevitably produced strong reactions. A satirical triptych of paintings by Rita Duffy mounted in another of the Gaol's cells represented, in the artist's words, 'Irish womanhood taking a step into the twenty-first century disillusioned with the ideals of republicanism and the macho-heroes of nationalism' (In a State 1991, p. 31). That cell was the one in which Sean Huston had been held the night before his execution in May 1916. A complaint was received from Huston's descendants about what they saw as an irreverent imposition, and which they requested be removed.

What to do? It had been agreed in advance with Jobst Graeve that the exhibition's integrity would reside in the freedom of curator and artists to determine between them the nature of each art work, unfettered by prescriptive conditions laid down by myself as director or the state organisation I represented (excepting conservation standards relating to the protection of the monument and health and safety procedures). Graeve and I consulted with the artist, who insisted that her work was a conscientious, if satirical, piece, intended to provoke a response, but not to cause the particular offence complained of. She was clear that her work should not be removed. We reverted to the Huston family, apologised for the offence caused, and explained that we felt obligated to retain the art work in place until the exhibition had run its 6-month course.

The reason for highlighting this case is to recall Huyssen's (1995) point about the non-synchronous relationship between places of memory and the anxious, existential need to make contemporary sense of 'auratic objects'. Museums and monuments answer the need for such objects, but it is never enough. There is no such thing as a relic untainted by the present—for it is 'the live gaze that endows the object with its aura' (Huyssen 1995, p. 31). The artist 'taints' the auratic object with his or her intensely living gaze, a present-mindedness that filters the historic associations and symbolic resonances of monumental space through a personal imaginative process. The work produced bears an unstable or destabilising relation to those memorial spaces it is negotiating, interrogating or contesting. Art and place work dialogically to produce new or different possibilities of imaginative engagement—and reaction. In this context, it is noteworthy that in her review of prison museums Garton Smith identifies a general 'failure to promote dialogism' (Garton Smith 2000, p. 11).

In his poem 'Easter 1916' Yeats mapped the collision between art and history in a way that captures an irresolvable tension between them. Caught off guard by

Table 7.1 List of art events staged at Kilmainham Gaol

Year	Event	Art form
1990	Brian Hand: *A Secret Society—Derailed by Stages*	Visual Arts
1991	*In a State*	Visual Arts
1991	*The Flaming Door*—1916 Anniversary concert	Music
1991	16–91—Dramatised tour of Kilmainham Gaol	Theatre
1992	Handel: *Tamberlane*, Opera Theatre Company	Opera
1993	Shakespeare: *The Tempest*, Island Theatre Company	Theatre
1998	*Hope and Glory*, Local amateur theatre group	Theatre
1998	Sculpture in Context	Visual Arts
1999	Sally Smith: *Kilmainham Suite*	Visual Arts
1999	Samuel Beckett: *Catastrophe*, Tall Tales Theatre Company	Theatre
2000	*Operation Easter*, Calypso Theatre	Theatre
2002	*Emperor of Atlantis*, Opera Theatre Company	Opera
2003	*Dearcadh*, Art exhibition	Visual Arts
2004	Ron Levine: *Prisoners of Age*	Photography
2004	Elisabetta McBett	Visual Arts
2005	Eoin MacLochlainn: *Invitation to a Requiem*	Visual Arts
2006	*Operation Easter*, Calypso Productions	Theatre
2006	Beethoven: *Fidelio,* Opera Theatre Company	Opera

the events of 1916, which culminated in the executions at Kilmainham Gaol, he contemplates an occurrence that is at once a historic fact and a mythic moment. The poet executes a move that is poised between acknowledging the ineluctable historical facts with journalistic directness (the nameable dead) while attempting to appropriate them poetically in a concluding paradox:

I write it out in a verse–
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

Rules of Engagement: Arts Practice and Policy at Kilmainham Gaol

There is not the space here to go into detail on the many other individual projects in visual art, theatrical performance and opera that followed over the years. (A list of the most notable events is provided in Table 7.1.) However, the point to be emphasised is that, with the exception of one commissioned dramatic work in 1991, all other interventions arose through the initiative of an artist or arts organisation. Of the many artistic interventions that followed over the years, none was specifically commissioned through the OPW. The pattern that emerged was one where we would be approached by an artist or arts organisation with a proposition

to stage a play, opera, musical performance or visual art intervention to be funded through their own independent resources. For example, Opera Theatre Company, which staged operas at the Gaol in 1992, 2002 and 2006, funded its productions from its annual programming budget and door receipts.

Given the intense ideological overtones of the site, both myself as director and the state agency for which I worked were anxious to ensure that some distance existed between the organisation and the art. An informal version of the arm's length principle was recognised as underpinning the relationship and sustaining the integrity of the work: once the basic terms of the engagement had been negotiated, it was understood that the artist retained complete control over its expressive content—that an artistic licence had effectively been issued to allow the creative process to proceed without interference or censorship by the custodians of the site (see Wickstead this volume).

The range of art interventions can be divided into two classes. Firstly, those events (mostly theatrical and operatic performances) that drew a niche audience for a limited run of usually evening performances. These events were by their nature distinct from the daily presentation of the site for a general audience, and worked by lending to a pre-existing and sometimes classic text (e.g. Shakespeare's 'The Tempest' or Handel's 'Tamberlane'), a fresh interpretation by means of the way it resonated with the unique symbolism and context of the heritage site. The second class was those visual art exhibitions that took the form of interventions in a variety of locations around the building. Through their presence, the art works interwove and resonated with the site's more conventional interpretive services of guided tour and museum exhibition, and were encountered by daily visitors to the Gaol as one element of a multidimensional experience. What all of these *site-specific* art projects had in common, however, was the power to situate Kilmainham Gaol at the heart of a contemporary discourse of dissonant heritage. The site was no longer given over entirely to project an 'imagined community' of nationalist consensus, but instead embraced a poly-vocality of interpretive possibility that reflected the disparate and contending ideological perspectives of the public it served.

This approach, which is centred on the principle of affording the greatest possible autonomy to the art work in the heritage context, contrasts somewhat with Carol Parr's (2006) perception of public art as a medium of interpretation. She stresses such art's capacity to 'represent the aspirations or beliefs of the people within whose community it is sited', and how it 'becomes a medium through which the messages of its creators *or commissioners* (my italics) are communicated to its viewers' (both references on p. 124). She cites the Public Art Forum's definition of public art as expressing the principle of 'improving the changing environment through the arts' (Parr 2006, p. 124).

It did not seem possible at Kilmainham Gaol to proceed on the assumption that there could be such a functional relationship between organisational (interpretive) goals and the nature of art work—nor even less that any art work or interpretive utterance could speak to a single, coherent community of interest. Instead, it seemed essential to treat art as a form of free-speech, to afford it the space to say whatever it wanted to say—even if that meant having to risk offence and field criticism from those who sincerely felt that it violated the Gaol's venerated history. The desire to keep the art work tentative and experimental was reflected in another common

characteristic of all interventions: they were temporary in nature, ranging in duration from a one-night theatrical performance to an art exhibition of no more than 6 month's duration. The temporary nature of the art intervention afforded not only the artist a greater scope for critical expression, but in cases of complaint provided, from an institutional perspective, a much stronger position from which to defend the work as a transitory intervention with none of art's (conventional) memorialising capacity to rival or efface the monument's own. It seemed hardly possible to commission permanent, monumental art for a site so replete with its own authentic layering of historic association, its intrinsic capacity to afford raw encounters with questions of patriotism, blood-sacrifice, imprisonment and capital punishment. The temporary nature of the work allowed visitors to like or hate it, either for itself or (as in the case discussed above) for its presence in a hallowed place—but always on the understanding that the dialogic relation between art and site was that of the ephemeral to the monumental.

The continual, non-programmatic facilitation of art work at Kilmainham Gaol resulted in a short policy document that was issued to all prospective artists and arts groups. The most up-to-date version available (2006) states as its first principle that 'Kilmainham Gaol is disposed to afford access and facilitate the involvement of artists or artistic groups of public standing in exploring the cultural resonance, symbolism or meaning of the building and its history'. It further clarified that an artist or artistic group proposing to show work or enact performances in Kilmainham must 'demonstrate clearly how such work bears an organic relation to the building's history or symbolism,' and had to be 'created or produced as a specific response to the Gaol context'.

The test of 'organic relation' was broadly interpreted and intentionally non-prescriptive, allowing artists and organisations the scope to argue for imaginative linkages that could be implicit or explicit. For example, Beethoven's only opera *Fidelio* (staged in 2006) happens to be set in a prison. More overtly, Samuel Beckett's second last play 'Catastrophe', written in 1982, is recognised as his only explicitly political play, and was dedicated to Vaclav Havel, who at the time was a prisoner of conscience in a Czech jail. An individual art work could resonate along a spectrum of symbolic meaning that ran from the Gaol's iconic status as a shrine of nationalism at one end to its generic, architectural properties as an abandoned prison and site of human bondage and punishment at the other.

Conclusion

This article has described an emergent relationship between arts practice and the heritage site in the context of an Irish monument whose symbolism and meaning were sharply exposed to dissonant interpretation in the late twentieth century. At the level of heritage management, contemporary political conflict and violence in Northern Ireland provoked an impassioned and divisive debate around settled and conventional readings of Irish nationalism, which in turn led to a crisis for conventional, celebratory modes of heritage interpretation at Kilmainham Gaol. This crisis

was paralleled by an emerging discourse about the dissonant nature of heritage, which suggested that an ethical engagement with the phenomenon required a critical, reflexive practice that understood the interpretive process itself as problematic and unstable. Meanwhile, artists were disposed to find in such sites of memory and memorialisation new possibilities for art making.

The principle that consistently guided these collaborations, and informed the set of ground rules devised to govern the relationship between art and historic place, was to afford as much creative and critical autonomy as possible to the makers of art. Once conservation values and health and safety standards had been accounted for, artists would be free to define their own terms of engagement, so that the histories and symbolic conventions of place could be articulated as negotiable and contestable ground.

From the confluence of these factors a pattern of iterative, transient and non-programmatic art intervention at the site emerged. An overall conclusion that might be drawn from this case study is that arts interventions at heritage sites—particularly at sites of 'dark' or contested history—can contribute powerfully to the critical, reflexive interpretation of place. However, if art interventions are to fulfil this role effectively, they must be engaged with on grounds that acknowledge and create the space for freedom and autonomy of expression. Out of this autonomy arises the capacity of art work to resist, or stand in dialogic relation to, the more instrumental modes of conventional heritage interpretation.

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Chapter 8
Another Proof of the Preceding Theory: Film, Materialities and Stonehenge

Helen Wickstead

The last 10 in. vinyl record I bought was by a band called WE. When WE play, WE wear black Perspex blocks over their heads and identical futuristic black and white suits. All of WE play the same instruments—guitar or keyboard—and make the same motions. All of WE's songs begin with WE: WE want to hold your hand; WE will always love you; WE will be your father figure. WE are indistinguishable, substituting the collective in place of the individualistic 'I' of Western pop. In this way, WE reveal the Western pop canon to be implicated in the way subjectivities are produced and commodified through neoliberal capitalism.

In this chapter, I explore the work of one of the entities that comprise WE: Pil and Galia Kollectiv. In 2008, Pil and Galia Kollectiv took up residency on excavations at Stonehenge. This chapter discusses this residency and the work that resulted from it: Pil and Galia Kollectiv's video piece *Another Proof of the Preceding Theory (2008)*. I approach this film as a work of materialisation that might be said to enter into the constitution of Stonehenge as an event. In this way, I suggest that Stonehenge is both performed by media and plays an active role itself in the performing of media.

I begin with a discussion of some existing approaches to the materiality of moving images in archaeology and film theory. Next, I introduce Pil and Galia Kollectiv's work and the context of their art residency at Stonehenge. I develop this background through a discussion of druid protests surrounding the Stonehenge excavations, showing how this created an additional context for the work. I go on to discuss the active role Stonehenge itself plays in relation to its art and visual culture, arguing that images have not only shaped the way Stonehenge is perceived, but have influenced its physical structure. Finally, I analyse *Another Proof of the Preceding Theory* in detail, interpreting it in relation to Pil and Galia Kollectiv's writings on antihumanism and the performances of objects.

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Archaeology and the Materialities of Film

From a certain commonsense standpoint, moving images have no materiality. They constitute a dreamland populated by spectres and opposed to the brute heaviness attributed to materials. From such a standpoint, the materiality of celluloid, cameras or cinemas is easy to grasp, while moving images projected as light or stored as binary code conjure immateriality. Miller (2005) traces the links between this assumption of immateriality and the humanist notion of transcendent abstract thought, spirituality and fantasy. The language of moving images is metaphorically connected to this humanism, not least through the psychoanalytical notion of 'projection' (Freud 2006, pp. 64–68; Mulvey 1975). The idea that film communicates through and to the unconscious mind, has tended to separate it from the body in ways that recall Cartesian splitting. Models of vision are significant here, with the mind like a camera obscura, split from an outside world (Crary 1992; Thomas 2004). The assumption of moving images' immateriality can be linked to their paradoxical 'invisibility'; what Piccini (2012, p. 292) has called the 'blindingly obvious' quality which makes media 'difficult to see, yet at the same time, crucially important to study'.

Why, Angela Piccini asks, can archaeologists not consider moving image production as 'ritualized industrialization akin to the magic of the medieval smith'? Why do we find it difficult to consider film 'as material culture'? (Piccini 2007, p. 222). For archaeologists, screen media—film, cinema, video, television, online gaming, Second Life—are a bountiful terrain supplying numerous field sites for contemporary archaeologists (e.g. Marwick 2010; Holtorf 2007; Gardner 2007; Harrison 2009). Simultaneously, moving images have become ubiquitous in the technologies of heritage interpretation, diffusing across a multitude of heritage environments (Griffiths 2008). Reviews of the archaeological literature on moving images accuse archaeologists of 'narcissism', since the literature is skewed in favour of portrayals of archaeologists, archaeology and archaeological monuments (Marwick 2010). Archaeologists seem to be less interested in media than a particular kind of media 'content'—the representation of archaeology.

Piccini (2007) observes that archaeological literature is concentrated on documentaries, reflecting the importance of documentary practices to archaeology itself. Archaeological discussions, she observes, often focus on the extent to which TV documentaries show 'the truth' or are 'staged for the cameras', pitching documentaries that are true against those that are 'faked'. But, Piccini points out, the terms of this discourse are flawed; reality does not arrive ready-made as documentary; life doesn't comprise 'pro-film reality' complete with credits, framing, edits, voiceover and soundtrack. Film, video and television are always artificial, always, in this sense, art. To say this is not to reduce every film to some degree of fakery or 'bias'. On the contrary it is to accept that 'truth' must be made rather than found, and that things are constructed and act in the world within relations that engender different kinds of truth (Latour and Weibel 2002). Documentaries may mobilise many very different claims to facticity, from mockumentary hoaxes to reality TV (Roscoe and Hight 2001); however, moving images are never transparent or unmediated 'windows on the world', but 'truths' that have been crafted.

Film-makers and theorists are intimately involved with the work of making moving images. Histories of moving images chart to varying degrees the trajectories of combined technologies, encompassing, cameras, celluloid, projected light, screens, Cathode Ray Tubes and Liquid Crystal Display. Exposing the material conditions of film's production has long been an important strategy in cinema, connected to neo-Marxist imperatives that sought to dispel the illusion that film supplied a transparent window on reality (Pil and Galia Kollectiv 2011a). The "Platonic hatred of images" (ibid.) that treats media as mere representations which distort underlying realities and mislead the viewer is also an aspect of archaeological discourse (Wickstead 2009). Many recent approaches seek to hold on to both the crafting of film and the 'emancipation' of its spectators (Ranciere 2009) in studies of the materiality of moving images. Writers examine technologies used in the production of moving images (Kelty and Landecker 2004; Clarke and Doel 2007), the environments into which they emanate (Freidburg 1993), and the interpretations of objects of which film is a trace (Mulvey 2006). An important recent focus has been on the way film is not only seen but also physically felt. Laura Marks (2000) writes of the "skin of the film" to emphasise how film signifies through material contact between perceiver and object represented. The nature of this contact is more than visual, involving what Marks calls "haptic visuality". The event of the film's materialisation is not restricted to the event of viewing. The materiality of film can thus be understood as a process of combined embodiment; a relation of tactility 'shared—in complex and not always comfortable ways—by both spectator and film' (Barker 2009, p. 2). Film, often called 'the industrialisation of memory', is also re-enacted, in body and mind together, through its active performance and reassemblage in memory (Burgin 2004). Explorations of the way film extends beyond the moments of its production and viewing can also be seen in recent film art (see discussion of Brice Dellspreger in Pil and Galia 2011a). Many of these studies understand moving images as relational processes that actively constitute 'realities' rather than representing them. As Piccini puts it:

> media do not merely record or represent, they produce the event itself. They do this as part of their own material unfolding, creating material-discursive relations and assemblages through which notions of the past are materialized: contesting, reproducing, modifying and generating relations between past and immanent materialities. (Piccini 2012, p. 292)

If media are understood as relational, this may suggest reasons other than 'narcissism' for archaeologists urge to write about moving images with archaeological themes. Moving images are part of the relations through which archaeology occurs—they are part of how the archaeological event is produced. From this point of view, images of Stonehenge are not just records or representations of Stonehenge; they might also be seen as part of the ongoing coming into being of Stonehenge—of its contemporary materialisation.

Fig. 8.1 Archaeologists of the Stonehenge Riverside project during participation in filming of *Another Proof of the Preceding Theory* (2008). (Copyright Simon Mills. Reproduced with permission of Simon Mills and Pil and Galia Kollectiv)

Pil and Galia Kollectiv at the Stonehenge Riverside Project

Pil and Galia Kollectiv's film, *Another Proof of the Preceding Theory (2008)*, imagines archaeologists as disciples of a future cult. Shot on Video Home System (VHS), the film features a theremin and percussion soundtrack by Zuzushi Monkey. Two initiates of the archaeology cult stray from their excavation, and are pulled towards the drone of the henge. Through their choreographed bodily proximity they are able to interfere in the vibrations of the stones, playing them like a gigantic theremin. *Another Proof of the Preceding Theory* was shot when Pil and Galia Kollectiv undertook a short funded residency as part of Artists in Archaeology (since renamed art + archaeology). Between 2007 and 2009, Artists in Archaeology created a programme of short residencies exploring archaeological research around Stonehenge. Most residencies took place around the Stonehenge Riverside Project (SRP)—a huge multiuniversity excavation, with over 100 staff under the leadership of Mike Parker-Pearson, Josh Pollard, Colin Richards, Julian Thomas, Chris Tilley and Kate Welham (Parker-Pearson and the Stonehenge Riverside Project 2012). The model for Artists in Archaeology was influenced by archaeological excavation more than traditional arts administration. Artists were approached as an excavation team would be, and understood as working a little like excavators, going into the field without knowing what they might discover through their art. Artists lived and worked alongside each other near the excavations and brought "a new dimension to the project" (Parker-Pearson and the Stonehenge Riverside Project 2012, viii). SRP staff and students were extremely hospitable to the artists, taking an informed and scholarly interest in the work. Staff and students worked alongside the artists, sharing equipment and participating in the production of performances and film and video artworks. Both excavation and art became processes through which relationships could be generated and interrogated (Fig. 8.1).

Pil and Galia Kollectiv are London-based artists, writers and independent curators. Their research occurs at the intersections between the legacies of modernist utopias and the fantastical projections of the neoliberal present. They develop Walter Benjamin's proposal that 'Capitalism is a purely cultic religion, perhaps the most extreme that has ever existed' (Benjamin 1913; cited in Pil and Galia Kollectiv

2008b), and they observe the transformations of this 'cult of capitalism' as it enters its postindustrial phase (Pil and Galia Kollectiv 2012a). Neoliberal capitalism, they argue, is based on the conquest of time. Like religious fundamentalism it 'eliminates the immediate material world in favour of an eternally deferred metaphysical liberation, in the shape of speculative, future-orientated debt . . . offering its worshippers an eternally deferred salvation by emptying out and colonising the future' (Pil and Galia Kollectiv 2011b). Pil and Galia Kollectiv's films, videos, plays and ballets often use choreographed and ritualised movements, as well as costumes that resemble modern uniforms or religious vestments, to highlight the cultic aspect of contemporary capitalism, restaging elements from contemporary life as ritualised re-enactments created in the future. For example, in 2006 a new Ikea store opened in a London suburb with a special offer promotion on sofas of its trademark modernist design. An estimated 7,000 people turned up at the sale and a riot ensued. Pil and Galia Kollectiv's 'The Future Trilogy' (2006–2009) explored the premise that the consumer riot had led to circumstances in which the tenets of modernism became a totalitarian state religion. In the final film 'The Future is Now' (2009) a band of flat-pack-furniture-inspired revolutionaries re-enact the riot which has since become an element of their revolutionary utopia.

At Stonehenge, Pil and Galia Kollectiv continued their explorations of the relations between science, work and ritual. They recruited archaeologists from the SRP excavations as well as artists from the Artists in Archaeology group to participate in the making of their film, which thereby became an intervention into social relationships at the site, as well as the production of a film. The situation of any excavation, especially an excavation at Stonehenge, is inseparable from the wider landscape of postindustrial labour in which 'narratives, experiences and theatrical settings are produced, managed and analysed' (Pil and Galia 2012b). The institution of the training excavation, often supplied through an increasingly marketised university sector, conforms to a general pattern identified by Pil and Galia Kollectiv in which 'the Post-Fordist worker does not produce commodities external to the self but merely enhances or invests in the self by acquiring skills, generating ideas, extending networks and so on' (Pil and Galia 2012a). For *Another Proof of the Preceding Theory* archaeologists assumed white robes which recalled both medieval monks and science fiction 'Star Wars' Jedi. 'The archaeologists', Pil and Galia write, 'were encouraged to perform their normal work in the robes, in an attempt to explore the meeting points of science and ritual' (Pil and Galia 2008a). At the same time as the archaeologists were participating in the filming however, an extraordinary series of events was unfolding around the excavations, which gave the cultic aspects of *Another Proof* . . . another resonance.

Stonehenge 2008

> Let there be blood!
> (Frank Summers, Knight Templar and Stonehenge Druid 2008)

On Tuesday 26th August, the SRP was preparing for the excavation of a feature inside the Stonehenge enclosure. Aubrey Hole 7 was part of a circle of pits discovered

during excavations in the 1920s. It had been reopened in the mid 1930s and backfilled with cremated human remains from the 1920s excavations. At the time, there was little in the way of scientific analysis that could be performed on these remains. In 2008, the intention of SRP was to recover these bones and ashes for laboratory analysis. However, before the excavations could begin there was an extraordinary stand-off that took place close to the Stonehenge entrance gates. A druidic procession by the group 'Honouring the Ancient Dead', which was assembling to bless the reopening of Aubrey Hole 7, was headed off by other druid groups, including King Arthur Pendragon, Battle-chieftain of the Loyal Arthurian Warband. Both groups of druids formed a circle in the field opposite the stones. One by one, druids came into the middle of the circle to speak. It became obvious to the waiting audience of archaeologists, artists and Stonehenge visitors, that something had gone very wrong indeed. Raising a great cheer, a spokesperson for 'Honouring the Ancient Dead' said that they withdrew their support from the excavations. Instead of bestowing their blessing they would be joining King Arthur and others to protest against the "removal of the guardians" from Stonehenge. With drumming and chants the circle dissolved. Grey-bearded druid elders, including King Arthur, came to parley with grey-bearded archaeological elders. The audience were left only to marvel at the spectacle, and to review the photographs and videos many had captured on their cameras and mobile phones (Fig. 8.2).

Stonehenge has a long and difficult political history, bound up with issues concerning physical access to the stones (Chippendale et al. 1990). Demonstrations demanding access to Stonehenge, by Druids and other groups, go back to the first enclosure of the Stones and henge in 1901 (Barber 2013b). In the 1970s and 1980s, violent confrontations occurred after the suppression of the Stonehenge Free Festival and summer solstice gatherings, including a police riot force attacking travellers and their homes at the 'Battle of the Beanfield' (see Worthington 2004 for history of these events). In 1991, Barbara Bender, with a minibus of archaeologists, attempted to enter the Stonehenge 'exclusion zone', established to prevent travellers approaching the monument, and was turned back by police using the 1986 Public Order Act. This act 'laid down that two people processing in a given direction can constitute a procession and can be arrested as a threat to civil order' and was widely interpreted as an attempt to stamp out traveller convoys altogether, not just at Stonehenge (Bender 1998, p. 148). In 1992, Bender and Mark Edmonds published an article in The Guardian which argued that control over access to Stonehenge involved "intellectual as well as physical access" (reproduced in Bender 1998, p. 147). The current 'management and presentation of Stonehenge . . . make it almost impossible for different groups to have access to something which is supposedly part of a common heritage . . . [and] foster the assumption that the interpretation of the past is un-contentious and easily separable from contemporary concerns' (Bender 1998, p. 147). At Stonehenge, they argued, access was intimately bound up with control over the kinds of interpretation that can be made of the past.

Accounts of the Druid protests of August 2008 have already been published, notably by Mike Pitts (2011), and King Arthur Pendragon (2011). Some of the Druids assembled at Stonehenge demanded that cremated bones recovered from the

Fig. 8.2 King Arthur Pendragon speaks within the Druid circle. (Copyright Simon Mills, reproduced with permission)

Stonehenge Riverside excavations, including those from Aubrey Hole 7, should be reburied. These demands dove-tailed with a reinterpretation of the 1857 Burial Act, which, it seemed, might lend such demands extra force (see Jenkins 2010; Sayer 2009; Parker-Pearson et al. 2011). Although the debate around human remains is significant and ongoing, it is also embedded in disputes over physical access. Before the archaeologists arrived, King Arthur Pendragon was already holding a Stonehenge Picket at the site calling for the restoration of Stonehenge to open downland. Several druid protests in the week of the 25th August directly challenged regulations around physical access at Stonehenge. On the evening of 25th August, King Arthur and Kazz Smith invaded the temple at night for a 'naked' ritual (Pendragon 2011). On the 27th August, a Stonehenge Druid donned a hi-vis jacket and entered the central area of the stone settings (closed to visitors during normal opening hours) in the guise of an archaeologist and was compelled to leave. Stonehenge in 2008 was the nexus of numerous arguments, debates and theories, some of which proceeded from seemingly irreconcilable premises concerning both Stonehenge's past and the utopias that might inform its future.

By encouraging archaeologists to wear ritual robes while carrying out excavation as they usually would, Pil and Galia Kollectiv created a performance through which archaeology could be seen as cultic. They did not in any straightforward way seek to put druids in the place of archaeologists, or archaeologists in the place of druids. Planning for the film had begun before the protests, and filming at the site was ended by English Heritage before they could finish. Consequently, Pil and Galia Kollectiv chose to film a new sequence at Avebury. *Another Proof of the Preceding Theory* (2008), by envisaging the work of science as a sacred act, refuses to allow science to occupy the high ground of objective 'rationality', but at the same time, does not offer a romantic 'irrational' position outside science from which its work can be attacked (see Pil and Galia Kollectiv 2012b). Using a fictional, future point of view the film undermines the power relations that allow particular interests to take ownership of the past, suggesting that all attempts to decode the stones "may themselves become encoded in their cumulative meaning for future researchers" (Pil and Galia Kollectiv 2008a). In this way, *Another Proof* ... denies the priority of any among the competing utopias that coincide over what Stonehenge has been, is or should become and suggests that the stones themselves may resist such finality.

The Art of Stonehenge

Pil and Galia's work often investigates how objects—such as surveillance cameras, office equipment or Ikea furniture—look back at us, mirroring our desires, fears and perversions. *Another Proof* ... reveals Stonehenge as ultimately unknowable, at the centre of gestures beyond which the stones remain forever out of reach. These gestures towards the stones produce music (the theremin soundtrack) suggesting that actors intervene in a force field that the stones themselves generate: 'Stonehenge has unique acoustic properties, its large sarsen stones are finely worked on the inside, left rough on the outside, intensifying sound waves within the inner horseshoe' (Pil and Galia Kollectiv 2008a, see Fig. 8.3). Stonehenge's capacity to intensify sound has been at a focus of recent research (see Banfield 2009). The theremin soundtrack for *Another Proof* ... connects Stonehenge's capacity to reflect and intensify sound to its abilities to reflect and intensify both feeling and thought. For archaeologists and others, Stonehenge has become an amplifier, reflecting back our contemporary preoccupations and intensifying them.

Another Proof ... seems to suggest Stonehenge itself plays a role in perpetuating and regenerating an ongoing process of assemblage, through which attempts to uncover truths are able to be performed and reperformed. Olsen et al. have recently made a similar point concerning the active role Stonehenge plays in, often dissonant, struggles over heritage:

'... it may well be the case that "significant" sites evoke *their own* importance. Things—monuments, topographic features, landscapes—may stand out as significant because of their unique, conspicuous qualities. Stonehenge after all *is* different from other collections of rocks in the field ... Not just any collection of rocks is

Fig. 8.3 Still from 'Another Proof of the Preceding Theory', Pil and Galia Kollectiv, VHS transferred to DVD, 2008. (Copyright Pil and Galia Kollectiv, reproduced with permission)

the focal point for the accretion of numerous landscape features over the millennia. Not just any collection of rocks has a parking lot, museum, and hundreds of texts written about it that are easily found on most library shelves. Not just any collection of rocks draws paying crowds by the hundreds of thousands annually. And not just any collection of rocks is listed as a UNESCO world heritage site. Stonehenge's inherent, exposed difference has played a major role in making it unique as heritage' (Olsen et al. 2012, p. 201, their emphasis).

Things play a role in the performance of heritage, Olsen et al. suggest. *Another Proof* . . . implies that among the reasons Stonehenge is 'not just any collections of rocks' is the invitations it offers as a space of performances, including performances that produce theory.

Stonehenge has long been an invitation to 'serious' artists (Chippendale 2004) as well as contributing to an enormous and sometimes exuberantly unserious visual culture (Richards 2009). Far from simply representing the place, it could be argued that art has both metaphorically and literally played a role in performing the event of Stonehenge as experienced today. Even before the famous watercolours produced by Turner (*Stone Henge* 1829) and Constable (*Stonehenge* 1836) Stonehenge was already attracting attention as a romantic and picturesque ruin (Chippendale 2004). The caption to Constable's watercolour exhibited in the 1836 Royal Academy Summer Exhibition, and probably written by Constable himself, read: '. . . the mysterious monument . . . standing remote on a bare and boundless heath, as much unconnected with the events of the past as it is with the uses of the present, carries you back beyond all historical records into the obscurity of a totally unknown period' (Thornes 1999, p. 92). Turner's Stone Henge (1829) diverted from the careful sketches he had made in 1811 and a decade earlier, crowding the site with 'inaccurately drawn stones, bearing very little resemblance to the place' (Imms 2012, see also Pitts 2007). The powerful image of Stonehenge inhabiting a romanticised natural wilderness that was produced by landscape painting shaped how the Stonehenge landscape developed.

For example, in 1918 the layout of the Stonehenge Aerodrome appears to have been influenced by concerns over preserving certain views to and from Stonehenge, with the bizarre result that the aerodrome shared Stonehenge's astronomical alignment on the summer and winter solstices (Barber 2013a). From 1927 onwards, The Stonehenge Appeal campaigned for Stonehenge to be 'restored' to the wilderness that an important tradition of painting suggested was its natural home, through the removal of the aerodrome and purchase of land surrounding the site. The Stonehenge Appeal linked the restoration of Stonehenge to the modernist utopian visions of rational town planning (Matless 1998). Adopting the language of Clough Williams Ellis and others campaigning for 'rational' design and architecture, O.G.S. Crawford focused on the supposed threat land speculators and 'bungaloid eruptions' might present to Stonehenge where its surroundings to remain in private ownership (Crawford 1927, also see Hauser 2008). The romantic image of an isolated Stonehenge thus became allied to modernist landscape design, at just the time Stonehenge's prehistoric design was revealing itself through aerial photography (Barber 2011).

It might be argued that Stonehenge is not only a ruin of prehistory, but counts among the ruins of modernism as well. The re-erection of many stones and the resetting of others in concrete during the twentieth century (Barber 2013b) has significantly changed Stonehenge's aspect for image-makers, as the leaning stones of a romantic ruin have been rationalised into a more orderly upright design based in the pre-eminent material of twentieth century modernism—concrete (see Forty 2012). Stonehenge's status among the ruins of modernism is underlined by its role in the work of significant modern artists including Walter Gropius, Bill Brandt and Henry Moore (Pitts 2008b).

The history of Stonehenge and the moving image is considerable and yet to be exhaustively catalogued (see papers in Banfield 2009). However, the widespread contagion of Stonehenge as an internet meme means film and video of Stonehenge is subject to the wider forces that are decomposing traditional film into "compressed small morsels of visual information" (Pil and Galia Kollectiv 2011a). As a digital image, Stonehenge is subject to endless repetition and permutation, available to recombination with swarms of other viral matter.

Another Proof of the Preceding Theory

White noise buzzes and fizzes on the soundtrack. The projection flickers with static lines. We see marks showing that we are watching analogue video, recorded on low-resolution magnetic tape, and showing the washed out tones of a tape that looks as if it has been played and replayed. The opening credits scroll upwards in mid-1980s computer graphics. We hear unearthly hollow and echoing noises seemingly made by figures in white robes scraping and rattling the earth, and beneath this a magnetic industrial hum. Slowly, as if summoned by sound, the robed figures look up, get up from the ground, and start to move towards Stonehenge . . .

Fig. 8.4 Galia Kollectiv filming on VHS at Stonehenge, 28th August 2008. (Copyright Simon Mills, reproduced with permission of Simon Mills and Pil and Galia Kollectiv)

Another Proof of the Preceding Theory draws attention to its VHS origins, beginning with the 'white noise' familiar to anyone who has played analogue video till it runs out. The VHS is based on the traces electromagnetism leaves on ferro-oxide coated tape. The tape can be cut, looped, spliced, stretched and crumpled. However, it is gradually erased each time it is played, and so has an inherent temporality of decay. (During the 1980s, the 'white noise' on VHS tape was rumoured to contain other-worldly messages from aliens and the dead). The decay of VHS tape, and the unevenness of mechanical recording are made visibly present as horizontal lines flickering up the screen throughout the film. Use of electromagnetic tape can be connected to the theremin soundtrack for *Another Proof* ... since a theremin similarly relies on interrupting an electromagnetic field. In choosing to use electromagnetism in their art Pil and Galia Kollectiv associated their video both with modern physics and with aspects of physics historically invested with occult significance. From Mesmer's Animal Magnetism to new age earth energies, magnetism has long been associated with mystical attractions (Fara 1996). It is also significant that the SRP archaeologists were using both magnetism (gradiometer survey) and electromagnetism (Ground Penetrating Radar) in remote sensing activities around Stonehenge. In sensing, but not touching, Stonehenge archaeologists were already engaged in repetitive actions, whose rationale may seem obscure, even fantastical, to the uninitiated observer (Fig. 8.4).

Although shot on VHS, *Another Proof* ... was transferred to DVD, and the titles and credits within the 'white noise' are clearly produced digitally. Transferring VHS to DVD means that the marks of authenticity, the scratches and lines on the tape, might equally be simulated, drawing the viewers attention again to the work's production. Digitisation allows the VHS footage to appear like a found or excavated artefact, while also making it apparently ageless, in that it is not subject to the forms of decay to which VHS is subject. The film itself becomes a piece of film history, a 'preceding theory' subject to its own encodings and recodings. In this way *Another Proof* ... refers outwards to wider debates surrounding the status of film in the digital age. In cinema, the increasing digitisation of analogue formats and their circulation in

new forms means that, as Mulvey has observed, 'cinema is increasingly inhabited by spectres' (2006). The nature of spectatorship itself is changing, with the spectator able to exercise 'fetishistic' forms of control (Mulvey 2006). The forms of spectatorship enabled by DVD were there in embryo in VHS, one of the first home viewing systems to allow moving images to be arrested, fast-forwarded, rewinded and recorded over in a domestic environment.

From the opening 'white noise' and title, *Another Proof of the Preceding Theory* cuts to an excavation, with robed figures trowelling, heaving buckets, sieving soil and turning pieces of flint over in their hands. The cowls of the robes prevent us seeing their faces, and, since there is no dialogue, it is difficult to distinguish individuals. The camerawork avoids movements that might individuate characters, although there are cuts to show hands and gestures. One figure glances briefly at his watch. As the music intensifies a single figure is shown walking away from the excavation towards the stones. The film is cut so that, suddenly, one figure is replaced with two. Their procession towards the stones is shown in a sequence that is intercut with views of Stonehenge over the horizon, while the soundtrack rises and falls as if the stones are calling to the figures. The walk from henge bank to outer sarsen circle is cut so that a single figure approaching the stones appears to speed up and then slow down supernaturally. It seems impossible to judge how far away Stonehenge is at this point. Two figures, one large, possibly male, one smaller, possibly female, meet inside the inner circle. Their interactions are cut with images of the waiting stones, in ways which personalise Stonehenge as a character within an unspoken conversation. The figures engage in a sequence of choreographed movements stepping towards and away from each other and the stones, and 'scanning' the inner face of the outer sarsen circle with outstretched hand. Cut to single 'male' figure leaving the outer sarsen circle. Cut to the Avebury Avenue. Here a single figure (the same figure as at Stonehenge?) walks along the avenue, and then, in a series of close ups 'plays' the stones in a virtuoso display perfectly matched to the theremin. Indistinct voices can be heard on the soundtrack. Distorted and just out of hearing, maybe they are lecturing or telling a story. The video cuts to a single figure walking down the Avebury Avenue. The video runs into 'white noise' inside which credits appear.

In its refusal to identify individuals, and its embrace of Stonehenge as a presence equal to other noncharacters, *Another Proof of the Preceding Theory* envisages a future that is distinctly post-human in which performances are made by things. However, they reject the 'object-orientated' art that has arisen in parallel with object-orientated philosophy and speculative realism (e.g. Harman 2009). In object-orientated art, they see 'a generalized, universalizing humanism that disables political action ... [and] ... undermines the potential for anti-humanist critique latent in object-orientated philosophy' (Pil and Galia Kollectiv 2010). For Pil and Galia Kollectiv antihumanism supplies a ground for opposing the requirements that postindustrial capitalism imposes on workers to perform the self for a living: 'Post-Fordist work means that the individual is thought of as the raw material from which wealth is produced. The very things which constitute the human—sociability, language, creativity, cognitive ability etc.—are thought of as economic products of ... the "society factory"' (Pil and Galia Kollectiv, citing Negri 2012a). The archaeological training

excavation, which places a premium on 'experience', extending networks, and acquiring skills, is an instantiation of the kind of investment in the self that postindustrial capitalism demands. The conventions surrounding art production, which have often relied on notions of individual creativity, 'genius' and the originality of the avant garde, equally enforce the development of the liberal individual. Pil and Galia Kollectiv oppose the institution of this subjectivity into art production, and problematise notions of individual creativity and 'authorship' of art (for example in their adoption of a 'Kollectiv' name). The antipop group WE, with which I opened this chapter, is a good example of their approach, working from within contemporary capitalism (i.e. by selling records and playing gigs) in ways that undermine its structuring premises. By adopting a fictional future standpoint, Pil and Galia Kollectiv's film, *Another Proof . . .*, similarly undermines notions of individual creativity in archaeology, suggesting that individuals who claim to 'author' the past are mere signifiers, produced by the greater forces of a society and history that is beyond them.

Conclusion

I have suggested that moving images need not only to be understood as representations, but also that they perform events, including the events through which pasts are made present. At Stonehenge, I have suggested art and visual culture have more than metaphorically or 'socially' constructed the site, influencing the way Stonehenge has been 'restored' as a modernist ruin. I have related the circumstances of an art residency undertaken by artists, Pil and Galia Kollectiv at the SRP excavations, showing how their work challenged the positioning of both art and archaeology within postindustrial capitalism. Among those circumstances, I discussed the resonances of Pil and Galia Kollectiv's film *Another Proof of the Preceding Theory* (2008) in relation to druid protests taking place at Stonehenge in 2008. I underlined how Stonehenge itself activates and reactivates media as performance. Lastly, I examined the materiality of *Another Proof . . .* to explore how Pil and Galia Kollectiv's art resisted the demands of selfhood and individuality imposed by contemporary work environments. Working with the structure of temporality, Pil and Galia Kollectiv used Stonehenge as a time machine from which the contemporary human could be put in its place. Revealing Stonehenge as the location for an ongoing process of encoding and re-encoding meaning, *Another Proof . . .* denies any finality from which individuals might claim 'authorship' of the site, its past or future. In this way, they suggest that 'the power of things is that they refuse to conform completely to our intentions and interpretations, to become means to an end—even when we have designed them ourselves' (Hansen cited in Pil and Galia Kollectiv 2010).

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Chapter 9
Home: An Installation for Living In

Christine Finn

Introduction

The subject of 'home' has long preoccupied the arts and humanities, from the longing of homesickness, to the art of domestic interiors, and Virginia Woolf's plea for creative homecoming in 'a room of one's own'. The fragile relationship between owning and losing a home is a contemporary concern in a turbulent economic age. In traditional archaeological contexts, one can examine the sudden abandonment of home, the result of natural disaster, war, famine or unknown causes; here I consider how this might work in more recent contexts (see also Schofield 2010).

This chapter concerns itself with the intimacy of home loss, or potential loss, and charts a 7-year project which arises from an apparently simple question: to leave a home or stay? It is written over the course of a day in which the home as focus is open to the public as an art project *Leave Home Stay* (LHS), the fifth and final part of which is *Leave Home Stay—Gone*. The four other installations have been well documented as radio and television broadcast, journalism, art shows in Italy, Ireland and the UK; academic papers and lectures to both fine art students and archaeologists; a Stanford website and in publication for children. I will cite some references, but links to the first four installations can be found at www.leavehomestay.com.

Inhabiting an Installation Space

The purpose of writing this chapter as a form of stream of consciousness, as I sit in an empty house—now gallery—awaiting visitors to an artwork, is to investigate the state of almostness which has interested me since I opened the house as an artwork in 2007 (see Fig. 9.1). *LHS*, which was intended as a one-off, part of Royal Institute of British Architects (RIBA) Architecture Week event, received funding from Arts

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Fig. 9.1 The seaside suburban semi (*left*) pictured for Leave Home Stay in 2007, which then evolved into the present installation for living in. (Photograph by Christine Finn)

Council England, and substantial promotion. I was invited to write an arts blog for the Guardian newspaper (Finn 2007a). The first post, titled by the newspaper, 'Want to Snoop Around my House? Be my Guest' picked up on the cadences in that initial blog. The house was open, every room, down to an excavated lounge. In the process, a metal teapot, presumably placed there when the house was built, was revealed as the floor's rotten timber was removed. I was still sleeping in the house, so it formed a limbo-land of gallery space, excavation site, a familiar address, and a strange one, as it might be viewed by prospective purchasers. How far should one look?

This is how I described it back in the summer of 2007, newly moved back from Rome and the housing crash yet to come.

> A few months ago I had the idea of turning my old family home into an art installation for RIBA's Architecture Week. All of it. Every room exposed and open to scrutiny, right down to a sitting room's Victorian soil foundation. I've been working on it for weeks now, and in a few days it all kicks off with10 days of (literally) open house, in an event supported by the Arts Council. Finn (2007b)

> This is a blog about what it feels like to live in a place which is at the same time a studio space, gallery, museum, archaeology site, my former family home (of 35 years) a place of transition, and my current home. Just now I am filming, being filmed, photographing, making a podcast and a soundscape of kitchen sounds. It's a compilation of all the ways I have excavated and investigated. . . as a journalist, archaeologist, and now exploring it artistically gives me a personal platform for discussing something pretty universal: home. Finn (2008)

So, it is about what 'home' means, and what the idea of home-as-commodity in twenty-first century Britain is doing to our psyche. About how we deal with loss of people and place. And how memory is retained in the fabric of a building in less-obvious ways: 1960s panelled doors, polystyrene tiles, the point where century-old skirting board meets internet connection or the holes left by a redundant Bakelite socket. It is not a quintessential heritage site; no listed building and much altered over the years. But that, I think, is part of the appeal—a semi-detached, pebbledash-fronted house in a suburban street in a small seaside town. The same town where I

Fig. 9.2 The late nineteenth-century soil foundation of my family home, an act of excavation through rotten floorboards which exposed a network of cables. (Photograph by Christine Finn)

started my journalism career, and to which I never thought I would return. But life happens. I came back after my parents' deaths to deal with Deal, made a BBC Radio 3 programme 'Leaving Home' (Finn 2007c).

I put the house on the market. Then, digging in my heels as developers hovered (it was apparently not a home, but a project). I suddenly decided to stay for as long as I could nurture it back to life. Presenting 'Leaving Home' in tandem with a series of images of the house in transition kicked off the art idea (see Fig. 9.2). And when the taking up of rotten floorboards revealed a ready-made installation, I was on a roll. I have taken some liberties in the garden. Playing with the time the Channel breached the sea-wall (and wrecked our carpets) in the late 70s, I have 'flooded' the lawn, shrubs, trees, and washing line with artworks made from beach salvage, anglers' litter, and seaweed. There are flying cuttlefish up the wall (homage to 1950s wallpaper, long gone) and skeins of tangled fishing line in the dead branches of a conifer. A Prospero bothy, of sorts, moves like a sea wall with the wind and weight of brilliant blue plastic. Not least, this project also gives me the chance to use the wonderful journalism cliché: 'From the outside number 58 Golf Road, Deal, Kent, looks like any other family home. But inside . . . '. This will appear on the visitor guide, which I'm fashioning like a 1970s estate agent leaflet.

There was a less expected result of this openness; people who knew the house years before my parents bought it came to recall how the garden was and drew plans in the visitor book, or solved the riddle of what had been replaced and when. But the uncovering of architectural tropes familiar to a certain generation—I was born in 1959, and lived in the house between 1973 and 1978—produced emotional responses. In the kitchen, I had removed cupboards and revealed the paint beneath, a deep orange which pinpointed an exact decoration vogue. Or my parents' furniture, still some of it in place, but installed in a new way, was absolutely 1967, the year when we moved to England from Jersey in the Channel Islands, all old furniture sold at auction, so my parents started anew. The marks left by panels which used to conceal the early Edwardian doors sparked nostalgia for the 1960s love of streamlined surfaces. The

Fig. 9.3 Kitchen, with paintings made by removing cupboards and heater to reveal 1970s wall paint. (Photograph by Christine Finn)

fragments of a lurid red and yellow carpet summoned the story of the great Deal flood, when the house, along with many others, was flooded to the windows, with sea water. The evocations which this open house—in all terms—induced had been hinted at the year before when I had presented a programme for BBC Radio 3's Twenty Minutes series called 'Leaving Home', broadcast in summer, 2007 (Finn 2007c).

The programme was inspired by my return to the family house I had left many years earlier, following the deaths of both parents in a year. I was living in Rome at the time and returned to deal with Deal, My family's relationship with objects was a curious one. When we left Jersey for England in 1967 most of the house contents were sold at auction. What came with us amounted to what could be carried in a suitcase, a trunk and a packing crate followed many weeks later. The latter contained my toys, and it took me years to properly unpack it. I remember the disrupture, but at 8 years' old, could not make sense of it. But do not think my mother ever recovered from that loss of identity, both house, home and objects which had been brought from London post World War One, when my grandparents retired to the Channel Islands to run a boarding house from a Victorian villa and a second house across an orchard and garden. And I do not think my father recovered from the small price he let the tangible things all go for—£ 70 (in 1967) for two houses full of furniture and chattels. So it was hardly surprising that, over the years in Deal, my mother kept buying ornaments, and my father collected antiques and bits of junk, foraging at the town dump, and out with a metal detector, hoping to change our fortunes. Any valuable bits of junk kept us going as the money ran out, and my father's health failed. The LHS house was a last resort, a large family home to be run as a guest house but not on the sea, and with a gasometer (circular gas holder), prominent next door. The extra bedrooms remained empty, and piled with the objects continued to collect, and which they could not throw away (see Fig. 9.3). And so, the radio programme was nostalgia-driven, a sense of loss amidst so much stuff was paramount. But I took comfort from the sensibilities I had developed after years as an archaeologist. While I walked through the house, allowing objects and rooms, clothes in wardrobes,

Fig. 9.4 The family mantelpiece as I pictured it in spring, 2006. It became the inspiration for Leave Home Stay. (Photograph by Christine Finn)

and marks on walls, to trigger an almost forensic recall, I was painfully aware of the temporariness of these memories, and how, as an only child with no surviving family, they effectively stop with me. I was able to articulate the stories, and my long-time BBC producer, Marya Burgess, coupled the genuine finds—a vinyl record forgotten in the dust on the top of a cupboard, was heard as a piece of lost music in the programme.

But there was something I struggled to find words for. It manifested itself as I began to clear the house and, significantly, to dismantle the mantelpiece which had grown over 30 years. Aided, I am convinced, by an excavator's sensibility, I paused to take a quick snap on my mobile phone before taking apart the mantelpiece assemblage as carefully as I remembered excavating a skeleton. As I put the myriad objects—my father's 'Get Well' cards, brass ornaments familiar to British mantels, souvenirs from more exotic travels I had undertaken, a pot of what we would call 'odds and sods', such as coins, buttons, single earrings, and other intimate artefacts which, it seemed, were like grave goods. Those artefacts that can define the person, or in this case a family of three, in the grave, or those who deposited the goods. This fascination with domestic biography inspired the second year of LHS, of which more follows. But at that moment of dismantling, what affected me profoundly as another form of loss, was the invisible component of the mantel or indeed, any similar array accrued over time, and that is just that—'time'. I was aware that even if I planned and mapped and photographed each artefact removed to replace again as a re-making (see O'Connor this volume), I would have lost the essential but intangible binding.

I wrote in a notebook at the time: 'As I reached for the flowers, daffodils just on the edge, something told me to make a record of this ad hoc collection of objects, and where before I would have listed like a curator, this time I simply got out my camera and took one simple shot. That image has been the touchstone in a quite remarkable way, and it got me thinking about the role of the mantelpiece, and what it means ... when I took the mantelpiece arrangement apart, it was like a form of excavation because each thing I touched brought back so many memories' (see Fig. 9.4). I tried to articulate this personal account by considering any mantel as a form of assemblage: 'And while I am sure and I know that any objects in any room

have a story, there is something particularly essential in the placing of things on a mantelpiece. It's not, as was probably originally designed, simply a showplace. It is also a domestic biography, a form of articulating relationships in the placing of objects—which photos are displayed and the prominence (or otherwise) of gifts put on view . . . '.

While the excavated floor from the first year of LHS was relaid (and a time-capsule installed). I prepared to sell the house. But RIBA suggested a follow-up event, and so, in 2008, I worked with the mantel and the theme of domestic biography, which I wrote about for the Guardian. In a piece which led the Family section, I suggested that mantels were often neglected as a way of remembering a family's changeover time. Photographing them, particularly before moving house, gave a snapshot which was as rich in content as an album. The mantel array—or, in some indicative cases, lack of one—proved a compelling case study. LHS in 2008 focused on the mantels in two rooms, but this time, as a *tabula rasa*. I had cleared them of my own history, and invited the public to make their own mantel stories with artefacts they brought with them, or others I provided from thrift shops, possibly objects from other people's mantels, or their equivalents, such as the tops of TVs or bookshelves. I photographed the mantel arrays, heard the stories—often moving ones if personal memorabilia were incorporated—and printed out the images, which were also posted on RIBA's website. The relationship between object and story was reinforced with a session from two storytellers, and the context of the mantel in a talk from an architect working on designing homes without mantels. I asked my American students on an Oxford summer program to discuss their family mantels back home, and PowerPoint presentations included never-told stories about objects and photos, and the mantel equivalents, fridges festooned with magnets and arrays of objects and photos clustered around computers.

LHS in 2009 was a more problematic event. By late 2008, the global financial crisis and housing crash was making itself keenly felt. My decision to try to work as a freelance journalist from a small seaside town was proving a bad move and, as my income dropped—reminiscent of my parents' failing fortunes—I attempted to sell the house again. This time—and this is relevant to the work—an infestation of pigeons rendered the house unsellable. I had unwittingly turned my otherwise empty roof space into a pigeon loft. A potential tenant for the house had encouraged me to finally investigate. Putting my head into the loft to survey the sight, birds clipped my hair, so used were they to flying around in my attic, using a slipped time and entrance and exit. Worse, the three or more years the birds had been making my home into their home, had produced an Armageddon of pigeon life and death as found matter; desiccated dead birds lay in the insulation already heavy with egg shells and pigeon shit while healthy pigeons copulated in plain sight. Without a new roof, which I could not afford, I could only do a piecemeal repair of part of the roof through which the polluted insulation was removed. I had the 70-plus pigeons humanly dealt with, either ejected or taken to an RSPCA shelter, from where, they being homing pigeons, soon returned to my just-repaired roof. LHS 2009 took place before I knew the scale of the bird problem. This time I looked at transience. Inspiration came not from a bird but a stray cat which made the house its home for six months before

Fig. 9.5 Leaflet for *Leave Home Stay in Haiti*

disappearing again. I documented the marks left by the cat—the scratches around the freshly installed cat-flap, the black cat hairs left on the settee—and installed a room to evoke stasis: it was piled with random objects, lit with lamps, but observed through thick plastic at the threshold, either as through a glass dimly, or through the pinprick holes I had inserted at random which needed careful scrutiny, but afforded a sense of the whole. Outside, I made a Zen symbol using grey-white cat litter and golden bird seed. The work was dismantled by rain and garden birds.

I struggled to keep the house into 2010. But my sense of frustration at being impotent in an unsellable home led to a trip which inspired *LHS* in Haiti. I travelled there after the earthquake to help with the relief effort, and document the work of a Dublin-based charity, Haven, which had long been working to provide shelter in the hurricane-hit country. I did not go there with an artwork in mind, but I was prompted by a visit to tented villages which were often described as 'squalid' in the media but, from my own observation, were places of great dignity and resourcefulness. In the summer of 2010, and again supported by the Arts Council, I filled every room of my house with images I have taken in the tented villages; photographs, taken as usual on a mobile phone, which offered the possibility that the mortgage-encumbered West could learn from the hope of Haiti, a story I told for BBC Radio 4's 'From our Own Correspondent' (Finn 2010).

Leave Home Stay in Haiti proved pivotal to understanding how I could combine art with reportage and archaeology, a field I have simply described as art reportage and described in the British Journalism Review (BJR March 2013). Between Haiti and Hurricane Sandy came a particularly difficult year which fuelled both my art and my mission (see Fig. 9.5). My mortgage provider tried to repossess the house in October 2011; and, having won some time, three house sales fell through over a 9-month period. My response to Hurricane Sandy was driven by my own circumstances, but once in the field, I created new data by documenting the aftermath as an archaeologist, gathering stories as a journalist, and thinking about the aesthetics of the terrible, tangled, 'beauty' of destroyed boardwalks and the assemblages of lost homes with the gaze of an artist concerned with peering too close, but striving to articulate (see

Fig. 9.6 Coney Island landscape, after Hurricane Sandy, documented in November 2012. (Photograph by Christine Finn)

Fig. 9.6). I asked another photographer to share my home space, 85-year-old Harold Chapman, who documented the frugal life of residents of what became known as the Beat Hotel in Paris. This is the handout (*Leave Home Stay—Gone*, February 2013):

Leave Home Stay—Gone 21st–24th February 2013
Deal, Kent, UK
Leave Home Stay—Gone is a collaboration between two photographers, Harold Chapman, who documented the transient life at the Beat Hotel, Paris, in the 1950s, and Christine Finn, a journalist and artist, whose investigation of the meaning of 'home' links a Kent seaside town with post-Sandy New York. It features images, installation, sound, and interaction. The exhibition, which is supported by Arts Council England, centres on the photographers' responses to the increasingly delicate relationship between coast and sea. Chapman, 85, and long returned from France to his Deal birthplace, has carefully charted the transformation of the town. Most recently his focus has been the months of mechanised sea defence work which has changed the seascape. Finn, whose family home in Deal was flooded in the 1970s, was meanwhile responding to the news story of Hurricane Sandy. Her home empty from a failed house sale, she travelled to New York, and used a mobile phone to document the storm-hit seascapes of Coney IsIand and Sheepshead Bay. She continues to follow the lives of those she met there.

Neither Chapman nor Finn knew about the other's images at the time they were made, but the chance to show together—and start a dialogue—came when Finn's house remained empty after another sale fell through. As Finn continued to live in the space, she was reminded of an interview she carried out with Chapman in which he recalled his Beat Hotel resourcefulness, making photographs from film foraged from Paris gutters, and fashioning a darkroom from bed sheets. This chimed with her experiences in post-earthquake Haiti—the subject of *Leave Home Stay* in 2010—and more, the resilience of those she had met in New York. Her images were taken at a relief kitchen in the Rockaways, on the sand-sculptured Coney Island coast, and in Sheepshead Bay, where she salvaged personal effects from a flooded home after meeting its owners at a relief shelter in Brooklyn. This is a show made on a low budget. The images of Deal and New York are not framed. Chapman's iconic Beat Hotel images are likewise modestly printed and pegged on string. Finn's installation, inspired by his Paris memories, includes an unedited interview Finn carried out with Chapman in this house in February, 2009. Visitors are invited to listen while sitting in the style of one of Chapman's most iconic Beat images. A trio of bare bedrooms feature works inspired by flooding and its

aftermath; sodden clothing on sidewalks, the devastated Atlantic boardwalks, and a fragile map, made from newspaper and seawater, fills another unheated space.

Works
Downstairs, to right Deal sea-defence works (Chapman 2012) Final mantel (Finn 2013). Downstairs, to left Hurricane Sandy aftermath (Finn 2012) Back room, right Beat Hotel images (Chapman 1956–1963; Hand photocopied 2013) Install with peg and string (Finn 2013) Upstairs, first bedroom, left Beat Goes On (Finn 2013); image of Ginsberg and his lover on a Paris bench (Chapman c. 1956/2013); unedited interview (Chapman and Finn 2009).
Facing bedroom, left: Midden (Finn 2013). Facing bedroom, right: Boardwalk (Finn 2013). Bedroom, extreme right: Fragile map (Finn 2013).

Leave Home Stay—Gone
58 Golf Road, Deal, Kent, CT14 6QB UK
Opens Thursday 21st Feb, 6 pm–8 pm. Friday, 22nd, 10 am–4 pm; Saturday, 23rd, artists' tour and talk, 11 am–noon; family workshop on resourceful creativity with the artists, 2.30 pm–3.30 pm. Sunday, 24th, 10 am–4 pm. Admission and events free. Warm clothing suggested. (Publicity poster, Leave Home Stay—Gone, February 2013)

Friday, 22 February 2013

I woke this morning in an installation. *Midden* is made from the mound of clothes I asked the removal men to leave so I could sort for thrift shops. As the winter intensified they were piled on my bed, the mattress I thought too old to store, now a home comfort on the floor in my old childhood bedroom. *Midden* was made as an artwork—layers of clothes randomly piled up, topped with a spread fur coat and a wreath of orange fishing line salvaged from the beach. There was a nod to Andy Goldsworthy's work in the lobby of the National Gallery in DC which I had seen on my way to New York's battered beaches. The same museum contains Rachel Whiteread's seminal room cast. But I was moved by the piles of clothing left redundant by disaster; the best dresses and sportswear rendered equal by the silt and seawater. And the clothing—my clothing—piled in layers, resembled the midden of archaeological sites, such as those shell mounds of Mesolithic sites. When I pushed the work aside after the private view last night, I was channelling the earthmovers which rip into sites in search of gold. In my midden, clothes from newsroom years, Rome years, yard sale bargains, my father's tweed cap, my mother's elegant evening gown ... This morning, I did not make my bed, I remade *Midden*. Other works can stay as they are. Harold Chapman's sea defence photos line the walls of one room in dialogue with mine from New York across the hall. The more intimate photographs from my fieldwork there are positioned horizontally, on shelves of an otherwise empty bookcase which the removers did not take. Visitors can make contact with the images from soup kitchens, and streets, and the objects I salvaged from Lorraine and Tom's home in Sheepshead Bay. Overlooking the garden, photocopies of Chapman's iconic photos are pegged up on string. A clothes' horse displays the text of Chapman's first memories of the hotel where he lodged with Allen Ginsberg and William Burroughs. Upstairs, I am in dialogue with him, in an interview from 2009, unedited, played from my broken laptop, in dusty room with a stained, but clean, white sheet over two back-to-back

garden chairs, on which visitors can sit, listening, in a mock up of Chapman's photo of Ginsberg and his lover, Peter Orlovsky, on a Paris bench. Next to *Midden*, a large bare bedroom contains *Boardwalk*, a platform of wooden planks, branches, pieces of this house and others' salvaged from the flat above the Kentucky Fried Chicken in Margate High Street, and bought for Leave Home Stay, 2008. The wood diminished as it reached the Edwardian mantel and its cold, empty hearth. Other longer planks of wood 'prop up' the bay window, linked by branches blown down in the wind yesterday. I was making within hours of the opening. Next door, *Fragile Map* is a rework of a work I installed at the Yorkshire Sculpture Park last fall. There, made of *papier-maché* made from drafts of my biography-in-progress of the archaeologist, Jacquetta Hawkes. Photographs of Britain, taken on my phone, were linked to *Map* by thread and installed on a wall. *Fragile Map* is made of *papier-maché* made from newspaper left to disintegrate under a leaking gutter to the side of the house, and American newspapers reporting Hurricane Sandy's aftermath. I made the map on the floor, sprinkling through seawater gathered from the Channel the day before. A container of seawater is one side of the map; a recycling container filled with more sodden newspaper, the other. I am reminded of the paperwork and letters Lorraine had asked about, which were too wet to salvage from her flooded home. In a corner of the room, the same phone images lie in a corner, like storm-swept fragments. At the time of writing, I have had around 50 visitors, the response is still filtering through. Tomorrow Harold and I give our artists' talk, and lead a family workshop in resourceful creativity, in which we will talk, respectively, about making art in hard times, and how a lack so often inspires. I am reminded of archaeological adage: 'Absence of evidence is not evidence of absence'. And in our case—the flea-bitten Beat Hotel with its wondrous cast of characters, and my empty house which is now rendering me 'homeless'—is indeed a pairing of something from nothing, in which 'home' celebrates the transient as ever-present. Michael Shanks addresses a similar 'forensic sensibility' in his discussions with Lynn Hershman's on her work, *Dante Hotel* (Shanks 2007).

Saturday, 23 February 2013

Slept badly. I tried to move *Midden* aside to get onto the mattress, but too heavy and I ended up on the edge, curling my body around it and trying to keep warm in a bitter snap. I had concerns that the mound of clothes would fall on me in the night, so affected an early hours excavation—not a bulldozer, but a shove with all my might into a dense wall of fabric. I gained some ground. The remake was quicker, in terms of remaking form, but I was distracted by waking to materials with distinct memories, clothes bought over decades. I topped *Midden* once again with the russet fur coat, and a dark brown tippet, or shoulder fur, and rested the orange fishing line wreath on top. I spritzed the air with lavender, a smell so evocative, to me, of the twentieth century, my grandmother and lavender bags in clothes drawers. And also, with a complementary medicine association with healing, influenced by the father

of aromatherapy, Rene Gattefoss, who pioneered his work amid the lavender field of Provence (http://www.gattefosse.com/en/our-origin/). I hope for *Midden* to affect senses beyond the visual. It is still the riskier—if that is the word—installation, and using at mattress in any work is harder post Emin, whose recent retrospective at the Turner Contemporary in nearby Margate, included a poignant reflection on being barren: instead of the implicit fecundity of her well-known early work, 'Unmade Bed', a mattress was empty save for a cast metal branch. Harold will be talking about foraging for food and film on the streets of Paris, me foraging for materials to make with out of domestic detritus. As I wait for the first visitors of the day, I look over the notes I made for a presentation at the Wellcome Institute in London, on the subject of 'dirt'. I was on a panel with Ken Thomas, Professor in Palaeoecology at the Institute of Archaeology, University College London, and Mark Bradley, Lecturer in Ancient History, University of Nottingham. I was talking about contemporary dirt. This is how I introduced my images at the event:[1]

> In some of the defining excavations of contemporary archaeology Victor Buchli and Gavin Lucas excavated an abandoned London council house; while Jonna Hanssen has looked into what remained of her grandmother's house in Denmark. At Bristol, my colleagues Greg Bailey, and others, excavated their department's old transit van, giving a fascinating overview of the life of a machine which was also a lived-in space. This is a concrete kitchen floor of a house in the seaside town of Deal in Kent. The layers include many years of ground in dirt deposited with a newspaper, which was practically calcified into the concrete. I'll start with a floor into which dirt become so ground in, excavation would practically be a forensic exercise. This house is where I lived as a teenager, and it recently became my own home after my parents' deaths. As I took stock of how to clear it, I found myself drawn to excavating it: first investigating and recording it, just how I returned to it after 30 years. And then more mindfully, excavating inspired by changes in my living memory. A rotten floor was taken up and revealed a great deal of detritus, but also the house's organs—the electric cables and pipe work, and the layers of change over time. Removing cupboards in the kitchen showed original paint, again covered up. It became an art project—extended to the beach nearby which suggested an overlap—art or detritus?—newspaper, plastic, fishing lines which suggested a tide-made assemblage. Contemporary art has worked with discards and dirt for a long time. But contemporary archaeology, which allows the evidence to be paired with narrative, and living memory, offers new evidence from perhaps unlikely sources, such as rapidly changing technologies. In fact, computer history becomes deeply personal when the object has journeyed from cutting edge to discard in a few years and the emotion of that journey—from the techno-craving, to the thrill of early adoption, pride, then frustration maybe, at this bright new technoglyph not interfacing with old, the dislocation of disappointment at being quickly superseded, and the disposal on eBay or boot fair, or consignment to cupboard. The digital data, by now an accumulation of value and deletions, remain as a form of archaeological assemblage. Some technological discards are more valuable than others—this Apple is signed by Steve Wozniak, one of its inventors. Across the road, at the British Library, I've visited a cache of old computers which are aiding curators faced with deciphering the working practices of writers who favoured computers over paper. But beyond the value of a machine on which a good book has been written, or hypothesis raised, every computer can hold the mark of its user, in less savoury terms, the human dust in the keyboard, the grimy marks on the case, the spillages—coffee stains, sandwich remains. As archivists know the value of every mark on a manuscript, so computer collectors understand the personality of the personal computer is related to its significance to the owner:

[1] Please see: http://www.wellcomecollection.org/whats-on/events/digging-the-dirt.aspx.

> conspicuous consumable or functional tool. In an age when 'we are all archaeologists now', as Michael Shanks at Stanford suggests, there is also potential for revealing the many stories which can be told about data. Detritus is potential evidence of shameful behaviour. In a famous piece of contemporary archaeology, the American archaeologist Bill Rathje and his team tried to work out a population's alcohol consumption from discarded cans; the research which showed how skewed data can be when the evidence can be too revealing. The data of the contemporary world can 'speak' to us when we can pose questions of the owner or user. In an age where media is so influential, how the same data is read is dependent on what comes to the surface, and its dissemination. In Haiti last year, frustrated by the constant media charge that earthquake survivors were living in slums of their own making, I spent a week touring several tented villages, where I found the message about hygiene was not only being keenly observed, but the culture itself was mindful about dirt. This was before the typhoid outbreak—again, protests that the disease was imported seemed to be substantiated by my observation. The Non Government Agencies (NGOs) were teaching children the hygiene song. The relief packs distributed included washing powder, and in the midst of disaster, laundry was notable for being dazzling in its whiteness—Haitians took immense pride in their appearance and those of their children—the former teacher, turned community organiser, was wearing heels despite the terrain. The tents, for those lucky enough to have them, were not only kept spotless, but the brutal dirt of the earthquake—the rubble of ruined homes—was sometimes reused to redefine that lost domestic space. Back at my mother's kitchen floor ... examined by an archaeologist with no prior knowledge of the context, what would it suggest? The truth is rather prosaic; our family washing machine was forever breaking down leaving my mother trying to soak up the excess water and suds with hastily thrown down newspaper, most of which was picked up but as she grew more infirm, some slipped away. A new kitchen unit was installed over the site and, like the kitchen cupboards, it concealed the dirt layers until I exposed it. This dirt of domestic washing day shines bright with the memory of 'home'. (Ibid. From our own correspondent)

Sunday, 24 January 2013

Another sleepless night. Inspired by the children ploughing into the *Midden* with abandon, I tried to sleep on top of it, after levelling out the top with the fur coat and forming a pillow out of other sundry material. Again, I remade the piece, spritzing the air with lavender and lighting a bedside lamp.

It was a slow morning, but by lunchtime the house was buzzing with visitors, who seemed to really engage with the concept of a work in a lived-in space. A photographer returned to take images, and I engaged other artists, some who had seen LHS in its other forms and understood the evolution in the context of my own financial circumstances. The consensus seemed to be to keep the house as an art space.

And so, that is how I now see it, and live in it. A house which is not 'home' per se, with its chattels in a transitory space of a storage facility, but which has afforded me a space in which to think, and make.

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Part III
Application and Exchange

Chapter 10
Dust and Debitage: An Archaeology of Francis Bacon's Studio

Blaze O'Connor

This short chapter offers a personal reflection based on the author's involvement in the reconstruction phase of the Francis Bacon studio project. During this project, archaeologists were employed to deconstruct or 'excavate' the contents of Francis Bacon's painting studio in London, and meticulously reconstruct the room at Dublin City Gallery The Hugh Lane. The studio had long been renowned for its wondrously chaotic contents, its floor strewn with the debris of his creative practice, and its walls—which played the role of an artist's pallet—embellished with vibrant pigments. This chapter draws on 'rubbish theory' relating to the aesthetics of industrial ruins exemplified in the work of Tim Edensor. This research provides a way of exploring why Bacon may have found working in the archaeological equivalent of a 'midden' both an efficacious and enjoyable process.

In 2001, whilst working as an archaeologist in the survey department of Margaret Gowen and Company, I was fortunate enough to work as part of an interdisciplinary team under Gallery Director Barbara Dawson, Project Manager Margarita Cappock, Senior Archaeologist Edmund O'Donovan and Conservator Mary McGrath, during the reconstruction of Francis Bacon's painting studio (Figs. 10.1 and 10.2, see Campbell 2000; McGrath 2000; Hugh Lane Gallery 2001; Cappock 2005). I arrived to what was then still a construction site near the back of Dublin City Gallery The Hugh Lane, sheltering the architectural shell of the studio, which was bustling with conservators, builders and electricians, and whose steep stairwell 'entrance' already plunged deep into the floor beside it.

One of my favourite memories of those weeks was Ed's and my arrival each morning when we would step across the threshold of the studio doorway, and into the space which, in spite of its dismantling in London, journey across the Irish Sea and reconstruction in Dublin, still felt as if it belonged to Bacon. Ed would announce, or perhaps seek permission for, our entrance into the room with the words 'Good morning Francis!' During the day we could not help wondering if Bacon was looking upon us and our scientific labourings, almost absurd in their attention to detail, the

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Fig. 10.1 View of the studio. (Courtesy of Dublin City Gallery The Hugh Lane)

respectful lengths we were going to in order to precision-replicate a product of chaos and accident, and gleefully mocking us.

I was struck by the ease with which archaeological processes could be so readily applied in this unusual context—the smooth conceptual shift required, and yet the strangeness and theatre of archaeology as a discipline that the project revealed to me; archaeology as a performance event. The debitage and detritus had built up under all the familiar and complex laws of stratigraphy. Taphonomic forces, accumulation, sedimentation, reuse, repeated activity, truncation, chaîne d'opératoire—these staples of the archaeological thought process were all at home here. The films of dust that lay upon the surfaces of the long shelves at the back of the studio (Fig. 10.3) were carefully curated. These ephemeral contexts had been lovingly but scientifically bagged, their precise provenience labelled and archived along with all of the thousands of other physical remnants. Rediscovered during the reconstruction, what was there to do but return the samples—dust, fluff, minute and unidentifiable fragments—to their correct respective shelves? In the same way that placing an object in a museum or

Fig. 10.2 View of the paint encrusted door of the studio. (Courtesy of Dublin City Gallery The Hugh Lane)

gallery elevates its status from everyday object to display piece or artwork, the use of archaeologists in projects like the Bacon Studio perhaps lends the material further cultural weight and value—it firmly establishes the Studio's status as a monument.

The project can also be understood as part of the trend in historical archaeology towards exploring contemporary spaces and cultural practices (e.g. Buchli and Lucas 2001a). These approaches investigate alternative histories, previously undocumented in the traditional sense. Interrogating the material evidence for quotidian practices, they unveil people's engagement with physical places and assemblages, with special attention to temporal and spatial context. Perhaps one of the better known of such projects is Victor Buchli and Gavin Lucas's (2001b) detailed survey of a British council flat, recently abandoned, published in 2001. With limited knowledge of the former occupants' circumstances, the work proposed potential motivations underlying their sudden departure based on the evidence recorded, and set this event within

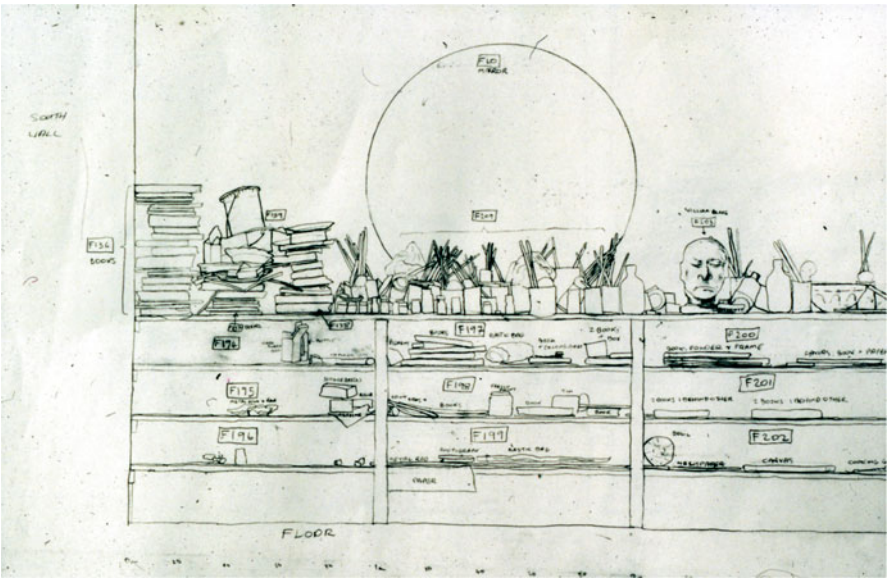

Fig. 10.3 Archaeological elevation drawing of the bookshelves at the back of the studio. (Courtesy of Dublin City Gallery The Hugh Lane)

its wider socioeconomic context. Such approaches seek to enrich existing knowledge based on traditionally documented contemporary histories, as well as to offer new insights that critique and challenge these 'established' forms of knowledge and the subjects deemed appropriate for investigation. The subjects of such work tend to highlight contemporary social issues, and have similarly been the focus of artists' attention (e.g. Whiteread, Rooney and Emin).

Although the significance of Bacon's profile and the resulting aura surrounding his belongings perhaps contradicts the underlying philosophy of this subdiscipline that, after all, argues for the validity of investigating the 'ordinary' individual, the reading of the majority of the materials in his studio as 'trash' perhaps mediates this potential disjuncture. The quality of the Bacon archive that resulted from the project offers archaeologists the potential to explore in detail the spatial and chronological relationships between different deposits and features. Each feature and its associated objects and deposits can be located precisely within the studio both vertically and horizontally. Datable items are identified in the database offering *terminus ante quem*-style dating clues as to the likely decade or year Bacon assembled particular boxed collections, distinctive pigment accretions hinting at the last year or month he used them as reference materials.

The aura Bacon's profile lends his everyday belongings has had a ripple effect. Although the studio's appearance lends the onlooker the impression that everything that entered the room never left it, Bacon evidently did dispose of some materials at particular times. Three rubbish sacks of materials on the brink of being binned by Bacon in 1978, were rescued with the artist's blessing by Surrey electrician Mac

Robinson, a friend and drinking partner of Bacon's, and went on sale in 1997 with Ewbank Auctioneers.[1] The auction included items created by Bacon such as slashed and unfinished canvases, diaries, photographs that are reminiscent of those from the studio, a transcript of the famous Bacon interviews published by David Sylvester (1975), and also letters from his friends, colleagues and relatives. The Guardian newspaper's headline attests to the value of all things Baconesque: 'It's trash, but it's Bacon's trash—and it's sold for almost £1 m' (Higgins 1997). The items are now referred to as 'The Robertson Collection'.

The spring clean was evidently not a regular event, however. According to a BBC report on the auction, an 'incensed' Bacon had wanted all of the items to be thrown away after they were disturbed by his workmen at the studio.[2] This reveals on one hand the deliberately curated nature of what at first appears simply to be an accidental archive where everything from unfinished canvases to expired paint tubes was deposited with equal abandon, and on the other, the importance Bacon perhaps assigned to his own depositional processes—evidently some accidents were welcome whilst others were not. Bacon's protectiveness over and fondness of the debitage of his studio is echoed by his comment that 'I live in squalor. The woman who cleans is not allowed to touch the studio. Besides I like the dust—I set it like pastel' (see Hugh Lane Gallery 2001, p. 5).

One of the things demonstrated by Perry Ogden's remarkable photographs of the studio, now art objects in their own right, exhibited and sold as such (Benson 2004), is the stark contrast between the way in which Bacon structured materials within, and built the aesthetic character of, his working space on the one hand, and his domestic quarters on the other. The latter rooms were not without their quirks—the kitchen space featured a bath, and the living room doubled as a bedroom. There are also subtle connections between the two areas—for instance I love the fact that Bacon's bed linen was a combination of hot pink and vibrant orange—colours that so frequently accompany nudes and scenes with sexual undercurrents in his finished paintings, and hues that embellish the studio walls and door. However, the overwhelming aesthetic of his living spaces was somewhat spick and span, pared back, ordered, understated and modest. Surprisingly simple for a man who once worked as an interior designer, but exhibiting a distinctive aesthetic nevertheless.

As a site then, 7 Reece Mews might have been a place where what archaeologists would term 'specialist activities' had been practiced, but these were clearly and deliberately distinguished from domestic life spatially, materially and via the character of depositional events—a dream case study for any archaeologist with a structuralist theoretical bent! The chaos of the studio was therefore a choice. So was there an element of theatre to this outrageous and infamous chaos? Had Bacon cultivated the drama of his studio in the name of notoriety? Although he may have incidentally enjoyed both of these, I want to explore another way of assessing why Bacon chose to work in the archaeological equivalent of a 'midden' in terms of his creative practice. Why was this such a useful mode of operation for Bacon?

[1] See www.liveauctioneers.com/catalog/11767. Accessed June 2008.

[2] See www.news.bbc.co.uk/1/hi/entertainment/6474619. Accessed June 2008.

Fig. 10.4 Film still of a screaming nurse from The Battleship Potemkin (1925) recovered from the studio. Collection Dublin City Gallery The Hugh Lane (©The Estate of Francis Bacon. Courtesy Dublin City Gallery The Hugh Lane)

Through his interviews Bacon has provided us numerous clues as to the creative efficacy of his studio as a workspace:

> 'I feel at home here in this chaos because chaos suggests images to me.' (Bacon quoted in Hugh Lane Gallery 2001, p. 26)
>
> 'Images just drop in as if they were handed down to me.' (Bacon quoted in Sylvester 1996)
>
> 'Images also help me find and realize ideas', 'I look at hundreds of very different, contrasting images and I pinch details from them, rather like people who eat from other people's plates.'[3]
>
> 'I like to live among the memories and damage.'[4]
>
> '99 % of the time I find that photographs are very much more interesting than either abstract or figurative painting. I've always been haunted by them.' (Bacon quoted in Sylvester 1993, p. 30)

In a filmed interview, Bacon noted how much more interesting and inspiring photographs (e.g. Fig. 10.4) and images were once they had been trodden on a thousand

[3] Bacon quoted at www.articulations.smithsonianmag.com/archives/84. Accessed June 2008.

[4] www.articulations.smithsonianmag.com/archives/84. Accessed June 2008.

times (RTÉ Network 2, 26 May 2001). Very similar ideas have been explored in the recent and growing literature on the aesthetics of trash, or rubbish theory. I would like to borrow from the work of Tim Edensor (2005), a geographer from Manchester, whose work on industrial ruins provides an interesting framework for understanding Bacon's practice and perhaps for understanding archaeology as well.

Edensor (2005) describes the predictable standardised and 'proper' ordering of objects in space that societies regularly enact—'a place for everything, and everything in its place'. In capitalist society there is no room for waste which is carefully hidden through complex concealed systems of collection and disposal. He goes on to outline the effects of the ruination and decay of discrete objects, disrupting, disordering and introducing aesthetic properties that confound our normative ordering of the material world. The alternative aesthetics of detritus—material with unfamiliar sensual qualities, textures, odours and sounds confront the senses sometimes causing surprising associations and memories ('hauntings' in Bacon's terms) to resurface.

This sensual assault heightens the awareness of the materiality of objects, inviting a more active engagement, which is reminiscent of Bacon's treatment of material sources and indeed his own canvases, 100 of which were recovered from the studio in a slashed state. Edensor describes the ruin as 'a space in which things can be engaged with, destroyed and strewn around expressively in contradistinction to interaction with things in regulated realms where typically objects are visually beheld at a distance . . . in the ruin there is no price to pay for destroying things' (Edensor 2005, p. 327). Referring to the frequency of smashed windows and unhinged doors in industrial ruins, Edensor notes 'This testifies to another form of pleasurable action towards things which is enjoyable partly because it is usually prohibited . . . . but also because it is a viscerally and sensually exciting engagement with matter' (Edensor 2005).

Edensor's description of objects undergoing decay and transformation strangely recalls some of the writhing and ambiguous forms in Bacon's paintings as well as the paint-encrusted amalgamations of objects atop his studio tables and shelves (Fig. 10.5). He points out that 'The material status of objects in ruins is transient, so that they are in a state of becoming something else or almost nothing that is separately identifiable . . . things eventually become indivisible from other things in peculiar compounds of matter . . . . they may merge with other objects or change their characteristics as they become colonized . . . . Things get wrapped around each other, penetrate each other, fuse to form weird mixtures of hybrids' (p. 319).

Along with *transformation*, Edensor emphasises the effect of *juxtaposition* in questioning established categories of material so that new associations and images arise (Fig. 10.6). He states that 'in ruins the appearance of an apparently chaotic blend can affront sensibilities more used to things that are conventionally aesthetically regulated . . . . the patterns of association which emerge out of the arbitrary combination of things strike peculiar chords of meaning and supposition, and impart unfamiliar aesthetic qualities . . . the ad hoc montages of objects . . . in ruins are not deliberately organized assemblies . . . but are fortuitous combinations which interrupt normative meanings . . . these happenstance montages comment ironically on the previously fixed meanings of their constituent objects . . . juxtapositions . . . have the effect of making the world look more peculiar than it did before' (pp. 322–323).

Fig. 10.5 A tabletop loaded with artists' materials, the wall behind having served as a paint palette. (Courtesy of Dublin City Gallery The Hugh Lane)

Fig. 10.6 Layers of juxtaposed resource materials on the floor of the studio, with an archaeological feature number and north arrow. (Courtesy of Dublin City Gallery The Hugh Lane)

Archaeologist Michael Shanks (2001) has made similar comments in terms of archaeologists' engagement with the discarded materials in ancient deposits. He observes that 'a sensitivity to the strangeness of litter can reveal preconceptions about our cultural classifications . . . such an everyday and mundane occurrence like litter can be surprising. There is, after Neitzsche, a well-worked argument that discovery and innovation arise from metaphor, the juxtaposition of what was previously considered separate . . . . Litter creates. So too, the fragment of the past evokes' (Shanks 2001, p. 93).

Returning to the Bacon studio reconstruction project, I will admit that towards the end the temptation to tuck an artefact of one's own, a votive deposit as evidence of one's own identity in a discrete yet visible corner was strong ('I was here too'). We resisted in the name of scientific morality and company reputation. After our work was finished, in a moment that called for a final mark of closure the desire for full and complete documentation of the entire event took over. In hyper-documentation-mode I photographed my own Levi's, now dusty, paint-stained, and linseed-scented, as a last archival effort; hard evidence of my engagement with Bacon's dust before it went into the washing machine. As a colleague of mine Hugh Campbell later pointed out, perhaps I should have put them on e-Bay!

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Chapter 11
Creating Contexts: Between the Archaeological Site and Art Gallery

Antonia Thomas

Introduction

The archaeological monuments of the *Heart of Neolithic Orkney* World Heritage Site (*HNOWHS*) have long inspired links between artists and archaeologists (Thomas, in prep.). In the last couple of years, the relationship has expanded to include the involvement of several artists in fieldwork at the Neolithic complex of the Ness of Brodgar. The site adds a further dimension to art/archaeology discussions, as several hundred decorated stones have been recovered from the excavations, forming one of the most significant assemblages of architecturally situated Neolithic carvings in the UK. These stones, including their problematic designation as art, are the focus of my current research[1]. In this chapter, I reflect upon the *Test Trenches* Project, in which arts practitioners working with sound, film, choreography and performance collaborated with archaeologists at the Ness of Brodgar in August 2010. The team, including myself and another archaeologist, subsequently undertook a week-long residency in the Pier Arts Centre, a contemporary art gallery in Stromness in January 2011. Elements from the Ness of Brodgar, such as excavation equipment and four of the carved stones recovered from the site, were brought into the gallery and set amongst installations in a range of media which were created during the week.

There was no brief for the project, and rather than aiming specifically to create finished works for display, visual experimentation was explored as a meaningful practice in itself. Working with the archaeological material in the context of the contemporary gallery allowed an investigation of site specificity and process. These

[1] *Inscription as Social Practice: Orkney's Rock Art and Graffiti*, an AHRC-funded PhD currently being undertaken by the author at the University of the Highlands and Islands, and supervised by Prof. Jane Downes and Prof. Mark Edmonds.

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Fig. 11.1 One of the most striking aspects of working at the Ness of Brodgar is the scale of the remains, which choreographs the movement and negotiation of space within the buildings. (Photograph by Adam Lee)

themes are particularly pertinent to understanding the carved stones in both their Neolithic and contemporary context at the Ness of Brodgar. Engaging with the 'thinking-through-doing' of visual arts practice led to a more critical analysis of the 'thinking-through-doing' of archaeological fieldwork and the products of that fieldwork. This included things which are often designated as art.

The Ness of Brodgar

The Ness of Brodgar complex sits on a narrow isthmus of land between the Loch of Stenness and the Loch of Harray in the centre of the *HNOWHS*, a dramatic monumental landscape which also includes the stone circles of the Ring of Brodgar, the Stones of Stenness, and the great chambered tomb of Maeshowe. Since 2007, the Orkney Research Centre for Archaeology (ORCA) has been undertaking open area excavation on the Ness of Brodgar directed by Nick Card (Card 2010; Card and Thomas 2012). Fieldwork has revealed the later phases of occupation on the site, a time when it was dominated by several monumental stone structures, all in excess of 15 m long, and surrounded by a substantial stone-built enclosure (Fig. 11.1).

The site was first noted as significant in the 1920s when farming activities exposed a flagstone slab with 'curious marks' (Marwick 1926, p. 35), namely eight parallel incised bands in-filled with a series of lattice, chevron, and zigzag designs. Several

peck marks and a pecked cupule is also visible. Excavation has since shown that this slab formed part of one of the Neolithic structures on the site, many of which incorporate stones which have been purposefully carved. The last stage of the main phase of occupation is characterised by the construction, use and decommissioning of Structure 10, the largest and most complex of the buildings on the site. This contrasts with the earlier buildings in its scale (over 20 m long by 19 m wide, and with 5-m-thick walls), the incorporation of a standing stone in its build and its elaborate internal furniture (Card and Thomas 2012, p. 119). Structure 10 has a large number of significant stones with incised designs, including the large flagstone slab forming part of the surrounding pathway, but its assemblage is dominated by cup-marked, pecked and pick dressed stones. The artefact assemblage recovered from the site is suitably impressive, with polished stone axes, maceheads, complete Grooved-ware pots and even pigments found within stratigraphically secure contexts.

Several phases of construction, reconstruction and structured demolition have been identified in the buildings at the Ness of the Brodgar, which have walls surviving to over a metre in height in places. The architecture creates a tension between the site and the bodies moving within it; sometimes the walls constrain the archaeologists, whilst at other times temporary walkways are constructed to traverse the buildings. The constantly changing, rising structural remains make for a unique experience of working on and engaging with the archaeology, and afford an understanding into how the buildings may have been perceived in the Neolithic. Moreover, the site offers a rare opportunity to examine examples of architecturally situated rock art in relation to site phasing and chronology.

Clearly, an important locale in prehistory, the Ness of Brodgar also forms a significant component of the contemporary identity and landscape of Orkney. For 6 weeks during the summer the site is inhabited by a diverse group of archaeologists, volunteers, visitors, school children, film crews and artists, with many hundreds more people passing through for guided tours of the daily spectacle of the excavations (Fig. 11.2).

Test Trenches Part 1: Ness of Brodgar, August 2010

In 2010, a series of Art and Archaeology workshops in Orkney[2] led to discussions between Dan Lee, an archaeologist with ORCA, myself and Claire Pençak. Under the auspices of arts organisation Tabula Rasa, Claire was then undertaking a Creative Scotland Choreographic Fellowship in Orkney, taking the themes of Space, Place and Location as starting points (Claire Pençak, personal communication). How

[2] These workshops took place in Orkney College UHI and the Pier Arts Centre, Stromness. They were framed around a research project entitled *Monumental Visions: Art and Archaeology in the Heart of Neolithic Orkney World Heritage Site* which was funded by a Royal Society of Edinburgh/Scottish Government Arts and Humanities Small Research Grant 2009 and led by the author.

Fig. 11.2 The theatre of excavation: Nick Card lifts a fragile whalebone macehead from Structure 8 under the pressure of being filmed by a BBC crew and watched by several coach parties of tourists. (Photograph by Dan Lee)

could archaeology inform choreographic practice and how could choreography inform archaeological practice? Building on other recent work on archaeology and performance (Lopez y Royo 2006; Pakes 2004; Pearson 2006; Pearson and Shanks 2001; see also Chap. 14, this volume), Claire was keen to explore a choreographic understanding of the 'site' as a contextualised space of multiple activities and performative elements (Claire Pençak, personal communication); we discussed how choreography and archaeology both create, direct and engage with assemblages of people and things on site. After some initial explorations at the abandoned spaces (bunkers, cinema, watchtower and runway) of Royal Naval Air Station (RNAS) Twatt, a Second World War Air Base in Orkney's west mainland, Claire and her team (designer and performance artist Brian Hartley, film-maker Glenda Rome and sound artist Bill Thompson) joined Dan and me on the excavations at the Ness of Brodgar in August 2010. Claire observed how our bodies reacted to the spaces of the excavation and the temporality of that movement; how we 'staged' the site (Pakes 2004, p. 17). She noted these gestures in choreographic phrases which Brian translated into a series of sketches layered onto site photos, creating ghosts of this twenty-first-century context of inhabitation at the Ness of Brodgar (Fig. 11.3).

Bill recorded the sounds of the site—the archaeologists, the visitors and the wider environment, whilst Glenda documented the archaeological process in short pieces of Super8 film. Brian used time-lapse photography to record the performative element of the excavation, the seemingly frenetic activity of fieldwork punctuated by sudden abandonment of the site at tea break.

Fig. 11.3 Claire documented everyday details that we usually took for granted: the lines of buckets, the grids, orange twine and nails. (Photo by Dan Lee)

At the same time, I was working on Structure 10, and in particular excavating and thinking about SF7530, the elaborately cup-marked stone which formed part of a stretch of secondary walling near the entrance inside the building. Many of the carved stones on the site are in ambiguous or awkward locations, a spatial positioning emphasised by the experience of recording them. SF7530 in particular was a curiosity as the cup marks would not have been fully visible during the occupation of the building. In a structure which was otherwise so carefully built and neatly put together, SF7530 protruded awkwardly from the line of the wall-face. It may have been reused from an earlier context; yet apparently before being cup-marked, it had been shaped at its base to be perfectly keyed into that particular wall. Other cup-marked stones from Structure 10, such as the elaborately cup-marked packer in the standing stone socket, would not have been seen once in place. It is possible that SF7530's visual appearance was likewise not a consistently important concern. The positioning of cup-marked stones in key deposits, such as in rubble sealing the structure or to 'close' the hearth prior to demolition, suggests that they played an important role in marking events of transformation and change (Card and Thomas 2012). Rather than seeking to decipher the 'meanings' behind such carvings, it may be more useful to understand how and why they might be *meaningful* (Jones 2006, p. 215). As such, we must explore the possibilities of different approaches as a means of thinking through the archaeology and ask different questions of the material (Figs. 11.4 and 11.5).

Test Trenches Part 2: Pier Arts Centre, January 2011

In January 2011, the *Test Trenches* team regrouped to take up a week-long collaborative residency in the Pier Arts Centre, a contemporary art gallery in Stromness. Home to a significant collection of British twentieth-century art, the Pier hosts exhibitions of international contemporary artists and forms a focus for the local artistic community. Our aim was to continue the conversations started at the Ness of Brodgar, but as on site in the summer, there was no brief and there were no expectations. There was

Fig. 11.4 Structure 10 during excavation showing the position of SF7530. (Photograph ©ORCA)

Fig. 11.5 "Display art"? SF7530 during excavation, detail. (Photograph ©ORCA)

a shared desire to loosen the constraints of concepts such as art, archaeology, choreography and curating, and to explore their respective overlays and intersections. The week culminated with a walking poetry performance by Norman Bissell around the installations, a live piece by Claire and Brian and a public workshop to discuss the project. Space precludes a discussion of all these elements and I will only reflect on particular aspects of work here.

We began by bringing in some of the previous summer's site into the gallery: Dan installed buckets and planning frames, rolls of orange nylon twine, 6-in. nails, hand shovels and brushes. Brian projected his site drawings onto the wall, creating a giant light-box to digitise his records of the excavation and layer them onto the gallery space. Glenda Rome also explored the displacement of site and gallery, recording and representation, by projecting one of her Super8 films through a paper installation arranged by Claire (Figs. 11.6 and 11.7).

Dan and I brought in four of the carved stones from the site, including SF7530, and arranged them on plinths in the Window Gallery, a glass-sided room which looks onto Stromness harbour. They were installed without display cases, contextual references or interpretation, and without their titles of SF2963; SF3133; SF4718 and

Fig. 11.6 Like an archaeological illustrator back in the office, Brian digitised his site drawings in the gallery, creating ghosts of the excavation on the walls. (Photograph by Antonia Thomas)

Fig. 11.7 The site enters the gallery and the excavation comes to life. (Photo by Brian Hartley)

SF7530. Rather than be guided by prescribed knowledge, we wanted to experience the stones in their 'naked' state: to explore and question what it is that makes them what they are, what gives them context and how they are meaningful. The stones could be examined in detail, yet without accompanying text; their display allowed the observer to be at once all-seeing and unknowing (Fig. 11.8).

At the Ness of Brodgar, drawing often provides the first stage in my recording and understanding of the archaeological space and stonework. I wanted to understand the gallery space at an archaeological scale, to visualise the stones within their contemporary context. I prepared a drawing board with permatrace, marked grid points at metre squares on the floor with chalk and started my plan of the Window Gallery. The plinths sat in the relatively large, open limestone-floored room, surrounded by a scattering of small objects: rolls of masking tape, 6-in. nails, half-empty coffee cups, pencils and pens spilling out of a case, drafting film, a hand shovel with brush, a Swiss Army knife, a hand tape whose tangled metal measure refused to wind back in, a camera case and some of Brian's sketches. Minute details, such as tiny fossils

Fig. 11.8 The labels and string that had accompanied the stones from site to gallery were carefully placed in Perspex cases in the next room, dislocated into a parallel space. (Photograph by Antonia Thomas)

trapped in the limestone of the floor, or areas where the tiles had been cut slightly differently, started to become apparent. This messy, multicontext assemblage did not suit the 1:20 scale[3] of my archaeological drawing. In contrast to Brian's freehand sketches of gesture and movement during the excavation, the measured plan of the gallery was clinical and detached. Yet even with a technical scale drawing, the close observation that comes with the hand-drawn record allows a subtle contextual engagement with the material, as body and space intersect with gesture and thought to create a new context. The process of drawing in the Window Gallery allowed me the time to slow down and move carefully around the carved stones, to see them from each side, to experience them from each angle. Subtle characteristics started to emerge (Figs. 11.9 and 11.10).

At the start of January, while we were in the gallery, the Orkney sun rose in the northeast well after 9 a.m., setting in the southwest around 3 p.m. The dramatically changing amount of natural light entering the space affected the exhibits as the low, arcing winter sun caused the focus to shift throughout the day. It is this quality which makes the Window Gallery one of the most interesting, but awkward, spaces to curate (Andrew Parkinson, personal communication). The shifting sunlight in the gallery illuminated different characteristics of surface and techniques of working on the stones as it moved, creating a flickering, textured effect. The changing light throughout the day continually transformed the character of the decorated stones, and in turn affected and even choreographed my movement around them. On site at the Ness of Brodgar, it had become apparent during excavation that the appearance of the carvings on the in situ stones—in particular the ones exhibiting more ephemeral incised inscriptions—was similarly mutable. During the day's fieldwork, the movement of the sun would cause entire walls to become suddenly illuminated,

[3] Brian Hartley, who undertakes much of his work in theatre, normally draws at 1:25, the industry standard for set design. The archaeological scale of 1:20 seemed as 'wrong' to him as 1:25 did to me!

Fig. 11.9 Mediating the assemblage of artefacts and space: creating a 1:20 scale drawing of the Window Gallery. (Photograph by Antonia Thomas)

with panels of previously unseen carvings literally coming to light, often before passing very quickly into shadow and becoming invisible again (Fig. 11.11).

Neither the open-air conditions of the excavation nor the gallery offer a direct parallel for how the stones would have been created or encountered within the Neolithic. Yet these observations highlight the relationship between the carved stones, their position, and the viewer; the symmetry (sensu Shanks 2007) between the creation of the inscriptions in the past, and the creative processes of discovering, recording and representing those stones in the present. The Window Gallery phenomenon exposed how light can work as a dynamic agent (Bille and Sorensen 2007) interacting with objects, both in the past and today. In the Neolithic too, the carved stones on the site

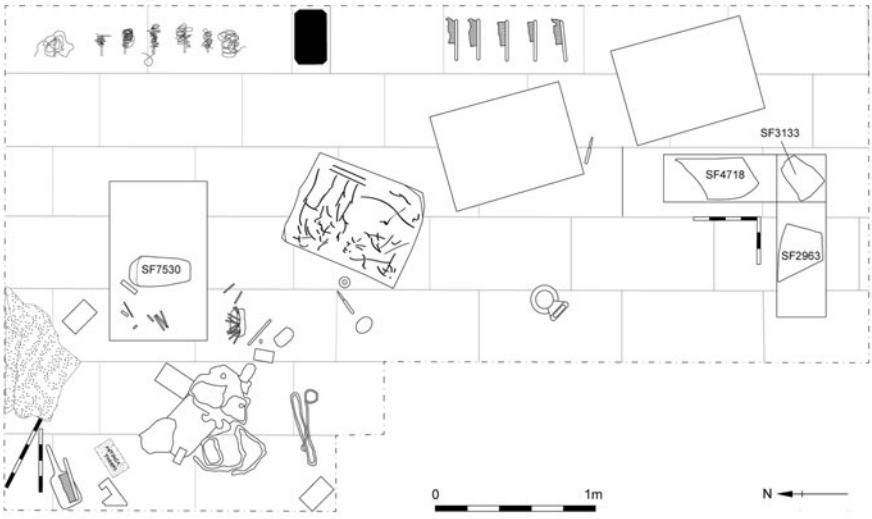

Fig. 11.10 Creating contexts: multicontext plan of the Window Gallery. (Drawing by Antonia Thomas)

Fig. 11.11 The changing natural light in the Window Gallery poses curatorial problems at first but becomes part of the experience. (Photograph by Antonia Thomas)

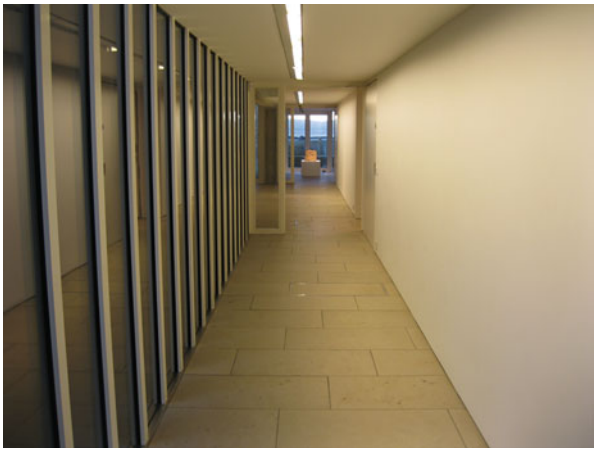

Fig. 11.12 "Just as Neolithic man would have seen it"? Looking down the corridor in the Pier with SF7530 on display. (Photograph by Antonia Thomas)

would have been exposed to a variety of different lightscapes, from their placement during construction, when they would have been in the open air and natural light for a short period of time, to a range of artificial lighting conditions or darkness within enclosed interior spaces. This mutable, fluid quality may have even been a crucial characteristic, as the stones played part of a continuous 'performance of concealment and revelation' (Jones 2012, p. 83; Fig. 11.12).

In the Pier Arts centre, we placed the most elaborately carved stone, SF7530 at the end of the corridor in the entrance to the Window Gallery, so that it could be seen immediately upon entering the building. One of the visitors exclaimed that this was 'just as Neolithic man would have seen it!'. However, on site it had become apparent that several of the in situ carved stones—and in particular SF7530—would have been partially or even fully concealed during certain phases of the buildings' use (Card and Thomas 2012). It is difficult to explain such an inconsistency if we only consider the visual and visible characteristics of the carved stones (Fig. 11.13).

Either SF7530 was carved before being placed in a deliberately partially hidden position, or it may have been reused from a different context. Both interpretations

Fig. 11.13 "Display art"? SF7530 in the gallery, detail. (Photograph by Antonia Thomas)

Fig. 11.14 What were overlooked and everyday objects on site became the focus of attention in the gallery. (Photograph by Antonia Thomas)

indicate that its visual appearance was not a consistently important concern (Card and Thomas 2012). It clearly did not have to be fully visible; it was perhaps enough just to know it was there. Moreover, the shaping of the stone at its base to key it into the wall and the fact that the carvings were only on the two visible sides point to its being purposefully designed for that space, rather than reused. The slightly protruding angle of the stone from the wall—at first sight, a clumsy piece of building work—now seemed to be a deliberate device to best catch the light as it entered Structure 10, to manipulate the changing illumination and exploit its shadows and highlights. Taking SF7530 into the new environment of the gallery, a new *lightscape* (Bille and Sorensen 2007) allowed an exploration of the performative context by which the carved stones came to be both created (Jones 2007, p. 176) *and* subsequently appreciated (Fig. 11.14).

Bill's media installation, mixed over three TV/DVD players and seven audio/mp3 players, provided a continuous soundscape for the works during the week. The content was taken from digital film and sound recorded on site, of the archaeologists, the dancers on location, the artists behind the scenes, and his own sound explorations throughout Orkney. He mixed fragments of sounds with images, allowing them to

Fig. 11.15 Audio and visual fragments from the past come together to unsettle the present: detail from Bill's installation. (Photograph by Bill Thompson)

Fig. 11.16 Different temporalities of engagement and appreciation compete for attention: the flagstone installation. (Photograph by Antonia Thomas)

mask the other as they moved across one another, injecting sound into the gallery. One image would affect another in ways that could be perceived but not predicted, providing an abstract and often, almost disturbing, audio-visual exploration of 'layers' and multiple contexts (Bill Thompson, personal communication). Going far beyond representation in a traditional sense, his audio-visual installation comprised an assemblage of the people, things and space which make up the very essence of the Ness of Brodgar excavation, elements which are often fleeting, overlooked and unrecorded (Fig. 11.15).

In another room, Dan, Glenda and I projected one of Glenda's films of the excavation onto a large flagstone from the site, creating a stone screen for the flickering Super8 images. The projector and its connections were hidden from view, creating the uncanny effect of the excavation coming to life through the Neolithic slab. Not aiming to represent the archaeology, or present a document of the previous summer's excavation, this piece explored the entangled temporalities of past and present on the site. The laminating Devonian Period flagstone, quarried in the Neolithic and disinterred in the twenty-first century, began to slowly erode and flake off during the week revealing its different layers, whilst the film of the previous summer played through the rock. Time and place move at different scales through archaeological material, side by side but in conversation with one another as contexts shift and slide. Similarly on site, the nature of multicontext excavation means that several phases, several temporalities of inhabitation, can be visible at once; the archaeological process is one of continuous interaction with, and creation of, different layers of context (Fig. 11.16).

Fig. 11.17 Layers of engagement: art framed archaeology, which in turn framed art responding to archaeology. (Photograph by Antonia Thomas)

Discussion

The process of working with archaeological remains by archaeologists already allows a creative transformation to take place with the material (Shanks 2007; Harrison 2011). Taking the dialogue from the archaeological site and into the gallery allowed us to develop this transformation one step further. Art and archaeology are often placed in binary opposition to one another in such collaborations, yet there are many different approaches and fields within both practices. In the *Test Trenches* project, there were often more overlaps between our visual practice and thinking as archaeologists and those of the artists, than there was between the artists themselves.

As artists, archaeologists, choreographers and curators, we created a series of contexts both on site and in the gallery, running in parallel and in dialogue with one another. The carved stones occupied one room, whilst their constructed archaeological context of written labels and boxes, associated sounds and images, occupied a different space, as did the general matter of the excavation: the buckets, string, nails and frames. Fragments from the site were dislocated, and shifted slightly, allowing them to become catalysts for creative experiment and research. Each subsequent engagement and interpretation with archaeological material created a further shift in context, allowing further transformations to occur as the boundaries between archaeology, choreography and curating eroded (Fig. 11.17).

There was never an explicit desire to interpret or represent the past through the project, but as an archaeologist, it was difficult to escape the expectations and practice of my training. There were often tensions between the material and the objective practices of archaeological recording, and even whilst creating new installations, I found myself continually returning to thinking about the Neolithic. Through the works created in the gallery, we explored the potential of using visual experimentation as a meaningful process in itself. A parallel may be drawn with an understanding of the Neolithic carved stones from the Ness of Brodgar, as my research is indicating that for some of these, the practice of carving the stones may have been more significant than their final, visual appearance (Card and Thomas 2012).

The designation of prehistoric stone carvings as art is clearly problematic, as it immediately forces modern assumptions onto past circumstances that were very different from our own world (Barrett 1990, p. 15; Bradley 2009, p. 4; Cochrane and Russell 2007, p. 5; Jorge 1998, p. 72). These assumptions have rarely been examined critically. Given this caveat, can exploring contemporary art practice and working with artists in the present have a use in understanding artefacts and practices that we designate as prehistoric art? Through excavation, the Ness of Brodgar stones are also twenty-first-century objects: they are 'double-artefacts' (Edgeworth 2007). Our engagements in the gallery extended and enriched their already long and complex biographies; and by creating new contexts for the carved stones, the possibility of new forms of attention, and different means of engagement, emerged.

The process of exploring the material within the different context of the gallery allowed a more critical analysis of the dual role that the visual plays both in archaeological fieldwork, and in the past. This in turn opened up the possibility to ask different questions and permitted a deeper understanding of the carved stones. Moreover, the exploration of process, time, context and representation in the gallery served to highlight these themes in the parallel site of the excavation and emphasised the importance of the field as a space for engagement. On site again in the summer of 2011, it was not possible to move around, or draw, the structures and stones at the Ness of Brodgar in the same way as it had been before the gallery experience. Within the architectural space of Structure 10, the excavated cut which once contained SF7530 was particularly striking. The absence of the stone now had a presence and biography of its own, whilst SF7530 currently resides in bubble-wrap, concealed within a neatly labelled cardboard storage box, on a shelf at Orkney College.

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Chapter 12
Artists Connecting Archaeologists: Encountering the Third Kind

Michaël Jasmin

Introduction

Archaeologists excavate sites and objects from the past and then write about them; while artists create, and invent objects or situations in the present. These are usually seen as two radically different relations to time and materiality. It is well known that archaeology is an interwoven field of knowledge and practices that generates fascination for the public. Archaeology fuels the public imagination by bringing objects that originate in distant places and times into circulation within contemporary life. Such objects focus thoughts towards a multitude of topics, including: origins, the past, identity and long-lost mysterious places. I have noticed several times while I was excavating different sites, how some archaeologists can develop a feeling of possession toward the past: this old and strange land they are digging belongs to them and for them no one else seems to be able to write about it. They would consider the past to be the domain of their professional work and find it difficult to view the role of contemporary creative work within that domain, especially when artists would consider the past with mockery and derision.

We need here to operate a distinction between professional drawers, with a possible formation in visual art, which could belong to the archaeological team, and 'gallery' or 'contemporary art' oriented artists. The reason of the presence of the first would be related to the recording of the archaeological data on the site, when the presence of the second would be motivated by a visual production that belongs to some contemporary art agenda. In these two cases, the reason for the artists' presence on the site relies on motivation and destination of the visual production which are quite different.

Still, there is a large difference between contemporary art and other creative expressions as literature, movies and so on: here the artist is involved with the materiality of space and objects. The artistic approach is about performance and efficacy

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in the material world and in the present. On a symbolical-archaeological level, the materiality of objects is linked to the idea of truth due to its factual dimension. We can have the feeling that this is especially true for objects kept in the earth. So there is, for both archaeologists and artists, the powerful idea that objects coming from the earth 'cannot lie' about its history. So, archaeology interests some artists as both a scientific discipline and an area of practice because of its processes of mixing historical writing, survey, representation and exhibition of materials and above all the process of excavation. From this fertile ground how can dialogue and interaction develop between contemporary artists and archaeologists?

The question of real collaboration between these two practices is a problematic one; this is evidenced by there being only a handful of successful examples to date. These are mostly focused on Neolithic and Bronze Age sites, in the UK, Romania and Turkey (e.g. Stonehenge and Çatal Huyuk; see Wickstead et al. this volume) that are run by British archaeologists. The degree of real collaboration remains questionable. This situation is easily understandable: for mainstream archaeologists, involving contemporary art in archaeological practice undermines the rigorous aspect of the archaeological message and approach, which is supposedly only connected to historical data. In fact the confrontation of archaeologists and artists generates many questions that rely on the expectations of the two sides and their scope of movement. So our goal will not be to effect an opposition between artists as *makers of worlds* and archaeologists as *producers of pasts* (see Russell and Cochrane this volume). Rather, I would like to question their practices and process in order to find parallels and analogies between them. There are several ways dialogues can be developed, and I would like to characterize some of these opportunities.

I must point that this article is the reflection of my French university and cultural formation. This is of importance as it directly influences my knowledge of the production of French contemporary artists, and my views of the dominant Anglocentric approach among archaeologists worldwide. Yet, a French perspective on the discussion can provide new insights on the subject of art and archaeology.

Among the issues to address in this article are the reality of invented pasts as seen by the large public, the experience of falseness and authenticity about site formation and object collection. I will present a nonexhaustive panoramic view of some archaeologists who are engaged in art and on the other side of the artistic production from the 1970s up to the last decade. In doing so, I will summarize the context of production and interaction between artists and archaeology with the help of chronological and thematical tables. Later, I will analyze the work of an artist from Taiwan: Tu Wei-Cheng, who over the last decade has developed creative work in relation to archaeology, tackling traditional excavation and exhibition procedures. Analyses of this work will tease out new questions. I will also present an on-site artistic installation that I did in Romania in 2010 on the slopes of a Neolithic site. This paper will present new perspectives on the traditional opposition of scientific objectivity vs artistic subjectivity in the hope of supporting a renewed art–science project in archaeology.

Connecting Archaeology with Contemporary Art

The relationships between contemporary art and archaeology are intricate because of the three interrelated domains that connect: archaeology and contemporary art with the Western history of art. This present article is not the place to delimit the disciplinary and practical articulations between them, but we still need to keep in mind that these distinct disciplines possess agendas, and goals which can be quite different, if not in opposition. Although the history of art and archaeology—at first a 'science of antiquity', shared similar origins with a history that goes back at least to the mid-eighteenth century with the excavations of Pompeii and Herculanum (Schnapp 1993; Norcia 2011), during the second half of the twentieth century the gap between the two disciplines and their practitioners enlarged (see Russell 2013). Since the 1970s, archaeologists on a worldwide scale, put a strong emphasis on archaeometric approaches, for archaeology to look like, a 'real' hard science. Today, depending on the academic tradition (e.g. British, French, German, American), the standard of dialogues between archaeologists and historians of art are often nonexistent (Smiles and Moser 2005). Some opportunities have occurred in recent years, in particular an international congress in Paris[1] bringing together historians of art, archaeologists and contemporary artists, organized by the author with Audrey Norcia (historian of art)[2] in Paris in 2009 and which is under press (Jasmin and Norcia In Press).

The agendas of these fields in their mainstream and traditional ways could remain quite separated, and opposite when archaeologists limit themselves in their publication to material descriptions and archaeometric analysis, when art historians concentrate on the aesthetic aspect of objects and when contemporary artists want only to sell or have their name be recorded by history of art. Each one speaks his own language. Although this rather rigid way to look at the situation has been challenged in the last decades by several artists as well as archaeologists, quite rare are the real collaborations between them; there are notable exceptions, as seen with the work of Bailey, Hodder, Shanks, Tilley and so on (see also the work of the other contributors to this volume).

I will recall that, although an evidence, artists are, most often, not archaeologists. This means that, although presently writing for an audience of archaeologists, it is important to keep in mind that artists' views of archaeology usually belong to the public one, with a limited knowledge of the archaeological agenda and none of the methodological problems. It also means that artists share in some ways with the public a specific archaeological imaginary, which often archaeologists have lost.

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[1] For example, see the announcment for the conference *'Des temps qui se regardent: dialogue entre l'art contemporain et l'archéologie'*. Available at: http://e-a-a.org/blog/?p=297. Accessed 6 Jan 2013.

[2] A PhD by Audrey Norcia is under completion on 'Archaeology in Contemporary Art from the 1950s until today' at the Sorbonne in Paris.

Table 12.1 Paralleled practices for field activities: symbolical and body engagement

Archaeologist	Artist	Examples of artists
Quantifying the land—survey surface collection	Qualifying the land—walking raw material collection	Some land artists (e.g. Hamish Fulton or Richard Long) Mark Dion
Mapping the site	Site experience	A. & P. Poirier, Sara Bowler artists at Stonehenge
Excavation	Intervention in the land—on-site creation	Marc Pessin/Cho Duck Hyun/Mark Pearson
Presentation—the shared time of exhibition in a museum		Tu Wei-Cheng

Connecting Practices: Parallel Field Activities

On a general level as perceived from outside of the archaeological field, its procedure could be categorized into four distinct steps: survey, surface collection, excavation then exhibition. Table 12.1 summarizes this fundamental, although quite generalized, sequence of the archaeological activity and how it could be paralleled by field artistic practices. The field experiment is a very strong aspect of archaeological activity, which connects corporality, body and material engagement. So we would like to point the ways artists have open their approach and work to the land's materiality and physical engagement, and the dialogues with raw data as sites and objects. Surveying, i.e. quantifying, the land for archaeologists can be parallel with the action of walking and 'living the landscape' for artists (Garraud 1993, pp. 127–132, 159–165). Both live mentally and physically in the place to extract something out of it. When he surveys, the archaeologists enters a journey in time, through the multitemporal dimension of the land, which he walks to understand and interpret. When he walks, under specific artistic conditions, the artist enters an inner journey with multiple ways of seeing and feeling, which will possibly lead to future creative shape. The parallels concern here the site and its presentation, but not its representation with recording, interpretation and archiving. Although these activities are of the first importance in the archaeological procedure, they will not be addressed here. Also, the ways of experiencing and mapping the land through different point of views have result recently in some challenging and quite original experiment (Graves and Poraj-Wilezynska 2009).

Archaeologists Interested Into Contemporary Artistic Practices

Among the first archaeologists in the second half of the twentieth century to have expressed a clear interest into contemporary art, Christopher Tilley (2000), Colin Renfrew in his milestone book 'Figuring It Out' (2003) and his numerous dialogues with Antony Gormley (2004), as well as Michael Shanks (1992, 2012), Pearson and Shanks (2001) or Ian Hodder (2003) have figured as pioneers. The interest of these well-known archaeologists with contemporary art is recent, rare and in most cases the expression of an intellectual and methodological interest in art and long-term cooperations with contemporary artists. Also, we notice that almost all of them are British archaeologists. Table 12.2 highlights a range of media used to express

Table 12.2 Archaeological initiatives toward contemporary visual art practices

Media	Ways of experiencing	Archaeologists	References	Link
Book	To read	Colin Renfrew	2003. Figuring it out	
		Ian Hodder	2003. Archaeology beyond dialogue	
New representation	Experience narrative	Michael Shanks	A website since 2000's—www.mshanks.com	Documents.stanford.edu/michaelshanks/Home + humanitieslab.stanford.edu/MetaMedia/Home
Archaeological methods	To think about	John Schofield et al.	2006. Van transit dig www.britarch.ac.uk/ba/ba92/feat2.shtml	www.york.ac.uk/archaeology/research/current-projects/in-transit/
		Jean-Paul Demoule (from France)	2010	See website below
On site visualization	To visualize	Christopher Tilley	2000	
Drawing/pictures	To represent	Helen Wickstead and other artists Aaron Watson	2008	www.artistsinarchaeology.org
			2004	www.monumental.uk.com/
Installation	To experiment through creation	Michael Jasmin	2010. Magura past and present	www.magurapastpresent.eu/

their interest in contemporary art (books, visuals, 'digs', experiment and so on). This large expression shows a period of experiments among archaeologists, with no preponderance of a specific medium or format.

Contemporary Artists Interested Into the Field of Archaeology

All the artists we are dealing with are contemporary, i.e. they are still alive in 2013, and some of them are internationally well-known. These artists are from different continents, mostly from the USA, Europe and Asia. There are no direct connections between them and we do not possess a corpus of well-defined practices. Also, they do not belong to a specific school of expression, still their artistic production is for all of them related to the world of archaeology. We will distinguish three phases from 1970 to 2010, although not clear cut, it will help to categorize their artistic production. Eventually, when dealing with contemporary art we have to consider here a vast visual field: painting and drawing, photography and video, ephemeral or long-standing installation (Putman 2001). My focus will be on visual arts.

Relation to Past and Memory Through Material Culture and Ruins

The first period covers the 1970s and 1980s and concerns artist's works that relate to the past and memory. The following artists, mostly from France, are some of the initiators and founders of the most recent practices: Daniel Spoerri, Christian Boltanksi, Anne and Patrick Poirier. They have been working with personal memories, collective representation of the past, collection of objects. Spoerri set the unique event of 'inearthing' a shared meal in 1983. This performance has been recently excavated in 2010 by Jean-Paul Demoule (French archaeologist and former director of the INRAP)[3] Ruins and small scale have also been of long interest to Anne and Patrick Poirier, and Charles Simonds who developed the civilizations of the 'Little People' (see Table 12.3).

'Mock Sciences' Approaches and Challenging Institutions and the Public Awareness

From the 1980s and mostly during the 1990s, we can determine several interconnected concerns among the artists, mixing mock sciences and mimicking archaeology, both with the goal of challenging museum institutions.

[3] The INRAP is the French National Preventive Archaeological Research Institute. http://jeanpauldemoule.wordpress.com/2011/06/13/a-propos-du-dejeuner-sous-l%E2%80%99herbe-de-daniel-spoerri/. Accessed 9 Jan 2013.

Table 12.3 A selection of some artists that use the archaeological procedure from the 1970s to 2000s. It appears clearly that the use of the excavation process is a recent trend among contemporary artists from over the world

Artists and the archaeological procedure					
Artists	Survey and field	Dig		Creation of material culture—representation	Exhibition
		Incavating	Excavating		
Christian Boltanski (from 1971)				X	X
Charles Simonds (from 1973)				X	
Daniel Spoerri (1983/2010)		X	X		
A. & P. Poirier (from 1974–1982)	X	X		X	X
Beauvais Lyons (from 1982–1987)				X	X
Richard Purdy (from 2003)				X	X
Mark Dion (from 1999)	X		X		X
Joan Fontecuberta (from 2000)	X			X	X
Marc Pessin (1980–2010)		X	X	X	X
Cho Duck Hyun (from 2000)			X		X
Tu Wei-Cheng (from 2001)			X	X	X
Michaël Jasmin (from 2004)	X	X	X		X
Nick Mangan (from 2008)			X	X	

'Mock science' approaches have been displayed by some North American artists, such as Beauvais Lyons (1985) and the Hokes Archives (see Fig. 12.1).[4] They created civilizations with stories, paintings, archaeological drawings, objects with some 'past' patina, and exhibited them together to create a sense of credibility, however, they did not develop a specific on-site interest (see Figs. 12.2 and 12.3).

'Mimicking archaeologist' has been played several times by the American artist Mark Dion (see also, Bailey this volume). He likes to imitate the scientist at work: outside with surface collection of objects, or inside at his office. In doing so he confronts and tackles the museum procedure in ways that were developed in the 1970s and 1980s by French artists as Boltanski or Poirier. Dion's work is about surveying places and collecting present day material culture to exhibit them. Dion is fascinated with systems of classification, the organized description of things (plants, animals, objects) and the museographic way of exhibiting them (Renfrew 1999).

[4] The Hokes Archives can be found at: http://web.utk.edu/~blyons/. Accessed 8 Jan 2013.

Fig. 12.1 Beauvais Lyons, The Aazudians exhibition from *The Hokes Archives*. Courtesy the artist

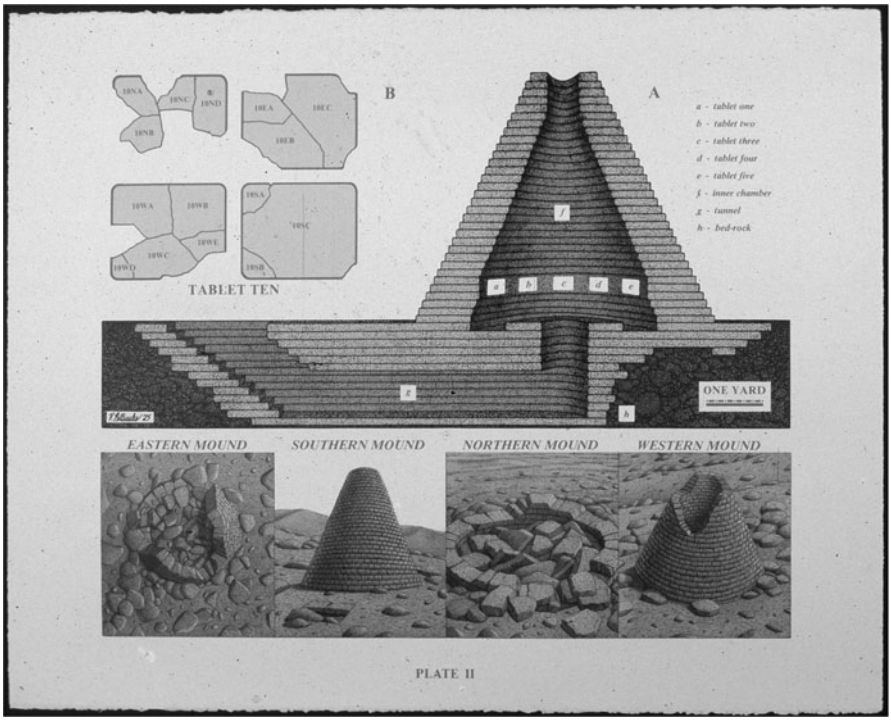

Fig. 12.2 Beauvais Lyons, The Apasht, plate II from *The Hokes Archives*. Courtesy the artist

Fig. 12.3 Beauvais Lyons, Temple Wall from *The Hokes Archives*. Courtesy the artist

Dion's approach toward ordinary recent objects and archaeological one had led to some methodological limits. Interesting is the case of Dion's installation at the Venice Biennale in 1998. After dredging with a hoe a Venice canal, he exhibits his results in an exhibition 'Raiding Neptune's Vault: A Voyage to the Bottom of the Canal and Lagoon of Venice'. However, he did not pay attention to the fact that some of his objects were real archaeological artifacts buried in the canal sediment, and that the Italian law 'makes illegal to remove any materials taken from Italian soil (or water)'. Dion and his gallerist were surprised to see that his art production was classified as 'art trafficking' (Fontana 1999).

Another artist, Joan Fontcuberta from Spain, set up in the south of France in the geological reserve of Dignes-les-Bains which is famous for real fossils, a specific site with a 'mermaid': the public was confronted with an on-site installation presenting the skeleton of the mythical woman-animal, associated with an 'official' text presenting the 'discovery'.[5] Also he presented another mermaid at Annecy in France (see Jasmin and Norcia 2007).

All these creations are developed to challenge the museum institution and their exhibition rules, which are related to classification and typology or specific trends of production to exhibit objects. This process of taking ordinary objects to install them in museum comes from the beginning of the twentieth century with P. Picasso and M. Duchamp. The New Realists in the 1960s pursued such moves. The present artists are also playing a game with the public awareness and their experience of authenticity. The context of exhibition is of the most importance. We are dealing

[5] For a presentation of his project *Sirenes*, see: http://fontcuberta.com/. Accessed 7 July 2013.

Fig. 12.4 Documentation of excavations by Marc Pessin in 1993. Courtesy the artist

Fig. 12.5 Documentation of tablets by Marc Pessin in 2000. Courtesy the artist

here with an interesting angle to the question of fake and authenticity, and in some ways, fraud (Putman 2001; Lovata 2007; Shanks 2012).

On-site Creations

These works, from the mid-1990s are the most challenging being directly connected to the archaeological practice of excavation. This 'art of excavation' has been set up by some such as the emblematic French artist Marc Pessin in the 1980's with his very own and original pessinoise's civilization (Jasmin 2008; see Figs. 12.4 and 12.5).[6]

[6] For example, consider the work of Marc Pessin: www.marc-pessin.com . Accessed 4 Jan 2013.

Fig. 12.6 Documentation of *Dog of Ashkelon* excavations in 2000 by Cho Duck Hyun. Courtesy the artist

From the beginning of the 2000s, we can see a clear rise in the allegorical uses of archaeology among contemporary artists with Cho Duck Hyun from Korea (see Fig. 12.6) or Nick Mangan from the USA, among many others.[7] In particular, and this is a new way to dialogue, they have used archaeology to create fictional narratives. Archaeology and unearthing are cardinal to the creation process of these artists.

On-site creations allow artists to tackle a practical and symbolical space that is, above all, 'forbidden' in archaeology: the earthing process (Holtorf 2004)—usually archaeologists do not earth objects, they excavate them. The on-site artistic process relies on a sequence of not two but three phases which are especially interesting. It is both an important chronological and symbolical sequence:

- Earthing or Inearthing: the very opposite to the archaeologist's habits, nonetheless this practice is vital to the artist process. This phase was also called 'incavation' by C. Holthorf to balance the later 'excavation' phase.
- Time in earth: a time of transformation and creation. This is for the artists and the large public imaginary certainly the most important step from a symbolical point of view.
- Unearthing: the traditional action associated by everyone with the practice of archaeology.

Tu Wei-Cheng and the Art-Chaeology of the Bu Num Civilization: The Process of Discovering as a Spectacle of Time

The Invention of the Bu Num Civilization

Among the several artists that developed a style of working directly connected to the practice of archaeology, I focus on Tu Wei-Cheng, an artist from Taiwan. His work is

[7] For example, consider the work of Nick Mangan: www.nicholasmangan.com/2008/a-south-west-stone-/ . Accessed 12 Jan 2013.

an interesting example of an artist that uses almost the whole spectrum of the archaeological procedure and visualization. Although other international artists have been working with the archaeological imaginary (e.g. Marc Pessin, Cho Duck Hyun, Nick Mangan); Tu Wei-Cheng provides us with a fascinating and large production that is emblematic of the relation of a contemporary artist with the field of archaeology at the beginning of the twenty-first century, in a both naive and well-observed way. Tu Wei-Cheng developed from 2001 to 2012 the full sets of expression for his Bu Num civilization, from the 'archaeological' site to the museum. In order to give credibility to his civilization, Tu Wei-Cheng used the main aspects of the archaeological procedure: 'excavation', recovery of objects, exhibitions in museums with a suite of visual tools (e.g. posters and panels, explanation, lights, pictures, video). The whole process creates an aesthetic detailing the discovery of an unknown civilization. In doing so Tu Wei-Cheng is a perfect *maker of worlds*: he offers the public through his artistic production a range of objects and exhibition situation that altogether tend to recreate the world of a lost and unknown civilization. His approach is especially interesting for us by the different way he used to present and represent his original civilization.[8]

Tu Wei-Cheng was born in Taiwan in 1969 and obtained his Maser of Fine Arts from the Institute of Plastic Arts of Tainan National College of Arts in 2005. 'In his works, the artist plays the roles of an art-creator, a curator, and an art promoter/an art dealer' (from Tu Wei-Cheng website). From 2001, he started to exhibit the 'Artifacts from the Bu Num Civilization Site'. These objects recall by their material, shape, size, color and content, objects derived from an archaeological context. It does not appear, however, that Tu Wei-Cheng developed this work in order to stimulate dialogue with archaeologists or their discipline. Also his exhibition appears mostly in contemporary art contexts more than in archaeological museums. In 2003, Tu Wei-Cheng developed his Bu Num civilization by creating a specific installation where he created a 'real-fake' archaeological site. Since then, he has produced other outdoor 'archaeological sites' in relation to indoor museum exhibitions.

In order to understand the potential and the limits of Tu Wei-Cheng's creativity, in perspective with the archaeological discipline, we will survey, with an archaeological eye, his work following four steps: Excavation–Exhibition–Distribution–Understanding.

Excavating the Bu Num Civilization

Prior to the exhibition step, the first large scale work by Tu Wei-Cheng was a large rectangular space dug with a hoe in an open place that did not possess any archaeological features.[9] The disused space, covered with a roof, was filled on four

[8] For illustrations see the artist website and artworks: www.tuweicheng.com/htdocs/?page=artwork. Accessed Dec 2012. For the site's excavation click on 'Bu Num Civilization Site 2001–2012'.

[9] For a video of this work see: www.youtube.com/watch?v=uRTNruXAKJE. Accessed January 2013.

sides with concrete molded slabs, hand carved with low relief. A large sarcophagus was positioned in the center of the excavation in connection with a few other objects half emerging from the earth. This highly organized space staging an ongoing archaeological excavation is to be seen as a spectacle with people playing the archaeologists, drawing and studying the objects. This *mise en scène* is very theatrical and plays the role of revealing the 'truth in the past' or the 'truth from the earth'. This excavated place could be interpreted, from an archaeological perspective, as a large room—with no real corridor leading to it—so it could be a funerary room that would have been dug, built, then filled with earth.

From an archaeologist's point of view, this 'dig' is one of the most important aspects of Tu Wei-Cheng's work. It alludes to credibility and oldness to the objects that will be later exposed in the exhibition. Also, it is interesting to note that everything in Tu Wei-Cheng's dig is 'fake': it looks like old walls, archaeological structures and so on. In fact, everything is hand build under the guidance of Tu Wei-Cheng. He did not reuse, for example real stones to build the walls, and no materials or objects from the past can be seen. So, all the features in his excavation are a full artistic construction. The space is almost entirely filled with slabs of concrete, which are apparently made of stone. Almost all of them are the support for some figurative scene.

The material culture of the Bu Num civilization is expressed by a limited set of architecture and objects. Architectural shapes are walls made of blocks and small monuments called a 'tower'. For the objects we find sculptures made of clay, inscribed stones and representations in low relief. Some objects are broken on the ground. Also Tu Wei-Cheng is using the basic visual archaeological tools: grid, trowels, meter stick in white and black or red, abbreviations and digits on a board, in brief all the instruments that tells the scientific nature of the work being carried there, and that everyone is suppose to connect with the practice of archaeology.

The relation of Tu Wei-Cheng is mostly oriented toward fine objects. He is more interested in his exhibition, in building walls that hold representation, than in showing archaeological method. All these museum pieces, architectural and objects, are supported by visual meanings. So the Bu Num material culture is less about architecture or archaeological objects than 'master pieces', coming from an 'archaeological context', that will fuel a museum, in this case his exhibition, because of their aesthetic value. Tu Wei-Cheng is using the archaeological process of excavation to deal *in fine* with history of art: his 'archaeological site' is a place that allows to preview the source place of the masterpieces exhibited.

Exhibiting the Bu Num Civilization

After the excavation procedure and the related on-site spectacle, the second and most important aspect of the creation is the exhibition. The presentation of the objects follow a visual organization precisely observed from many museum practices from the end of the twentieth century. The author of this article had the opportunity, to

visit in January 2008 in Naples, Italy, an exhibition of Tu Wei-Cheng's Bu Num civilization at the museum of PAN (Palazzo delle Arti Napoli). The presentation was organized following a five-step process:

Step 1: The visitors are welcomed with a 'scientific presentation' relying on documents to read: posters and panels present explanations on the site and general context of the discovery of the Bu Num civilization—a recently discovered civilization.

Step 2: Pictures are incorporated to help in visualizing the excavation. A video was screened in the first room of the exhibition. Unfortunately (or perhaps interestingly), the video was in Taiwanese without subtitles. It was possible to see that people, archaeologists and scientists, were giving explanations of the site and its objects. But the main feeling was the non-understanding of the situation. They were speaking an unknown language . . . in the same way the past is to be seen as a foreign country (Lowenthal 1985).

Step 3: Some of the first objects to be exposed were large scale architectural elements, slabs carved with symbolic representations. However, even to an experienced eye, it was difficult to determine to which civilization these elements could be related.

Step 4: Objects were exposed along the wall, but these pieces depicted more figurative scenes, with hybrid representations (human and animal). From this point onward, an experienced eye might begin to doubt the authenticity of the Bu Num civilization: I remember during my visit while seeing some slabs (see: stele BM1041–1042) recognizing the evident neo-Assyrian style (first millennium BCE) and also realizing the real nature of the falseness of the whole exhibition. This step is an important one in the revelatory process of the exhibition and for the artist: until that moment it was difficult, still not impossible, to detect the geochronological incredibility of the Bu Num civilization.

Step 5: The last part of the exhibition presented square objects with a stone appearance covered with letters and signs (Asiatic or Latin) that showed in their center contemporary objects: a mobile phone or a computer mouse embedded in the past, the piece being covered with a patina. This last step allowed everyone, even those without archaeological training, to apprehend the intention of the exhibition and the approach of Tu Wei-Cheng regarding his civilization.

Selling the Bu Num Civilization

Whereas the question of falsification or fraud could be a major problem in archaeology, in the creations of Tu Wei-Cheng this is obviously the opposite (Renfrew 2003; Lovata 2007). The fabrication of this past by the artist allowed the artist to circulate his objects commercially, oriented in three directions. At first, by their specific nature (contemporary and duplication), all the pieces exhibited could be purchased by collectors: Tu Wei-Cheng's objects are available for purchase, something that is not the case for contemporary archaeological items, outside of the looting and black market activities that provide these objects to the galleries of antiques, or sometime for auctions. Secondly, the artist installed a shop at the end of the visit that offered

different by-products from the exhibition, as smaller representation of the fabricated objects. This shop is another relevant element that mirrors contemporary museum practices. Thirdly, Tu Wei-Cheng organized a special auction in 2004. He directed the auction of his archaeological items while being dressed with clothes from the Tang dynasty. This auction-performance was another way to deal with the value and price of his objects.

Understanding the Bu Num Civilization

From an archaeological point of view it is interesting to note the strong visual orientation of Tu Wei-Cheng's creation. The understanding of the Bu Num civilization is indeed more visual than archaeological: even if archaeology is a field of humanities relying strongly on visuals, this is even more the case for art history. His creation is bereft of historical, architectural and object narratives; we are left without tangible things to inform us about the living habits of the Bu Num inhabitants. His 'excavation site' and exhibition of objects are mainly engaged with the perceived visual aspects of an archaeological exhibition more than with the actual intricacies of archaeological practice itself (see also Bailey this volume). Tu Wei-Cheng will perhaps appear in the history of art as one of the main artist's at the beginnings of the twenty-first century to have created such an imaginary civilization. Even if he is not the first one (Marc Pessin and others from the 1970–1980 period could be the main initiators), he developed it in a very systematic way. His Bu Num civilization is a perfect example of the emulation of the ways exhibitions work within archaeology and museums at the end of the twentieth century.

The main informative elements are to be extracted from the depiction of the iconography on the slabs, the objects or vases. The Bu Num civilization can be understood through the animals, human and motifs represented much more than from the pottery. The usual items found during the archaeological activities: flints, sherds, bones, fragments are not represented here. The Bu Num exhibition presents full and complete objects.

The Bu Num Civilization: Allegory, Identity and Moral of our Time

An Allegory of our Present

What does it means for an artist to imagine and create a civilization? Tu Wei-Cheng's civilization ultimately informs us about our present, our relation to objects and our own civilization. In many respects, his civilization's material culture sits between a past and a far future. The Bu Num objects rely on the material collusion of two separate periods: an object made of concrete but with the appearance of stone, being

the support and the representation of daily life objects of our own civilization (e.g. mobile phone, computer mouse, internet icons). From such objects we notice that Tu Wei-Cheng chooses not to make a representation of the objects in a low relief but to present them petrified with symbolic signs around them. These objects are made in the present but covered by the illusion of a past. So it is possible to look at them through another chronological lens: because they are from our present, with the gloss of a past, and are displayed in the context of an archaeological collection, it would mean these objects are to be for the future. These objects are an allegory of our contemporary way of looking at the past. They are fragments of our present as seen from the future.

Tale and Identity

> Life is filled with doubts and a lack of trust, and we lose all footholds on which to depend. I then stand firmly in this time and place of disorder and confusion, looking seriously at the artificial myths and work and worship and search for my 'self', through which I confirm my identity. From Tu Wei-Cheng website.

To give an answer to his own need of finding and fixing his identity, Tu Wei-Cheng is proposing a tale, he is forging a story. The story of his life: creating a world, his world with his own civilization that encompasses several other pasts and cultures. Interestingly, they do not belong to his cultural, national or familial background—but are still flavoured by it.

On a video from his website it is possible to see Tu Wei-Cheng holding a picture representing an Assyrian slab engraved in relief and incised with an Assyrian style motif. While doing this he is creating his own 'imaginary museum', showing he has understood André Malraux's (2004) lessons, by making a selection of representation that he decides to be the remnants of past civilizations. Photography from the mid-nineteenth century, the reproduction and the diffusion of objects from past civilizations are made available to be seen by everyone. Tu Wei-Cheng renewed this perspective with new media: slab relief are connected to internet culture. From an archaeological point of view this procedure appeared clearly in the past with other civilizations. For example, the Achemenids in Persia elaborated their own art in the sixth century BCE, by mixing artistic influences (Egyptian and Assyrian) with contemporaneous Greek art, to develop an alternative synthesis which became their own expression.

The foremost topic that Tu Wei-Cheng discusses is our present and our relationships to objects and how they are embedded in the present, even when created a long time ago. He uses the past, and its representational code to propose a fiction that questions our present and our connection with space and time. The past's evocation, here composed of different civilizations (e.g. Assyrian, Indian, Mesoamerican) from different periods and different parts of the world, is flattened. The present and our material culture is expressed through objects and symbols directly connected with the new era of internet (e.g. the @ sign, arrow keys, Windows logos); it is a new language which is shared globally.

A Moral

The Bu Num civilization allows Tu Wei-Cheng to raise paradoxical feelings with chronological depth and material superficiality, or distant past and present-day material culture. These confrontations gave way to the uncanny, depending on the strangeness of mix of time. For many artists this is the goal of their creation: to produce among the public a feeling of oddity and confusion that can express itself in questioning, laugh, reassurance, turmoil or lack of understanding.[10] Also the Bu Num civilization possesses a strong archaeological flavour and appeal: the past is made of broken fragments, the real-fake past is by its creative nature flexible. His work is less about describing the past than writing about the present.

To Conclude with the Bu Num Civilization

What is expected by the public during a visit to a collection of archaeological objects? The public is used to feel a kind of 'temporal purity' and genuineness, a sense that the objects have been handmade in the past (Putman 2001). These expectations could explain the discomfort, the irritation or even the opposition experienced by some visitors when they see contemporary objects exhibited side by side with archaeological objects. This feeling could be enhanced for archaeologists when they have to stand contemporary art intervention within an archaeological context, which they would like to see pure of present objects.

The Bu Num civilization is a perfect product of the present globalization process: cultural, economic and artistic. Through his creation, Tu Wei-Cheng 'digested' several past cultures to create new contemporary meanings, with an international blend of past and present cultures. In doing so, he accredited the fact that every past, every place, becomes open to the contemporary artist creation. His production expresses the idea that humanity is in possession of a shared worldwide cultural and historical heritage.

Toward Art–Science Project in Archaeology

On-site Intervention on Archaeological Sites

The detailed approach of Tu Wei-Cheng is one possible way for artists to deal with the world of archaeology. It relies on the production of objects with a strong archaeological appeal but its Bu Num site 'excavation' lacks any connection with actual fieldwork. To balance this approach, I present an on-site installation that I conducted in 2010 in Romania in the context of a larger art–archaeological project

[10] Marc Pessin (personal comment).

Fig. 12.7 Michaël Jasmin *37097.48776*, 2010, excavated turf. Magura, Romania

titled ' Măgura past and present' (see Table 12.3) directed by the archaeologists Douglass Bailey (San Francisco State University) and Steve Mills (Cardiff University).[11] 'Landscape transformation' was the main topic under discussion during a 2 weeks residency in the vicinity of the village of Magura to the south of the capital city Bucuresti. I had the opportunity to develop a creative visual dialogue with the archaeological discipline and its specific way of looking at the landscape. The project results in a booklet and an article (Jasmin 2011a, b). I would like to elaborate upon a theme that is particularly relevant: the relation of archaeologists with the landscape they are working in.

While writing the history of a site, archaeologists are emptying earth from areas and often leaving deep and long-lasting traces of their work from excavations: trench and holes in the landscape that can remain for decades or even centuries when large scale excavations occurred. These meaningful interventions in the landscape change the surface and the aspect of excavated places. These trenches are the necessary way to access the raw data of the past material culture. But when done they could be left empty. These trenches are often the most obvious signs of the past presence of archaeologists, especially when no maintenance or restoration has been done on the site. These visible remains can also appear as scars and result as a 'branding of the earth': these are the archaeologist's traces (Figs. 12.7 and 12.8)

The installation I did in Magura on the slope of the Neolithic Tell,[12] where stand a modern church and cemetery, is called *37097.48776*. I cut into the ground of the site an inscription of these ten large digits (5 × 20 m). This series of numbers refers to the spatial localization on the Universal Transverse Mercator grid of the archaeological Tell. My installation was a way to parallel the action of branding a site when archaeologists are digging. By cutting the top soil layer, which is composed

[11] Funding provided by the Art-Landscape Transformations EC project 2007–4230, Cardiff University partner scenario: Măgura Past and Present. European Union Education, Audiovisual and Culture Executive Agency Culture Programme (2007–2013).

[12] A Tell is an archaeological hill made of superposed human occupation (villages, town), which is mostly present in the Near and Middle East.

Fig. 12.8 Michaël Jasmin *37097.48776*, 2010, excavated turf. Magura, Romania. Photograph by Douglass Bailey

of several layers: grass, roots, then reaching the top of the archaeological soil, my gesture became a way of 'tattooing the earth'. I marked a past place in a present personal way. Beyond the spatial information contained in the ten digits, remain scars on the site and in the landscape. This action became also the first act of transforming the landscape. Another important aspect that is discussed in both publications (Jasmin 2011a, b) is the concept of framing the space when looking at the landscape.

One of the challenges I had to deal with the installation, then in preparing the publication 'The Brain of the Archaeologist', was to outmatch an opposition that is inherent I think to many art–archaeological projects: where to settle the equilibrium between the sense of objectivity in archaeology and the subjectivity of creation?

Art–Science Project in Archaeology: Objectivity vs Subjectivity

I believe objectivity vs subjectivity is a central question in the tentative dialogue between archaeology and contemporary art. Although archaeologists are aware that their discipline is very subjective in its methodology (Colardelle 2006, p. 158), the research of objectivity remains fundamental in the practice and thought of many archaeologists.

We would like to go beyond this conflict to a place of dialogue for both archaeologists and artists. A place where one expresses himself in a subjective and poetic way. A recent parallel made between the French writer Georges Bataille about the cave of Lascaux in the 1950s and the German film-maker Werner Herzog about the Chauvet cave in 2010 with his movie 'Cave of Forgotten Dreams', shed light on how objectivity and subjectivity could converse (Dicker and Lee 2012). They state that 'poetical and scientific methods of investigation will be considered equal and complementary, with both contributing to a richer if always partial understanding of paleoart (sic)' (Dicker and Lee 2012, p. 34). They conclude that 'it is this very poetical inclinaison, itself oblique and evanescent, that signifies, more than all else, our humanity . . . ' (Dicker and Lee 2012, p. 50). We indeed expect that the research/creation project in

archaeology should become a place that allows reason to converse with imagination and poetry (Shanks 2012).

How to Proceed with an Art–Science Project?

The dialogue in art and science is still difficult to characterize, to sum-up and almost impossible to 'reproduce' in a systematic way from one site to another, and does not need to be. However such a dialogue is a chance for contemporary archaeologists to visualize their site, and perceive their field of research. They would certainly benefit from engaging themselves in such research-creation project with contemporary artists. From my own research and creative experience, the proposition by archaeologists of artists' residencies (from a few weeks to several months) seems the most suited way to proceed. It could be during the season of excavation, but also after, when the archaeologists are more available for question, explanation and sharing. But at the same time a scholar needs time to invest his mind in a project, any research-creation collaborative work would need months to develop to, hopefully, produce interesting qualitative results. Also the role of interpersonal relationships in this creative process is important.

A short invitation of an artist on an archaeological site can produce some good sketches; but any archaeologists engaged in a deeper questioning of his discipline would need to establish a real research-creation project with an artist, that would need to be aware of the discipline's agendas. Expectations and goals needs to be explained and shared for the results to be relevant. A couple of weeks' artist intervention could be a good step to start a collaboration, but a joint project over at least several months, on a specific archaeological project from the field to visualization of finds, then publication and exhibition, would certainly benefit from an artist view, imagination and exchange (see Watterson et al. this volume). There is whole new territory of thought, exchange, exploration and visual creativity to discover and experiment with the dialogue of archaeology and contemporary art. Few discipline as archaeology can offer to our society such a tool of temporal depth for the scrutiny of the present and the future.

Conclusion

It is necessary to go beyond the usual misunderstanding between artists and archaeologists. Although artists that have engaged with archaeology in the last decades did not try to write history or explain past civilizations—as archaeologists are willing to—they deal with the same iconic questions: ideas of origins, contemporary identities, analogy and materiality. Yet they use different ways to address and answer these matters. These artistic practices are staging archaeology as a *contemporary myth of disparition and discovery*. They can be seen as one aspect of the dialogue with the

past generated by archaeology within our society. Viewed this way, archaeology can provide an engaging answer to contemporary questions and concerns, and the given answers are less about the past than about us and our contemporary society practicing archaeology.

Also creativity and contemporary art allow for a renewal of our experience of the landscape, of the site, of the objects and their uses, as well as the questions of intentionality of the people of the past who perceived, transformed and lived the landscape around them. Artists are especially capable of proposing a visual synthesis between the archaeologist's perception of the past and the public's interpretation of the present. They also offer a feedback loop for the work of archaeologists as perceived, but not expressed, by the public. By negotiating the past through poetry and a subjective vision, they can renew the visibility of the archaeologist's practices. As archaeologists, artists are speaking other languages: visual, symbolical, emotional, present and mixing the past with possible future. We propose a dialogue that would allow artists and archaeologists to share a language, as both are dealing with space, time and narratives.

A strong trend during the twentieth century has been the growing importance of the object, leading in the second part of the last century to our present society of consumption. We can notice that our present is going through a strong process of museum/museification, everything enters under the reign of heritage views and policies. The Bu Num civilization has shown with an emblematic manner how past culture can be mixed with our shared contemporary material culture: all past and present civilizations are flattened and our present is being as a statue. The Bu Num civilization recalls us that our present is already past.

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Chapter 13
Digital Dwelling at Skara Brae

Alice Watterson, Kieran Baxter and Aaron Watson

This project explores mixed-media as an archaeological field method through the act of making an experimental film at the Neolithic settlement of Skara Brae. A mixed-media approach has the potential to capture and communicate very different qualities of the archaeological record to systematic and objective techniques of data collection alone. The process of gathering and converging diverse media, from laser scans to watercolour painting, enables experiential and creative responses to the past.

While field archaeologists negotiate archaeology through their senses, these experiences are often mediated through technologies such as cameras, survey machines or scanners. This influences and even constrains the kinds of information that are observed and recorded, effectively distancing the field worker from their material. Photography fixes an image and frames the world through viewfinders and lenses, giving the impression of time being frozen. Three-dimensional meshing techniques, including laser scanning, capture surfaces in enormous detail but at the expense of embodied human engagement. There are no defined archaeological methods or machines for capturing or reproducing ephemeral sensory qualities such as sound, or the impact of time and movement upon how places and landscapes are understood. An alternative might be to integrate established methodologies within rather more creative and subjective approaches which have the potential to foreground embodied sensory experience (e.g. Watson 2005; Bender et al. 2007).

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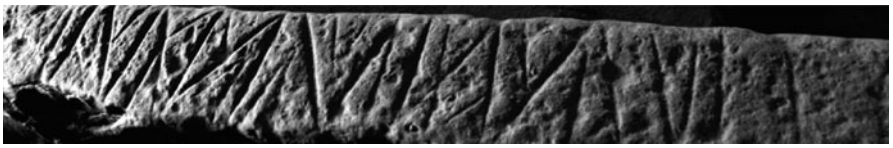
The Neolithic site of Skara Brae, located in Mainland Orkney off the northern coast of Scotland, was surveyed in 2010 by the Scottish Ten project using laser scanners and photogrammetry rigs (Wilson et al. 2010). This made Skara Brae an ideal focus for a collaborative project between the authors; three visualisation specialists working across diverse media. Alice Watterson has a background in archaeology and works with laser scan data, both to produce photorealistic digital reconstructions and research their impact upon understandings of the past. Kieran Baxter is skilled in kite aerial photography, and is researching the role of film and animation within heritage presentation. Aaron Watson is an artist and archaeologist who explores how the creative application of multimedia, from painting to computer modelling, can inform archaeological interpretation.

This chapter reflects upon fieldwork conducted in Orkney in May 2012, and the subsequent creation of a short film. As a work in progress, Digital Dwelling at Skara Brae moves from the present day to the imagined past, from a remote aerial perspective to an embodied encounter deep within the walls of the village and from objective interpretation to creative storytelling.

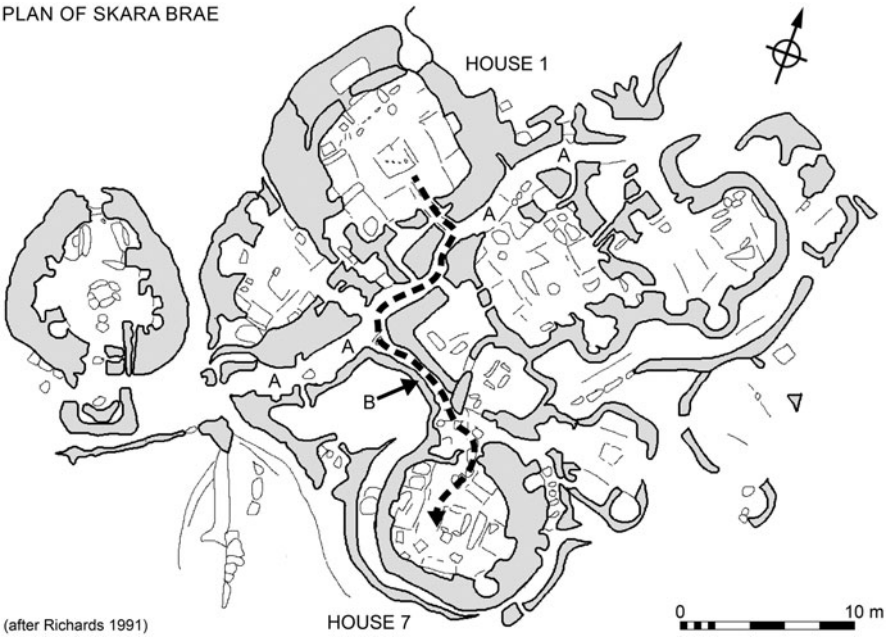


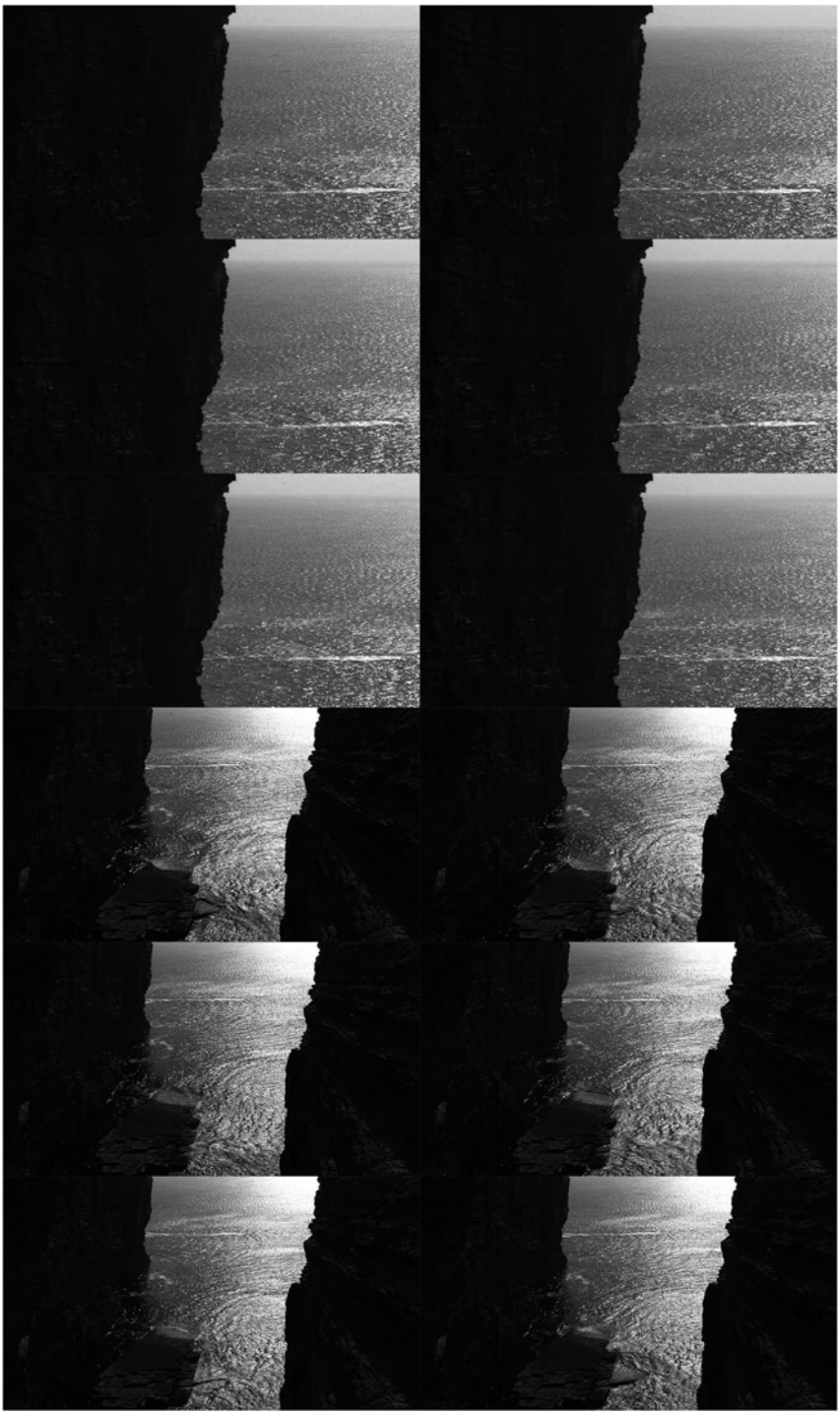
Context

> The film opens with panoramic views—coastal cliffs framing a turbulent ocean. The light is luminescent and sea birds soar through the sky.

Skara Brae is a late Neolithic stone-built settlement consisting of several discrete buildings connected by low passageways. The site was excavated and partially restored in the 1930s, and is now set within an extensive World Heritage landscape. This comprises a remarkable group of monuments including Barnhouse, Maeshowe, the Ring of Brodgar and the Stones of Stenness (Downes et al. 2005).

While collecting material for the film, we visited many locations across the wider landscape. We felt it was important to engage with a diverse range of sites, many of which were contemporary with Skara Brae. Our original intent was to integrate some of these wider visual and architectural references within the film, but this ultimately proved too disruptive to the overall flow of the narrative. The sea cliffs above Skaill Bay remain as one of the few elements of the wider landscape to feature in this edit. Views like these may have been familiar to the inhabitants of Skara Brae.


PLAN OF SKARA BRAE
HOUSE 1
A
A
A
A
B
(after Richards 1991)
HOUSE 7
0
10 m

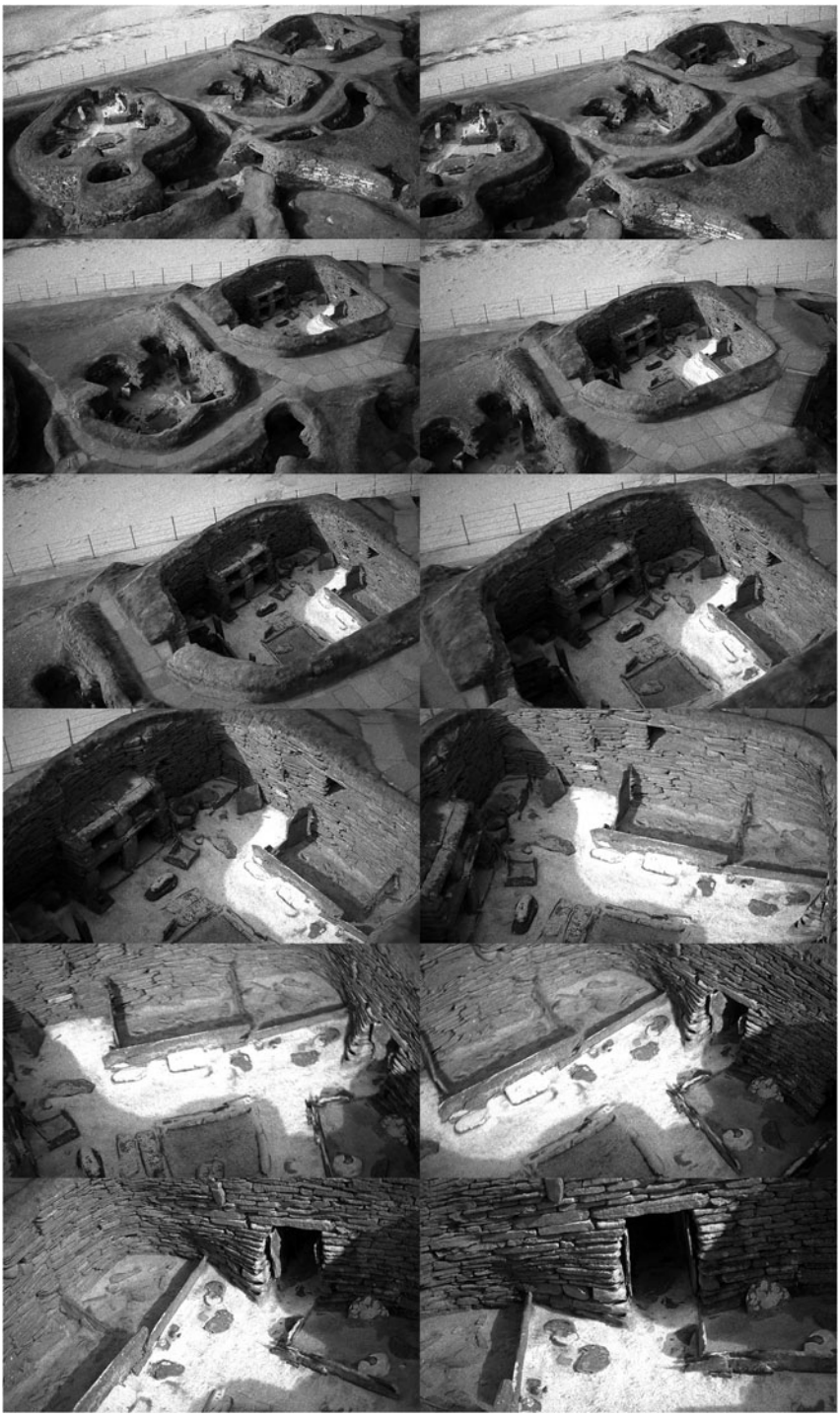


Disembodiment

> The aerial perspective from the cliffs fades into a gentle flight down towards the remains of Skara Brae as they are seen today. The camera approaches the exposed interior of House 1 and, passing through the eye-level of the visitor on the modern-day path, spirals down to the level of the village.

This shot combines kite aerial photography, laser scan data and live action footage. Low-level aerial photography was used to capture detail and lighting which was later draped over a digital mesh generated from the laser scan data. To maintain an unbroken sequence as the camera encounters the confined interior space, the computer-generated elements were blended into live action footage using match-moving software. While the shot was achieved by combining imagery from somewhat contrasting methods—a kite and a hand-held video camera—both were captured simultaneously to ensure that the sunlight and shadows across the site remained consistent as the camera moved from the sky to the ground.

Kite aerial photography offers a dynamic perspective operating in the zone between the photographic boom or tower, and the low flying aircraft. From the oblique angle chosen for this shot, the features within Skara Brae are separated out whilst remaining recognisable, helping the viewer to orientate themselves and establishing the site within its immediate landscape. There is also a dichotomy accompanying this aerial imagery, which is at once familiar and estranged. In contrast to the elevated view from the sea cliffs, this suspended view departs from the experience available to fieldworkers, visitors or people in the past. In this respect it represents a disembodied perspective.



Boundaries

> Having descended to the ground, the camera now moves through the doorway of House 1 into the darkened interior of Passage A. Daylight reveals where the roof of the passage is missing, but the scene briefly appears to distort, revealing ghostly faces and shadows. The camera then turns to focus upon a stone incised with abstract lines which are lit by flickering red firelight dancing across the surface.

In this sequence, live action footage is mixed with computer-generated shots of Neolithic art. These were generated on location using structure from motion photogrammetry, and lighting was added digitally in post-production.

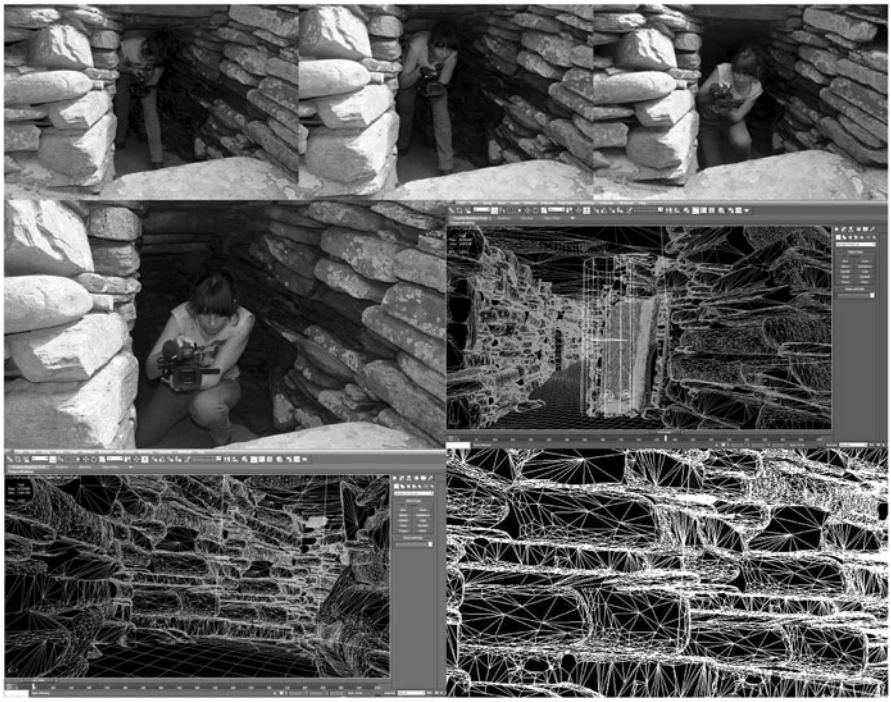
The camera's trail through the passageway begins a journey within Skara Brae which has been explored by Richards (1991). The inhabitant, or visitor, moves through a sequence of spatial divisions, punctuated at significant boundaries with incised decoration. Scratch art within the passageways has also been described by Shepherd (2000) as 'muted' and 'secretive' (see also Thomas this volume). This implies that it was not solely decorative, but a focus for rather more subtle and symbolic meanings. The film references these possibilities by lingering upon the stone surface, while abstracted shapes evoke memories or visions. The significance and potency of crossing this point of transition is further acknowledged by the sudden shift from subdued daylight to flickering firelight.

Embodiment

> The camera turns sharply and enters a low and foreboding passageway. Erratic movement reinforces the sense that we are now looking through the eyes of a protagonist. Hands reach out to guide through the darkness and then the image distorts, suggesting visions or memories evoked within this confined place. A dim red light is seen ahead and a hearth is revealed, illuminating a junction of passageways and a narrow doorway.

This sequence was filmed in Passage B using hand-held video, with visual effects added in post-production. The final few meters have collapsed and are now open to the sky, so live action footage merges into an entirely computer-generated reconstruction of the passage network and hearth outside the entrance into House 7.

Passage B is an uncomfortable and claustrophobic place, requiring the visitor to crawl around a tight corner and down a slope. We included shots of our hands to directly capture the difficulties of negotiating this space, reinforcing the impression that the protagonist/audience are now situated firmly within the scene; that this is now an embodied experience. Rather than the camera emerging back into daylight where the roof is missing, we decided to retain this sense of place by digitally recreating the passage. Excavation has revealed that there was a hearth outside the doorway to House 7, and similar features have been found at other Neolithic settlements in Orkney (Richards 2005). It is possible that fire possessed a cleansing symbolism, and it reinforces a significant point of transition as the protagonist turns to enter House 7.



Dwelling

> The camera moves through a narrow entrance, revealing a room that is dimly visible through the smoky atmosphere. There is a central hearth beyond which a figure is seated in front of a stone-built 'dresser'. The camera moves cautiously forwards, glancing at other features nearby; stone furniture, pottery, drying fish, stone tools and a cow skull. One surface is covered with art, the deep scratches seeming to move and shimmer in the flickering light. As the camera draws near, these incised lines are unexpectedly revealed in bright colour.

In this scene, the interior of House 7 is a computer model, created from laser scan mesh and texture data. Reconstructed elements were then digitally modelled, including the speculative architecture of the roof, artefacts, a costumed character, lighting and atmospheres. We prepared the camera moves while filming within House 7, drawing upon the fieldwork to inform how the sequence would later be developed within the virtual model. The shot of the incised art combines sequences of animated photogrammetry captured in the field and draped with a painted image.

In this sequence, we sought to retain the sense of first-hand experience following the journey down Passage B. We also wished to convey a sense that this was an inhabited place—a dwelling. At the same time, there is evidence to suggest that House 7 was treated rather differently to other dwellings in the village. It is spatially separated by the uncomfortable crawl down Passage B and two female burials were placed under the right hand bed when the foundations of the house were laid. It is also the only structure which has a door that can be locked from the outside (Richards 1991). These unusual qualities inspired us to convey this space as converging the familiar with the strange. The sequence was filmed to give the impression of the camera being hesitant, suggesting caution on the part of the protagonist. The unexpected appearance of shifting imagery and colour conveys further ambiguity.

Transformation

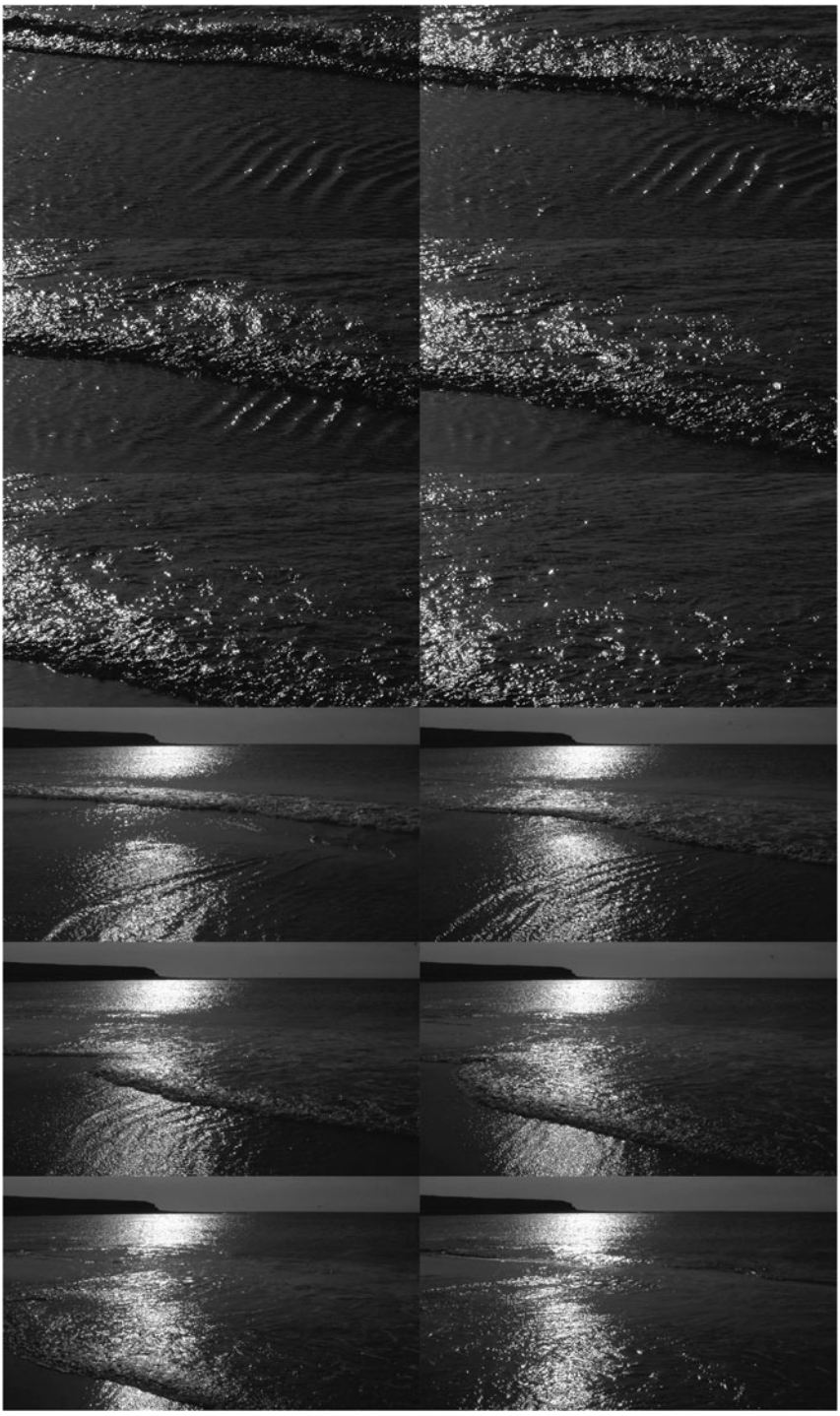
> Following an encounter with brightly coloured art, the camera becomes increasingly unsteady and the interior of House 7 begins to blur and distort. Emerging from a collage of shifting light, we see that the seated figure's skin is intensely decorated with geometric designs. A carved stone ball turns slowly in her hands; facets upon its intricately carved surface catch the light. In slow motion, as if in a dream or altered state of consciousness, this potent stone object is given to the protagonist.

This sequence is entirely composed of live action footage recorded within House 7, later effected in post-production and combined with off-site footage featuring a replica of one of the carved stone balls discovered at the site. Inspiration for the body painting was derived from rock art motifs including the Pierowall stone in Orkney, and decoration on Grooved Ware pottery.

As the protagonist approaches the mysterious seated figure, disorienting visuals suggest an altered state of consciousness. Yet, this was also informed by our own experiences of working for long periods within the dark and confined spaces of Skara Brae. The narrative arc of the film is driven by a convergence of evidence from the archaeology and our own sensory engagement as field workers; from the virtual to the actual and from the sky to the underground. The journey begins with the disembodied perspective of flight, and ends with a direct encounter with an imagined person; from the wider landscape to a single artefact.

It is rare for research schedules and conventional methodologies to encourage archaeologists and surveyors to step away from their scanners, cameras and other recording devices, and simply dwell. As a creative method, the collection of mixed-media converges empirical techniques directly alongside subjective and sensory experiences. Crucially, it offers a means by which we might inhabit and interpret the otherwise dormant data gathered by cameras and scanners, and reanimate this alongside our embodied encounters with sites and landscapes.

Finally, the film is not a reconstruction. This would suggest that it is possible to see through the eyes of Neolithic people. Instead, it is a story about our own engagement with the archaeological record at Skara Brae. It portrays the past only as it is experienced in the present; unfamiliar, emotive, dynamic and transforming.



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Part IV
Archaeology after Art

Chapter 14
Pearson|Shanks—Theatre/Archaeology—Return and Prospect

Mike Pearson and Michael Shanks

Twenty years ago we opened a dialogue and collaboration through the theatre company *Brith Gof*, of which Mike was the founding artistic director. As Pearson|Shanks we bring together performance art and archaeology through shared interests: forms of (re)collection—the gatherings of memory practices; and site and locale—treated as multitemporal articulations, where different events and times endure and come together in the material forms of inhabited places, in the traces and remains of the past in the present.

Our hybrid practice around archaeologies of the contemporary past has involved fieldwork and encounter, performed work on a large and small scale, media experimentation in documentation and representation, curated itinerant colloquia, research and authoring through sites and landscapes in northern Europe (Wales, northern England, and the Scottish borders), the Mediterranean (Sicily and the world of the ancient Greek city state), California, and the online world *Second Life*.

We define this *theatre/archaeology* as the re-articulation of fragments of the past as real time event (Pearson and Shanks 2001). We maintain that performance is dynamic, creative, constitutive design practice that offers fertile and liberating means of addressing some key contemporary concerns regarding the significance of the material past to the present in that vast culture industry of heritage, as well as in negotiations around personal and community identity, and particularly regarding site and landscape. Concomitantly we hold that archaeological practice is a paradigm of inscription, documentation, (re)mediation, and (re)presentation of site and performance.

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A central proposition is that site-specific time-based media works (Kaye 2000; Pearson 2010) can be engagements that avoid naturalistic illustration in a subtle politics of representation, through interventions in regions, sites and their temporal affinities, open and nuanced works-in-progress that offer critical commentary on univocal and restricting frames of reference, on ideologies of landscape and belonging (Pearson 2007a; Shanks 2013).

Theatre/archaeology offers provocative models for the future of *the archive,* another live focus of contemporary art and the archaeological imagination. We directly address the character of documentation of event, site, and artifact in performed practice. Assemblage is proposed as one of archaeology's constituting practices, in the *animated archive*, where traces and remains of the past are treated not as datum but as active resources in the mobilization of the past in the present, for present and future purpose.

In 2012, we began a new series of collaborative works that build on our revival of forgotten genres of *chorography* and *pragmatography*, the early modern and antiquarian pursuit of reasoned and authentic engagement with locality and artifact in *place/event*, the folding of performance/performed in inhabited site.

What follows is a dialogue that outlines this hybrid practice, between art and archaeology, in a review of some works of theatre/archaeology made from 1992, and especially between 2000 and 2012. Voice is indicated by initials.

MP/MS

Visit

We visit places. That is how the collaboration began (Shanks and Pearson 1996).

Mike makes performances in places; Michael mobilizes pasts-in-the-present through archaeological work on sites and artifacts.

We met in Lampeter, home to a small campus of the University of Wales out in the rural west. Locally, there was an upland landscape, appropriated and massively transformed by a government agency, what came to be called Forest Enterprise, in the second half of the twentieth century. The farms were compulsorily purchased, people were moved out, and the land was buried under vast plantations of Sitka spruce. It was 1992, the harvesting had begun and the ruined buildings were coming to light again. The sycamore hedges had grown out to turn the farmyard of Esgair Fraith ('speckled ridge' in Welsh) into a shaded copse damp with the moss of decay. Friends introduced the place to us—a picturesque destination for a weekend outing, and a mute witness to dispossession and loss.

The place was remote, miles from a public road up a forest track. Historically inconsequential on its own, home to only a few poor families since the nineteenth century (these uplands were not prosperous farming country), the ruin represented a regular feature of rural Wales. Many communities had been so treated, forced out and away to make room for cash-cropping plantations or reservoirs serving English

Fig. 14.1 Mike Pearson on site at Esgair Fraith. (Photograph by Michael Shanks)

industrial populations or for industrial operations. Yet, the ruin and the unpopulated upland landscape can be made to offer picturesque vistas that do not so much conceal their historical trauma as divert attention, reframe, and remove events.

Esgair Fraith became a reference for us, to which we repeatedly returned. How do you visit such a place? What do you do there? How do you tell others? (Fig. 14.1).

At the heart of our theatre/archaeology has been a triangulation of location, encounter, and document. Our efforts have been as much expressive as interpretive and explanatory. Mike and the company Brith Gof work through site-specific performance, sensitive to located event and an (Welsh) experience involving social class conflict, rural life, language and culture, and internal colonization in a so-called United Kingdom. Michael collects evidences, tracks and traces in the ruins, deals in palimpsest, layers of change and inhabitation, each eroding the traces of those preceding in creating a multitemporal mélange; his archaeology combines the European classical tradition focused on Graeco–Roman antiquity and anthropologically informed sociocultural modeling, both rooted in an antiquarian tradition of regional study. While we have undertaken research to provide necessary and authentic underpinning, our encounter and document has been mostly about *unconcealing*, making manifest, drawing attention to what might escape notice. For we asked ourselves: what actually is there *to explain* here, at this ruined farm in a forest?

Before that question was a simpler one: how might we visit such a place? Here are some of the answers we have pursued.

Grounded encounter In walking to and around these places we shared responses on-site, connecting with our experiences and memories, personal, professional, and worked up through research off-site.

Displacement We generated documentation that took *Esgair Fraith* elsewhere, which we might write and tell of things.

Comparison and juxtaposition Encounter- and document-implied connection and context in what became a portfolio of cases. Other farms in west Wales; Thomas Johnes improving the land in the eighteenth century at Hafod; Sarah Jacob, the 'Fasting Girl of Wales', in her thatched longhouse near Pencader in the 1860s; the rural and the urban; docklands in the city of Cardiff; histories of ruin and dispossession; forensic attitudes and state agencies; documentary media; and seen through our own standpoints and experiences of rural Lincolnshire (Mike), the English borders with Scotland (Michael), brought now to Wales.

Itinerary As academics and cultural workers we toured our documentation and commentary through conferences, colloquia, and cultural festivals. It was the 1990s in Europe changing after the collapse of the Soviet Union and its satellite states, the Europe still disunited, nation states pasted over deep regional attachments, yet subject to vast displacement of mobile labor, and subject to the haunting and ongoing trauma of conflict. Archaeological heritage of the remote and recent past, including twentieth century memory, was becoming deeply implicated in new postcolonial, postimperial, postindustrial cultural articulations, something acknowledged by growing investment in regional heritage, in the cultural agencies of the European Community, in the new European Association of Archaeologists, in the notion of an archaeology of the *contemporary* past, the past that matters now and for the future.

Iteration and reworking Telling of Esgair Fraith in Ljubljana in Slovenia (1994), Riga in Latvia (1995), Santiago de Compostela in Galicia, Spain (1996), Gothenburg in Sweden (1998), among other places, prompted returns to the site and document and reworkings of our encounters, extensions expressed in guided tours (remote and on-site), in performed lectures (heightened and expressive, multimedia rich with several screens, sound tracks, and performers—beyond the demonstration of body of knowledge), and in writing and imagery.

Intervention Our work has always involved interventions, in the ruins of the farm itself, in debates about contested sites, hidden histories, site photography, site-specific performance, and tangible and intangible cultural heritage.

Site Specifics

One major work of intervention was *Tri Bywyd* ('three lives', in Welsh), a site-specific performance by Brith Gof at Esgair Fraith, in Welsh and English, run over three nights in October 1995 (Pearson and Shanks 2001, especially 35 f. and 160 f.).

Two new and temporary architectures, designed by Cliff McLucas (after a tactic used by Bernard Tschumi), were introduced at the farm: 16 m steel scaffolding cubes, running through the ruin and among the trees. They were made up with floors and rudimentary features—stairs, furniture, and lighting. These three 'houses', including the site itself, became the setting for three interpenetrating and episodic

Fig. 14.2 Tri Bywyd: a site-specific work by Brith Gof

performances, each involving three sections of 13 two-minute parts, with physical work, commentary and spoken source materials (records, police statements, newspaper accounts), and amplified sound track. There were five live performers, including two local actors who had known Esgair Fraith in the 1930s and 1940s. Other items were a dead sheep, various artifacts including flares, book, buckets of milk, sheets, and a pistol. The audience of 100 was seated in an auditorium built of scaffolding running through the neighboring conifer plantation. Buses bringing the audience were parked in a quarry over the ridge, where the generators were sited (Fig. 14.2).

The three located lives; (1) 1869: a cottage farm in the village of Llanfiangel ar Arth, Lletherneuadd Uchaf, near Pencader west Wales. Site of the death of Sarah Jacob who, it is said, survived without food or water for 2 years, 1 month and 1 week. She died when nurses from St. Guy's hospital London locked her in her bedroom and watched her starve to death (she had most probably been living off milk from the dairy at the back of the longhouse which she visited during the night). (2) 1965: Esgair Fraith, Llanfair Clydogau, Lampeter; a local farmer driven to suicide. Small economically unviable farms in rural Wales have driven many to the city;

it is little reported that those left behind find it difficult to make a living, to find partners and family life, and regularly fall into depression. (3) 1988: 7 James Street, Butetown, Cardiff docklands, site of the murder of Lynette White, and associated with miscarriage of justice in the false conviction of 'The Cardiff Three'.

MP

Let me comment upon such site-specific performances (Pearson 2010). They are created outside the auditorium, in social situations or architectural contexts, both used and disused: industrial, ludic, religious; mundane, exceptional; inhabited, abandoned ... Their specificity is in the degree to which they acknowledge and utilize the particular nature—historical, environmental, architectural, spatial, functional, organizational—of these sites in their themes, dramaturgical structures, and staging arrangements. How size, shape, proportion use, atmosphere, and occupancy inspire creative engagements that confound the conventions of theatre going and conspire new experiences for audiences. Spaces may be qualified by actions just as actions are qualified by spaces.

They rely, for their conception and their interpretation, upon the complex coexistence, superimposition and interpenetration of a number of architectures and narratives, historical and contemporary. These are of two basic orders: that which is of the site, its fixtures and fittings; and that which is brought to the site, the performance and its scenography. There is that which pre-exits the work and that which is of the work: mingling of the past and of the present. Such performances are inseparable from their sites, the only contexts within which they are intelligible. Performance is the latest occupation of a location at which other occupations—their architectures, material traces, and histories—are still apparent and cognitively active: meaning is generated through the mutual and active friction of the two.

Performance may be congruent with the form and function of the site: the story of a shepherd told in a barn; structured as a service in a chapel. *Tri Bywyd* included the suicide of a farmer in such a place. The temporary inhabitation and presence of performance may reveal the site in unexpected ways in the juxtaposition of found and fabricated. Yet the relationship may equally be paradoxical, indifferent, or in conflict while no less revealing. The scenography for Brith Gof's *Gododdin* (1988), for example—a sixth century Welsh battle elegy staged in the former Rover car factory in Cardiff—comprised a formal arrangement of hundreds of tons of sand, dozens of trees and wrecked cars, and thousands of gallons of water, which gradually flooded the performing area during the performance. Here, as in *Tri Bywyd*, Clifford McLucas created another architecture within that existing, in what he later conceived as the overlay of *ghost* (performance) and *host* (site).

In this architectonic approach, often large-scale, the scenography might sit at an oblique angle to the site and even appear to extend beyond it. Despite its temporary and spectral presence, it might have separate conditions of surface and microclimate that change from moment to moment; significantly, the site is always apparent

through the performance—military defeat in a place of industrial decline (*Gododdin*), the ruined farm within the temporary scaffolding of the two houses brought to site (*Tri Bywyd*)—hosts and ghosts. Site allows and necessitates the use of materials and phenomena unusual, unacceptable, or illegal in the auditorium and the suspension and transgression of its prescribed practices and bye-laws; technologies, techniques, apparatus, and equipment not conventionally theatrical that might confound audience expectations of theatrical convention. It necessitates the employment of particular scenic and corporeal techniques to overcome the material difficulties of the site; and of creating a three-dimensional (3D) mise-en-scène. Both performances occasioned visitation and access to restricted places: here scenography is architectural design that may create ergonomic problems for the performers and a need to optimize their physical engagement.

MS

Brith Gof and the Department of Archaeology at University of Wales, Lampeter, researched *Esgair Fraith* and the two imported cases as part of the production, generating more documents and evidences mobilized in the performance itself (read aloud on sound track and live by performers). I took many photographs during the technical rehearsal, in situ, in medias res, rather than from the point of view of audience. The event itself was documented in a graphic work that juxtaposed components of the three case files (texts, photography, line drawings) on a timeline of the performance (McLucas 2000).

The three houses in *Tri Bywyd* are not analogies of one another, though the juxtaposition is not thereby arbitrary. This is comparative work, but not in the usual sense. The three houses share an archaeological theme of traumatic event and evidences that persist. We also encountered them in our own personal experiences of west Wales, in our getting to know the region that became home. The technique of juxtaposition involves the rhetorical tropes of *parataxis* and *katachresis* (Pearson and Shanks 2001, p. 25; see also Shanks 1992, pp. 188–190)—forced juxtaposition of dissimilar components designed to produce frictions. *Tri Bywyd*, like other works of *Brith Gof,* did not take an explicitly interpretive strategy of peeling back the layers, digging deep for significance. Rather, layer was piled on layer through the encounters, the visits, the performances and in the graphical documentation so that the weight will create metamorphosis or decomposition, faults and shifts as the strata grind at each other, as catalysts (words, themes, images, metaphors, whatever) take effect, and amalgams or connections emerge, where there probably should be none. So the aim of this *katachresis* is not primarily an epistemological one of establishing knowledge of these three sites and their associated people and events. We were not proposing an account of the farm, of nineteenth century medical science, of a murder in Cardiff, or of something between. The aim, as we have indicated, is more an *ontological* one of making manifest the features of these conglomerations of people, things, and events. This is an associative, connecting method of assemblage I have elsewhere described as *rhizomatic* (Shanks 1992, pp. 35–36; see also Shanks 1999, Chap. 1).

One purpose is to address the question of how to engage with a contested locale in a way that avoids reducing the encounter(s) to a version of narrative or account. The challenge is to maintain an irreducible richness that enables multiple engagements, letting the place *be itself*, be open to encounters that differ according to time and visitor.

This quest for the local and specific, for senses of presence, of being there, therefore prompted experiment in *empirics*, documenting the specifics of site. Our attention has focused not so much upon illustrating a site, but upon how we might engage and represent *quiddities*, the 'whatness'; the qualities of materials; and *haecceities*, 'hereness', those qualities that form a sense of place. At Esgair Fraith, this involved ambient video produced by faculty and students from Carmarthen College of Technology and Art, with video stills reused in subsequent works.

MP

In this essentially expressive rather than explanatory mode, performance can assemble and order material of diverse origins: from the biographical to the bureaucratic. The resulting dramaturgy can effect dynamic articulations, jumps, ruptures, elisions, asides, nonsequiturs, illogicalities, circularities, and repetitions. Performance can render miscellaneous materials—from the anecdotal to the informational—to the same order of significance; and this it does without need of citation or footnotes. Its rhetorical devices facilitate shifts in viewpoint, attitude, and emphasis. Performance deals well with accounts of people and events: it can build drama out of mundane sets of circumstance and summon sites to emplace them. Performance can draw together narratives, data sets, and disciplinary perceptions, both like and markedly unlike; in their juxtaposition, overlay, and friction at a certain place, they might reveal its multitemporality, and through disciplinary convergences enhance its appreciation.

MS

Such dramaturgical possibility lay behind another experiment in *katachresis*. In a piece called *Three Rooms* (Shanks 2004), I juxtaposed a sequence of evidences and archaeological remains of three rooms: a garrett in the east end of London from which its occupant, David Rodinsky, mysteriously departed suddenly in the late 1960s, never to return; Sarah Jacob's farmhouse bedroom in rural west Wales in the nineteenth century where she lay for over 2 years without, apparently, taking nourishment; and a dining room in a sanctuary of the early city of Corinth in Greece, times of great social change in the Mediterranean involving the invention of the body politic of state citizenry. The juxtaposed fragments were textual mise-en-scènes—arrangements of items before the reader/viewer, three forensic portfolios to be interrogated (Fig. 14.3).

Fig. 14.3 Princelet Street, Whitechapel, London—Rodinsky's room at top left. (Photograph by Michael Shanks)

The architectonics of what, in our current argument, may be called performance writing (foregrounding the relation of performance to document), explicitly brought into question the way that narratives are pursued and constructed and particularly in relation to archaeological themes of time, tradition, and the modern world. Each room references mystery and discovery. The room in nineteenth-century Wales belongs with that period of the reworking of an urban–rural and modern–traditional distinction; it foregrounds the supposed mystery of rural tradition and its questioning by scientific authority (the investigating nurses dispassionately record the stages of Sarah Jacob's starvation). The room in London is an explicit trope of modernist detective fiction—the mystery of the locked room (Shanks 1992, p. 58). It tells of the making of interiority and self in quotidian urban existence. The room discovered by archaeologists concerns the shaping of the quotidian past in a comforting form that answers questions of urban origins and civil values, questions interior to notions of Western civilization (Corinth is one of the first city states in the Mediterranean and a pivot in the extension of Hellenic material culture). In each room, mystery is both created and then resolved in mundane modernity, just as it becomes disturbing. Modern distinctions are confirmed even as the interior force of otherness or alterity is acknowledged. Yet the arrangement, specifics, and concomitant dramaturgical possibility disrupt this tendency and open space for other readings and perceptions.

Deep Mapping

Three Rooms was an examination of certain archaeological *chronotopes*, disrupting these stock associations, typically narrative, of temporal and spatial relationships, place-event, and room-evidence-scenario. *Three Landscapes*, run at Stanford between 1999 and 2001, brought together encounters with three regional landscapes: the volume—Monte Polizzo, a native prehistoric site under archaeological excavation in Sicily; the surface—Hafod, an eighteenth century estate in Wales; the line—the San Andreas Fault of California. This was a collaborative project in *deep mapping* involving Cliff McLucas—architect-designer, Dorian Llywelyn—theologian-musician, and myself, Michael Shanks—classicist archaeologist.

Mike and I had appropriated the notion of deep mapping from William Least Heat-Moon (1991)(his book *Prairy Erth*) when we started our own work on the Welsh uplands around Esgair Fraith:

> Reflecting eighteenth century antiquarian approaches to place, which included history, folklore, natural history and hearsay, the deep map attempts to record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the discursive and the sensual; the conflation of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place ... (Pearson and Shanks 2001, pp. 64–65)

Three Landscapes adapted the katachrestic tactic of triangulation to landscape which is best conceived as a mediation of inhabited place, typically involving aesthetic conventions developed from the seventeenth century: the picturesque and the sublime, designed and staged landed properties, agricultural improvement, associations with classical antiquity, relationships with a past opened to reasoned study. The project focus was on different *modes of engagement* with land: walking, looking, working the land, excavating, encountering others, driving across it, mapping, and documentation. The result of the year-long effort comprised a manifold of manifestation: original research into the three regions; a systematic itinerary of the geological fault; fieldwork and excavation in Sicily; visits to the Hafod estate, under restoration; three performed lectures; a large graphic work—a map on a wall; a large-format journal—a self-published book in a room; three video diaries concerning Sicily, the map and the diary; three essays on Hafod, dealing in place and identity, spirituality, the Celtic revival, notions of the picturesque, Duns Scotus on specificity and *haecceity*, and a whole lot more; 24 taped discussions with guests; a report on the project in the form of a visual primer; and a software project in collaborative deep mapping using early forms of social software (and later developed into an early wiki in my lab, Metamedia at Stanford, under the title *Traumwerk*) (Fig. 14.4).

Here is what Cliff said about deep maps, and reflecting this rhizomatic assemblage:

1. Deep maps will be big—the issue of resolution and detail is addressed by size.
2. Deep maps will be slow—they will naturally move at a speed of landform or weather.
3. Deep maps will be sumptuous—they will embrace a range of different media or registers in a sophisticated and multilayered orchestration.

Fig. 14.4 Monte Polizzo, Sicily, excavations—stills from video diary. (Michael Shanks for *Three Landscapes Project* 2000)

4. Deep maps will only be achieved by the articulation of a variety of media—they will be genuinely multimedia, not as an aesthetic gesture or affectation, but as a practical necessity.
5. Deep maps will have at least three basic elements—a graphic work (large, horizontal, or vertical), a time-based media component (film, video, or performance), and a database or archival system that remains open and unfinished.
6. Deep maps will require the engagement of both the insider and outsider.
7. Deep maps will bring together the amateur and the professional, the artist and the scientist, the official and the unofficial, the national and the local.

8. Deep maps might only be possible and perhaps imaginable now—the digital processes at the heart of most modern media practices are allowing, for the first time, the easy combination of different orders of material—a new creative space.
9. Deep maps will not seek the authority and objectivity of conventional cartography. They will be politicized, passionate, and partisan. They will involve negotiation and contestation over who and what is represented and how. They will give rise to debate about the documentation and portrayal of people and places.
10. Deep maps will be unstable, fragile, and temporary. They will be a conversation and not a statement.

The early death of Cliff McLucas left much of this in an unfinished and ruined state, sadly not inappropriate to this vision. Dorian joined the Jesuits. The project broke up and became indeed an archival question, and one of memory. How might all this be recollected? Currently some items are deposited in the National Library of Wales, others are stored digitally at Stanford, and there are still boxes of items in my lab through which I am slowly working.

Chorography

The references to the seventeenth and eighteenth century, in the definition of deep mapping and in the choice of Hafod as one of the three landscapes, are not gratuitous, but a vital component of theatre/archaeology. For deep mapping, offering orientation, guide, and modeling, is part of *chorography*, an old antiquarian genre of comprehensive regional account, dating back to the northern European renaissance of the late sixteenth century (Helgerson 1995; Shanks and Witmore 2010). We are keen to promote critical awareness of the genealogy of our engagement with region in the context of a Eurocentric sensibility. This is well known to me through my own education in Classical Graeco–Roman antiquity (Shanks 1996), cultivating that lens through which the past has so often been viewed, even after the advent of ethnography and prehistoric archaeology in the nineteenth century.

MP

Itinerary

Itinerary, the listing of places according to position along a route, is a regular feature of *chorography*. Itinerary implies organized travel or tour.

Bubbling Tom (2000; Pearson 2000a) was a guided tour of the landscape I knew at the age of seven: for family, friends, local inhabitants, and visitors. One evening, over a period of 2 h, we visited ten locations in the village: school, church, stream; and others less notable: unmarked places, where nonetheless significant things, memorable events, happened to me: landmarks biographic and personal. A solo voice

here was the most flexible medium for conjoining and differentiating varieties of material—the intimately familiar and the infinitely strange—through rapid shifts in register while attending to, and accounting for, the nature of places; with my physical presence and gestural rhetoric emphasizing, locating, and shaping the details of the spoken word. The shift here is from site to place.

I pointed out this that still survives, my great-grandmother's grave; that which has altered, the school gate now bricked over; and that which has disappeared, the corrugated iron church hall. I recalled friends long dead and I revealed the odd family secret. I touched surfaces, the soft oolite of a farm wall and the lichen-encrusted timber of a decayed fence. My accent gradually became thicker and at times, in emulation of my grandmother, scraps of dialect emerged: 'By she's slaape, duck. Put sneck on't doar'. I mimicked and gesticulated and posed, dramatizing a personal past: revisiting and animating a personal landscape—albeit at a different scale—and frequently to comic effect.

I had written and learned a long text, yet at times I could barely get a word in: I was constantly interrupted by others with additions to, and corrections and contradictions of my story. For there are always those who remember us, remember for us, better than we do ourselves; and as soon as I stop talking others began, with other memories of these same places at other times, for this was the landscape of their childhoods too, many of them. Performance here is mnemonic; becomes dialogic and celebratory.

I began the research by revisiting the places I once knew, hoping to discover physical marks I had left there; I sought records and photographs of me in these places; I recorded the memories of those who remember me and my actions there. I sought out details of community lore and familial habits and traits, and maps, and heirlooms, and body scars. The aim was to devise *ways of telling* that are intimate and reflective, that mix useful information—about vernacular detail, people, and events—with the pleasure of telling and that can include anecdotes, secrets, and lies; that dramatize the familiar past—the small details of everyday life—while avoiding solipsism and nostalgia. I note here the importance of gossip—which so often includes material of different orders and in different tones both spoken and unspoken. Bubbling Tom involved acts of embodiment and impersonation: making present, summoning for those present, those who had gone before.

Performance here is momentary, ephemeral, and evocative; working with and on memory; with material traces and with faint recollections (Fig. 14.5).

MS

The Performance of Document

In the wake of *Three Landscapes* and the publication of *Theatre/Archaeology* (Pearson and Shanks 2001), I returned in 2003 to the English borders with Scotland, where I had grown up and started as an archaeologist, now with chorographic intention (Shanks 2012).

Fig. 14.5 Bubbling Tom (Mike Pearson 2000)

How to represent this region I know so well? One answer has been—the performance of document.

In 2002, I began hosting a series of conversations with colleague and friend Bill Rathje, and later involving Chris Witmore (Rathje et al. 2012). We asked archaeologists who were visiting our lab about their experiences, and we taped and transcribed them. We heard frank stories about building careers, struggles to be heard and to persuade, quests for funding to investigate, efforts to build institutions, as well as insights into the shape of the human past. The conversations were an extension, for me, of a simple insight that archaeology, albeit ostensibly about the past, is actually no more or less than what archaeologists do. Our conversations were a project in science studies, in understanding the practice, the *performance of archaeology*.

Why call it performance and not practice, or, more precisely, disciplinary practice? Performance has long been a root metaphor for understanding social practice, with people, social actors, or agents, seen as performing roles on public, institutional stages. I think that this use of performance applies well to formalized, rule-bound, discursive practices like archaeology (on this relation of disciplinary practice to public assembly, see Rathje et al. 2012).

As a classicist I am also very conscious of the genealogy of (theatrical) performance, its roots in ritual, ceremony, body politic, and public sphere. Western drama is intimately associated with the assembly of the citizen body in the ancient Greek city state, gathered to witness the enactment of dramatic performance in the city or sanctuary theatre, scripted by dramaturge, Aeschylus or Aristophanes, reworking themes from religion, myth and tradition, history, and contemporary events. Cognate with performance is rhetoric, the technical forensic apparatus mobilized in the articulation of a case or argument, in act of representation before the same assembly, gathered to hear a case, to deliberate, to take decision. Archaeology shares this forensic disposition, one where the remains of the past are mobilized in practices (performances), often conceived as *mimetic*, of representing or restoring behavior.

Documentation as performance entails that shift of attention, already mentioned, to encounter, to how we engage with a site or region, to how we work upon our experiences, making documents. This is not the place to share the archive generated by my visits; I just mention that it is arranged in three itineraries through the borders, connecting episodes, people, and places in the richest of archaeological landscapes. Here, let me unpack the ways that I use photography in this chorographic effort. Early in my archaeological career I was responsible for site and finds photography. My chorography of the borders has involved incessant experiment around photography, treated as *photowork*.

Photography is, to stretch the term somewhat, *chronotopic*—a spatiotemporal engagement by means of an instrument. This instrument, the camera, is in essence, a darkened room, *camera obscura*, with an aperture or window on the world through which the outside is projected, via a focusing lens, as an inverted image onto the opposite interior wall. Photography is an architectural arrangement, gatherings and relationships between viewer, room, window, and viewed subject. The photographic image is a *secondary* product of such architecture, albeit the aspect that normally grabs attention.

Spaces and arrangements, geometries and connections between people, events, and things: the term that captures much of this is mise-en-scène. We offer a definition somewhat broader than usual, and, according to this proposition that camera work is architectonic, we emphasize structure and arrangement: mise-en-scène is the choice of location and viewpoint; the arrangement of items and actors in front of a camera or before a recording author; setting a scene to be documented, photographed, or filmed, such that the resulting account, still or movie has a certain designed outcome, makes a point, communicates a message, fits into a story, and conveys the intention of photographer or filmmaker. Mise-en-scène is about staging: the disposition, arrangement, and relationships between people, artifacts, places, and happenings.

Mise-en-scène points to the performative character of photowork, in that the staging is managed. We are prompted to inspect its temporality. The articulation of components before the photographer happens in a decisive opportune moment (to satirize Cartier-Bresson); it all comes together when the photograph is captured. The term (Greek) to describe such a conjunctive moment is *kairos* (we sometimes also use the term *actuality*) (Shanks 1992, p. 185; Witmore 2009; Shanks and Svabo 2013a). The photograph, transparency, negative, and print, then supplies a material form to such mise-en-scène that persists, may be transported, displaced from site of capture to be viewed at a later time. This temporality is *duration*: the photograph, in its materiality, can endure and offer articulation with times long gone in another conjunctive moment. The photograph offers connection between the decisive *kairotic* moment of capture and its new moment of viewing.

While duration is an aspect of materiality and curation (the photograph needs a certain amount of care for it to survive), *kairos* or *actuality* is specific and located, the temporal aspect of a site-specific, architectonic arrangement or assemblage, as we have described. *Kairos* is the event of performance. A persistent moment, the subject of photowork, the material photograph re-presents a return of the moment of capture, in a kind of haunting. A photograph says—this was all here then, whatever that means,

and is with us still now, albeit transformed, mediated. In archaeology we recognize the primacy of these two temporal modes. Actuality: the *kairotic* association of the past in the present, found, excavated, inspected, documented, and performed. Duration: the persistence of the material past in remains, ruins and traces, and ghosts.

The duration, persistence of the photograph, the ruin, and the trace, is dependent upon materiality, just as performance is located, site-specific, embodied, and conjunctural. So the performance of document needs to be sensitive to the materiality of engagement, the material and physical processes and properties of assemblage, of gathering people and props on location, as well as those of mediation, the instruments and processes of transforming encounter into document, inscription, and depiction .

What about the relation between my visit, encounter, and the document I make of it?

This short inspection of photowork simply indicates the important differences between different kinds of documentation, according to their materiality, instrumentality, architectonics, agency, and temporality. Johannes Vermeer may well have traced the image thrown onto ground class by his *camera obscura*, or perhaps transposed the projection onto canvas. That inscription or transcription was delegated by photography to 'the pencil of nature'—the action of light on light-sensitive chemicals. Agency, of artist or natural chemistry, is involved, and much more. Though there are no accepted conventions or definitions, we might, for example, distinguish illustration from representation. If the term illustration is used to refer to depiction that intends to elucidate a statement, representation invokes additional temporal and political modalities. Representation may involve the presentation of self, of a case, of a relationship, of a depiction, before an audience or assembly of people. The political or legal representative may stand-in as delegate for those they represent constituency or client, in order to present a case.

Compare the *mimetic* and the *eidetic*, in relation to this performance of document. The *mimetic*, imitation, the work of *mimos* (actor in ancient Greek), refers to a set of questions about the real and the represented. Often *mimesis* is connected with metaphor and simile: the relationship between real and represented is one of analogy, comparison, likeness—'it was *like* this', '*as if* it happened like this'. In its reflection of everyday life, theatre is both *synecdochic*—standing in place of—and *metonymic*—substituting part for whole. Schechner (1985, for example) emphasizes a temporal component: performance is restored or twice-behaved: physical, verbal, or virtual actions that are not-for-the-first-time—'here is the way it was'.

The notion of the *eidetic* takes the matter further and poses questions of how we treat the materiality (the actuality) of performance and the performed. The *eidetic* refers, in psychology, to mental imagery that is vivid and persistent; eidetic memory means memory of a sensory event that is as accurate as if the person were still viewing, or hearing, the original object or event. I note the fascinating etymology, with roots in the Greek *eidō* and its cognates (to know, see, experience; that which is seen, form, model, type, image, phantom) and hold that performance is *eidetic* because it raises questions of what is real, what is simulated, what persists, and what is at the heart of experience (knowledge, impressions, physical materials?). Performance, as *eidetic,* is ironic—in its act of representation performance is this *and* that, simulated *and* real. The political representative is a person speaking in democratic assembly *for others,*

conveying their voice. Performance is ironic in drawing upon theatrical metaphors; for a while we might suppose a script, performance has no such sole origin and there is always the gap between script and act, as well as between performer and audience, representative and constituency. What is being acted out in performance? Who is speaking in democratic assembly—representative or constituency? We should answer that there is only ever the irony of reiteration without an ultimate origin, simulation without an original. Representative or constituency?—at best it is both; and in these iterative chains the question of performance is immediately the question of how we may speak and write of performance, given the irony. Performance is about re-iterating, re-mediating, re-working, re-storing, and re-presenting.

For me, this is archaeology. We seek in vain a representation that will explain the ruin of history. In dealing with remains, the archaeologist is always working upon relationships between past and present that circle around the impossible irony of trying to turn action and experience, material form and body, remediated, into representation. There can thus be no finality to *mimesis*, only constant reworking and restoring.

So my performance of document in the Borders is about incessant return and reworking around these material architectonics (Shanks 2012; Shanks and Witmore 2010). My work explores three overlapping moments: code, mediawork, and the quotidian.

Code

Visits, and especially the way they are documented, are always coded. There is always predisposition and expectation. Medium is always governed by formal properties, conventions, schemata, and simply material properties (what is possible with photography, text, and video). We might visit in search of beauty or history or enlightenment. The representation of landscape since the seventeenth century has been dominated, for example, by an aesthetic of the picturesque and sublime—formal properties of staging, framing and mise-en-scène (geometric balance and layout in placing the subject, color, and tonal contrast), chronotopes, and tropes (scenic features of landscape, the ruin in the pastoral; the castle over the river; the road leading into the distance, for example).

My responses—imitate the genre, repeat, that it might be known better; and the repetition in new contexts of genres designed long ago reveals their working, the code. I have explored the means whereby the classic landscape photograph is made; and then satire, mannerism, pastiche, to overemphasize, to exaggerate, and so expose the code, that we might retain an independence and vitality of engagement. Retreat from the formal and polished—I rely upon notebook, diary, the weblog, celebrating the transient.

More generally there is allegory. The English borders with Scotland are haunted by Roman remains of the edge of Empire in the face of the barbarian north, medieval banditry, dynastic conflict between the two kingdoms, insecurity and threat of invasion, an intellectual revolution between Scottish enlightenment and English industrial power, and a moorland landscape in a northern shire. Instead of their pursuit, find the mundane and vernacular that holds no allegorical significance.

Mediawork

A focus upon modes of engagement, as much as the material output, is manifested in experiment around:

Framing Emphasized in formal layouts, single or composite, broken or challenged in time series, in video, in video grab, panorama, panograph;

Surface and materiality Fine art print, polaroid, transparency on a light box, digital (low resolution) and analogue (high resolution) projection, the ubiquitous computer screen;

Attention Resolution, density of detail/information, depth of field and focus, the placing of subject in the frame;

Practice The experiences of site and instrument in relation to subject; large format set up and operation; the miniature camera out in the field and prompting quick and nervous attention and arrangement, catching the eyes of people encountered, catching the skylark ascending; and audience, viewing alone, in company, on site, elsewhere.

The Quotidian

Is it the unique features of a place that make it what it is, that deliver the sense of place, create its *haecceity*, its hereness? The moment of encounter is *kairos*, which also refers to ambience, atmosphere, and weather. I hold that it is mainly the everyday, the quotidian, and not the exceptional that makes somewhere what it is: the overlooked, the commonplace, in its particular associations and arrangements.

Perhaps more precisely it is that fundamental relationship at the heart of making sense—the distinction between figure and ground, between signal and noise. This is the relevance of a forensic sensibility. At an archaeological site, at a scene of crime, anything might be evidence, relevant to the construction of a case, a narrative of what happened. The challenge is to distinguish what will carry meaning from what is irrelevant background, to separate signal from background noise, and to place a figure in the background landscape, cityscape, or in the architecture (Fig. 14.6).

MP

Displaced and Mediated

This intimate connection between performance, the everyday, and documentation, as well as the mobility and the displacement of mediawork, featured prominently in works I created with designer Mike Brookes, as Pearson and Brookes between 2001 and 2004. This was a series of multisite performances that existed at dispersed

Fig. 14.6 Collecting the quotidian: Roman sculpture from John Clayton's museum at Chester's, Northumberland, England. (From the series Lapidarium Septentrionale. Photograph by Michael Shanks)

locations across the city of Cardiff. Employing low-grade contemporary technology such as VHS-C video, Polaroid and mini-disc, and dramatic material—the record of what happened 'out there, just now'—was brought to a theatre studio where it was assembled, ordered, and replayed: in a shift from visitation, inaccessible places were brought to an audience; and familiar places were re-presented from unusual viewpoints.

In *Carrying Lyn* (2001; Pearson and Brookes 2001), performers repeatedly dispatched footage and still images of themselves crossing the city on one evening—by cycle courier to the studio. Here it was projected in parallel with recordings of the same actions and places at midday, so revealing changes in the urban ambiance (Fig. 14.7).

In *Polis* (2001; Pearson 2007b), groups of audience were sent out in taxis to locate and video individual, isolated performers in the city. Only when returned recordings were played in combination was it apparent that these were figures in a single story. This process was then repeated, the performers, however, having moved to new locations. Performance then potentially as large as the city but refusing to make itself available for total scrutiny; there was no one place from which to view it all. And it was archaeological in aspect: to understand its scale, let alone its narrative, the individual spectator pieced together video sequences, photographs, maps, texts, overhead conversations, and interrogations in acts of interpretation: a reconstitution of the past from its surviving fragments.

Raindogs (2002; Pearson 2012) involved 12 suited performers who were videoed, for timed durations, in the city. In one sequence, the performers were required to remain motionless while being recorded for 3 min by police CCTV cameras. These

Fig. 14.7 Carrying Lyn (Pearson and Brookes 2001). (Photograph by Paul Jeff)

figures were both embedded within and aesthetically distinct from the urban flux: quietly resisting the circulations of consumption around them, their loitering a provocation to public order. Their very stillness drew all that surrounded it into a frame of representation. With the performers present yet palpably restrained, attention was deflected toward the crowd; to the kinetics and choreographies of mobility; to the details of architectural style, composition, and fabric; observed by a spectatorial eye turned forensic.

MS

Ruins and Remains

This kind of forensic encounter was the subject of two discoveries and encounters that resulted in portfolios of documentary photographs.

August 25 2004. Philip Dhingra told me about an apartment in San José that he knew would interest me. The tenant had disappeared some 2 years earlier. No one knew where he had gone. The landlords had approached the police and local authorities and were about to turn the key and clear the place.

I went in with cameras one sweltering afternoon. The place was deeply disturbing. There were signs of anticipated vacation, a suitcase on the stripped bed, packing cases, and the mess of organizing things. There was also a grenade on the dining room table, a live 5-in. artillery shell in the kitchen, a watch, live round, and credit card on the coffee table. Everything had been left behind; or maybe not. There were two gun-cleaning kits in the cupboard alongside a row of deodorants and after shave, but no guns, only a 30-year-old camera, a Canon A1, pristine.

Fig. 14.8 The Locked Door, San José, California 2004. (Photograph by Michael Shanks)

Several old military uniforms, a collection of movies about fighter pilots, some snapshots, and an old California driving license meant we could piece together the identity of the occupant. But I found it very difficult to go there and did little after the visit. Fred Turner had interviewed Vietnam veterans and warned me where I was treading (Fig. 14.8).

February 8 2006, Evening; Downtown Palo Alto, California. Ralph Maurer and Meg Butler came across a dumpster while putting out their garbage. It was packed full—but of things that looked as if they should not be in there, stuff in good condition, personal items, photos, CDs, letters, clothes, old toys, etc. Stuff that you use and keep, and do not throw away, unless you want to make a point, wants to clean out your life.

Dumpster diving: Bill (Rathje) had been instrumental in establishing the legal right to take garbage, detritus, laid out on the curb. Ralph and Meg filled six cartons and brought them over to the lab, knowing that I am fascinated by this kind of thing. The discarded accoutrement of a life, an identity? The processing—a random selection of 36 of the 2,325 items, photographed in a studio; relics of a changed life, and giving little away.

MP

Raindogs (2002; Pearson 2012). In the black-walled studio, recordings of the motionless performers were projected on two perfectly painted white screens in varying combinations, as texts were spoken against them. The effect was a *camera obscura*, with pictures of the city, documents of ephemeral events, entering the theatre. But they did not pretend to completeness; these were moments in an event or narrative

or sets of relationship that may again be as big as the city itself, and that may be continuing off camera. The studio resembles an *oligopticon*: 'the opposite of *panoptica*: they see much too little to feed the megalomania of the inspector or the paranoia of the inspected, but what they see, they see it well . . . From *oligoptica*, sturdy but extremely narrow views of the (connected) whole are made possible—as long as connections hold' (Latour 2005, p. 181).

MS

The daguerreotype process was made available to the public in 1839. Images are formed in polished light sensitive silver-plated copper, in mirrors. These are not just simply early photographs. They are unique one-off images and positive–negative—you have to catch the mirrored surface at the right angle for the very rich image to appear. It is estimated that more than 2 million daguerreotypes were produced between 1840 and 1860. Most were posed portraits. Most of the names of the people in the daguerreotypes that survive have been forgotten.

But daguerreotypes are delicate, scratch easily, oxidize, and fade. My collection, first gathered in 2004, is of 50 flawed daguerreotypes. I was drawn to those that are damaged, discarded, and neglected. All have lost their protective cases. Many appear blank at first glance. These degraded images are hard to find, even on eBay—no one wants them, but then they are cheap when you do find them.

At first I could not capture the images with a camera or lighting technique. But then I discovered that my scanner not only did what the camera would not, but also picked up what you could not or could hardly see by just looking at the plate. Later I managed to get the lighting right and could catch the portraits in high magnification; daguerreotypes are well known for their extraordinarily high resolution. These are uncanny images. The people in the mirrored surface came alive, portraits reincarnated through *re-mediation*, *re-photography* (Fig. 14.9).

So degraded, ruined, yet present, and even with the medium so conspicuously apparent, the image was behind a veil of decay. I am reminded intensely of Adorno's aphorism—the best magnifying glass is a splinter in the eye.

Some think that the way to reproduce a sense of place, of being there, is through immersive media. To the contrary, these tiny, almost opaque windows, or rather mirrors on the past, bridge the temporal gap between then and now through the faintest of traces.

MP

Remote

Carrlands (2007; Pearson 2011) comprises three 60-min sound compositions inspired by, and set at, locations in the flat, agricultural landscape of the Ancholme valley in North Lincolnshire, England. Here there are no startling vistas, few landmarks: a place perhaps for doing, feeling, and contemplating, as much as for looking.

Fig. 14.9 Daguerreotype. Anonymous 1850s. (Rephotographed by Michael Shanks 2006)

The integrations of spoken text, music, and effects, with subtle invitations to action and instructions to users, offer orientation to accompany walks: at places infrequently visited but which have their own unique characteristics, qualities, and attractions. Available for download as audio podcast from a dedicated website, each has a distinct tone, character, and instrumental voicing, and is further divided into four 15-min movements reflecting a specific aspect of the itinerary—its archaeology, history, flora and fauna, agricultural practices, and significant events.

The listener is free to choose how, where, and under what conditions to access the material—at home or at site. If listened to at a distance, a number of photographs are attached in the website gallery to provide visual reference and direction, though the listener is recurrently urged to imagine the landscape in the mind's eye, to 'Picture this'. Taken to site on a digital player, the listener is at liberty to select the time, season, weather, personal mood, and social conditions (e.g., alone or in a group) of their encounter. Locations are readily accessible and routes for walking are recommended, though none of the texts are precise in their address to topography, and listeners are free to roam.

The writing of *Carrlands* involved conventional archival research; on-site fieldwork to examine and explore details of human activity—marks, traces, ruins, and interviews, often at site, with disciplinary experts, regional specialists, village history groups and inhabitants, particularly those who have lived and worked in the riverine landscape, the *carrs*. The aim was to elicit and draw together insights from archaeology, geography, natural history, and folklore, and combine them with the detailed and first-hand experiences, opinions, and memories of local people. There is a purposeful blurring of personal, expert, and popular sources: to help illuminate,

explicate, and problematize the multiplicity of meanings that resonate within and from landscapes; to espouse their imbricated nature. Sound technology here plays a significant and transformative mediating role as a medium that can precipitate and encourage public visitation.

Carrlands is as an invitation to action—to wander, physically and imaginatively—in which place, performance, and participant are all generative; performance without pointing, either to or out, as much a reading onto as a reading from. The listener is cast not only as an audience of one but also as active participant in meaning creation: negotiating complex shifts in time and subject matter; bringing their own physical engagement—phenomenological encounter even—to the stories and information embedded in the compositions; working with imagination in a landscape lacking authoritative viewpoints; shifting from optic to haptic apprehension. Betwixt and between . . . earth and sky . . . land and water . . . me and them.

Performance lacking the copresence of performer: as remote.

MS

Archive

We Walk Amidst the Past all the Time

In the Dante Hotel in San Francisco in 1972, artist Lynn Hershman-Leeson created an installation of artifacts, including mannequins tucked into the bed, traces, and remnants, posing questions of who had been there and what had happened. People could visit the room to look and maybe leave something behind, and they did so for a few weeks until the police removed everything. In 2005, Stanford University Special Collections acquired the artist's archive, which included what was left of the installation—texts, photos, and artifacts. Lynn did not want to have her things left in a box passively and patiently waiting for someone to come along and have a look. I shared her concern to *animate the archive*. As part of the *Presence Project* (Gianacchi et al. 2012), an international interdisciplinary collaboration researching the archaeology of presence, the Daniel Langlois Foundation funded the (digital) reconstruction of her 1972 art installation at the Dante Hotel in 2006 in the online world *Second Life* (Hershman-Leeson and Shanks 2010).

We called the new hotel *Life Squared*. Its rebuilding addressed the question of how to treat archaeological or archival sources as the basis for the reconstruction, replication, or simulation of an 'original' experience and event: questions of how we might revisit the 'presence' of an experience or event, in a *kairotic* connection, as just defined. How do you curate the remains of an experience? Conspicuously, *Life Squared* was an experiment in modeling and simulation—core epistemological practices in archaeology (Fig. 14.10).

Second Life is a 3D virtual or synthetic reality inhabited by avatars, the digital representatives of their owners/operators who live in non-online reality. An obvious option was to simulate the hotel of 1972 photorealistically, mimetically, so that

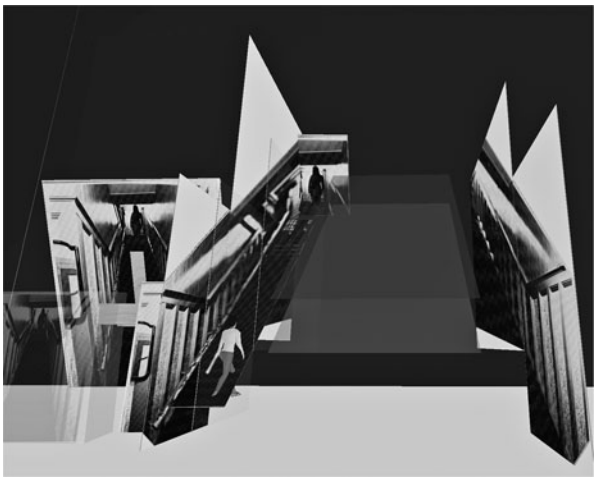

Fig. 14.10 Life Squared: an animated archive in the synthetic online world Second Life. (Source: Lynn Hershman-Leeson and Stanford Humanities Lab 2006)

avatars might rewalk the corridors as if they were there back then—a kind of re-enactment. Most of the VR experiences in *Second Life* aspire to photorealism. But we chose another option. In order to remain faithful to the fragmented remains, and in order to open up the 1972/2006 experience to new associations (the actuality of the past), we traced out the surviving floor plan of the building and located the archived images and documents of the 1972 installation in a skeletal wire frame, reconstructed only to the extent attested by the sources. The fidelity to the original hotel of 1972 is highly selective; the hotel of 2006 in *Second Life* does not look anything like the original, yet it is empirically sound and contains nothing that cannot be verified. The result is something of a dissonance with the sunny photographs we have of the San Francisco Street of 1972. Instead, it shares the ghostly light of *Second Life* of 2006, filtering through the digital ruins of a building hardly attested to now in any record or archive.

With respect to visualization, rather than a stand-in, substitute, or replica of the original, we chose to treat the virtuality of this online world as an opportunity for reiterative engagement, for people to come to a fresh participatory experience (Frieling 2008), connecting then and now. The intention was to open up the past to new interests and involvement, with avatars in *Second Life* revisiting and reworking the past on the basis of the surviving traces. A broader aspiration concerns the transitive character of information. *Life Squared* is based upon the premise that the information rooted in archives needs to be worked upon, animated, if it is to survive. Left in museum boxes in storage depots, sources will gather dust, molder, and decay. Information requires circulation, engagement, and articulation with the questions and interests of a researcher. Information is a verb, not a substantive. *Life Squared* was an experiment in, as I have just described it, *animating the archive*.

Like an archaeological excavation, *Second Life* is a performance space indebted to visual media. We treated the space not as an illustrative medium, an animated 3D image, but as a *prosthesis*, a cognitive instrument for probing this particular connection with the past. This shifts attention from visuality per se, the experience

of forms and textures and the quality of the photorealism (aspiring to the response that 'it surely did look like that'), to the specifics of how the traces of the past connect with the present, the avatar visiting the hotel of 2006 in a particular encounter located in the expectations, and experiences of that avatar and his or her owner. This is to treat such an online world as a mediating space, and the construction of an archive as a co-productive project involving curator, the artifacts, and the visitors or users.

Rather than static depositories, archives have always been active engagements with the past. Let me illustrate this with some more remarks about architecture. Of course virtual worlds are all about peopled spaces—architectures. This was one of the attractions of a 3D online world for our experiment in new kinds of animated archive.

Think of the corridor, with doors opening off into rooms of equal size. As in the Dante Hotel. Such architecture is an ancient technology of arrangement and ordering. As a storage facility or magazine, it was invented by the Near Eastern temple bureaucracies of 5,000 years past. To walk the corridors was to inspect the collections and supplies of the state and to mobilize the documentary apparatuses of seals and tallies, impressions in clay. Such an architecture and apparatus is a prosthetic memory device.

The corridor of the Dante Hotel built in *Second Life* and referencing events and experiences in another Dante Hotel in San Francisco of 1972 poses a question: What if a building could remember? What if a corridor spoke of traces somehow retained within its fabric? In a sense the temple storage rooms of antiquity do just this. Their form relates to function. We are constantly using our archaeological imagination to piece together the past; to pull together the remnants of lives past.; Building and rebuilding scenarios, telling and retelling stories of what happened on the basis of what gets left over, as trace or memory. Like in *Life Squared*. As we have seen, such archival practices are intimately about architecture and place, or rather, in Bernard Tschumi's term, 'place-event'. Again, think of this forensically: at a scene of crime anything could be relevant, as a trace or vestige of the event, the crime that happened here. This suspicious attitude toward site is part of what I see as a broad archaeological sensibility we all now share. Involved is an anxiety about the presence, and absence, of the past. We seek sense in chaotic remnants, seeking a signal in the noise, a figure emergent from ground.

MP

Re-enactment

It Happened on Mynydd Bach

In the 1820s Augustus Brackenbury, a minor squire from Lincolnshire, England, bought 350 acres of Welsh moorland and bog, Mynydd Bach near Trefenter, from the enclosure commissioners of Wales who were pursuing major land reorganization.

The local people saw their rights to dig peat for fuel and to common grazing threatened. Between 1820 and 1826, they frustrated every attempt to build a house on Brackenbury's land. The techniques they used—mobs dressed as women, firing guns in the night, parading effigies, setting fire to property—anticipated those of the notorious Rebecca riots that challenged the state in Wales in the mid-nineteenth century.

Early on a blustery evening in late summer, August 1998, with leaden skies over Mynydd Bach, I walked five miles across what was Brackenbury's estate and what is now a wind farm (Pearson 2000b). In character as Brackenbury, I was accompanied by Mike Brookes with satellite radio transmitter. My voice, conveying diary entries and personal commentary, was relayed live in a radio program that featured source materials, further historical commentary and characterizations delivered by the professional performers of Brith Gof and local inhabitants. The live audience of several hundred watched from cars on overlooking hills as they listened to the radio, or looked out from their back doors. Some attempted to track Pearson/Brookes. More listened at home. Our one regret was that the police helicopter we intended to hover overhead illuminating us with its halogen spotlight could not take off in the wind and rain. An example of *hubris* perhaps?

Simulation-Intervention

Cilienni—or in its British Army designation FIBUA (Fighting In Built Up Areas)—is a replica village, south German in aspect, constructed on the Sennybridge Training Area (SENTA), close to the Brecon Beacons National Park in mid-South Wales. SENTA is the army's third largest live-firing estate, covering 24,000 ha of upland terrain; public access is strictly prohibited. It was compulsorily requisitioned in 1940, and a population of 219 individuals from 54 homes was moved out; they never returned. This is another contentious place, haunted by a deep past.

FIBUA is a place of simulation—where urban warfare is rehearsed, scenarios tested, and choreographies of corporeal engagement inculcated. It is a place of performance or at least of rehearsal for performance, occupied sporadically, by different casts whose temporary presence and passing to theatres of war elsewhere linger: another, poignant haunting. Here, in August 2010 the recently founded National Theatre Wales (NTW) staged Aeschylus's *The Persians* in a new textual adaptation, as a contribution to an opening season dedicated to 'locatedness', with 12 productions created in different places throughout Wales over 12 months (Pearson 2013).

The Persians is an extraordinary play—the earliest drama in the Western canon, about military defeat told from the standpoint of the losers, and including a ghost. And FIBUA is an extraordinary place, almost diagrammatic in aspect: a series of simple shapes, forms, and unadorned spaces that can stand in for any elsewhere: Northern Ireland, Kosova, Iraq, and Afghanistan. Much of the production was staged at the 'Skills House', a three-storey, concrete-block building with pitched roof. All windows and doorways are simply empty openings; and it has no façade. The troops

that gather in the small grandstand opposite can see into rooms too deep, into exposed staircases and the basement as they watch colleagues attacking, defending, and occupying the structure, all sallies and repulses exposed for their inspection and instruction: a precisely controlled context for action and viewpoint for its apprehension; linked *orchestra* and *theatron*. The impression is of an open-fronted, life-sized doll's house. Incongruously, there is also a forestage. What usually happens here is serious business. It is profound: in its latency, its emptiness, potential resides. It awaits and anticipates—action with imaginaries; all that is brought to it (Fig. 14.11).

The Persians was highly mediatized: a complex combination of live and mediated action with prerecorded video, projection, and radio-miked actors. At FIBUA—at a place where there are no preconditions for theatrical exposition, where anything might be said or done—a hybrid emerged: of dramatic staging; of practices of physical theatre and devised performance; of multimedia installation.

In this site-specific theatre, rather than host and ghost, there was perhaps ghost and ghost and ghost and more, spectral presences: impermanent, provisional site and transitory performances, summoning each other. And the juxtaposition, the kairotic association of simulated war zone and performance of a script set in the aftermath of a war 2,500 years ago, constituted an intervention, an interruption: 'stop, look again in the shadows and listen, reconsider'.

Site-Specific Theatre

In 2012, the site was a disused aircraft hangar at Royal Air Force base St Athan, close to Cardiff Airport. The production was *Coriolan/us*, a version of Shakespeare's drama infused with elements of Bertolt Brecht's adaptation, for the NTW in collaboration with the *Royal Shakespeare Company*, as a contribution to the World Shakespeare Festival/London 2012.

This was a perambulatory production combining live performance, two films, and a radio play.

In the barrel-vaulted concrete structure, 90 m long and 50 m wide, Mike Brookes and designer Simon Banham built two 2 m-high breeze-block walls across the space, with a 2.5 m gap between them, thus creating three regions: Rome; central war zone; and the territory of the opposing Volsces. They installed three trailers, as interior locations for Coriolanus's family, for the Roman patricians, and for the enemy leader Aufidius; the scenography also included two moving cars and a van.

All performers were radio-miked and audience members wore radio headsets through which they heard the actors' voices mixed with a continuous musical sound track composed by John Hardy. All action was videoed and projected directly onto two large screens.

The audience resembled an urban, plebian crowd, at liberty to follow the action, to watch the film, to sit and listen on one of the 150 chairs stacked around the space. They behaved as they might in a street performance as scenes emerged from and were lost in their midst: adopting circular arrangements around events, moving to see better, being distracted by other happenings, and avoiding traffic and people.

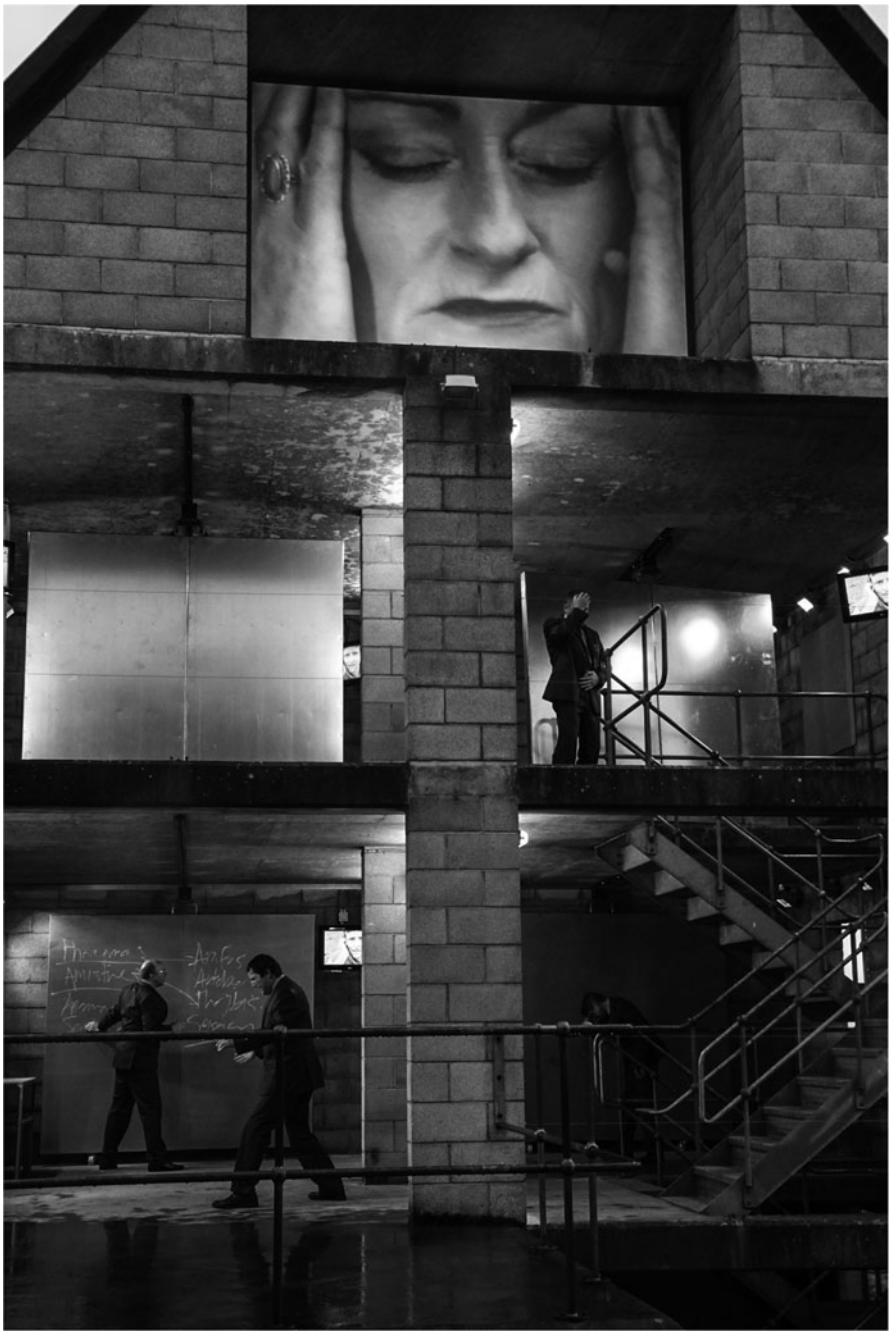

Fig. 14.11 The Persians (Aeschylus), National Theatre Wales, directed by Mike Pearson, conceptual design by Mike Brookes, scenic design by Simon Banham, 2010. (Photograph by Paul Farrow Creative/National Theatre Wales)

The unobstructed space allowed the replication of performative phenomena of the city: victory parades, demonstrations, and riots. Private scenes, 'behind closed doors' in the trailers and in vehicles, were witnessed on CCTV and in an audio broadcast that remained constant, however far the listener was from the action, whatever the varying tones of voice.

Seven video cameras were employed: with two news-gathering teams following the action at ground level; permanent systems affixed in caravans; and two overhead, radio-controlled mobile devices that tracked events, reflecting a conjoined world of constant media attention and intrusion; of embedded transmission; of improvised recording and uploading; and of covert monitoring.

Actors occasionally spoke directly to camera. The same event was videoed from different angles, or different scenes were screened simultaneously, and actors conversed with unseen characters in other places on mobile phones.

Among the few objects used were staves and wooden swords: until a citizen produced a gun and shot Coriolanus.

It was a city in flux, with settings created in an impromptu manner: a circle of chairs became the senate; there were scenes on and in vehicles (the roof of the van as a platform for oration, its illuminated rear, with doors open, a place of interrogation). When patrician and plebeian factions met in the street, it was in open space, in plain view, with audience/crowd pressing close.

'What is the city but the people?' demands one of the Tribunes. Rome is a site of conflict-ridden body politic, in a production mindful of, but without referencing, recent experiences of the overthrow of dictators.

MS

Pragmatology

The triangulation of location, visits and things encountered, representation and document: these are the heart of theatre/archaeology, the re-articulation of fragments of the past as real-time event. Thrown *in medias res*, we pursue connections, assemblages, juxtapositions, discovered and devised, always provisional; as we move on to tell of the encounters, to represent visits and things encountered.

Archaeology—always performed, because archaeologists work on what remains in their disciplined practices, preparing and presenting their forensic cases. Performance—always archaeological, because there is the persistent question of origin or precedent (What came first? What holds precedence? Script? Event? Character? Author? Audience?), and always the question of document and trace (What remains? What is left after the performance or event? How is its material and physical presence to be represented?).

Connecting the two: the turbulent temporality of site where Aeschylus can meet the Cold War, where we may encounter ruins of many eras, the remnants of events spread through indeterminate ages; a conjunctive temporality, *kairos*, where past and

present meet; the time of endurance, where things may resist decay and ruin, and persist; and place-event, the site specificity of event—'this happened here'.

Connecting the two: documentation, conveying to others elsewhere the events, the sites and things encountered, the narrative.

Is there another means of describing this hybridity?

Consider that performance is both a doing and a thing done, that archaeology is both the remains of the past and their mobilization in the present, and for the future. The old Greek word *pragmata* captures this dynamic. *Pragmata* are things, but also deeds, acts (things done), circumstances (encounters), contested matters, duties, or obligations. The verb at the root of *pragmata* is *prattein*, to act in the material world, engaged with things. This is cognate with making as *poetics* (the Greek root is *poiein*)—a creative component to practice generally. *Pragmata* do not stand on their own—they become what they are through our specific relationships with them—things done. This constitutive importance of particular engagements (with the past), of encounters and assemblages, the importance of the issue of the origin of performance in what pre-exists, as the past comes to be what it is through our actions upon it, through our iterative reperformance, means that there is no definitive end to the past. The past lives on in our relationships with what remains, and so there is always more to be said and done. We always have to return, to revisit. The challenge is to meet things, the past, halfway, in our future-oriented projects to make something of what remains (Olsen et al. 2013).

This is *pragmatology*, the field of things and things done; and *pragmatography* is their documentation.

Further Information

Images, portfolios, and documentation of the work of Pearson|Shanks can be found at http://pearsonshanks.org.

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Chapter 15
Art//Archaeology//Art: Letting-Go Beyond

Doug Bailey

Professor Bailey investigates the articulations of art and archaeology. He argues that while recent influences of contemporary art have expanded archaeological interpretations of the past, more provocative and substantial work remains to be done. The most exciting current output is pushing hard against the boundaries of art as well as of archaeology. Bailey's proposal is for archaeologists to take greater risks in their work, and to cut loose the restraints of their traditional subject boundaries and institutional expectations. The potential result of such work will rest neatly within neither art nor archaeology, but will emerge as something else altogether. The new work will move the study of human nature into uncharted and exciting new territories.

Introduction

The articulations of artists and archaeologists are many and hold fascination for scholars and practitioners across both subjects.[1] Many archaeologists have found inspiration in the works of painters, sculptors, performers, and poets as sources of either interpretative models for us to explain past behaviour or ancient material that we need to examine, categorise, and interpret. Just as frequently, inspiration flows the other direction; contemporary and traditional artists have found stimulation and subject matter not only in ancient objects and sites, but also in the practice and process of archaeological excavation, analysis, and curation. Chris Evans has written (e.g., 2004) about the relationship between artist and archaeological subject, for example the ways in which the archaeological landscape of the Vale of the White Horse in the

[1] Recent work of note includes Renfrew (2003); Renfrew et al. (2004) and Bonaventura and Jones (2011).

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UK has inspired artists: the unusual and evocative photographs of archaeological landscapes that Paul Nash produced in the 1930s, work that is simultaneously artistic and archaeological (e.g., Nash *The White Horse, Uffington, Berkshire* 1937).[2] A full discussion of artists' renderings of archaeological landscapes, of ruins, and of artefacts is worthy of its own book or even set of books. In such a conversation, one would drill down through the deep layers of nostalgia that may lurk in Nash's work (or at a second level, in Evans' commentary on Nash's work). Alternatively, one could work through the archaeological contexts and imaginations of a 1761 Giovanni Battista Piranessi lithograph *Scenographia reliquiarum aedis quae Concordiae asseritur, Agrigenti in Sicilia*, or one could take flight into vast, descriptive discussions, for example, of the evolution of prehistoric figurine form from naturalist to realistic representation. In this essay, I intend something else: to explore sharp and at times raw articulations that have emerged between the artistic and the archaeological in recent work by practitioners of both subjects. The discussion that I wish to provoke will examine the work of a growing number of artists and archaeologists who have ignored the boundaries that restrict their own disciplines and, in doing so, who have started to realise the enormous potential for pan-disciplinary thinking on major themes in humanities and social sciences.

Artists Being Archaeologists

We could begin with Mark Dion, an artist whose best-known work, most notoriously in London but also in Venice, and most recently in the USA, has found energy on a pivot of the artistic and the archaeological. One of Dion's most famous works was the *Tate Thames Dig* (1999),[3] in which he collected objects from the shores of the River Thames in a quasi-archaeological project. He set up finds-processing tents on the banks of the River Thames and in front of the Tate Modern Gallery, and he invited people to join in the work as assistants and analysts; many more watched the theatre of the project.

Though one of the best known, appreciated, and viewed examples in the recent past of an artist being inspired by archaeology, *Tate Thames Dig* left many archaeologists unsatisfied. Perhaps selfishly so, many were uneasy with the way in which Mark Dion came into archaeology and played with the methodologies that archaeologists employ. Fuller discussions of the *Dig* are available elsewhere and it is not necessary to repeat them here (Birnhaum 1999; Blazwick 2001; Vilches 2007; Coles and Dion 1999). Dion's own words are illuminating, and in 2001, he spoke to Denise Markonish about his role as an artist playing the archaeologist:

> I never take on the mantle of mastery in these projects. It is always obvious that I am a dilettante struggling to find my way. As you know the tone set at a dig is pretty irreverent despite the serious labour involved. So there is a strong performative aspect, but there is no illusion. (Markonish 2001, p. 36)

[2] See also Hauser (2007).

[3] More information on Mark Dion's *Tate Times Dig* can be found at: http://www.tate.org.uk/servlet/ViewWork?workid=27353

Dion is a successful contemporary artist and much of his work is about display (e.g., *Loo 2, Raiding Neptune's Vault* 1997/1998). Indeed, some of his best work is about taking archaeological material, and manipulating and displaying it in museums in provocative ways. Perhaps professional archaeologists' unease comes from a realisation that Dion's archaeological projects are not in fact archaeological (though they pretend to be). They are an illusion, a sleight of hand and, perhaps, because of this, from an archaeological perspective the work appears amateurish, with a glaze of the student-esque, almost as a prank, or in Dion's words as the work of a "dilettante."

Heartening is the recognition that Dion's dabbling in matters archaeological is only one (though perhaps a particularly well known) example of an artist visiting the world of the archaeological. Work of different stature and consequence has been taking place, as other contemporary artists get into the trenches with archaeologists. A good example is the work of Simon Callery. Callery is a UK based contemporary artist who has worked with archaeologists from Oxford University at Bronze and Iron Age sites such as Segsbury Camp and Alfred's Castle in the UK (Bonaventura 2003). Callery's work at Alfred's Castle, *Trench 10* (2003) (Callery 2004), is enthralling for archaeologists, for contemporary artists, and for many others.[4] Callery took his artistic self on-site at the excavation and threw himself into the archaeological process while holding onto the artistic tools, skills, and knowledge that he knew best. The result? Callery covered the bottom of one of the archaeologist's freshly excavated trenches with wet latex, and let the latex harden in place.

When Callery pulled the latex cast away from the chalk ground of the trench bottom, the cast pulled away bits and pieces of the chalk. In doing so, Callery had created an unusual artefact/artwork that was both object and record, yet at the same time, neither artefact nor documentation, and perhaps not even art object or historical referent. Callery presented the cast in a museum as an installation (exhibited first at Great Barn, Great Coxwell, then at Dover Castle and finally at the Storey Gallery in Lancaster), and accompanied it with an installation of aerial photographs (in collaboration with Andrew Watson) of the site and the trench from which the cast was taken. Like the object created in latex at the site, the installation is neither fully art object as traditionally understood (and thus does not sit comfortably within much contemporary western art of the late twentieth century) nor is it a presentation of archaeological practice and scientific result (and thus does not fit into traditional presentations of the past via excavation). Callery teases the viewers of the cast and its installation as he pulls spectators back and forth, playing with effects that a visitor expects from museum space and display as well as from archaeological object and formal representation of site and excavation.

Simon Callery has spoken about why he does what he does and about what happens when he starts to work with archaeologists. His comments hint at the radical potential that lurks within the connection of archaeologist and artist. Partly because of this potential, Callery's work (and, as we will see, his words) may provide reasons that works like *Trench 10* hold greater potency then does Mark Dion's *Thames Bank*

[4] More information on Callery's work and *Trench 10* can be found at: http://contemporary-magazines.com/reviews52_1.htm. See also Bonaventura (2011).

Dig. *Trench 10* shows how making work at (and within) an excavation is more substantial and has a greater range of consequences for viewers than is the staging of an amusing pseudo-project as if the latter were a side-show at a festival. From such a show, the spectator (and participant) takes little beyond a shallow thrill on impersonating a scientist for an afternoon. Callery and the archaeologists he worked with share a mutual engagement with a common set of issues. In Callery's work, both the archaeological and artistic work engage issues of absence, of what happens when one digs a trench, of the consequences of removing objects and material, and vitally of how that the phenomenon of absence is made manifest in art or in archaeology. In contrast, Dion's performance piece with objects collected from the banks of the River Thames remains unarticulated with archaeological work of consequence; it remains an act performed on a stage of pretence, where Callery's *Trench 10* is down and dirty, yet philosophically engaging at the same time.

On another level, an additional interest that Callery and his archaeological collaborators share in their investigation is representation: representation of fieldwork and its results (for the archaeologist in the field and in the museum), but also representation of surface (for the artist in the studio and the gallery). Shared interest in representation collapses into the multiple roles played by museum, equally for archaeologist and artist, as well as for visitor and spectator. Viewing *Trench 10,* the archaeologist finds intellectual and practical adhesion and, in making the work, the artist embraces shared concepts of materials and intention. Common questions emerge. Where are the boundaries between the site of fieldwork outside and the place of that work in a display in a modern building? What constitutes a museum, regardless if it is an art museum or a natural history museum or a museum of archaeological objects?

Callery's work is also important because he takes risks; here is where the archaeological articulation with art should flourish and where archaeologists have much to learn. Callery sees art and archaeology as equally valid processes that provide access to new fields of deliberation about topics that reach beyond the current disciplinary limitations of academic and professional archaeology. Much contemporary art of merit is of interest, value, and consequence because risk-taking is at its core, as contemporary work turns on their heads those expectations that the viewer holds and the specific output that the discipline's tradition defines as acceptable output. In contemporary archaeology, the opposite situation holds: most work struggles under the subconscious restrictions of derivative action and a holy quest for interpretive explanation. The past exists to be explained; the scientist's purpose is to simplify and to remove the complexity and disorder that is human existence. Archaeologists are addicts of explanation and derivative interpretation.

Artists like Callery have a healthier, less insecure perspective on knowledge. In 2004, Susan Cameron, then a Masters student at Cambridge University interviewed Callery, asked him about his work and if he could explain it. He replied, "I don't feel the need for explanation because it is possible to explain things away, to short-cut the experience. I don't want to explain it. I actively try to make things difficult. Because it is not about communicating in the quickest possible way, it is about communicating in a distinctive way" (Cameron 2004). When asked about archaeology,

Callery replied, "Archaeology is about limiting interpretations … about limiting connections, about proposing a truth or a fact. Art seems to be actually richer when it works through misunderstandings" (Cameron 2004). Callery's words point the way to a more vibrant practice: a radical contemporary articulation of art and archaeology that embraces misunderstanding, seeks complexity, and creates what is difficult (perhaps impossible) to digest, explain, or interpret.

Callery and other artists like him work at the interface of art and archaeology and wrestle with themes that are common to both fields. Here are artists who are inspired by archaeological landscapes and projects. Critical comments noted above aside, Mark Dion's work sits at this interface as well. Like archaeologists, Dion and Callery work on the Big Subjects—time, the body, place, landscape, materials display, knowledge, and representation. Most of the work is very good, though some of it, like Dion's, may be less satisfying. In the most provocative work, artists manipulate the surfaces of sites, not only by casting (as Callery did with *Trench 10*) but in other provocative ways through the use of photographs and film. Thus, they dissemble the traditional gallery vitrine in order to provoke new thoughts in the minds of those who experience the work: minds of artists, of archaeologists, of the public, of other scientists and cultural producers, and of an undefined community of viewers who have never held a trowel or dabbed a canvas, and who will never desire to dig or paint.

Simon Callery and his colleagues' willingness to take risks and to continue to put themselves in situations where they have to reject traditional objects, setting, intentions, and established expectations for practice and for output sits comfortably within the institutional boundaries of standard disciplines and livelihoods. When Callery was on the archaeological site, he did not talk about making art in the ways that he usually did—he did not bring his expertise and experiences to the site as if they were some resource which the archaeologists could feed from in derivative extractions, as if the artist was an ethnographer of some community, offering analogies and tools for better interpretation and clearer understanding of that ancient site and of its inhabitants. On the contrary, Callery talked about exploring new territory and about taking advantage of unique places and times and intersections of material and being. He did not seek explanatory validation. He created something new.

Archaeologists Reading Artists

Dion and Callery and many others share a common relationship to archaeology and archaeologists. Trained as artists, they have found inspiration on excavation or in archives. Over the past decade or so, it has become common practice for archaeologists, especially in the UK, but also across Europe and in the USA, to look to the better known (mostly western) contemporary art as a source of inspiration in their interpretive work.[5] A particularly popular source is the work of artists like Richard

[5] I include some of my own earlier work here: Bailey (2005a, b); Bailey and McFadyen (2010).

Long. Long makes work in the landscape, most famously by walking back and forth between two points for a period of time until, having worn away grass beneath his feet or flattened the sand or pebbles, he has created a line on the ground; this is the case with one of his most famous works, *A Line Made by Walking* (1967).[6] As is the case for many of my archaeological colleagues (see Renfrew 2004, p. 14; Fleming 2006), Richard Long's work provokes thought and reaction. It makes me think about time, about human behaviour and the traces of it left in place, and about the temporal scales of being in the landscape. Time, traces of behaviour, temporal scales, and landscape are central concerns for archaeology. As western interpretive archaeologists devoted great energies to the study of the landscape in the last decades of the twentieth century, they found inspiration in the work of Long, in the same way that archaeologists in the 1970s and 1980s found analogies in ethnoarchaeological investigation of non-western communities of hunter-gatherers and simple agriculturalists. Long's work is complex and it is good to think with, whether those thoughts are about landscape or about traces and actions; archaeological practice and interpretation is much the better for his impact. However, its inspiration is of different substance and effect than that derived from the ethnoarchaeological: Long's work does not propose explanation or provide analogy; it advocates action and results that need have no other impact than in the reaction that the viewer has when experiencing the work.

Long is but one of a cohort of western contemporary artists to whom archaeologists have looked for inspiration. Another is Andy Goldsworthy who works with stone but also with ice and other, at times unexpected, materials. With *Icicle Star* or *Ice Ball* (both 1985), he constructed geometric three-dimensional objects out of ice. With his *Cairn* works he creates massive and solid egg-shaped wholes which he constructs out of many, closely fit slabs of smaller stones. Goldsworthy's work provokes archaeologists to think in new ways about materials, temporality, and the ephemeral. He does not offer any set explanation for past behaviour or artefact patterns; he creates and in doing so he makes people think. Another popular source of inspiration has been the work of Anthony Gormley, who has made work that stimulates thought and debate about the human body, another rich topic of archaeological thinking in recent decades. In a recent contribution (*Another Place* 1997), Gormley cast his body-form in iron and placed hundreds of copies made from these casts around the landscape, first at Cuxhaven in Germany and more recently and famously at Crosby Beach, Merseyside in the UK.

Gormley's work pulls at the archaeological thinker in eclectic and disruptive ways; the result is a raft of new questions. What is an appropriate representation of the body? In what form, in what material? Whose body is represented? How accurate is the representation? How accurate does it need to be? In my own interpretive work, Gormley made me think about the body in new and unexpected ways; his *Field* series (first in 1991), in which he constructed tens of thousands of terracotta bodies in miniature and filled rooms in wall-to-wall carpeting of miniature human representations. When I was starting to think about how I can represent the body of

[6] For more information on Richard Long's *A Line made by Walking*, see: http://www.richardlong.org/sculptures/1.html

someone who lived 6,000 years ago, I stood in front of *Field* and had to think in new and unanticipated ways. While there was no suggestion of an explanation or of an interpretive analogy through which I could shove onto my material, there was an energy of thought that had been absent before.

Taken together, this body of work by Gormley, Goldsworthy, Long has stimulated many archaeologists to think in coarse and raw ways about what we do as readers, discoverers, and manipulators of the past. There are many other, perhaps less well-known artists whose work have similar effects. One example is Adam Burthom, whose creations formed part of the Ábhar agus Meon exhibitions at the World Archaeological Congress at University College Dublin in 2008.[7] In one of the works that he showed in Dublin, *Bogland Book* (2007), Burthom took an everyday object (a book), placed it in the ground, and encouraged the organic processes to do what they do best, to break down the book's substance. *Bogland Book* is about entropy, about things perishing and falling away. Burthom makes us think about the processes at work upon an object, but he does so not with a reference to processual laws of formation processes or N-transforms; he does so by creating those process and their consequences. At play in all of this work (Burthom's, Gormley's, and that of many other contemporary artists), are many of the central debates and topics of archaeological thinking, though none of the works propose meaning for our archaeological datasets or subjects, and in that omission lies their strength.

Archaeology/Not Art

What is the benefit of the inspiration created by Callery or derived from Long, Gormley, Goldsworthy, or Burthom? In many ways, the answer could be "not much." We gain some intellectual pleasure from seeing these works, thinking about them, reacting to them, and talking about them (or writing a book chapter like the one you are reading). The works trigger deep connections. We visit a gallery or an installation. We leaf through an exhibition catalogue. We search Google Images. My argument is that we do not do enough. 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. As we do so, we are stirred by those artists' creative efforts and we recognise in them an affinity; they are directed at topics in which we also have interest. We look at the work of Long or Callery, learn about it, and it inspires us.

The problem is what we do next. We put the work down, step away from the installations, retreat from that landscape, and climb back through the window into our

[7] More information on Burthom's work can be found at: http://www.amexhibition.com/adamburthom.html

offices. We sit down at our desks, and we write our archaeological interpretations of the past. We keep in mind some of the essence of what we have seen, of that landscape and of the works that we found within it. In many ways, there is nothing different here from what archaeologists have been doing for 50 or more years: looking for analogies to aid in the task of interpretation, explanation, clarification, and simplification. The most common way to do this has been to look at ethnographic accounts of peoples living beyond our familiar environment or context and from whom we can draw analogies. Then we place those actions, thoughts, and lives on top of our plans, elevations, spreadsheets, stratigraphic matrices, and pottery series from the remains of the long-absent community that we are excavating. We do the same with contemporary art: we look at Gormley's body casts, for example, and then turn back to our studies of Imperial Roman portrait sculpture. There is nothing wrong with this approach, and it will remain one of the foundations of rigorous and valued archaeological interpretative practice. My suggestion is that something much more exciting is available to us. If we can take the risk (and a willingness to take risks is the key), then the potential exists in the articulation of art and archaeology for movement into a new intellectual space altogether.

Art/Archaeology

Already, this potential is being realised in the work of a growing number of individuals who have trained as archaeologists but who have sought a more robust atmosphere in which to work. We could begin in many places, though the work of Aaron Watson is a good starter.[8] Watson trained as an archaeologist (he has a PhD from Reading University) and as a professional illustrator. He is an artist, and he has created some of the most stimulating understandings of the prehistoric past of Britain (see Fig. 15.1). He works with photographs. He works with paint. He works with video. He works with sound. He works with artefacts and archaeological landscapes. The results are unusual and unexpected, and they take me to places well beyond the other worlds of the prehistoric past. The work moves outside of our expectations of time or of archaeological conception of site and of the past. In *Stone Circle Vision* (2006), Watson creates a photo-collage with images of the Neolithic stone circle in Cumbria at Castlerigg. *Stone Circle Vision* is a creation that works within and beyond archaeology; it offers no explanation, but it alters the way that we see the past, and that we see the residue of the past in the present.

Another example is the work of Christopher Tilley, Barbara Bender, Sue Hamilton, and a field team working on a Bronze Age landscape in at Leskernick Hill in southern Britain (Bender et al. 2007; Tilley et al. 2000). These archaeologists took risks in their study of a landscape that included the stone remains of prehistoric houses. Much of the archaeological work was devoted to trying to understand the stones, their layout, and how one might reconstruct the Bronze Age houses and understand what they

[8] For more information on Aaron Watson's work see: http://www.monumental.uk.com

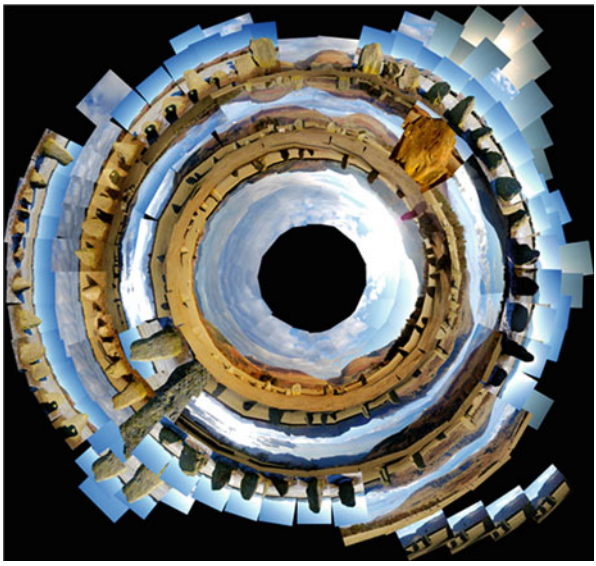

Fig. 15.1 Aaron Watson, *Stone Circle Vision*, 2006, digital photo collage

meant (i.e., traditional tasks of interpretation and explanation). In addition, and of greater interest, these archaeologists made innovative strides towards a less traditional engagement with how the people of the Bronze Age felt about, saw, and experienced their stone landscapes. In what turned out to be a radical piece of fieldwork, the Leskernick team wrapped the stones first in pink polka dot fabric, and then in plastic food wrap that they then painted in different colours (see Fig. 15.2). The intention was to transform visually the stones so that the team could experience them in a different way, perhaps so that the perception of the stones acquired a significance that was dislocated from what the archaeologists had come to expect. The result might trigger different, more sensual reactions to the stones and the buildings that they once formed part of. Regardless of the intention, wrapping the stones was a strange thing to do in terms of archaeological practice. In doing so, the team created something that was not wholly archaeological; they drifted into practices more at home among land artists and away from the standard archaeological pursuit.

This is all very exciting (some may say disturbing), but is it really archaeological? Did the Leskernick team go too far? On the contrary, I am concerned that they did not push hard enough and thus that they lost the opportunity to go even farther in their work, and to break free from the constraints of standard archaeological practice. Having completed their exciting interventions in the landscape with their wrapped stones, having gone through the inter-disciplinary window and moved beyond the limits of their disciplinary offices (as it were), and taken the big risks, the Leskernick team then crawled back through their window-frames, settled back into their offices in their academic departments, and carried on with their regular work of explaining the Bronze Age past. While it is vital to note that the project publication (Bender et al. 2007) made great strides to offer a radical alternative to a site report, it still claims to offer interpretation of the Bronze Age landscape. Having taken the risk, the team returned to the familiarity and safety of their own discipline.

Fig. 15.2 The wrapped Leskernick backstone of House 23. (Photograph by Christopher Tilley)

In any event, the work by Watson as well as by the team of Bender et al. are exciting and move us in new, highly innovative and controversial directions. How do these works succeed in doing this? How do they get us into new intellectual territory? A part of the answer is that these archaeologists brought their own particular experience sets and their very specific skill sets to bear on common archaeological problems. For Watson, it is the case of an artist who is also an archaeologist. For Bender et al. it is their experience as field workers and archaeological theoreticians. Each of them brought the best parts of their personal work to a new activity, into a new place, and into a new context. However (and this I think is the core of the problem and the source of dissatisfaction), all of these efforts remain firmly anchored to a desire and a requirement to explain the past. In the end, each of these archaeologists feels that he or she has to justify their (unquestionably radical) work as being academic and archaeological. It is as if they are saying, "Oh, that other business over there, those ancient rocks wrapped in modern plastic, that is just some alternative work that we

are doing. It is just a sideshow, an experimental method, which gives us a new angle on the past." My concern is that they are still locked to the project of interpreting the past, and that at the very moment when they make their most creative work, they turn away, and the potential for transformation is lost.

What disappoints me about the radical projects being carried out by people like Tilley, Hamilton, Bender, and Watson, is that their work is restrained by the need to generate a clear representation of the past. Their goals remain the creation of a scientific interpretation and explanation of the past. This goal traps many of the archaeologists who are working at the interface of archaeology and art; it handicaps development of scientists and it keeps them from breaking away. Let us look at one final set of people who are working at the interface of art and archaeology. This group consists of archaeologists who are pushing the farthest and the hardest and who are willing to let go, who are cutting the rope, who are taking the risks, and who, once they have gone through that interdisciplinary window have decided not to come back.

Beyond Archaeology/Art

In 2003, Mike Pearson and Dr Heike Roms, from the University of Aberystwyth in Wales and Dr Angela Piccini from the University of Bristol organised work in Bristol in the UK. Funded by the UK's Arts and Humanities Research Council, the project brought together a group of scholars from different disciplines (archaeologists, performance researchers, and artists) to investigate the complex issues of absence and emptiness. The questions that the project asked were fundamentally archaeological. After archaeologists excavate a site, once they have removed everything (artefacts, soil, walls) how do they react to, work with, and represent the absence that they have created? How do archaeologists respond to the constant current that runs under their work: regardless of the permanent durability of the archaeological remains (the mud-bricks, the amphorae, and the statuary), the great majority of what people did (the words, movements, emotions, intentions, and thoughts) in the past is lost forever. Archaeology is the study of absence more than it is the recovery of material remains. Part of the work run by Pearson, Roms, and Piccini was two over-night residencies camped out in the out-of-hours (empty of people, activity, and sound), closed Bristol Temple Meads train station (see Fig. 15.3).

The Temple Meads project desired to experience, and to try to record what a busy space such as a train station is, when it is empty of people: what is left of a normally vibrant and full place when it is emptied of its occupants and activities. Is it a different place? Is it the same place? How should archaeologists, photographers, illustrators, performers, and film makers represent the emptiness, and the lack of sound or lack of light that takes over after the gates are shut and the out-of-hours arrives? The project discovered, of course, that it could not represent the emptiness, because the emptiness never materialised (as it were). Emptiness and absence were elusive states: there were always things present. There was light; the lights were never turned off.

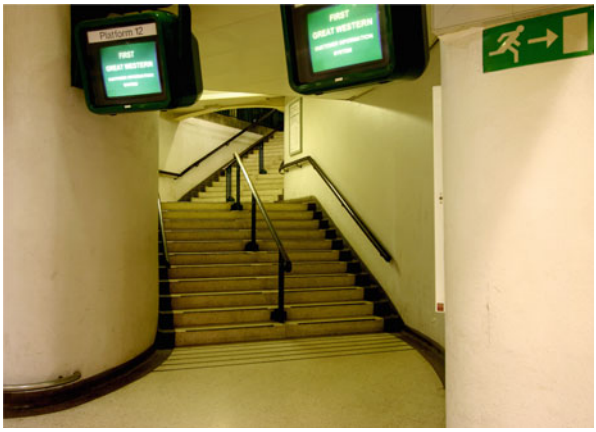

Fig. 15.3 Silence at Bristol Temple Meads train station. (Photography by Douglass Bailey)

There was always sound. There were always people, whether it was homeless people who were trying to find a place to sleep, whether it was the all night guard. Regardless of (or better because of) this failure to find the absent emptiness, the Temple Meads' team wrestled to represent absence, to grapple with ideas central to archaeological practice and debate. In doing so, the team pushed beyond its original grant-winning proposal to represent, interpret, or understand absence and emptiness. In the space beyond, the team created work that stood beyond what might be expected as output from standard academic practice: output which would be called art in other contexts (via photography, video, or poetry).

Other groups of archaeologists are doing similarly interesting work. One is based at the University of Tromsø in northern Norway and is led by Bjørnar Olsen. In one of their projects, the Tromsø group investigated an unusual site on the Svalbard Archipelago in arctic northern Norway: the town of Pyramiden, an abandoned Soviet mining town, emptied after the fall of the Soviet Union (Andreassen et al. 2010). The team investigated Pyramiden from the perspectives of archaeologists, anthropologists, and photographers, in order to work through debates common to archaeological discussion: understandings of ruin, of abandonment, of material culture, of geo-politics at a world level, as well as of individual moments of people's lives. The representations that they produced are photographic; they are not explained, there are no captions or titles (see Fig. 15.4). The images are striking and evoke a sense of place and time (as well as of entropy, material culture, curation, and decay): a child's shoe sits where it was left in a courtyard in the early 1990s; wallpaper curls away from the walls of a bedroom.

There is another body of work being carried out in another part of Europe, in Spain, by Alfredo González-Ruibal, who, like the Pyramiden team exploits photography as representational practice. González-Ruibal is an archaeologist and the themes of his photographic work are densely archaeological: works perforated with the emotions of materiality and migration, about people moving, about their lives and modernity, about what happens when cultures break down, either naturally or in

Fig. 15.4 Pyramiden. (Photograph by Bjørnar Olsen)

this case under force (see González-Ruibal 2008). In Galicia in northwestern Spain, Gonzáles-Ruibal has looked at the ways in which traditional houses and villages were forcibly replaced by villages of steel and concrete (see Fig. 15.5). As with the Temple Meads and the Pyramiden images, so also with Ruiz's images, there are no explanations, no captions; they work by evoking senses of abandonment and of the forced depopulation, and they do so with the strongest sensual impact. They succeed because they create well-crafted stimuli for the viewers, not because they offer a new interpretation or explanation.[9]

Equally powerful is the work of a team led by John Schofield, Greg Bailey, and Adrian Myers, who have applied archaeological methodology to a non-traditional site and created one of the most provocative archaeological excavations recently attempted. Using all of the archaeological tools, techniques, and skills traditionally deployed and focusing on archtypic archaeological processes (measuring, recording, removing, photographing, drawing, publishing, and analysing), the team excavated the 1991 Ford Transit Van that had been used by the archaeological site crew of the Ironbridge Historical Museum (Bailey et al. 2009; Myers 2010). Having recovered the broken down van in a breaker's yard, the team brought it back to Bristol, and pulled it apart piece by piece as if it were an archaeological site (see Fig. 15.6). Team members recorded the find spots of objects (metal screws, cigarette butts, rubbish, and beer tops) discovered in the back of the van. They plotted those objects as if the van was an archaeological project. They studied raw materials that had gone into making the van, the steel, the plastic, the leather, and then they sourced these materials, just as an archaeologist excavating a prehistoric site would source the obsidian that was used to make a found projectile point. The result was a unique project positioned well beyond the edges of archaeology. The success of the van project rested its application of the craft, skill, and experience of mainstream archaeological processes

[9] For more information on this work by Gonzáles-Ruibal see: http://archaeography.com/photoblog/archives/2005/06/dream_of_reason_1_1.shtml

Fig. 15.5 *Dream of reason #1—Córcores*, Galicia, Spain, July 2004. (Photograph by Alfredo Gonzáles-Ruibal)

Fig. 15.6 Recording the 1991 Ford Transit Van. (Photograph by John Schofield)

to an unusual site, and through its creation of a set of specialist reports that will never quite fit into a standard archaeology. Though readable as a site report (i.e., there is an entomological report on insects and microclimate reconstruction), the team's creation moved well beyond the expectations of archaeological practice and came to rest in a zone that had seldom been explored before.

We can look at yet another group of people breaking out and ignoring the call to tie their work to the limitations of conventional archaeology, of conventional art practice, or of the any traditional cross-over of the two: the work of Professor Mike Pearson at the University of Aberystwyth. Trained as an archaeologist at Cardiff University in Wales in the late 1960s, Pearson has worked as a performance artist and researcher, and was at the core of the alternative theatre company, Brith Gof based in Cardiff. Along with the late Cliff McLucas, Mike carried out a series of radical and important works that have had significant impact in performance, in performance research,

Fig. 15.7 *Tri Bywyd/three lives* (1995) (Photograph by Michael Shanks)

and more recently in the propulsion of archaeology out of its disciplinary cocoon (McLucas 2000). *Tri Bywyd/Three Lives* (1995) took place in an abandoned farm in a conifer plantation in West Wales, and resonates with many archaeologists (see Fig. 15.7). The work concerns three lives in a historical sense but it handles those lives in a non-narrative way. It is not a simple story, and *Tri Bywyd* does not provide any easy answers; there is no simple moral tale to the three lives it engages: the life of Sarah Jacob the Welsh fasting girl, the life (and murder) of a prostitute called Lynette White, and of Esgair Fraith, a rural suicide. The performance of the work took place in the forest, involved the erection of scaffolding around an abandoned building, as well as the performance itself, and among the actions of many different actors doing many different things. The result was a richness of work that will never be found in any newspaper story or in any academic representation of those lives. The work and the audience's participation in it take the spectator to another place, a place that is simultaneously archaeological and historical and artistic.

We could look at one final example of work that moves beyond traditional articulations of archaeology and art. Michael Shanks has probably done the most of any archaeologist to transform the art–archaeology relationship (see Shanks 1991; Pearson and Shanks 2001; Shanks and Pearson this volume). Shanks' work emerges in a variety of locations and through a variety of media, of different outputs, of different forms. Much of Shanks' output over the last decade has emerged on the web, through blogs, wikis, and visual work,[10] and much of this work has experimented with departures from traditional understandings of how archaeologists should represent the past, especially in efforts to push away from simple narrative and historical reconstruction.

[10] Shanks's online outputs can be found at: http://humanitieslab.stanford.edu/Metamedia/Home and http://documents.stanford.edu/michaelshanks/Home

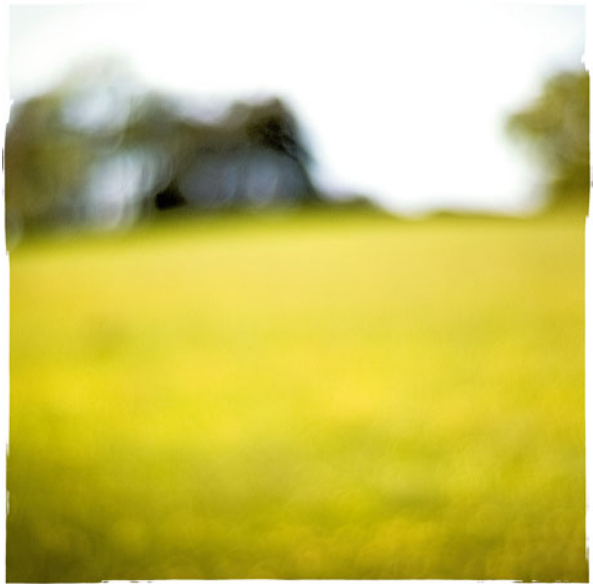

Fig. 15.8 Michael Shanks, *Deniseburna nr Hefenfelth*, 2008, digital photograph

One of Shanks' recent works will serve as an example: an out of focus photograph (see Fig. 15.8). When one looks at the image and tries to make out what is represented in the image, it is possible to identify something green down at the bottom and something else that is grey over on the left. But that is all. It is impossible to make out what is the subject of the picture. The representational failure is caused by Shanks' intentional lack of focus. The image's essence comes from the location in which it was taken: the place of the battle (in AD 633 or 634) at Deniseburna near Hefenfelth on Hadrian's Wall in northern Britain, where Oswald of Bernicia met and defeated Cadwallen Abcadfoth Gwyneth. Shanks' work is about a battle and a battle is a very archaeological thing, as is Hadrian's Wall. But the way in which Shanks represents this place and this event intentionally leaves open our understandings of that place, that time, that battle, and those people who were there. It is a photograph of the place of that ancient battle, but it is not a historical or archaeological representation as we would expect it. Shanks has created a work that is anti-archaeological, but which stimulates the viewer to enter into an archaeological world; in making this work, in looking at this work, Shanks and the spectator have to do the work that the authoritative author normally provides in standard archaeological rendering of past place and past event.

Conclusion

Each of the examples presented in this final section (from Watson to Shanks) is a radical work that moves us well beyond the common intersections of art and archaeology. Many people do not like this work. Many archaeologists refuse to accept it

as archaeological. Many artists do not think it is artistic. In some ways, all of these critics are correct: these works are neither art nor archaeology. They are something very much more important. My argument is that the 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, and I imagine that they would want to close the window behind them when they are on the other side. In fact, I imagine that their archaeological colleagues would be more than eager to do it for them and to make sure that the window is double locked.

The element that runs through the most inspiring works of those archaeologists who are cutting loose is a desire to go beyond what is expected and, indeed, to go beyond what is accepted. These works are non-representational. They do not attempt to reconstruct with exactitude a precise place, person, or event that has been lost to the past. They agree to leave that act of construction to others, to those archaeologists who see reconstruction as the core of their work. The works that are of greatest value are those that are not interested in representation as a goal, and those that reject the reduction of the complexity of life to a simplified narrative or representational picture.

A second strength that each of these more radical works share is that none is so insecure that it feels the need to rely on the traditional rhetorical crutches of standard interpretive archaeological work. None of it spends (derivative) energy to justify itself, its form, its intention, or the reactions it raises, through dense chapters of theoretical positioning and regurgitation of continental philosophers. None offers justification for its output, nor does it care to make the case for its acceptance. None makes excuses for what it is doing. This type of work is open. It gives the authority to the spectator, to the person looking, or to the person listening, or to the person smelling, or to the person tasting. It makes the spectator work at the experience of engagement of the work.[11] All of this work is in the spirit with which Simon Callery voiced about his latex mouldings of the archaeological trench. Callery talked about not needing to explain, about not needing to smooth out the difficult bits; he talked of the damage that can be done when one explains away the reality of life. The best of the more radical work at the transaction of art/archaeology follows Callery's advice.

To pull this discussion together, let us go back to the beginning and ask once again the question, "What are the relationships between art and archaeology?" A first answer (a qualification) must be that we are examining relationships in the plural; there is no one relationship. Is there a distinction between art and archaeology as separate disciplines and as separate parts of our lives? Some people have argued that there is. Steve Mithen, a successful archaeologist whose career started as an art student, has argued strongly that art and archaeology are two radically different things, and that people who are doing art should not try to be archaeologists and vice versa (Mithen 2004). I disagree. I am convinced that the relationships of art to archaeology are not of one discipline visiting another in order to find new ways of thinking about the past or to provide analogies to ease understandings of the deep

[11] See Bailey (2013) and Bailey et al. (2010) for recent attempts to do this

past or to formulate increasingly accurate reconstructions of an ancient world. The relationships of art to archaeology are to move away from both disciplines into new spaces.

If there is a difference between art and archaeology, then it is that individual practitioners bring different skill- and experience-sets to the table. One could go even farther and argue that there is no distinction between art and archaeology. Both work at the same issues. Both work at the issues of what it means to be human (see Renfrew 2004). Archaeologists and artists both try to understand the essence of being human in this world. It is this common object of study and of work that draws artists to archaeology and more recently that has drawn archaeologists to the context and practice of art. The best of the work that I have discussed in this essay challenges archaeologists, and archaeologists can meet that challenge in several ways. First, archaeologists need to exploit their own particular skill- and experience-sets. Archaeologists should not try to be artists, but should apply their own particular knowledge to the common work. Second, archaeologists should seek (and not be afraid to enjoy) the challenge of the non-explanatory and the non-representational. To embrace the non-explanatory is to recognise that proclamations of authoritative explanation and reconstruction are nothing greater than archaeological arrogances dropped into the heritage profession. The challenge is to make non-representational work and thus to avoid the restrictions that accompany the past-as-reconstruction's inherent smoothing out of reality's rough and often unpleasant ruptured surfaces.

To argue for a non-representational archaeology is to argue for release; it allows archaeologists to cut free and to let loose. These are the types of processes that produce the best work across disciplines and across media. A similar, though more controversial, challenge is the call for an archaeology that is non-temporal. There is a rich, current archaeological debate over the relationship of the past to the present, and of the relationships between different phases of the past. These issues are part of what some are calling the archaeology of the contemporary past, an understanding that things which are usually separated by periods of time actually are connected in the present (Buchli and Lucas 2001; González-Ruibal 2008; Harrison and Schofield 2009; Olivier 2011). The time periods are connected because we are here today looking at these objects together and those objects only ever exist today, with use, in the here and now. If we follow this call for the non-temporal, then we are faced with the potential benefits of juxtapositioning objects, places, people, and events that are usually (perhaps always?) kept apart by modern disciplinary restrictions. By bringing together those things that are normally separated, archaeology recognises that there is much original thinking to be done; most importantly there is much new to create, where creation severs ties to academic derivation and direct reference. A final challenge for archaeologists and artists together is to meet a call for enrichment, for the enriching of our wider contributions to the larger questions that no single modern discipline is diverse enough to attack. These wider questions and contributions will be neither archaeological nor artistic; they will be something else altogether different, and that future set of investigations will be well beyond the current limits of either discipline, and that is all for the better.

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