Art and Archaeology: The Function of the Artist in Interpreting Material Culture

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Declaration

I hereby declare that this dissertation represents my own work and has not been submitted, in whole or in part, by me or any other person, for the purpose of obtaining any other qualification.

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Abstract

Following recent suggestions by archaeologists that contemporary art practice may be of benefit to their understanding of the past, this study examines the potential role of art practitioners in archaeological research. In this context, the role of the artists in interpreting material culture, or archaeological evidence, is of particular interest.

To contextualise the study, the literature review identifies the main texts directly related to the relationship between art and archaeology, and evaluates current sources from the field of archaeology, and anthropology for comparative purposes.
The researcher's own art practice is then utilised as an exploratory method to develop some of the issues which arise in the relationship between the disciplines of art and archaeology. The concept of 'experience' and the area of theoretical archaeology are identified as the areas in which a connection with art practice may be most relevant. Both terms are then explained to provide a philosophical basis for the second part of the dissertations. A brief outline of theoretical archaeology is followed by an explication of the philosophical movement of phenomenology, which forms the basis for phenomenological archaeology, a movement concerned with sense experience and perception of archaeological sites and artefacts.

In order to examine the current relationship between art practice and archaeology, the Foucauldian method of discourse analysis is employed. An analysis of the recent debate in archaeology shows that anthropologists have been engaged in direct collaborations with artists, while archaeologists have concentrated on interpreting artworks, the artefactual products of art practice, rendering the artist a passive component in the discourse. The subsequent analysis of practical statements by art practitioners, namely the Irish 'Umha Aois' experimental bronze casting group reveals that the practitioners do not insists on their disciplinary identity in the same way archaeologists do in their discourse. It further outlines the difference in attitude held by artists and archaeologists towards artefact and agency. The study argues that a relationship between art practice and archaeologists is therefore contingent on the temporary suspension of disciplinary identities in favour of common research interests.

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Introduction

This study is based on the claim made recently by archaeologists that a gallery visitor's encounters with contemporary art are paralleled by the experience of archaeologists when interpreting archaeological remains (Renfrew 2003). Initially proposed by archaeologist Colin Renfrew, the suggestion that art practice may be of benefit to archaeologists in their own field has led to the emergence of numerous experiments by archaeologists. These include the use of alternative representational techniques which are not traditionally used in archaeology, or attempts at viewing artworks with the aim of connecting them to archaeological concepts. Sources from archaeology thereby suggest that art practice may enhance archaeologists' experience and understanding when encountering archaeological objects (e.g. Renfrew 2003, Watson 2004). This in turn hints at the possibility of a direct relationship between artists, artworks and archaeology, and the potential for future collaborations.

While an interest in the past and 'antiquities' has been evident in art at least since the Renaissance (Graham-Dixon 1999; Piggott 1978; Renfrew 2003; Schnapp 1993), a concern with archaeological themes has been visible in contemporary art since the late 1950s. In modern sculpture, some of which is used by Renfrew as illustration, the formal elements of archaeological artefacts are translated into simplified forms. As an example, Renfrew himself cites William Turnbull, who directly references Archaic Greek sculpture in *Aphrodite* (1958, in Renfrew 2003), and more generally incorporates ethnographic influences. On the other hand, Eduardo Paolozzi (in Renfrew 2003: 16) directly uses archaeological artefacts as part of anthropomorphic sculptures, integrating them by means of display boxes into the human form.

Since then, the Land Art movement could be seen as a reaction not only to the commercialisation of gallery art, but also to archaeological monuments present in the landscape. Again, Renfrew refers to the work by Richard Long, whose ephemeral but monumental works are interpeted here as traces of human activity in the landscape. Most recently, as partof a more process-oriented practice, Mark Dion (1991) used the archaeological techniques of collecting, excavating and classification to construct a visual and material commentary on history writing and the arbitrary nature of

taxonomies.

Although an interest in archaeological topics and techniques has clearly been visible in contemporary art practice, the practices themselves are based in the experience of the individual artist. The work does not appear to critique or interrogate archaeology as a discipline, its methods and underlying concepts. This runs contrary to Renfrew's claim that contemporary art practice may be helpful to archaeologists in furthering their work. In order to do so, it may be necessary for art practice to become a part of archaeological method, or for some direct collaboration to take place between artists and archaeologists, with the explicit aim of investigating an archaeological topic, or archaeology as a discipline. To date, the disciplinary relationship between art practice and archaeology has not been directly addressed.

The aim of this research is therefore to investigate this claim from an artist's perpective, and to establish how the disciplines relate to each other currently, and a basis for potential future collaborations. Through practical activities, discourse analysis and this researcher's own art practice, evidence for current relations between the disciplines is collected. Both written archaeological sources and artists' practical work are presented as contexts in which the relationship between art practice and archaeology is enacted. These are then described and analysed, leading to a proposed definition of the role of the art practitioner in the interpretation of archaeological evidence.

In addition to publications by archaeologists, practical discourses are included in this study, such as the Umha Aois experimental bronze casting project. An inter-disciplinary collaborative group of art practitioners, craftspeople and archaeologists, Umha Aois have been active in Ireland since 1995. In this study, the project is documented and analysed with particular regard to the connection between its practical activities and archaeology as a discipline.

To establish a conceptual framework for such interdisciplinary collaborations, it is necessary to examine the specific areas of archaeology in which art practice is

considered as helpful or enlightening. This will clarify the philosophical basis on which a connection between art practice and archaeology is possible, and whether it presents itself on a methodological, theoretical or practical level.

Throughout this study, art practice has been used as a research method. In this dissertation, art practice functions both as an exploratory tool to identify research questions and underlying issues, and as an example of work that connects with archaeology as a discipline. The format of the dissertation therefore consists of a written text and a body of artwork. The artworks are not to be viewed as independent pieces. Rather, art practice is part of the thought process that led to the written dissertation. The researcher's practice thereby serves as a visual and material example of the theoretical concepts arising from this study. In symbiosis with the written text, the work specifically addresses the role of the art practitioner in interpreting material culture, particularly in the context of current archaeological theory.

Contribution to new knowledge

This research represents a counterpoint to the current debate concerning art practice in archaeology, which is led mainly by archaeologists. In the archaeological debate, art practitioners are noticeably under-represented. It therefore excludes the insight into practice which artists may provide. As the literature review shows, archaeologists rely largely on a definition of art as the artwork itself, not as a practice. By formulating a contribution from an art practitioner's stance, this dissertation broadens the definition of art practice in archaeology and contributes to the understanding of its function.

The lack of representation of artists in the debate is addressed through the observation and analysis of practical interactions with archaeological topics, artefacts and researchers. The Umha Aois project provides an example of an artist-led initiative, whose aim is to advance knowledge in both art and archaeology through creative

practice. It gives a valuable insight into art practitioners' use of skills, artefacts and environments when dealing with archaeological questions. The project particularly illustrates the variety of practical statements made by artists within the group. It raises the issue of artists' communication with representatives of other disciplines through their practice. At the same time, it demonstrates the importance of practical activities and personal interaction in interdisciplinary collaborations.

Through participation in the Umha Aois project as an artist and co-organiser, this researcher has been able to observe the artists' interactions with archaeological motifs and materials directly. Their experience is largely dependent on the ongoing engagement with physical objects and environments. It is evident in the literature that this engagement through material practices is now of interest to archaeological theorists (Tilley 1994, Renfrew 2003, Renfrew 2004). Through the examples selected for this study, it will be shown that some of the theoretical problems in archaeological theory, such as 'agency' and the function of artefacts, are also relevant for art practice as research. In summary, this research contributes to new knowledge by investigating the relationship between contemporary art and archaeology from an art practitioner's perspective. It thus provides an important position in the current archaeological discourse, which has come to include questions relating to experience and the engagement with materials.

This study partly operates as a metadisciplinary analysis, as its concern lies with the concepts and methods of two different disciplines, art and archaeology. At the same time, art practice features as part of the methodology in this study, as a theoretical and critical device to expose underlying issues and problems in the interactions between art and archaeology. Despite the current shift towards individual and direct experience in some areas of archaeology, the practical integration of creative activities in archaeological contexts has not been explored in much detail. The research therefore concentrates on the individual discourses in order to identify the reasons for the paucity of direct collaborations. Through its combined approach, which uses art practice as a method of investigating a topic outside of its own discipline, this study has

methodological implications for the role of art practice in research. Art practice performs multiple functions in this dissertation, as both the object of enquiry and as a method. This study thereby confirms current theory, which describes art practice as a research paradigm and a meta-discipline (Sullivan 2005).

Benefits of the study

In the context of archaeology, art practitioners have only recently begun to participate in academic discourse, mainly through accounts of their work (Callery 2004), although an interest in the past and in archaeological artefacts has been evident at least since the Renaissance, particularly in the Romantic era with John Constable's depictions of historical sites (Upstone 1991). However, as mentioned before, in archaeology as a discipline, art practitioners have been objects of enquiry to academic researchers, not equal participants in the discourse. This could be perceived as a symptom of what Graeme Sullivan has described as a lack of understanding between artists and exponents of more traditionally academic disciplines (2005). As is demonstrated by the example from archaeology, on which this dissertation is based, assumptions regarding artworks and artists are now made by theorists who are not active in the field of art practice. The analysis of archaeological discourse shows that such assumptions often remain speculative as they are not tested through practice by artists themselves. The value of this research lies in its ability to participate in a debate, which includes art practice as subject matter, but is led by experts in other fields, from an art practitioner's standpoint. If the aim of archaeologists is to utilise art practice as a means of advancing knowledge in their own discipline, the position of art practice should not be that of the object of discourse. Instead, art practice – through its exponents, both theorists and practitioners – needs to assume an active role, participating in the discourse as a method of enquiry.

In order to establish the function of contemporary art practice in an archaeological context, it is used in this study as a method within a combined approach.

Methods from the social sciences are applied to examine the discourse of archaeological theory and the Umha Aois project, such as discourse analysis and participant-observation. As the topic is concerned with art practice, these methods are enhanced through the researcher's direct experience of artmaking and the processes involved. To date, archaeologists such as Renfrew (2003) have discussed art mainly by interpreting its products, the artworks, or the techniques used by artists. This study argues that the exploration which precedes the making of the work is equally, if not more important to the exploration of the function of art practice in the context of archaeological investigation. Rather than relying on an interpretation of other artists' works, this study has direct access to the creative process leading to the works themselves, an aspect whose importance will be explained in further detail in the methodological chapter of this dissertation.

By combining art practice and academic research practices, this study provides artists and archaeologists with an example of interdisciplinary research through art practice. It demonstrates the use of artistic practice as an exploratory medium to develop a specific research topic. It therefore expands on the current limited use of artworks by archaeologists as contemplative objects or as an illustrative element in written publications. It is envisaged that this study will be of benefit mainly to art practitioners who wish to engage in research and interdisciplinary collaborations. It explores art practice in relation to archaeology, a discipline which deals with material artefacts as a main source of information. The interest currently shown by archaeologists in contemporary art illustrates the need for an engagement with material practices in academic contexts.

As the literature review shows, art practitioners have not been equal contributors to the debate surrounding art practice in archaeology. This study makes a unique contribution in this area, as it provides an analysis of the debate from the perspective of an artist participating in the archaeological discourse, using art practice as a method of enquiry. The relationship between contemporary art and archaeology is explored on the artist's own terms, namely through studio practice. It provides artists with a theoretical

framework for further collaborations with archaeology or cognate disciplines.

Limitations of the study

Archaeological interest in contemporary art practice is limited to a small group, centering around Colin Renfrew, although others have dealt with related themes, such as visual representation in archaeology. It has been argued by archaeologists themselves, that the theoretical discourse in archaeological theory is not well developed (Johnson 1999). However, the continuing expansion of the Theoretical Archaeology Group, established in the early 1970s around Colin Renfrew, from Britain to North America and Continental Europe demonstrates an ongoing interest by archaeologists in theoretical considerations. At the same time, the context of theoretical archaeology in which the debate takes place is relatively narrow, as the areas of field archaeology and archaeological analysis are not considered in this study. This necessarily limits this study in its relevance to archaeology in general. In order to clarify its relation to archaeological theory as a context, this study explains the basic philosophical concept of phenomenology in relation to recent British archaeological theory. Both issues arise as pivotal connections between art practice and archaeology from the artistic exploration preceding this research. These are then related to the archaeological discourse and the examples of creative practice in order to form a conceptual and theoretical basis for the relationship between art practice and archaeology.

As interdisciplinary collaborations in the field of art practice and archaeology are extremely rare, this dissertation is limited to one specific example. However, given its long history and variety of activities, the Irish-based Umha Aois project is a particularly suitable subject for a participatory study. Founded in 1995 and ongoing, the project encompasses almost the entire timeframe of the phenomenological movement in archaeological theory, which is particularly relevant to this study. It provides an environment in which artists and other practitioners can be observed directly in their interactions with archaeological themes and artefacts.

It is clear that the scope of this study is also limited with regard to the range of artists who refer to archaeology in their works. Artists such as Mark Dion and Richard Long, who allude to archaeological methods or artefacts in their work, are mentioned by archaeological sources (Renfrew 2003; Mithen 2004). However, Richard Long's artist's statement “Five, Six, Pick Up Sticks” testifies that the artistic concern can differ significantly from the interpretation of their work by archaeologists. Long emphasises the “simple, practical, emotional, quiet, vigorous” aspects in art, “common materials” and “patterns between [...] places and time, distance and time” (Long in Renfrew 2003: 34). So although artists often develop in their work themes in which archaeologists may also be interested, the intention of the artist is usually not to examine the same topic as this research, namely the relationship between art and archaeology as disciplines. It is therefore essential to note that the works used here were made specifically to address this relationship. To ensure this, a new body of work had to be created from prior knowledge of the major developments in archaeological theory. Furthermore, direct access to the artistic process itself was required to gain sufficient insight into the artworks' relation to archaeological ideas – whether the artist was influenced by archaeological ideas in method or subject matter, or whether an interrogation of archaeology was taking place through the artwork. It was therefore necessary to use this researcher's direct experience as an artist in an academic context as a source of information for this study. This restriction to one artist's work may limit the relevance of this study to professional art practitioners with an interest in archaeological themes. This study is more likely to benefit artists who work in an academic or an interdisciplinary research context.

This study is not designed to make generalised assumptions about archaeologist's reactions to artworks beyond what is accessible through publications. Rather, it forms a contribution to the debate based on one artist's experiences and activities. The concern of the artworks produced as part of this dissertation is the development of a conceptual framework for collaborations with archaeology. Although the role of audiences as active participants is acknowledged in theory, reactions to the work itself by audiences other than archaeologists such as Renfrew, Mithen and

Watson, who have actively participated in the debate surrounding contemporary art in archaeology, are outside of the scope of this study.

Location of research

In recent archaeological discourse, contemporary art practice has been referred to by some archaeologists as useful to their endeavour of studying past cultures (Renfrew 2003; Watson 2004). Art is seen as an intuitive response to materials, artefacts and environments, which addresses the human condition (Renfrew 2003, 2004, 2006; Watson 2004). As stated previously, such references have largely been made by archaeologists and do not include significant contributions by art practitioners. Contemporary art has been adopted into the argument as an illustrative device in written publications. In contrast to cognate areas, such as anthropology, a direct collaboration with art practitioners has not been attempted.

By identifying a contemporary artist's relationship with archaeology or archaeological concepts, this research provides a theoretical basis for art practitioners to contribute to the debate. Although some of the conclusions of this study may be generally applicable to art practice, they are confined here to the example of archaeology. Playing a central role in this research, art practice is investigated with regard to its methods and function in an interdisciplinary context. However, it acts not only as a research topic, but also as a research medium which generates and communicates knowledge in symbiosis with the written text. It is therefore reasonable to situate this study in both art theory and art practice. The study theorises art practice with regard to its function in interdisciplinary contexts, and also applies it as part of a wider methodology. Through this theoretical approach, however, a contribution is made to the understanding of art practice itself and its position in an archaeological context. This research therefore contributes to both fields, and may benefit archaeologists who wish to further investigate the potential uses of art practice in archaeology.

Position of the researcher

It is important to note that this study is not conducted by a trained archaeologist, but by an art practitioner who is involved in activities relating to archaeology. It is also appropriate to characterise this researcher as an early-career practitioner bound into an academic context, as distinct from that of an established professional practice. Therefore, this research should be viewed as dealing with art as practiced in a very specific context, which encourages the development of new knowledge from art practice, rather than the production of artworks alone. The definition of art and its aims in this study therefore differs from that perpetuated within the archaeological debate (Renfrew 2003: 66). In this research, art practice is a theoretical exercise, an experience and a thought process, in which the production of artworks is not the intended outcome. The main function of art practice in this study is that of a practical research medium, with the outcome being new knowledge, articulated in the written text of this dissertation.

The motivation to undertake an inquiry into the relationship between artists and archaeologists stems from this researcher's direct involvement with the Umha Aois project, a practical discourse and a site of practice in this research. This researcher's attendance at the 2003 Umha Aois symposium as a participant was a first encounter with art practice as a research tool in an interdisciplinary environment. Artists at the event seemed to combine their own sculpture practice with an investigation of archaeological concerns. In conversation with members of Umha Aois, the relationship between artists and archaeologists was, however, perceived as tense. It became clear that the practical context of the project and the activities of art practitioners were seen by artists and archaeologists as different from academic disciplines. The knowledge created by the group through physical engagement with materials and practical skills appeared to exist outside the infrastructural constraints associated with academic or cultural organisations.

However, the Umha Aois project has recently gained in exposure at

archaeological events and conferences. Participants from the fields of archaeology and ethnography have used the project as an environment in which to explore different research topics. A renewed interest by archaeologists in the project has been registered since the beginning of this study. It should be considered that the involvement of this and other academic researchers in the project may have had a direct influence on the status of Umha Aois in both academic and art circles. Since the interest by Irish and British archaeologists in the Umha Aois project has increased significantly, the consideration of the relationship between the two disciplines is now of significance to the group as well.

This researcher could be seen as a catalyst for such considerations, as new concepts from art research and archaeological theory were introduced to the group through this study. This may have led to an increased awareness of archaeological discourses in the group and its individual practitioners, which in turn influenced the work made by the artists. In turn, this researcher's academic activities, such as conference attendances and presentations have exposed the project to an archaeological audience. The resulting interest from archaeologists has led to invitiations to archaeological events such as congresses and conferences for the Umha Aois project. The link between archaeologists and members of the group is therefore not only 'naturally' occurring, but has been developed further through this study. This researcher's artistic and academic practice is therefore both influenced by and influential on the object of research.

Summary of chapters

Chapter 1 presents the current literature surrounding the relationship between art and archaeology. The chapter concentrates on sources from the field of theoretical archaeology which specifically refer to contemporary art. The literature is scarce and dominated by very few authors from archaeology, who differ in their understanding of art practice. Literature from the cognate area of anthropology is therefore consulted for comparative reasons. This is particularly useful, as direct collaborations between artists

and anthropologists have recently been encouraged and carried out in that field.

Chapter 2 consists of a discussion of the methodological framework for this dissertation, derived from the research questions formulated in Chapter 1. To establish the position of art practice in current archaeological discourse, this study combines the qualitative method of discourse analysis with the relatively new approach of artistic practice as a research method. Discourse analysis is introduced as a method of examining not only verbal statements, but also practical statements such as actions and artefacts. The chapter goes on to explain the function of art practice as an exploratory method and as a practical discourse in an interdisciplinary context.

Chapter 3 exemplifies the use of art practice as an exploratory method and as an interactive environment, in which practical engagement is facilitated. Through this researcher's studio practice, issues and problems concerning the relationship between art practice and archaeology are raised through visual experiments and reflexive writing. The practical work carried out as part of this study is described and analysed here with regard to its multiple functions, both as discursive medium and as an exploratory method.

The main concerns developed in Chapter 3, namely archaeological theory and phenomenological approaches to archaeology, are contextualised in the following two chapters. Before it becomes possible to clarify the position of art practice within the archaeological discourse, it is necessary to briefly review the development of the discipline itself. Chapter 4 will give an account of practice and theory in archaeology since its establishment as an academic discipline in the twentieth century. This brief history will show how archaeology has changed, from connoisseurship to scientific discipline, followed by postmodern critiques. The account ends with a description of current approaches, which aim to integrate individual experience into archaeological research. It is within this interpretative paradigm that art practice emerges as a topic in the archaeological discourse.

The philosophical movement of phenomenology has served as a conceptual basis for the development of new methodologies in some areas of interpretative archaeologies which concentrate on perception and experience in the past. As is demonstrated in Chapter 3, phenomenology with its emphasis on sense expereince is also relevant to art practice as a research method. This philosophical movement is therefore important to both art practice and archaeology. Chapter 5 is a brief outline of the main currents in phenomenology, and its significance to archaeological theory.

In order to identify the role of contemporary art as proposed by archaeologists, Chapter 6 provides an analysis of the current discourse surrounding art practice in archaeology. Written statements such as publications will be used as source material from both archaeology and anthropology. Both disciplines are examined with regard to their definition of art and their views on the relationship between their own field and art practice. This will give an insight into the role and position of art practitioners in archaeology as a disciplinary context.

In order to further clarify the role art practitioners may play in collaboration with archaeology, Chapter 7 introduces the Umha Aois experimental bronze casting project as a practical discourse. An independent, artist-led group, the project is described first with regard to its history since its foundation in 1995 and its organisational structure. The self-understanding of the project with regard to its activities, art practice and a relationship with archaeology will be explained through an analysis of written publications by the group. An analyis of practical statements made by the group's participants follows, including statements like the reconstruction of Bronze Age techniques, casting demonstrations, artmaking and teaching. The project is then theorised as a 'post-discipline practice', a concept proposed by Sullivan (2005), who defines art practice as a meta-disciplinary research paradigm.

The discussion in Chapter 8 aims to provide a theoretical framework for understanding the relationship between art practice and archaeology. The current relationship is conceptualised through a definition of the differing roles of artefacts and

materials in the fields of archaeology, archaeological theory, practice and art practice. A brief discussion of 'agency' and 'material engagement' in anthropology and archaeology identifies the main problem arising in the relationship between archaeology and art practice – the interest of archaeologists in the artefact, which appears to be incompatible with the 'agency' of the art practitioner. It is argued that art practice uses artefacts and materials as a medium for thought, not as an object of enquiry, as in archaeology. The dichotomy between artefact and agency therefore only exists in archaeology, not in art practice. The chapter concludes that the role of the art practitioner in interpreting material culture is, at least in part, to facilitate thought and experience *with*, not *of*, objects. Furthermore, it is concluded that in order to facilitate further collborations, it may be necessary to suspend disciplinary identities in the interest of common research topics.

The summary and conclusion will give a brief evaluation of this study and its significance to the understanding of art practice as research. Recommendations are made for further research, and for the application of the findings presented in this dissertation.

Chapter 1

Literature Review

Introduction

This review summarises the main sources dealing with the relationship between art practice and archaeology. First of all, archaeologist Colin Renfrew's recent publication on the topic, “Figuring It Out – The parallel visions of artists and archaeologists” (2003) is introduced as the main contribution and the origin of the current strand of the debate. This work therefore features very strongly in this study, both in the literature review and the discourse analysis in Chapter 6. In the section following this, other sources from archaeology are summarised and discussed. For example, “Substance, Memory, Display. Archaeology and Art” (Renfrew, Gosden, DeMarrais 2004) provides a more detailed and multilateral discussion of the relationship between archaeology and contemporary art. An edition of conference papers, this work contains contributions from both artists and archaeologists. The most relevant papers will be reviewed here.

As the debate concerning contemporary art practice in archaeology is a very recent development amongst a small circle of archaeologists, the available literature directly pertaining to the issue is extremely limited in scope and quantity. With the exception of some published conference papers by art practitioners, most contributions are made by academic archaeologists. Contemporary art and artists assume a passive role as objects of discussion rather than active participants. The discourse therefore appears to rely on the views of contemporary art presented by archaeologists. An artist's view of the potential relationship between contemporary art and archaeology is largely absent.

As the literature directly related to the topic of this study is relatively scant and one-sided, parallels were sought from areas cognate to archaeology. The most relevant work is “Contemporary Art and Anthropology” (Schneider and Wright 2006), which examines the role of contemporary art practice in collaborations with anthropology. At first glance, this publication seems to transfer Renfrew's idea directly to anthropology. As an edition of individual papers, however, it differs in approach. Where Renfrew's

book promotes a single view on contemporary art, “Contemporary Art and Anthropology” introduces a number of case studies and examples of collaborations between artists and anthropologists.

Following the summaries, this review discusses the status of art practitioners in the literature as objects of enquiry, rather than active participants in the debate. The literature shows that archaeologists have written about art practice as being useful to them, but without specifying the role of the artist in potential collaborations. This points towards the research question, which is formulated at the end of this chapter.

Some of the sources consulted for this study are not directly related to the interaction between art and archaeology. However, they provide a theoretical foundation for the discussion of findings. The first of these publications is Alfred Gell's “Art and Agency. An Anthropological Theory” (1998), which examines the role of art and artefacts from an ethnographical standpoint. Although this work's main concern is the role of art in pre-industrial societies, Gell refers frequently to the 'agency' of the artefact and the artmaking process. Artist, artefact, viewer and subject matter interact in what Gell terms the 'Art Nexus', a network of relationships between these 'agents' and 'patients'. Interestingly, this theory does not concentrate solely on the artwork and its meaning, but includes the social conditions of its creation and consumption. The idea of the 'Art Nexus' is therefore most relevant to the practical discourses introduced in this study, such as the Umha Aois project. Much of the discussion in Chapter 8 is based on Gell's idea of agency. “Art and Agency” (1998) will therefore be summarised and applied in that chapter, rather than in this literature review.

Further literature used in this study consists mainly of contributions on practice-based research in art, such as “Working Papers in Art and Design”, edited by Michael Biggs (2000, 2002, 2004, 2006) and “Art Practice as Research – Inquiry in the visual arts” (Sullivan 2005). These help to clarify the role of art in a wider research environment and will be referred to in the methodological chapter.

Art practice in archaeology – Colin Renfrew

The work which most thoroughly explores the relationship between archaeology and contemporary art practice from an archaeological viewpoint is Colin Renfrew's "Figuring It Out – The Parallel Visions of Artists and Archaeologists" (2003). Using a wide range of examples from art, the book draws some parallels between 'contemporary art' and archaeological sites, artefacts and processes encountered by Renfrew during the course of his long career as an archaeologist. Renfrew states as his

> "[...] central thesis that there is an apparent analogy between the position of the observer, the gallery-goer who sees such works for the first time, and the archaeologist, who has excavated assemblages of artefacts from the past and has to make some kind of sense out of them."
> (Renfrew 2003: 20)

In the course of the text, Renfrew explores a wide range of themes concerning the parallels between contemporary artworks and archaeology. But he also discusses the changing perception of beauty, context and display as well as the meaning and symbolism of objects, and rather generally, the 'human condition'. Due to the density of the text, the following will briefly summarise some of the main concerns.

In the first chapter, Renfrew presents the concept of 'experience' of the field archaeologist during an excavation, drawing on his own recollections of the neolithic site of Quanterness on Orkney. While acknowledging the subjectivity of his experience of both sites and artefacts, he sees it as an integral part of the archaeological endeavour, which should not be dismissed (2003: 42). He proceeds to compare the experience of the field archaeologist to that of encountering the work of land artist Richard Long, which could be read as a physical trace of human existence in the landscape. Renfrew then states that attitudes towards art have change since the Renaissance. He argues that the variety of approaches to art in the contemporary artworld could be helpful to archaeologists when encountering material remains of the past. (Renfrew 2003: 49, 83)

The change in the perception of art and beauty and the attitude of the artist is discussed at length in the next chapter in "Figuring It Out", 'Off the plinth: Display and

process'. Renfrew traces the development of art from the Renaissance to Modernism, pointing out the link between a definition of art with a history of taste. He compares historical examples of artists influenced by non-European artefacts as well as modern sculpture, with Cycladic and African sculpture, concentrating on their simplified form and speculating on the intention of their makers to create a work that is "well made and indeed [...] 'good to look at' (Renfrew 2003: 77).

Following this, Renfrew discusses the concepts of display and process with reference to archaeological techniques. The notion of process-based art, which no longer views the finished piece as the main aim of artmaking, is introduced through examples of contemporary British art. In particular, the work of Mark Dion is cited as an example of an artist using archaeological excavation and classification as a method of making art. Dion's approach of collecting found objects at a specific site, such as the banks of the Thames over an allotted period of time is compared to archaeological practice. Renfrew describes this activity as 'looking like archaeology' in its seemingly rigorous and systematic procedures (2003: 85). He is, however, reluctant to equate Dion's work with archaeology, as the techniques used appear to be identical, but the aim of the artist differs from that of the archaeologist (2003: 88). The description of Dion's activities serves as a departure point for a comment on archaeological method and its development from conoisseurship to excavation and scientific recording (2003: 89).

Figure 1: Laetoli footprints. Source: Renfrew 2003

Having expanded his definition of art to include activities and interventions such as land art, Renfrew widens the concept further. Viewing contemporary art as an attempt to explore "what it is to be human" (2003: 110), he turns his attention to what he describes as "involuntary art". These "artworks" consist of objects contained in the archaeological record, which are not strictly artefacts, but unintentional traces of human

existence. Examples of 'involuntary artworks' cited by Renfrew include fossilised hominid footsteps excavated by anthropologist Mary Leakey (Fig. 1).

A more ambiguous case are a number of casts made by archaeologists at the Roman site of Pompeii. Impressions of human bodies were taken by pouring plaster into the voids left in the volcanic ashes which had buried the city in the Vesuvius eruption of 79AD (Fig. 2). Renfrew sees these objects as aids for a contemplation of the human condition, as they transcend their function as a scientific record (2003: 124).

Amalgamating artworks and archaeologically constructed objects as methods of explaining the human condition, Renfrew then begins to argue the case for a theory of 'material engagement'. He cites a model developed by psychologist Merlin Donald in the 1990s, which describes the development of human thought and cognition. According to the model, human cognitive development underwent a transition to a 'mythic or linguistic culture' with the emergence of speech and language in early *Homo sapiens*. This succeeded a non-verbal 'mimetic culture', in which humans relied on imitating each other for the transmission of knowledge. The transition to the 'theoretic stage' of human cognition was made possible by what Donald terms "external symbolic storage", such as written records (Renfrew 2003: 113). Renfrew proceeds to expand the model. He argues that the main development in human cognition and experience of the material world was the transition to a sedentary culture. He relates this change from nomadic to settled cultures to the invention of value systems, in which symbolic value is attributed to material objects (2003: 115). A 'symbolic-material culture' phase is inserted into Merlin Donald's model to precede the 'theoretic stage', which describes the current human cognitive phase. Having linked human cognition to sedentism, the new model is then used to

Figure 2: Victim at Pompeii. Source: Renfrew 2003

organise the remaining section of “Figuring It Out”. Artworks are included to illustrate the different stages of cognitive development identified by both Donald and Renfrew.

Continuing on the idea of material engagement, Renfrew proceeds to argue that since the emergence of settled farming cultures the interaction with artefacts and the material world has been central to the human condition. He illustrates the notion of the symbolic function of artefacts with artworks by Eduardo Paolozzi, who integrates original archaeological artefacts as a physical part of his modern sculptures (Renfrew 2003: 148-9). The changing view of material culture, artworks and everyday objects is then discussed using Pop Art works and the work by David Mach as examples (Renfrew 2003: 150-156).

Here, Renfrew cites artists and works of contemporary art which appear to support the archaeological endeavour of 'figuring out' what it means to be human. The main arguments in “Figuring It Out”, however, are leading towards his 'theory of material engagement', a part of what he terms 'cognitive archaeology'. This theory emphasises the contingency of human experience and conceptual thought on the interaction with the physical world.

Renfrew's own views of material culture as an active force in the development of ideas and concepts by human societies are underlying his description and interpretation of artworks. However, Renfrew only admits in a footnote to the Postscript of “Figuring It Out” that his interpretations of contemporary artworks may be influenced by a “perhaps understandable preoccupation with things, and the way human cognition incorporates material things into our world (...)” (2003: 209). It is questionable if the visual and processual parallels drawn in this text provide any further insight into either past societies, archaeology as practiced today, or indeed artistic processes. Rather than exploring the artworks as a result of an artistic research process, Renfrew seems to have collected and structured examples from the field of visual art to fit with a preconceived idea.

This criticism is supported by the Postscript to “Figuring It Out”, in which the author begins to answer the questions posed by the painter Paul Gauguin, “What are we? Where do we come from? Where are we going?”. The answers given by the author refer largely to the development of human engagement with the material world. It is notable that Renfrew's comments on the “parallel vision of artists and archaeologists” are limited to pointing out that an artist's ways of viewing the world differs from that of the archaeologist. He still concludes that “[...] we can learn much from artists as they pursue their own endeavours.” (Renfrew 2003: 195).

It is difficult to formulate a coherent argument to support Renfrew's proposition. This may be due to his frank rejection of the phenomenological framework, while dealing with the personal and sensory experience of the archaeologist. Instead, he favours a more 'scientific' cognitive outlook, which may incorporate experience as a contextualising element. The following quote demonstrates Renfrew's opposition to the approach proposed by post-processual archaeologists:

> “Now, I am well aware that this [experiential approach to artworks] might be called a 'phenomenological' approach. It is based upon our experience of the world through the senses. But the nice thing is that I don't have to use the word 'phenomenological' in order to perceive and understand it. It is not necessary that I grapple directly with the philosophy of Heidegger [...]. For instead I have myself *been* there and *felt* that already. I speak from personal experience.”
>
> (Renfrew 2003: 39)

This statement places Renfrew in a position which accepts as true, valid and universally applicable the perception through the senses, assuming that one can 'perceive and understand the world'. As explained in Chapter 5, phenomenologists such as Merleau-Ponty question the universality of such perception and take into account the position of the perceiving individual. For Renfrew though, personal experience does not appear to be relative, but a reliable and generalisable way of understanding.

Despite the lack of direct connections between the work and thought processes of contemporary artists and archaeological practice and theory in “Figuring It Out”, the publication is nonetheless interesting in its approach to artefacts. Unlike many

archaeological publications, “Figuring It Out” groups artefacts and artworks not by material, function or excavation site, but into arguments and meanings. The book could be described as a 'visual essay', in which artefacts are seen as carrying intellectual and philosophical meaning, not just functional or aesthetic qualities. The definition of archaeological artefacts is thereby broadened to include any material object that can be interpreted as illustrating or relating to the human condition. As they may include contemporary artworks, these objects do not necessarily need to date from the historical past.

With his work, Renfrew facilitates an archaeological approach which seeks to understand the human condition in general, not confining itself to the past. This type of archaeology may relate closely to psychology and philosophy. This is already becoming evident in the 'material engagement theory' and 'cognitive archaeology' proposed by Renfrew.

Other archaeological sources

Expanding on “Figuring It Out”, are two publications of conference proceedings. “Substance, Memory, Display: Archaeology and Art” (Renfrew, Gosden, DeMarrais 2004) contains papers concerning the theme of 'Art as Archaeology and Archaeology as Art', while “Rethinking Materiality: The engagement of mind with the material world” (DeMarrais, Gosden, Renfrew 2004) concentrates on the 'materialization of ideology', building on the 'theory of material engagement' mentioned previously. Despite its relevance to Renfrew's 'material engagement theory', “Rethinking Materiality” lies outside of the scope of this study. “Substance, Memory, Display”, however, contains contributions by art practitioners as well as archaeologists who have previously practiced as artists. It therefore provides an overview of the relationship between contemporary art and archaeology at present. Three contributions from this volume were selected for this study, as they directly examine the ways in which contemporary art may integrate into archaeological theory and method. Other papers in the publication refer more generally to the perception of materials and objects and are therefore not as

relevant here.

The paper by artist Simon Callery establishes a practical connection between archaeology and art practice. In "Segsbury project: art from excavation" (2004), Callery draws on his own experience of an archaeological excavation of an Iron Age hill fort in Oxfordshire. He discusses the influence this has had on his view of landscape, and subsequently on his view of landscape painting. The initial motivation of the project was "(...) to see how a painter of the urban landscape from London's East End would respond to a paradigm of English landscape" (Callery 2004: 63). Callery begins by describing the conceptual development of his landscape paintings. He then moves on to elaborate on his engagement with an archaeological excavation at Segsbury Camp, an Iron Age site. The relocation to a work site in the landscape and the lack of traditional art materials are cited as important factors in the works resulting from the residency, a series of photographs of excavated surfaces (Callery 2004: 65). The artist then rationalises his move away from paintings to sculptural works, namely plaster casts which physically incorporate the rock and soil surfaces of excavation trenches. He concludes with the idea that the artist can act as a "kind of unselfconscious sensory device" (Callery 2004: 69). The artist's perception is seen as a process of 'measuring' or 'sensing', which includes not only visual perception, but also a physical dimension. This contribution does not directly explain or interrogate the relationship between art practice and archaeology, but rather constitutes a project report.

Archaeologist Aaron Watson, who worked with Callery on the Segsbury project, in contrast, discusses methods of engagement with the archaeological record, neolithic stone monuments at Avebury in particular, in "Making space for monuments: notes on the representation of experience" (2004). He points out the difficulty of representing the experience of the archaeologist through traditional academic methods, such as written text and diagrams. By using a variety of visual representations, such as drawing, schematics and photography, as well as alternative verbal expression, such as poetry, Watson attempts to expand the archaeological engagement with monuments to include individual and direct experience. This experience is not that of past societies, but a

response by the archaeologist (Watson 2004). Watson therefore attempts a more direct engagement with artistic methods, but again this is predicated on an individual author's own experiment, rather than a collaboration between artist and archaeologist.

This individual approach is noted by Steven Mithen as problematic, although he concedes that the influences of art and archaeology on each other merit closer examination. (Mithen 2004: 153). In "Contemporary Western art and archaeology" (2004) Mithen discusses Renfrew's argument regarding the significance of contemporary art to archaeology and evaluates in how far both disciplines could or should intersect. He notes that despite the recent argument for a collaboration, there are "essential differences between the practice of art and archaeology." (Mithen 2004: 153).

Mithen begins with an account of his own study of art and some considerations of its influence on his archaeological practice. He declares an interest in "transformation, destruction, ambiguity and truth" (Mithen 2004: 154), which he has addressed in his own art practice in the past. These he sees mirrored in archaeological endeavours. He describes the influence of artists Keith Arnatt, Gilbert and George and Richard Long as important in his decision to transfer from art practice to archaeology. Mithen views these artists' practice as a dissolution of the boundaries between life and art, as all three use their own bodies and personal identities as part of their work. Arnatt and Gilbert and George use their bodies in performance works, while Long creates works by leaving traces of his walks in the landscape. For Mithen, the artist's identity is subsumed into their art, making artist and work indistinguishable. While critical of Arnatt's and Gilbert and George's self-display as artwork, Mithen shows an appreciation for Long's work. In light of his admiration, he states that "there seem[ed] to be nothing left to do" for him as an artist, and that this prompted his career change to archaeology (Mithen 2004: 158).

The affinity with Richard Long's work is also evident in Renfrew's "Figuring It Out" (2003), which Mithen repeatedly refers to in his paper. He explores possible relations between Long's landscape interventions and archaeology in more depth. The

contrast between the geometrical arrangements of Long's 'lines made by walking' or archaeological excavation trenches and the landscape leads Mithen to the conclusion that most Land Art may be evocative to archaeologists. The activity of walking in the landscape is identified as the second important element in Long's work. For Mithen, walking relates to “the Mesolithic experience” due to its status as the main form of locomotion at the time (Mithen 2004: 160). However, he expresses his doubts regarding the actual influence of such work and activities on archaeological interpretation.

With regard to the benefit of contemporary art to archaeologists, Mithen suggests that art can help to displace archaeologists' preconceptions about artworks in the past in a process of 'unlearning' (Mithen 2004: 161). On the other hand, artists' capacity to manipulate materials in unpredictable ways which are not always motivated by functional considerations, may help archaeologists to expand their understanding of materials. Especially in experimental archaeology, this is seen as an advantage (Mithen 2004: 166).

Mithen concludes that archaeologists' attempts to include alternative media into traditional academic forms of communication, such as written text, is problematic. For example, he sees Watson's use of drawing and photography as an artistic activity, an 'archaeologist working as an artist' (Mithen 2004: 166). Although some activities in art and archaeology may overlap or appear similar, Mithen sees a fundamental difference between the disciplines. Archaeology “seeks to discover what happened in the past, when it happened and why in the format of objective knowledge.” (Mithen 2004: 166). Artists in contrast are allowed to “indulge in self-expression” (Mithen 2004: 166). The analytical mindset of the archaeologist is seen by Mithen as contrary to the emotional response provoked by artworks, and therefore contrary to artistic activity. Most poignantly, Mithen questions the usefulness of contemporary art practice to archaeological research.

> “The precise manner in which contemporary art influences the archaeology that any of us undertakes will inevitably be a personal issue: (...)”
>
> (Mithen 2004: 166)

Art may have an effect on the way archaeologists view their own practice, but it may be only one of many influences. Mithen sees it as just one element in the everyday life of archaeologists, equating it with other areas of activity. “(...) political prejudices, theoretical persuasions, educational history” can exert as much influence on archaeologists' views of the past (Mithen 2004: 166). Contemporary art, according to Mithen, does not assume a privileged function in providing “inspiration and ideas, learning and unlearning” (Mithen 2004: 167). Mithen's contribution to the debate is most concerned with the relationship between art and archaeology as disciplines, thereby expanding on the experiential approaches by Callery and Watson. However, Mithen still relies on his personal experience of art. Artists' practices and texts from the field of art practice or theory are not referenced by Mithen, separating the paper from Renfrew's erudite art historical contextualisation.

Sources from anthropological literature

In the archaeological literature, art practice is mainly viewed through an analysis of its products, the artworks. In contrast, anthropologists appear have adopted a more collaborative approach. However, a direct engagement by anthropologists with practicing artists as proposed by Arnd Schneider and Christopher Wright in “Contemporary Art and Anthropology” (2006) is very recent approach. Previously, Susan Hiller, who is known for her conversion from anthropology to art practice has included her experience as an anthropologist, methods and activities from that discipline as well as anthropological concerns into her work as an artist. At the same time, she points out that anthropologists are not usually interested in the art and artists of their own culture. Rather, their interest lies in 'ethnographic art'. In turn, contemporary artists may adopt ethnographic methods, but do not interrogate anthropology as a discipline (Hiller 1977 , in Einzig 1996: 20). Hiller's work itself deals with some anthropological themes, but the artist remains the 'insider' in her own culture (Einzig 1996: 24), and an individual practitioner. The development of direct collaborations between practitioners of both disciplines, anthropology and contemporary art practice is more recent, and most prominently visible in Schneider and Wright's collection of examples of such

collaborations.

In the introductory chapter, 'The Challenge of Practice', Schneider and Wright give a clear outline of the aims of their investigation into the relationships between anthropology and contemporary art. The authors state that they do not suggest a continuation of the anthropological examination of contemporary art conducted by previous authors (Marcus and Myers 1995), in which art would be a subject for study (2006: 1). Instead, the aim is to promote collaborative work between the disciplines and to experiment with new methodological models. Emphasising anthropological and artistic practice as a site for such collaborations, Schneider and Wright seek to identify the contributions both disciplines may make to each other (2006:1).

"Contemporary Art and Anthropology" gives a balanced array of contributions from anthropologists and art practitioners, who either work directly in a collaborative context, or whose work is inspired by methods used in the other discipline. Schneider and Wright comment on the function of the case studies used in the publication as helping to identify differences and similarities in the practice of anthropologists and artists (2006). These comparisons, however, should not be made on a superficial level.

> "We are not solely interested in formal similarities between the work of artists and anthropologists, but also want to discern 'deeper affinities'."
> (Schneider and Wright 2006: 2)

In the course of the introduction, some of the main themes arising from such collaborations are identified. The authors refer to the 'ethnographic turn' in much of contemporart art practice, which cites anthropological topics and displays some social content. Artists, so the authors, also adopt anthropological methods, such as fieldwork and interpretations on the background of cultural theories borrowed from anthropology. Much of the work owes to the increased availability of video recording equipment and digital technologies (Schneider and Wright 2006: 3).

The authors criticise the predominance of written text over images and materials in anthropology as an academic discipline. Citing the discipline's tradition of reading

cultures and objects as 'texts', Schneider and Wright argue that an emphasis on the written word precludes an integration of material and sense experiences (2006: 4,5). To rectify the situation, they call for reflection on visual practices in anthropology. Stating that images tend to be used by anthropologists as illustrations of written text, they compare this scenario with collaborative projects. Through the use of artistic practices, academic conventions of text as descriptive or explanatory device are expanded to a point where they may include aesthetic practices of other cultures. This may counteract the current inequality between the research subject, usually the 'other culture' and the researcher, the Western academic (Schneider and Wright 2006: 12).

The remainder of “Contemporary Art and Archaeology”consists of individual contributions from anthropologists and art practitioners. As they differ from archaeological texts in the manner that contemporary art is portrayed, these examples will be explored in more depth in the discourse analysis in Chapter 6.

Collaborations and parallel interpretations

Schneider and Wright, in combination with some minor sources, provide an interesting contrast to the archaeological view of contemporary art. The anthropologists appear to encourage a collaborative engagement between the disciplines, while the archaeologists, Renfrew and Mithen in particular, emphasise the distinctiveness of art from archaeology (Renfrew 2003: 88, Mithen 2004: 166).

Despite his insistence on disciplinary boundaries, Renfrew argues that contemporary art practice can help to illuminate archaeologists' understanding of their own work through encounters with artworks. It is notable that none of the authors from archaeology attempt to explain exactly how contemporary art can contribute. Rather, Renfrew concentrates on the parallel he sees between archaeological artefacts and artworks, and between the experience of an archaeologist and a gallery visitor (2003). “Figuring It Out” merely emphasises the parallels between an archaeologist encountering a selection of contemporary artworks and dealing with archaeological

objects. As the text does not offer an explanation of the link between art practice and archaeology, it appears that the works and processes developed by artists are appropriated by Renfrew into a wider argument for his 'theory of material engagement'.

Despite the direct involvement by artists in “Substance, Memory, Display: Archaeology and Art” (Renfrew, Gosden, DeMarrais 2004), the link between contemporary art practice and archaeological research is still tentative at best. Writings by artists such as Simon Callery (2004) focus on the process of arriving at the artwork, not the contribution art makes to archaeology. The archaeological position appears to be the tentative suggestion that art may have a role to play in archaeology, but this role is not defined clearly. Schneider and Wright (2006) have developed the concept of collaboration further and address the relationship of art practice and anthropology through direct contact with artists, and by documenting the projects arising from this.

Research question

It is the aim of this study to identify the role of the artist in interpreting archaeological evidence. As this review shows, the importance of artists to archaeologists is hinted at, but their contribution has not been theorised. The current literature is based on individual archaeologists' interpretations of artworks, but does not contain detailed descriptions of the interactions between artists and archaeologists as they occur. This study aims to explore the dynamics between artists and archaeologists as members of their respective disciplines. Based on these observations, the thesis proposes the function of art practice as an exploratory method in archaeology.

In some of the literature, the influence of art practice on archaeology is described as a creative opportunity, which allows archaeologists to view their finds and processes from a new perspective (Watson 2004). However, no reports have been made in which artmaking has directly contributed to archaeological knowledge. Therefore, the connection between the disciplines and their mutual benefit remains speculative. The discussion surrounding contemporary art in archaeology is a very recent development,

with most of the sources dating from 2003 and 2004. This might explain why the relationship between art practice and archaeology has not been defined very clearly by any of the authors. The papers published so far could be seen as initial thoughts and case studies, which may coagulate into a more coherent discourse in the future.

To date, artists have not approached the subject from their point of view. Most of the debate has been initiated by archaeologists in academic settings, such as conferences. Artists, for example Simon Callery or Antony Gormley, contribute, but do so mainly through descriptions of their own work, which are then related to archaeology by archaeologists (Renfrew, Gosden, DeMarrais 2004). The discourse analysis in Chapter 5 will demonstrate that instead of participating, artists have been passive spectators in the 'relationship' between art practice and archaeology. They are the objects of study, rather than collaborators. In order to be able to contribute to this new debate, it is necessary for artists to understand the archaeological discourse, and to propose practical models for collaborations on their own terms.

As demonstrated, a cognate discipline, namely anthropology, has already provided examples of collaborative engagements with and by artists. The emphasis on the process of artmaking and practical interaction in anthropology appears to differ from the archaeological focus on the artefact. A comparative analysis of the discourses surrounding contemporary art in archaeology and anthropology will establish which models of collaboration exist currently.

This study therefore deals with the following questions:

- What is the nature of the current relationship between art practitioners and archaeology?
- What is the potential function of artists in interpreting material culture and archaeological evidence?

These question will be addressed through the following methods:

- Analysis of archaeologists' understanding of art and its relationship with

archaeology;

- A comparative analysis between the archaeological and the anthropological discourse surrounding contemporary art practice in the respective disciplines;
- Analysis of a practical discourse, in which archaeological topics are investigated;
- The use of art practice as an exploratory method to identify underlying issues in the interaction of art and archaeology.

In the following chapter, these methods will be further explained and contextualised in an appropriate research paradigm.

Chapter 2

Methodology

Introduction

As outlined in the introduction to this dissertation, the main aim of this study is to describe and analyse the nature of the relationship between contemporary art practice and archaeology, with particular regard to the role of the artist. However, the aim is not to generalise from these descriptions, but to investigate the possible roles art practice may occupy in interdisciplinary contexts.

The review shows that the literature available from the field of archaeology is limited to Colin Renfrew's writing and some conference papers. It suggests that in the case of Renfrew's “Figuring It Out” (2003), contemporary art is merely used to illustrate an archaeological argument. The sources from anthropology described in the previous chapter describe a more collaborative approach, in which artists work directly with, or even as anthropologists. This divergence in the way contemporary art functions in the two disciplines is of central importance to the methodological approach of this study. It implies that the role of art practice in interdisciplinary collaborations may vary depending on the context. In order to further define how art and archaeology may interact, the methods used in this study must facilitate a detailed description of this relationship.

Located within a qualitative paradigm, this study employs as methods:

- Art practice as a method of exploring and identifying possible problems in the relationship between artists and archaeologists;
- Foucauldian discourse analysis, to describe the relationship between art and archaeology as it presents itself in the respective disciplinary discourses.

Art practice in a qualitative paradigm

The aim to explore the complex interactions between contemporary art and archaeologists places this study in the qualitative paradigm. According to Silverman, qualitative research is concerned with questions of meaning and subjective experience, but also with “language, representation and social organization” (1997: 1). However, the qualitative research paradigm is closely associated with the social sciences. While methods used in the area, such discourse analysis, are relevant when investigating the function of art practice in social or disciplinary contexts, a direct transfer of methods from the social sciences to art research would not account for the practical activities undertaken by artists. Although qualitative in its overall aim, this research is based on art practice and practical activities. These are performed both in the discourses analysed, and by this researcher as a method of enquiry.

Methodology: Research through art practice

Research in art which involves a practical studio part has been termed 'practice-based', 'practice-led' or 'research through practice' (Sullivan 2005). The definitions of these terms have been varied, with no firm disciplinary guidelines having been established on which term may be most appropriate. The following will define the terms for this particular study and clarify how art practice features in its methodological design.

This research falls into two of the categories mentioned above. The research question concerning the relationship between art practitioners and theoretical archaeologists emerged from practical activities – a visual and material exploration of archaeological ideas by the researcher, and the participation in experimental art and archaeology projects. Therefore, the term 'practice-based' could be applied in this case. Secondly, the aim is to explore the processes through which art practice generates new

knowledge and understanding, and how it relates to archaeology. As will be explained in this chapter, art practice is used here as a method in combination with other more established methods adopted from other disciplines. The term 'research through practice' is therefore appropriate for this enquiry.

But the use of art practice as a research method is problematic. To begin with, research in and through art practice is a very recent development. Practice-based research is still seen as “contested territory” (Scrivener and Chapman 2004). Discussions regarding the nature of knowledge produced through art are ongoing (Biggs 2002), questioning the role of the artwork, of theory and notions of practice itself (Scrivener 2000, 2002; Pakes 2004). A methodological tradition which is comparable to other recently emerged disciplines, such as the social sciences, is still absent.

Given the lack of disciplinary conventions in art research, a methodology for this study had to be newly devised. The design of this study is therefore not led by the traditions and conventions of a particular discipline, but by the research topic itself. Methods such as discourse analysis and participant observation were borrowed from the social sciences, but adapted specially for a practice-based context. By adopting methods from other disciplines, the study transdiciplinary in nature – it appropriates techniques and methods to advance knowledge in another discipline, namely art theory and practice. But as it analyses and discusses concepts current in archaeology and anthropology from an artist's viewpoint, it is also interdisciplinary, interacting with these disciplines on a conceptual and philosophical level.

This interdisciplinary position is in part dictated by the research topic, which explores the ambiguous role of art practice in archaeology, essentially a relationship between two disciplines. The investigation of this relationship necessitates an analysis of archaeological and artistic discourse. This leads to a description of how artistic practice is used and viewed by both parties, artists and archaeologists. In this study, art practice is therefore both the object and a method of investigation. It takes the place of a material statement, and a site of practice in which the researcher has direct access to the

physical experience of making artefacts.

With regard to the aim of this study, to identify possible relationships between contemporary art practice and archaeology, studio practice is particularly applicable as a method because of its capacity as an open-ended enquiry. Graeme Sullivan (2005) suggests that art practice differs from other research paradigms in its distincly exploratory function. He defines different paradigms through the way in which they validate their findings. According to Sullivan, the positive sciences are validated through the probability of findings. Social sciences are dependent on their plausibility. The validity of research through creative practice, however, derives from the possibilities it conceptualises and the originality of its outcomes (Sullivan 2005).

The topic of this study requires an exploratory approach which is able to formulate a new understanding of art practice in an interdisciplinary environment. As becomes clear in both the literature review and the analysis of the archaeological discourse, current work by artists working with archaeological sites, such as Simon Callery (2004), focuses on the artistic outcome, rather than aiming to produce new archaeological knowledge. It is not yet obvious whether art practice and archaeology may connect through the pursuit of common goals, the use of related methods, on a theoretical, philosophical or political level, or in another, as yet unidentified area. Due to its ability to seek out alternative ideas and explore potential themes for investigation, the use of art practice is therefore especially appropriate if not essential for this study. The outcome of art practice in the process of identifying and prioritising different areas of investigation, however, is not necessarily the artwork itself.

In the context of art research, “the art making process is understood as a form of research and the art object as a form of knowledge.” (Scrivener 2002: 1). However, Scrivener has challenged this understanding and demonstrated that artworks are not able to communicate knowledge, at least not the “deep insight into emotions, human nature and relationships, and our place in the World” (2002: 7) that is expected of research. As the explicit aim of this study is to generate new knowledge with regard to the

relationship between archaeology and contemporary art, it cannot therefore present artworks as the sole research outcome. Rather than analysing artworks themselves, this dissertation also deals with human interactions and conversations between artists and archaeologists. In contrast to some models of art research, which accept the artwork as the dissertation, the written text is the most important element of this study. Artworks and artmaking play an exploratory role and act as a practical medium of discourse within the written text. The creation of work is therefore not the main aim of this study – it is subordinate to the overall aim of the research.

Methods: Art practice as exploratory method

As explained above, art practice in this study acts both as a method of exploration and a discursive medium. The following shows that it assumes the role of a meta-discourse, in which the relationship between the discourses of art and archaeology is explored. It is also self-reflexive, with new works and practices emerging from what is found through the discourse analyses.

The description of the process of artmaking in Chapter 7 exemplifies the application of art practice as an exploration, which leads to the research topic. A discussion of the installation presented as part of this dissertation suggests possible ways in which artists may relate to archaeology through their practice. However, the practical work does not form a starting point for an exegesis of artworks. Instead, the description and discussion demonstrates how art practice itself functions within this study. In this description, self-observation is combined with the observation of artists within the Umha Aois project. This method is entirely dependent on the documentation of the process through notes and images, this researcher's own insights into the process, and on the artefacts themselves. By contributing the work itself, documenting and experiencing the process of artmaking, this researcher has some insight into the work and its meaning in the context of archaeology, which has not been interpreted by other

authors. However, the practices cannot be described fully due to this researcher either being closely involved, or external to the practice and therefore not able to access other artist's experience directly. This problem is identified by Foucault (1972: 147), who calls for a positioning of the researcher in “the gap between our own discursive practices” (1972: 147). By combining the observation of the artist-researcher herself and of others, artists and archaeologists, the researcher takes the place of both subject and object of the discourse, widening the perspective on the relationship between art practice and archaeology.

In connection with the problem of describing artistic processes, Foucault's idea of 'author as function' has been suggested as an appropriate framework for the exegesis of studio practice (Barrett 2006). Foucault himself explains the function of writing – which Barret expands to include other forms of artistic production - as “creating a space into which the writing subject constantly disappears” (Foucault in Rabinow 1984: 102). The practice of writing, or artmaking, although a self-referential “game”, eventually “goes beyond its own rules and transgresses it limits” to take part in other discourses (Foucault in Rabinow 1984: 102) Through this concept, the author of a work is not seen as an individual person or 'consciousness', but as a function within a discourse. According to Barrett, this allows a move away from traditional art criticism, which evaluates the merits of the work itself. Instead, an artwork can now be viewed with regard to “[...] the forms it takes and the institutional contexts that allow it to take such forms; [...].” (Barrett 2006: 2). Art practice thus becomes a discourse, in which the artwork relates to the physical processes and materials of artmaking on the one hand, and to artists and audiences, to theory and philosophical considerations on the other. For this study, that means that the discussion of art practice in archaeology through practice cannot only consist of artworks and artmaking as a separate 'game', but also a written context. However, as mentioned above, this dissertation moves beyond the exegesis. It does not investigate the artworks in terms of their content and meaning, but art practice itself and its function in the enquiry. Artmaking and writing are used in symbiosis with each other for an open-ended exploration of the research topic, and as tools for constructing an argument.

Validity of exploration

The above shows that the aim of this study is not to establish a general theory to describe all relationships between art practitioners and archaeology. Its validity lies in its ability to explore a variety of possibilities for interaction between two different disciplines. This exploratory approach is coherent with a postmodern research environment, in which the claim to objectivity and universality often ascribed to the natural sciences has given way to a different approach to the generation and evaluation of knowledge. In 'The Postmodern Condition', Jean-François Lyotard traces the changes in the ways in which knowledge is legitimised. He arrives at the conclusion that knowledge in a postmodern society can be legitimised by 'paralogy' – by moving against or beyond traditionally accepted knowledge, or reason. In a postmodern society, the knowledge generated does not proclaim what is to be known, but identifies what is unknown – new ideas and questions are posed instead of answers being provided. More forcefully, Lyotard questions the validity of positivism itself, arguing that

> "[...] systems theory and the kind of legitimation it proposes have no scientific basis whatsoever; science itself does not function according to this theory's paradigm of the system, and contemporary science excludes the possibility of using such a paradigm to describe society." (Lyotard 1984: 61)

Art practice as a research medium or paradigm appears to fulfill the requirement of producing outcomes that in turn generate new questions and ideas. As part of a wider methodology, art practice is utilised for its ability to find and generate new questions. Other methods are then used to address these problems. In the context of this study , discourse analysis is the most appropriate method of analysing the relationship between the two disciplines of art and archaeology.

Methods: Analysis of archaeological and practical discourses

In order to analyse how archaeology and contemporary art relate to each other, and to explore other ways in which they might interact or collaborate, this study must

first identify how archaeologists currently view contemporary art and how artists engage with archaeology. A detailed description of utterances made by artists and archaeologists, such as texts, actions, images and artefacts is necessary to answer these questions.

These diverse types of evidence are collected through analyses of texts, observation and participation. They are documented through written notes, images and artefacts. Such techniques are commonly associated with case study methodologies (Yin 2003). But although similar data collection techniques are used here, viewing archaeological and practical discourses as cases is incongruent with the aim of this research. Issues such as everyday experience and social context, are not of principal interest here. Instead, the research question is concerned with the interactions between individual statements and different disciplines, specifically text, artefacts and processes, art and archaeology, and how these relationships are discursively constructed. The Umha Aois project is therefore first described as a site of discourse, and then analysed with regard to the relationship between statements, subjects and disciplines.

Expanded definition of discourse

The term 'discourse' originally referred to the use of verbal language in everyday interaction. It has now been expanded to describe the field in which such exchanges take place (Hollway, Lucey and Phoenix 2007). In “Visual Methodologies”, Gillian Rose quotes French sociologist Michel Foucault as defining discourses as “groups of statements which structure the way a thing is thought, and the way we act on the basis of that thinking” (Rose 2007: 142). However, it should be pointed out that Foucault's interest lies in the relations of power and knowledge which are played out in, and which constitute the discourse. In Foucault's understanding, a discourse may emerge as “both an instrument and an effect of power” (1978: 101). Statements made within a discourse are then “not [...] simply the surface of projection of these power mechanisms”, but constitute the discourse, linking power with knowledge (Foucault 1978: 100).

In developing discourse analysis as a visual methodology, Rose (2007) largely builds on Foucault's central idea of subjects and objects as mutually constitutive, but expands the definition of 'statements' within a discourse to comprise a wide variety of media. In order to analyse practical discourses, it must be considered that in the context of art practice, for example, “what is said” is not always expressed verbally. Material objects and practice are equally constitutive of a discourse. The “discourses and silences” (Foucault 1978: 101), that which is said and that which remains unsaid, take the form of 'that which is made or done' and 'that which cannot be made or done'. As this study deals with the practical discourse of art practice, the utterances to be analysed are not only speech and language, but also images, objects, actions and other types of evidence:

> “Discourses are articulated through all sorts of visual and verbal images and texts, specialized or not, and also through the practices that those languages permit.”
> (Rose 2007: 142)

Such an expansion of the term allows a more flexible approach to discourse analysis. This is necessary to facilitate a discussion of the types of statements art practitioners make, namely artworks instead of written text or speech. Especially in an interdisciplinary study such as this, it is essential to allow for the diversity of media used to make statements. The images contained in archaeological publications are part of the discourse, as are the artworks made by this researcher and by Umha Aois participants. The activities performed at the Umha Aois symposia are also artistic statements and therefore need to be included in the discourse analysis. Rose specifically refers to visuals as formative elements within a discourse, which can be as effective as language-based statements:

> “A specific visuality will make certain things visible in particular ways, and other things unseeable, for example, and subjects will be produced and act within that field of vision.” (Rose 2007: 143)

It also allows for an examination of relations between verbal texts and visual images, as both are seen as equally important statements (Rose 2007: 142).

Art practice as discourse and discursive medium

Concurrent with Rose's broad definition of discourse, a connection between art practice and discourse has also been suggested (Barrett 2006). This will be of particular importance to the description of the researcher's own studio work and its relation to archaeology. Estelle Barrett (2006) suggests that the artwork should not be seen as the intended outcome of research or studio enquiry. This would diminish the function of the written work to either a descriptive account of how the work was created, or to an evaluation in the tradition of art criticism (Barrett 2006). Instead, the artwork should be considered part of the process of studio practice.

Foucault's concern with discursive formations, the structures through which elements within a discourse relate to each other and create knowledge and meaning, is quoted by Barrett as a valuable concept to artist researchers. The understanding of artmaking as a discursive activity

> “[...] may help artist/researchers to: achieve a degree of critical distance in the discussion of their practice as research projects; locate their work in the field of theory and practice both within and beyond the specific field of creative endeavour and identify the possible gaps in knowledge that their research project might address.”
> (Barrett 2006: 1)

A written consideration of artwork would move away from an evaluation of the quality of the artwork, but would investigate its function and situation within the context of practice, institutions, society and ideology (Barrett 2006: 2). Barrett's redefinition of the artwork as a practical research medium facilitates a new consideration of intertextuality. She points out that Foucault's idea of 'discourse' “refers both to language *and* practice”. Artistic practice, material expression and theoretical concepts can therefore all be accommodated as parts of a discourse (Barrett 2006: 2).

Gillian Rose argues that this flexibility towards diverse sources of evidence is one of the strengths of discourse analysis (2007), as it encourages intertextuality and reflexivity. It is particularly appropriate when dealing with discourses which are formed

through very different media. In the context of this study, these are the disciplines – which in Foucauldian terms are discourses (Mills 1997: 69) – of art practice and archaeology. But Rose points out that this flexibility brings with it some difficulties. It is possible to make too many intertextual connections between images, texts and actions, which makes the argument appear contrived and lacking validity. As a social scientist, she suggests a grounding of such interpretations in empirical data and linking them to social practices (Rose 2007: 169).

In this study, such grounding becomes possible through the analysis of texts, artefacts and actions within their contexts. Archaeological publications dealing with contemporary art are viewed against the background of current archaeological theory, already introduced in Chapter 1. Artefacts and texts relating to the Umha Aois project are situated within the activities observed during the Umha Aois symposia. Finally, the works made by this researcher in response to archaeological ideas are located within a practice, as suggested by Barrett (2006). A third discourse or meta-discourse is thus constructed through this researcher's interaction with and analysis of the other discourses. All statements examined in this study are primarily viewed with regard to their relevance to the relationship between contemporary art and archaeology. This admittedly selective interpretation is necessary to prevent the emergence of too many intertextual connections, to the point where they become irrelevant to the enquiry.

Possible problems in Foucauldian discourse analysis

Rose cautions that discourse analysis as practised by Foucault could be criticised as being methodologically problematic, if the aim of a study is to arrive at generalising statements or overarching theories, as it often appears eclectic. Indeed, discourses are describes by Foucault as “a series of discontinuous segments whose tactical function is neither uniform nor stable” (Foucault 1978: 100) It is made clear that the purpose of this type of discourse analysis is not to arrive at generalisations, but to explore possible

relationships within a discourse. To achieve this, detailed description is used to illustrate how discourses create subjects and objects, “[...] often focusing on their details, their casual assumptions, their everyday mundane routines, their taken-for-granted architecture, their banalities.” (Rose 2007: 145). This method therefore concentrates on data which is “interesting” rather than aiming for representative samples. As Rose puts it, “[...] discourse analysis does not depend on the quantity of material analysed, but its quality.” (Rose 2007: 150). In the context of this research, the data available is indeed limited to only a few relevant written texts, and to the artworks and activities performed by Umha Aois participants and this researcher. However, they are not seen as separate pieces of information, but are contextualised in their relationship to other statements. The importance of considering the context in which statements are made is also argued by anthropologist Clifford Geertz, whose use of the term 'thick description' (Geertz 1973) mirrors Foucault's 'detailed descriptions'.

As explained above, examining salient and interesting statements, rather than the most frequent ones, can be problematic if the aim is to provide a representative study. However, it is a helpful tool when statements are eclectic and subtly different. It does not concentrate on the most visible or dominant statements. Foucauldian discourse analysis can therefore facilitate the identification of the dynamics between power and knowledge even within a limited discourse. Through discourse analysis, such themes can be sufficiently addressed and described, while Rose's expansion of the 'statement' to include non-verbal media is helpful in the context of practice-oriented discourses. But the aim of his method is not to disclose a 'hidden' meaning or truth 'behind' what is observed. The interest of Foucauldian discourse analysis lies in discovering “how power works” (Rose 2007: 145), not in providing causal explanation of power relations. As this study examines how contemporary art is viewed and used by archaeologists, and how artists are involved in the debate, such issues of power and institutional structures may arise.

Methods: Data collection for archaeological and practical discourses

The data collected for this study is selective, following the criteria of salience and attention to detail explained above. It is also eclectic with regard to the media in which it occurs. In each of the discourses, different media are used to communicate among the participants. Therefore, data collection techniques used here vary from the compilation and analysis of written texts to photographic documentation, observation and participant-observation. Each of these techniques displays unique strengths and weaknesses.

Written sources

The discourses examined here are characterised by their specific media of communication. In the archaeological discourse surrounding contemporary art practice as relating to archaeology, the main form of data available to this study is written text, often illustrated by images. For the purposes of this study, these publications have been selected as the main source of data. It could be argued that published statements such as books and journal articles do not just represent the views of their individual authors, but also of a number of their colleagues, who may have peer-reviewed the work, or commented on it in another way. Thus, the publications selected here are part of an extensive discourse, firmly situated in the discipline of archaeology. The advantage of using published material is its availability and stability – unlike archive records, publications are not changed or added to once they have reached the public domain. As a result of the time-consuming publishing process, however, it is difficult to assess the current state of play, unless very recent publications are taken into account. This problem is addressed in this study by constantly revisiting the literature and through the researcher's attendance at archaeological conferences, which have dealt with the relationship between art and archaeology.

The main purpose of this part of the discourse analysis is to investigate how

academic archaeologists communicate about contemporary art in their publications. With reference to the demand for intertextuality, which Rose has pointed out (2007: 149), these publications will be examined with regard to their written content, but also to their use of images.

Renfrew's "Figuring It Out" (2003) in particular contains a large number of images as illustrations. Their content and their function in relation to the written text will be included in the analysis. Together with the archaeological sources already identified in the literature review, the text will be examined with regard to the view of contemporary art it promotes. This will provide insights into the attitude of archaeologists towards contemporary art and how they see the relationship between the two disciplines. For the purpose of comparison, the same method will be applied to some anthropological sources. As the literature review testifies, the texts from this discipline appear to take an approach to collaborating with artists which stands in contrast to the interactions of art and archaeology. This comparison is valuable – it may establish if the relationship of archaeology with contemporary art is unique, or if it can be transferred to other disciplines.

Practical statements

The second discourse relevant to this study is the Irish Umha Aois experimental bronze casting project. Here the method of data collection is more complex. The project is an interdisciplinary environment in which art practitioners and archaeologists, craftspeople and academics are active. The statements made within this discourse are for the most part not written, with the exception of some published articles on the project. Instead, they consist of artefacts, work activities and personal interactions. These are related to archaeology through the explicit aim of the project, namely to explore Bronze Age casting techniques.

Two data collection techniques often used in case studies, observation and

participant-observation, were modified for the discourse analysis here in order to deal with the diversity of statements in the practical discourse of the Umha Aois project. When used by social scientists, “[...] observations can range from formal to casual data collection activities.” (Yin 2003: 92). In the case of this research, such observations have been recorded through some written notes, but largely through photographic documentation. One of the weaknesses of this method of gathering evidence is a certain selectivity in what is recorded as an observation and what is disregarded, or not noticed (Yin 2003: 86). However, the Foucauldian approach to discourse analysis allows for such selection to take place. As mentioned before, it is permissible to concentrate on particularly interesting, or salient pieces of evidence which point towards a problem or recurring theme, instead of gathering large quantities of data with the aim of documenting the entire discourse.

In examining the Umha Aois project, it was necessary to actively participate in the symposia to gain access to the full range of information available, such as technical processes and material artefacts. Participant-observation of such actions and the resulting type of data are connected to the phenomenological concepts promoted in some interpretative archaeologies. Chapter 4 shows that phenomenology is used in archaeology to accommodate the researcher's sense impressions. Similar to observational methods in the social science, this approach relies on recording the researcher's experience of physical and social contexts. If the objective of the research is the production of objective knowledge, the researcher's experience can be 'bracketed', as suggested by the phenomenologists.

Merleau-Ponty's phenomenological exploration of perception in particular suggests sense experience as a viable method of data collection (Merleau-Ponty 1962). As in phenomenological archaeology, observational records have to be constructed with regard to the Umha Aois project, in order to deal with sense experiences of landscapes, work processes and artefacts. The need to include direct experience might explain the statements made by participants of the project and their choice of practical and physical media of communication over others, such as written text. The collection of data in the

practical environment which is the Umha Aois project is contingent on the presence of this researcher and her sense impressions. This method, participant-observation, is commonly used in the social sciences, but has been modified for the purposes of this study.

Threats to validity and ethical concerns in participant-observation

Yin cautions of using participant-observation for a number of reasons, such as bias, time constraints and selectivity of data collected (Yin 2003: 94, 96). The most prominent threats to the validity and reliability of this study are a potential bias due to this researcher's direct involvement in the project and its organisational structure. This high level of participation is the result of the attempt to prevent an exploitative relationship between the project and this researcher. In exchange for permission to participate in the symposia and other Umha Aois events for data collection (Appendix B), it was suggested that a contribution to the organisation of these events should be made. This was deemed fair, as the not-for-profit organisation relies solely on volunteers for event planning, research and fundraising.

It is likely that this close collaboration with the group by this researcher has influenced the relationship between Umha Aois participants and archaeologists. Through the activities of this researcher, which include publications and conference presentations (Appendix D), the group have become more aware of experimental and theoretical developments in archaeology. In turn, the profile of the project has been raised among archaeologists. Some of the publications associated with the project have, on request by Umha Aois, been authored by this researcher.

Again, Gillian Rose raises the problem of reflexivity in the context of discourse analysis. The researcher becomes part of the discursive formation simply by producing a piece of research. The research itself can be seen at least as part of a discourse, as it declares the topic a worthwhile subject to be investigated (Rose 2007: 168). In this case,

the involvement of the researcher in the object of the research is even more direct. Therefore, wherever the possibility arises that the relationship between art and archaeology in the Umha Aois project is directly altered by the researcher's activities, this will be pointed out in the analysis.

Although it must be acknowledged that the Umha Aois group has been directly influenced by this researcher, this influence is not simply a threat to its validity. Through this researcher's participation, a broader variety of possible relationships between art practice and archaeology can be explored. Through conferences and other academic events, Umha Aois members have built more contacts with archaeologists. The interactions encouraged through interactions with researchers from art and archaeology add to the exploratory depth of this research.

Discourse analyses and triangulation

Despite the uncertainty accompanying the use of art practice in research, the method itself does not necessarily lack rigour. The exploratory approach of this study requires that the range of connections between art and archaeology discovered in both discourses and the meta-discourse is as broad as possible. Their relevance to the relationship between the discourses as it actually presents itself, can also be determined. This is achieved through triangulation. Rather than examining one discourse only, this study takes both disciplines into account. First, the discourse among archaeologists is analysed with regard to their understanding of art practice and their view of its significance to archaeology. Then, a practical discourse, the Umha Aois project, is examined with regard to artists' understanding of their own practice and their interaction with archaeologists and archaeological concerns.

Triangulation takes place through the integration of the archaeological discourse and the practical discourse into a meta-discourse, which is this researcher's investigation

into the relationship between art practice and archaeology. Each discourse may construct and disseminate different views on the relationship between art and archaeology. A comparison of the discourses identifies oppositional views, agreements and common themes. These then indicate the areas in which the disciplines may intersect. A detailed account of present interactions between contemporary art and archaeology may point towards further possibilities for collaboration, which have not yet been implemented.

Chapter 3

Prologue - Art Practice as Research Medium

Introduction

This preface exemplifies the use of art practice as a site of exploration. The overall aim of the practice is to identify the main conceptual problems in the relationship between art practice and archaeology from an art practitioner's point of view. The chapter describes the artistic processes followed by the researcher as part of this study. As explained in Chapter 2, art practice is applied here as an exploratory method, which generates 'research problems, issues and contexts'. Through an installation of works, it is further argued that artworks made with the aim of overcoming the disciplinary boundaries between art and archaeology must facilitate practical interaction, instead of being presented as independent objects.

Sullivan's definition of art practice as a research paradigm (2005) is exemplified by the multiple functions art practice performs within the context of this study. As explained in the methodology chapter, art practice plays two simultaneous roles:

- as an exploratory method to identify research questions;
- as an interactive, liminal, interdisciplinary space.

In this chapter, the role and content of the practical work conducted as part of this research will be outlined. It will be explained how art practice has been used as an exploratory method to establish the research question, and as a medium of discussion. Its relationship with other research activities will then be explored. The chapter concludes with an analysis of art practice as a synthesising practical statement on the role of contemporary art in archaeology.

Generating questions – Art practice as exploratory method

Artwork is presented in this chapter through images from this researcher's visual diaries, and through photographs of an installation of works and materials. It should be

seen as a synthesis of the artistic exploration undertaken in this study and the argument made by the written dissertation. The work is part of the dissertation and not conceived of as independent pieces or artworks. Art practice in this research forms a symbiotic relationship with other research activities.

The description of the processes involved in exploring the connection between art and archaeology begins with a mainly visual response to archaeological objects. This 'intuitive' approach was then replaced by a more reflective engagement with the works emerging, and with the process itself. To enable the practical work to address the interdisciplinary relationship between art practice and archaeology, more traditional academic methods were introduced into the exploration, such as literature reviews and discourse analysis.

The practical work is therefore based on three main activities:

- ongoing and persistent practical engagement with visuals and materials;
- participation at four Umha Aois symposia and smaller events;
- keeping reflective and visual diaries and writing the dissertation.

Through the practical engagement, the limitations of the artwork in communicating the artist's thought processes and experience were exposed. Without written text, the works made visual references to archaeological artefacts and sites, but did not sufficiently reflect the artist's experience. Furthermore, an interrogation of archaeology as a discipline was not possible without the use of archaeological sources, which are mostly written texts. Writing therefore was a necessary link between the abstract thought presented in archaeology and the practical processes and reflection through materials and visuals in art practice.

For art practice to be able to enter into a conversation with archaeology as a discipline in this study, it was necessary to augment it with other research methods, in this case discourse analysis. In turn, the use of discourse analysis showed the difficulty of dealing with practical statements, such as artworks and activities through verbal and photographic documentation alone. The findings made during the discourse analysis informed the construction of the art installation 'Make Work Think Space' as the second

part of the artmaking process. The interdependence of the written work and the visual and material practice will become clear in the description below, as it summarises the process of recognising the problematic relationship between art and archaeology through practice.

Process and problems

The artmaking process in the course of this research can be divided into three phases.

1. An aesthetic response to Bronze Age artefacts and materials.
2. An artistic exploration of archaeological issues, resulting in a research question.
3. A discussion of the relationship between art practice and archaeology.

These phases did not occur in strictly linear or chronological order, but emerged from overlapping lines of enquiry. Visual and conceptual motifs were developed, discarded and revisited over the course of this study and combined with a literature review. In the interest of clarity, the phases are presented here as a linear narrative. This is to be understood as an argument rather than a document.

Phase 1 – Aesthetic response

During the first phase, designed as a Master's degree by research, which later developed into this study, the intention of the work was to create an artistic response to the Bronze Age and its technologies, inspired by the Umha Aois project. This was to transcend a derivative use of Bronze Age motifs through practical engagement with materials and processes which were likely to have been used in that period. Initial activities included a survey of European Bronze Age artefacts, which were recovered from burials and hoards. The creative response to these artefacts was expressed through drawing and collage, resulting in images of interred crouching bodies (Fig. 3). Against a background of archaeological ideas the subject matter of human bodies, however, was

problematic.

Figure 3: Visual Diary – Crouched burials in ceramic urns, 2004

To include the human figure into a response to the past could be seen as a speculative attempt to represent human experience in the past. The account of archaeological theory presented in this study shows that one of the problems in the interpretation of material culture in archaeology is the absence of living humans in the material record. For archaeologists, human bodies themselves are remains from the past. A representation of such bodies through artistic images could falsely have suggested a human presence, whereas the real issue is the absence of humans. This line of enquiry was therefore abandoned, as it was not directly connected to a response to the Bronze Age or archaeological themes.

Acknowledging this problem, the artistic exploration concentrates instead on artefacts as evidence of human action and experience. The processes of casting bronze and reconstructing artefacts encountered during the Umha Aois symposium constitute the main area of interest for the following phase of exploration.

Phase 2 – Artistic exploration of an archaeological problem

The exploration of reconstructed casting processes and equipment began with preparations for an Umha Aois symposium, which took place in September 2004.

Before the events, participants are usually asked by the organisers to conduct some research into furnaces, or Bronze Age artefacts they would like to replicate. Such a 'survey' of artefacts was carried out by this researcher. It was found that evidence from the Irish Bronze Age is very scarce, and that many objects cited in archaeological reports are ambiguous in their function.

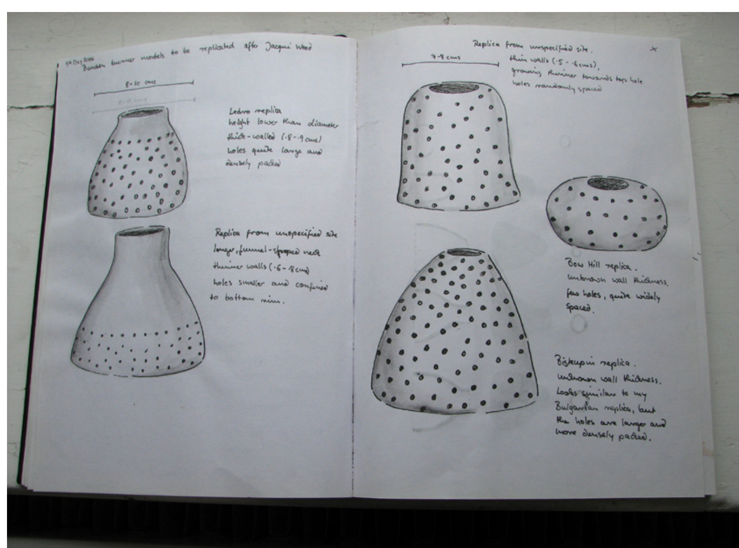

Figure 4: Visual Diary – Different versions of archaeological 'bunsen burner' object

During the preparatory search of print and internet sources for the symposium, one particular type of artefact with potentially contrasting functions was encountered. The artefacts are ceramic cones or funnels, approximately 12 cm high, open at both ends and perforated with small holes (Fig. 4). Groups of these objects are documented from sites in Eastern Europe and Northern Italy (Wood 2004). While they are conventionally interpreted by archaeologists as 'cheese moulds' or 'strainers', experimental archaeologist Jacqui Wood sees them as metallurgical implements (Wood 2004). Having noticed their vitrified surface, Wood concluded that, had the objects been strainers, they would not have been exposed to the heat necessary for such vitrification. This led her to conduct experiments examining the objects' efficacy as 'Bronze Age bunsen burners' (Fig. 5), using rush and fat lights as fuel (Wood 2004). Wood's description of her experiments with these 'strainers' demonstrated the ambiguity of archaeological artefacts and their interpretation. Combined with the use of Bronze Age technologies, Wood's experimental engagement and re-interpretation of artefacts formed

the basis for an artistic investigation into the function and meaning of archaeological objects.

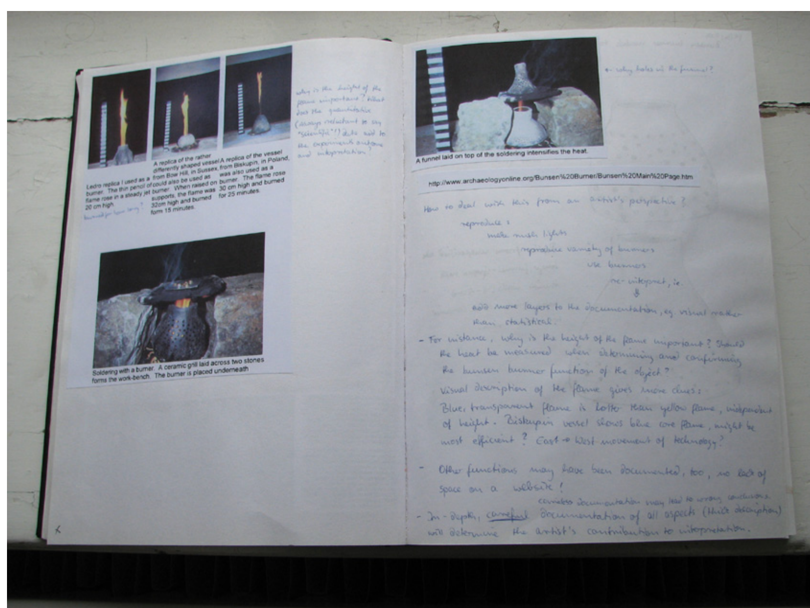

Figure 5: Visual Diary – Archaeological 'bunsen burner' experiment. Source: Wood 2004

The 'strainer' or 'bunsen burner' was selected as the central object of this enquiry and subjected to a range of activities and aesthetic transformations. In August 2004, an exhibition of Bulgarian archaeological artefacts in Bonn, Germany, provided an opportunity to view the objects directly. Although it was not possible to handle the artefacts on display, close observation facilitated the construction of a number of replicas in time for the Umha Aois symposium. These were then used in the context of reconstructing Bronze Age technologies. An unsuccessful attempt at repeating Wood's experiment led to a less prescribed approach to the object. Participants at the symposium adapted the objects as lids for their crucibles, exposing them directly to the furnace (Fig. 6). At subsequent events, the object has been replicated again and transformed into a playful sculptural comment on archaeological interpretation (Fig. 7).

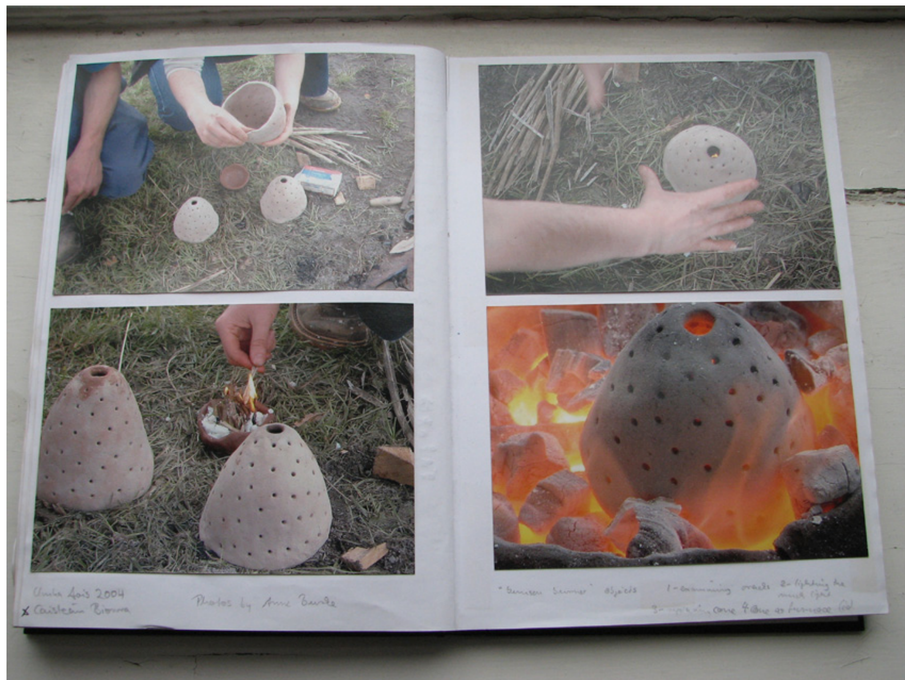

Figure 6: Visual Diary - 'Bunsen burners' at Umha Aois event in 2004.
Photographs: Anne Burke, 2004

Figure 7: 'Bunsen burner' fireworks.
Photograph C. Hansen 2006

This creative disregard for archaeological method influenced the aesthetic response to the object in the practical exploration for this study. Instead of its function in an archaeological context, its form and artistic potential became more important. A number of ceramic sculptures were made as 'visual experiments'. Using the formal elements of the archaeological 'bunsen burner' artefact as a starting point, different versions of the objects were made, varying from tall slim cones to flattened discs (Fig. 8). But instead of functioning as independent artworks, these variations emphasised aspects which archaeological interpretation is less concerned with, such as their aesthetic qualities. The utilitarian function of the 'bunsen burner' object was now subordinated to the 'play' activity of creative enquiry.

Figure 8: Formal transformations of 'bunsen burner' object, 2005

The cones then acted as equipment for further experiments. Expanding on the alteration of the outer form by stretching and compression, their inner spaces were explored. By looking inside the tallest cone from the top opening and taking photographs from the inside of the cone, images reminiscent of star constellations were produced (Fig. 9). Photograms further traced the path of light on the inside of the objects (Fig. 10). Apart from a number of secondary enquiries, the motif of holes and

light on a black ground has since become the main aesthetic element of the work (Fig.11).

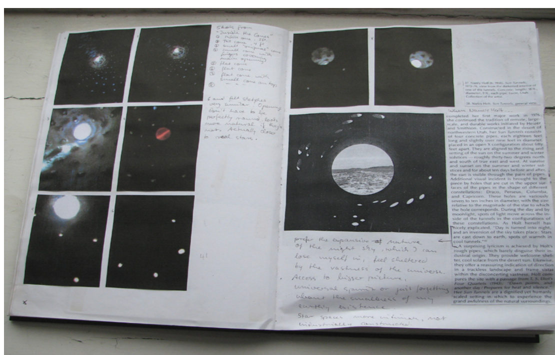

Figure 9: Visual Diary – From inside the cones, 2005

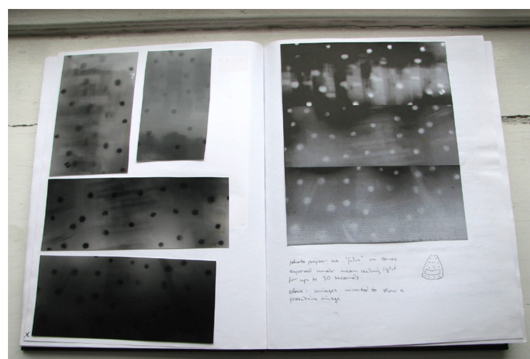

Figure 10: Visual Diary – Photograms from inside the cones, 2005

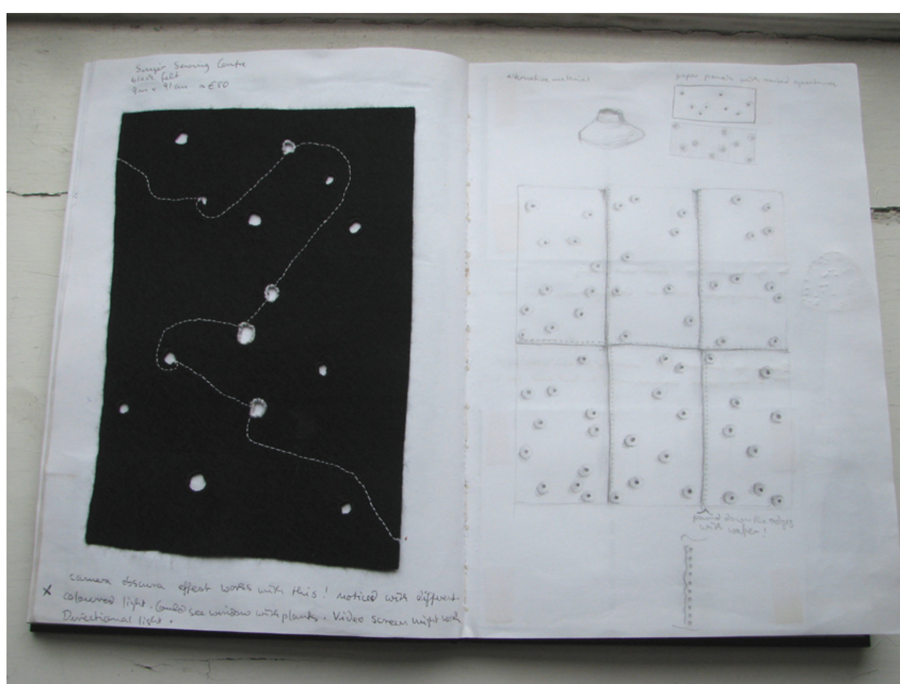

Figure 11: Visual Diary – Pinhole camera and stars, 2005

However, the aesthetic treatment of the object was unable to address or solve the archaeological problem of ambiguous function and meaning of artefacts. The artistic enquiry provided another alternative use for the object, as an instrument for image-making, or a prop for playful actions. But it did not advance the archaeological understanding of the function of the ceramic artefacts.

The visual response to the object emphasises the inconclusiveness of interpretation. Its concern with the aesthetic response, not the utilitarian function of the artefact, exemplifies the dependence of interpretation and research interests on discourse. While artists may be interested in the object itself, archaeologists such as Jacqui Wood, attempt to learn about its technological use.

At the same time, this purely aesthetic or 'intuitive' response to the object carries with it the danger of false appropriation, the use of formal elements of archaeological objects or methods without reference to their provenance and original meaning. If only formal elements are adopted by the artist, the object's identity as an archaeological artefact and its context are disregarded. Furthermore, the object's function within its original social context is neglected. Artefacts of an 'other' culture, in this case, European Bronze Age cultures are reduced to their aesthetic elements. This has been identified by anthropologists as a problem (Schneider 2006). The act of ignoring the artefact's context leads to a mystification of the object – if the artefact is seen as an aesthetic object with an unknown function, it is further removed from our understanding than if it is accepted as an archaeological object which must be 'figured out' (Mithen 2004).

The visual association with star constellations may be an unconscious reference by this researcher to something far removed from our everyday experience, the notion of mystery and the unexplained. Again, this highlights the possibility of romanticising the unknown as an 'other', be it the remote expanse of the universe or the temporal 'otherness' of the past. As the analysis of the archaeological discourse concerning contemporary art shows, archaeologists have largely concentrated on superficial similarities between artworks and archaeological objects. Artworks are seen as the 'unknown', and therefore similar to archaeological finds. By restricting an artistic exploration of archaeology to the superficial aesthetic or visual aspects, there is a danger that artists also dwell on the 'otherness' of archaeology, rather than engaging with it.

As will be explored further in Chapter 6, the issue of appropriation has been discussed by anthropologists who are interested in collaborations with contemporary artists (Schneider 2006). In a discussion of work by artist Susan Hiller, anthropologist

Denise Robinson (2006) criticises the reduction of “the subjects of anthropology [...] to this kind of darkness, this kind of unknowable.” (2006: 76). She implicitly criticises Hiller for her “persistant [sic] practice of taking elements out of – and destroying – their context, in a sense draining them of life.” (Robinson 2006: 76).

Insisting on the 'unknowable' nature of archaeological artefacts and concentrating on their formal qualities was found equally problematic in the artistic enquiry conducted for this study. However, the activity of using an archaeological artefact as a prop for visual experiments helped to draw attention to an emerging theme, namely the difference in interest between archaeological interpretation and artistic response. Archaeologists appeared to be more interested in the utilitarian function of artefacts, which was to be discovered through scientific experiment and analysis. Artists, on the other hand, were able to justify an 'intuitive' response, brought about by physical interaction with artefacts and materials.

Phase 3 – Discussion of the relationship between art practice and archaeology

In the next phase of practical experiments, it was attempted to remove the artwork from the romantic association with the past and the 'unknown'. It was decided that the 'bunsen burner' artefacts should be eliminated from the process of exploration. It was too easily identified as an archaeological artefact because of its material: open-fired ceramic.

Figure 12: Felt cone – 'Relativity Yurt', 2005/6

This elimination was achieved by using its basic form, but constructing it on a slightly enlarged scale from materials which were not associated with the Bronze Age past. Instead of the vitrified ceramic, the object was made from soft black felt. The motif of 'star holes' on black was incorporated by means of openwork embroidery on the object's surface (Fig. 12).

The experiments conducted with the object revisited the photograms made earlier. But instead of a discovery of alternative uses for artefacts, the aim of the second series was an interrogation of the archaeological representation of finds.

A survey of archaeological illustrations (Fig. 13) and of textbooks aimed at archaeology students (Piggott 1978; Adkins and Adkins 1989), conducted as part of this practical exploration, found that archaeological visual representation follow a specific canon. Archaeological illustrations were produced with the aim of accurately recording the artefact. Mostly hand-drawn illustrations, the images use conventionalised black line, and cross hatching to indicate the material of the object. Cross sections of objects are usually shown alongside frontal views.

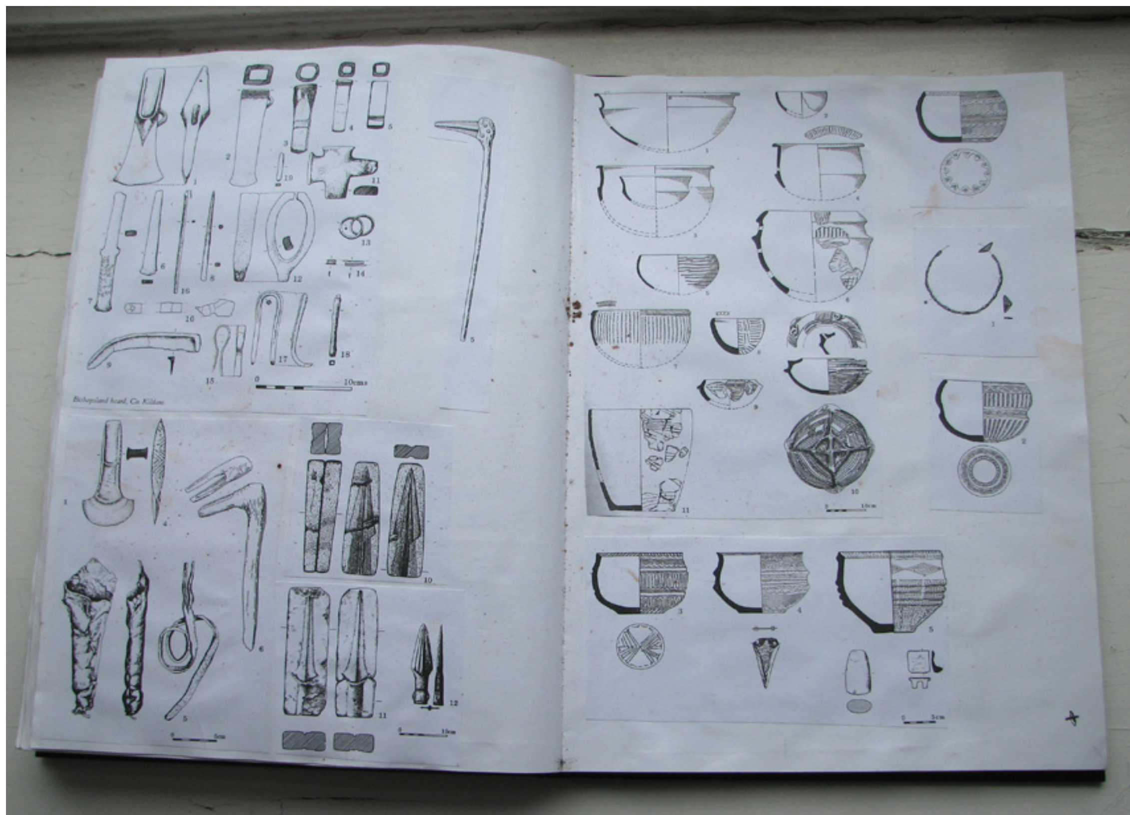

Figure 13: Visual Diary – Collection of archaeological illustrations

In an attempt to connect the scientific approach of archaeological documentation with a personal experience and interaction with the felt object, the method of making photograms as imprints of the object, was modified. Both the felt object and the ceramic 'bunsen burner' were placed between a paper screen an a candle (Fig 14), producing shadows and pin-hole camera images onto the paper. These shadows and images were traced with pencil and infilled with black ink (Fig 15). Some areas were blocked out using wax, which was then melted out with a hot iron and soaked up with tissue paper.

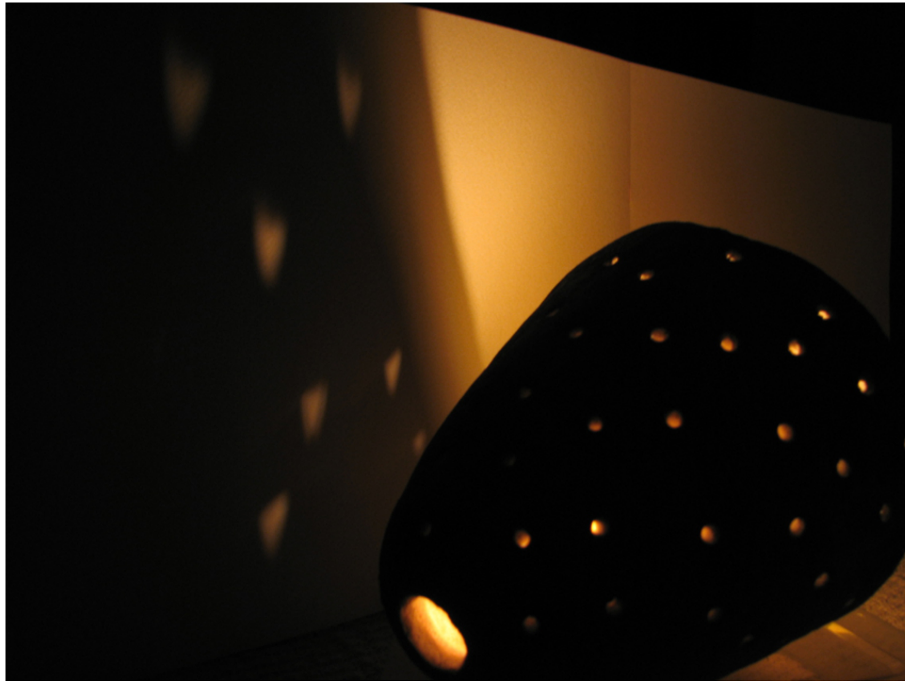

Figure 14: Shadow screen and 'bunsen burner', 2006

Figure 15: Shadow - Ink and wax on paper, 2006

The images traced onto the screen showed visual similarity to the felt object, the photograms made earlier and the felt surface of the object itself. The shape of the shadows cast onto the paper were recognisable as the silhouette of the object. The images created by the apertures in the felt were, when traced, reminiscent of the white 'star constellations' on the black background of the felt. These ink tracings were still a representation of the artefact, but through alternative means – instead of a frontal view, its shadow outline was shown. Furthermore, the visual similarity of the object's silhouettes with archaeological site plans constituted an appropriation of archaeological imagery, rather than a comment on archaeological representation itself. However, the pieces of tissue paper which had soaked up the wax from the paper screens, were much more meaningful documents of the experiments. Rather than referring superficially to archaeological drawings, they represent a physical trace of the making of the 'projection' images, incorporating the materials used in the process.

Elements of archaeological drawings were then introduced into the tissue pieces, such as perforated lines marking the edge of the wax stains. Illustrations of archaeological sites and artefacts were imposed onto the images. More tactile elements and textures were introduced by perforating the surface with a needle. The tissue images were an attempt at synthesising a physical trace of a practical process with archaeological imagery (Fig. 16).

Figure 16: 'False Testimonies' - Ink and wax on tissue paper, 2006

Artistic appropriations

The tissue pieces and ink drawings are included in the installation for this study under the title of “False Testimonies”. They represent the appropriation of visual elements of archaeological drawing into artworks. The resulting works are visually similar to archaeological documents, but have not been created with the same intention. They are not documents or representations of objects, but material traces of an activity which uses an artefact as a prop. This artefact is itself already a result of a visual exploration of an archaeological object. The inclusion of archaeological drawing methods into the pieces means that archaeological imagery is reduced to its visual or aesthetic elements. Appropriating elements of archaeological imagery into artworks neglects their function as a documentary method in a research process. Instead superficial similarity is created once again between the artwork and archaeological drawing.

In Chapter 6, this drawing of false similarities is criticised in the context of the archaeological discourse. A similar criticism could be applied to the artworks presented here as well. The images were created by using visual elements of archaeological drawing without the intention of documenting objects from the past – they testify to a process which has not taken place. The works therefore represent the inherent predicament in the relationship between art practice and archaeology: Both disciplines appropriate each other's products, but do not engage with each other's methods and motivations.

The interaction by art practitioners with archaeologists at the Umha Aois symposia raised a similar question. It was observed that some artist participants neglected, or even rejected, the scientific method of experimental archaeologists. Their interest lay with the aesthetics of the processes and artefacts encountered at the symposia. This insight derived from the practical exploration of Bronze Age techniques through practice, and through participation in the Umha Aois project led to further research into the role of art practice in archaeology. However, this enquiry was conducted through more traditional academic methods, beginning with a literature

review. The most important work on the subject was Renfrew's “Figuring It Out” (2003), which then formed the initial basis for this study. The investigation of the relationship between contemporary art practice and archaeology was developed from the processes of making work, which had taken place during the MA stage of this study. As the PhD project required a more extensive conceptual basis, the making of artworks was temporarily replaced by the research for and writing of this dissertation.

It is becoming clear in this dissertation that the practical engagement with people, materials and processes is central to a collaboration between art and archaeology. As demonstrated above, artworks could only describe the current situation, in which the appropriation of superficial elements by the disciplines from each other takes place. Therefore, the final phase of this research had to integrate art practice into a discussion of the relationship between the disciplines. The work here aims to facilitate practical and personal engagement with artworks and artmaking by the audience. Titled “Make Work Think Space”, the installation is a practical environment, in which archaeological understanding, art practice itself, and the necessity of practical knowledge can be explored by artists and audiences.

'Make Work Think Space and False Testimonies' – Interactive art space

The previous section has illustrated the use of art practice as an exploratory research method. The following is an example of art practice functioning as an interactive space which facilitates practical engagement by the audience. However, the audience is not a homogeneous group – habitual gallery visitors may respond negatively to the absence of 'artworks', while art researchers and archaeologists may have a different view. The question of audience response warrants further exploration over time, but exceeds the scope of this study. For the purposes of this dissertation, the theoretical concept of the work as an interactive space instead of an artwork is more important than its actual reception by the audience.

Description

The aim of the installation is to encourage the audience to review their perception of art as a collection of artefacts, and to become active participants in the process of artmaking. To this end, the presentation of the work had to diverge from that of a gallery exhibition.

Figure 17: 'Make Work Think Space' - Installation view

The works are not installed in a gallery space, but in a lecture room at an academic institution. The space is not cleared of its original content for the purposes of the installation. Instead, chairs and desks, blackboards, wall posters and timetables already present in the space indicate its institutional, academic context (Fig. 17).

Figure 18: 'False Testimonies' on furniture, 2008

The works made during the research phase are integrated into the space, by placing them onto the chairs and desks instead of using plinths and frames. Thus, they are not presented as independent artworks. For example, the 'archaeological' drawings and tracings of the bunsen burner object described in the previous section are not displayed separately. Instead, they are temporarily fixed to the furniture and walls (Fig. 18). The audience can then remove the works and re-arrange them within the space.

Figure 19: 'Felt Translation', 2004-8

The felt 'translation' of the bunsen burner object was expanded into a larger piece, constructed from individual felt panels (Fig. 19) These display embroidered versions of the apertures of the bunsen burner, which were previously explored in the visual diary. Each hole in the felt is hand-embroidered with black or white thread in an openwork or buttonhole stitch. The object is placed on the floor, intended to be lifted by the audience to reveal camera obscura images of the light source in the room, also occurring in the sketchbook (Fig. 20). The felt pieces in particular were examples of a long-term practical engagement, leading from a ceramic replica of an archaeological object to a textile manifestation of an ongoing craft process.

Figure 20: 'Felt Translation' as camera obscura, 2008

Interspersed with the products of the research process, the artworks, are some of the materials used during the same process, such as the raw materials used in the felt sculpture. Spools of black and white thread and handsewing needles are placed with small stacks of hexagonal black felt pieces with pre-cut holes. These are available to the audience to re-enact the activity of embroidering the felt cloth (Fig. 21). A glass storage jar holds not only offcuts from the threads used for the embroidery, but also minute felt pieces which are a by-product of cutting the openwork into the piece.

Figure 21: Material interaction - Felt, ceramic and audience, 2008

On the blackboards are written suggestions of activities to be carried out by the audience. Similar to the Umha Aois project, the activities include physical and practical use of materials, as well as interpersonal engagements. For example, the audience may:

- complete or otherwise manipulate the large felt piece
- embroider the small felt pieces
- re-arrange any of the artefacts
- leave notes and drawings in the sketchbooks
- write ideas on the blackboard
- talk to each other and the artist
- suggest additional activities

Experiencing artwork through practical activity

This group of works is an attempt at facilitating experience, rather than trying to communicate it. Experience is not dealt with through the artwork itself, but through the potential for active participation or re-enactment by the viewer.

The artwork including the research process leading up to the final installation is broadly located in the area of research-based art, which defines the artwork as a physical manifestation of a thought process or experience. One of the most recent exponents of this tendency is Simon Starling. His installation "Tabernas Desert Run" (2004) combined with Starling's report on the processes involved in the journey and the making, concentrating on the technical details of the construction of the work (Starling in Fitzpatrick 2005: 30) of the artwork in particular represents a 'placeholder' for the artist's experience.

Furthermore, Starling emphasises the process of reconstruction in his work, which is particularly relevant to this research, as the Umha Aois project deals with the reconstruction of artefacts and experiences, and this researcher's work invites the audience to practically 're-experience' the making of the work. In "Nachbau – Reconstruction", Starling presents re-printed photographs of the interior of the Museum Folkwang, originally taken by Albert Raenger-Paesch. In an accompanying essay to the exhibition, Bruno Haas elaborates on Starling's work as an interrogation of authorship, and underlining again the importance of the artist's experience, or 'Being' (*Dasein)* in the work (Starling 2007: 53). Starling concern with the historicity of artefacts is mentioned in an interview (Starling, Sembill and Winkelmann 1999), where he refers to the attempt to suspend work and artefacts from their historical background, re-appraising them through practical engagement. 'Make Work Think Space' has similar concerns, but emphasises the importance of practical engagement not only through the artist's work, but by inviting the audience to participate in this experience.

The artwork is therefore a critique of the definition of art practice through its products. It also suggests that 'agency' and practical experience can be re-integrated into

the artwork through the practical intervention of the audience. However, the works are not finished pieces, which the audience can merely move or touch. Instead, the work is handed over to the audience to be completed, restructured, destroyed and reconstructed. Responsibility for the artmaking process itself is relinquished by the artist and given to the recipient of the work. The audiences are thereby recognised as potential participants, who are able to contribute to the work, physically and practically.

The work's appearance and physical structure are now no longer the result of the artist's actions. Its privileged status as distinct from common use objects and craft products is revoked by the decision not to display it in an art context as an artistic statement, for example by placing it on a plinth in a gallery. Without its status as an independent artwork, artefact is no longer expected to convey the artist's experience to an audience. Instead, the artefact's function is to prompt further action and experience by the audience. This experience is facilitated though the physical manipulation of work, or making of new work by the audience.

By being permitted to interact with the materials, objects and environment, the audience is 'in-the-world' in a phenomenological sense. They experience the world in the form of objects, and at the same time change it through practical interaction with it. This experience is not *of* artworks, but *with* artworks. The materials and artefacts are no longer objects of the viewer's 'visual contemplation' as Renfrew claims, but the 'equipment' facilitating experience mentioned by Heidegger, explained further in Chapter 5. The role of the artist then changes from the 'author' of works intended for reception by an audience to that of a facilitator of experience. By emphasising interaction, experience and practical activity, the relationship between the artist, the artwork and the audience becomes more collaborative.

With the importance of practical experience and the problem in appropriating archaeological imagery and methods into artwork identified as the main issues in the relationship between art practice and archaeology, the following chapter will explain the development of archaeological theory towards interpretive and experiential approaches. In Chapter 5, the concept of phenomenology will be outlined as the philosophical basis

for archaeological approaches to experience.

Chapter 4

History and Development

of Archaeology and Archaeological Theory

Introduction

This chapter gives a brief account of the developments in archaeology leading to the emergence of theoretical archaeology, the area in which the connection between contemporary art and archaeology has recently been mooted. As a complete reconstruction of the history of archaeology is beyond the scope of this study, which concentrates on the understanding of contemporary art practice in archaeology, secondary sources in the form of archaeological overviews of the discipline are adduced here. Some of these sources will re-appear in the analysis of archaeological discourse in Chapter 6. Standard histories of archaeology by Greene (1983) and by Bahn and Renfrew (1996) show that archaeology underwent a noticable turn away from pure logical positivism and now includes interpretative approaches. The latter have been instrumental in establishing the area of theoretical archaeology, which is summarised in a critical history and discourse analysis by Matthew Johnson (1999).

Archaeology as a discipline – Early developments

According to the abovementioned authors, an ongoing interest in the past by various cultures has been well documented from as early as the Persian empires. Archaeology as an academic discipline, however, did not emerge until the 20th Century. Until then, it had been an amateur pursuit practised by individuals with the means to travel and fund excavations. In Britain, the mainly aristocratic interest in past civilisations was partly fuelled by a fascination with prehistoric cultures at home, partly by increased exposure to culturally exotic artefacts, the “curiosities” collected and displayed in private settings (Bahn 1996; Renfrew 2003: 95, 96). In this tradition, excavations were conducted to procure artefacts for private collections. However, as this brief account will show, the reconstruction of historical events and civilisations became more and more important (Greene 1983), leading to the establishment of archaeology as an academic discipline.

The main concern of this brief historical account will be this new understanding of archaeology as a science, the resulting shift in methodology and theory, and the subsequent critique through interpretive approaches. According to Paul Bahn, the "Coming of Age" of archaeology began with advances in dating and location techniques. Simultaneously, researchers became increasingly aware of excavation as a destructive method, and therefore stressed the importance of meticulous documentation, interpretation and publication of results (Bahn 1996: 199). Dating methods had previously relied heavily on typological classification, in which the artefacts themselves were ordered according to their material and stylistic characteristics. Later, the site contexts in which the artefacts were found were acknowledged as a valuable source of information. Introduced in the late 18th century as a method in geology, stratigraphy was adopted into archaeology at the same time. Through the consideration of geological layers in which artefacts were found as a basis for dating them, it became possible to establish a more reliable chronology of excavated sites. A methodical approach towards the explanation of whole sites began to supersede the activity of collecting individual artefacts. Aerial photography is cited as a prominent technological advancement in archaeological research (Greene 1983). It enables archaeologists to locate potential excavation sites previously hidden from view, and more importantly, to recognise them in their contextual landscape. Settlements could now be seen in relation to natural features such as mountains, rivers and lakes, giving further clues regarding their purpose and development. Archaeological interpretation had ceased to concentrate on artefacts alone but began to consider their location within the context of an archaeological site.

From the 1930s onwards, Grahame Clark, Professor of Archaeology at Cambridge during the mid-20th Century, called for a similar approach in his field of prehistory which would take economic and ecological factors into account. Again, the focus here lies not on the artefacts, as it did with the 19th Century method of object classification. To gain an understanding of life in the past, detailed studies of single individual sites with close attention to so-called slight archaeological remains, such as pollen, bone fragments and plant remains, were recommended by Clark. This in-depth

approach was to facilitate a reconstruction of human activity in past societies within their specific environments (Greene 1983).

Scientific method and environmental contexts - Processualism

Although not adopted in all archaeological areas, this emphasis on a more ecological view of sites and artefacts led to the adaptation of an excavation technique long established in Continental Europe. So-called horizontal excavation was better suited to investigating the context and relative position of remains to each other than the method of taking small, but deep samples from sites. Questions concerning human activity and economic environments could now be explored through the larger site overviews achieved through the new excavation method (Greene 1983).

This shift in concern from a typological assessment of artefacts and remains to the social context of humans in the past was aided by the discovery of the decay rate of Carbon 14 by William Libby in 1949. This discovery resulted in the development of radiocarbon or C14 dating techniques, which provided an absolute dating method. Archaeologists were now able to clarify and amend traditional chronologies, which had been established by stratigraphical analysis, a relative dating method. Previous assumptions about the distribution of artefacts and cultural diffusion could now be tested, and archaeologists began to develop the scope of their research (Greene 1983).

It is claimed that in the 1950s and 1960s, North American Classical Archaeology still followed the taxonomical model of the late 19th Century, combining "connoisseurship" with cataloguing and classification (Bahn 1996: 221). From the 1960s onwards, the United States played a major role in the development of what is known as Processual Archaeology. Processual archaeology assumed that environmental influences were responsible for changes in human culture and behaviour. It began to advocate a combined approach in archaeology, which incorporated techniques and methods from the natural sciences with the aim of understanding past cultures, which were seen as social systems (Bahn 1996).

Termed "New Archaeology" by its first proponent Lewis Binford in 1962, this approach can be described as mainly positivist in its understanding of human societies and environments as systems, as well as in its use of quantitative methods. By borrowing heavily from the natural sciences it separated itself from the historical sciences and their methods of documentation and tracing of historical records. Processual archaeologists viewed societies in a way that mirrored emerging scientific approaches such as systems analysis. It was assumed that if one element, for instance the environment or available technology changed, then a society would change in a measurable and predictable way. As a method of collecting reliable data, Binford advocated the study of past societies with a particular view to their diversity, in order to identify their respective responses to environmental or technological change (Binford 1983). Based on cultural materialism – an anthropological strategy, which seeks to explain cultural difference by studying the material conditions of societies (Harris 1991: 23) – and its assumption of survival-driven motivation in past societies, artefacts and environments were mainly interpreted with regard to their utilitarian functions and purpose (Greene 1983).

Binford's deductive-nomological approach, in which the testing of hypotheses against empirical data generated the majority of findings, was criticised by both scientists and archaeologists. The main point of contention was its ineffectiveness in reconstructing past events. It was argued that Binford's methodology was producing self-evident laws, for example that the increase in dwellings found on site was directly linked to an increase in population (Greene 1983).

As a further critical comment, it has been claimed that the use of scientific methods alone does not constitute a scientific discipline (Greene 1995: 130). For example, Greene argues that the scientific archaeological experiment as a method of hypothesis-testing is limited. The possibility of replicating the experiment exactly – a requirement of scientific method – is impeded by the circumstance that "no two sites or artefacts are ever the same" (Greene 1995: 130). Therefore, archaeological analysis will

need to consider unique and individual circumstances from case to case. This criticism by Greene shows the current attitude to interpreting archaeological evidence, moving away from the aim of establishing grand narratives and theories of cultural evolution.

Despite the need for sites to be individually analysed, scientific techniques can provide valuable answers to questions relating to the archaeological record itself. For example, dates, wear and use marks on artefacts can be examined by microscopic analysis, and the possible origin of objects traced by materials analysis. These clues then provide a more solid basis for the interpretation of artefacts and sites. More recently, whole archaeological environments, including architectural structures, flora and fauna have been undergoing scientific analysis in order to provide a more detailed picture of the site and the activities taking place there in the past (Bahn 1996; Bahn and Renfrew 1996; Greene 1983).

Struggling with the difficulty in determining universal laws for predicting and reconstructing human behaviour, Binford later developed "middle-range theory", which is concerned with material culture, or the material remains of a culture, and the different ways in which the archaeological record itself is produced (Bahn 1996). Middle-range theory aims to understand the transformation a site undergoes between its inhabited state and the actual event of excavation, as well as the distribution of objects. By considering the formation of the archaeological record, Binford was able to identify preconceptions present in archaeology and question the validity of some archaeological conclusions made earlier. Middle-range theory thus provided the foundation for theoretical discourse within archaeology, which critically assessed the "status of archaeological knowledge" for the first time (Bahn 1996: 293).

Critical perspectives – Interpretivism and post-processualism

With differing theoretical approaches occurring in archaeological thinking today, current histories of archaeology vary in their account of developments in archaeology, depending on the author's own philosophical persuasion.

For example, Bahn portrays the emergence of post-processualism as a reaction to the deficiencies of the New, or Processual Archaeology (1996). Ian Hodder in Cambridge for instance, deviated from his earlier positivist approach and began to develop an early set of post-processualist theories in the late 1970s, later explained in "Reading the Past" (1986), and overview of modern approaches in archaeology. The term postprocessualism suggests a parallel with post-modernism and is characterised by the diversity of approaches it accommodates. Not only did this new framework acknowledge the importance of social and economic structures to people in the past, but it also pointed out their influence on archaeology itself. Archaeology as a practice, according to Hodder and his mainly British colleagues, was subject to ideological and cultural conditions, which influenced the interpretation of archaeological evidence, and the choices made when selecting research topics (Hodder 1986). The 'New Archaeology' was seen by its critics as a perpetuation of cultural evolutionism and environmental determinism. Postprocessualism represented an acknowledgement of the position of the archaeologist as bound into his or her own cultural context. It contests the processualist claim to objectivity and neutrality (Hodder 1986).

Due to its flexibility in interpreting the archaeological record and its interrogation of the positivist claim to objectivity made by the 'New Archaeology', post-processualists are sometimes accused of nihilism or relativism (Renfrew 2003, 2004). This reflects the ongoing wider debate between the natural and the social sciences, in which relativists question the applicability of the positivist method to the human sciences and argue the dependence of 'scientific fact' on social and historical context (West 1996: 82, 88). Bahn, for example, represents an extreme anti-relativist view, warning strongly against the possible negative effects of postprocessualism:

> "First, it denies the ability to rank claims about the past, rendering books proclaiming the extra-terrestrial origins of ancient civilizations just as valid as professional archaeologists' opinions. Second, and more sinister, it permits the rewriting of history as pure fiction, [...]" (Bahn 1996: 294)

It should be pointed out that even the more vocal advocates of post-processualism admit that there may be different degrees of reasonable assumptions

about the past. In response to their critics, two of the major proponents of this approach, Michael Shanks and Christopher Tilley clarify their aims by emphasizing the need for asking questions rather than providing absolute answers in the process of constructing a version of the past:

> "We embrace a contradictory and fluid past which, even if not simple, will be intelligible" (Shanks and Tilley 1992: 265)

Post-processualism could be characterised as encouraging diversity and a lack of consensus, as well as a positive attitude towards debate and uncertainty about commonly accepted views in archaeology and academic traditions. Through this acceptance of uncertainty, it is possible for postprocessualists to study the role of non-rational human behaviour in past societies, such as religion or emotional motivations. By deconstructing traditional archaeological interpretations of the past, Shanks and Tilley question previous notions of authenticity and ownership of the past by exposing them as interpretations within the background of a current political climate (Shanks and Tilley 1992). These new ideas provide an opportunity for interpretation of the past by individual members of society as a way of creating a personal connection and taking ownership of cultural heritage. Particularly Shanks has mooted the idea of "creativity of human agency", which incorporates the more intuitive, or "irrational" motivations for human behaviour into archaeological interpretation (Shanks 2005b). These concepts also emerge through the exploratory approach to this study, particularly in the artistic 'problem-finding' stage, and in the analysis of the Umha Aois project in Chapter 7.

In their textbook "Archaeology – Theories, Methods and Practice" Bahn and Renfrew, too, stress the importance of acknowledging the bias of the researcher, now apparently subscribing to the diversity of interpretations suggested by post-processualists. The authors point out that "one of the strengths of the interpretive approach is to bring into central focus the actions and thoughts of individuals in the past" (Bahn and Renfrew 1996: 43).

The relevance of the post-processual framework becomes evident when archaeology is considered as an international area of enquiry. While in the early 20th

Century, the discipline was still the domain of a predominantly Western academic elite, nowadays the element of cultural diversity is considered both when dealing with past societies and in the present-day research environment. In contrast, the archaeology of the 18th and 19th century was practiced in a colonial context. With the independence of the former colonies, the archaeological record and its interpretation is now increasingly seen as belonging to the original inhabitants of these nations.

Through the current process of critical re-evaluation, archaeology as a necessary method of understanding the past is itself questioned. It is recognised that perceptions of the past or concepts of time may differ in other cultures from European ideas. The effective use of new methods in archaeological practice now depends on a critical assessment of the position of the researcher and of possible preconceptions about other cultures, past or present. This has led to a large diversity of critical approaches, such as feminist or postcolonial critiques in archaeological theory. Archaeological theory therefore mirrors similar developments in other disciplines (Johnson 1999).

Practical engagements – Experiment, observation and experience

In practice, experimental archaeology has become increasingly popular as a method of investigation. Influenced by the scientific approach, experiments are conducted to test hypotheses pertaining to questions of the use of technologies, function and manufacture of artefacts and structures, and the archaeological record itself, such as decay rates and deposition (Greene 1983). In contrast to the traditional laboratory environment, allowances have to be made for factors beyond human control, such as the exact match of materials or weather conditions. Archaeological experiments could be described as simulations rather than laboratory experiments, producing some insight into ancient working methods and the potential or limitations of materials used in the past. Greene points out that this type of experiment therefore can only serve to confirm a plausible interpretation, not provide an 'absolute answer' (Greene 1983). In addition, it must be considered that the experiments in question are largely conducted by modern Western archaeologists, who may not have the expertise or even the fitness of the

ancient craftsperson. Also, the mindset of the subject investigated may have been influenced by very different ideas about work and labour itself. Practical considerations may have been overridden by religious beliefs or other such motivations, which lie outside the cultural understanding of modern archaeologists (Greene 1983: 157).

The ethnoarchaeological method seeks to address these issues by observing living traditions and methodically recording evidence from such settings, rather than re-creating experiments artificially. Its aim, similar to middle-range theory is the recovery of information about the production of the archaeological record, not about human behaviour in past or present cultures. In the case of Classical Greek or Roman studies, findings made by experiment or ethnoarchaeological method can be tested against the classical archaeological record, which tends to contain large amounts of written information produced by the society studied (Greene 1983). Ethnoarchaeology is not to be confused with the earlier idea of analogy, which sought to draw parallels between archaeological evidence for human action in the past and present-day indigenous societies. These societies were seen as closer to those of the past, residing on a 'lower' developmental stage. Archaeological interpretation by analogy is today repudiated for its underlying racism, as it views indigenous non-western cultures as primitive societies which are somehow less advanced than the archaeologists' own cultural environment. This new awareness clearly shows the influence of post-processual theory on the development of archaeological practice (Greene 1983).

Venturing beyond an explanation of the material record left by past societies, some archaeologists are increasingly turning towards cognitive archaeology, or an “archaeology of the mind”, according to some texts (Bahn and Renfrew 1996). This area is concerned with the immaterial or conceptual components of a society or culture. These conceptual developments may be connected to the material remains and include processes such as creating meaning, ways of thinking as well as social identities and art. The proponents of 'cognitive archaeology' argue that more research in the already existing areas needs to be carried out in order to facilitate the understanding of 'mind' in the past (Bahn 1996: 351). However, Renfrew suggests that concepts of measurements,

planning and map making in past societies can yield some insight into the symbolic though processes in past cultures (Bahn and Renfrew 1996: 169).

In defence of diversity – postmodern arguments in archaeology

With its present diversity of theoretical approaches and practical methods, archaeology has evolved into a discipline which appears more inclusive of representatives who differ from the image of the white male aristocratic academic. The sociopolitical influences on archaeology are now recognised, leading to a more self-critical environment which also considers the audiences of archaeological publications and the public's ownership of history. Similar to other fields, archaeology entered a period of re-definition through critical debate among archaeologists in the 1980s. The field began to accommodate a wide range of approaches and philosophies, from processual positivism, Marxist archaeology to culture-historical approaches.

Despite the new openness to methods from the social sciences and philosophy, much of the "New Archaeology" is struggling with postmodern ideas. This is particularly evident in the current debate between archaeologists defending the empiricist approach, with its references to objectivity and scientific method, and the post-processual or interpretive archaeologists, whose tolerance of multiple interpretations is occasionally viewed as relativist or even nihilistic (Bahn and Renfrew 1996, Renfrew 2004).

Some movements in postprocessual archaeology are now interested in the personal experience of the archaeologist, and human as well as individual experience and agency in the past, and suggest sense experience as a way for archaeologists to investigate the past. As an early example, in which the role of the individual takes precedence over sense experience as a concern, Ian Hodder's "Reading the Past" (1986) seeks to explore a variety of new methodologies in archaeology, responding to the claim to rigour and scientific method made by Processualism. The aim of the publication is to encourage debate and critical reflection within the discipline. As one of the earliest

proponents of interpretive approaches in archaeology, Hodder criticises the conservatism of archaeologists compared to other cognate disciplines, such as the social and historical sciences, which by the late 1980s had 'outgrown' positivism, functionalism and systems theory as an explanatory tool (Hodder 1986).

Hodder particularly criticises the "New Archaeology" of the 1960s and 1970s for its inadequacy in dealing with what he defines as the main concerns of archaeology, the understanding of human activity in the past. He claims that the adaptation of scientific methods by archaeology had not led to its establishment as a viable discipline with its own identity.

The main source of archaeological data, the remains of a civilisation's material culture, is understood in processual archaeology as a direct result, or reflection, of human actions (Hodder 1986). The underlying assumption in processual archaeology is that culture evolves in a linear, predictable fashion. Cultural changes are seen as the result of predictable and evolutionary processes. This implies a systems theory approach, which, according to Hodder, concentrates on the material aspects of culture and can therefore only indirectly explain human behaviour. Through this approach, culture is thus understood as separate from the individual, a view which Hodder claims has led to a dichotomy between material culture and individual agency in archaeology. While the nature of material culture, or the archaeological record itself, is explained through positivist, scientific methods, the question of human and individual agency and motivation is largely ignored within processualism (Hodder 1986).

Hodder's main criticism of Processual Archaeology is aimed at its deterministic view of societies and human behaviour. He argues that the idea of cultural change as being caused solely by external factors, such as environmental pressure or technological advancement, is only valid within the construct of cultural materialism explained previously. With developments in material culture being viewed as a response to physical and social environments, human motivation is most frequently explained by processualists through the need for survival. For Hodder, however, "ideas, beliefs and

meanings" constitute the mediating factor between individuals or societies and objects (1986: 3). Therefore, a materialist approach cannot fully explain human behaviour. The meanings associated with material culture are outside the positivist framework – they cannot be predicted or generalised. This argument gives rise to a discussion about archaeological method itself. As ideological factors influence the manner in which societies are reflected through material culture, archaeology must depart from the materialist approach and take into consideration meaning and symbolic function when interpreting the archaeological record (Hodder 1986).

Hodder suggests that archaeological concerns need to include the symbolism and meaning of material culture and consider the role of the individual within theories of material culture and social change. Assuming that history influences beliefs and ideas, he also calls for a reconnection of archaeology with the historical disciplines. Although the New Archaeology of the 1960s began to consider the contexts in which artefacts and other remains were situated, 'context' was understood as being of a material nature, such as the natural environment. Hodder calls for a definition of 'context' to include culture, history and individual beliefs (1986). He thereby questions the validity of the archaeological claim to objective, generalisable knowledge.

The role of the individual takes a central place in this critique of processual archaeology. In the processualist framework, individuals and culture are seen as weaker factors, which are not powerful enough to influence more basic physical, or natural, systems. The emphasis in processualism is on establishing a causal relationship between these natural systems, for example the ways in which environmental factors may determine certain human behaviours and cultural development. The individual is largely ignored in favour of more long-term predictions and so-called overall adaptive systems, such as the relationship of whole societies or cultures with their environment. Material culture as an agent of change is only considered in connection to a social system. The individual's relationship with the object, Hodder claims, is not explained in processual archaeology (1986).

Following the declaration of processual archaeology as inadequate when dealing with individual agency and the meaning of material culture, Hodder emphasises some areas of investigation as particularly important to further archaeological research. In contrast to the processual view of material culture as a mere reflection of human behaviour, the relationship between human behaviour and material culture is suggested as a main concern of archaeological research. Equally important are the causes leading to social change and the conditions resulting from it. Both themes must include the discussion of human perception and interaction.

> "Causes in the form of events, conditions and consequences (intended and unintended) in the world, cannot have social effects except via human perception and evaluation of them." (Hodder 1986: 13)

Expanding on his suggestions, which could be seen as threats to the definition of archaeology as a scientific discipline, Hodder goes on to question traditional assumptions about the relationship between data and theory in archaeology. He claims that observations, hypotheses and methodologies are situated within an ideological framework and are therefore theory-dependent. The notion of 'hard-scientific fact' is replaced by an acknowledgment of the cultural and historical influences on the researchers themselves. Hodder represents a departure from strictly scientific analysis in archaeology towards an interpretation of 'meaning' in past culture, following previous developments in the social sciences, particularly in anthropology. However, 'meaning' is approached mainly from a symbolic and structuralist perspective by Hodder, borrowing concepts from linguistics. His interest in the symbolic function of material culture and human perception has since been followed by the phenomenological movement in archaeology, which aims to deal with sense experience and experiential engagement with the world. As the literature review will show, individual and human experience and the material engagement with artefacts are central themes in the debate surrounding contemporary art in archaeology. To provide a philosophical basis for the concept of 'experience' in an archaeological context, Chapter 5 now summarises the most important authors in phenomenology with regard to their role in current archaeological theory.

Chapter 5

Phenomenology in Archaeological Theory

Introduction

Phenomenology features as a method of interpreting sites and artefacts in post-processual archaeology, paying particular attention to the sense impressions they evoke in the archaeologist. These sense impressions are seen as a starting point for re-examining the archaeological understanding of human experience in the past (Bradley 1998, Tilley 1994). The movement is therefore highly relevant to the concept of practical engagement and Renfrew's proposition that art practice may contribute to archaeology. It is further connected to the example of a practical discourse analysed in Chapter 7, in which artefacts are reconstructed, technologies are ritualised and integrated into artists' experience.

This chapter will give a brief outline of the philosophical basis for phenomenological archaeology. The aim here is not to evaluate phenomenology as a philosophy or methodology, but to clarify the main concepts mobilised by archaeologists in this area, and to explain its significance to the archaeological concern with 'human experience'. This is necessary as the debate is characterised by highly rhetorical contributions and impeded by external factors, such as academic status of the authors and institutional politics, which is shown in the analysis of the archaeological discourse surrounding art practice. This has been observed in archaeological theoretical debate in general, where contributors seem "quite unaware of the literature they cite in support, attack or caricature" (Johnson 1999:182).

This chapter will thus begin with a brief definition of phenomenology according to the proponents cited by archaeologists (Thomas 2006), namely Husserl, Heidegger and Merleau-Ponty. As this chapter is designed only to contextualise the archaeological debate, it is not necessary to perform a full analysis of primary sources, although these will be adduced where appropriate. Due to the expansive nature and diversity of phenomenology as a philosophical movement, this section will again concentrate on the authors most prominent in archaeological theory, necessarily excluding important authors such as Dilthey, Bolzano and Gadamer, whose development of theories of Fine

Art may be of interest to further study of phenomenology and its relevance ot art practice.

Following the brief historical background, the application of a phenomenological approach in archaeology will be illustrated using Christopher Tilley's "Phenomenology of Landscape" (1994) and Julian Thomas' account of "Phenomenology and Material Culture" (2006) as examples. Named by Matthew Johnson as important authors in phenomenological archaeology (1999: 114), their work is mainly concerned with human experience and the sensory perception of archaeological artefacts and prehistoric landscapes.

Phenomenological principles - Husserl

Phenomenology as a philosophical movement emerged around 1900, with the German philosopher Edmund Husserl often cited as its first proponent (Solomon 1988, West 1996), and whose work is cited by phenomenological archaeologists such as Thomas (2006) and Tilley (1994). Husserl criticises what he perceives to be the predominance of scepticism and the resulting relativism since Hegel and later Nietzsche. At the same time he deplores the disregard for philosophy held in the natural sciences. In an attempt to lead "the return of philosophy to scientific status" (Solomon 1988: 130), Husserl suggests that "pure and absolute knowledge" (Husserl 1965: 72) can be found within consciousness and subjective experience.

For Husserl, the study of experience means that it must be approached as a phenomenon in itself, 'as it appears'. It does not therefore need to be referred to an external world - "our assumptions about the existence of physical objects in the world" (West 1996: 92) must be bracketed to avoid the 'natural standpoint' which relies on a separation of subject and object. Experience itself then counts as evidence, and can act as the sole source of knowledge. In Husserl's view, this knowledge is objective and universal, presuming that our individual experience can give insight into the experience of others. What is examined in phenomenology is the essential nature of consciousness

itself, rather than the external world (Solomon 1988: 130). Husserl proposes that phenomenology reaches past theories and facts, which he sees as mental constructs. It is therefore able to facilitate a direct 'intuiting' or *Verstehen*, leading to a deep understanding of 'Being' (Solomon 1988; West 1994).

According to Robert C. Solomon, Husserl's preoccupation with methodology prevented him from solving some of the philosophical problems of phenomenology (1988: 131). However, it could be argued that the phenomenological method has been most influential on the development of disciplines such as the social sciences, or indeed theoretical archaeology. Even when rejecting phenomenology as 'relativism' or 'solipsism', authors from archaeology now refer to their own experiences as a way of knowing (Renfrew 2003). However, archaeologists do not fully explore phenomenology as a philosophical construct. Instead, they concentrate on sense impressions and experience of archaeological sites and artefacts, with the aim of gleaning additional information from this material evidence (Thomas 2006).

In Husserl's approach, 'transcendental reflection' plays a central role in arriving at objective knowledge. The term denotes that is is not the object of experience that is examined, as in archaeology, but experience itself – reflection transcends the separation of subject and object. By proposing this method of reflection, Husserl criticises the view held by his predecessors Kant and Hegel, who are concerned with the structuring of experience through the 'knowing subject', thereby adhering to a separation of subject and object. (West 1994: 89, 90). According to Husserl, experience itself must be described without being referred to the 'object' reality, that is, the external world (Solomon 1988: 134). This emphasis on the description of experience is later reiterated by Merleau-Ponty (1962).

The description of and reflection on experience places a new responsibility on the subject. Husserl demands a departure from the 'natural standpoint', which he criticises for not questioning its claim to validity. The 'natural standpoint' is the position of a subject or researcher, who takes reality for granted as 'given', without considering

their own impact on this reality. Things are perceived by the subject as objective entities, a reality unchanged by and separate from experience. With an acknowledgment of the subject's position in this reality, it is possible to arrive at objective knowledge. The subject's own preconceptions and experiences are identified, and then eliminated from the description of the experience of others, or 'bracketed' (Solomon 1988: 135). Husserl terms this process 'epoche' or 'phenomenological reduction'. Through this method, Husserl aims to provide a method of arriving at objective knowledge by means of direct experience. Phenomenology according to Husserl is therefore not strictly concerned with the interpretation of a separate reality. As will be shown in the conclusion to this chapter, archaeologists are diverging from this particular principle in their application of phenomenology.

Heidegger and 'Being-in-the-world'

A student of Husserl's, Martin Heidegger criticises the former for adhering to a dualistic separation of subject and object, the knowing 'mind' and that which is to be known. Heidegger sees phenomenology as a means to overcome this dichotomy. He thereby questions the very notion of absolute truth and objective knowledge (Solomon 1988: 153). In his work, Heidegger is adamant that philosophical language itself needs to be renewed. He claims that metaphysical ideas such as 'Being' are linked through language to the presuppositions Husserl seeks to overcome (Solomon 1988). This is particularly evident in his own use of philosophical terms, which are usually appropriated directly from German. For example, Heidegger identifies 'Being' as his main philosophical concern, but substitutes the more precise term of 'being there' or 'Dasein'. He insists that the notion of 'Dasein' does not imply a presupposed mind or consciousness distinct from the body or self. Instead, it is 'Being-in-the-World', and inseparable from the world. Most importantly, 'Dasein' examines itself, its nature, its origins and meaning, which differentiates it from other forms of 'Being', 'beings' or 'presence' (Solomon 1988: 154).

In his aim to overcome the dichotomies of mind and body, subject and object, Heidegger goes as far as dispensing with Husserl's technique of 'epoche' or 'bracketing', which he claims reinforces the understanding of objective knowledge as separate from the knowing subject. Phenomena as they present themselves are equated by Heidegger to 'the things themselves' – the experienced world is the same as our experience of it (Solomon 1988: 157).

Heidegger further claims that 'Being-in-the-world' is recognised even before the act of separating oneself from the world, of 'stepping back' and viewing experience from an outside position. 'Being-in-the-World' or 'Dasein' occurs without self-consciousness – there is no distinction between the mental and the physical experience. A separation of consciousness and the world of things does not take place (Solomon 1988). Solomon points out the emphasis Heidegger places on “practicality, holism, and the self-questioning of Dasein in a world of equipment” (1988: 160). The world is seen as 'zuhanden', 'ready at hand', in which we operate and which we are part of – not as 'vorhanden', 'present at hand', objective and separate from the subject. The term 'equipment' used in translations and analyses of Heidegger's work (Solomon 1988, West 1996) expresses his emphasis on the 'life world' and practical involvement with the world. The question of 'Being' becomes not a question of knowledge – in the 'life world' “one has to work out rather than simply find out what one is, through living.” (Solomon 1988: 160). While Husserl concentrates on experience in an abstract sense, Heidegger's version of phenomenology appears to emphasise the practical engagement with the 'life-world' as a way of knowing. This idea is clearly related to the notion of practice as a way of creating knowledge (Schön 1983), as the examples in this study will confirm.

Merleau-Ponty and perception

Phenomenology has further been described as a reaction to the application of scientific method to human sciences (Solomon 1988, West 1996: 97-98). It criticises the natural sciences' claim to objectivity and universality. Science itself is seen as a social

construct, a 'language game', to use a term first coined by Ludwig Wittgenstein and later developed by the postmodernist Jean-François Lyotard (1984). Phenomenology aims to offer a solution to this problem by acknowledging and exploring the human experience of 'being-in-the-world' (Silverman 1991) as constitutive of human knowledge.

Maurice Merleau-Ponty joins the argument against a mechanistic understanding of experience and perception solely based on the biological function of perceptual organs. In “Phenomenology of Perception” (1962), he examines different theories of sense perception. He first embarks on a critique of previous theories of perception, which view experience as separate 'units of perception'. He then problematises the multiple functions and roles of the human body as part of 'embodied experience' before arriving at a phenomenological theory of perception. As an introduction, however, Merleau-Ponty clarifies his understanding of phenomenology. Largely drawing on Husserl's writings, Merleau-Ponty defines phenomenology as a concern with the relationship between the outer world and human consciousness. He states as his underlying assumption that there is an ongoing interplay between a reality constructed by consciousness, humans themselves, and sense perception as our means of interacting with that reality.

Sense experience here is not seen as separate from either 'the world' or 'human consciousness', but as part of a reality, which is constructed through our interaction with the world. The world is therefore not objective or absolute, but in permanent flux, a 'work in progress'. It is shaped through our perception of it and our interaction with it (Merleau-Ponty 1962). Merleau-Ponty argues that human experience should therefore be the starting point for any analytical consideration. Concurrent with Heidegger's refusal to separate subject and object, he demands constant reflection by the researcher or philosopher on their own experience and how it affects their perception of reality (1962: x).

This analytical reflection, which is also suggested by Husserl, is suffused by the constant awareness that reflection is taking place. The phenomenological approach is

therefore able to reach back beyond knowledge which has already been constructed by human consciousness (Merleau-Ponty 1962: x). Merleau-Ponty clearly draws on Husserl's assumption that the world exists before perception and analysis by a human subject occurs. For example, science and other models of knowledge, are seen as fraught with interpretations and presuppositions. They are already an 'edited' version of what could be termed 'original data', which is the direct experience of the world. Phenomenology therefore aims to describe experience, instead of analysing or explaining it - “The real has to be described, not constructed or formed.” (Merleau-Ponty 1962: x). Through the descriptive return to 'the things themselves' and a reflexive attitude by the subject, phenomenology aims to bypass the various knowledge models that have already led to an interpretation of reality. Through the method of describing in depth a large variety of individual experiences of a particular event or situation, common themes may be identified. On the background of ongoing analysis and self-criticism, these themes may be understood to represent a plausible version of reality. As “[...] perspectives blend, perceptions confirm each other, a meaning emerges.” (Merleau-Ponty 1962: xix). Merleau-Ponty does not aim for the same holistic view as Heidegger, but instead refers more to Husserl's understanding of the relationship between subjective experience and objective knowledge. This is evident in Merleau-Ponty's emphasis on the importance of including the researcher's background, intentions and own experience into an investigation, for example of history or politics. Furthermore, he claims that understanding does not come from the pre-supposed fact or idea, but potentially from every detail of an experience, be it material, social or emotional, planned or involuntary.

While they suggest that the phenomenological approach requires constant self-awareness and ongoing criticism, both Merleau-Ponty and Husserl admit to the necessity of temporarily suspending participation in 'the world' in order to become aware of one's own relationship with it and experience of it (Merleau-Ponty 1962: xiv). Due to his background in French Existentialism, Merleau-Ponty is said to be bound to a Cartesian dichotomy of subject and object, mind and body (Solomon 1988: 175). But he merely accepts Husserl's method of 'epoche' or 'phenomenological reduction' as

necessary, noting at the same time that a complete reduction may not be achieved (Merleau-Ponty 1962: xiv). At the same time, Merleau-Ponty also subscribes to Heidegger's idea of the 'life world' and the importance of 'lived experience' as an absolute source of intuitive understanding, or '*Verstehen'* (1962). In the French existentialist tradition, he does not pursue an absolute truth. Instead, he aims to examine the relationship of human consciousness with the everyday world, sometimes on a remarkably practical level (Solomon 1988: 177). His emphasis on the human body and sense experience has become central to phenomenological archaeology.

Phenomenology in archaeological theory

Phenomenology is understood by archaeologists in a similar way to Husserl's idea of experience as a way of knowing the world, and lays particular emphasis on sense experience, as this section will demonstrate by analysing two of the most prominent exponents of this approach. While archaeologist Julian Thomas' interest in phenomenology appears to be its contribution to a philosophy of archaeology (Thomas 2006), other authors in the area of interpretative archaeologies have explored experience and perception in direct relation to artefacts and sites.

One of the most noted proponents of phenomenological archaeology, Christopher Tilley, argues for this approach in his own research area of prehistory. “A Phenomenology of Landscape” (Tilley 1994) seeks to combine an investigation into the perception of landscape with an interpretation of its meaning in small-scale societies such as hunter-gatherers and subsistence cultivators. Part I of the publication introduces some theoretical views on the perception of landscape concerned with the construction of meaning and human interaction with the environment. Tilley illustrates how meanings are 'sedimented' in the landscape through ongoing human activity, from the sourcing of food to ritual activities. This relates to the phenomenological idea of 'Being-in-the-World', which sees the world as 'equipment'. The perception of the environment, in Tilley's case archaeological landscapes, is constantly re-shaped through ongoing interaction with it. Equally, the environment itself is changed through human activity. In

Tilley's study, both are inextricably linked, illustrating Heidegger's idea of 'Dasein', 'being there'.

These ideas concerning the relationship between human activity, the environment and the perception of landscape are applicable within a phenomenological approach in general. Part II of "A Phenomenology of Landscape" is, however, aimed at an audience whose expertise lies in prehistoric archaeology, anthropology or human geography. The section is mainly descriptive in nature, but includes photographic images of prehistoric sites to illustrate the author's observations regarding their location within the landscape. This part of the publication is problematic, not only because of the attempt to introduce a new methodology to archaeological research, but also in its generalised definition of phenomenology. Tilley states that

> "The key issue in any phenomenological approach is the manner in which people experience and understand the world. Phenomenology involves the understanding and description of things as they are experienced by a subject. It is about the relationship between Being and Being-in-the-world." (Tilley 1994: 11-12)

'Being' in Tilley's interpretation denotes the physical interaction with the environment, the 'inhabited space', while 'Being-in-the-world' represents the social aspect of existence and its perception (Tilley 1994: 14). Tilley deals with 'Being' as a process of cognition and physical interaction with the landscape in the briefest of manners. He identifies five types of 'space' which indicate the type of interaction occuring with the environment, or 'place'. Somatic, perceptual, existential, architectural and cognitive space are all used to illustrate the relationships between people, things and places. Space, according to this idea, is never absolute, but includes a network of social, natural and cultural relationships. With this definition of 'space' as opposed to mere 'place', Tilley moves on to elaborate on conceptualised definitions of space. Landscape is now seen as socially constructed space, laden with mainly symbolic meaning (Tilley 1994).

When compared to Merleau-Ponty's view of phenomenology as a critical device which exposes and explains the bias of the researcher as well as investigating perception, Tilley's definition cited above is limited to the subject of study. It does not

acknowledge the position of the researcher as part of a 'language game' (Lyotard 1984) with its specialised ways of knowledge justification. “A Phenomenology of Landscape” furthermore concentrates on the symbolic meaning “sedimented” in the landscape (Tilley 1994) through the activities of humans, rather than referring to direct sense experiences of the environment.

Part II of the text diverges from traditional archaeological reports in the detailed description of the landscape, as opposed to monuments or settlements as self-contained structures. However, the site descriptions do not include any direct sense experiences made by the author, or any conjecture about sense experiences past societies may have made of the places and spaces concerned. Rather, they include what might be called empiricist sensory data, such as length measurements and spatial relations between sites (Tilley 1994).

It could be argued that Tilley's approach differs from traditional sitemaps and distribution diagrams insofar as it includes spaces on a 'middle-range' scale. This means that individual sites are viewed in relation to their surroundings and to each other. Tilley also aims to interpret the cultural and symbolic meaning of these sites by comparing them to contemporary cultural contexts, such as Australian Aboriginal mythology (Tilley 1994). However, even if phenomenology is defined as dealing with 'lived experience', sensory impressions and the relationship between individuals and their environment, “A Phenomenology of Landscape” does not refer to such sense experiences. It is therefore questionable if landscape archaeology as proposed by Tilley in this example is truly phenomenological in nature.

Although the abovementioned authors are not the only proponents of a phenomenological approach in archaeology, their writings have been the most consistent and influential. But despite Thomas' detailed reference to the philosophical phenomenologists Husserl and Heidegger, the basic concepts have been somewhat diluted in archaeological theory. Instead of considering 'Being' and 'Being-in-the-world' with regard to the past as might be expected, phenomenological archaeology appears to

concentrate on the ideas of perception and 'embodied experience'. These include the sensory experience of the archaeologist when encountering artefacts and sites in the present. Renfrew and Bahn, who are sceptical of phenomenology, even claim sense experience to be the main concern of phenomenological archaeology:

> “What a phenomenological approach to material culture emphasises is that the manifold sensory qualities of things have effects on persons.”
>
> (Bahn and Renfrew 2005: 205)

Tilley's application of phenomenological method to Australian Aboriginal landscapes is mainly concerned with the relationship between people and 'things' in the sense of continous bodily and mental engagement, or 'Being-in-the-World'. Bahn and Renfrew on the other hand seem to emphasise the physical qualities of objects as given. Their understanding of phenomenology appears to reinforce the dichotomy between subject and object. The quote cited above also suggests a causal relationship between the object's qualities and the subject's sensory perception of it, rather than the reciprocal interaction proposed by Husserl and especially Heidegger.

The attempt to integrate experience into archaeology has led to diverse interpretations of phenomenological principles. Phenomenology appears to be employed mainly to deal with the experience of archaeological materials. Merleau-Ponty's call for reflection and reflexivity is somewhat neglected, as is Heidegger's idea of the world as 'equipment', through which human experience and construct reality. Where the researcher's own experience does feature, archaeologists do not claim that their experience is the same as that of people in the past. The archaeologist's experience of archaeological objects is acknowledged as taking place in the present (Shanks 1992). Nevertheless, archaeologists are increasingly attempting to integrate and communicate sense experience into the interpretation of archaeological sites and objects.

In light of their seemingly reluctant acceptance of phenomenological concepts it is interesting that authors such as Colin Renfrew suggest a similarity between the experience of archaeologists and the encounter with contemporary art. The following discourse analysis deconstructs Renfrew as the main proponent of the idea and analyses some responses by other archaeologists. In the absence of direct engagement by

archaeologists with art practice, the development of collaborations between artists and anthropologists is briefly compared in light of the archaeological discourse.

Chapter 6

Discourse Analysis 1 – Archaeology

Introduction

The aim of this chapter is to establish how art practice is viewed by archaeologists and how it is positioned within archaological discourse. An analysis of current writing on the topic will elucidate how archaeologists interact with contemporary art practice on a theoretical level in the context of archaeology as a discipline. Questions of particular interest are how archaeologists understand art, and how they themselves define the relationship between contemporary art and archaeology.

This analysis begins with a critical account of how archaeologists express their view of art practice through their publications. Archaeologist's statements regarding the relationship between art practice and their own discipline are discussed with regard to their style and content. As the literature review has shown, Renfrew features as a prominent source and influences the debate significantly. His works are therefore contextualised within archaeological theory to provide a basis for understanding his role in the discussion surrounding art practice in archaeology. To compare the views of archaeologists towards art practice to the views prevalent in another discipline, sources from anthropology are examined with regard to their understanding of art practice and its relation to anthropology. This chapter concludes by identifying the different approaches to art practice by archaeologists and anthropologists.

The discussion surrounding contemporary art in an archaeological disciplinary context is a very recent development. The current strand of the debate, which proposes the usefulness of 'contemporary art' to archaeology, has gained impetus since the publication of Renfrew's “Figuring It Out” in 2003, which has been summarised briefly in the literature review of this dissertation. As pointed out in that chapter, the analysis here relies heavily on Renfrew as a source due to the volume and complexity of “Figuring It Out” (2003). In anthropology, a cognate discipline, a similar suggestion was made by Schneider and Wright (2006), who propose that contemporary art practice could be of benefit to anthropological research. In both disciplines, this debate is very new and therefore limited in the number of its participants.

The following is a comparative analysis of the ways contemporary art is viewed and used by archaeologists and anthropologists in their respective discourses. The comparison will distinguish the aspects which are specific to the use of contemporary art in archaeology, and those which are common to both the archaeological and anthropological context. Furthermore, the dynamics between art practitioners and the respective disciplinary settings will be analysed.

The main source of information regarding a potential relationship between contemporary art and archaeology are the written publications introduced in the literature review. As mentioned before, these were selected for their specific references to the relationship of contemporary art with archaeology and anthropology respectively, and to their relationship with other authors, through which the discourse is formed. In their publications, archaeologists and anthropologists reveal their understanding of contemporary art while justifying its use in their own discipline. As explained in the methodological chapter of this study, these beliefs are not only expressed through the written texts themselves, but also through the ways in which images of contemporary art are used in the publications. The statements examined here are therefore both in written text and image form. From a methodological point of view, the sources examined here are not representative of the entire archaeological discourse. Instead, the review and analysis of sources is selective. 'Salient' phrases and passages that relate directly to art and its relationship to archaeology, and anthropology respectively, were selected and systematically recorded. In contrast, the cataloguing of visual statements was extended to all images used in the texts, usually photographs and some diagrams. These were verbally described and documented in conjunction with their associated written statements (Appendix A). Written statements were recorded as direct quotes, while images were described with regard to their content and the medium used. This partial 'translation' of images into written descriptions makes it possible to recognise the relation between both types of statements.

'Figuring It Out' – 'Contemporary' art in archaeology

Colin Renfrew's richly illustrated book “Figuring It Out” (2003), a summary of which is already given in the literature review of this dissertation, is the starting point to the discussion of contemporary art in archaeology. Subsequent conferences were organised by Renfrew, to explore the idea further (Renfrew, Gosden, DeMarrais 2004). It is therefore appropriate to begin with an examination of how Renfrew suggests contemporary art relates to archaeology, and how other authors have expanded on the argument.

Statements regarding the concern of art

In his introduction to “Figuring It Out” (2003), Renfrew begins to define his understanding of contemporary art, and what he sees as the concern of art. According to Renfrew, the 20th Century was a time when art abandoned its “preoccupation with beauty and the representation of the world” and turned into “what might be described as a vast, unco-ordinated yet somehow enormously effective research progamme” (2003: 7). Its underlying concern is “to look critically at what we are and how we know what we are” (2003: 7), an investigation into the 'human condition'. According to Renfrew, art and archaeology therefore share a common goal, bearing the “promise of interaction between [the] two fields” (2003: 10).

Having made the claim that the investigation of the human condition is the general aim of contemporary art, Renfrew then describes the change in perception of what constitutes a work of art. He does so by recounting the emergence of modern sculpture and its alternative understanding of beauty. Citing a term by Clive Bell, Renfrew enquires into the “nature of 'significant form'” (2003: 76). Giving examples of works by British sculptor William Turnbull, Renfrew describes the influence of early art, especially Cycladic figurines, on modern sculpture. As many of the examples discussed are by modernist sculptors, the modern movement appears to be particularly important to Renfrew in his understanding of contemporary art, arguably liberating artists from what he calls the 'tyranny of the Renaissance'.

In his brief historical account of the changing definition of art, Renfrew points out the strong link between representation and beauty in the Renaissance, where 'Art' “was a term applied to representational works that were made to elicit admiration and offer enjoyment.” (2003: 66). Referring to the artist as a “creative worker who makes 'art'” (2003: 66), he then goes on to define art himself. He declares as art

> “'Any painting or sculpture or material object that is produced to be the focus of our visual contemplation or enjoyment.'” (Renfrew 2003: 66)

Renfrew sees it as an implication of this definition that art “does not at the same time fulfil some other primary purpose.” (2003: 66). There are a number of problems with this definition, such as the insistence on a Western view of art, the exclusion of craft objects and most significantly, the emphasis on the visual and on the aesthetic response. But rather than addressing these issues in the text, Renfrew adds a lengthy footnote, in which he admits that his “attempted definition, predicated upon material objects, does not fare too well!” (2003: 202). He thereby evades the potential accusation of defining art too narrowly. However, in his descriptions of modern art, Renfrew returns to the notion of beauty as central to a work of art, despite the issues raised above:

> “These days, few people speak of 'beauty': it suggests an absolute, like 'truth' or 'objectivity', to which few would now lay claim. But in practice many artists still set out to make works that they and others find to be 'good to look at'.”
> (Renfrew 2003: 71)

The concern with beauty is further expressed in the conclusion, where Renfrew recapitulates the benefits of the modern movement to the understanding of art. Here he sees modernism as 'liberating' the definition of art from the pressure of naturalistic representation, “for it to be beautiful” (2003: 192). Renfrew does not clarify how the changing notion of beauty is linked to art as an endeavour to understand the 'human condition', but claims that 'in practice' beauty is a central concern for artists themselves. Artists are seen by Renfrew as makers of works which have no useful function, but are intended to be beautiful. These definitions stand as claims by themselves, statements which gain their authority from Renfrew's own self-critical, but somewhat light-heartedly phrased, admission that they are 'attempted definitions' and do not claim

absolute truth.

Renfrew's interest in 'contemporary art' concentrates on artworks themselves, and particularly on works by well-known modernist sculptors such as Eduardo Paolozzi and William Turnbull. It is reasonable to assume that his understanding of the relationship between contemporary art and archaeology is equally based on the presence of material objects. In his lengthy account of the changing definitions of art, Renfrew betrays a preoccupation with the work of art itself. This becomes particularly clear in his description of display as central to the status of the 'work of art'. Giving Marcel Duchamp's work as an example, Renfrew recognises that any artefact or object can become a work of art by being declared as such and put on display (2003: 99). Also, institutions decide what should be considered as art: “Art is what is displayed in the Museum of Fine Art.” (Renfrew 2003: 96)

Despite pointing out repeatedly that for some artists, such as Mark Dion and Richard Long, the processes involved in making the work are as important as the finished piece (2003: 104), Renfrew expects 'art' and archaeological artefacts to be found on “the plinth and the display case” (2003: 102). This suggests an understanding of art which sees the main outcome of a creative process to be a material object. Even while acknowledging that the emergence of conceptual art has led to a 'dematerialization of art' (2003: 178), he asks “In what precisely does the 'work of art' now consist?” (2003: 180).

It seems that Renfrew's view of contemporary art depends on the material manifestation of the work of art. This becomes clear in his discussion of how art communicates with the viewer:

> “Moreover, the insights that they [artists] offer, are not in the form of words, of long and heavy texts. They come to us through the eyes and sometimes the other senses, offering us direct perceptions [...].” (Renfrew 2003: 7)

Throughout the text, Renfrew emphasises the importance of the interaction of artists with their material surroundings, stating that the 'visual arts' “work through the contact of the artist with the material world” (2003: 8), with the artist expressing his or her experience in material form. For example, Tracey Emin is seen as sharing her

experience “through the material presence of the art work” (2003: 81), while the work of Richard Long “records his presence and his actions” (2003: 34).

The creative process itself is defined by Renfrew as “to conceive of a project and then to carry it out” (2003: 176). A degree of uncertainty in inherent in this process, as “the artist discovers what the end product will be only in the course of the creative process.” (2003: 177). Nevertheless, an 'end product' is expected. Renfrew's subsequent reference to the 'disembodiment' of the artwork and its dematerialisation could therefore be read as a criticism of art whose main concern is no longer with the creation of objects. This is one implication of his suggestion that communication in art occurs through the artist's contact with the material world.

The use of 173 good quality reproductions of photographs in “Figuring It Out” further emphasises Renfrew's interest in the artwork. With the exception of four images in which Antony Gormley, Eduardo Paolozzi and Richard Long are pictured with their respective works, all images of 'contemporary art' show the artworks themselves. The material artwork may therefore be central to Renfrew's argument. Indeed, the artist's engagement with the material world is seen as having “as its exact counterpart the process by which human societies have themselves, over the centuries and millennia, perceived the material world [...].” (2003: 8). This suggests that Renfrew sees a direct parallel between the artist's experience and the experience of people in the past. Furthermore, he claims that the “work of the visual artist and the processes by which societies undergo fundamental change have much in common.” (2003: 8). However, he soon makes it clear that it is not possible for archaeologists to 'put themselves into the shoes' of either the 'prehistoric craftsman', or the contemporary sculptor (2003: 23). Contemporary art is therefore not seen as providing 'new answers', but as a “liberation to the student of the past” (2003: 7), and as offering “fresh ways of undertaking the duty of the archaeologist” (2003: 8).

Art as illustration

It is notable that in “Figuring It Out” Renfrew does not provide any direct explanation of how contemporary art might contribute to the 'liberation' of archaeologists in their pursuit. Despite this claim, which is made throughout the book, Renfrew does not seem to commit to a collaboration with artists. Instead, he merely states as his central argument that “there is an apparent analogy between the position of the [...] gallery-goer, and the archaeologist, [...].” (Renfrew 2003: 20). This means that the connection between the disciplines is established through the products of one, 'contemporary' artworks, and the practitioners of another, the archaeologists viewing artworks. The puzzlement experienced by archaeologists when encountering ancient monuments and artefacts, then, is mirrored by the intitial surprise of the gallery visitor who may try to understand modern art. Renfrew' argument is again posed as an idea, an observation of an 'apparent analogy', which is left unexamined – Renfrew views the artworks, not artists' practices. He thereby follows the model of the mainstream processual archaeologist, whose source of data and meaning is the archaeological record only, that is artefacts and sites, not people and their interactions with each other and with artefacts and sites.

Figure 22: Excavation trench and 'Chalk Line' by Richard Long. Source: Renfrew 2003

By limiting itself to the products of art practice, “Figuring It Out” excludes the artists themselves from the discourse. Art practice and its potential for archaeology may then not be Renfrew's main concern. He even states explicitly that “the ultimate goal of this line of inquiry remains at least in part archaeological [...]. (2003: 15). This appears to contradict his earlier statement that the publication “carries with it the promise of interactions between two fields” (2003: 10).

Throughout the book, Renfrew makes tentative connections with the work of individual artists and his own experience of archaeology, but as the following selected examples will show, none of these references explain how art helps archaeologists to understand the past. Instead, artworks are absorbed into an archaeological argument.

The artist most prominently featured in the book, apart from William Turnbull and Eduardo Paolozzi, is Richard Long. Renfrew reports to be “impressed by a superficial similarity” between the surface of an excavated trench and Long's work, Chalk Line (2003: 29). The images used by Renfrew illustrate this formal similarity, showing the appearance of the stones arranged in the artwork, which 'resonates' with the knowledge Renfrew has of his excavations (Fig. 22). The experience of people from the past is “communicated to us through our own experience, through what we see and feel in the gallery as we contemplate Long's work [...]” (Renfrew 2003: 39). Referring to Long's landscape works and his installations of mud handprints on gallery walls, Renfrew states that the work “echoes some of the earliest known expressions of human activity” (Renfrew 2003: 36).

In the case of more recent work Renfrew also seems to find parallels with archaeology. In connection with Tracey Emin's work especially the installation 'Everyone I have ever slept with', and the well-known installation 'My Bed', he sees the artworks as material expressions of the artist's personal experience (2003: 82, 83). However, despite describing his impression when viewing the work as “essentially an archaeological experience”, he fails to make a concrete connection between the artwork and archaeology. The following quote reflects the vagueness of much of Renfrew's argument.

> “But, you may well be asking, has this got anything to do with archaeology? I think it has. Yet once again what was on display [Emin's 'Bed'] was in a sense contemporary material culture – objects and artefacts pertaining to the personal life of the artist.”
> (Renfrew 2003: 82)

From this, a reader may infer that artworks express the lives of artists in the same way that archaeological finds express the lives and experiences of people of the past.

However, if this is the intended meaning, it is never explicitly stated by Renfrew.

Instead of exploring the relationship between artists, artworks and archaeology, Renfrew retreats to his initial 'argument' or observation, that there may be a parallel between the experience of a gallery visitor when viewing artworks and the archaeologist when examining archaeological objects. It becomes clear that the connection Renfrew makes between artworks and archaeology relies on superficial similarities. These can be visual, as in Long's work, which references prehistoric monuments. Or, as with Emin's work, assemblages of objects are seen as an 'expression' of experience. Exactly how they might express experience is not explained further.

Instead, “Figuring It Out” uses images of modern and contemporary artworks as part of an archaeological argument. As described in the literature review of this dissertation, “Figuring It Out” moves from a brief discussion of how the definition and nature of art have changed in the twentieth century to Renfrew's main concern. This concern is human cognitive development and the role of material culture in this development, in short, a 'theory of material engagement'. Two-thirds of the book are dedicated to illustrating the phases of cognitive development proposed by Merlin Donald, and expanded on by Renfrew himself. Rather than proposing how artists or art practice itself may be approached by archaeologists on a collaborative basis to expand the knowledge and practices of both disciplines, Renfrew makes it clear that he intends to 'use' artworks to illustrate his 'theory of material engagement'. He states directly, that he hopes

> “[...] to use contemporary visual art to give us fresh insights into these processes. Sometimes the artist permits us to perceive more clearly the working of new cognitive categories, and can sometimes offer insights that we may otherwise lack in our attempt to develop a true cognitive archaeology.”
>
> (Renfrew 2003: 159)

Most of these “fresh insights” appear to be brought about by the material nature of the artwork, which is coherent with Renfrew's interest in 'material engagement'. “Encounters with the past” are seen to have a “physical and material reality”, which is given as the reason why archaeological activity and sculpture have “something in common”(Renfrew 2003: 44).

Renfrew further refers to contemporary artworks with particular regard to 'material engagement'. He assumes that the role of material culture has been “caught so efficiently by a number of artists” (2003: 138), including Eduardo Paolozzi and David Mach. Mach's use of everyday disposable objects and consumer goods is presented as an example of the active role of material culture in human cognitive development, although the comparison again remains at a superficially visual level. Finally, arriving at a description of the 'theoretic phase' of human cognitive development, Renfrew explores some conceptual artists and the written word as a component of the artwork. As mentioned above, there is little theoretical discussion of conceptual art. Instead Renfrew illustrates the text with more examples of works that incorporate writing. However, even the 'dematerialised' artwork is used as a means of illustrating the idea of material engagement:

> “[...] we can use the insights of contemporary artists to let us see more clearly how the engagement between humans and the material world is still subject to change. We can, as archaeologists, look at the world in terms primarily of its material culture and in this specific sense turn to contemplate the archaeology of now.”
>
> (Renfrew 2003: 158)

Throughout the text, Renfrew does not attempt to explain how exactly the artworks can provide these “fresh insights”. The role of the artworks in the argument remains therefore that of an illustration whose meaning is determined by Renfrew himself, rather than by a contribution from the artist. As mentioned above, the content of the photographs and reproductions used in “Figuring It Out” points towards Renfrew's preoccupation with 'material things'. Of the 173 illustrations used by Renfrew, the vast majority are of artefacts or artworks (Fig 23). Only four images include the artist in some way, five images show archaeologists on site. Archaeological sites and sites of artmaking are represented in five images each. In contrast, there are 154 images of artefacts: 50 representations of archaeological artefacts, against 104 photographs of artworks.

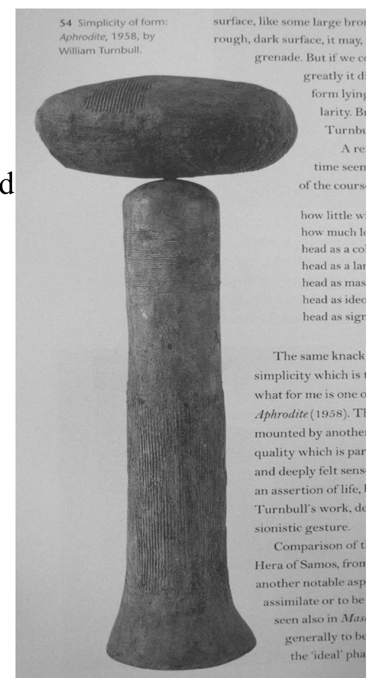

Figure 23: Example of artwork used as illustration. 'Aphrodite' by William Turnbull. Source: Renfrew 2003

Artefact and process in archaeology

The representation of contemporary art through its products is congruent with the representation of cultures of the past, which are also represented through images of artefacts, from Cycladic figurines to hand axes (Fig. 24). In contrast, archaeology itself is portrayed in a different manner. When referring to the experience of the archaeologist, the illustrations include the archaeologists themselves, engaged in activities such as sieving and digging – the images do not exclusively depict archaeological tools or sites (Fig. 25) With the exception of Mark Dion's team, who are arguably performing archaeological activities, as shown below, artists are represented either installing their finished artwork, or standing next to their work, not making art.

Figure 24: Cycladic marble figurines. Source: Renfrew 2003

Figure 25: Excavation at Quanterness. Source: Renfrew 2003

Renfrew perceives his own discipline as “a very active enterprise” (Renfrew 2003: 104), which is expressed in the difference in how art and archaeology are represented in the illustrations. At the same time as art is mainly represented through its static outcomes, he cites the notion of “activity” as central to both art and archaeology: “Here, once again a comparison with art is unavoidable and also fruitful.” (Renfrew 2003: 104). To illustrate the importance of display and activity, Renfrew describes Dion's work, which uses archaeological processes, such as digging, the processing of samples, cleaning and classification of finds and museum display (Fig 26, 27). Dion's

Figure 26: 'Tate Thames Dig' by Mark Dion. Source: Renfrew 2003

example is used to discuss whether archaeological activities used in an art context constitute either art or archaeology, or both. One the one hand, “we may regard Dion as to a significant extent an archaeologist because he *does* archaeology.” (Renfrew 2003: 104). The combination of artistic intent and archaeological technique is seen by Renfrew as “breaking down the barriers between disciplines (Renfrew 2003: 105,106). On the other, Renfrew comes to the conclusion that “it is often difficult to decide where the artist's simulations end and the 'authentic' procedures of the 'real' researchers begin.” (Renfrew 2003: 87). This still implies that there is a difference between the intention of the artist and the archaeologist, even though Dion's work has contributed to the archaeological understanding of the site of his work (Renfrew 2003: 87). In the conclusion to “Figuring It Out”, Renfrew reinforces the differences

Figure 27: Display of artefacts recovered during 'Tate Thames Dig'. Source: Renfrew 2003

between artists and archaeologists again:

> "As we have seen, all artists have their own take upon the world, their own way of investigating, and their own path to the beauty of discovery. The path of the prehistorian and the archaeologist is a different one. But as I have sought to show, we can learn much from artists as they pursue their own endeavours."
>
> (Renfrew 2003: 195)

Disciplinary boundaries and identities in archaeology

Other authors from the field of archaeology also subscribe to the continuing separation of the disciplines. Steven Mithen, for example, states that both art and archaeology are concerned with the human condition (2004: 166), but that artists are "free to indulge in self-expression" (2004: 166). Archaeologists, on the other hand are obliged to "go beyond one's own personal experiences and subjective beliefs" (Mithen 2004: 166), as they have a responsibility to create more objective knowledge about the past. This, according to Mithen is the "critical boundary between art and archaeology" (2004: 166) – while artists can allow themselves to be concerned with their own experiences, archaeologists should be interested in the experience of people in the past. From this follows that artworks and archaeological artefacts should elicit different responses in the viewer, especially in archaeologists. Mithen points out that "an emotional rather than an analytical response is the most appropriate when faced with a work by Long, Goldsworthy or any other artist." (2004: 167).

Despite the division Mithen makes between the disciplines, he also argues that contemporary art may be of benefit to archaeologists. He does so after considering his own background in art, re-tracing encounters with works by artists such as Keith Arnatt and Gilbert & George. In agreement with Colin Renfrew, Mithen sees the work by Richard Long as particularly important to archaeologists due to its resonance with prehistoric monuments (2004: 158, 159, 160). However, just as Renfrew's argument, Mithen's comparison of contemporary art with archaeology remains somewhat superficial. For example, he cites Long's concern with walking as significant to archaeology, as "walking is quite literally what makes us human. [...] it is a key means by which artefacts and sites are discovered." (Mithen 2004: 159). Arnatt's 'Self-burial' is

also quoted as having a “profound connection with prehistoric archaeology, as in that discipline we deal with people whose remains lie buried below the ground.” (Mithen 2004: 155). Finally, Mithen views the installations and sculptures in the landscape by Andy Goldsworthy as significant, as “One cannot help but feel that prehistoric people were doing the same as Goldsworthy, when he states that 'working with nature means working on nature's terms'.” (2004: 163).

Mithen argues similarly to Renfrew, using examples of individual artists' works to illustrate how they might connect with certain archaeological concerns. The explanations how contemporary art might benefit archaeology are again held very general. Art is mainly seen as a tool for 'unlearning', for creating “an intellectual space in which to think through the materialness of human and artefacts [sic] existence.” (Mithen 2004: 162). While Renfrew aims to use contemporary art to provide 'fresh insights', Mithen claims that it can 'help archaeologists to think anew'. Neither explains how this might occur. Instead, both present examples of individual work that appear to 'echo' or 'resonate with' aspects of archaeology, again relying on an interpretation form an archaeological perspective without considering the artists' view on the relationship between their practice and archaeology.

Figure 28: Painting by Aaron Watson in response to archaeological landscapes. Source: Watson 2004

Fittingly, Mithen concludes his paper by doubting the importance of contemporary art to archaeologists, describing its possible influence as a “personal issue” (2004: 167). He goes even further by implicitly warning of an over-emphasis on art and the associated personal experience in archaeology:

> “The work of contemporary artists may direct archaeologists into viewing the past and their archaeological practice in one manner rather than another. But so too do many other influences – political prejudices, theoretical persuasions, educational history. In

> this respect contemporary art has no more and no less to offer archaeologists than has [sic] any other types of work within the natural and social sciences, or any other activities that people engage in, [...]"
>
> (Mithen 2004: 167)

In contrast to Renfrew and Mithen, Aaron Watson does not use artists' work to illustrate the benefits of art practice to archaeology, but refers to an idea by Antony Gormley, namely that some ideas cannot be expressed in words, but only in material form (Watson 2004: 79). Watson takes this as a starting point for an exploration of alternative means of visual representation in archaeological research. He aims to move beyond the archaeological diagram and the photograph, hoping to "include more subjective qualities." (Watson 2004: 85). Watson uses his own semi-abstract paintings (Fig. 28) to explore the experience of archaeological sites and landscapes. These are partly representational, partly abstract. Watson sees the abstract elements as a "combination of [his] own engagement with the landscape as well as the changing light and wind." (2004: 85). He justifies this approach as a direct way of integrating his experience through the "*process* that was entailed both in its creation and [his] subsequent engagements with the image itself." (2004: 85).

In the report on his experiments with visual representation, Watson admits that he does not aim to "lay down new methodologies for field practice", but to share his experience with the integration of "contrasting kinds of representation within archaeological research." (2004: 92). This is criticised by Mithen, who indentifies Watson's concern "merely with the expression of his own experiences." (Mithen 2004: 166). It appears that the lack of generalising statements in Watson's paper is seen by Mithen as subjective and not relevant to the practice of archaeology. Both authors, however, draw on their own experience as a basis for their argument – Mithen describes his early career as an art student as the motivation to become an archaeologist, while Watson uses his experience as an archaeologist to make artworks. However, both follow Renfrew by asserting their disciplinary identity as archaeologists, not artists.

In the same publication, there are some contributions by art practitioners. But here the nature of the statements is reversed. Rather than making general assumptions about 'contemporary art', Simon Callery, for example, is describing the technical processes he

used in making new work. His work took place on an archaeological excavation site, where photographs of the site were taken, as well as casts of the excavated trench. But again, the connection between archaeology and art practice is tentative, resting on the example of an individual artist's work and his personal experience. Callery claims that archaeology has influenced his work: “Working in such close proximity to material evidence from the past has taught me how to make works that unfold in the present.” (2004: 75). How this process has occurred, or what might constitute this 'unfolding in the present' remains unclear.

It is apparent from the publications used in this study that the level of debate regarding the role of contemporary art in archaeology takes place within a small circle of participants, whose arguments remain largely speculative. The discussion appears to be led by Renfrew, with his book “Figuring It Out” being the earliest publication referring to contemporary art as useful to archaeologists. As noted earlier, Renfrew invites the reader to “take the juxtapositions and comparisons [...] as seriously intended”, but “they are also supposed to be fun, since contemporary art is fun, [...]” (2003: 24). On closer inspection of Renfrew's style of writing and some of his comments on art and archaeology, it is reasonable to question the book as a contribution to archaeological knowledge, and even to the understanding of art practice. Instead, it may represent a personal encounter with art, and an aesthetic experience. This approach is reflected in subsequent publications which are instigated by Renfrew and refer to his initial argument. A discourse is constructed in which the individual experience of archaeologists, and few artists, is valid as a source of generalisations about the function of contemporary art practice in and for archaeology.

Stylistically, the sources reflect this emphasis on the personal encounter with art. Although others like Mithen and Watson also write in the first person, some of Renfrew's comments make particularly clear that his argument originates in a personal interest in art and the cognitive development of humans. Evidence for this can be found in the introduction to “Figuring It Out” (2003), where Renfrew states:

> “I have come to feel that the visual arts of today offer a liberation to the student of the past who is seeking to understand the processes that have made us what we are now.”
> (Renfrew 2003: 7)

> "Yet I have become dissatisfied with the answer that many archaeologists currently offer on these basic issues." (Renfrew 2003: 11)

Here, the author suggests that "Figuring It Out" is aimed at a particular audience, namely cognitive archaeologists. As will be explained later, 'cognitive archaeology' is an area which is proposed by Renfrew as a main concern of contemporary archaeology. But despite having to deal with sense experiences in this publication, Renfrew seeks to distance himself from other approaches in archaeology which have a similar aim. Phenomenology and postprocessualism are under particular criticism, if only implied:

> "Now, I am well aware that this might be called a 'phenomenological' approach. [...] But the nice thing is that I don't have to use the word 'phenomenological' in order to perceive and understand it. For instead I have myself *been* there and *felt* that already. I speak from personal experience." (Renfrew 2003: 39)

> "I do not myself adopt the 'relativist' position of that postmodern reader, for I imagine that the past really happened [...]. This might be called a 'realist' view." (Renfrew 2003: 49)

These two quotes in their content and their expression point towards the reasons why "Figuring It Out" could be perceived as a personal encounter with art rather than an argument. Renfrew openly and strongly rejects any association with phenomenological and postmodern approaches, which he sees as 'relativist'. Simultaneously, he emphasises the validity of his own individual sense experience. As explained in Chapter 5, phenomenology also acknowledges the validity of sense experience. By 'bracketing' the researcher's own subjective experience, it may even be possible to make some general statements about the nature of experience. However, Renfrew rejects phenomenology on the grounds of having had his own 'personal experience' to generalise from. As he does not acknowledge the possibility that his perception may be subjective, it could be argued that Renfrew himself lapses into the solipsistic 'fallacy' he warns against. Furthermore, Renfrew's style is not coherent with his aspiration to scientific objectivity. While he adopts a conversational, if occasionally pompous tone, he makes generalising statements about art and archaeology without providing explanations:

> "The artist sees the world, experiences it, and then acts upon it embodying and expressing that experience, and thereby offering us as viewers further experiences. That is obvious enough." (Renfrew 2003: 8)

> "Now that we have come a long way together in our discussion of art, I can say that I find this image [of fossilised footprints at Laetoli, see Fig. 1] more arresting, more breathtaking, more worthy of our contemplation, than some of the twentieth-century works we have already discussed. Of course, by our earlier definition, it doesn't qualify as 'art':[...]." (Renfrew 2003: 109-110)

Regarding the understanding of a potential relationship between art practice and archaeology, none of the authors from the field of archaeology offer any explanation as to what this relationship may be based on. Still, the debate surrounding contemporary art in archaeology is ongoing, as the contributions by Watson, Mithen and others testify. The perpetuation of the notion that contemporary art may be useful to archaeologists occurs through Renfrew as its main exponent. His status as a major academic figure in his field allows him to make authoritative statements about the value of art in archaeology, drawn from his own personal experience, rather than from the direct collaboration with artists. By organising further conferences and publications on the topic and inviting other authors to respond, Renfrew constructs a larger discourse, which in turn transforms the topic from a personal interest to a valid research area for archaeologists.

Contextualising the debate – Renfrew in archaeological theory

When considering the role of contemporary art as perceived by archaeologists for their discipline, it is necessary to place the debate in the context of archaeological theory. As outlined in Chapter 4, archaeological theory has developed into multiple fragments, reaching from scientific processualism to postmodern critical approaches. As Matthew Johnson points out, the advancement of theoretical positions in archaeology is often determined by the status of their proponents, not by their argument:

> "Theoretical debate itself is of a very low intellectual standard. Many recent theoretical surveys, particularly by senior figures in archaeology, appear to be quite unaware of the literature they cite in support, attack or caricature. The more senior the figure, the more prestigious the publishing house, the more banal and uninspiring the analysis often seems." (Johnson 1999:182)

What characterises most of the current theoretical debate is that relativism "has to be ritually denounced by all parties", although strict positivist views are now also rare

in archaeology (Johnson 1999: 185). It may be possible that this categorical denunciation of certain ideas, which Renfrew practices with regard to phenomenology and postprocessualism in "Figuring It Out" (2003) contributes to the low quality of the debate.

Renfrew remains highly sceptical of post-processual approaches to interpreting the past, which are often equated with relativism in archaeological circles. At the same time he accepts the interpretive archaeologies put forward by Ian Hodder as useful, in particular when dealing with the active role of material culture, or object agency. Although similarities between phenomenology and the engagement process are pointed out, Renfrew presents himself as being wary of philosophy and an over-emphasis on the experience of the individual (Renfrew 2003: 39). Repeatedly rejecting the post-processual approach advocated by Shanks and Tilley (Renfrew 2003, 2004), he renounces any attempt at a hermeneutic recreation of past experience as a "fallacy", as archaeologists should not attempt to put themselves 'in the shoes' of individuals in the past. According to Renfrew, "[...] such 'shoe-putting' is in reality an interpretivist or even relativist delusion, [...]" (2004: 24). A phenomenological approach aiming to acknowledge and utilise the sense impressions and personal experience of the archaeologist would therefore bring with it the danger of 'solipsism', a view which claims that knowledge can only be constructed through the individual's own sensory impressions. It would be impossible to generalise from personal experience. As cultural development not only involves individual experience, but a 'collective', social history, phenomenology or hermeneutics are seen as insufficient to explain cultural change (Bahn and Renfrew 1996: 469).

As one of the most senior figures in contemporary archaeology, Renfrew holds significant influence on the content and intellectual variety of discourse, not only with regard to art practice in archaeology, but also to archaeological theory, and his specialist fields of Classics and Prehistory. As mentioned earlier in this chapter, his current interest lies with the development of human cognition. "Figuring It Out" and other recent publications by Renfrew refer to his 'material engagement theory' (Renfrew 2003, 2004). Intended to bridge the divide between the human mind and material culture, this theory is concernded with the interaction and relationships humans establish with the

material world. Aware of the danger of perpetuating a dialectical view of 'mind versus matter', Renfrew concentrates on humanly created artefacts as mediators between ideology and physical reality, with the overall aim of understanding culture change in the past (Renfrew 2004). This acknowledgment of the active role of material culture in the development of human societies, is put forward as “cognitive-processual archaeology” (Bahn and Renfrew 1996).

In “Archaeology – Theories, Methods and Practice” (Bahn and Renfrew 1996), a textbook widely used at universities, cognitive-processual archaeology is presented by the authors as a 'synthesis', which,

> “while willingly learning from any suitable developments in “postprocessual” archaeology, remains in the mainstream of processual archaeology. It still wishes to explain rather than merely describe.” (Bahn and Renfrew 1996: 469)

Illustrating the dependence of archaeological theory on individual figures, Matthew Johnson uses Renfrew's 'cognitive processualism' as an example of how theoretical archaeological discourse is constructed. Johnson's analysis shows the influence Renfrew has on debate and training in archaeology. He argues that Bahn and Renfrew “make a masterly stroke” by placing their propositions into the chronological narrative of a first year student textbook (Johnson 1999: 180). This placement gives the impression that cognitive-processualism is an advancement on previous approaches, 'predecessors' which are portrayed as redundant. Johnson further points out the relatively uncritical attitude of the audience of such textbooks. With students' tendency to accept textbook information as fact or at least as expert views, so Johnson's criticism, Renfrew and Bahn do not have to engage in a critical, well-documented argument:

> “[...] Renfrew and Bahn do not have to give detailed academic documentation of this new consensus of cognitive-processual archaeology. This is useful for them, as in my view such a consensus does not exist. The term 'cognitive-processual' is little more than a linguistic ploy to capture the middle ground while minimizing the influence of other approaches.” (Johnson 1999: 181)

As a result of their rhetorical approach, Renfrew and Bahn

> “manage simultaneously to acknowledge and marginalize other points of view, to erase their own roles as protagonists and appear as impartial commentators.”
> (Johnson 1999: 181)

The effects of Renfrew's attempt to occupy the 'middle ground', while excluding the more radical postprocessualist approaches, are detectable in “Figuring It Out”, as well as other sources from archaeology that deal with contemporary art. A lack of documentation, evidence and argument is combined with strong and authoritative, but extremely personal language, including phrases such as “I have come to feel”, and “in a sense”, as has been shown in the previous section. It becomes apparent that this approach is not only a characteristic of the debate surrounding art practice in archaeology, but is evident in the wider context of archaeological theory.

An example of this individual and personal approach to archaeological argument is the reception of Renfrew's proposition of art practice as useful to archaeologists by some of his colleagues from outside the anglophone area. Although he protests against the “relativist delusions” of post-processual archaeologies, Renfrew himself has been attacked for his attempts at dealing with the perception and personal experience of material objects. The manner in which this criticism is dealt with by Renfrew gives a further insight into the level of the debate surrounding art in archaeology. In a review of Renfrew's “Figuring It Out”, Russian archaeologist Leo Klejn criticises the author for drawing parallels between 'modern' or avant-garde artworks and archaeological monuments and objects, which Renfrew claims to be of value to contemporary archaeologists' understanding of the past. It appears that precisely the notion of 'understanding' is contrary to Klejn's processualist view:

> “There are no numerical figures and no measurements. There is no deduction in this 'figuring it out', just intuitive appreciation, *'Verstehen'*. This is certainly a version of post-modernism, with which Renfrew had struggled so long and so successfully. Now the last of the acting leaders of the New Archaeology has deserted completely onto the side of the enemy.” (Klejn 2006: 983)

It becomes clear that both Klejn and Renfrew perceive themselves and each other as proponents of processual archaeology. But while he argues directly and harshly against 'hermeneutic' archaeologists and their emphasis on personal and individual experience as a tool of interpreting the past, Renfrew still finds it useful “to turn to the immediacy of personal encounter with the experiences offered by contemporary art” (Renfrew 2004: 24). Klejn in turn interrogates the value of this experience to

archaeological methods, as he questions the reproducibility of the experience of a personal encounter with either artworks or archaeological objects. He comes to the conclusion that “Figuring It Out” should explain how modern art can be used by archaeologists, but “[...] this is not what has happened, and, actually, the project is not feasible.” (Klejn 2006: 983). Klejn elaborates on this by stating that modern art and artworks from the past were produced in different social situations. While the modern work of art strives for originality, archaeological objects reflect their 'social reality'. Furthermore, the viewer of the modern artwork is part of the experience, and while not necessarily able to decode its meaning, nevertheless able to create his or her own interpretation (Klejn 2006: 983) Underlining his criticism almost sarcastically, Klejn describes Renfrew's work as significant, as it marks a departure by Renfrew from the “obsolete” New Archaeology towards a postmodern approach to archaeology. However, this is seen as an “alas, also obsolescent trend” (2006: 984).

Renfrew's response to the review published in the same issue of “Antiquity” refers the reader once more to his 'material engagement theory'. Renfrew claims that the concept of materiality is of equal importance to archaeology and contemporary art. As he protests against being classified as a postmodernist, Renfrew asserts his position as a scientist, who happens to draw some of his inspiration from modern art, by advising Klejn to

> “chill out a little, go and see some more visual art, feel it, and experience it (as well as thinking about it), and return refreshed to the scientific workdesk of the contemporary archaeologist.” (Renfrew 2006: 986).

This comment once again betrays Renfrew's view of contemporary art as being separate to the archaeological endeavour. Art is something to be felt – it may be of personal interest, but of little practical consequence to the archaeologist at his 'scientific workdesk'. Renfrew's reply to Klejn echoes the conclusion to “Figuring It Out”, seeing archaeology and art as different disciplines, using different tools to different ends.

Archaeological discourse as 'dividing practice'

It becomes clear that a debate which may be connected to postmodern approaches in archaeology is neither balanced nor well argued, even in prominent

journals such as 'Antiquity'. Academic archaeologists in the processualist traditions are somewhat desperately attempting to avoid being labelled as 'post-processualists'. Post-processual or interpretive archaeologists in turn are classified by processualists as 'self-proclaimed post-processualists', as relativists or even nihilists. The suggestion made by Renfrew that art practice may contribute to archaeological understanding is met with open hostility from the processualist side (Klejn 2006), while other authors are more cautious in their criticism of art practice as a tool for archaeologists (Mithen 2004).

In this context, it is questionable how Renfrew's engagement with contemporary art can be seen as an attempt to expand archaeological, or indeed artistic understanding. The argument in “Figuring It Out” that the experience of archaeologists and viewers of art are similiar does not attempt to connect art and archaeology directly. Stylistically, Renfrew's use of informal, yet authoritative language suggests that he is not in a position in which he has to defend an argument. Rather, his personal interest in and experience of works of art gains in importance to a wider archaeological audience not owing to its relevance as an argument, but owing to the status of the author as one of the most senior figures in current archaeology in Britain. This ability to command attention on the merit of his previous achievements allows Renfrew to continuously contradict his own argument by defending a strictly scientific theoretical stance. Throughout “Figuring It Out” (2003) he strongly rejects phenomenology and interpretive approaches in archaeology, while at the same time proposing that the direct experience of what he calls 'contemporary' art can be helpful to archaeologists.

In effect, this rhetorical position of authority, which is not founded in the argument itself, separates Renfrew, and thereby the topic of contemporary art in archaeology, from the opportunity for critical engagement, or even collaboration. Instead of providing an in-depth examination of the potential for art-archaeology collaborations, the discourse is determined by institutional pressures, disciplinary traditions and the theoretical persuasions of individual proponents. For artists, this leaves little opportunity to contribute to the debate. Although there have been some contributions by art practitioners (Renfrew, Gosden, De Marrais 2004), these concentrate on the procedural aspects of artmaking (Callery 2004). The theoretical, and

indeed practical, implications of art practice for archaeology have not been explored by archaeologists. This is not surprising if both areas are seen as separate disciplines. Renfrew's own initial suggestion that contemporary art may be helpful to archaeology is weakened by his concluding statements in “Figuring It Out” (2003: 195) which reinforce the difference between 'serious' archaeological research and artistic practice. Following Renfrew, the 'infiltration' of archaeology by artists may even be discouraged, as the comments by Steven Mithen show (2004). Contemporary art therefore occupies a passive role in the archaeological discourse. Used by Renfrew to advance his 'material engagement theory' and 'cognitive processualism', it takes the place of illustrations in “Figuring It Out” (2003). For Mithen, art is somewhat suspect – inspiring, but also a reminder of why he turned to archaeology, and away from his studies of art (Mithen 2004).

The engagement by archaeologists with art takes place on a very personal, individual level, and is communicated thus in the more public, academic arena of publications and conferences. The tentative and superficial connections made by Renfrew and others do not even engage with contemporary art as an object of study, but use it to advance their own interests. As a result, a vague and outdated notion of contemporary art, which sees the artwork as art the main outcome of art practice, is perpetuated by a small group of archaeologists. This remains unchallenged by other archaeologists. By defending the discipline boundaries between archaeology and art, archaeologists also remain in their own peer group, secure from any challenge of their understanding of art which might arise from a direct engagement with artists.

A brief overview of the ways in which the relationship with contemporary art is understood by anthropologists, shows that more collaborative approaches are encouraged elsewhere.

Art practice in anthropology

Firstly, it must be stated that the discourse concerning contemporary art in

anthropology is not directly related to that in archaeology. Despite an engagement by artists with anthropology as a discipline and as methodology since the 1970s, the discourse which suggests the use of contemporary art practice to advance anthropological knowledge has developed since the late 1990s, and is far from unified. The anthropological discourse also contains rhetorical statements similar to those in the archaeological debate. An interpretation of Carlos Capelán's installations comes to conclusions about the usefulness of art practice in a general way, viewing it as a 'material form of knowing' (Friedman 2006: 174). But while the authors mentioned in the following demonstrate an active engagement between the disciplines, Friedman is more antagonistic towards the academic tradition in anthropology, and makes generalising rhetorical statements similar to Renfrew's. He accuses anthropologists of being 'blind' to their own activities and “unreflexive, even in this newfound hyper-reflexivity” (Friedman 2006: 173). Capelán's work, on the other hand, is portrayed as “distanced from itself, it is an imaging of collection itself, completely self-conscious” (Friedman 2006: 171).

With regard to the editors' aim, to encourage dialogue between the disciplines and foster a collaborative environment, Friedman's remarks are less than helpful, as they do not identify concrete ways of achieving this aim. The artist's role is not explored in detail. Instead, artists are placed opposite anthropologists through comments such as

> “True art must be produced from within a given world of experience. We can not [sic] produce art out of other people's experience.”

or

> “No real artist could ever confuse the issues, only anthropologists and other academics.”
> (Friedman 2006: 175, 176)

These statements betray a view of art similar to Renfrew, who asks the question “What is Art?”, assuming that there is a changing, but unified definition of 'true art'. Art is seen as enlightening, but fundamentally different from academic disciplines, and the processes through which it may contribute to anthropological research are, again, not examined.

Most other contributions, however, are more rigorous in their approach. In the

introductory chapter to “Contemporary Art and Anthropology”, “The Challenge of Practice” (2006), Schneider and Wright clearly state the aims of their publication, to encourage artists and anthropologists to enter dialogues and cross-disciplinary collaborations (2006: 2). The authors suggest that both disciplines have some common concerns and may therefore develop 'shared strategies' for their practice (2006: 2), explaining them in the course of the paper. It is explicitly pointed out that the aim is to “discern 'deeper affinities'” between the disciplines, rather than merely identifying “formal similarities” (Schneider and Wright 2006: 3). By providing an environment in the form of an edited publication, the reaction by anthropologists to artists' work is explored, as well as the significance of anthropology to art practice. This is intended to lead to a “reflexive practice transcending any art/science dichotomy” (Schneider and Wright 2006: 3).

The authors argue that the dichotomy between the disciplines is a historical construct, which emerged in the early 20th century “through the creation of more rigidly bounded university disciplines” (Schneider and Wright 2006: 4). This artificial separation and the dialogue between disciplines based on their differences is considered as no longer useful. At the same time, the authors acknowledge that the tension between the disciplines can be productive. Despite this, “both disciplines at times also feel threatened by each other, or are envious of each other's practices”, according to Hal Foster (quoted in Schneider and Wright 2006: 3). In order to overcome this “anxiety of interdisciplinarity” (2006: 3), preconceptions on both sides need to be eliminated. The perception of anthropology as a “disciplined science” by artists can no longer stand as a counterpart to what is seen as “artistic creativity and 'freedom'” (2006: 26).

Schneider and Wright identify two main developments in art and anthropology, which provide opportunities for collaboration. The first is the use of anthropological methods by contemporary artists. The second is the increasing interest by anthropologists in material practices and the 'politics' of visual representation. The authors refer to the 'ethnographic turn' in art, which denotes the use of fieldwork, documentary techniques and collecting and a concern with representation and meaning by artists. In their description of a collaborative project, Marcus and Calzadilla even

demand that “Only artists who understood the task of ethnography [...], might, [...], show anthropologists something important about their methods that they could not see as clearly for themselves.” (2006: 96). Otherwise, the merging of disciplines might “generate many more works of unclear vision and uncertain address (2006: 95). But while art and art writing are beginning to incorporate anthropological methods and theory, the engagement by anthropologists with art practices has been less pronounced (Schneider and Wright 2006: 3).

According to Schneider and Wright, anthropologists are reluctant to accept artistic practices into their research. Rather, art has become an object of enquiry, for example in the 'anthropology of art', or in anthropological analyses of 'Western artworlds' (Marcus and Myers 1995: 1). This does not acknowledge “the epistemological potential or critical implications” of contemporary art practice (2006: 18). The scepticism towards art practice is identified by Schneider and Wright as an institutional issue, with anthropologists upholding the boundaries between art and their own discipline. Within this discipline, they notice a preference for the written word in academic communications and a tendency of viewing objects and actions as texts (2006: 5, 14). Even in the newly emerging subdiscipline of visual anthropology, which uses photography and video as documentary methods, the consideration of the aesthetic does not feature very often. Instead, aesthetics are perceived to be “the concern of art, art history, or the anthropology of art” (Schneider and Wright 2006: 9). But in interviews with artists in “Dialogues”, Schneider and Wright note that in successful collaborations art is used “to *do things*”. Aesthetics is therefore not “an end in itself [...], rather it enters into the service of an endeavour to document and enlighten.” (2006a: 131).

However, with the “reflexive turn in anthropology” and the interest in the artist's role in society in contemporary art in the 1980s, a “belated anthropological concern with modern and contemporary art” became possible (Schneider and Wright 2006: 17). At the same time, disciplinary pressures still require anthropology “to be social scientific, and definitely not art.” (Calzadilla and Marcus 2006: 95). But a more reflexive attitude in both art and anthropology now opens possibilities for collaborative approaches. In order to establish fruitful working relationships, anthropologists are

called upon to take “contemporary art seriously on a practical level, and [to be] receptive to its processes of producing works and representing other realities.” (Schneider and Wright 2006: 35). This demand made by the authors emphasises the importance of the 'material practices' artists are involved in. Artists such as Antony Gormley and Bill Viola are quoted as equating art practice with 'embodied understanding' and “a whole-body, physical experience” (Schneider and Wright 2006: 9, 16). It is this connection between sense experience and knowledge or understanding that Schneider and Wright see as useful to anthropology:

> “Our main argument is that anthropology's iconophobia and self-imposed restriction of visual expression to text-based models needs to be overcome by a critical engagement with a range of material and sensual practices in the contemporary arts.”
> (Schneider and Wright 2006: 4)

This argument appears to call for a move away from the traditional view in anthropology, in which objects and actions are understood as texts. The engagement with 'material and sensual practices' may need to acknowledge the aesthetic elements of these practices. Furthermore, the practices under critical review are not simply those in contemporary “art worlds”, but visual representation in anthropology itself needs to be re-examined (Schneider and Wright 2006: 5).

By calling for an engagement with 'material and sensual practices', Schneider and Wright give an insight into their understanding of contemporary art. In contrast to the view suggested by the archaeological publications, art is seen as a practical and critical activity, not a a collection of artworks. Artists and anthropologists are “practitioners who appropriate from, and represent, others.” (2006: 26). It is the 'embedded' nature of art practice, its “manifestation in praxis” that is valuable to anthropologists, who are 'disengaged' by maintaining the distance of the observer (2006: 24).

Possible methods and preconditions for direct collaboration between artists and anthropologists are then suggested by Schneider and Wright. For example, an attempt by anthropologists to include 'texture', a wide range of different types of activities and knowledge, into their observations, is seen as a way of including artistic practices. Another more technical connection could be the use by anthropologists of field diaries, while artists use sketchbooks or 'visual diaries', again including a range of information and knowledge (2006: 26). The suggestion is therefore that collaborations can occur

when artists adopt anthropological field work practices, potentially an "area for radical experimentation" (Schneider and Wright 2006: 16).

While providing new opportunities for anthropology in dealing with practical and material knowledge, these collaborations also have implications for the understanding of art practice. Through the interaction with other disciplines, art leaves its "autonomous aesthetic realm" and becomes more critical and self-aware, "firmly embedded in cultural and historical specifics". With notions of 'creativity' and 'aesthetics' limited to art discourse in their applicability, it is even proposed that "art needs to accept its loss of autonomy and redefine the 'boundaries and modes of assimilating influence' in order to produce art." (Schneider and Wright 2006: 18). According to the authors, the integration of art practice into anthropology, and vice versa, "raises difficult questions about the status of the works produced, about the professionalism of the disciplines, about training, and about audiences." (Schneider and Wright 2006: 26). The status of the artwork in particular is questioned in the description of the collaboration "The Market From Here" in the same volume:

> "Art on the other hand has been moving steadily toward the commodification of the art object, regardless of its political involvement. In this regard, TMFH [The Market From Here] proposed an installation that experimentally approached social issues concerning violence, indigence, and marginality at the same time that it subverted the art market on its own turf. Having no object, no product, anything to sell or save, there was no commodification. What remains is discourse."
>
> (Calzadilla and Marcus 2006: 109)

It appears that, as artists enter into collaborations and art 'loses its autonomy', the importance of the artwork may also diminish in favour of dialogue and discourse. Marcus points out that projects which do not preempt a certain type of outcome can give important insights into the "ethics of collaboration". The objects of study, or 'others' can be involved "in a greater variety of ways and with different sorts of outcomes and products than [...] if, say, anthropology refused to risk its authority by not entering such partnerships [...]" (Calzadilla and Marcus 2006: 98).

Addressing similar ethical questions, such as the dialogue with the 'other', Arnd Schneider is particularly concerned with processes of appropriation from other cultures. These are identified as a common characteristic of art and anthropology. More relevant

to this study, however, is the manner in which Schneider once again refers to art as practice. Art can contribute to anthropological understanding not only through field work as suggested previously by Schneider and Wright (2006), but through its very rootedness in practical engagement with material and sensual practices. In their engagement with other cultures, and appropriating their influence into Western art,

> "These practitioners of appropriation often provide a critique of archaeological and anthropological research, which they find is based on abstract notions of artistic production in non-Western societies, neglecting the material practices themselves. Their criticism is not only based on the disapproval of Western stylistic categories, but informed by *practical experience* in working with and producing material artefacts."
> (Schneider 2006: 47)

Giving artists such as Joseph Beuys as examples, Schneider concludes that appropriation by artists contributes to anthropological research by "appreciating more faithfully the creations of other cultures" (2006: 48). When referring to such 'material practices', it is important to note that Schneider is mainly interested in the practical activity and the material engagement with artefacts and processes, not with a definition of what constitutes an artwork:

> "It should also be clear that there is no suggestion here to subscribe to the antiquated distinctions between low and high art, or arts and crafts."
> (Schneider 2006: 48)

It becomes clear that Schneider examines the relationship between contemporary art and anthropology from a philosophical standpoint. He identifies the ideas of appropriation and practical experience as the main connection through which art and anthropology can benefit from each other. But Schneider does not prescribe a single method or procedure, pointing out that collaborations can occur in different ways (2006: 40). Instead, he reinforces the importance of "respect for the other" in such collaborative contexts. The 'other' does not only refer to other cultures as the object of study, but also the disciplinary 'other', in this case artists and anthropologists, and finally the audience of such works.

A detailed analysis of the academic environment in which the anthropological debate takes place would exceed the scope of this study. It is, however, reasonable to state that the engagement with other disciplines seems to be more focused on the

development of new insights and methodologies than in archaeology. This may explain the more concrete description of different approaches and the more thorough analysis of art practice. The anthropological sources examined here also refer to the 'ethics of collaboration' and 'respect for the other', which implies a view of art practitioners as active participants in the debate.

It appears that within the anthropological discourse there is a tendency to view contemporary art as part of a social and historical context, an activity rather than a product. Combined with the call for interdisciplinarity, to “abandon territories in favour of tracing the complexities of networks” (Schneider and Wright 2006: 132), this attitude distinguishes the relationship of contemporary art with anthropology from that between contemporary art and archaeology.

Collaboration or confrontation – Art practice between the disciplines

This short analysis of the debate surrounding contemporary art in archaeology and anthropology has shown two very different approaches to contemporary art in interdisciplinary contexts. Archaeologists understand art through its products, such as material artefacts and displays. Anthropologists seem to be more interested in art as an engagement with the cultural or disciplinary 'other'.

From the statements made by Renfrew, Watson and Mithen, it seems that their definition of contemporary art hinges on superficial similarities between the artwork or art process and archaeological procedures. Mithen's emphasis on walking in Long's work (2004) and Renfrew's comparison of Long's installation with an excavation trench (2003) are examples of this superficial similarity. Although it is acknowledged by the same authors that process is important to art, these processes themselves are only mentioned when they constitute part of the artwork, as in the case of Mark Dion and Keith Arnatt's self-burial. The main interest lies on the artworks themselves, and in Renfrew's case, mostly sculpture. Furthermore, Renfrew's definition of contemporary art appears to center on modern sculpture from the 1920s to the 1960s. Considering the publication date of “Figuring It Out”, it is notable that works from the 1990s are almost

entirely omitted. The consideration of art practice by archaeologists is further impeded by their refusal to cross the discipline boundaries and to enter direct collaborations with artists. This lack of engagement with the practice of art, its intellectual scope and practical methods leaves the question of how art and archaeology might collaborate unanswered.

Renfrew demands of the reader of “Figuring It Out” to take “the juxtapositions and comparisons that [he] shall offer as seriously intended” (Renfrew 2003: 24). But it is questionable if Renfrew in turn takes art seriously as an intellectual pursuit equal to archaeology. His use of art and artworks as visual aids to illustrate archaeological arguments suggests otherwise. Other authors associate art practice with 'more subjective qualities', 'personal experience' and 'emotional response' (Watson 2004, Mithen 2004). This assumption about the nature of art ignores recent developments, such as that in anthropology, to integrate practical knowledge and creative exploration into academic research. This non-committal stance by archaeologists leaves artists in the position of the object of discourse, not that of a participant. Art practice is relegated to the 'realm of the aesthetic', to use Arnd Schneider's term (2006).

In contrast, anthropologists have pursued a more collaborative and reflexive approach. Schneider and Wright lay particular emphasis on artists' experience with 'practices' and material processes. The understanding of art demonstrated by anthropologists is much broader, centering around the 'ethnographic turn' in contemporary art. In discussing the work, the authors consider not only the relationship between art and anthropology, but also that between artworks, artists and audiences.

It appears that anthropologists view art practice as a broader activity, which is not solely defined by its products. This view facilitates a conversation between representatives of both disciplines, rather than an internal debate about art. In the interdisciplinary approach promoted by anthropologists, such as Schneider and Wright, art appears to play a more active role than in the archaeological debate. But the collaboration with anthropology, too, has implications for art practice. As artists interact with anthropologists, and vice versa, they begin to adopt the role of researchers and

ethnographers. As interdisciplinary collaborations are established, art is asked to relinquish its autonomy (Schneider and Wright 2006: 18) in favour of the anthropological endeavour. No such demand is made of anthropology, however. This places art practice once again in a position subordinate to the other discipline.

The main difference in the way art practice is understood by archaeologists and anthropologists is that archaeologists concentrate on the product of art, while anthropologists are interested in the processes of artmaking. However, in both cases the representatives of the other discipline are observers of art practice, not participants. In the context of academic disciplines, art practice is then either the object of study, or it is used to advance the aims of the other discipline. Artists' aims are therefore of secondary interest in such collaborations.

The relationship between art and archaeology, or anthropology, does not necessarily occur on a conceptual or philosophical level. Rather, it is very much a political relationship, which is dependent on the power structures of the academic discourses in which the interaction takes place. These structures inhibit the mutual exchange which anthropologists have attempted to facilitate, as artists are restricted in their participation in the written academic discourse. The following chapter examines a reverse situation. It analyses the relationship between art practice and archaeology in the context of an artist-led project, the Umha Aois group.

Chapter 7

Discourse Analysis 2 – Umha Aois Project

Introduction

This chapter explores how art practice relates to archaeology in an artist-led environment, as opposed to the archaeological discourse. The Umha Aois (Irish for *'Bronze Age'*) experimental bronze casting project is introduced as a context for practical investigations into archaeological questions. An analysis of statements made by members of the group, who are mostly contemporary art practitioners, will provide an insight into the relationship between art practice and archaeology in a practical, artistic discourse.

In contrast to the discourse in archaeology and anthropology, the statements made in the interdisciplinary context of the Umha Aois project are not always in written form. Instead, actions and artefacts are the main discursive media through which the artists express their relationships with archaeology. For the purposes of this discourse analysis, these statements are used as 'visual texts', not as aesthetic objects. The interpretation of these practical statements is augmented by the analysis of some written texts by members of Umha Aois. These are mainly articles published in Irish artists' newsletters, such as the Visual Artists' News Sheet and the now defunct Art Bulletin. Academic papers by this researcher draw on the Umha Aois project as an example for practical activities in archaeological contexts (Appendix D). However, these will be omitted from the analysis, as they are based specifically on this study, rather than the Umha Aois project itself.

The collection and documentation of statements was conducted by means of a literature review for the written sources, as well as a survery of smaller articles, advertisements by the group and documentary material accompanying exhibitions. Actions, performances and artefacts were documented photographically and through observation and participant-observation. The analysis of these statements follows the Foucauldian method of discourse analysis even more closely than the previous chapter. Here, the relationship between contemporary art practice and archaeology is presented through an exploratory narrative. This narrative focuses on particularly salient artefacts, events and performances, which pertain directly to the interaction between art and

archaeology.

As the previous chapter has shown, the archaeological discourse surrounding contemporary art is heavily influenced by the power structures in academic archaeology. It is therefore of interest to this study how the Umha Aois project is structurally organised, and how this influences its views of the relationship between art practice and archaeology. The following gives a brief overview of the project's history and its organisational structure to contextualise its practical statements.

Umha Aois – Art practice with an archaeological concern

The Umha Aois project was initiated in 1995, which had been declared as the "Year of the Bronze Age" by the European Union. Sculptors Niall O'Neill and Cliodna Cussen organised a symposium in response to a call in "Archaeology Ireland", a national archaeological publication. Since then, annual two-week artists' symposia have been the main activities of the group. The list of events (Table 1) shows that shorter workshops and demonstrations have emerged as a recurring format of events since 2004. The development of the project follows two main trajectories, namely the the advances made in reconstructing and using Bronze Age technologies, and the increase in interaction with archaeologists through meetings and events.

The first experiments

The first workshop was held at the Firestation Artist Studios in Dublin, where O'Neill worked as an independent artist at the time. In a video-taped interview with participant Bernd Hansen in 2003, O'Neill recounts the inaugural event. Between twenty-five and thirty participants used the modern process of sand-casting to make commemorative medals with a Bronze Age theme from wax patterns.

Table 1: List of Umha Aois Events

List of Umha Aois Events	
1995	EU "Year of the Bronze Age" - Casting Symposium, Firestation Studios, Dublin
1996	Symposium at The Navan Centre, Co Armagh
1997	Symposium at Ulster History Park, Co Antrim
1999	Symposium at Ulster Folk and Transport Museum, Co Down
2001	Symposium at the Celtic and Prehistoric Museum, Co Kerry
2002	Three-day workshop, Benburb, Co Tyrone
2003	Symposium on Rathlin Island, Co Antrim
2004	Five-day workshop at Birr Castle, Co Offaly
2005	Symposium on Cape Clear Island, Co Cork Demonstration at Roundwood Archaeology Day Conference, Co Wicklow
2006	Symposium at An Creagán Visitor Centre, Co Tyrone Demonstration at "Strata" Sculpture Exhibition, Pontrhydfendigaid, Wales Demonstration at "Sculpture at Kells", Co Kilkenny Demonstration at Heritage Week, Rathwood near Rathgall, Co Wicklow
2007	Symposium at Aras Éanna, Inis Oírr, Aran Islands Demonstration at Heritage Week, Rathgall, Co Wicklow Presentation to Prof. Barry Raftery, UCD Presentation at Historical Metallurgy Society Conference, National Museum, Dublin
2008	Presentation to Mary Cahill and Ned Kelly, National Museum of Ireland, at Glendarragh Studios, Co Wicklow Demonstration at Heritage Week, Rathdrum, Co Wicklow Demonstration at World Archaeology Congress, UCD Demonstration at Lejre Experimental Centre, Denmark Symposium at Aras Éanna Arts Centre, Inis Oírr

This first workshop brought together artists and technicians from all art foundries operating in Dublin as well as an industrial foundry. Archaeological advice was provided by a professional archaeologist, and by the curator of the Armagh Museum. During this first event, modern casting techniques were used. The reproduction of Bronze Age methods was to feature more strongly during subsequent events.

In 1996, the project was hosted by the Navan Centre, Co. Armagh, whose mission was to bring archaeology to as wide an audience as possible. The venue provided workspace and accommodation, as well as some of the materials. In exchange, the fifteen participants were to design and produce bronze plaques for historic sites around Armagh. As Table 1 shows, the location near historically or archaeologically

significant sites became a defining characteristic of the symposia. Public involvement occurred through the provision of funding by Armagh County Council and the Arts Council of Ireland. Again, the curator of the Armagh Museum contributed to the artistic aspects of this workshop. However, after the archaeologist who had advised the group during its first symposium left the project, Umha Aois lost its direct access to archaeological expertise for a period of two years. This lack of expertise was replaced by Benin artist, researcher and expert bronze caster Peju Layiwola, who gave demonstrations in mould-making using traditional materials such as clay and dung at the 1996 symposium (Hayes 1996). The reconstruction of technologies which may have been used during the Irish Bronze Age during the initial period of the project was begun independently of archaeological input through participants' personal experiments with the techniques of bronze casting and mould making. Through this isolated way of working, it may have been difficult for the project to embark on a critical engagement with archaeology as a discipline, and with archaeologists as practitioners.

However, during the 1999 symposium at the Ulster Folk and Transport Museum in Co Down archaeological expertise was re-introduced to the group. During this event, Swedish archaeologist Anders Söderberg introduced the group to Viking pit furnace technology. The small-scale furnace, fuelled by charcoal and double bellows, produced the first successful casts, clearing the way for reproductions of Bronze Age furnaces (Hayes 1999). This access to practical expertise also enabled artists and participants to experiment more confidently with the sculptural aspects of the project, as moulds became smaller in scale, but more refined and detailed.

Through the introduction of successful pit furnaces by Söderberg, Umha Aois had overcome the largest obstacle to making low-tech bronze casting available to artists. However, the following six years proved vital to the development of the project. More detailed investigations into materials and techniques were encouraged, with the project taking a more archaeological turn, aiming to achieve a better understanding of Bronze Age technology. In order to engage in reconstructions of techniques and artefacts with more and more 'authentic' means, a higher level of expertise by the participants was necessary. Contributions to this development were made by archaeologists such as

Söderberg, and through the continuing experiments by Umha Aois members, especially sculptors and ceramic artists, whose skills gave further insight into the use of materials needed for reconstructions.

An interdisciplinary approach became even more noticeable at the 2001 symposium at the Celtic and Prehistoric Museum in Ventry, Co Kerry. Sculptor Holger Lönze, whose work is heavily driven by traditional craft methods, cultural history and environmentally sustainable technology, experimented with clay mixes for moulds, adding different types of dung, grass and bran. His systematic approach to recording these experiments led to the identification of a suitable mix for clay cored moulds, essential for the casting of socketed objects such as spear heads and axes, as well as hollow sculptural objects. This discovery has since led to the use of clay moulds by participants to produce their own bronze sculptures, which are typically hollow.

The next major advances in researching Bronze Age casting were made in 2003 during another two-week symposium on Rathlin Island, Co Antrim, which was the first event attended by this researcher. One of the main debates centered around the question whether or not the lost wax casting process had been used in the Bronze Age. A set of spearheads from the Tattenamona hoard, which had been lost from the Ulster museum, had just been recovered and were shown to the group by a local silversmith, who presented his theories on the production methods of these objects. In 2006, some of these theories were tested by Anders Söderberg, producing cored spear heads. Under the guidance of ceramicist Fiona Coffey, clay mould making was refined further. The modern phosphorous bronze used previously was replaced by the more authentic tin bronze. Since this event, Umha Aois have been alloying their own bronze from tin and reclaimed copper.

Towards authentic materials

The 2004 event at Birr Castle Demesne, Co Offaly was one of the shorter symposia with only five work days available. However, it represents a turning point in the development of Umha Aois and the techniques researched by the group. At the

event, a concentrated effort was made to construct efficient and reliable pit furnaces, with the aim to abandon the propane furnace completely. In order to achieve this aim, experiments had to become more focussed with more attention to technical details. However, despite the more rigorous atmosphere at the symposia after 2004, the creative potential of the project has also expanded. Participants were beginning to use visual influences from the casting processes and materials in their work (Burke 2005).

"Umha Aois – Unplugged", taking place over two weeks on Cape Clear Island, Co Cork in 2005, nearly fulfilled the aim of the 2004 symposium, alluded to in the title. Several experimental furnaces were built, some of which were portable clay constructions. Despite some difficulties, a number of casts were performed from the furnaces, with the larger modern furnace only used for preparing ingots and pouring a large number of moulds made by visiting school children, as well as moulds which were too large to be poured from the Bronze Age furnaces.As the analysis of written statements will demonstrate, articles authored since 2004 display an attempt to theorise the project and its relationship to archaeology and 'the past', whereas earlier writing focuses more on the individual participants' experiences, or on technical details. This reflects a change in concerns in the project – with the reconstruction of reliable furnaces and other technical aspects, the conceptual and artistic side of the project appears to have developed more vigorously as well. The project's expertise now lay in the use of 'Bronze Age' technology, which was working reliably with materials available in the Bronze Age. This expertise facilitated a more direct interaction between Umha Aois and archaeological institutions and events, and with a wider archaeological audience.

New territories – Umha Aois at archaeology events

Invitations to demonstrate the casting techniques developed at the symposia provided the first occasions for Umha Aois to work in an explicity heritage and archaeology context. In the summer of 2005, Umha Aois demonstrated Bronze Age casting at an archaeological conference at Roundwood, Co Wicklow. Two experimental portable furnaces and one pit furnace were used reliably. This opened the way for Umha

Aois to become more involved in archaeological events, which required a high degree of fluency in relatively authentic Bronze Age techniques. As shown in the list of events (Table 1), the group have utilised their newly gained knowledge of pit-furnace technology on numerous occasions at public demonstrations. For example, in 2005 Umha Aois demonstrated the casting techniques as part of a Local History conference in County Wicklow, and at Heritage Week in 2006 and 2007. Since then, invitations to the World Archaeology Congress in Dublin in 2008 and to Lejre Experimental Centre in Denmark have followed. It is reasonable to conclude that the interest in Umha Aois by archaeologists has increased since relatively authentic pit-furnace methods of melting bronze were mastered.

With the growing interest by archaeologist in Umha Aois, the question regarding the relationship between art and archaeology is becoming more urgent for the group, as they are now engaging more directly with archaeologists, and with archaeological institutions, such as the World Archaeology Congress. Issues regarding the presentation of their artistic activity as 'authentic' Bronze Age technologies, the replacing of archaeological evidence – which is largely absent – and the value of practice and experiment have been discussed since the beginning of this study (Hansen 2007a). Furthermore, the methods by which the group conduct their research differ from archaeological conventions, positioning the project between artistic experimentation and experimental archaeology. As the following will show, the group is also organised very differently to archaeological or academic institutions. This may influence the relationship the project develops with archaeologists, or with archaeology as a discipline. As the Umha Aois project is not currently bound into an institutional framework, it is necessary to briefly explain its organisational structure and to discuss its impact on the work conducted of the group and its relationship with archaeology.

Umha Aois as discourse – organisational structure

Founding members and committee

The formal structure of the project centres around a flexible core group of six or seven committee members, who rotate on an irregular basis. Founder members Cliodna Cussen and Niall O'Neill have been on the committee throughout the lifespan of the project, with O'Neill being the driving force and main liaison for sponsorship. An administrator was employed for the duration of 2005. Before that date, and since then, administrative responsibilities have been shared, mainly between O'Neill and the secretary, as well as other committee members. Since 2006, Umha Aois has held official charitable status.

Until recently, committee members were mainly art practitioners with an interest in archaeology and some expertise in organising events such as symposia and exhibitions. Since 2005, new committee members have included a number of PhD students, both from art and archaeology. At the time of writing, the current committee consists of Niall O'Neill as chairman, sculptor Cliodna Cussen, artist Fiona Coffey, this researcher in the function of secretary, artist Holger Lönze, and PhD researchers Billy MagFhloinn and Triona Nicholl from the fields of folklore and archaeology. Despite a certain formality in the organisational structure, there is little evidence of any hierarchy within the committee, except for the tacit acknowledgement of Niall O'Neill's status as founder of the project. Members contribute in different ways and often arrange their own events, such as casting demonstrations, which typically results in additional members attending the event. Other contributions range from the making of equipment such as bellows or shelters to clerical work, publicity and accounting.

Committee members are free to use information collected at Umha Aois events for their own research or art practice, provided they acknowledge Umha Aois as the source. Participants utilise this information in varied contexts: in exchanges with archaeologists from universities, sculpture commissions and exhibitions, in which Bronze Age casting was used as a source for visual material, as well as academic research projects, such as this dissertation. By not restricting the content and

dissemination of experiments, the group acknowledge the value of individual practices. Contributions that may advance the project's aim are therefore entirely voluntary. In conversation with past participants, Umha Aois symposia were commended for an atmosphere of generosity in the exchange of knowledge, information and expertise. The commitment by members of the organisation seems to be driven mainly by an enthusiasm for the subject and the activities themselves.

However, there are distinct advantages for artists and researchers in being associated with the group. Through the annual symposia, Umha Aois provides access to a large number of expert sculptors, equipment and facilities, which are freely shared between participants, as well as academic and archaeological expertise. The increased demand for casting demonstrations and workshop has also resulted in invitations for Umha Aois members in a capacity as bronze casting experts at paid events.

Relationship with institutions

When considering the position of Umha Aois in relation to archaeology, it is important to stress the independent nature of the project. While some participants are affiliated with academic or professional institutions, the Umha Aois project remains an independent artist-led group. Financially, it is mainly supported by Irish language bodies due to the significant number of Irish speakers attending and delivering educational sessions through Irish. Additional support is provided by the venues hosting the symposia, which are either art centres or heritage organisations. Its interdisciplinary activities have made it difficult for the project to be identified as either an art or heritage organisation, limiting the amount of funding available from either side. The large proportion of international participants has also been an obstacle to accessing national funding.

It could be argued that despite the difficulties in raising funds, the voluntary structure through which the project is run, is the most appropriate framework to an artists' group. In order to prevent 'institutionalisation', Umha Aois have avoided administrative costs which would divert funds from the actual events themselves to a

management structure. The only administrative expense to date is paid to an accountant every year to compile the annual report.

It is possible that the loose, voluntary and interdisciplinary organisational structure of the Umha Aois project is both a result of, and a necessity for, a continued fruitful collaboration between the individual practitioners. Due to its distance from traditional academic institutions, Umha Aois is not bound by administrative structures and hierarchies, funding mechanisms and institutional policies. This means that individual members have full responsibility for their activities and the publication of their findings or exhibitions of works. Therefore, the progress of the project is not hindered by the often cumbersome institutional structures of universities or other public bodies. Research and experiments often take place in the private premises of participating artists and archaeologists in preparation for communal activities. An atmosphere of collaboration is actively encouraged, especially by the founder members. Work groups form and re-form regularly at the events, and through ongoing personal interaction between the participants.

Role of participants

Despite the informal hierarchy in the organisation of the project, there are differences in the roles of committee members, long-term members and new participants in the experimentation with Bronze Age casting methods. New participants tend to engage with the Bronze Age skills on a technical level, as they need time to fully appreciate the different materials and processes. In contrast, core group members often pursue more specific long-term projects. In addition, the committee members deal with the general organisation, publicity and collaboration with archaeologists. Following through from year to year, the long-term members have also been the driving force in developing the working pit-furnace technology and refining mould making to such an extent that these skills can be passed on directly to new participants, producing reliable results.

It was found by core members of the group that, in order to find sufficient time

for experiments, data collection and recording, it was necessary to withdraw from instructive acitivities, such as mould making demonstrations, or at least to centralise them. At the 2006 symposium, formalised evening lectures and workshops were held for the first time. These group meetings provided a forum for general technical questions and were deemed helpful by new participants.

At the date of completion of this research, the scope of Umha Aois activities has expanded from the annual symposia to instructive workshops, short demonstrations, research gatherings and ongoing practical experiments. The organisation's structure has since been further de-centralised, with individual committee members now taking responsibility for separate events. Tasks such as funding applications or sourcing of materials are distributed among the committee members according to their strengths and other commitments. This also includes the writing of an annual published article, the main form of written statement produced by Umha Aois.

Written statements and publications

In the context of contemporary art practice, Umha Aois have been visible in the Irish art scene mainly through its annual project reports in the "Visual Artists News Sheet", a national professional artists' publication. From an analysis of these articles, a shift in priorities within the project becomes apparent. Earlier articles consist of personal accounts and descriptions of technical processes used at the symposia. From 2004 onwards, articles concentrate on more theoretical issues.

Project reports

The 1996 article in the Sculptors' Society of Ireland's (Visual Artists Ireland since 2005) Newsletter by co-organiser James Hayes reports on the Umha Aois symposium at Eamhain Macha/The Navan Centre in County Armagh (Hayes 1996).

Written in an informal style, the emphasis appears to be on providing a record of the event, as well as acknowledging the participants, facilitators and sponsors. An introductory paragraph describes Hayes' own arrival at the venue. Staff at the Visitor Centre and the owner of the workshop site are mentioned as being helpful. The main body of the article lists the activities of each participant and their success in using the bronze casting facilities. Before concluding that the 'exciting and busy' event could have filled a longer period, Hayes briefly mentions a first attempt at building a pit furnace from diagrams. However, this experiment is not evaluated or discussed any further. The article ends with a list of participants, and in a separate paragraph, a list of sponsors and members of funding bodies.

Participant Joanne Hatty writes about the 1999 event at the Ulster Folk and Transport Museum in County Down, following a very similar format. Again, the writing style in the Sculptors' Society publication is informal. A descriptive account of activities concludes with a personal evaluative comment on the generosity of the artists in sharing their knowledge with other participants (Hatty 1999).

Increasing the project's exposure across the artistic disciplines, an article by artist Rosemary Canavan (1999) describes the same event from a participant's perspective in 'Art Bulletin', a bi-monthly publication by the now defunct Artists' Association of Ireland. Using the first person throughout, this article is again a narrative account of the 1999 symposium, which combines almost lyrical flourishes with an enthusiastic description of the author's discovery of various techniques.

Canavan sets the scene by recounting her journey to Hollywood, Co. Down, the venue for the symposium. This short introduction also includes the main aim of the project, to explore methods from the past for use in art practice. A description of some of the preparations taking place on her arrival, such as the construction of a modern furnace follows. Although the main body of the article consists mainly of detailed verbal depictions of casting and mould making processes, these are frequently interspersed with the author's own impressions of the surrounding environment. When describing the work processes, Canavan focuses on her own work, rather than giving an

overall view of work by the group. Following the main section of the article are a short account of a museum visit by the group and a recollection of the solar eclipse taking place during the Umha Aois event. Rosemary Canavan states in the conclusion, that she “left with a determination to continue experimenting, and a series of images: [...]” (Canavan 1999: 22).

In contrast to Canavan's piece, the 2003 article in the Visual Artists' News Sheet, again published by the Sculptors' Society of Ireland is characterised by its neutral tone. This article, subtitled “A Report on Techniques Learned during the Umha Aois Experimental Bronze Casting Project”, consists mainly of a technical description of processes used during the 2003 symposium on Rathlin Island, County Antrim. As in his previous article, author James Hayes begins with a short introduction stating the aims and motives of the project, then proceeds to describe the construction of pit-furnaces with measurements, as well as some mould making techniques. He then briefly contrasts Bronze Age techniques with their 20th Century counterparts. He concludes with some comments on the influence of the Umha Aois project on his own sculpture work (Hayes 2003).

This point in the chronology of the project's publications represents a slight shift in the way Umha Aois are portraying themselves. The articles reviewed up to 2003 are personal accounts of the symposium and as relatively descriptive project reports. Entering a more theoretical discourse, later articles begin to concentrate on more conceptual aspects of the project itself, and of the work produced during the symposia.

Umha Aois and the interpretation of the past

With “Casting Images at Birr” (Burke 2005), photographic artist Anne Burke, then researching for a practice-based PhD, diverges from the report format of the annual Umha Aois article. Clearly influenced by her own research at the time, Burke reflects on the relationship between image, text, materials and media, using the 2004 Umha Aois symposium at Birr Castle as a case study, or a source for visual material.

Instead of presenting a descriptive project report, the article examines Burke's own ethnographically influenced photographic approach to the visual representation of Bronze Age casting processes. Burke discusses her method of representation in the context of ethnographic approaches to visual documentation. The venue for the symposium at Birr Castle in Offaly is relevant to the project, as the bronze mirror for the 'Leviathan' telescope, commissioned by the Earl of Rosse in the late 19th Century, was cast here. The event was recorded photographically by Mary Countess of Rosse, whose images were instrumental in the reconstruction of the telescope in 1996-7. This historical connection between bronze casting and photography leads Burke to consider the relationship between photography and the archaeological record, artefacts and landscapes. She is critical of the traditional anthropological – or anthropometrical – approach to photographically recording cultural activities and practices, as the "images reduce the richness of cultural life to a one dimensional measurable standard [...]" (Burke 2005: 16). As a result, she sees the documentation of the processes during the Umha Aois event through images as equally insufficient, as it cannot capture other sense impressions, or relationships between people and objects. Burke describes her photographs as an attempt at 'scientific detachment', presenting artefacts and materials against a neutral background. These images are references to early anthropological images, which are aimed at classification and typological information rather than a 'thick description' of cultural situations.

Although this article contains few direct references to the relationship between art practice and archaeology, the final paragraph hints at the an understanding of the Umha Aois project as a site for interpretation of the past:

> "Perhaps in the same way the alchemy of Umha Aois transcends the physical act of transforming copper and tin into bronze and lies in it, creating the space for a dynamic interaction between past and present, a space where the creative spirit can be unleashed in the transformation of age old materials." (Burke 2005: 16)

Here, the experimental bronze casting project is removed from its technical aspects and portrayed as having the potential to uncover 'deeper meaning' in the casting process. This is seen as a way of connecting the present with the past, the Bronze Age in particular. However, this connection is not made by Burke through an analysis of archaeological and artistic aims and methods. Rather, the practices within the project are assigned a mythical function of transformation and 'creativity', in which the materials

and processes used are of an 'alchemist', or possibly magical nature. Combined with her allusion to the 'one-dimensional' nature of anthropology, or scientific approaches in general, Burke's interpretation portrays the project as an exploration of the unknown, which is to be approached through an 'intuitive understanding'.

In a similar vein, the same author follows the discussion of her own experiments with visual representation with a further article. “Breaking the Mould: A Journey of Discovery” (Burke 2006) comprises a survey of works by seven artists, whose creative investigations have been influenced by Umha Aois, and an appreciation of the project's tenth anniversary. Although Burke includes her own interpretations of some of the pieces, most of the content of this article is derived from the artists' own statements, which were collected by Burke prior to publication. The article therefore gives some insight into the diverse ways in which the main activities of the project, namely the metallurgical experiments, have filtered into individual practice. At the same time, Burke's interpretation emphasises once again the 'mythic' aspects of artistic practice, understanding it as a method of accessing the past directly through the recreation of past technologies. Using the seven artists who supplied Burke with their statements for this article as examples, three main areas, in which Umha Aois has influenced their work, are becoming apparent.

The first may be described as a material or technical influence. Cliodna Cussen, James Hayes and Fiona Coffey cite a more thorough understanding of the material properties of clay and bronze through the use of low-tech and hands-on casting processes as one of the main benefits. Especially in the sculptural work by Hayes and Coffey, the use of Bronze Age materials such as patinated, unpolished bronze and pit-fired ceramic with naturally occuring glazes is a prominent feature which has clearly been brought about by working with Umha Aois. The use of Bronze Age techniques to these artists also has the advantage of the 'happy accident', in which the cast may not be technically perfect, but the imperfections are adding a visual or conceptual interest to the piece. The simple materials and processes are also seen by Coffey as enabling artists to use bronze regularly as a material. A practical reason for the accessibility afforded by Bronze Age technologies is their low cost. Materials such as clay, dung and sand and

charcoal fuel are readily available. Artists are therefore able to experiment more freely with different techniques without the expense of a commercial foundry (Burke 2006: 18).

Secondly, the works by Cliodna Cussen, Niall O'Neill and Holger Lönze also relate to each other with regard to their content. Cussen mentions the nomadic nature of the Umha Aois project, with its activities taking place at a different venue every year as an incentive to become aware of the history of the various places and its inhabitants. In a similar vein, O'Neill hopes to achieve a sense of connection with the ancestors through his work by adapting the almost ritual casting process to the manufacture of his own sculptural work. These figurative pieces draw from creation myths as a theme, which O'Neill extends through his own imaginative treatment into the realm of time, memory and the unconscious (Burke 2006: 18). Lönze, too, deals with themes from Irish mythology in his figurative work. His connection to place, however, is also achieved through research and activities in the areas of sustainable technologies and cultural history (Burke 2006: 19).

Finally, David Kinane's work uses the etymology of the words 'casting', and 'foundry' as a starting point, thereby associating the bronze casting process with ideas and visuals of pouring, fonts, source and transformation. Kinane uses the metamorphosis of materials as a metaphor for the social meanings of these ideas. Similarly, Burke interprets this researcher's work as an investigation of the meaning of objects, rather than their function. The histories of artefacts and their fluid meanings are the main theme in recent sculptural work, dealing with the ways in which the material archaeological record is interpreted (Burke 2006: 19).

Despite being mainly descriptive, this article marks an important stage in the development of a theoretical view by members of the Umha Aois project, as it begins to investigate the variety of ways in which artists have been engaging with both the project itself and the processes and artefacts used during the symposia. But this article does not only provide information on the ways in which artists have responded to Bronze Age casting techniques. The manner in which the works are described reveals the author's

understanding of art practice and how this relates to archaeology. In Burke's interpretation of these artists' work, the emphasis lies on ritual and 'experiencing the past', mythology and the 'spiritual'. Although the work by James Hayes and Fiona Coffey shows that this is only one area of interest within a diverse discourse of practice, Burke repeatedly refers to 'intuition', 'ritual' and 'imagination', exposing a possible pre-occupation by the author and some of the artists involved with the 'distant past' as a mythical realm.

In contrast, the work by James Hayes and Fiona Coffey is described as relating to archaeology through the use of techniques which may have been developed in the Bronze Age (Burke 2006: 18-19). Where the connection is more conceptual, the phrases used by Burke in the article, and possibly in the artists' own statements, suggest an association of art with intuitive knowledge. For example, Cliodna Cussen is cited as experiencing a “deepening of consciousness” as a result of participating in Umha Aois projects (Burke 2006: 18).This researcher is seen by Burke as having an “intuitive understanding” of the principles of Zen philosophy, and expressing them through material objects. The ambiguity of these material objects is “connecting us with something only ephemerally tangible” (Burke 2006: 18). In the description of Holger Lönze's work, the motif of the curragh is described as an “instinctive integration between form and function”, which captures the artist's “imagination” (Burke 2006: 19).

The article portrays artists as possessing intuitive understanding, gaining direct access to the meaning of objects through their practice, as Colin Renfrew's vague suggestion regarding the use of art practice for archaeology also suggests. This influences the way in which the relationship between archaeology, or the past, and art practice is viewed by Umha Aois participants. Largely drawing on the artists' own statements, Burke comments on how participation in the Umha Aois projects, notions of the past, and archaeology relate to their work. For Niall O'Neill, so Burke, the act of casting bronze itself represents the most significant connection between his work and the past:

> “[...] the performance of casting, of enacting the ritual, functions as a celebration of the cultural achievements of our ancestors and brings about a connection with them, re-establishing a continuity through time that technology so often denies us.”
>
> (Burke 2006: 18)

Similarly, the study of artefacts from the past and their reconstruction through authentic methods “connects us, through action, to our ancestors.” (Burke 2006: 18).

With regard to David Kinane's work, the “ritual spectacle of the pour” is pointed out as a social event, which “is not unconnected” to the etymological investigation into casting and its social meanings, which are the central interest in Kinane's work (Burke 2006: 18). In this researcher's work, Burke detects a connection between the interest in artefacts and their histories with archaeology. Another link is a concern with the ambiguity of artefacts once removed from their original context (Burke 2006: 19). Fiona Coffey's work is portrayed as a reaction to the fluidity of bronze as a material, and its reliance on ceramic molds, which are usually removed from a cast, but remain a visible part in Coffey's sculptures. The connection with archaeology and the Bronze age is the use of a “technique that would have been available in the Bronze Age” by the artist (Burke 2006: 19). In Holger Lönze's work, the interest in traditional skills and Irish mythological motifs is cited as a result of the engagement with archaeology (Burke 2006: 19).

It becomes clear that Burke's aim is not to establish a general theory of how art practice and archaeology might relate. Rather, her aim is to explore how participants have used their experiences from the Umha Aois project. However, the connections made by the artists in this article between their activities and the past show some commonalities. It is striking that the associations with the past made by the artists are founded on the notion that it can be accessed through re-enacting casting activities, which lead to an 'intuitive understanding'. Through the article, the physical experience of making artefacts is presented as a method for artists to connect with the past directly to the Irish community of artists. The project is thus portrayed as a 'ritual' activity rather than a site of research. This image stands in stark contrast to the actual interaction of Umha Aois members with archaeologists and archaeology as a discipline, which occurs on a level which almost excludes the notion of 'ritual' and the individual connection to the mythic mentioned by Burke.

The relationship between Umha Aois and archaeology in written statements

Participants' relationship with archaeology appears to be mediated by the Umha Aois project itself. Artists' understanding of archaeology, as expressed in the written publications, is limited to references to the past, specifically the Bronze Age. Archaeology is not directly integrated into the artists' work, neither by adapting archaeological methods nor by using ideas from archaeological theory or practice. This contrasts with the 'ethnographic turn' in art mentioned in the previous chapter, where anthropological concepts and methods are adopted, modified and critiqued by artists. The written publications by the group show that the artists working with Umha Aois are more interested in the reconstruction of processes and artefacts from the past, and their use in contemporary practice, than in an interrogation, or integration, of archaeological method.

The self-image of Umha Aois participants as creative practitioners with an interest in practical experience is particularly evident in promotional texts used in public displays. Material accompanying an Umha Aois exhibition at Wicklow County Buildings in early 2004 states that,

> “When we pour metal in the open air into moulds that are made using the same materials and processes as 4,000 years ago, a connection and an energy are created which links us in a physical, tangible and palpable way with those people of the past.”

According to Niall O'Neill, participants are enabled to re-live the past and further their understanding of the mindset of prehistoric individuals and societies through physical processes and their evocative atmosphere. Not only do they establish intuitive connections with 'people of the past', but also an appreciation of what may appear as the elegant simplicity of their techniques. Working in the open air is thought to allow participants to re-connect with natural elements and processes in harnessing them for the purpose of casting metal.

From the published written statements it is evident that the connections made by the artists between contemporary art practice and archaeology are as vague as they are

in the archaeological debate. In the articles, artists are reported to connect with 'the past' through their own practice. However, this perceived link is founded on ideas such as 'intuition' and 'instinctive understanding' (Burke 2006). An examination with regard to possible interactions between the disciplines of art and archaeology does not take place. It is seemingly taken for granted that the reconstruction of techniques from the past through practice makes a contribution to archaeological knowledge. Equally taken for granted is the notion that it is possible for artists to connect with the past through material practices alone.

The apparent lack of theoretical writing by Umha Aois members may be explained by the disciplinary discourse in which the project is situated. As most of the Umha Aois participants construct their discourse through practical and artistic activities, and not through academic communications, their views may not be adequately expressed in the written publications. Instead, the project is presented to a wider audience through the writings of individuals, such as Burke and publicity statements by O'Neill. Discipline-specific utterances, such as exhibitions, artworks or other artefacts and activities may be more appropriate statements to examine with a view of investigating the diversity of this discourse.

Practical Statements

The most prominent context in which artistic statements are made by Umha Aois participants are the annual symposia. Unlike publications such as articles and exhibitions, the symposia are ephemeral, unstable and changing sources, which cannot be accessed repeatedly. The following analysis therefore relies on this researchers documentation through photographs and visual sketchbooks. This is necessarily selective. A full documentation of every event is not practicable due to the large number of participants present, as they simultaneously engage in disparate activities, producing a large number of artefacts and other material. This analysis therefore uses the same approach that has been applied to the archaeological discourse. Particularly interesting, or 'salient' events are selected with regard to the relationship between art practice and archaeology to explore their potential for linking the two disciplines. The events were

documented through photographic images and written notes where appropriate.

Table 2: Categories of practical statements by Umha Aois

Statements		**Contexts**	
Activities	***Artefacts***	***Venues***	***Audiences***
Furnace making Casting Refining moulds Experimenting with moulds Experimental glazing and glass making Night time casting Making music Using simple tools Teaching Demonstrating	Bronze replicas Clay moulds Stone moulds Tools Shelters Sculptures Photographs Sketches Exhibitions	Off-shore islands Rural locations Arts centres Heritage centres Educational centres, schools Archaeological sites Umha Aois members' homes and studios	Artists Archaeologists Craftspeople Local community School children and students Tourists

Table 2 shows the diversity of statements produced at the events, and their varying contexts. The 'utterances' made by participants of the project consist of both actions and artefacts, which sometimes depend on each other. Some activities require tools, for example, while the artefacts are often the result of an activity. Most of the activities are also dependent on their context. Teaching and demonstrating in particular are highly influenced by the audience.

Activities

The activities examined in this section are limited to the duration of the Umha Aois events, such as symposia, demonstrations and meetings with archaeologists. They do not include planning activities such as meetings of the organising committee or sourcing of materials.

There are two main categories of activities carried out during the symposia. The processes central to the group's aims are the reconstruction and use of Bronze Age technologies. Secondly, diverse peripheral activities take place. These may be termed 'sociocultural activities' and have been listed above as teaching, demonstrating, record keeping and making music. The following shows that these two categories of activities relate the project to archaeology in different ways.

Bronze Age technologies - Casting

As the written statements illustrate, the moment of casting is seen by Umha Aois members as central to the project, both as an important element in the reconstruction of the technology, and as the above analysis of written statements testifies, for 'ritual' reasons. Casting is therefore the first practical statement analysed here.

Figure 29: Casting into clay moulds using a clay crucible at An Creagan. Photograph C. Hansen 2006

The use and reconstruction of Bronze Age technologies by Umha Aois is based on some scant archaeological evidence, but for the most part on participants' practical experience of modern bronze casting. This results in a mixture of modern tools and

Bronze Age materials used in the construction and operation of furnace reconstructions. The images below show the activity of casting at the moment at which the molten metal is poured into a mould (Fig. 29, 30). In both cases, the bronze was melted in a charcoal-fired furnace. Participants use small handmade clay crucibles (Fig. 29) in conjunction with 'authentic' pit-furnaces and clay moulds. An industrial graphite crucible is used when casting larger quantities of bronze, and for experimental castings (Fig. 30). The activity of casting, though fundamentally similar, is performed differently in both cases. With the use of small crucibles, the physical effort needed to lift the crucible from the furnace is minimal. The pour can be executed in a small space directly next to the furnace. In contrast, the heavier crucible necessitates the use of stronger lifting equipment and more space for manoeuvering from furnace to mould.

Figure 30: Casting into an experimental wooden mould, using a graphite crucible at An Creagán. Photograph C. Hansen 2006

With regard to the relationship between art practice and archaeology, the process of casting itself does not yield much information. It may be of interest to archaeologists as an interpretation of Bronze Age techniques or a demonstration of the potential of simple materials. But the casting process does not explicitly describe how art and archaeology relate as disciplines. Furthermore, the success of the cast does not depend

on the practitioner's status as an artist or archaeologist. Participants who had never cast metal before were able to do so successfully after observing more experienced members of the group. Leading up to the pour, even inexperienced members of the group were able to use the different styles of bellows well enough to melt bronze in the furnaces. Considering that the skills needed to melt bronze could be learnt rapidly by participants and members of the public, it appears that the activity of casting itself does not require specific artist's or archaeologist's skills. It is therefore not possible to arrive at conclusions regarding the usefulness of art practice to archaeology from the 'practical statement' of casting alone.

Bronze Age technologies - Furnace construction

The construction of the furnaces required to carry out the pour requires more specialised knowledge. The construction itself is simple – a small pit is dug and then lined with a mixture of clay, sand and dung (Fig. 31). A tuyere, a clay pipe, is inserted (Fig. 32), through which air is blown into the furnace using simple bellows. The construction takes little more than one hour, and the furnace can be used shortly after.

But despite the apparent simplicity of the furnace itself, the 'design stage' involved some experimentation over the course of the Umha Aois project, and the expertise of both artists and archaeologists.

Experimentation with pit-furnaces has been part of the project since 1996, when it was suggested to the group by archaeologists that these were the furnaces used in the Bronze Age. However, archaeological evidence was scarce, necessitating experimental attempts at reconstructing the technology. These were initially unsuccessful, as furnaces were made too large (Hayes 1996). Swedish archaeologist Anders Söderberg is reputed to have contributed significantly to the group's understanding of the furnaces (Canavan 1999). Since 2004, the group have made further advances in constructing clay furnaces. However, only since 2006 have the group been able to rely solely on pit-furnaces for symposia and demonstrations. Previously, a modern propane-fired furnace was made available to participants as back-up.

Figure 31: Billy MagFhloinn and Fiona Coffey lining a pit-furnace at Rathwood. Photograph C. Hansen 2006

Figure 32: Holger Lönze finishing a pit-furnace, Cape Clear Island. Photograph C. Hansen 2005

It is possible to view the construction of pit-furnaces by Umha Aois members as an embodiment of practical knowledge, which combines the expertise of archaeologists and artists. Working from the information that pit-furnaces were probably used to melt metal in the Bronze Age, artists refined the design of the furnaces over the course of ten years. Having access to this technology enables artists to experiment with bronze on a small scale for their practice. The provision of these simple 'means of production' is one of the aims of the project (Umha Aois 2006). In turn, the availability of different working furnace models at the symposia is potentially beneficial to archaeologists. Despite this, it must be pointed out that the pit-furnaces constructed by Umha Aois do not intentionally represent a claim to authenticity, as participants acknowledge their activity as 'retro-engineering', working from present-day knowledge. The lack of archaeological evidence is seen as permission to construct a technique that works, rather than a potentially exact replica of the past, which cannot be compared to the record and therefore not 'authenticated'.

The activity of furnace construction is an example of a combination of some, however scarce, archaeological information and practical experimentation. The relationship between archaeology and art practice is formed on a conceptual level, at the stage of design and experimentation. Here the scant archaeological evidence is used as a starting point to create a technological design, which then must meet the requirements of the practitioner, the bronze caster. The relationship between art and archaeologists is that of a mutual exchange of technical information, which relates directly to Bronze Age furnace designs. However, it is again questionable if the experimental activity needs to be carried out specifically by artists. Although practical experiment and expertise is clearly essential to the successful design, this practical expertise could be provided by craftspeople who do not see themselves as contemporary artists, such as foundry technicians. It could even be claimed that anyone interested in the technology might be able to design and construct a working pit-furnace over the course of ten years, using the same archaeological information as was provided to Umha Aois participants. The collaboration once again does not appear to depend on the specific involvement of artists, but on practical, or technical experience.

Bronze Age Technologies - Experimental mould making

Similar to the design and construction of pit-furnaces, Bronze Age mould making techniques used by Umha Aois were inspired by sparse archaeological evidence, and subsequently developed by the practitioners. Both stone moulds and clay moulds are present in the archaeological record from the Irish Bronze Age. However, the exact composition of materials is uncertain. Umha Aois have therefore consulted experts in the field of traditional ceramics and bronze casting techniques, such as Peju Laywola, a bronze caster and artist from Benin (Hayes 1996). She introduced the use of clay and dung mixes as the most suitable material for making authentic moulds.

Stone moulds have been used in the context of the symposia since its beginning in 1995 (Umha Aois 2006). Through continuous use of the same techniques, the activity of making the stone mould has been concentrating less and less on the carving of the mould. It was discovered, but not documented, that firing the stone before carving and casting into it prevented chipping and cracking during the pour. Alternatives to casting into the moulds directly were also explored by taking wax impressions from the stone and using this to make a clay mould (Fig. 34, 47).

Figure 33: Fiona Coffey, Helle Helsner, Padraig McGoran making moulds on Cape Clear Island. Photograph C. Hansen 2005

Mould making in particular appears to be an individually practised activity during the symposia. Although members congregate in groups to work, (Fig. 33), participants concentrate on refining their own technique, rather than collaborating on the same piece. Eclectic approaches such as combining stone and clay moulds (Fig. 34) are explored by some participants. This experimentation is not permanently documented by the group.

Any information on advances made is passed on anecdotally to other members, who then conduct their own experiments.

Figure 34: Experimental clay and stone mould by Jon Fyffe. Photograph C. Hansen 2006

As with the construction of furnaces, it could be argued that in order to reconstruct the Bronze Age techniques, participants do not have to be artists to be successful. Rather, a continuous engagement with the techniques, and ongoing experimentation with the materials seems to be essential. Technical skills in working with clay and stone are desirable, but these might be equally, or perhaps even more prominent in craftspeople who may not consider themselves as artists.

'Sociocultural activities' - Using simple tools

It is becoming apparent that activities which are craft techniques or events specific to the Bronze Age do not convey much information about the relationship between contemporary art practice and archaeology as disciplinary discourses. However, in the previous examples, archaeologists have provided information to craftspeople who are also practicing artists, who then reconstructed the technology. The

relationship between artist and archaeologists in this context is that of an exchange of basic technical information. The use of this information as a basis of reconstruction is not specific to art practitioners. The activities described in the following are more interactive and less technically focussed, such as 'teaching' or 'use of simple tools', which are not specific to Bronze Age casting.

Since the project's participants have relied exclusively on pit-furnaces instead of modern equipment, the use of simple 'home-made' tools has become more widespread as well. Locally available natural resources are used instead of tools which have to be brought to the venue. In the case of artist Holger Lönze, the motivation for eliminating modern tools is two-fold. The artist's interest in sustainable technologies plays an important role (Burke 2006). By using materials which were probably available in the Bronze Age, the work processes could also be seen as more authentic to the period, and therefore potentially more valuable from an archaeological point of view.

Lönze's use of basic materials to construct a workshop space illustrates the value of a long-term engagement with past processes, such as bronze casting, to archaeology. In contrast to a short-term archaeological experiment, Lönze's practice

Figure 35: Furnace area with crucibles, tongs and soda bread by Holger Lönze, An Creagán. Photograph C. Hansen 2006

facilitates the accumulation of materials and tools around the furnace (Fig. 35), as they are needed for different craft processes. For example, used and new crucibles are stored close to the furnace, ready to hand. They also function as receptacles for small tools, such as modelling sticks, or pieces of wire. Other clay vessels are made as needed on site. Also next to the furnace are simple tongs made from willow, and poling sticks to stir and purify the molten bronze. As illustrated in the photograph, the furnace itself becomes the centre for a variety of different activities, and even adapted for alternative uses, in this case for bread making.

Figure 36: Lost wax mould with charcoal heater by Holger Lönze at An Creagán. Photograph C. Hansen 2006

Experimental tools and techniques are tested within the assemblage, such as melting wax from a clay mould by placing it on a series of clay vessels with embers, and using discarded mould fragments as supports (Fig. 36). In close vicinity of the furnace, a small bronze bust is placed, which Lönze and other participants refer to as a 'furnace god'. From an archaeological point of view, the accumulation of objects around the furnace site over a period of time might be of interest. Unlike the artificial site of an archaeological experiment, the workshop sites constructed during the two-week symposium are works in progress. Through continuous use of the furnace, associated

tools, artefacts and debris build up. Lönze's furnace site may be an example for the reconstruction of a possible version of past events through practical processes. Again, the statement made here through an artist's practice is ambiguous regarding its direct connection with archaeology as a method or disciplinary discourse. While there may be a parallel between the activities of the artist and activities performed in the past, the methods of the artist and the archaeologist are not directly commented on. This renders the artist's practice an object of study for archaeologists, who may be interested in the furnace assemblage as an experiment. However, a direct interaction between artists and archaeologists need not take place.

Sociocultural activities - Night time casting

As mentioned in the introduction to this chapter, many of the activities performed by Umha Aois participants are not directly related to the reconstruction of Bronze Age techniques. Although they may not even be considered separate activities in their own right, they are an important aspect of the project as a working environment. One such example is the organisation of work processes around certain times of the day. During the two-week symposia, mould making and preparation of materials typically

Figure 37: Top-blown charcoal furnace at night, by Jeroen Zuiderwijk. Photograph C. Hansen 2006

takes place during daylight hours, while casting is carried out in the evenings, often until after dark. In the open-air setting of the symposia, the furnace is the sole source of light and heat after nightfall. Participants gather around the furnace to watch the cast as a visual spectacle (Fig. 37), to perform casts themselves, or to reflect on the day's events and to keep warm. The group dynamic thus changes from the individual pursuit of mould making to a communal gathering around the fire (Fig. 38).

Figure 38: Umha Aois members gathered around furnace at An Creagan. Photograph C. Hansen 2006

While casting at night does not constitute a comment on the nature of art, nor of archaeology, it reinforces the importance Umha Aois participants assign to the aesthetic experience. If the production of artefacts was their main concern, this could be equally well carried out during the day, possibly even more safely and professionally. Instead, artists, craftspeople and archaeologists appear to be drawn to the sensual and 'ritual' aspects of the casting process. In the absence of daylight, the fires are clearly more visually arresting than during the day, as the erratic lighting from the open flame is more noticeable, and sparks are more visible (Fig. 37). The lighting conditions also create what may be termed 'social spaces', as the light attracts people and excludes what is situated in the darkness from their perception (Fig. 38).

Such aesthetic responses are observed and encouraged by the project's organisers, emphasising the artist-led nature of the group. Following a phenomenological approach, it may be reasonable to assume that sense experiences, such as that of furnace fires in the dark, could have been similar in the Bronze Age. This aesthetic experience could therefore provide part of the foundation for the "connection with the past" mentioned by founder member Niall O'Neill (Burke 2006).

Sociocultural Activities - Demonstrating

Since 2006, the group have been involved in heritage events, where they have performed casting demonstrations for a public audience. These take place separately from the two-week artists' symposia. During the symposia, however, school groups and other visitors are also invited to watch the casting reconstructions. The educational remit of the Umha Aois project and the stipulations of public funding bodies necessitate this interaction between participants and members of the public.

Figure 39: Umha Aois casting demonstration at Rathwood, Co. Wicklow. Photograph C. Hansen 2006

The examples here (Fig. 39, 40) show Umha Aois members casting bronze as part of a demonstration. During such short-term public events, the appeal to the public plays the most important role, not the experience of the participants. To attract the attention of the audience, two of the bronze casters can be seen here wearing 'Bronze Age' costume (Fig. 39). They use an experimental furnace to cast replicas of Bronze Age artefacts during Heritage Week 2006 near Rathgall hill fort, County Wicklow. The event is mainly aimed at a non-specialist audience, including children and families.

Also in 2006, Umha Aois members took part in a sculpture event, organised as an exchange between Kells, Co. Kilkenny, and Pontrhydfendigaid, Wales (Fig. 40). As a more long-term event, the demonstration was aimed at an audience with an interest in heritage and archaeology. Visitors therefore included archaeology students and tutors from the University of Wales at nearby Lampeter, members of the local Heritage Society and some local families.

Figure 40: Umha Aois casting demonstration at Pontrhydfendigaid, Wales. Photograph C. Hansen 2006

During these events, members of the public assume the role of the observer, often asking questions about the processes themselves, or about Bronze Age life in general. The participants take the place of an archaeological interpreter or guide, rather than insisting on their role as artists. To fulfil this role, they must have a repertoire of archaeological knowledge concerning the period they are attempting to reconstruct. With regard to the casting processes themselves, Umha Aois members provide information about their own activities, and refer to archaeological evidence where possible.

This flexibility on the part of the participants facilitates the conversation with a diverse audience, consisting of both laypeople and experts on archaeology. With regard to this study, the interaction between the artists and archaeologists during the symposia and demonstration events is of particular interest. The exchange of information between artists and archaeologists appears to be mostly one-sided in this context. For example, by being able to observe the casting processes, archaeologists at the Pontrhydfendigaid demonstration were introduced to relatively authentic Bronze Age casting for the first time. The project could therefore be said to have made a contribution to the knowledge base of the archaeologists who visited. In return however, little or no information regarding archaeological evidence was gained by Umha Aois members from the archaeologists. The reason for this might be the lack of archaeological material and research related to Bronze Age casting. Despite their identity as 'non-archaeologists', Umha Aois appear to have access to practical expertise and experience of bronze casting which is attractive to archaeologists and heritage workers. As a result, Umha Aois have been 'booked' repeatedly for demonstrations, both public and specifically aimed at schoolchildren.

With regard to the relationship between art practice and archaeology, the practical statement of 'demonstrating' appears to provide one of the most important opportunity for direct interaction with archaeologists. However, the activity with the greatest potential for such interaction may be the teaching that Umha Aois members engage in outside of the symposia and demonstrations.

Sociocultural Activities - Teaching

The educational remit of Umha Aois has led to the allocation of time to talks and demonstrations for school groups (Fig. 41), sometimes extending into workshop activities. During the sessions, students and schoolchildren have access to experimentation with the materials used by Umha Aois participants, such as clay. They also have an opportunity to try out the bellows and observe a casting. These teaching activities are organised as formal workshops or talks, lasting up to two hours. The content is basic, covering some general information on Bronze Age life and the manufacture of bronze objects.

Figure 41: Billy MagFhloinn with school children at An Creagán, Tyrone. Photograph C. Hansen 2006

In addition, Umha Aois members organise events outside of the symposium setting to facilitate informal exchange with archaeologists. For example, in 2007 a meeting was arranged with Prof. Barry Raftery, archaeologist at University College Dublin (UCD). Having excavated Rathgall hill fort, one of the richest Bronze Age sites in Ireland, Prof. Raftery was alerted to the project by an Umha Aois committee member who is researching for a PhD in archaeology at UCD.

Figure 42: Prof. Barry Raftery (left) with Umha Aois members at University College Dublin. Photograph C. Hansen 2007

The meeting involved a short presentation on Rathgall by Prof. Raftery, followed by a discussion of individual finds. These were then compared to some of the items brought by the group, such as clay mould fragments, stone moulds and bronze replicas (Fig. 42). Similarities between the mould fragments found on site and those produced by Umha Aois were identified and discussed. To illustrate the ephemeral nature of this type of mould, Prof. Raftery was invited to break a clay mould which already contained a bronze cast.

Further meetings included a casting demonstration for leading staff from the National Museum of Ireland in 2008. During this event, the exchange of information was more one-sided. Umha Aois members explained the manufacture of simple and complex clay moulds and poured bronze objects from pit-furnaces and modern furnaces. Again, one of the archaeologists was provided with the opportunity to break a large clay mould, which was cast as part of the event. Umha Aois members commented that these meetings may help to raise the profile of the project within the archaeological community and serve as a foundation for future collaborations.

The activities of demonstrating and teaching appear to hold considerable potential for a connection between artists and archaeologists as representatives of their disciplines. The knowledge about Bronze Age casting in such exchanges could be categorised as practical and archaeological knowledge. Umha Aois participants create practical knowledge from their long-term experience of casting technologies, while archaeologists draw on material evidence from their excavations and academic study. The meetings with archaeologists themselves do not constitute actual collaborations, but an opportunity for the practitioners from both contexts, Umha Aois and archaeology, to 'compare notes' and to view each other's results. However, it is still not clear is this exchange takes place specifically between artists and archaeologists, or if any practitioner of Bronze Age casting may attract the same interest from archaeologists.

The activities which seem to hold the greatest potential for a relationship between artists and archaeologists are non-specific to art practice. It therefore appears that the status of Umha Aois members as artists is incidental and not a prerequisite for their experiments with Bronze Age casting techniques. Neither is the relationship with archaeologists dependent on the artists' vocation. At the same time, many of the practical statements made by Umha Aois participants are artworks and exhibitions. These statements are more specific to the artistic discourse. It is therefore possible that the relationship between art and archaeology as disciplines may be expressed through these material statements.

Artefacts

The second group of practical statements produced as part of the symposia consists of artefacts. These are either produced during the course of the reconstruction of Bronze Age processes, or as part of individual artists' practices. Through an analysis of these artefacts as statements, it may be possible to establish if they are able to relate to archaeology as a discipline.

The artefacts listed as statements in Table 2 can be divided into two main subgroups, each of which relates to archaeology in a different way:

- Reconstructions: Bronze replicas, clay moulds, stone moulds
- Artworks: Sculptures, photographs, sketches

The reconstructions are dependent on archaeological evidence. Through the process of reconstructing the artefacts and equipment, new evidence is generated, such as debris in the form of mould fragments. Artworks in contrast are not bound directly to archaeological material. Instead, they are inspired by the experiences of the artists at Umha Aois events.

Reconstructions

The artefacts related perhaps most immediately to archaeology are the reconstructions of moulds and bronze objects produced by Umha Aois during their symposia and workshops. They are modelled on archaeological finds from the Irish Bronze Age. Through the reconstruction of the objects, the group aim to understand the processes leading to their production. To replicate simple artefacts such as axes and spearheads, participants use two different methods, which were both used in the Irish Bronze Age, clay moulds and stone moulds. Clay moulds are made through applying a mixture of clay, horse dung and sand to a pattern, that is a wooden or wax model of the object to be cast. After firing, bronze is poured into the moulds. These are then broken to release the cast (Fig. 43).

Figure 43: Small palstave replica by the researcher, 2006.

Stone moulds are carved from sandstone or locally sourced soapstone in two halves. These moulds are predominantly used for casting blades, spearheads or swords (Fig. 44) and can be re-used several times.

Figure 44: Collection of axe heads and spearheads, replicated in stone moulds by Umha Aois. Photograph C. Hansen 2007

The main connection the reconstructions of casts and moulds bear to archaeology is founded on their direct reference to the archaeological record. Archaeological evidence, such as ceramic sherds and stone mould finds, is used as a starting point for the enquiry into Bronze Age technologies.

The relationship between archaeological evidence and the reconstructions is potentially reciprocal – the reconstructions rely on information gained from the archaeological record, but the interpretation of archaeological evidence also relies on an understanding of the production processes leading to the objects. For example, the form of the bronze replicas produced by Umha Aois is inspired by Bronze Age originals. More often than not, however, a direct replication is not intended. Instead, the objects are used as a starting point for an enquiry into the work processes required to produce the objects. The finished bronze casts therefore look similar to Bronze Age originals,

but not exactly the same. The production methods are also based on archaeological evidence. The charcoal-fired pit furnaces and clay crucibles used by the group are either based directly on evidence from the archaeological record, or they are' retro-engineered' from modern technologies, but using materials available in the Bronze Age. The moulds used are occasionally made from stone, in which case there are archaeological finds present, from which the objects can be reproduced directly. Alternatively, clay moulds are used (Fig. 45). The archaeological record is much less informative in this case, as only few mould fragments from the Irish Bronze Age survive. Therefore, the group have consulted traditional artisans from non-European contexts in the vein of ethnoarchaeology (Hayes 1996) to reconstruct mould making with simple materials.

Figure 45: Clay moulds for bronze palstaves by the researcher, 2006.

This attempt by the group to 'fill the gap' in what is known about Irish Bronze Age mould making through practical application of simple techniques and materials, also results in a replication of the 'archaeological record' itself. For instance, the ceramic debris left by the group after casting demonstrations (Fig. 46) may resemble the original state of materials and artefacts prior to being left to decay in the past. This is of potential interest to archaeologists. Through comparison of actual finds with the fragments of recently used moulds and furnaces, it is possible to ascertain the function

of the archaeological artefact. This is one of the methods used in experimental archaeology (Bahn and Renfrew 1996).

Figure 46: Clay mould and furnace fragments after demonstration at Rathgall Hill Fort. Photograph C. Hansen 2006

In the context of the Umha Aois project, this comparison only becomes possible where archaeologists collaborate by providing access to archaeological artefacts. Recently, this was facilitated through a meeting with a prominent Irish archaeologists who had excavated one of the largest known Bronze Age sites in Ireland. It was observed that the mould fragments brought by the group matched the archaeological artefacts in material, manufacture and wear marks, apparently confirming the authenticity of the techniques used by Umha Aois.

The insights that archaeological evidence can facilitate with regard to the reconstructions of Irish Bronze Age artefacts are most significant at the initial stage of the work. Designs of bronze artefacts are copied or adapted, and the general manufacturing technique is derived from mould fragments. However, the exact processes themselves have to be experimentally discovered through repeated mould making and casting over time.

Figure 47: Carved stone mould with wax impressions by Jon Fyffe. Photograph C. Hansen 2006

Stone moulds in particular are an example of objects which are present in the archaeological record and whose function is relatively clear. But as Umha Aois participants discovered, the exact method of constructing and using stone moulds requires intimate knowledge of the material. They were found to crack easily due to temperature shock when casting. One of the participants suggested that the stone moulds were therefore not used for casting directly, but to take impressions from in wax or other malleable materials (Fig. 47). These, so the theory, were then used to make clay moulds in a lost wax technique. However, other members of the group proposed that stone moulds were used for casting directly, but that this required extensive preparation of the stone. For instance, it was discovered through experiments that pre-firing the stone to a high temperature made it easier to carve and less prone to temperature shock during the pour. Also, different treatments of the mould with organic substances such as albumen, or with graphite and wood ash (Fig. 48) were tested in order to protect the mould and give a clean surface on the bronze cast. Traces of such materials are rarely preserved in archaeological artefacts, or rarely tested for by archaeologists. Detailed investigations into the use of organic materials are therefore only possible through a long-term engagement with the materials and techniques.

Figure 48: Sandstone sword mould by Billy MagFhloinn and Brian Hackett. Photograph C. Hansen 2005

General problems, such as melting bronze in a charcoal-fired furnace have been solved and refined by Umha Aois. Through establishing a practice of working with materials available in the Bronze Age over the past decade, Umha Aois are now able to examine these techniques more closely. This method of working is not strictly scientific, nor is it experimental archaeology. The main concern of the project lies with understanding Bronze Age technologies, using simple materials. The archaeological record serves as an initial source of information only, as the material evidence is always compromised by lack of preservation. However, these experiments might be useful to archaeologists who are interested in practical activities which may have been carried out in the past, but cannot be reconstructed through archaeological material alone (Hansen 2007a).

Artworks

In this account of activities carried out and artefacts used and made by Umha Aois participants, the diversity of practical statements is clearly visible. What appears to distinguish the project from experimental archaeology is the continuous exploration of materials and techniques through practice. The group's activities are not limited to bronze casting alone. Artistic activities such as the making of artworks and exhibitions are a vital part of the project.

Figure 49: 'Spreagadh' exhibition detail with photographic works and sculptures. Photograph C. Hansen 2007

Thus, the 2007 symposium on Inis Oírr, Co. Galway was accompanied by the group's first exhibition of artworks at Aras Éanna, the island's Arts Centre. The aim of the exhibition was to demonstrate the multitude of ways in which Umha Aois has contributed or relates to individual artists' practice. Entitled “Spreagadh” (Irish for 'motivation, impetus'), the exhibition featured “work inspired by the Umha Aois project”, according to the exhibition poster. The works shown on this occasion were largely the result of individual artists' practices. However, allowing for the diversity in the Umha Aois members' backgrounds, replicas of Bronze Age artefacts and silver

jewellery were also on display. The exhibition could be said to include both fine art in the form of painting, photography and sculpture, and craft works, as well as documentary images (Fig. 49). The sculptures in the exhibition are largely bronzes. It seems that the aim of the project to make bronze more accessible as a sculpture medium is fully integrated by the participants through their practice. Other metal work includes silver and bronze jewellery and a replica of a Bronze Age representation of star constellations from sheet copper (Fig. 50).

Figure 50: 'Spreagadh' exhibition detail with jewellery, sculpture and replica of Bronze Age artefact. Photograph C. Hansen 2007

The distinction between fine art and other 'making of objects' is not upheld by the display in the exhibition. Instead, it was decided by the organisers to deliberately suspend a description of work as 'art' or 'craft'. Following the multidisciplinary nature of the project, the term 'work' was used for all pieces shown. This decision indicates the potential 'relinquishing of autonomy' by the artists, as is proposed by anthropologists (Schneider and Wright 2006). All practical work, art craft or archaeological reconstruction, is assigned similar status.

The influence of the project's work is particularly evident in some individual pieces. For example, the small animal sculptures by Fiona Coffey (Fig. 51) are

influenced by both the Umha Aois project and archaeological objects. Drawing mainly on the rural environment of her native County Wicklow, Coffey makes simplified animal representations in bronze, which she casts herself from a home-made furnace. The subject matter is reminiscent of European cave art from the sites at Lascaux and Altamira in its simplified form and content. However, Coffey cites her own environment as the main influence on the sculptures (Coffey 2004).

Figure 51: 'Pit Ponies' by Fiona Coffey, 2006

More importantly, the technical aspects of the 'horse' sculptures are directly related to the reconstruction of Bronze Age casting techniques as practised by Umha Aois. Coffey constructs a core from clay and horse dung, onto which the object is formed from wax and coated in more clay mixture. Using a lost wax process, the sculptures are then cast by the artist. This direct involvement in the whole process allows Coffey to incorporate 'casting accidents' into her sculpture, such as gaps and voids in the bronze. She does not remove the clay core, instead leaving it as part of the sculpture. With the gaps in the bronze casts, the clay core forms textures and pattern in the 'horse's skin'. Coffey's work is an example of Bronze Age casting techniques being used by an artist to develop new approaches in her own practice. The techniques are not used, however, to establish a connection with or critique of archaeology, but as a manufacturing process with a particular 'archaeological' aesthetic.

Other works produced during the two-week symposia include aesthetic responses to the bronze casting processes. For example, the photograph below (Fig. 52) is a formalist study of an empty pit furnace. Taken by this researcher, it shows the technical elements of the furnace's construction, such as the cylindrical interior with a perforated trivet, which separates the air chamber below from the fire chamber. However, the documentary function of this image is secondary to the formal composition. The interest lies in the arrangement of circular shapes, textures and the subtle colouring produced by ash and charcoal residues.

Figure 52: Form and texture of a used pit furnace. Photograph C. Hansen 2006

More evocative images taken as by Umha Aois participants as aesthetic responses to the casting process usually involve the fire itself, and the glowing crucible used in casting (Fig. 37).

The interaction between art and archaeology as expressed through the artefacts discussed here takes place indirectly, as the artists' experience of the past or of archaeology is mediated by the Umha Aois project. By using the technologies developed during the symposia, the artists' works do not comment directly on archaeology. Neither can the artworks themselves be claimed as a contribution to archaeological knowledge. The aesthetic responses made through photography, too, are

strictly speaking responses to objects and activities found at Umha Aois events. As explored in Chapter 3, such aesthetic or formalist responses do not draw directly on the past; nor do they attempt to critique archaeology as a discipline by appropriating its concepts and methods. Instead, the works represent a visual re-interpretation of the processes already reconstructed by Umha Aois members.

Umha Aois activities as post-discipline practice

This chapter shows clearly that the activities performed by Umha Aois relate to archaeologists through personal interaction, but not necessarily to archaeological methods, concepts or theory. The emphasis is on practical activities rather than disciplinary discourse. Despite the personal interactions of Umha Aois members and individual archaeologists, a discourse that encompasses both disciplines as equally active participants has not been established. Rather, archaeologists have preserved their identity, while Umha Aois members engage in reconstruction and experiment without aligning themselves with neither contemporary art and its current concerns, nor with archaeology. It appears that in order to be able to engage in practical activities with an archaeological interest, Umha Aois participants are not able to assume either identity, concentrating of the craft aspects of the activities instead.

Disciplinary identities

While dealing with topics and activities of archaeological interest, the group are nevertheless represented by their co-ordinator as art practitioners. In a letter to this researcher (2008), Umha Aois founder Niall O'Neill emphasises that

> "[...] we [Umha Aois] are not archaeologists, and that we are wholly reliant on the archaeological community for [...] information on the subject."

The aim of the Umha Aois project is therefore not to replace archaeological method, but to add to "the body of knowledge" about the Bronze Age. Furthermore, the large body of artwork and visual responses produced as part of the symposia shows that

the emphasis of the project is on open experimentation and intuitive response. O'Neill's statement clearly identifies Umha Aois as 'non-archaeologists', however, it does not affirm their identity as artists, taking the craft-oriented nature of the project into account.

The contribution to knowledge about the Bronze Age is made through the group's practical experience of bronze casting. A demand for practical experiments was proposed by the group's founder. He states that many of the scant archaeological scources available “seemed to be either pure speculation or experimental work that seemed to be based on modern methods”. The project therefore apparently aims to complement archaeological research by providing experience and advice on more authentic casting methods.

The project and its achievements in the area of practical experience of Bronze Age technology have met with varying responses from disciplinary institutions in art and archaeology. The Arts Council of Ireland have repeatedly refused funding, citing the heritage-oriented nature of the project. In a 2006 letter to the chairman of Umha Aois (Appendix C), the reason for the refusal of funding is explained as follows:

> “The panel were of the opinion that this event does not meet the artform objectives of the Arts Council as it has a significant heritage context.”

Rather than evaluating the content or approach of the project, the funding institution concentrates on the disciplinary identity of the project, which does not meet the Arts Council's “artform” criteria.

On the other hand, as a non-academic organisation, access to research funding from archaeological institutions is not available either. The project therefore occupies a position between disciplinary institutions. As described before, the organisational structure, or intentional lack thereof, within the project is evidence of the group's refusal to be subsumed by any academic or other public organisation. Instead, it insists on its status as an independent project. While this independence presents itself as a disadvantage when dealing with academic and art-related funding bodies, the reaction from archaeologists themselves is different. As Table 1 shows, the group have attended a number of public events since 2005. These were mainly initiated by public

organisations or individuals from the fields of heritage management and archaeology. The increased demand for demonstrations by Umha Aois is evidence of the positive view of the project held by archaeologists as individuals, and by public bodies with an educational remit.

Educational activities and workshops for schools, which are used partly as fundraising events for Umha Aois, have been facilitated by group members with considerable ease. The group's participation in the annual Heritage Week and conferences such as the 2008 World Archaeological Congress could be seen as another indication of the acceptance of Umha Aois by archaeologists. Despite its apparent lack of reference to archaeological concepts and methods, archaeologists are clearly responding positively to the Umha Aois project. In contrast to the art-specific bodies, heritage organisations seem less interested in the disciplinary identity of the project as artists or archaeologists, but in the activities themselves.

Transcending boundaries through practice

The diverse practical activities described in this chapter demonstrate the project's concern with practice as the main form of engagement. The main point of connection between art and archaeology in this context appears to be the interaction between practitioners of art or craft and archaeologists. The project could be described as a liminal space between the disciplines, in which archaeological concerns are addressed, but where disciplinary conventions are not important. In the context of the Umha Aois group, art practitioners leave their disciplinary identity as 'artists' and enter an interdisciplinary realm, in which research interests take precedence over disciplinary conventions.

A relationship between the disciplines is formed when its representatives interact directly – artists engage practically and personally with archaeologists through discussions, demonstrations or teaching activities. However, during the longer symposia, the disciplinary identities of artists and archaeologists are temporarily

suspended, as a common concern is addressed through practical activity and personal contact.

The Umha Aois project therefore suggests an alternative to Renfrew's thesis that the connection between art practice and archaeology is the parallel experience of the archaeologist and the gallery visitor (2003), who both encounter artefacts and 'figure them out'. In the context of the bronze casting project, artefacts play an important role, but only as part of activities. The interaction between Umha Aois members and archaeologists takes place on a direct and personal level. It is not mediated through the artwork, as in Renfrew's suggestion. The artist is present and actively involved in the exploration of the past. The Umha Aois project is therefore more similar to the collaborations described by anthropologists such as Schneider and Wright (2006). However, rather than directly appropriating the interests of another discipline, Umha Aois participants approach archaeological themes on their own terms, through practice, but temporarily abandoning their identity as contemporary artists.

The analysis of the project has demonstrated that practice, continuous engagement with materials and personal interaction are the most important aspects of the group's activities. The disciplinary identities of its participants are suspended during the symposia, when common research interests are pursued and accommodated through diverse methods. In the context of art practice as research, this approach has been described as 'postdiscipline practice' (Sullivan 2005: 101) According to Sullivan, art practice as research directly engages with theoretical frameworks and methodologies in order to “meet research interests and needs” (Sullivan 2005: 102). Art practice assumes a position between the paradigms (Fig. 53).

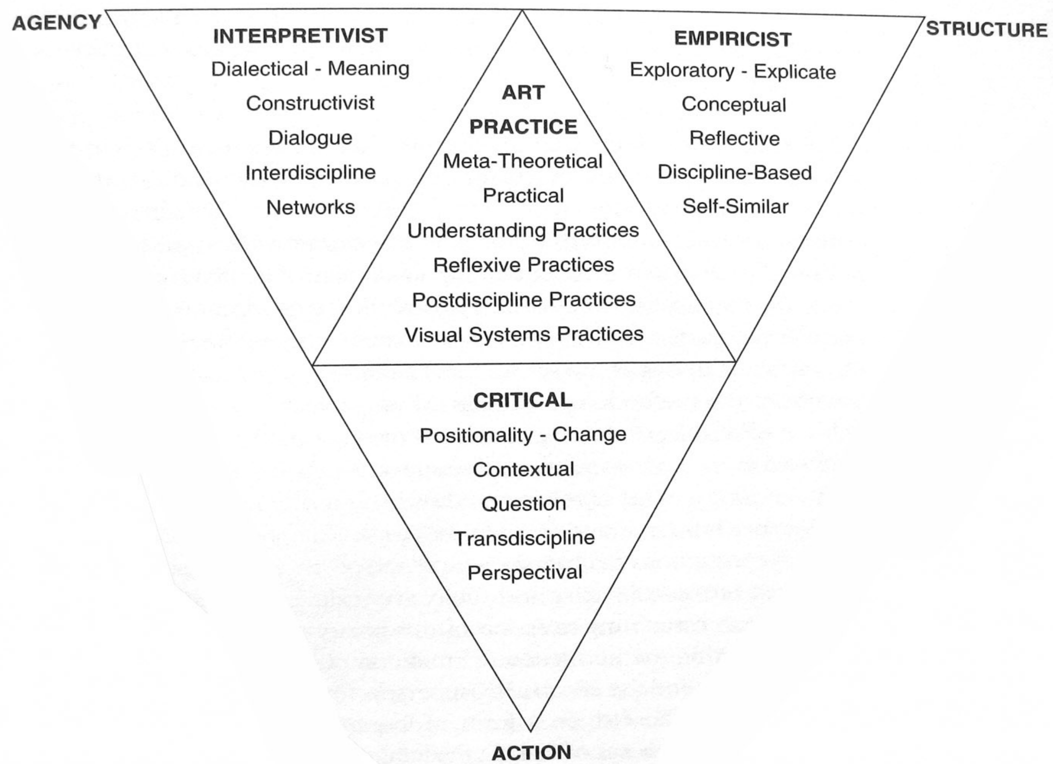

Figure 53: Art as research paradigm. Source: Sullivan 2005

Sullivan's framework of visual arts practice describes art research as a meta-theoretical paradigm, which is characterised by practical engagement. The space occupied by art practice in this model is not clearly defined – the boundaries between the paradigms, according to Sullivan, should be transparent and permeable (2005: 94). Sullivan uses this schematic representation in direct relation to the notion of art practice as research. However, the model illustrates exactly the problematic relationship between art practice and archaeology in the context of this study.

It has been shown in Chapter 6 that archaeological discourse as conducted by Renfrew is grounded in the empirical tradition. In Fig. 53, the empiricist paradigm is described as exploratory and reflective. But its aim is to explain the world by generating concepts and theory. It does so by adhering to an established scientific method, which is rarely criticised. Empiricism is therefore self-similar and discipline-based. The archaeological discourse surrounding contemporary art practice displays these characteristics, especially in the importance archaeologists lay on scientific method as a means of explaining the past. The insistence by archaeology on their disciplinary

identity and academic tradition is coherent with Sullivan's description of empiricism as self-similar and discipline-based. Sullivan associates the concept of 'structure' with empiricism. This is reflected in the concern with explaining cultural change and social structures in the New Archaeology, a movement defined in Chapter 4. Chapter 6 shows that Renfrew – despite his interest in contemporary art practice – is perceived by himself and others as a major proponent of this empiricist tradition. The same chapter also shows the opposite concern by anthropologists with individual action and interaction, or agency. Sullivan associates the concept of agency with the interpretivist paradigm (Fig. 53). The interest shown by anthropologists in a 'dialogue' with contemporary artists, the call for an exploration of the 'complexity of networks' and interdisciplinary collaboration (Schneider and Wright 2006) is again reflected in Sullivan's model as part of the interpretivist paradigm.

Finally, this chapter has demonstrated the liminal, exploratory and interactive nature of practical discourse through the example of the Umha Aois group. Its basis in practice and the easy movements across discipline boundaries by its participants place the group in the paradigm of art practice. Sullivan justifies the positioning of art practice in the centre between paradigms as reflecting “the reality that the visual arts are grounded in the studio experience, yet practitioners move eclectically across boundaries in their intellectual and imaginative quests.” (Sullivan 2005: 94). This is clearly the case in the Umha Aois project, with the term 'studio' extending to a variety of venues. By crossing disciplines and paradigms, the project could indeed be said to engage in 'post-discipline practices'.

Implications for the art-archaeology relationship

As this chapter demonstrates, together with the analysis of archaeological and anthropological discourse, the disciplinary boundaries between art and archaeology are much more rigid than they are between art practice and anthropology. The literature attests to the passivity of artists in the archaeological discourse, with their works serving

as the object of enquiry. Only anthropologists have to date attempted interdisciplinary collaborations with artists as equal participants. Anthropologists acknowledge that in the service of common concerns, both disciplines have to re-evaluate their disciplinary traditions – it is even demanded that art accept the loss of its autonomy (Schneider and Wright 2006).

Archaeologists on the other hand remain bound by their empiricist paradigm, which insists on the specificity of disciplines. This makes a collaboration with other disciplines much more difficult. The analysis of archaeological discourse has shown that this insistence on a disciplinary identity precludes a true collaboration between art practitioners and archaeologists. Instead, art is merely appropriated as an illustration for archaeological arguments. However, the Umha Aois project demonstrates that exchanges are possible if personal interaction and practical engagement takes place between artists and archaeologists and disciplinary paradigms are temporarily suspended.

The relationships formed in the context of Umha Aois centre around a common concern, namely researching Bronze Age technologies. In the case of Umha Aois, this concern has not been imposed onto the group but has emerged from the practice of individual artists, particularly Niall O'Neill and Fiona Coffey, as discussed earlier in this chapter. This illustrates a further characteristic of art practice as a paradigm. Art practice functions as “the site where research problems, issues and contexts originate” (Sullivan 2005: 94).

Chapter 8

Discussion

The current relationship between art practice and archaeology

At the beginning of this study, the research question was posed in two parts. First, the relationship between art practice and archaeology was to be described and analysed. Then, the specific role of the art practitioner in interpreting material culture was to be identified in an archaeological context. This chapter will begin with a summary and discussion of the current relationship between art practitioners and archaeology.

The relationship between art practice and archaeology to date has been characterised by a lack of direct collaboration. Archaeologists such as Renfrew appear to view art practice through its products, namely the works of art, which are used to illustrate archaeological ideas. Anthropologists encourage more direct collaborations, but demand that art relinquish its autonomy in the process. In the academic debate, artists do not verbally articulate their views to the same extent as archaeologists and anthropologists. Their discourse is formed through practical statements.

For example, in the practical context of the Umha Aois project, a mutual concern with the reconstruction of the past constitutes the link with archaeology. While archaeologists rely on the processes of excavation and analysis of material remains from the past, the Umha Aois project uses an inverse approach. As archaeological evidence from the Irish Bronze Age, which is the period the group are interested in, is scarce, participants draw on their experience of craft processes to reconstruct processes and equipment which may have been used in the Bronze Age. While potentially contributing to an archaeological 'body of knowledge', Umha Aois are also interested in the creative possibilities the Bronze Age techniques offer to artists in their own practice. At the same time, archaeologists are rarely involved in the practical activities of the project. Instances in which art practitioners in their capacity as artists have contributed to archaeological knowledge have not been documented or published.

In the context of Umha Aois, the relationship with archaeology is maintained through:

- the reconstruction of material objects from the past;
- a common interest in the past;
- practical engagement with artefacts and processes;
- personal interaction with archaeologists.

In the archaeological discourse, the connection with art practice is made by:

- interpreting artworks
- writing about art practice.

From the analysis of the archaeological and practical discourses in Chapter 6 and 7, and the discussion of art practice in Chapter 3, a theoretical problem underlying the current relationship between art practice and archaeology can be identified. The main inhibitor to collaborations of the two areas is the discrepancy between the archaeological interest in artefacts, and artists' emphasis on activity and practical engagement with materials. The discourses do not espouse opposing theoretical viewpoints, but their objects of enquiry and their media of communications are entirely different. The participants in Umha Aois concentrate on practice and activities, while the interest of Renfrew and others, when dealing with art centres around the artefact or artwork. Furthermore, the artists transcend disciplinary boundaries through personal interactions with archaeologists. Archaeologists on the other hand communicate through written publications within an established disciplinary canon. The analysis of the Umha Aois project further shows that the artists temporarily suspend their disciplinary identity as contemporary artists while participating in the project, and while interacting with archaeologists. In contrast, the archaeological sources examined here repeatedly stress the importance of contemporary art, but also the necessity to differentiate it from the archaeological endeavour. The approaches artists and archaeologists take to their subject matter in the examples cited here, are 'parallel visions' to use Renfrew's term, suggesting that the two can deal with similar concerns, but cannot intersect or collaborate as disciplines. Instead, it seems necessary for artists to 'relinquish their autonomy' as proposed by Schneider (2006), if they wish to collaborate with archaeologists.

A further observation from this study, namely the divide between artefact and agency, which emerges as a theme in the relationship between art practice and archaeological discourse here, has recently been explored by archaeological theorists. Proponents of interpretive archaeological theory currently aim to overcome the theoretical divide between material object and agency (Oliveira Jorge and Thomas 2006). To provide a conceptual background to the further discussion of this topic, two emerging theories will be summarised briefly in the following. Archaeologist Colin Renfrew and anthropologist Alfred Gell present differing ideas on the way artefacts and humans interact. Not surprisingly, Renfrew emphasises artefacts and materials as 'constitutive' of ideologies and concepts. Gell on the other hand, presents the theory of the 'Art Nexus', a network of possible relationships between artists, artefacts and audiences. Both theories can be seen as attempts to overcome the divide between objects and agency in their respective fields.

Integrating agency – Renfrew's Material Engagement Theory

One of the most visible developments in archaeological theory is Renfrew's 'theory of material engagement', briefly mentioned in Chapter 6 as part of the analysis of archaeological discourse. The following will summarise some of the main ideas to illustrate the difficulties archaeologists face in dealing with the concept of agency.

The archaeological record – materials from the past that are preserved in the soil – is the main source of information for archaeologists. It is then not surprising that archaeology as a discipline focuses on the artefact itself rather than its production or the human relationships surrounding it. However, with the attempt now being made in theoretical archaeology to deal with issues such as experience and agency, the problem of linking these concepts to the material artefact arises. Renfrew's 'Material Engagement Theory', seeks to overcome the apparent dichotomy between mind and the material world. Building on the concept of 'object agency', defined by Christopher Tilley as the ability of material objects to provide “affordances and constraints for thought and action” (Tilley 2007: 19), Renfrew concentrates on the interaction between material object and conceptual symbol (2004). He emphasises that the ideological concept does

not always precede its material manifestation as symbol. He notes that in many instances the material properties of physical objects are 'constitutive'. Especially in non-literate societies, he suggests, the material symbol gives rise to the ideological concept. Renfrew uses some common value systems as examples for this process. For instance, measurements such as weight or length, are determined by the fact that objects possess properties such as mass and physical dimensionality. Therefore, the object could be seen as contributing or even leading to the 'institutional fact', the social reality of value attribution and measurement (Renfrew 2004).

Objects are also seen as a form of 'material memory'. This concept describes the direct connection of objects with memory and the past. As 'perpetuated engagement', objects represent human memory, and at the same time brings forth social and cultural conditions. Renfrew cites the communal creation of an artefact or a site, followed by a continuous communal use, as an instant in which the object itself creates community through 'perpetuated' engagement, or tradition. On the other hand, events in which humans associate objects with the past are interpreted by Renfrew as a manifestation of the historical and symbolic power of the object (2004).

Renfrew suggests that the intentionality, or agency, of the original maker of an artefact is “inherent in the intended use” of the artefact. With many artefacts showing traces of their manufacture, utilitarian function, deposition and decay, they display “enduring realities of purpose” (2004). In the case of a 'perpetuated engagement' through the continued use of artefacts in the present, this appears to imply that artefacts can act as a physical storage device for memory. Renfrew sees artefacts as containing 'implicit memory' through their use and functional purpose. The problem of the 'inherent properties' of the artefact re-emerges.

Renfrew sees artefacts as imbued with inherent qualities, this time not with material value, but with memory. He seems to argue that 'agency' and 'memory' are stored in artefacts and can be retrieved through correct interpretation. But as both examples of practice show in this study, artefacts cannot be literally interpreted or translated into verbal statements. They therefore cannot communicate directly about the

past, or about the intention of the artefact's maker, a problem that also becomes apparent in Chapter 7, where the 'practical statements' of artists do not fully reveal the artists' intentions, or indeed communicate experiences, as Watson (2004) suggests.

This view of objects as having inherent agency is further contested by other archaeologists, such as Christopher Tilley (2007). Anthropologist Alfred Gell's definition of agency also challenges Renfrew's theory. Gell defines agency not as something that is inherent in objects, but as the relationship between people and artefacts. These relationships are expressed by Gell in a theory of the 'Art Nexus', in which many different interactions are possible (1998).

Agency in Art – Gell's 'Art Nexus'

Gell's theory differs from Renfrew's material engagement theory as it considers the role of humans in concrete interactions with artefacts. It is more descriptive, based on observations made by Gell as an anthropologist. Anthropology according to Gell, is interested in human action and behaviour on a biographical scale. That means that it considers individual lives and experiences. These may be neglected in archaeology, which aims to understand cultural change over large timescales (Gell 1998).

Before introducing the Art Nexus, Gell defines the aim of anthropological theory and clarifies what the 'anthropology of art' should comprise as an area of study. According to Gell, an anthropological approach to art describes the relationships between artworks, their content, and their recipients. Due to the 'biographical scale' of anthropology, the main subject of inquiry are human activities. These may include “apparently irrational behaviour, performances, utterances etc.” (Gell 1998: 10). He argues that it is through these actions that culture is disseminated and transformed. In its aim to explain human behaviour within the context of social relationships, an anthropology of art should strive to explain the “production and circulation of art objects” in a social environment (Gell 1998). Emphasising production and human activity, this approach centres on the material artwork, but also considers the processes that have led to its production and consumption.

This combination of human activity and interaction with material objects gives rise to the concept of 'agency', which is central to Gell's argument. He defines agency as dependent on social context and the relationship with other 'agents' or 'patients'. Agency is not an independent quality or a classificatory term. This means that an object or person does not possess a certain measure of inherent agency. Rather, the term 'agency' describes its relationship to other objects or persons. Artists and artworks are therefore co-dependent. At first glance it appears obvious that the artist as originator of the work should be the active party, or 'agent' in this relationship, while the work is the 'patient' suffering the actions of the artist. But the relationship may be reversed during the process of creating the work. In the process, the work may dictate the actions of the artist, for example through the qualities of the material. Artist and artwork or artefact therefore enter a mutual relationship, with each alternating between the role of the agent and the patient (Gell 1998: 28). Gell identifies four possible participants, in a complex set of relationships, the 'Art Nexus':

- the 'Artist'
- the 'Index' as evidence of agency, usually the artwork
- the 'Prototype' – that which is being represented
- the 'Recipient'.

Each of these can assume the role of the agent or the patient, depending on the context in which the artwork is produced and received. Gell concedes that the relationships identified in his anthropological theory of art are not 'pure', but that the roles of agent and patient may be less defined and constantly changing (Gell 1998: 28). Gell's idea of the object as an agent in the 'Art Nexus' relates directly to the concept of 'object agency' proposed in some areas of interpretive archaeology. As mentioned above, 'object agency' means that material objects can provide “affordances and constraints for thought and action” (Tilley 2007: 19). Artefacts can therefore influence human actions.

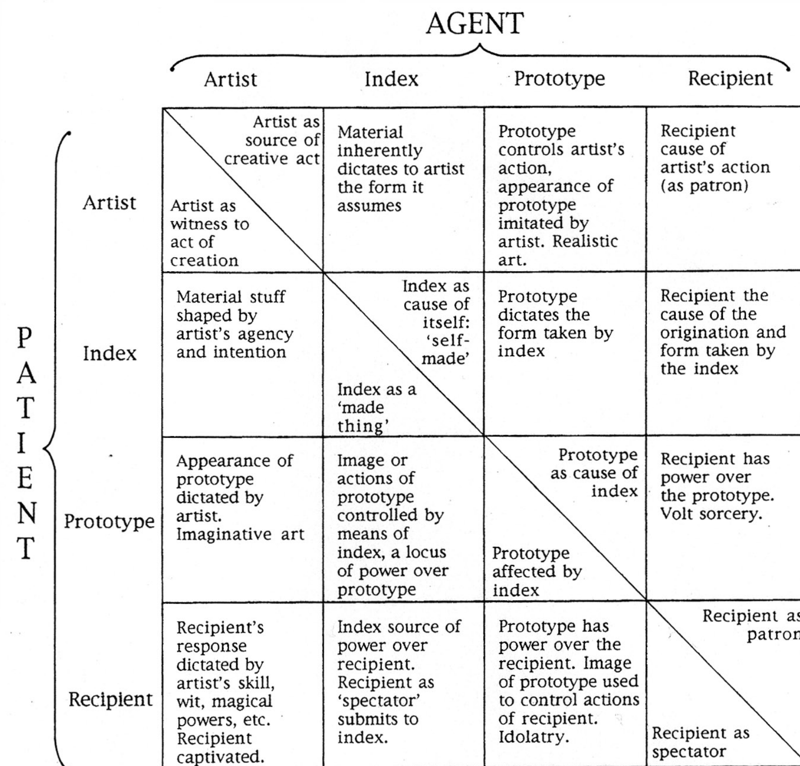

Figure 54: 'Art Nexus'. Source: Gell 1998

The above diagram (Fig. 54) illustrates the possible relationships between artist, index, prototype and recipient. The prototype and the index are not the same – the prototype could be described as the 'content' of the work, while the index is the work itself. Many of these relationships are founded in observations made in non-Western contexts. For example, Gell describes a relationship where that which is represented acts as agent and the recipient as patient, Prototype (A) → Index (P). As the diagram shows, the prototype directly influences the appearance of the index in this case. This relationship is fixed to a belief system which sees the prototype as present, or even incarnate in the artwork (Gell 1998: 29). The diagram shows more examples of relationships between artworks and other ''agents' or 'patients', which describe non-Western beliefs. Gell's definition of the artwork is therefore not limited to a Western understanding, as it includes 'ethnographic artefacts', crafts and utilitarian objects. It may therefore be more helpful to refer to the 'artefact' and to view artworks as a sub-category.

Gell points out that in the context of this theory, the index in the form of an artefact must have a central role, as it is the main expression of agency. He further notes that his theory of an anthropology of art constitutes a system of classifying and ordering observational data. These observations concern the relationships surrounding the artwork in a variety of settings, such as the non-Western cultural contexts traditionally researched by anthropologists, or indeed the relationships between people and artworks in the contemporary Western sense. Gell warns that the theory is not intended to facilitate predictions about these interactions in the same way as a scientific law (Gell 1998: 28).

In the relationships described by Gell which are directly applicable to art in the Western sense, the artefact can occupy both an active and a passive role. For example, the interaction between the artist and the artwork itself can manifest itself in two ways. Described as Artist-A → Index-P, the artist is the active party who creates the index or artwork. The index is therefore seen as evidence of artistic activity. In Western art, this evidence is not only the existence of the artwork itself, but also the marks left by the artist on the work. Examples are chisel marks on stone carvings or brush marks in painting. Gell cites Jackson Pollock's work as a prominent example, having "no subject at all except the agency of Jackson Pollock himself; they are (non-representational) self-portraits of a man in frenzied ballistic activity." (Gell 1998: 33).

In reverse, the artwork can be seen as active in the relationship, while the artist responds to it (Index-A → Artist-P). In Western art,an example for such a response could be found in sculpture. Michelangelo Buonarotti's claim of 'releasing' the form already contained in the stone is well known and is sometimes used to explain his tendency to leave sculptures unfinished (Graham-Dixon 1999: 194). This idea assumes that the material, or the artwork, dictates the actions of the artist.

In the relationship between the artwork as active and the spectator as passive, Index-A → Recipient-P, it is expected that the artwork has an effect on the viewer. This effect may be of an emotional nature, or the work may prompt the viewer to act in a certain way, possibly mimicking the content of the work. This description assumes the

existence of “inherent agency of the material index” (Gell 1998: 32). This also implies that meaning is inherent in the work and can be transferred directly to the viewer, as proposed by Renfrew. In contrast, postmodern theories have led to the understanding of the viewer as an active participant in the process of artmaking. In the 'Art Nexus', this is expressed as Recipient-A → Index-P, assigning the role of the agent to the viewer and the role of the patient to the artwork. Gell cites interpretive and semiotic theories of art, which claim that meaning is constructed by the viewer on the background of their previous experiences and not solely inherent in the artwork. Gell goes even further, proposing that “in that gallery art is a commodity, gallery-goers as consumers can infer that their 'demand' for art is the factor ultimately responsible for its existence [...].” (Gell 1998: 34).

The final set of interactions relevant to contemporary art practice is especially interesting with regard to the experience and agency of the art practitioner. Expressed as Artist-A → Artist-P, this relationship puts the artist both into both an active and passive position. This is explained as the artist's constant interaction with the process of artmaking, and through the influence of the artist's own *œuvre* on all successive work. Gell asserts that “cognitive processing of the 'outcome' of action only takes place after the act is complete, not while it is in progress.” (Gell 1998: 45). The finished product is not predicted by the artist at the beginning of the artmaking process, but is arrived at through repeated cycles of production and reflection. The artist is therefore both agent and patient in a reflexive 'creative' process. This example describes art practice as a self-reflexive, practical and iterative process, confirming Sullivan's model of art research as seen in Chapters 2 and 3. It is further exemplified by the description of art practice used as an exploratory method in this dissertation.

Despite its emphasis on agency, the 'Art Nexus' still separates the artefact from the artmaking process. The artefact – or index – is seen as a disctinct function in the relationships Gell identifies. This reliance on the artefact itself has shown to be problematic, particularly in the context of art practice as research, and in archaeology. Once removed from its context, the artefact itself does not explain the 'agency' that caused its existence.

> "The origins of art objects can be forgotten or concealed, blocking off the abduction leading from the existence of the material index to the agency of an artist."
> (Gell 1998: 23)

Gell here describes a problem frequently encountered by archaeologists in interpreting their finds from the past. The artefact or art object in question is 'cut off' from its originator, often through geographical displacement by trade, but more fundamentally through the passage of time. Unless it is accompanied by inscriptions or other written documentation, the full meaning of an archaeological artefact, much like a contemporary art piece, is not always immediately obvious. Similarly, the artwork is also separated from the agency of the artist. The original intention of the artist is removed from the audience – the viewer is not able to fully understand. By viewing art practice through its products alone, Renfrew places himself in a position where his own response is the only source of information available to him. This personal response does not lead to an understanding of the artefact: Gell specifically mentions the difficulty faced by the viewer to 'reconstruct' the steps undertaken by the artist in the creation of a piece of artwork. The understanding of the artist's intention is replaced by an aesthetic response to the work.

Gell suggests that in encountering an artwork, the viewer is often 'captivated': The work is recognizable as a piece of art, displaying the artist's technical proficiency and ability to manipulate images and materials. Captivation of the viewer takes place when the viewer has some insight into the production process behind the artwork and therefore could potentially have made the work. The ability to re-trace the artistic process is interrupted when the viewer can no longer understand how the work was made. The resulting feeling of 'amazement and wonder' at how the artwork came into being is what Gell calls captivation. He once again uses an example from non-Western cultures to illustrate this concept, where superior skill, both technical and of artistic imagination, are used to impress trading partners and other outsiders in order to place them at a disadvantage. Even in contemporary art, the anthropologist argues, the "index of superior artistic agency" (Gell 1998: 71) places the viewer in an unequal position in relation to the artist. While in native cultures this inequality is described by the term magic, Western societies might apply the concept of 'artistic genius'. As mentioned previously in the summary of possible relationships with the index at their centre, the

artistic process can be very complex. As the artist repeatedly reflects on the work just created and then develops it in unpredictable ways, the viewer cannot re-trace all the steps taken by the artist, and is therefore not able to fully understand the work's creation.

Encountering the artwork separate from the artist's activity then prevents the viewer from gaining full insight into the motivation or 'agency' that led to its production. If art practice is to establish a connection between the artist and the audience, as is necessary in interdisciplinary collaborations, the artwork itself may not be sufficient.

Implications for art practice in collaborations with archaeology

If the artwork itself cannot be used to communicate or establish relationships, art practitioners whose aim it is to collaborate with representatives from other disciplines, may need to modify their practice. The artwork no longer is the intended outcome of the artistic process. The activities that generate ideas and facilitate interactions between artists, audiences and materials are more important, as the example of the Umha Aois project shows. This researcher's practice, described in Chapter 3, and 'Make Work Think Space' in particular, addresses the unequal position of the audience in understanding the artist's agency by inviting the audience to 're-trace' the processes that led to the work. It may be also be necessary to prompt the audience to engage actively with the work in order to integrate 'agency' and artefacts. However, the Umha Aois project has demonstrated that practical engagement does not necessarily presume the practitioners to be artists. Craftspeople and archaeologists are also able to participate in practical activities, and thereby establish a 'practice'. The following will describe the different roles of artefacts and activities in the discourses examined in this study. The role of 'agency' in art practice will be compared with that in archaeology, archaeological theory and in a practical environment. This comparison leads to a conceptualisation of the specific function of art practice in a relationship with archaeology.

A theoretical basis for collaborations

The role of artefacts and actions in archaeology and art

As shown during the course of this study, the relationship between art practice and archaeology is determined by two variables:

- the role of the artefact within the disciplines;
- the connection between artefacts and action, or 'agency'.

The following describes the different roles assumed by the artefacts and activities in archaeology, archaeological theory, practical settings and art practice, as evident through the examples in this study. By referring to observable examples of practical environments and artistic exploration, this description clarifies the specific characteristics of art practice compared to the practical activities pursued by Umha Aois participants, for example. It situates art practice in an interdisciplinary context, confirming Sullivan's theory of art practice as a meta-disciplinary research paradigm.

Table 3: The role of artefacts and activities in archaeology, practice and art practice

FIELD	***Archaeology***	***Archaeological Theory***	***Practical Environment***	***Art Practice***
SUBJECT	Archaeologists	Theorists	Practitioners	Artists
OBJECT	Societies in the past	Archaeology	Practice	Artists' experience
MEDIUM OF ENQUIRY	Writing, scientific method	Ideas, writing	Materials and physical interaction action	Reflexive and reflective physical interaction with artefacts and ideas
TIME OF ACTION	Present	Present	Present	Present
ACTIVITIES	Analysis of material objects.	Reflection on ideas, potential for action	Making objects, personal interaction	Open-ended material and conceptual enquiry
ROLE OF ARTEFACTS	Evidence of past action	Conceptualised: part of theory	Result of thought and action, tool for action	Medium for thought and action
EXAMPLE	Archaeology as discipline, defined as 'study of the past through its material remains'	Archaeological theory and Renfrew. Concept of 'object agency' and material engagement theory.	Umha Aois project. Continual physical engagement with Bronze Age technologies, fluency and skill.	This researcher's artmaking, the study itself. Work is self-reflexive and iterative.

The table above describes the nature of activities carried out in relation to artefacts in the four areas relevant to this study. Archaeology, archaeological theory, practical activity and art practice are presented according to the position of the knowing subject and the object of enquiry, and the medium through which this enquiry is conducted. A description of the type of activities carried out gives an insight into the role of artefacts in each of the areas. Each area is represented through an example from this study.

The first area described in Table 3 is archaeology as a discipline. Archaeologists define themselves as scientists, who aim to understand cultural change in the past. Archaeologists examine the remains of the 'material culture' of past societies, artefacts and sites, through scientific methods, such as materials analysis and carbon dating. In archaeological theory, as exemplified in this study by the works of Renfrew, Tilley and others, the object of investigation is archaeology itself, and how it is practiced. Theorists communicate through publications in an academic discourse. One of the main themes relevant to this study, as mentioned in Chapter 4, is the integration of material artefacts and human experience into archaeological interpretation.

In the practical context of the Umha Aois project, practitioners need not belong to any particular discipline. The discourse analysis in Chapter 7 demonstrates that most of the activities at Umha Aois symposia are performed with the aim of learning about Bronze Age technologies and their use. Activities include the making of objects and personal interaction with archaeologists and each other. Finally, art practice, used as a research method in this dissertation, as explained in Chapter 3, operates through a process of interaction with materials and ideas, and simultaneous reflection on this process. The object on enquiry in this particular case is the artist's own thought process and experience. The activity of artmaking serves as a practical medium for reflecting on these experiences, creating new experiences, exploring ideas and generating questions.

Each of the four areas has developed specific ways in which artefacts are used and viewed. In archaeology, artefacts are the main source of information about the past. The archaeological record, that is, artefacts, archaeological sites and any material from

the past found at them, serves as evidence of activity in the past. From this 'record', archaeologists attempt to reconstruct events and cultural developments. As demonstrated in Renfrew's 'theory of material engagement', artefacts are seen as 'storage devices' for human experience and memory, or 'agency'.

Archaeological theory on the other hand discusses the ways in which material objects are viewed by archaeologists. Theorists do not need to be in direct contact with archaeological artefacts to contribute to the debate. Artefacts are therefore not a direct source of information for archaeological theorists. They are therefore not physically present, but feature as concepts in theories themselves. For example, the idea of 'object agency' mentioned before, ascribes to artefacts and materials the ability to influence human thought and action (Tilley 2007:19).

In the practical discourse of the Umha Aois project, the material object plays an integral role in the activities of the practitioners or artists. While the production of artefacts such as replica Bronze Age objects is not the main aim of the activities, material objects facilitate the processes enacted by the participants. They are shown in Chapter 7 to function as tools in physical processes such as bronze casting, but also as props in conversation with audiences, such as archaeologists.

While activities and artefacts are closely linked in the Umha Aois project, art practice as research uses artefacts as a medium, whose presence or absence facilitates both thought and action. The process is not directed towards a specific goal, but is exploratory in nature, involving both material and conceptual activities. Furthermore, neither contexts is constructed within specific discipline boundaries – as demonstrated in Chapter 7, the Umha Aois participants relinquish their disciplinary identity as artists, while art practice here serves as a meta-discipline, a critical device, not as a self-contained disciplinary discourse.

Artefacts as object of study and artefacts as medium

The main difference between the artefact in art practice and archaeology as emerging from this study is its function as a medium in art practice, and as an object of enquiry or evidence in archaeology. In art practice as used in this study and the Umha Aois project, materials and artefacts are part of activities. The artefacts of interest to the artist or practitioner are his or her own products. For example, Chapter 7 shows that the Umha Aois participants studying Bronze Age technologies construct the artefacts physically before testing their efficacy, using them to make other artefacts or making images of them. This is even more pronounced in art practice, and possibly other material practices such as design, where the topic of interest arises from the practical engagement with materials and the making of artefacts, as shown in the previous section.

In archaeology, the artefacts studied are separate from the activities carried out by the researcher. They are acted upon, 'patients' to use Gell's term. In archaeology, the artefact or other material object is found or excavated, and then subject to analysis, conservation and display. It could be argued that this, too, is a physical process through which the artefact is constructed as an archaeological object (Shanks 2005b). However, this construction is social and conceptual. The artefact is not made by the archaeologist and then examined or reflected upon. Such practical activity would contradict the self-understanding of archaeology as a science, which depends on the object of study being separate from the subject. As discussed in Chapter 6, the making of objects and images by archaeologists as a means of deepening their understanding is sharply criticised from within the discipline. It is claimed that archaeologists like Aaron Watson who use practical image making processes are in fact making art, not doing archaeology (Mithen 2004), reinforcing the insistence on disciplinary boundaries by archaeologists.

In archaeology, artefacts are therefore evidence of action in the past, or 'patients' as archaeologists act upon them. In art practice as used in this research, however, artefacts and materials function as a medium for the development of ideas and new artefacts. Artefacts are used as an integral part of 'problem-finding' and the construction

of further research topics and questions.

The role of the art practitioner in interpreting material culture

Functions of art practice

This section answers the second part of the research question, as it defines the role of the artist in interpreting material culture. A general summary of the function of art practice is followed by a discussion of the implications for the interpretation of material evidence by art practitioners.

Through the examples used in this study, it has been shown that art practice can occupy three different functions in the context of interdisciplinary collaborations with archaeology.

1. Art practice acts as a meta-discourse, which habitually crosses discipline boundaries. This is suggested by Sullivan's model of art as a research paradigm (2005).
2. Art practice acts as a site of exploration, generating research problems. This has been shown through art practice used in this study, which exemplifies Sullivan's definition of art as research.
3. Art practice synthesises thought and action, forming an iterative relationship between artefacts and processes.

The role of art practice in the interpretation of archaeological material

From the examples collected in this study, it appears that the role of the art practitioner in interpreting archaeological evidence is connected to the effort to overcome the dichotomy between artefact and agency.

The Umha Aois project in Chapter 7 demonstrates the importance of practical engagement and personal interaction to the relationship between the group's participants

and archaeologists. The discussion of this researcher's art practice in Chapter exemplifies its interactive and reflexive nature. The artist-researcher's own perception and experience is examined, and visual and practical statements are made in the process. The artist therefore interacts with the world at the same time as reflecting on their experience of it, as a 'reflective practitioner' who 'thinks in action' (Schön 1983). The practical interaction with the world, and the continuous reflection on experience and action are characteristic of phenomenology. As explained in Chapter 5, phenomenology is concerned with examining experience itself, rather than a reality separate from the subject (Solomon 1988; West 1996).

Both areas of practice introduced in this dissertation display elements of the practical engagement mooted by Heidegger (in Solomon 1988). But art practice as a research paradigm, medium and method relies even more on the reflexivity called for by Merleau-Ponty (1962). In collaboration with archaeology, art practice may be able to contribute through its potential to understand experience itself, and through a re-definition of the phenomenological approach in archaeology.

The dichotomy between artefacts and agency in archaeology is reinforced by the fact that archaeologists rely on their present interaction with artefacts to interpret the past. As shown in the previous section, archaeologists can only rely on material evidence, as the human 'agent' who interacted with the artefact in the past is now absent. As Renfrew asserts, archaeologists cannot 'put themselves in the shoes' of individuals in the past (2004), as their experience of archaeological sites and objects invariably occurs in the present. This is where archaeology reaches its limits in reconstructing experience in the past. It is a pursuit that takes place in the present, but aims to understand events in the past, and more recently, the experience of people in the past.

Attempts by archaeologists to approach archaeological sites from a phenomenological perspective (Tilley 1994) have exposed a further problem in reconstructing this experience. Archaeologists experience objects and sites *as archaeological objects*. Once subjected to archaeological enquiry, pottery sherds, for example, are archaeological evidence. They are not the remnants of a cooking vessel

perhaps, which has just broken on the fire, spilling its hot contents on the floor of a round house. Past experience is therefore removed from present experience, as archaeologists document and analyse the artefacts they excavate, but they do not *use* them for their original, or any other, purpose.

This separation of the subject, the archaeologist, and the object, namely the archaeological artefact lies at the centre of the problem in reconstructing experience in the past. The activities by the Umha Aois project are a first step towards understanding experience in the past, as materials and artefacts from the past are constructed, reconstructed and used on a continual basis within an ongoing practice. The group acknowledge themselves as being situated in the present as artists, and therefore do not claim to be able to fully reconstruct 'life in the past'.

However, the use of art practice as an exploratory tool in this study, combined with Sullivan's theory of art practice as research paradigm (2005) suggest that reflective and reflexive art practice is able to investigate the artist's experience itself. Therefore, it may be able to follow Husserl's suggestion that phenomenological approaches can understand experience in more general terms through 'bracketing' or 'epoche' (in Solomon 1988).

Chapter 3 has demonstrated Sullivan's suggestion that art practice functions as an interactive meta-discipline (2005), which is able to respond to topics from other disciplines, and to critique them through practical engagement. In art practice as research, artworks and processes act simultaneously as a medium of enquiry, and as the objects of enquiry. The art researcher may therefore experiences the artwork and artmaking process while interacting with it at the same time, which is congruent with Heidegger's understanding of experience. Artefacts and materials are not separate from the experience of the researcher.

If art is seen as a practical, phenomenological approach, the role of the art practitioner in interpreting archaeological evidence is not simply to explain the artefacts found through the use of a visual medium. Rather the artist may interact with the artefact on a practical level. Its integration into the artist's ongoing practice facilitates

reflection on their experience *with* the object. These experiences may range from sense experience concerning the object's material qualities, its construction, or its significance in the everyday activities of the artist, and its social meaning. Through reflection on their experience with the object, artists may be able to identify the experiences particular to them as individuals and discern them from experience that might be more universal. This would constitute Husserl's method of 'epoche'. By 'bracketing' their own experience in the practical engagement with artefacts and materials, artists may be able to 'distill' some of the experiences of people in the past.

In the context of this study, the theoretical connection between art practice and archaeology is limited to very specific areas in both disciplines. Art practice in this relationship is defined as an open-ended practical enquiry, or art research, not as professional practice which aims to produce material outcomes. In turn, the area in archaeology most likely to connect with art practice is phenomenological archaeology. This movement is not chiefly concerned with social structures in the past, but with individual experience.

The relationship between art practice and archaeology is dependent on the effort to transcend the dichotomy between material objects and 'agency'. This dichotomy further extends to the construction of subject and object in art and archaeology. While art practitioners in this context integrate 'the past' in the form of materials and experiences into their work, it is the object of enquiry for archaeologists. Practical engagement with materials and artefacts related to the past and constant reflection on the process exposes the artificial nature of the dichotomy, demonstrating the 'being-in-the-world' art practitioners may enact through their work. This reflexive engagement may not yield direct insights into a human experience, common to past and present. However, it highlights the difference in status held by 'the past' in these disciplines as object and as part of the subject's own experience.

Conclusion

Summary

In its aim to describe and analyse the current relationship between art practitioners and archaeology, this dissertation has revealed the difference in approach to contemporary art by archaeologists and anthropologists. The literature review shows that anthropologists have attempted to enter direct collaborations with artists, while archaeologists have so far limited themselves largely to the interpretation of artistic products, namely artworks.

The analysis of the archaeological discourse further reveals archaeologists' insistence on their disciplinary identity as scientists, while simultaneously trying to integrate individual experience into their research. This has led to statements by archaeologists that art practice may help archaeologists to better understand their own endeavour, but that the aims of artists and archaeologists are fundamentally different. It is repeatedly pointed out that the aim of archaeologists is to reconstruct the past through its material remains, while artists are permitted to 'indulge in self-expression' (Mithen 2004). The impression is given that archaeologists should not adopt artistic methods into their own work, lest they cease to be scientists and become 'relativists' instead. The focus of archaeological literature concerned with contemporary art practice remains on the work of art, which is either used for personal contemplation, or to illustrate an archaeological argument (Renfrew 2003).

In contrast, practical discourses such as the Umha Aois project operate through personal interaction with archaeologists. The analysis of the group's statements has shown that artefacts made at Umha Aois events by its participants do not represent outcomes themselves. Rather, they could be termed 'by-products' of an ongoing practical engagement with Bronze Age techniques and materials. The relationship between Umha Aois participants and archaeology is therefore not constituted through the artefacts, or even through the project's casting activities, but through personal interaction through teaching and discussion. Disciplinary indentities as artists,

craftspeople of archaeologists are temporarily suspended by the participants when working as part of the project.

To answer the question concerning the role of art practice in this relationship, as opposed to simply 'practical activities', art practice has been applied in this study as a method of exploring the complexities and underlying issues in the interaction between artists and archaeology. The practical work has confirmed the redundance of the artwork in communicating archaeological insight. It was found that an examination of archaeological artefacts through art practice alone could only be superficial and of a visual nature. However, this conclusion led to further investigation of the role of art practice in archaeology through more traditional academic methods. Despite its inability to communicate directly, art practice was found to be an appropriate method of raising and developing research questions.

Through both discourse analysis and practical exploration, the underlying problem in connecting art practice and archaeology was identified as a discrepancy between artefact and 'agency'. While archaeologists concentrate on artefacts in their research, art practitioners are engaged in a practical discourse, in activities and personal interaction. The discussion has shown that archaeologists and anthropologists have made attempts at overcoming this divide between 'artefact' and 'agency'. However, both Renfrew (2004) and Gell (1998) still separate the artefact from the activity of the artist, or the audience. A phenomenological approach is suggested, in which the dichotomy between subject and object is overcome through practical engagement and ongoing reflection. The experience of the artist is explained as being formed *with*, not *of* artefacts. It is then argued that the role of artists in interpreting material culture cannot be to simply explain artefacts, but to facilitate experience with artefacts.

Evaluation and limitations

Strengths

This study contributes to the current understanding of the interactions of artists with archaeologists particularly through its emphasis on practical activities and participant-observation. The main example of a practical discourse, the Umha Aois project provides a unique insight into art practitioners' approaches to archaeological topics. Through long-term participation in the project is was possible to gain access to the project as a discourse, rather than individual activities, such as demonstrations. This opportunity to observe the interactions between Umha Aois participants and archaeologists first-hand was of great significance to this research, as the written sources from archaeology and anthropology were scant and largely biased, as shown in the literature review and Chapter 6. From the data collected at the Umha Aois events, it was possible to confirm some of the current theory on art practice as research. For example, Sullivan's definition of art practice as a meta-theoretical, practical and post-disciplinary research paradigm (2005) is exemplified by the Umha Aois group, who cross discipline boundaries through practice and personal interaction.

By using art practice as an exploratory method to establish the research question, this study may contribute to the methodological development of art practice as research. It has been demonstrated that, while art practice is useful as a research medium, it is difficult to generate and explicitly communicate knowledge through artworks alone. This difficulty is also evident in Renfrew's treatment of contemporary artworks as part of an archaeological argument (2003). This study therefore confirms the importance of a synthesis of artefacts, art practice and written text, and if required by the topic, research methods adopted from other disciplines.

Limitations

While it is at the forefront of the current debate surrounding contemporary art in archaeology, this study is limited in its scope and applicability. With archaeologists insisting on their disciplinary boundaries, it is unlikely that artistic practice will be recognised as a research method in archaeology. It is more conceivable that art practitioners will continue to be asked to collaborate with archaeologists in an illustrative function, or on the basis of visual similarities between their work and archaeological objects.

This study has not been able to provide a model for direct collaboration between art practitioners and archaeologists. However, its theoretical considerations suggest that practical engagement and individual experience are central to future relationships between art practice and archaeology. As the intention of this study is mainly exploratory, its emphasis lies on examples of discourses in which archaeology and art appear to intersect. The findings should now be applied to actual research collaborations with a common concern.

Recommendations for further research

Given its potential for interdisciplinarity, it will be of interest if art practice can in fact contribute to archaeological knowledge through its characteristic emphasis on practice, experience and reflexivity. In collaboration with archaeologists, it may also be able to raise new questions as an exploratory method. There is considerable scope within the Umha Aois project to investigate archaeological topics through a combined approach, using methods such as art practice, experiments and scientific analysis. The application of the findings of this study, namely the need for artists to facilitate and examine experience, may also take place in the context of Umha Aois. An in-depth multidisciplinary study of a common archaeological research topic conducted with the

group would raise questions concerning the documentation and communication of 'experience' to audiences, all of which warrant further investigation.

It may be possible to explore collaborations with other subject areas, particularly those in which the dichotomy between 'agency' and 'objects or artefacts' emerges as a problem. Apart from the area of anthropology, which has already been mentioned, disciplines such as material culture studies in general, and art history may benefit from the insights practical engagement can provide.

Finally, the application of phenomenology as a method to art practice could illuminate how artists interact with their world, and if their experience is different from that of other practitioners. A deeper insight into the artist's experience may have further implications for the understanding of art practice as research, and for the teaching of art.

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Appendix A

Discourse Analysis – Archaeological Discourse

Source Material

Discourse Analysis 1 – Archaeological discourse – Understanding of Art (Art is...)

Source: Renfrew, C. (2003) *Figuring It Out*. London: Thames and Hudson

Red: content, magenta: rhetoric

Page number	Quote
7	Over the past century or so the visual arts have transformed themselves from their preoccupation with beauty and the representation of the world into something much more radical. Today, I would claim, the visual arts have transformed themselves into what might be described as a vast, unco-ordinated yet somehow enormously effective research programme that looks critically at what we are and how we know what we are – at the foundations of knowledge and perception, and of the structures that modern societies have chosen to construct upon those foundations.
7	The world of the visual arts today is made up of tens of thousands of individuals, most of them doing their own thing. Among them are creative thinkers and workers who are nibbling away, all the time, at what we think we know about the world, at our assumptions, at our preconceptions. Moreover, the insights that they offer are not in the form of words, of long and heavy texts. They come to us through the eyes and sometimes the other senses, offering us direct perceptions from which we may sometimes come to share their insights.
8	The visual arts work through the contact of the artist with the material world. The artist sees the world, experiences it, and then acts upon it, embodying and expressing that experience, and thereby offering us as viewers further experiences. That is obvious enough.
10	The enterprise of this book, looking at art as archaeology and archaeology as art, carries with it the promise of interactions between two fields, in both of which, in different ways, we seek to investigate the 'human condition' – to engage with and comment upon what it is to be human.
19	Go into a contemporary art gallery, say Tate Modern – and you will find all kinds of weird and wonderful exhibits displayed for your delectation in the name of art. As I will discuss in the second chapter, the nature of art has changed considerably since the days when you could expect a painting to consist of a piece of canvas decently framed and hung on the wall and to represent a recognizable scene, and a sculpture to be a statue that knows its place upon its plinth. Today, the sceptical gallery-goer may feel that anything goes.
24	Hence, I would invite you to take the juxtapositions and comparisons that I shall offer as seriously intended. They are also supposed to be fun, since contemporary art is fun. You will find plenty of humour in the work of Mark Dion...
34	Everything that Long does is the product of simple human intentionality: it records his presence and his actions. It is the very embodiment of 'agency'.
49	Over the past century that activity of looking has changed profoundly in the field of visual art, because we have come to have a very different understanding of the nature of a 'work of art' and of what happens when we look at it.
50	In this chapter I want to ask a question that may have been implicit in the discussion in the last chapter, but that we successfully managed to skirt around: what is art? We shall see, when we review the history of taste, that there is no easy answer. Art, like beauty, lies in the eye of the beholder. Indeed, before this chapter is finished, I want to try to grasp that nettle, too, and discuss our attitude to beauty.
59	For during the Italian Renaissance there developed a view of 'art', of the nature of sculpture and painting, which so closely followed Greek prototypes, as transmitted through the world of Rome, that any works not also conforming to that ideal were rejected as barbaric and indeed 'primitive'. It is largely because of that powerful convention that the arts of other continents, executed according to very different stylistic principles, were regarded in the West as inferior.
63	It was not until the early decades of the twentieth century that an approach that was at once more formal and more simple again became possible.
65	It is when we look more widely at the impact of so-called 'primitive' arts, the 'art' of other traditions, upon Western sculpture and painting at the beginning of the twentieth century, that we realize how Eurocentric and culturally specific the application of the term 'art' has been. For so often with the idea of art comes the assumption that craftworkers in other cultures have or had a similar outlook to our own, or that their work should be evaluated following the criteria of excellence that we, in our Graeco-Renaissance traditions of taste, have erroneously come to think of as 'normal' or even universal.
65	But we should remember that this notion of the artist as genius is very much a product of the High Renaissance, with Michelangelo and Leonardo as its inspiration.
65	For the ancient Greeks, a sculptor or painter was an artisan who worked with his hands and not a person to be highly esteemed socially, although his work might be warmly admired. In most cultures at different times and places it would seem that a sculpture or a painting was generally created to meet a specific purpose. Such a work might simply have a decorative role, or it might, for instance, be an effigy to facilitate the worship of a deity.
66	[Renaissance] The point came where works were actually made simply in order to be admired.
66	... and it is here, in a sense, that the notion of 'art for art's sake' emerged most clearly. And that is what 'art' came to mean. It was a term applied to representational works that were made to elicit admiration and offer enjoyment.
66	And so throught he subsequent centuries and down to our own day, the artist came to be seen as a creative worker who makes 'art'. And now, in the present era, that 'art' no longer has to be representational, nor necessarily decorative. The definition of art has changed and, as we shall see in the next chapter, any definition has to be a broad one. We might try the following: 'Any painting or sculpture or material object that is produced to be the focus of our visual contemplation or enjoyment.' It is implicit in such a definition that the work does not at the same time fulfil some other primary purpose.

66	We are ethnocentric if we apply our own concept of 'art' to the products of other cultures and eras. A Cycladic head is no more 'art' than a Maya stela.
71	These days, few people speak of 'beauty': it suggests an absolute, like 'truth' or 'objectivity', to which few would now lay claim. But in practice many artists still set out to make works that they and others find to be 'good to look at'. It is here that I should like to return to William Turnbull. For to do so allows us to follow an important strand in contemporary art.
76	He quoted the art critic Clive Bell as arguing that 'A work of art [[has]] the peculiar poetry of conveying the "aesthetic emotion", and it [[does]] this in virtue of having "significant form".' Today such statements do not seem to resolve the focus of discussion so much as to restate it. What is the nature of this 'significant form'?
77	But it is difficult not to imagine that at least one of the intentions of the maker of each was that the work should be well made and indeed be 'good to look at'. The same is surely true of the 'abstossend hassliche Kopf' from prehistoric Amorgos that repelled Paul Wolters a century ago and we so much admire today.
78	But the concept of 'art' has since been broadened through practice in such a way as to become unrecognizable. ... It no longer had to be set upon a pedestal, and materials other than marble and bronze were used. The use of steel, sometimes painted, did indeed bring sculpture off the plinth and into the real world.
80	Richard Long also stresses the importance of *activity*: art as a process is one aspect of his work,...
81	[Young British Art, Tracy Emin] ... I must report that much of it amply succeeds in fulfilling my personal criteria of attracting and maintaining my interest as a viewer. ... Also it has a validity and integrity, in that it is a genuine reflection of an aspect of the artist's life which, through the material presence of the art work, she shares with us - ...
96	The development of the great museums established in the convention for the public display of art: art is what is displayed in the Museum of Fine Art.
97	Even with the hindsight of four-fifths of a century and the subsequent work of many artists such as (in their different ways) Richard Long and David Mach, Duchamp's revolutionary gesture still sometimes seems more like a paradox than the embodiment of an actual definition of 'art'. Yet Duchamp's act resounds through the art of the twenthieth century, and will contintue to do so in the twenty-first.
99	... Duchamp allowed art to be the record, or the expression, of an idea. Art can be the expression in the material world of a concept, or the transformation into one material form of a structure that exists in another. The demonstration by Duchamp that the very act of placing an object on display could establish its status as a 'work of art' had many implications for the further development of the visual arts, as we have noted. The notion of 'art' took on new dimensions of meaning.
102	Display is a common theme now in the visual arts, ... It is a theme energetically and fruitfully explored by the conceptual artists Marcel Broodthaers. And the preoccupations of such artists are not so far from those of the curators who produce very different outcomes within the conventions of the modern museum.
102	The plinth and the display case are both places where we expect to find 'art', and also places where we may expect to find artefacts that have been selected by archaeologists for their special interest.
103	All visual art in a sense involves display,... . In a sense, the converse is also true: all display can be art. For the act of displaying, of inviting the attention and the contemplation of the viewer, established the artist-viewer relationship, and this is particularly so when the display to which the viewer's attention is invited has material form and is an item or installation that might be considered eligible as a work of art.
103	Yet in a museum, as we have seen, there is not usually any commercial motivation and so the visual 'transaction' is much more like that in the art gallery, where works of art are presented for contemplation.
104	How about the notion of art as process, with which we began this chapter? To what extent should we again be reversing the idea and thinking about process as art? ... As we saw, for Mark Dion the process often seems more important than the end product, the artefact display.
104	Dion can be grouped with postwar artists such as Richard Long for whom the activity in which they are engaged is what matters, no the end product. As we have seen, they may be described as process artists.
109-110	Now that we have come a long way together in our discussion of art, I can say that I find this image [Laetoli footprints] more arresting, more breathtaking, more worthy of our contemplation, than some of the twentieth-century works we have already discussed. Of course, by our earlier definition, it doesn't qualify as 'art': it was not made with a purpose. But perhaps we might call it 'involuntary art': something that has come about by chance, without any of the intentionality that Marcel Duchamp taught us is a key ingredient in the art work.
110	[Laetoli footprints] Does Leakey's action in documenting it (and that of the photographer) make it art? Probably the aesthetic conundrum is not important.
110	In the last chapter we completed our review of the possible answers to the question 'What is art?'. We considered definitions of 'art' and looked at figurations of the world, ... We looked at ideas of beauty, and in particular at collecting and the display of things collected, ... , and at the particular attention given in recent years to 'process', both in art and now in archaeology.
111	For is not the Laetoli ash trail 'A line made by walking' which is more than three million years old?
118	... the living body of the human individual.This has been a favourite subject of artists from the palaeolithic period onwards, ...
124	[Pompeii casts] They scarcely rank as art, since the only intentionality involved is the very mechanical process when the excavator pours in plaster. They are 'involuntary art' like the Laetoli footsteps.

133	The same remains true for visual art: a significant element is still story-telling. And in interpreting that art, it helps if you know the story first.
133	[Bellany work] But as so often in figurative art, the meaning is more general than could be contained in a single, specific narrative if there was one. Indeed, one might say that the work is allegorical. This is not, however, the allegory of a Renaissance painter,... Here the key to the narrative is in the life experience of the artist - ...
146	It is worth stressing how slow the visual arts were to make explicit use of pre-existing artefacts as their main subject of contemplation. When we consider modern artists and the deployment of artefacts in their work, we have to note that they are using them in an age marked by widespread literacy which we might well term theoretic. Indeed, as discussed earlier, the very concept of the 'work of art' belongs in a theoretic era.
147	The world of the arts, at any rate in the Western tradition, was slow to celebrate the artefact. Artefacts were used as 'props', sometimes as fancy clothing, by some of the great Old Masters.
168	Contemporary artists have not often made use of the map or diagram as the central feature of their work, although there are exceptions. One of these is the remarkable work by Simon Patterson entitled *The Great Bear*.
170	The Swiss-born painter Paul Klee gave titles to his works that often add a special new dimension to them. He was not content with 'Composition No. 3' or some other tediously noncommittal name of the kind offered by several recent abstract artists. In many of his illuminating drawings or paintings the title gives a further insight which might not be on offer from the image alone, viewed without the title.
176-77	[Nauman work as invitation to create a work] But it has a more general resonance, being applicable to the entire human creative process. At first it doesn't look much, and it might easily be dismissed by the sceptic. Yet the creative process is exactly that: to conceive of a project and then to carry it out. But sometimes the artist discovers what the end product will be only in the course of the creative process. And if *Make Me, Think Me* expresses well the request by the work of art itself to be created by the artist, those four words in a sense convey the whole creative process by which innovation comes about, especially in the pre-theoretic phase, where the nub of the engagement process is the simultaneous development of the conceptual and the material. *Make Me, Think Me* expresses the kernel of the creative process in the material-symbolic phase. But being expressed in writing, it also pertains to the theoretic phase.
178	[Holzer work] For now I see that it partakes in a rather special way in one of the features of our time that has a much wider resonance: the dematerialization of art.
180	In what precisely does the 'work of art' now consist?
181	The work of art has become disembodied: the artist has not actually made anything with her hands.
192	As we saw in that chapter [2], the modern movement liberated us once again from the notion that, for it to be beautiful, a painting or a sculpture has to be an accurate likeness, a simulacrum, of something seen in the world.

Mithen, S. (2004) 'Contemporary Western Art and Archaeology' in **Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote
155	(Arnatt's work) a warning to those who let their own lives become so overwhelmed by art so that their identity becomes entirely subsumed within it.
155	What attracted me to Gilbert & George in 1979 was simply their demonstration that the boundary between art and life was far more fluid than I had previously assumed.
158	(left Slade, became archaeologist) how one's identity can be engulfed by art, the demonstration by Gilbert & George that one does not need the label of 'art' for one's work, and the sheer brilliance of Richard Long – having seen some of his work there seemed to be nothing left for me to do.
161	Art, especially much of contemporary art, provides a further means by which we can unlearn and become more effective archaeologists.
161	Although the specific interpretations of the paintings within Lascaux, Altamira and other cases have varied from 'art for art's sake' to 'hunting magic', 'fertility magic', 'information storage' and the like, all of these have focused on the finished image itself, implicitly assuming that the caves were equivalents to art galleries. ... acknowledging that the performance of making the image may have been of more significance than the image itself (new interpretation)
163	(Goldsworthy:) His work with leaves, thorns, stones, petals, snow, ice, sand, earth, light, and other natural materials has characteristically produced objects with four qualities: 1) they have no functional value; 2) they require high levels of technical skill and considerable time to produce; 3) unless cared for, they are ephemeral – they will rot, melt or be blown away; and 4) they are astonishingly beautiful to look at. [are these characteristics of a work of art?]
166	(Watson:) His concern seems to be merely with the expression of his own experiences ... This marks the critical boundary betweeen art and archaeology.

166	... both are ultimately concerned with asking questions about the nature of the human condition.
166	Archaeologists have a responsibility to make statements that go beyond one's own personal experiences and subjective beliefs; artists have no such constraints – it is legitimate for them to indulge in self-expression. Indeed this is what they are supposed to do.
167	There is no such obligation when viewing a work of contemporary art. Indeed 'figuring it out' is often precisely what we should *not* be doing – an emotional rather than an analytical response is the most appropriate when faced with a work by Long, Goldsworthy or any other artist. One can try to 'figure them out' .... but there is no obligation to do so.

Watson, A. (2004) 'Making space for monuments' in **Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote
79	... there are things that cannot be articulated, that are unavailable for discourse, which can be conveyed in a material way, but can never be given a precise word equivalent for (Antony Gormley, quoted in Hutchinson et al 2000,12) My art is the essence of my experience, not a representation of it (Richard Long 1983)
84	(re handmade paintings) its value lay in the potential to include more subjective qualities.
85	Enmeshed within these figurative components are lines and shapes that represent a combination of my own engagement with the landscape as well as the changing light and wind. In this way, the image is able to simultaneously represent the place I was investigating alongside more subjective and ephemeral qualities.
85	To me, the usefulness of pictures like his was that they permitted the representation of ideas that would have been difficult to express through words and photography alone. I was not especially concerned with the style or quality of the finished image, but rather with the *process* that was entailed both in its creation and my subsequent engagements with the image itself. [Is that an art process, not archaeology?]
87	I believe most photographers tend to think flat. The moment you look throught the camera you become concerned with edges, and with composition. The vision of a photographer is framed: A rectangle with edges. The painter does not see things that way, he cares less about the edges of the picture. A painter's pictorial thinking is different; he accepts the peripheral vision and includes it in the picture. It's possible in painting to present a vision that extends all the way around. (David Hockney 1982,13)
90	All of the theory about painting as a flat surface ... it's a formalist theory. I know perfectly well that you can go through the surface, pierce the surface, so to speak, and there discover another world. There are all kinds of worlds, and the exploration and recording of them through painting interests me more. (David Hockney 1982,12)

Callery, S. (2004) 'Segsbury Project: art from excavation' in **Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote
	No general statements about contemporary art practice [that is important, too!]

Schneider and Wright (2006) ' The Challenge of Practice' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
2	The reified concepts 'anthropology' and 'art' have at times an almost nebulous existence, at others they are palpable, concrete worlds in which disciplinary pressures are exercised.
9	[Antony Gormley] His work addresses issues of embodied understanding and questions the idea 'that retinal response is the only channel of communication in art, and the notion that objects are discrete entities', suggesting parallels with Gell's discussion of the efficacy of art works.

15	Artists increasingly engage in fieldwork practices, either in an extended way, ... , or through shorter periods, residencies, or the production of site-specific works.
16	[Bill Viola] ... he argues that 'art has always been a whole-body, physical experience. This sensuality is the basis of its true conceptual and intellectual nature, and is inseparable from it.'
16	[Viola] Art is treated here as a form of knowledge, not aesthetics, and the questions his work addresses are not answerable through discursive explanation, they are 'not problems to be solved, but, rather, areas to be inhabited, to be encountered through Being.' The relation of experience to understanding is vital.
17	... Viola argues that the critical analytic practices 'that dominate our lives as art professionals' should be secondary to this ritualistic function.
18	Art is no longer seen as an autonomous aesthetic realm, but is firmly embedded in cultural and historical specifics.
18	Vision is as important as language in mediating social relations, and it is not reducible to language, to the 'sign', or to discourse.
24	Whereas anthropologists studied other cultures, artists were understood as adding something to their own culture. [by Kosuth and Hiller]
24	... 'art is manifested in praxis; it depicts while it alters society' [Kosuth] Artists are 'engaged', as opposed to the 'dis-engagement' of anthropologists who are concerned with maintaining the 'objective' distance of scientists.
24	This focus on the role of the artist in society was part of art's new self-reflexivity...
26	Artists and anthropologists are practitioners who appropriate from, and represent, others.

Schneider, A. (2006) 'Appropriations' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
29	Appropriations of cultural otherness are not a new or recent feature of the contemporary art world. The incorporation of cultural difference, historically, has been a feature of art, but it has arguably been one of the central and defining characteristics of twentieth-century art.
30	[Lucien Lévy-Bruhl] In the process the artist became figured as someone with privileged access to the primitive. This was further enhanced through recourse to the new science of psychoanalysis, where the artist was seen as in touch with his/her own psyche and with primitive 'archetypes'.
32	For artists the primitive has offered the possibility of new 'ways of seeing' and for some it provided an idealized vision of a cohesive totality. Daniel Miller has argued that where it proposes models of transcending the fragmented nature of modern existence, all art is reliant on a primitivist model. Indeed, the imagined holism of primitive culture was what allowed the modern to be seen as fragmented in the first place.
33	Notions of the primitive were responsible, along with the adoption of theories from psychoanalysis, for changes in our understanding of what art is and what it does; how it appeals to us, how it affects us, and what we expect from it.
43	Because as an artists [sic] I was in the area of subjectivity, of emotions, and of sensations. I found it very difficult to assume an 'objective' position, but I think, eventually, I achieved it. It was a very important experience, which allowed me to see reality differently. We had to eliminate emotions, we did not invent anything, but there is always an abstraction from reality.

Robinson, D. (2006) 'Encounters with the Work of Susan Hiller' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
71	Hiller's work was developed in the context of an intense period of critical revaluation and questioning of the efficacy of art in the West, and a questioning of the autonomy of the art object. Yet importantly for artists, like Hiller, it was also a moment for a reconsideration of the margins to which so many practices in art had been relegated - ...
73	As Jean Genet suggested, 'art should exalt only those truths which are not demonstrable, and which are even “false”, those which we cannot carry to their ultimate conclusions without negating both them and yourself. They will never have the good or bad fortune to be applied', and for Hiller, 'art with no overt political content can sensitise us politically'.
77	I am not suggesting that Hillers' work is exemplary of the figure of the collector, but that the collector shadows the figure of the artist.

Calzadilla and Marcus (2006) 'Artists in the Field: Between Art and Anthropology' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
109	Art on the other hand has been moving steadily toward the commodification of the art object, regardless of its political involvement. In this regard, TMFH as discourse proposed an installation that experimentally approached social issues concerning violence, indigence, and marginality at the same time that it subverted the art market on its own turf. Having no object, no product, anything to sell or save, there was no commodification. What remains is discourse.

Schneider and Wright (2006a) ' Dialogues' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
128	CW: People talk about the ethnographic turn in contemporary art, work which is trying in some way to be ethnographic and often claims some kind of authenticity or truth as a result of this.
132	... RW: The industrial world is looking for solutions. While the majority of the dominant society is searching within its own boundaries, a small group is looking beyond. It goes almost without saying that visual artists, probably artists of all kinds, belong to this small sensitive group. Artists have always been seismographs of a society's social and political development. As Minneconju-Lakota Medicine Man Tahca Ushte in his conversations with writer Richard Erdoes put it: 'You artists are the Indians of the white world. You should understand our problems.'
134	RW: It is of utmost importance to open yourself to the unknown an become a sincere listener and sensitive observer and – if necessary – a participant. The basic requirement is time: you have to adjust yourself to a different time flow in order to experience a different worldview.

Friedman, J. (2006) 'Carlos Capelán: Our Modernity, not Theirs' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
169	Life is not art, but lives can make sense in ways that art can reveal.
173	The visitor to the exhibit is an observer of the act of collection as well as the content of the collection. As art, of course, it is not explicit and abstract, but implicit and concrete. But this interpretation is clearly a strong possibility.
174	Art is an act of construction. In structuralist interpretations it lies between the bricolage of *la pensée sauvage* and science.
174	Art in this scheme of things is the creation of representations of the world that contain an interpretation of the world in their very organization. Art is both concrete and abstract, it is a form of reality that embodies an insight into that reality.This is the aesthetic core of art, its ability to arouse insight and interpretation via its configuration of concrete form. Even abstract art is concrete in this respect. Art is as free as science in its ability to fix its gaze on any aspect of the world. In this approach art is a product of modernity or of modernities. It requires distance with respect to the world.
175	And insofar as art can be said to exist in non-modern situations, I would argue that such situations are in fact equivalent to those of the modern as forms of social experience in that they permit the kind of distanced insight that is typical for art as an activity. [contradicts other statements about art being 'Being']
175	In this sense, the freedon of the modern artist is not of his own making but a product of a situation of separation, even of alienation from any particular life form. This mode of existential alterity is not a historical universal and where this is not the case the freedom of the artist is similarly curtailed, focussed on a more limited set of objects.
175	True art must be produced from within a given world of experience. We can not produce art out of other people's experience.

Discourse Analysis 1 – Archaeological discourse – Understanding of Art/ Archaeology Relationship

Source: Renfrew, C. (2003) *Figuring It Out*. London: Thames and Hudson

Red: content, magenta: rhetoric

Page number	Quote
6	... ' what it is to be human, and what we are doing here on this earth and how we got here and where from. This book takes a fresh look at the human past, with the purpose of answering that question and of understanding better our own place in the present world.
7	[ways of finding out – archaeology] The second, perhaps less obviously, is visual art – the contemporary visual art of the modern Western world. I have come to feel that the visual arts of today offer a liberation for the student of the past who is seeking to understand the processes that have made us what we are now.
7&8	These visual explorations, I shall argue, offer a fundamental resource for anyone who wants to make some sort of sense of the world and of those very different worlds of communities in the past. It is not that this resource offers new answers, or that it will tell us directly how we should understand the world. On the contrary, it offers us new, often paradoxical experiences, which show us how we have misunderstood, or only imperfectly mastered, what we think we know.
8	What has been insufficiently grasped, however, is that this interaction with the material world has as its exact counterpart the process by which human societies have themselves, over the centuries and millennia, perceived the material world and then engaged with it through action upon it.
8	The point here is not some philosophical analysis of the nature of human action (although that may be necessary), but simply to draw attention to the fact that the work of the visual artist and the processes by which societies undergo fundamental change have much in common. This insight offers a very special opportunity to the observer who seeks to understand either or both.
8	My argument is that the vast and incoherent 'project' in the contemporary visual arts, mentioned above, has been so radical in many respects that it offers us fresh ways of undertaking the duty of the archaeologist, fresh opportunities to analyse and understand the human past.
9	This book, then, sets out to explore the ways in which the insights and the critical questions of the contemporary sculptor, painter, performance artist and others can feed back into our own project of studying and understanding the early human past.
10	The enterprise of this book, looking at art as archaeology and archaeology as art, carries with it the promise of interactions between two fields, in both of which, in different ways, we seek to investigate the 'human condition' – to engage with and comment upon what it is to be human.
11	Yet I have become dissatisfied with the answers that many archaeologists currently offer on these basic issues.
15	Thus, although we shall be looking a good deal at contemporary art, the ultimate goal of this line of inquiry remains at least in part archaeological – that is, to use such insights as we may gather to illuminate our understanding of the human past.
16	The other major theme here is the relevance of contemporary art to our project of better understanding our place in the world, and doing so through the contemplation of the human past.
18	Our interest but very limited understanding before the Ring of Brodgar, or indeed before the Paolozzi figures, is very much like our initial reaction when we look at the great range of works that are exhibited to us in the name of 'modern art'. Indeed, there is a crucial analogy here between the position of the visitor to the Ring of Brodgar, seeking to learn something of the past through this formidable relic, and the visitor to an art gallery hoping to come to terms with some initially rather puzzling object which is presented as a work of art.
20	It is my central thesis that there is an apparent analogy between the position of the observer, the gallery-goer who sees such works for the first time, and the archaeologist, who has excavated assemblages of artefacts fro the past and has to make some kind of sense out of them. You the viewer and you the archaeologist are in much the same position. You are coming face to face with aspects of the material world, the man-made (or human-made) material world. What is it? What does it mean? What were the people that made it getting at? How do we undertake the task of ascribing meaning to material culture?
23	So the task of putting oneself into the shoes of a prehistoric craftsman or a contemporary sculptor is not really feasible. But for the cognitive archaeologist there is the hope of getting some understanding of the thought processes and the cognitive world in which that individual lived, just as for the gallery-goer there is every hope of seeing what the sculptor or painter is getting at.
29	I was at once impressed by a superficial similarity between the stone line as exposed by the excavation trench on the west side of the Quanterness cairn ... and Long's *Chalk Line.*
30	... increase in admiration for the prehistoric builders in Orkney as craftworkers and ideed as artists. And on reflection it has led to a reassessment on my part of the processes of excavation as an activity and as a personal experience.
36	And here, of course, his [Long's] work echoes some of the earliest known expressions of human activity. For in the palaeolithic art of France and Spain we see hand outlines – not quite mud prints, but instead the outline of the hand left when paint is applied around it. Long may well have been aware of these when he chose to create works made out of hand-prints.

	36	Richard Long is of course aware of the prehistoric remains to be seen in Britain's landscapes. But I don't think he has been fundamentally influenced by them in the production of his work. It is rather we who are influenced when looking at prehistoric features in the landscape by the experience of knowing the work of Richard Long.
	38	[re prehistoric monuments] But for me the beauty of this experience is that the realization of the power of these constructions in shaping not only the landscape but the social order, does not come to us through the interpretation of words but through pure visual experience. Through Long's work I see these prehistoric monuments more clearly as works of deliberation, and as assertions of the intention that the presence of their makers should be seen, known, accepted (since ownership or land rights are involved) and remembered.
	38	And this was achieved through the physical experience of the builders – by their labour, their moving of the soil – just as it is achieved by the deliberation and pertinacity of Long today. And it is communicated to us through our own experience, through what we see and feel in the gallery as we contemplate Long's work;...
	39	Now, I am well aware that this might be called a 'phenomenological' approach. It is based upon our experience of the world through the senses. But the nice thing is that I don't have to use the word 'phenomenological' in order to perceive and understand it. ... For instead I have myself *been* there and *felt* that already. I speak from personal experience. And I have felt it partly at least because I have been conducted to it through the pioneering work of Richard Long.
	39	This and other encounters with contemporary art have led me to seek to include more deliberately, in my view of the experience of excavation, the various sensory impressions that one undergoes in the process -...
	40	Visual images alone cannot evoke the silence and the occasional drip of water when you are alone inside a chambered cairn, or the thud on the ground ... . Sometimes one may notice features, if one savours the moment, which were also relevant at the time the site was in use those long years ago.
	41	When excavating a buried surface one does not always think in painter's terms of the colour harmonies involved. But there are concordances of colour to which one becomes sensitive and which, when you are actually there, help to form one's impression of the place.
	42	I now feel that too often, in our work as researchers and scholars, we are prone to suppress these immediate sense impressions. They are, of course, subjective, and perhaps do not at first accord with our notions of the objectivity of scientific endeavour. But the latter reaction is an error on our part. ...
	42	All experience is subjective.
	42	And then there are the aesthetics of the excavation process, if I can refer to them as such: the pleasures of digging.
	43	Archaeological draughtsmanship is an art in itself, and can illuminate the methods of manufacture and the style of the original object or structure.
	44	Encounters with the past, or at least with the material world that carries the traces of that past, have a physical and material reality. That is one reason why archaeologists' interactions with the objects of their inquiries and sculptors' engagements with their chosen material have something in common.
	46	Once, while visiting the British School at Rome, I had a refreshing evening with Kate Whiteford, who was then artist in residence. We later collborated on a book, where aerial photographs of ancient features in the landscape inspired her own sensitive reaction to this process of 'remote sensing', which was the title I proposed for the book.
47-48		My argument here is that as students of the past we gather all our information from our various encounters with the material remains of that past. Certainly this holds true for the prehistoric period, when there are no written records to guide us through the interpretation of texts. That puts us equal footing with all those who visit galleries or museums to look at works of art, to find pleasure and enlightenment in the works of great artists, for the experience of the gallery-goer is very similar. It is an encounter with the material creations, the 'works of art', that painters and sculptors have made. At the same time, those encounters are not just visual – they are something more that the experience of looking at photographs in a book. Experiencing sculpture, though we may not be allowed actually to touch the work, is nonetheless also tactile:...
	49	... I do not myself adopt the 'relativist' position of that postmodern reader, for I imagine that the past really happened, even if it is difficult now to reconstruct it with precision. This might be called a 'realist' view. But I do accept the notion that, in approaching a painting or a sculpture, it pays to be an active viewer, acutely aware of one's own part in the interaction that is taking place. Precisely the same holds, I feel, for the interaction between the archaeologist and the material remains with which we work and which are our basic source of information.
	49	The parallel between the position of the archaeologist and the art viewer is more than an analogy. [how?]
	54	It was in the early years of this century [20th] that some of these sculptures were noted by modernist sculptors, such as Brancusi and Giacometti, and later Henry Moore, and found to be compellingly beautiful.
	69	While offering these general reflections on taste and style, let us bear in mind that the craftworkers in Africa who made these 'ethnographic' works, or the village carvers of the prehistoric Cyclades, were just as much individuals as the twentieth-century 'masters' to whome we have been referring.
74-75		Among Turnbull's recent works in bronze, ... , are several that recall simple prototypes from various ethnographic and archaeological contexts, including the Early Cycladic. But these are not to be considered as derivative. They draw upon the same sense of form, the same pleasure in simplification as do the prototypes, including the Early Cycladic ones.
	76	... in enjoying the sculptures and paintings of the world, we can employ a taste and sense of form that resembles that of Turnbull or Giacometti. Clearly it is very different from the taste of Richard Long, whose work we looked at in the last chapter. And the result is an art very different from that of Mark Dion or Marcel Duchamp, which we shall examine in the next chapter.

82	[Tracey Emin] But, you may well be asking, has this got anything to do with archaeology? I think it has. [Tracey Emin's 'Bed'] Yet once again what was on display was in a sense contemporary material culture – objects and artefacts pertaining to the personal life of the artist.
83	Viewing Tracey Emin's installation, an unmade bed with debris, was essentially an archaeological experience. After all, go into any well-excavated ancient house, for instance at neolithic Skara Brae in Orkney, and what you find is basically an unmade bed with debris – located in a midden of rubbish!
83	Archaeology began in the Renaissance with collecting and display. From the gallery and the museum and the cabinet of curiosities came the first motivation for the 'backward-looking curiosity' that we have come to term archaeology.
83	So the undertaking of display, and then the notion of process, were and are integral to the very inception and development of archaeology, just as display and process are today central to the new self-awareness in the visual arts.
85	[Mark Dion's Tate Thames Dig] All of this seems industrious, systematic – and it does provoke some questions. This certainly looks like archaeology, and when one encounters the enthusiasm of some of the volunteers it feels like it too. But is it? Similarly, Mark Dion calls himself an artist, and the end product is on display in the Tate ... - but is it art?
87	The enterprise had two unexpected spin-offs. Dion came across pottery much earlier than the existing chronology for the early settlement of Venice allowed for, and found himself in the rather unexpected position of contributing to the understanding of the early history of the city. But he also ran foul of the Carabinieri, ... , who pronounced that he was excavating without a permit, and that the finds, indeed his entire exhibition in the Nordic Pavilion, should be confiscated and surrendered to the state. ... the incident neatly illustrates a crucial feature of Dion's work, which is that it is often difficult to decide where the artist's simulations end and the 'authentic' procedures of the 'real' researcher begin.
88	I pointed out that Dion's selective displays are the result of meticulous processes of recovery, conservation, classification and installation. They are coherent, interesting, good to look at. Yet on closer examination they are not quite what they seem. Dion's work is plausible, persuasive. But a nagging suspicion remains: are they the real thing?
89	Gathering curiosities from the foreshore is really just beachcombing.
100	Another artist who has used her work to raise questions about the nature of the museum and ideed about the processes of archaeology is Susan Hiller.
101	[Quote by Hiller] ... Archaeological collecting boxes play an important role in the installation as containers or frames appropriate to the process of excavating, salvaging, sorting, naming and preserving – intrinsic to art as well as to psychoanalysis and archaeology.
102	Hiller's work, following on from that of Duchamp, highlights the process of display. It reveals and emphasizes that we, whether archaeologists or artists, have to choose what we show. It is we as artists or as researchers who define our own preoccupations. [we? Not actually writing for artists]
103	So the archaeologist is caught up in the enterprise of display, with all the ambiguities and complexities that artists such as Marcel Duchamp and Mark Dion have hightlighted.
104	The pursuit of the past, which is the goal of archaeology, is itself a very active enterprise. ... . Here, once again a comparison with art is unavoidable and also fruitful. We have seen that the notion of art as display carries consequences for the display of the relics of the past and for the discipline of archaeology.
104	We may regard Dion as to a significant extent an archaeologist because he *does* archaeology.
105	[Dion's Tate Dig] It reminds us that the archaeologist, by placing a found object on display in a glass case, is himself highlighting that artefact just as if it were a work of art. And what is true for the object is true for the activity. The observer today, the scientist, selects and isolates his object of study and the process of research. Dion goes further still. He makes us uncertain where science ends and art begins, or indeed quite what the difference is. Such work breaks down the barriers between disciplines.
106	[Archaeological excavation and documentation] These are all experiences in which the researcher and the student establish a new relationship with the past activated through the material culture. The art *is* in the process. And the boundaries between the disciplines begin to break down.
106	The English artist Cornelia Parker is very familiar with the experiences of the archaeologist and has taken part in archaeological excavations. In one remarkable work she set out first to form what one might describe as her own archaeological record before retrieving and then presenting it.
117	We who inhabit the 'theoretic' world and enjoy the benefits of literacy still devote most of our attention to the 'material-symbolic' systems characteristic of the preceding stage: the sculptor David Mach, as we shall see in the next chapters, reminds us again and again how hooked we are upon consumer durables. But all of us, whether we live in the bronze age or the Age of Electricity, share with our hunter-gatherer ancestors (and our contemporaries) the use of language, narrative and myth.
121	For me as an archaeologist, there is a further dimension. Gormley is speaking of the existence of the individual, and the coming into being and full self-awareness of the individual, as the inhabitant of his or her body. But it is often claimed that ontogeny recapitulates phylogeny:...
123	[cognitive development] When we as archaeologists are interested in what I have described as the development of the 'software',..., we have to think of these processes of growth. The work of Gormley is a meditation upon human existence and upon human *becoming* – always aware of this immanence and that our being is incarnate. For me, L*earning to Be* and *Learning to See* are not only illuminating meditations upon the condition of each one of us now. They stand also as metaphors for the 40,000 years or more of the development of our species, ...

126	Segal uses artefacts, albeit of a modest character. And the life of these individuals is revealed to us through their relationships with these artefacts. This makes these works and excellent herald for my next chapter, which is indeed about human engagement with artefacts, and how that engagement socializes and changes those humans and their culture.
128	[Segal's work] The body is one of the realities of the human condition with which archaeologists today are seeking more consciously to come to terms. Naturally there are aspects here that I have not explored. ...
137	It is a cumulative process. The humans make the artefacts, and then the world of artefacts shapes the humans. Eduardo Paolozzi was one of the first artists to reflect on this process and to encapsulate it in his remarkable figures.
138	In this chapter I first want to explore how that process of engagement works: i.e. the active role of material culture. Afterwards I want to look further at the way aspects of its working have been caught so efficiently by a number of artists, including Paolozzi and another brilliant contemporary, David Mach.
147	But it was Eduardo Paolozzi who was one of the first to make a systematic practice of using objects from the real world in his work by incorporating them into an ambitious structure, which was then often cast in bronze.
149	Paolozzi's work encapsulates for us the power of the artefact, and the autonomous strength of the artificial world of artefacts that we have created. For that reason he is the artist who in some ways best approaches that mysterious process by which the human engagement with the material world, through the action of the mind as well as of the hand, creates something that is new and almost autonomous.
151	[Contrast to Paolozzi] Cragg prefers the raw material. In his early days he used brick in a rather inarticulate way; by 1976, in *Stack*, he was using the unmodified materials of the builder's yard. The finished work incorporates a mix of artefacts and materials that leads one right back to contemplate the materiality of things. The archaeologist is used to the processes of time which change the materiality of the past into the poor man's rubbish found in most archaeological excavations. Here, with Cragg, as with some other contemporary artists, the reverse happens, turning junk into art.
156	[Mach's work] His work catches something for us about the artefact, the attractive consumer durable, in the modern world that also rings true for the anthropologist seeking to understand the process of engagement with material culture.
158	[Move on to 'theoretic phase'] Within the same context we can use the insights of contemporary artists to let us see more clearly how the engagement between humans and the material world is still subject to change. We can, as archaeologists, look at the world in terms primarily of its material culture and in this specific sense turn to contemplate the archaeology of now.
159	As in previous chapters I hope to use contemporary visual art to give us fresh insights into these processes. Sometimes the artist permits us to perceive more clearly the working of new cognitive categories, and can sometimes offer insights that we may otherwise lack in our attempt to develop a true cognitive archaeology.
165	The German artist Anselm Kiefer has recently evoked something of the cognitive power and hoary antiquity of such external symbolic storage in his remarkable work *The High Priestess/Mesopotamia*, which deliberately recalls the mystery and the fascination that these assemblages of baneful signs hold for us today.
169	Now I would like to turn again to contemporary art for further insights into the use of language and signs. For we shall see that the written word can play a major role in contemporary art, even though these remain works of *visual* art. Such works are informative: they are not usually long texts, but rather short ones functioning as visual signs with an iconic significance.
170	Yet some modern artists have done much more that this [leaving written information in the image]. In their work the written word can be the central focus, not some mere ancillary. I believe that from such work we can come to appreciate more clearly something of the changing function of writing and signs.
181	There is here a telling commentary upon a process now under way in the urban society of the developed world, and one that the archaeologist as a student of material culture is well placed to recognize: the dematerialization of the material world.
186	One of the most telling finds in Mark Dion's *Tate Thames Dig*, on which attention has not previously focused, was a bundle of credit cards and phone cards. Here is the archaeological find of a tomorrow that has become today.
195	As we have seen, all artists have their own take upon the world, their own way of investigating and discovering, and their own path to the beauty of discovery. The path of the prehistorian and the archaeologist is a different one. But as I have sought to show, we can learn much from artists as they pursue their own endeavours. And our own goal is also clear: *pulcherrimae quae ignorantur*.

Watson, A (2004) 'Making space for monuments: notes on the representation of experience' in	**Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote

80	Might there be rather more reflexive ways of representing monuments that encourage fresh interpretations that would not otherwise have been anticipated? ... (novel approaches)... the creation of narratives and installations in the landscape ... and the role of performance and theatre in creating new arenas for interpretation.
81	Rather, they [new approaches] are concerned with trying to witness the archaeological record in lateral ways, potentially revealing pasts that were formerly unexpected and unseen. ...critical to explore widely the multitude of possibilities permitted by the evidence rather than writing pasts that reflect our own prescribed boundaries.
92	... technique of photomontage first creatively explored by David Hockney and subsequently by some archaeologists.
92	This is not a paper about art history, nor does it lay down new methodologies for field practice. Rather it relates my own attempts to communicate ideas by integrating contrasting kinds of representation within archaeological research. The context for this has been the growing concern expressed by some archaeologists about the way in which archaeology 'constructs' knowledge, and in particular the scientific stance that neatly subdivides subjective and objective:' there seems to be presented a choice: write poems, novels, paint watercolours – subjective fictions; or do archaeology – concerned with the past itself. I want to deny that there is this simple choice' (Shanks)

Mithen, S. (2004) 'Contemporary Western Art and Archaeology' in **Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote
153	(re Paul Nash and British surrealists) ...understanding of their art requires an appreciation of developments in archaeological thought and excavation, and how these contributed to changing views of the British countryside.There is evidently a great deal more that needs to be explored on this specific topic, and more generally on how archaeology has influenced artists working in different traditions, times and places. The converse also requires examination: How art has influenced archaeologists, and how it could potentially do more so in this regards.
153	(Renfrew, Figuring It Out) His article within this volume summarizes many of the ideas presented in *Figuring It Out*, while those by Gosden, Pollard and Watson provide further commentaries on the realtionship between art and archaeology.
153	But I conclude on a note of caution about what I believe to be essential differences between the practices of art and archaeology.
154	...I have seriously reflected upon whether my own experiences of making art and my (limited) knowledge of contemporary art, have had any impact on my own practice of archaeology and how I believe we can study the past.
154	... the themes contained within such work are evidently resonant with those of prehistory. Archaeologists find the remnants of things that have been buried and decayed; they are often burnt; when archaeologists embark upon an excavation they are unsure of what they might find;...
155	Hindsight enables me to see that it had a profound connection with prehistoric archaeology, as in that discipline we deal with people whose remains lie buried below the ground.
155	(re Keith Arnatt's 'self-burial') ...it served as a warnign to those who let their own lives become so overwhelmed by art so that their identity becomes entirely subsumed within it.
158	... Colin Renfrew is also a devotee of Richard Long and eloquently describes how he has been influenced as an archaeologist... Renfrew goes on to explain how via Long's work he feels better able to appreciate the sheer physical and mental sensations that are invoked in him by such monuments, and perhaps also in those who lived in prehistory.
158	(re Richard Long) ... two other ways his work has influenced my own archaeological thought and practice. The first concerns excavation. I find there is a resonance between many of the constructions that Long leaves in the landscape and that of an abandoned and back-filled trench.
159	One might argue that all Land Art (or Earth Art) has this resonance with archaeology. ... compare...with either the great monuments produced during prehistoric times or the large-scale excavations that some archaeologists have undertaken. But neither have the same impact on my own thought as the smaller and more subtle work of Richard Long, perhaps because I feel that archaeologists have an obligation to leave behind a minimal sign of their presence.
159	Long's work has a second resonance with the discipline of archaeology, at least with how I undertake it. This is the significance it attaches to walking.
160	Walking is quite literally what made us human. And walking is essential to the practice of archaeology, as this is a key means by which artefacts and sites are discovered.
161	Art, especially much of contemporary art, provides a further means by which we can unlearn and become more effective archaeologists. ... Chris Gosden: 'The attempt to appreciate the sensory world of others, distant in time and place, necessitates an unlearning: that we subject to scrutiny our sensory education of which the prejudice towards vision is only one part.'

162	But unlearning has also been facilitated by the practices of modern Western artists, themselves influenced by non-Western art. ... When I first saw a film of Pollock at work ... I was struck by how the act of creating his paintings, with its ritualistic connotations, was at least as important to him as the finished works themselves. This has always seemed to me as the key to understanding much of Palaeolithic art, one that is now recognized within the shamanistic interpretations that are currently so popular. (ref) I suspect that more attention to how recent Western painters have undertaken their work, especially the Abstract Expressionists, will be beneficial to our thought about Palaeolithic cave art.
162	Many aspects of prehistoric life are entirely unfamiliar to archaeologists today and contemporary art can facilitate their understanding.
162	Artists can help us to think anew. (Josh Pollard:) 'art has the potential to inform our understanding of materiality, if only by creating an intellectual space in which to think through the materialness of human and artefacts existence'.
163	(archaeologists forget about artefacts' social and aesthetic qualities) To avoid succumbing to such risks, archaeologists can ensure they are familiar with the work of artists such asn Andy Goldsworthy. ... More generally, Goldsworthy helps archaeologists create for themselves the 'intellectual space' required to think about the use of natural materials... . ... One cannot help but feel that prehistoric people were doing the same as Goldsworthy when he states that 'working with nature means working on nature's terms...'
163	Archaeologists have similar lessons to learn from other artists.
164	By viewing the work of artists such as Joseph Beuys, archaeologists may gain a better appreciate [sic] of the significance of substances that leave no archaeological trace, that may have been central to prehistoric life, and about which cultural views may have changed substantially.
164	(Chris Scarre) He explained how archaeologists must seek to understand the 'prior associations' of the stome slabs if we are to appreciate the meaning of magalithic tombs. Once again, archaeologists can benefit here by appreciating the work of artists who have worked with stone slabs of megalithic proportions...
165	By being aware of the importance that artists such as Parker, Beuys and Goldsworthy place on the process of material transformation, archaeologists may appreciate that these had a greater significance in the past that they previously believed, which will in turn influence how they excavate and interpret prehistoric sites.
165	Archaeologists can learn from artists about new methods for communicating their ideas to academic colleagues and the general public,...
166	The question that one is bound to ask, however, is whether Watson is now working as an artists drawing on archaeological materials, just as Paul Nash had once done, rather than an archaeologist who is making use of the types of discourse normally reserved for art. I tend to think the former. His concern seems to be merely with the expression of his own experience as opposed to discovering something about the past itself or the experiences of those who lived in the past. This marks the critical boundary between art and archaeology.
165	In all of my above remarks I have made clear that I see a vast overlap in the activities that fall onder the titles of 'art' and 'archaeology'. Both of these can involve making subtle modifications of the landscape, the exploration of natural materials and processes of change; both are ultimately concerned with asking questions about the nature of the human condition. But there is a fundamental difference.
167	The precise manner in which contemporary art influences the archaeology that any of us undertakes will inevitably be a personal issue:...
167	But does it ultimately help us understand the past? Perhaps. The work of contemporary artists may direct archaeologists into viewing the past and their archaeological practice in one manner rather than another. But so too do many other influences – political prejudices, theoretical persuasions, educational history. In this respect contemporary art has no more and no less to offer archaeologists than has any other types of work within the natural and social sciences, or any other activities that people engage in, ... Inspiration and ideas, learning and unlearning, may be forthcoming from all of these. Ultimately archaeologists have to take responsibility for their own archaeology and seek to fulfil the remit of understanding the past that they take upon themselves.

Callery, S. (2004) 'Segsbury Project: art from excavation' in **Renfrew, C.,Gosden, C., DeMarrais, E. (2004) *Substance, Memory, Display. Archaeology and Art.* Cambridge: McDonald Institute for Archaeological Research.**

Page number	Quote
63	This is an account of my direct experience of archaeological excavation in the chalk downland of southern England as a source for art making.
64	My painting practice, stressing the gradual accumulation of marks over an extended period, could not accommodate the sheer amounts of material and data generated daily by the excavators.
65	... my experience of archaeological activity was to bring about a change not only to my attitude to art-making but also to its fundamental means of communicating.
66	It [the Segsbury artwork] acts as a visual archive, a record of the entire surface and of the process of excavation. The Segsbury Project plan chests were an immediate result of the collaboration.

75	The expressive end of this encounter is that the viewer, rather than the artwork or artist, becomes the subject of their perceptual process. This was the fruit of my contact with the chalk surfaces of Segsbury Camp and Alfred's Castle. Quantifiable results are, for me, a sharpened awareness of the value of temporality as a defining experience of an artwork. ... Working in such close proximity to material evidence form the past taught me how to make works that unfold in the present.

Schneider and Wright (2006) ' The Challenge of Practice' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
2	The aim of this volume is to stimulate new and productive dialogues between the domains of contemporary anthropology and art, and to discern common endeavours that encompass both disciplines. We want to encourage border crossings; our concern is not with establishing contemporary art as an object of anthropological research – 'art worlds' as other cultures to be studied.
2	Our aim, in exploring certain areas of overlap, is to encourage fertile collaborations and the development of alternative shared strategies of *practice* on both sides of the border. ... we are concerned with how artistic practices can extend anthropological practices, and vice versa.... Specifically, we wanted anthropologists to engage with artists' work, and artists and critics to explore the relevance of anthropology for contemporary artistic practices.
3	Ideas and practices of training are one key area of differentiation between the two fields, and we will argue that these need to be creatively refigured.... In some cases differences between the two have more to do with exhibition sites and strategies – with finished products, rather than intentions or practices.
3	We are not solely interested in the formal similarities between the work of artists and anthropologists, but also want to discern 'deeper affinities'.
3	... each has in some sense required the other as a necessary foil to work against. Although this has sometimes been a productive friction, both disciplines at times also feel threatened by the other, or are envious of the other's practices, as suggested by Hal Foster in his influential article 'The Artist as Ethnographer'. ... there have been occasions when suggesting border crossings of any kind has provoked hostility on both sides, reflecting an anxiety of interdisciplinarity.
3	Connections between the two disciplines have become more relevant, and problematic, with the so-called 'ethnographic turn' of contemporary art. ... and the production of works that directly tackle some of the concerns of anthropology. ... if this is to be a reflexive practice transcending any art/science dichotomy and involve more than the production of illustrated multimedia 'texts', there needs to be a new approach to images and creativity in anthropology.
3	Artists have incorporated the methodologies of anthropologists in idiosyncratic ways, making inventories, carrying out fieldwork... Art writing, too, has taken on some of the theoretical concerns of anthropology. But there has been relatively less traffic in the opposite direction.
4	... developments in contemporary art were hardly noticed by these critiques [in 1980s anthropology]. Experimentation and creativity are differently conceived, and differently valued, on either side of the border. [...] experimentation and creativity walk a fine line between being an asset and a burden...
4	Indeed, this period [early 20th century] saw certain common agendas and strategies shared by art, anthropology and art history dissolved through the creation of more rigidly bounded university disciplines, This process of separation has long outlived its usefulness.
4	Our main argument is that anthropology's iconophobia and self-imposed restriction of visual expression to text-based models needs to be overcome by a critical engagement with a range of material and sensual practices in the contemporary arts.
5	Recent proposals have called for anthropologists to focus on the performative aspects of artefacts, and on the agency of images and artworks, but these have been applied to the cultures that anthropologists study, and not to anthropology's own visual practices. Within anthropology, as in other disciplines, there is a history of apprehending objects and actions of all kinds as if they were texts.
6	... anthropologists frequently find it hard to appreciate the aesthetics and the effects of film in their own right.
8	Alfred Gell argued that anthropologists should not 'succumb' to the 'enchantment' of art.
8	[Anthropologist] MacDougall has described his own recent work as becoming more like 'art practice', and oppositions between art and anthropology are becoming more problematic in the current situation of shared paradigms.
8	The possibilities for new strategies and practices need to be explored without making prior definitions of 'art' and 'anthropology', and automatically excluding certain practices on the basis of this. ...
9	[Visual anthropologists] have a reluctance to deal with those aspects that have been relegated to the realm of the aesthetic, and are therefore considered to be the concern of art, art history, or the anthropology of art.
9	Aesthetics is an *object* of study, but the strange lack of connections between theory and practice in this area means that it rarely crosses over to become an actively explored constituent of visual anthropology practice. A whole range of practical concerns are effectively unavailable as valid alternatives for making work.

9	George Marcus laments the fact that experiments with aesthetic issues and textual forms have not become a regular feature of recent anthropological work.
12	Anthropology only appears as a text-dominated discipline if the focus remains firmly on one of its established ways of creating published or publishable works, albeit the overwhelmingly privileged one. In the processes of its making, through fieldwork of many different kinds, anthropology involves, and is concerned with studying, an extremely rich and varied range of sensual experiences. .... Anthropology must include an active exploration of senses other than vision, which has been considered the restricted domain of visual anthropology.
14	Anthropological scepticism about art and its potential is a result of its focus on the textual, and the preceived threat to the authority of the words that images represent.
16	Anthropology has no monopoly on fieldwork and artists appropriate and make use of what are frequently assumed to be anthropological tools to produce a diverse range of works. In the expanded sense of a paradigm that spans both disciplines, fieldwork is an area for radical experimentation.
16	Both artists and anthropologists play with distance and intimacy – an intimacy that is the currency of fieldwork – and both now overtly place themselves between their audiences and the world.
17	It required the reflexive turn in anthropology and the revision of the founding positivist vision of the discipline, including the challenge to the anthropological monograph as text, to prepare the ground for a belated anthropological concern with modern and contemporary art [underline CH] practices.
18	However, these studies still dealt with the art of others, and 'art worlds' for anthropologists remain objects of study – they do not imply a methodological dialogue. .... Art figures largely as a new object of enquiry, without realizing the epistemological potential or critical implications that contemporary art practices have for anthropological representation.
18	... 'the concerns of anthropology have been one primary source of innovation for the creation of avant-garde work in the modern art world, a key source of difference on which the engine that powers "art of the new", "creativity", aesthetics, social critique, taste, respectability, desire, and so on, has run', and that figures such as the 'primitive', 'tribal' and 'exotic' have disrupted dominant conventions of modern art at several points. Secondly, aspects of anthropology have been assimilated into the art world only through art discourse and this has resulted in the lack of productive two-way dialogue. Thirdly, the use of anthropology in the art world has depended on the authority and stability of concepts that anthropologists have constructed about the 'primitive'. Since these categories are no longer stable, they can no longer underwrite artistic practices. For Marcus and Meyers art needs to accept its loss of autonomy and redefine the 'boundaries and modes of assimilating influence in order to produce art. This is what a critical ethnographic study of art , and a consideration of ethnographic practices within anthropology, can offer.
19	Hal Foster in his seminal article 'The Artist as Ethnographer?' is concerned with recent trends in the traffic between art and anthropology. For Foster, a series of misrecognitions have passed back and forth between art and anthropology.
19	Kwon argues that it is not just the adoption of an ethnographic methodology that establishes connections between art and anthropology, but a shared concern with the 'politics of representation'. Art practices which have critically examine the 'uneven power relations enacted by and through representations' are relevant to anthropological debates on the production of knowledge. ... In adopting a pseudo-ethnographic pose the artist can end up assuming ethnographic authority rather than questioning it. [art as discourse analysis?]
20	Neither artists nor anthropologists can now unproblematically claim a privileged position in regard to representing others or even their own cultures.
24	Recent concerns with reconnecting experimental film to ethnographic film suggest that 'ethnography is a means of renewing the avant-gardism of 'experimental film', and these are the kind of productive dialogues that need to be explored. The 'unruliness' of visual anthropology needs to be expanded to embrace practically the possiblities offered by a consideration of art practices.
24	... both anthropology and art adopted theoretical models from linguistics and semiotics. Artists like Joseph Kosuth (associated with the influential '*Art and language'* movement) and Susan Hiller talked about the artist *as* anthropologist. ... 'the artist perpetuates his culture by maintaining certain features of it, by "using" them. The artist is a model of the anthropologist *engaged*.'
25	For anthropologists to engage with art practices means embracing new ways of seeing and new ways of working with visual materials. This implies taking contemporary art seriously on a practical level and being receptive to its processes of producing works and representing other realities. Doing so raises difficult questions about the status of works produced, about the professionalism of the disciplines, about training, and about audiences.
26	For artists and their commentators – art historians and art critics – crossing the border entails a richer engagement with anthropological methods, including, but not limited to fieldwork and 'participant observation' in all their shifting complexity. Presumptions about the rigid nature of anthropology, which often surface in interviews with artists, and perceptions of it as a disciplined 'science' (both in the literal and the academic sense), obsessed with classification and proclaiming the truth of its conclusions, can no longer function as a foil to artistic creativity and 'freedom'.
26	... a focus on the pursuit of 'texture' might be one way of shifting productively how anthropologists view art practices. Another practice offering creative possiblities of convergence is the 'field diary' of the anthropologist (...), and the sketchbook or 'visual diary' of the artist.

Schneider, A. (2006) 'Appropriations' in	**Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**
Page number	**Quote**
29	In this chapter, I focus on the nature of appropriation as a defining characteristic of the relationship between contemporary art and anthropology, and of the ways in which they bot engage with cultural difference.
29	... and Primitivism has profoundly influenced the relationship between art and anthropology. ... the encounter between artists like Pablo Picasso and African sculpture in Parisian museums and colelctors; houses around 1905 frequently figures as *the* prototypical encounter between art and anthropology. I has become one of the founding myths of modern art. ... Although any formal affinities did not necessarily consist of one-to-one transferrals, as earlier scholars had claimed, a later work by Picasso, the metal *Guitar* sculpture (1912), had been directly inspired by specific Grebo masks.
30	Choices between considerations of form on the one hand, and those of a perceived symbolic, ritual or religious content continue to characterize appropriations in contemporary art,...
30	The appropriation of stylistic elements from the displayed and collected artefacts of other cultures took place in the context of changing ideas about the role of the artist, and about the place of art in society. These ideas were influenced by the work of anthropologists like Lucien Lévy-Bruhl, who discussed the 'primitive mind' and the personae of the artist.
31	[Paolozzi exhibition 1985] The criticism the exhibition generated was symptomatic of the developing anthropological critique of colonial collecting and collections, and the growth of 'museology', whilst also revealing anthropology's uneasiness with contemporary art.
33	... but where artists often valued the 'savagery' of primitive art, anthropologists became increasingly concerned with understanding it within its own cultural context and as a form of expression that was the equal of Western art.
33	... 'art worlds', twentieth-century art and anthropology share the same origins, and an affinity exists between them because they are 'rooted in a common tradition, both situated in a critical stance towards the “modernity” of which we are both a part.'
33	The encounter between art and anthropology in the early 1900s initiated a scheme in which objects became classified as either 'primitive art' or 'ethnographic artefacts', and as a result distinctions between the anthropological and the aesthetic became further institutionally reinforces. For Clifford these practices constituted an aesthetic/anthropological 'system' – art works are seen as the products of individuals (art exhibitions), or as the work of cultures (anthropological exhibitions).
35	Much of what Beuys showed in his actions and happenings was not difficult to comprehend for me. His actions were close to some African thought and ritual, for example, the rites of witch doctors, where places or objects are declared taboo or sacred. For many Beuys is still an alien thought.
36	Strategies of appropriation are, of course, highly problematic ..., but I suggest that they are a principal characteristic not only of art which engages with anthropological subject matters, but also of anthropology itself.
36	It it in this sense that I suggest that appropriation works in the mediation of cultural differences and becomes operative in the work of artists and anthropologists.
40	Similarly, in terms of practice, there are a variety of approaches, ranging from those artists who get inspiration from illustrations and museum collections, to those who investigate the specialized literature and who seek contact with and sometimes the collaboration of professional archaeologists and anthropologists.
41	Collaborations between archaeologists and/or anthropologists and artists have been another possibility for approaching the other, which has at times yielded truly interdisciplinary work,...
47	These practitioners of appropriation often provide a critique of archaeological and anthropological research, which they find is based on abstract notions of artistic production in non-Western societies, neglecting the material practices themselves. Their criticism is not only based on the disapproval of Western stylistic categories, but informed by *practical experience* in working with and producing material artefacts.
48	The above examples show very clearly how artistic practice, in the process of appropriation, and appreciating more faithfully the creations of other cultures, can contribute to anthropological knowledge. It should also be clear that there is no suggestion here to subscribe to the antiquated distinctions between low and high art, or arts and crafts.
50	Rather, it is the degree of respect for the other, which must be at the heart of any evaluation, for both artists and anthropologists. Respect, as well as sincerity and seriousness in one's work, are difficult and value-loaded concepts to apply, which is why we are brought back to the dialogical principle. In this sense, an artist's work will have to show an engagement and dialogue with the other.

Robinson, D. (2006) 'Encounters with the Work of Susan Hiller' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
72	..., her refusal in the mid 1960s in the US to continue to engage with the anthropological project.
72	Hiller has made a substantial contribution to mapping this terrain in her writings, especially in *The Myth of Primitivism* where she commissioned a collection of essays to create one of the first places where art historians, artists, critics and anthropologists, 'spoke to and against each other about ways in which notions of the primitive inflect their work'. She also explored this theme in *Thinking About Art, Conversations with Susan Hiller*, an anthology selected from Hiller's own prolific body of writing and interviews.
76	I have never thought of Hiller's work as anthropological. If it has something to say of the anthropological it is to the extent that the subjects of anthropology have too often been reduced to this kind of darkness, this kind of unknowable. Any sense of continuity through some perfect functioning of the apparatus of appropriation between art and anthropology is lost. Hiller's work may more productively be considered in relation to the work of the allegorist, due to her persistant [sic] practice of taking elements out of – and destroying – their context, in a sense draining them of life.
83	As Taussig says, it is only when 'the anthropology developed in Europe and North America through the study of colonised people [can be translated] back into and onto the societies in which it was instituted ... that fetish, sorcery, taboo are redeemed and come alive with new intensity.' Over the past thirty-five years, Hiller has always seen, felt and been highly attuned to the presence of this return in our culture. The very ambivalence of her work directs us to what is at stake in such a translation, and how and where that which is already present in our culture surfaces.

Calzadilla and Marcus (2006) 'Artists in the Field: Between Art and Anthropology' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
95	While anthropology during the 1980s was influenced more than ever by theoretical developments in the academic humanities through interdisciplinary movements that were themselves caught up in self-images evoking historic avant-gardes (...), it was still obliged to be social scientific, and definitely not art.
95	While there have been some rematkable experimental texts exploring the relation between culture, the anthropological task, and aesthetics, produced through and from the trend of 1980s critique, the urge to experiment in the sense of artists' practices within the restricted confines and norms of social scientific disciplinary practice was bound to generate many more works of unclear vision and uncertain address.
96	Only artists, who understood the task of ethnography more deeply than most other artists have in the heady era of disciplinary mixings that we have just gone through, might, in pursuing their own license, show anthropologists something important about their methods that they could not see as clearly for themselves.
97	The various performances and installations were meant to explore the concept of evocation and its relation to ethical practice. In some cases artists developed ethnographies of themselves using installation as a spatialization of self-narratives and critique. In other cases, artists explored conceptually how cultural knowledge is constructed and how anthropologists represent cultures. Still other artists evoked the ethos of community mediating values in popular culture, questioning such traces of cultural domination as fetishism, colonialism, and textual authority in art history.
97	The heart of this paper is Calzadilla's account of the process that produced TMFH [The Market From Here], which exemplifies for me the lost opportunity of the encounter between art and anthropology that did not quite occur in the opening created by the Writing Culture critique. What I find personally most exciting particularly for the practice of anthropology ... is precisely the kind of possibility in the ethics of collaboration that it develops.
98	What is fascinating about these expert collaborations is that they incorporate the 'others' of their mutual interest in a greater variety of ways and with different sorts of outcomes and products than would be possible if, say, anthropology refused to risk its authority by not entering into such partnerships with the scenographer, for instance.
98	For some anthropologists, such collaborations might seem to go too far in that the disciplinary pride and authority of anthropology itself – its ability to ask and answer its own questions – became too compromised in its associations with ethnographic-like inquiry in other spheres of practice (like scenography)
98	Here I refer to the idea of ethnography as performance,...
109	*The Market From Here* explored the language of the *mise-en-scène* as ethnography and as installation art. In doing so, it proposed a discourse that intersects with its parental disciplines: anthropology, art, scenography, and ethnography. The hybrid that resulted, although some art critics preferred to categorize it as artifact, as ready made, spoke of the new crossroads opened for those artists and ethnographers who transit between art and anthropology.
115	Most of all, though, we were reminded of how complicated and how mysterious sustained cross-cultural encounters remain, even among people who believe they share an intellectual agenda and a common set of issues.

Schneider and Wright (2006) ' Dialogues' in | **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
126	[Interview with photographer Dave Lewis] Yes, how do you achieve the status that allows you to say 'I'm an anthropologist'? ... What has struck me in the past are the parallels between anthropology and photography, and there are some parallels but also differences, particularly in terms of institutions. You would only get so much credibility with a doctorate in photography. CW: You're talking about the relations between theory and practice.
129	DL: ... things change and things move on... Because that's what usually happens, you don't end up where you thought you'd be. In anthropology books you usually end up exactly where you though you'd be. [art more open ended]
129	CW: The model for an anthropologist is still the lone anthropologist. You get some couples who collaborate, but not much collaboration makes it into the final work,... DL: Isn't that adventure story stuff? CW: It is, and that's perhaps why some artists like anthropology. There's the trendy theory and then there's the authenticity and the authority of that; there's still a romance about anthropology.
131	[Interview with Rainer Wittenborn] The project used art to *do things* - ... - and the work effectively blurs distinctions between art and science; 'aesthetics never becomes an end in itself in Wittenborn's work, rather it enters into the service of an endeavour to document and enlighten.'
132	... they abandon territories in favour of tracing the complexities of networks.
133	RW: It goes without saying that the collections of natural history and anthropology from the eighteenth and nineteenth century always have great impact on a visual artist.
134	RW: Both disciplines can gain from each other if they are willing to make a stand: tribal cultures are the lifeblood of the world's cultural diversity, and they are under attack. Artists as well as anthropologists who enter the field of conflict cannot remain neutral.
138	[Interview with Nikolaus Lang] NL: The influence of anthropology on the contemporary art world is enormous and growing, due to globalization and the dominance of industrialized nations.
138	NL: The techniques I use are very closely related to anthropological ones. Before visualization of a project, I involve myself first with theoretical concerns, then confront myself with a particular situation on site or in the field, I collect and put objects into a pseudo-scientific order.
139	The collaboration art/science could lead to a better understanding for both parties.
140	Cardillo shows a kind of 'material empathy' to the products of the other, yet he does not try to recreate it, but to achieve an understanding of the original working processes, and the spiritual motivations behind them, through his own work. This is the reason why he has on many occasions collaborated with archaeologists and anthropologists, and also participated in excavations. Cardillo actively seeks dialogues with practitioners from those fields and also had his work shown at anthropological museums.
142	[Interview with Rimer Cardillo] RC: Contemporary artists do not have all the answers in the political, historical, or artistic compartments, so they naturally embrace anthropological methods in their work.
142	RC: I encountered again the 'frontier town', the limit between 'civilization' and the unknown: the jungle. In this shared space there is a confrontation between the most diverse cultures and the most diverse interests: economics, science, artistic, religious, and so forth. And everybody has a cautious and enormous curiosity to know about the other.
143	RC: Cultural anthropology, field research, a personal and natural way of investigation reinforced by anthropological analysis, towards the investigation of indigenous cultures, their environment and the life of people is what I practice.
144	RC: I think artists and athropologists can benefit in their respective areas of work by overlapping their experiences. There is an area of creation and investigation in both categories;...
145	RC: Rather than teaching from only an aesthetic point of view, my teaching methods depart from the individual and their own environment, past and present. I have students from all around the world; my class is a 'frontier town'. I teach according to the dynamic that you encounter in these zones. Rather than being technically oriented, my classes are focused on merging different media to express a concept.

Friedman, J. (2006) 'Carlos Capelán: Our Modernity, not Theirs' in | **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Page number	Quote
169	While some anthropologists busy themselves trying to grasp the art of the other and playing museum by collecting other people's representations and products, Capelán does something that is on the surface a parallel activity to this museology but is simultaneously a structural inversion of the latter. The anthropologist has [sic] and still is somewhat blind to this activity itself – to collection.
171	Capelán's work is very much about collection but, unlike that of the anthropologists, it is distanced from itself, it is an imaging of collection itself, completely self-conscious.
173	These exhibits are about the world as a collection, about the relation between collectors and collected, about centres and peripheries, however much positions may be changing. ... The anthropologist is usually unreflexive, even in this newfound hyper-reflexivity, of the degree to which he is implicated in the project that he takes for given.
174	But Capelán is doing something special in his art: he is paralleling and parodying the anthropological project,the project of collection of the other. Here is the humour but also one of the powers of this artistic production. [similar to Renfrew in tone?]
176	Some anthropologists of a globalizing persuasion might tend today to deny that there are different experiential worlds but this is not the aim of Capelán. To deny the real differences in experiential worlds is the ultimate imperialist act,...
176	No real artist could ever confuse the issues, only anthropologists and other academics.

Discourse Analysis 1 – Archaeological discourse – Use of Images

Source: Renfrew, C. (2003) *Figuring It Out*. London: Thames and Hudson

Image, page	Content	Associated written statements
Antony Gormley, 'Lever', 1989-92. Cover page.	Photo of Gormley's body cast from top standing. Rough plaster bandage, head out of focus. Black and white image.	None – cover page
Handaxe, illustration by John Frere, Published in Archaeologia, 1800. Half-title.	Engraving of flint hand axe, point up. Black and white, very detailed.	None – half-title.
Turf Circles, 1988, by Richard Long. Frontispiece.	Black and White photograph of Richard Long work. Concentric circles cut out of grass turf in parkland setting.	None – frontispiece.
Fig 1 The Beginning of the World, 1924, by Constantin Brancusi. Page 8	Black and White photograph of sculpture. White marble egg shape with white reflection in background and black shadow in foreground.	No direct reference, associated with preface. Purpose of the book to relate insights of artist to archaeological effort.
Fig 2 D'où venons nous? Que sommes nous? Où allons nous? 1897 by Paul Gaugin page 13	Colour repro of Gaugin's painting.	p. 10-11 Aim: investigating the human condition, place in the world. Gaugin allegory of the human condition places question in everyday life through depiction.
Figs 3,4,5 The evolution of Homo sapiens. Fossil skulls. Page 14	Black and white documentary/archive photographs of fossil skulls. Frontal angle, even lighting.	Sapient paradox. Anatomical evolution of humans vs 'lack of' cultural development/civilisation. Pp14-15
Fig 6 bronze figures by Eduardo Paolozzi, no date. Page 16	Colour photograph of Paolozzi sculpture. Machanical looking human with glass cases in which artefatcs are presented. “Inset display case”.	pp.16-17 Compared to reliquary, contain prestigious artefacts. “Creative Analogy”, how is art relevant to archaeological project? Figures “emblem of uncertainty” of encounter with the past. Artworks enigmatic, like archaeological finds.
Fig 7 Ring of Brodgar, Orkney Islands 3000 BC. Page 17	Colour photograph of neolithic stone circle. One stone large in foreground, others in middle. Scottish landscape and blue sky in background.	Pp 17-18. describes landscape around it, vicinity of other monuments, light conditions. Monuments “transcends our knowledge” despite arch research.
Fig 8 Seafarers, 1998 By 'Scottish painter' John Bellany. Page 21	Colour repro of Bellany painting. Three figures standing in boat with sea and fish.	P 19. “Contemporary Allegory”, “works not easy to get to know”. Distinguished British figurative painter.
Fig 9 Icicles, 1987, by Andy Goldsworthy. Page 21	Repro of colour photograph of Icicle sculpture. Icicles frozen together to form 'sea urchin' shape. Stands on frosted rock with dark stone in background.	p.19 “Greatest admiration for A Goldsworthy”, “brilliant interventions”, nature sculpture, sense of wonder.
Fig 10 Bring Back the Birch, 1971, by Ian Hamilton Finlay. Page 22	Black and white photograph of small Finlay sculpture – classical portico with title inscription and leaf motif. Sycamore tree behind, long grass around, sunlit from front.	p. 19 “one of the wisest artists living in Britain”, important to impact of writing on human existence. Needs prior knowledge.
Fig 11 Temple at Tyre, 1994 by David Mach. Page 23	Black and white photograph of temple sculpture on six courses of freight containers. Evenly lit, documentary record.	p. 19 subversive sculptor, gives insight how people use objects, consumer culture.
Fig 12 Display at Tate Modern, London 2000. Page 24.	Museum space, wooden floors, Monet waterlilies on left wall, small framed painting on back wall, Richard Long filled-in stone circle in foreground. Evenly lit, documentary image.	p. 25 Analogous problem: Archeologists make sense of artefacts, gallery visitors – meaning of artworks.
Fig 13 D'où venons nous? Que sommes nous? Où allons nous? 1897 by Paul Gaugin, title detail. Page 25	Written title in composition, yellow background, floral vignette.	p. 25 History of ways of seeing proposed to be applied to Gaugin's questions.
Fig 14 Archaeologists at work, removing flag pole from burial mound at Quanterness. Page 28	Nine field archaeologists pulling on rope with pulley construction to remove modern flag pole from burial mound. Black and white documentary photograph, clear sky in background, action taking place on top of mound, medium shot.	p. 26 “had the pleasure” of excavating Quanterness, Orkney. Aim to prove independence of megaliths from Mediterranean.
Fig 15 Excavation in main chamber Quanterness. Page 29	Black and white photo of interior of neolithic chamber, beehive shape. Yard stick planted vertically, natural light from above.	p. 27 entered central chamber.
Fig 16 Trench cut from Quanterness. Page 31	Black and white photograph of archaeological trench with yard stick. Cut through turf, revealing stone structure of cairn. Natural light, but shaded.	p. 29 “superficial similarity” between trench and Long's work.

Fig 17 Chalk Line, 1979 by Richard Long. Page 31	Long sculpture at Southampton University. Chalk rocks on light-coloured tiles. Black and white photograph, natural light, documentary image?	p. 29 Encounter with sculpture, not able to interpret, no context to place in. But see above, related to Renfrew's experience. Expands definition of art.
Fig 18 A Line in Bolivia, 1981 by Richard Long. Page 32	Line made by clearing rocks left to right and placing in middle. Repro of black and white photograph. Artist's documentation/artwork.	p. 31-32 Description of work, creation of personal monument. “Kilroy was here”. Minimal disturbance of environment.
Fig 19 Mountain, Lake, Powder Snow, Lappland, 1985 by Richard Long. Page 32	Black and white photograph of white circle on dark mountain top. Artist's docu/artwork.	p. 32 points out beauty, something light about simple work.
Fig 20 A Moved Line, 1983 by Richard Long. Page 33	Written text – poetry set in capitals, describes materials encountered and manipulated by Long.	p. 33. Work by-product of walks, no hidden meaning behind the work. No theoretical background, just experience. Embodiment of 'agency'
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Fig 53 Head II, 1955 by William Turnbull. Page 71	Black and white photograph of Turnbull sculpture. Neutral fore- and background separated in middle of image plane, diffuse artificial lighting from front left. Sculpture oval shaped with heavy incision. Irregular surface, dark patina, probably bronze .	p. 71 Idea of beauty and simplicity, in biography of Turnbull. Illustrates Turnbull as modernist. Essentialism in human form. 'Threatening like a hand grenade', description and interpretation. 'Rough, tough and transitional', simplicity.
Fig 54 Aphrodite, 1958 by William Turnbull. Page 72	Black and white photograph, no background, of Turnbull sculpture.Abstracted human form, two cylinders, one lying horizontally on one longer vertical one, resebling shoulders on torso. Probably bronze with light patina, combed work marks.	p. 72 Austere, description. Horizontal 'bar' intrepreted as head. 'Sense of balance', 'internal vitality', 'assertion of life'. Assimilates 'basic forms' from various sources.

Fig 55 Hera of Samos, Archaic Greek sculpture, c. 560 BC. Page 73	Black and white photograph, no background of Greek stone sculpture. Evenly lit. Rigid human figure draped in folded cloth, columnar torso and legs. Head missing.	p. 72 Comparison for description of Turnbull's work. Couterexample of the type of 'classicism' practiced by Turnbull.
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Fig 57 3 x 1, 1966, by William Turnbull. Page 74	Colour photograph of tripartite sculpture, frontal view. Three rectangular human-size red metal flats on red metal plinths on stone slab. Situated in garden at Jesus College, Cambridge.	p. 73 use of stainless steel, contemporary with Anthony Caro, sculpture moved 'off the plinth'.
Fig 58 Queen, 1987, by William Turnbull. Page 75	Colour photograph, no background of Turnbull sculpture, green patinated bronze. Vertical human-size flat shape with tapering upper sixth. Geomentrical incisions.	p. 74-75 'recall simple prototypes', from archaeology, esp. Cycladic. Universal ideas about human form. 'Special kind of perfection'.
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Fig 61 Looking towards the avanue, 1989, bronze, by Jim Dine, New York. Page 77	Black and white photograph of public sculpture in situ. Two figures similar to Venus de Milo in rectangular water pool, high-rise buildings and traffic.	p. 76-77see above, and uses image as illustration of Venus de Milo.
Fig 62 Wrapped Reichstag, 1971-95, Christo and Jeanne-Claude. Page 79	Colour aerial photograph of Reichstag wrapped in silver material, situated in urban context. Documentary photograph.	p. 79-80 Describes artists' work process and understanding of work. Emphasises process and activity.
Fig 63 Surrounded Islands, Biscayne Bay, Florida, 1980-83 by Christo and Jeanne Claude. Page 79	Colour aerial photograph of islands with vegetation, completely surrounded by lengths of hot pink floating fabric. On dark turquoise sea, with built-up shoreline visible.	p. 79-80 as above
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Fig 65 House, 1993 by Rachel Whiteread. Page 81	Colour photograph of concrete cast of house interior in situ. Street and railings in foreground, spectators surrounding work.	p. 81 as above, but comments on interest as a viewer being captured.
Fig 66 and 67 Everyone I have ever slept with, 1995 by Tracey Emin. Pages 82 and 83	Black and white gallery shot and interior detail of tent structure with embroidered names.	p. 82, 83 'simple, evocative and ingeniously unexpected'. Comments on connection of Emin's work with archaeology. Fragility of human beings.
Fig 68 Mark Dion on the foreshore of the Thames, July 1999. Page 84	Colour photograph of artist Mark Dion in foreground, beachcombing under bridge, three more workers in high-viz jackets picking up objects, photographing, observing. High-rise building in background.	p. 84 and 85 describes project and processes involved.
Fig 69 Tate Thames Dig, tents outside the gallery. Page 84	Colour photograph of canvas tents. Interior of fromt one visible through entrance: Two people in white overalls washing and sorting finds, illuminated by desk lamp.	p. 84 and 85 describes activities in tents, conservation, classification, cleaning.
Fig 70 Some of the finds of the Tate Thames Dig. Page 85	Colour photograph of black plastic trays with finds – pottery sherds, rusty metal objects. Pair of yellow rubber gloves lying on middle boxes.	p. 85 and 86 questions if Dion's activities are archaeology.
Fig 71 Final exhibit of finds from the Tate Thames dig.	Colour photograph of mahogany coloured display case with categorised finds from Tate Thames Dig. Victorian-style furniture with some glass-covered drawers opened.	As above
Fig 72 Raiding Neptune's Vault, 1997-98 processing the sludge dredged from Venice canals. Page 86	Two black and white photographs of sludge processed. First image shows sludge, gird laid out from metal rods, with forks and shovels. Second image shows wooden plank/shelf, with objects recovered.	p. 86 artist's general interest in taxonomy, description of Raiding Neptune's Vault.
Fig 73 Raiding Neptune's Vault, 1997-98, pottery recovered. Page 87.	Black and White photograph of recovered pottery sherds from different periods. Small size, arranged in a rectangular wooden box frame.	p. 87 Unexpected spin-offs of artist's project. Came across pottery pre-dating known origins of Venice. Charged for excavating without permit – where does artist's simulation end and research start?
Fig 74 Tate Thames Dig, archaeology (or beachcombing?) on the foreshore at Bankside. Page 88	Colour photograph of Tate Thames Dig: Five figures in yellow safety jacket 'beachcombing' on the banks of the Thames, red Victorian bridge in background. Foreground shown pebble bank and black plastic sack.	p. 88 How to distinguish between Dion's work and archaeology? Dion's lacks the context of the excavation site, 'gathreing curiosities', beachcombing.
Fig 75 Mortimer Wheeler's excavation site at Arikamedu, India, 1946. Page 89	Black and white photograph of historical excavation site, showing trenches and grids, portable desks and app. 30 people excavating, analysing and carrying spoil. River on right side of photographs. Natural harsh sunlight.	p. 89 mentioned as part of Renfrew lecture for Dion's work. Example of good methodology, if outdated. Arch now looks more like Dion's work.

Fig 76 Theatrum Mundi – Armarium: classifying the world according to Robert Fludd. Page 90	Black and white photograph of four shelves with objects representing *imaginatio, ratio, intellectus and intelligensus.* Lower shelf with prehistoric and religious artefacts and figurines, above clocks, scales, measures, then manuals and tools, finally books and musical instruments, artists' tools.	p. 90 Dion work with Robert Williams, Renaissance cabinet of curiosities.
Fig 77 Theatrum Mundi – Armarium: classifying the world according to Ramond Lull. Page 91	Black and white photograph of five shelves, with objects, representing *planta, brutu, homo, lelum, angel, Deus.* Shelves filled with artefacts, preserved plants, animal and human skulls, stuffed birds, modern figurines (Pokemon, Star Wars figures), top 'God' shelf is empty.	p. 91 Describes work, influence on today's taxonomies.
Fig 78 Theatrum Mundi – Armarium, 2001 by Mark Dion and Robert William. Page 92	Colour photograph of Dion work in chapel. Bottom half of image shows work – two cabinets with displayed human skeleton between them. Upper half show stained glass windows.	p. 92 Reminder how classification contributes to understanding of the world, Dion' work illuminating and amusing.
Fig 79 and 80 The Ladies Field Club of York, 1999 by Mark Dion and J. Morgan Puett. Page 94	Black and white reproductions of photographs taken by Dion after Victorian allegories. 'Anthropology' and 'Palaeontology' represented through women in Victorian dress, with implements symbolising the disciplines.	p.93 meticulous construction, slightly absurd work. Artificiality of intellectual conventions, same in present-day scholarship and academia.
Fig 81 Edith Amelia, Lady Wolverton as Britannia at the 1897 Devonshire House Ball. Page 94	Oval black and white reproduction of allegorical photograph. Female figure in classicising dress with spear in left hand, shield with Union Jack on bottom left of image. Profile, figure facing right. Landscape in background with threatening grey skies.	p. 93 pretension of representation.
Fig 82 Cabinet of Curiosities of Ole Wurm, 1655. Page 94	Reproduction of lie woodcut. Three male figures admiring room of artefacts and stuffed animals, while owner leans at window, facing into the room. High shelves left and right.	p. 95 Beginnings of collecting and display. Division of disciplines, natural and artificial object, art and nature, often includes enthographical artefacts.
Fig 83 Palaeolithic handaxe from Hoxne, Suffolk, published by John Frere, 1800. Page 96	Colour reproduction of tinted engraving. Highly detailed drawing of flint object, point upwards.	p. 96 Flints earlier classified as natural objects. Definition of art as 'what is displayed in the Museum of Fine Art'.
Fig 84 Fountain, 1917 by Marcel Duchamp. Page 96	Black and white photograph of Duchamp urinal. Front view on black plinth. Black background. Even lighting.	p. 97 Act of declaration constitutes object as artwork. Postmodern self-reflexivity, includes the self and the observer.
Fig 85 Hat Rack, 1917 by Marcel Duchamp. Page 98	Black and white photograph of suspended hat rack, gallery window visible in background, white walls.	p. 97 Designating found or bought object as art.
Fig 86 Shadows of Readymades, 1918, photograph by Marcel Duchamp. Page 98	Black and white photograph of readymade installation – shadows on white walls. Lit from front.	As above
Fig 87 Bottle Rack, 1913 by Marcel Duchamp. Page 98	Black and white photograph of bottle rack on dark grey background. View from above front.	As above
Fig 88 Three Standard Stoppages, 1914 by Marcel Duchamp. Page 99	Black and white photograph of wooden case with stoppages, displayed on table before gallery wall. Two pieces displayed above case on white wall. Even lighting.	p. 98 Duchamp's interest in ideas, description of Stoppages work. 'Preserved chance'. Notion of work taking form of process, action or idea.
Fig 89 Pitt-Rivers Museum, Oxford by Lothar Baumgarten, 1969. Page 100	Black and white photograph of display room at the Pitt-Rivers museum. View from above front, showing glass cases with artefacts on shelves. Top left corner reads 'polished', bottom right reads 'valued'.	p. 100 short description of work, display in museum sorted according to Gen. Pitt-Rivers' preference. Words with images: imagined, classified, confined, collected, politicized etc.
Fig 90 After the Freud Museum, 1992 by Susan Hiller. Page 101	Black and white photograph of shelves behind glass, with cardboard boxes containing artefacts and notes/photographs in lids. View from front right, artificial lighting in display case.	p. 101 comment on 'our ways of thought', invented 'fluid taxonomies', archaeological collecting and display.
Fig 91 Chamin-Ha (House of Knives) from Aftr the Freud Museum by Susam Hiller. Page 101	Black and white photograph of one of the boxes, open, showing 40 obsidian arrowheads, arranged in rows of 10 x 4. Lid contains line drawings of Maya hieroglyphs.	p. 102 Highlights display process, 'we have to choose what we show'.
Fig 92 The use of compressed air to clarify soil features at Sitagroi, East Macedonia, Greece, 1968. Page 104	Black and white photograph of two male archaeologists on excavation site. Standing in trench, using compressed air to blow off dust. In background wall features, yardsticks, stools and buckets visible.	p. 104 archaeology as process, 'very active enterprise'.
Fig 93 Sieving at Quanterness, Orkney, 1974. Page 105	Black and White photograph of two female archaeologists bending over white trough, sieving and sorting soil material. In foreground, wheelbarrow, trailer and shovel. Background shows house wall and view of foggy landscape.	p. 104 'painstaking analysis and publication of results'
Fig 94 Cold Dark Matter, 1991 by Cornelia Parker. Page 106	Black and white photograph of garden shed in gallery space. Lit from within.	p. 106 archaeological concern with 'formation processes' of the archaeological record. Artist took part in excavations.
Fig 95 Cold Dark Matter, 1991 by Cornelia Parker. Page 106	Black and white photograph of shed being demolished by explosive in a field. Foreground shows field, background shows tree line and sky.	p. 106 Dramatic formation process.
Fig 96 Cold Dark Matter, 1991 by Cornelia Parker. Page 107	Black and white installation shot. Charred remains of shed are suspended in gallery space in a 'cloud', lit from within. Shadows of pieces appear on walls.	p. 107 proceeding directly to 'recovery phase', gathering the remains and re-assembling them. Relates shadows to Duchamp.

Fig 97 Footprints in ash at Laetoli, Tanzania, 3.6 m BP. Page 109	Black and white photograph of fossilised footprints. On left, vertical line of prints, on right smaller footprints 'walking' into the same direction. Other marks and cracks on rock also visible. Lighting concentrates on the prints, creates shadows around the sides.	p. 108 Bipedalism as defining human characteristic. 'Involuntary art'.
Fig 98 Footprints at Niaux Cave, France, 30,000 years old. Page 111	Black and white photograph of fossilised footprints, irregularly 'arranged', on smooth mud floor. Evenly lit.	p. 111 Niaux cave in France, modern humans, but hunter-gatherer lifestyle. 'Sapient paradox'.
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Fig 100 Handaxe from St Acheul, .5 m years ago, made by homo erectus. Page 112	Black and white photograph of flint handaxe, no background. Tip pointing upwards. Entire surface flaked, sharp edges. Evenly lit.	p. 113 Merlin Donald's system of cognitive phases.
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Fig 106 Skeleton of 'Lucy', Australopithecus afarensis from Ethiopia. Page 118	Colour photograph of 'Lucy' skeleton, bone fragments of *Australopithecus afarensis* arranged as part-skeleton.	p.117 Human condition: The mythic stage. Body as basis of human existence, restricts and enables.
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Fig 108 Antony Gormley with Learning to Be, 1992 in the Fellow's Garden, Jesus College, Cambridge. Page 120	Black and white photograph of Gormley with shovels and wheelbarrow during installation of 'Learning to Be'	p. 120 R. got to know Gormley's work well during exhibition at Cambridge.
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Fig 111Sound II, 1986 by Antony Gormley, installed at Winchester Cathedral in 1993. Page 122	Colour photograph of Gormley sculpture in crypt at Winchester cathedral. Grey sculpture in flooded hall, sandstone yellow vaulting. Reflected in water below. Lighting from above the sculpture.	p. 123 Gormley work meditation of human existence, 'becoming'. Incarnate being, metaphors for cognitive development. Connection to language and material culture.
Fig 112 Body Casts at Pompeii, Italy 79 AD (?) Page 123	Colour photograph of body casts at Pompeii. Grey ground from volcanic ash, with raised areas and pavement recognisable. Two figures, horizontal in picture plane, one in upper area, one on the bottom. Lying on their sides, with arms covering faces. Cast from plaster into ash, also grey. High detail visible.	p.123 'involuntary art'. Describes casting process. Moving representations. 'Arresting clumsiness of the real thing'.But do not 'rank as art'.
Fig 113 Involuntary sculpture at Pompeii. Page 124	Black and white photograph of Pompeii cast. Figure sitting crouched in corner of a house, hands folded in front of face. Head bowed.	p. 123 involvement of artefacts with the figures, trying to escape, active people, sense of urgency. Still incarnate, flesh has become plaster.
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Fig 115 The Diner, 1964-66 by George Segal. Page 126	Colour photograph of Segal sculpture. Shows red wall on right, neon light above, black polished countertop with appliances, taps, milk jug. White male plaster figure sitting on bar stool on left, female plaster figure behind counter 'making coffee'. Lighting from neon lights. Strong focus on female figure.	p. 125 'atmosphere of the unhurried commonplace'. Artefacts establish atmosphere and relationship between people. But meaningless without figures.

Fig 116 Walk-Don't Walk, 1976 by George Segal.Page 127	Colour photograph of Segal sculpture, group of three plaster people, two male, one female standing on concrete pavement next to Americal traffic light. Lighting from front, strong shadows .	p.125 mundane purpose of figures, quality of anonymity.
Fig 117 Alice Listening to her Poetry and Music, 1970 by George Segal. Page 128	Black and white photograph of Segal sculpture. Plaster female figure sitting on very simple chair at basic table facing sash window. Radio on the table. Large tiled floor, back wall painted black.	p.125 personal and poignant work. Not an image of urban anonymity – domestic and personal. Specific time and place, relationship is between 'Alice' and sculptor.
Fig 118 Bone plaque with markings from Abri Blanchard, France, 30,000 years old. Page 130	Black and white photograph of bone plaque, no background. Tongue-shaped with broader top and narrow tip. Upper half shows incised dots in rows of 5-7, rim has notched lines in groups of 4-6.	p. 130 'mythic phase'. Possible form of notation, maybe recording moon observations. Good example of external symbolic storage. Cognitive abilities same as modern humans.
Fig 119 Hearth, 2000 by Andy Goldsworthy. Page 132	Black and white installation shot of Goldsworthy sculpture. Background shows galss disply cases with pottery vessels, foreground: arranged pieces of maybe driftwood, charred circle in the middle, formed by arranging wood which has previously been burnt.	p. 133 Back to basics: the fundamental early technology of fire implied by Hearth. In caption.
Fig 120 Episode of Homer's Odyssey on a Greek vase, 560 BC. Page 133	Black and white photograph of Greek vase. Detail on neck. Shows drawing of seated figure, Polyphemus, cyclops in Odyssey, being slain by 'Nemo' and shipmates. Geometric motifs left and right and on handles.	p. 133 Story-telling in visual art, helps to know the narrative first.
Fig 121 Odyssey, 1998 by John Bellany. Page 134	Black and white reproduction of Bellany painting. Assemblage of human figures in interior, with plants and birds. Triptych.	p. 133 Meaning is more general, not individual narrative. Key to interpretation is artist's biography and background, personal experiences. 'Individual construction of memory'.
Fig 122 Eduardo Paolozzi with Girot, 1964 at Jesus College Cambridge in 1994. Page 137	Black and white photograph of Paolozzi standing next to, and touching his sculpture 'Girot', mechanical assemblage. Natural sunlight.	p. 136 'Man and work', in caption.
Fig 123 The Artist as Haphaestus, 1987 by Eduardo Paolozzi. Page 137	Black and white frontal photograph of Paolozzi sculpture in stone 'alcove'. Clearly human figure with male face, constructed from mechanical fragments holding circular object with 'handle', made from metal grid.even lighting.	p. 137 human existence shaped by the world of artefacts.
Fig 124 Mistress of the Animals, terracotta statue from Catalhoyuk, c. 6,500 BC. Page 138	Black and white photograph of terracotta figurine, no background. Female figure seated on 'throne' with dogs on either side as armrests. Basic details, generic facial features, 'bun' hairstyle.	p. 138 'Shaping the goddess' in caption. Illustrates materiality of excavation at Catalhoyuk.
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Fig 149 Maya stele from Copan, Belize, AD 782. Page 166	Black and white photograph of Maya stele in situ, with hill, trees and vegatation in background. Even natural lighting. Rectangular vertically installed carved monolith, shows human figure in middle of wide side, surrounded by three-dimensional symbols, some writing.	p. 166 Symbols of power and domination, in caption. It is difficult for the illiterate to argue with the literate. Public display of power.
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Fig 156 The Present Order is the Disorder of the Future, 1983 by Ian Hamilton Finlay. Page 174	Black and white installation shot of Finlay text saculpture in landscape. In foreground, marble blocks with Roman style inscription 'The present order is the disorder of the future'. Background expansive landscape with fields, hills behind, cloudy sky.	p.175 Inherent in Finlay's work is the written word, regarded by some critics as poet. Word part of the work, not 'external symbolic storage'.
Fig 157 Nature over again after Poussin, 1980 by Ian Hamilton Finlay with Nicholas Sloane. Page 175	Black and white installation shot of Finlay sculpture. Carved stone block, horizontal with worked edges. Carved line horizontally dividing block, upper part bears stylised 'CLAUDI' inscription. High grass and hill slope surrounding sculpture.	p. 175 The evocation of mood, in caption. Communicates simple message, not extended text, but monument.
Fig 158 Life, Death/Knows Doesn't Know, 1983 by Bruce Nauman. Page 176	Colour photograph of Naumann work. Neon words in varying colours (pain, cares, doesn't care, matter etc) on black background.	p. 175 Neon words as art in caption. Work produces sign rather than text. p. 176 alternative or contradictory statements. Offers experience.
Fig 159 Make Me, Think Me, 1994 by Bruce Nauman. Page 177	Colour reproduction of Naumann work. Page with crudely scrawled thick lettering 'MAKE ME THINK ME', one word per line. Yellow line through top of last 'ME', on white background.	p. 176 engagement between humans and the material world. Invitation to visual and conceptual projection. Material-symbolic phase.
Fig 160 Decadence can be an end in itself, 1987 by Jenny Holzer. Page 179	Black and white installation shot of Holzer sculpture. Night photo, urban environment, lights along high-rise buildings visible. Lines of text in bottom quarter.	p. 178 Late twentieth-century irony, in caption. Subversive statements, 'truisms'. Dematerialization of art.
Fig 161 Protect me from what I want, 1987 in San Francisco, by Jenny Holzer. Page 180	Colour installation shot of Holzer work. Urban environment with text lines.	p. 180 Of what does the artwork now consist? Disembodied artwork, artist has not made anything with her hands. Dematerialization of the material world.
Fig 162 Protect me from what I want, 1988 in London, by Jenny Holzer. Page 181	Black and white installation shot of Holzer work in urban environment. Lights visible, night shot.	p. 180 archaeologist recognizes this process of dematerialization.
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Fig 168 Fifteen Small Coloured Maos, 1980 by Andy Warhol. Page 185	Colour repro of Warhol multiple screen print. Nine different colour combinations of Mao portrait in three rows of three.	p. 185 Advanced stage of 'theoretic' age, over-exposure to the image, mass media and political propaganda.
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Fig 171 You are in a Car (Volkswagen), 1996 by Julian Opie. Page 188	Colour installation shot of Opie work in gallery space. Red simplified VW car, basic three-dimensional model. Life sized.	p. 188 The dematerialized image rematerialized, in caption. Electronic images influence visual language. Recreation of digital images, not direct experience.
Fig 172 My Aunt's Sheep, 1997 by Julian Opie. Page 189	Colour installation shot of Opie work. Group of five green signs with white posts, showing simplified 'diagram' of sheep in profile. Installed in parkland, lawn, under trees.	p. 188 Urban sophistication depicts the rural, in caption. Artificial view of urban dwellers of rural life. Dematerilization of material culture.
Fig 173 Incised stone ball from Towrie, Scotland, c. 2,500 BC. Page 195	Black and white photograph of stone ball on neutral background, even lighting. Three circular protrusions visible, each carved with spiral ornaments.	p. 194 A beautiful enigma, a symbolic masterpiece, in caption. Sophistication in grasp of form rivalling Greek mathematicians.

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Image, page	Content	Associated written statements
Fig. 6.1 no title, diagrams of sound intensity. After Watson & Keating, 1999, fig.2. Page 80	Diagram of sound intensity within Easter Aquorthis, against that on open ground.Amplitude represented in increments of two decibels, brighter colour representing the greatest intensities. Two-part diagram, sound intensity in relation to distance from source, placed in monument, and placed on open ground.	Illustration of experiment which explores sensory experience of monuments, in this case sound. Individual subjective impressions referred to. Page 81
Fig 6.2 A selection of imagery from an audio-visual presentation. After Watson & Was, 1999. Page 82	Six photographic images of Neolithic stone monuments, modified with cross-hatched coloured lines across the sky areas of the photos. Arranged on the page as one work.	Description of audiovisual presentation. Images graphically manipulated to distort familiarity with the places. Page 83
Fig 6.3 The mountain environment near to the Cumbrian stone axe sources. Page 84	Four colour photographs of mountains in different weather conditions. Dramatic light and shadows, changing skies.	Deplores inability of photographs to convey 'sense of place'. Feel static and lack materiality. Page 83
Fig. 6.4 The view over a bone scatter, Bowfell, Cumbria, 1995. Page 85	Colour dawing or watercolour of landscape. Geometric, 'crystalline' style, geometric forms brightly defined. Bottom right whitish structure, probably the bone scatter, Above light coloured sun shape, on left landscape and sky structure, composed of squares and intersections of lines.	Value of including more subjective qualities. Not concerned with style, aesthtic qualities of the landscape. Page 85
Fig 6.5 Stone axe sources and the elements, Scafell, Cumbria, 1995. Page 85	Unfinished colour drawing. Triangle with different sections, filled in with images similar to above. Individual wave lines protruding from triangle's boundaries.	Ongoing process of drawings, 'artworks', used to develop ideas, some remain therefore unfinished. Page 85
Fig 6.6 Being in the Neolithic Worlds: Cumbria, 2002. Page 86	Twelve colour photographs of landscapes, monuments and artefacts. Accompanied by captions relating to landscape concepts, experiences and potential social function of the objects represented. Arranged on page as one work in an even grid.	Images that integrate subjectivity, maybe including words?Illustrated work, commission from Museum and Art Gallery. Alternative way of communicating archaeological ideas. Page 86-87.
Fig 6.7 Avebury from the southwest. Page 87	Colour photograph of one half of the Avebury stone circle, angled to the right. Sky with windswept clouds.	Example of traditional use of images in archaeological reports. Criticed for fixing expectations in viewer. Deny the sense of 'being there'. Page 87
Fig 6.8 A plan of Avebury, after Watson 2001a fig.2. Page 87	Floor plan of Avebury with topograohical information. Black and white line drawing.	As above.
Fig 6.9 A schematic representation of the curcular view from Avebury. Page 88	Schematic representation of view from Avebury – 360 degree dial in 10 degree increments. Abgle of elevation to the skyline and relationship to nearby terrain is documented. Aim is to show symmetry of framed landscape at monuments.	Hypothesis: Monuments were markers of 'axis mundi', places where skyline and landscape give the illusion of 'centrality'. Example of methodological approach. Page 88
Fig 6.10 Schematic view from Avebury contrasted against control samples. Page 89	See above. Five diagrams.	Possibility for comparing different monuments. Page 87
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Fig 6.12 Transforming monolith, Ring of Brodgar, 2002. Page 91	Trptych of images, of standing stone. First colour photograph, second with cross-hatching over stone, darkened. Third: composition with stone form superimposed on cross-hatched background, reminiscent of synthetic Cubism.	Surface of stone as permeable membrane which permits access to other world. Page 91
Fig 6.13 What shape is this stone? Page 92	Colour photographs of mondith at different levels of close-up. Natural lighting, not controlled.	Dependence of mateial qualities on the observer, angle and viewpoint, changing conditions. Page 91
Fig 6.14 Photomontage of Avebury 2003. Page 93	Image missing from documentation.	Avebury collage, technique used by David Hockney. Capturing diverse experiences, non-static. Explains how monuments are also changing structures/places. Page 92

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Image, page	Content	Associated written statements
Fig 11.1 Black Box, 1978 by Steven Mithen. Page 154	Photograph of black cube sculpture in a display space. Top right corner has a white rectangular section. Minimalist sculpture?	Example of own artwork. Box with label, which describes the sculpture contained in it. Possibly no sculpture inside. Page 154

Fig 11.2 The Singing Sculpture by Gilbert and George. Page 155	Photograph of Gilbert and George perfoming The Singing Sculpture. Documentary photograph.	Distinction between 'art ' and 'life' blurring, more fluid than assumed. Makes judgement about the appeal of their work. Page 155
Fig 11.3 Richard Long Work? Page 156.	Page missing from documentation.	Third and most significant artist. Description of work. Also little disctinctio between art and life. Speculates why Long's work appeals to him. Page 157-8
Fig 11.4 Self-Burial, 1969 by Keith Arnatt. Page 157	Series of nine photographs arranged as one image in a regular grid. Show artist in ordinary dress buried in stages. Sinks vertically into the ground. Landscape setting, with grassy area and wild shrubland. Excavated soil forms circle around the burial site.	Not sure why drawn to Arnatt's work , but speculates that the conncetion between archaeology and art is that they deal with 'what is lied buried in the ground'. Art overwhelms artist's life. Page 155
Fig 11.5 Spiral Jetty, April 1970 by Robert Smithson. Page 159	Artist's documentary photograph of Spiral Jetty. Aerial shot from the water side. Work occupies most of the picture plane, with hills and shoreline in the background.	Could argue that all Land Art resonates with archaeology. Could compare earthworks with prehistoric monuments. But Lon'g work better, because of minimal intervention. Page 159.
Fig 11.6 Summertime No. 9A, 1948 by Jackson Pollock. Page 162	Colour repro of Pollock's painting on top of the page. Action painting, very wide landscape format.	Central to understanding of palaeolithic art, Pollock's ritualistic making of the work. Page 162
Fig 11.7 Sweet Chestnut Green Horn, 1987 by Andy Goldsworthy. Page 163	Documentary photograph of Goldsworthy's work. Cornucopia shape, resting with wide end on grass, point curving upwards. Bottom of tree trunks visible in background, out of focus.	Social and aesthetic qualities of materials. Non-functional objects, can help think about the use of natural materials in prehistory. Page 163
Fig 11.8 Untitled, 2003 by Ulrich Ruckriem at Donald Young Gallery. Page 164	Installation shot of Ruckriem sculpture in gallery space. Four long granite blocks arranged in a regular row next to each other. Quarrying marks and drill holes still visible. Evenly lit through gallery lighting from above.	Focuses on stone as material central to prehistoric monuments. Transformation of materials. Page 164-65
Fig 11.9 Untitled, 2003 by Ulrich Ruckriem, detail. Page 165	Detail shows split between individual pieces of the blocks, lined up with each other.	As above.

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Image, page	Content	Associated written statements
Fig 5.1 Archive, 1996 by Simon Callery. Page 64	Installation shot of Callery painting on white wall. Horizontal lines scraped and painted onto rectangular canvas. Landscape format, monochrome white and grey.	Describes work, use of horizontal lines, reference to horizons in cityscapes. Page 63
Fig. 5.2 The Segsbury Project, work in progress. Page 65	Man, possibly Callery, on archaeological excavation site holding camera on a pole. Trenches and pits visible. Long shot with landscape and spoil heaps.	Contact with Andrew Watson, idea of using photography, describes technical aspects of taking photographs. Page 65
Fig 5.3 The Segsbury Project, overview. Page 65	Montage of individual square black and white photographs, giving an aerial view of the excavation site. On left, large circular structure, on right smaller circular pits and holes. Individual 'pixels' differ in tonal values, some very bright.	No direct reference.
Fig 5.4 The Segsbury Project plan chests. Page 66	Photograph of two archival chests of drawers. Two drawers open, revealing two square photographs from previous illustration each. View from top.	Describes installation, 378 photographs printed by technician, housed in purpose-built plan chests. Visual archive. Page 66
Fig 5.5 The Segsbury Project. Page 67	Installation shot of chests of drawers in gallery space (Dover Castle). 7 x 2 chests in a row in courses of two chests high. 13 drawers each. Illumination from windows, interior not artificially lit.	See above.
Fig 5.6 Trench 10 (detail) Page 70-71	See Fig. 5.7	Use of surface material of excavation, Describes technical process of making the work. Heavy, white painting. Page 69
Fig 5.7 Installation view of Segsbury Project at Dover Castle, featuring Trench 10 and The Segsbury Project. Page 69	Photograph of gallery interior, chests of drawers in back room. Foreground occupied by 'Trench' work – plaster cast of excavated trench, with pieces of soil and bedrock stuck to it. Highly textured, white, displayed at 90 degrees horizontal. Rests on wooden supports.	Measuring central to understanding of excavated or urban landscape. Measuring ourselves on a time scale. Page 69
Fig 5.8 Trench 10. Page 72	See Fig. 5.7	No direct reference.
Fig 5.9 Trench 10 (Detail). Page 73	See Fig. 5.7	No direct reference.

Fig 5.10 Installation view at Dover Castle of archaeological context for Segsbury Project. Page 74	Installation shot of drawings and photographs, framed, displayed in room of Castle, bare stone walls, wooden floors. Frames resting on shelves along walls.	No direct reference.
Fig 5.11 Flake White Entasis. Page 75	Installation shot. Castle room with window, white Callery painting on right wall. Painting similar to 5.1. Illumination from window.	No direct reference.

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Image, page	Content	Associated written statements
Fig 1.1 The Burning of the Rural District of Buchen, 1974, bound original photographs with ferrous oxide and linseed oil in fibrous wallpaper. Page 5	Photograph of Kiefer work, no background. Book with open pages showing burnt surface.	Anthropology needs engagement with material and sensual practices in arts. Kiefer uses materials to invoke material experience, sense of smell. Resistance to 'image' and 'language'. Page 4
Fig 1.2 Bronislaw Malinowski. Zakopane, 1912. Photograph: Stanislaw Witkiewicz. Page 7	Profile photograph with suit and glasses. Strong dark tones and shadows.	Opposite aims of two photographers. Malinowski scientific approach, documentation. Page 6
Fig 1.3 Stanislaw Witkiewicz, Self-Portrait, Zakopane, before 1914. Cracked glass negative.	Frontal photograph, only face emerges from the dark background. Overlaid dark background with glass negative to show image.	Witkiewicz aims for 'metaphysical face behind appearance', surrealism, experimental approach. Page 6
Fig 1.4 Antony Gormley, Inside Australia, 2002/2003. Cast alloy of iron, iridium, vanadium and titanium. Page 10	Photograph of beach with Gormley sculpture (Giacometti-like), Aboriginal woman and two aboriginal children. Very expansive beach, with hills barely visible in the distance. Upper two-thirds of image occupied by sky with windswept clouds.	Art/Science contrast, Gormley as example of trying to overcome objectivity, objects as discrete entities. And Mind/body divide. Page 9
Fig 1.5 Edmund Carpenter, Eskimo Realities, 1973. Bantam Books. Page 11	Photograph of open book. On left page, 'scatter' of animal silhouettes, mixed with human silhouettes. Maybe hunting scene. On right, two paragraphs of texts describing 'Eskimo' world/realities.	New approach to combining text and aesthetics, images in anthropology books.
Fig 1.6 David and Susan McAllester, Hogans: Navajo Houses and Songs. Page 11	Photograph of open book. On left, transcript and translation of Navajo hogan song. On right, image of interior wall with mirror, dresser and assemblage of personal objects.	ethnopoetics'. Trying to convey sense of original songs by not adapting them to English poetic conventions. Detached images, but intimate, influence of modern consumer goods. Page 11-12
Fig 1.7 Fiona Banner, The Nam, London: Frith Street Books, 1997, first page. Page 14	Single paragraph of written text, describing experience of Vietnam jungle during the Vietnam war. Concentrates on sense impressions. Not sure if describing own experience or film (music coming into scene?)	Difficulty of conveying experience and images through writing. Page 13
Fig 1.8 Gillian Wearing, Drunk, DVD three-screen projection, 23 minutes, 1999. Page 15	Tripartite video still. Shows human figure lying on his back, in awkward position on grey floor, against white wall.	Artists' fieldwork practices, 'ethnographic turn' in art. Theme of distance and intimacy in both disciplines. Page 15-16
Fig 1.9 Bill Viola, Nantes Triptych, 1992. Video/sound installation. Page 17	Two tripartite stills from video installation. First still shows on left, woman giving birth, with man holding her, in middle dark panel with obscure male figure, on right medium-long shot of old person in hospital bed. Second still shows newborn's face, dark panel with 'floating' male figure, face of old person.	Piece 'inhabits spaces between discourse and figure', deals with 'full-body' experience. Productive tensions between art/science. Page 16-17
Fig 1.10 Haddon's notebook sketch of planned re-enactment of the death of culture hero Kwoiam. Page 20	Photograph of sketchbook page. Shows pencil sketch of prostrate figure and some handwriting.	Use of visual media in anthropology, declined due to interest in more abstract ideas in anthropology. Page 23
Fig 1.11 Man imitating the death of culture hero Kwoiam, Mabuiag, 1898. Page 22	Repro of photograph of re-enactment. Nude male figure in same position as Fig.1.10, on background of grass and shrub.	As above.

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Image, page	Content	Associated written statements
Fig 2.1 Pablo Picasso, Guitar, 1912-13. Digital image, 2005, Museum of Modern Art, New York, Scala, Florence. Page 30	Photographs of Picasso work on white background.	States that work was directly inspired by Grebo mask. General idea of appropriation. 'Primitivism'. Page 29
Fig 2.2 Mask, Grebo, Ivory Coast or Liberia. Painted Wood and fibre. Musée Picasso, Paris, 1983-7. Page 31	Wooden mask. Simplified geometric facial features on flat 'face', head dress, also wood, very simple, with two stylised ' horns'. Bottom part of face surrounded by dark fibre, beard-like.	As above.

Fig 2.3 Eduardo Paolozzi, Diana as an Engine, 1963, cast aluminium. Female figure, 1947, wood, British Museum. Page 32	Photographs of Paolozzi sculpture and ethnographical artefact. Sculpture on simple plinth with two legs. 'Keyhole' shape with seven cylindrical forms surrounding it. Three protrusions from the front, vertically arranged. Wooden sculpture of female figure, heavily stylised, African style.	Celebrates 'enigmatic qualities' of artefacts. Criticised for 'lack of contextualisation' by anthropologists – cirtique of colonial collecting. Page 31
Fig. 2.4 Experimenta, Darmstadt 1971. Joseph Beuys and El Loko. Plenary discussion. Page 35	Photograph of Beuys at the microphone, surrounded by El Loko and four others. Documentary photograph.	Describes relationship between Togolese art student El Loko and Beuys. Quotes by El Loko make connection between happenings and African thought and ritual. Page 34-35
Fig. 2.5 Christian Boltanski, Inventory of Objects Belonging to an Inhabitant of Oxford, 1973. Collage. CAPC Bordeaux. Page 37	9 x 4 photographs of individual everyday objects: magazines, washing powder, bedside lamp. Objects pictured on neutral background, not in their original context.	obsession of disassociating objects from their original owners' and exhibiting them of anthropologists shown in artwork before being acknowledged by anthropologists and museums. Page 36
Fig 2.6 José Angel Toirac, untitled, 1988, Cuban Mona Lisa, pencil on printed page. Page 38	Inverted photocopy of Mona Lisa from art history book. Text replaced by Spanish version. Intervention with pencil, moustache and beard added.	Appropriation of Western imagery by non-Western artists – discussion, is this a two-way process? Page 37
Fig 2.7 Edward Poitras, Sakatoon Pie, 1994, digital image with coyote. Page 39	Digital image of coyote, composed of individual bones, no skeleton, flesh or fur, trying to reach pie dish on table. Table covered in chequered cloth. Pie crust resembles map of North America, floating on dark filling.	Hard and soft primitivism, exoticism. Use of visual appearane or recreation of rituals. Page 39
Fig 2.8 Alfredo Portillos, Serie del Vudú as los conquistadores latinoamericanos, 1997. Page 41	Photograph of collage with Voodoo doll and wishbone within separate circles on dark-coloured ground, which is enclosed by lighter-coloured border. Border 'encroaches' on picture plane through a triangular shape on left edge.	spiritual and magical experiences with the other' by the artist. Page 40
Fig 2.9 José Bedia, Star Comes to Light the Way, 1992, acrylic on cavas, found objects. Page 42	Acrylic paint on round canvas. Dark background, central line-drawn horned figure, animal/human hybrid. Figure holding/presenting objects. Four profile heads on top, bottom, left and right, with lines directed into the picture planes, 'wind' symbols.	Based on experiences of Cuban *santería* and other indigenous traditions. Page 40
Fig 2.10 Osvaldo Viteri, Eye of Light, 1987, collage on wood, 160x160cm. Page 43	Square box frame with rag dolls arranged in regular rows. Covered with paint, except for circle in the middle, which shows the original bright colours of the dolls.	Example of collaboration between anthropologist and artist.Overcomes art/craft divide. Use of rag dolls as 'people', 'presence'. Appropriation to show marginalisation. Page 42-43
Fig 2.11 Teresa Pereda interviewing Don Víctor in Cochinoca in June 2000 in research for artist book Bajo el nombre de Juan. Page 44	Photograph of artist Teresa Pereda seated on chair in rural setting, trees, farm buildings. Don Víctor seated on right side, gesturing. Natural sunlighting with heavy shadows.	Travel as process of appropriation, artists use anthropological techniques. Observations, interviews. Artist's quote re interest in country-city divide. Page 43-45
Fig 2.12 Elaine Reichek, Tierra del Fuego, 1991. Page 46	Photograph of mixed media work. On left flat knitting of male figure with mask and body paint on white ground. On right same figure, black ground, white horizontal stripes with central line and conical straw mask. In manipulated landscape, high-contrast light trees and vegetation against black skies and rocks.	Conceptual closeness can 'do without' field work in art: Uses already existing photographs, subversive medium (knitting). Page 45
Fig 2.13 Brother Dunstan Bowles, actress Karen Kuykendall and a student at Stations of the Cross. Page 47	Photograph of staged procession, performed on Good Friday 1990. Imaginary Via Sacra along the border of Texas and Mexico. On left, procession moving with wagon, straw 'idol'. On right, actor, student and Brother.	Project description, brief. Performance art and ritual as appropriation. Transformation of art space into ritual space also possible. Page 46
Fig 2.14 ??? Page 49	Photograph of Andean landscape with female figure in traditional dress ascending to mountain top on left of image. View from mountain top across landscape. Natural sunlight.	General discussion on Western understanding of indigenous cultures and their artefacts, anthropology appropriates. Page 48-49
Fig 2.15 Claire Pentecost, Ishi in Two Worlds, 1990. Drawings on handmade mirror, wood, trash, letters, 15 lecterns. Page 51	Installation shot of lecterns in gallery space. Each with mirror and drawing. Lit naturally from windows opposite.	Reference to last of Yahi tribe, who assisted anthropologist. Artist's interest in colonial culture's tendency to romanticise. Non-Indian artist. Page 50.

Robinson, D. (2006) 'Encounters with the Work of Susan Hiller' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Image, page	Content	Associated written statements
Fig 5.1 Susan Hiller, Witness, 2000. Audio sculpture of 400 speakers, wiring, steel structure, 10 CD players etc. Page 73	Installation shot. Loudspeakers suspended from steel bars on ceiling. Lit from the middle of the sculpture. Person standing near middle listens. Dimensions 7 x 9 m. Commissiones by Artangel with British Council, Tate Gallery and Henry Moore Foundation.	Describes artist's concern with transmission of ideas and images, technologically manipulated verbal recordings. 'Formless archive'. Page 73-74
Fig 5.2 Susan Hiller, From the Freud Museum, 1991-97. Vitrine installation: artefacts, notes in customized cardboard boxes with video projection. Page 77	Photograph of glass case and shelves displaying the boxes with notes and artefacts. Writing and photographs in lids accompany the objects in the boxes. Artificially lit from above. 50 boxes. Commissioned by BookWorks and Sigmund Freud Museum, London	Work deals with ambivalence and 'untranslatability'. Pseudo-scientific record, ideas of the fetish, memory and forgetting, textuality of culture. Fallibility of cultural history. Collector shadows the figure of the artist. Page 76.
Fig 5.3 Susan Hiller, Dream Mapping, 1974. Page 78	Photograph of three sleeping people in a field. Background shows farm building, trees, a cow. Foreground: people wrapped in sleeping bags. Three night event, seven dream notebooks, three composite group dream maps.	Artist' s friends were participants. Sleep within fairy rings, then record dreams. Artist commetns that piece is limited in terms of its audience. Page 77

Fig 5.4 Susan Hiller, Wild Talents, 1997 Video installation. Page 81	Installation shot, shows gallery space. Back wall: video projection, female face. Chair with votive lights arranged in a circle tilted at 90 degrees, TV monitor on seat. Commissioned by Foksal Gallery, Warsaw.	Inspired by Polish psychic. Eclectic sources from film and TV dealing with psychic events pastiched, decontextualised. Page 80

Calzadilla and Marcus (2006) 'Artists in the Field: Between Art and Anthropology' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Image, page	Content	Associated written statements
Fig 7.1 The Market from Here, 1997. At Rice University between Art and Anthropology departments. Page 99	Photograph of tent structure in courtyard, seen from above. Black tarpaulin sides, some white on roof, tied down with ropes. Cruciform floorplan.	Collaboration on Latin American market places, anthropologists fear of losing disciplinary identity. Ethnography as performance. Theatre anthropology. Page 98-99
Fig 7.2 The Market from Here, 1997. Herbs and Saints – In Quinta Crespo, herbs and saints market stall. Page 110	Photograph of market stall in Quinta Crespo. Three figures of saints, brightly painted on wooden stands. Shelf with medical looking bottles in background, pots and vases with herbs in front of wooden stands.	Illustrates 'loss' of artwork after commodfication. Art market was subverted, 'what remains is discourse'. Page 109
Fig 7.3 The Market from Here, 1997, Etnógrafo – reading the notes and 'evidence'. Page 113	Caucasian woman viewing texts and objects displayed in tent structure in Fig 7.1. Interior mixes sheets of text with artefacts in transparent plastic bags.	Illustrates lack of inclusiveness of 'Artists in Trance', another transdisciplinary project. ? Page 112
Fig 7.4 The Market from Here, 1997. Audience among the Buhonero's bags and testimonials. Page 115	Caucasian woman, Hispanic man and woman viewing interior of tent structure in Fig 7.1. In foreground, swimwear on circular hangers, several items hanging from ceiling, left wall displays plastic sleeves with evidence, which the audience is concentrating on.	Illustrates failure and successes of collaboration. ? Page 114

Schneider and Wright (2006) ' Dialogues' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Image, page	Content	Associated written statements
Fig 9.1 Rainer Wittenbron, Living Off- Skin and Body, 1995. Wall drawing caribou raw hides, felt letters, granite sheet, 26 squares of caribou lichen. Page 131.	Installation shot . Wall drawing contains line drawings of landscape and activities, caribou and human figure. Child-like style. Hanging on the right sculpture/garment from raw hide. Granite slabs laid out from wall drawing into centre of gallery space, rows of two.	Describes work's context, was made through field work with Cree in Canada, impact of industrial development on natural habitat and local culture. Work shown in Cree communities before galleries. Page 130-1
Fig 9.2 Nikolaus Lang. Wearing Somebody's Jacket (detail of Culture Heap). Page 136	Photograph of striped woven coat and hat. Coat laid out inside down. Buttons on hem spell "Wearing somebodys jacket" in capitals.Garment has been cut into, with sleeves cut off.	Artist's focus on ' pluralities and the historical inscription of one culture upon another. Work only one element of 'Culture Heap' project. Page 137
Fig 9.3 Rimer Cardillo. Reflections, 2001. Walls covered with mirrors photo silkscreen, dimesions variable. Venice Biennial 2001.	Photograph of wall, showing distorted reflections with painterly texture.	Artist concerned with 'plight of indigenous people in Uruguay'. Interested in practical skills of present artists and artisans. Reference to burial mounts, archaeology. Use of traditional and modern media. Questions representation of other cultures. Page 140-1

Friedman, J. (2006) 'Carlos Capelán: Our Modernity, not Theirs' in **Schneider, Arnd; Wright, Christopher ed. (2006) *Contemporary Art and Anthropology*. Oxford, New York: Berg.**

Image, page	Content	Associated written statements
Fig 12.1 The Living Room, installations, Graz, Austria, 1996 Page 172	Photograph of installation. Books on a desk on the bottom of the image, above shelves with bottles, wall covered with writing in paragraphs, differing scale and size. Two reading lights installed on wall.	Description of installation as 'imaging of collection', not collection in anthropological sense. Self-conscious. Mixture of natural objects and artefacts. Page 171-2

Appendix B

Letter of Permission

UMHA AOIS

The Bronze Age 4,000 Years On

14th February 2006

To whom it may concern

As chairperson of "Umha Aois – The Bronze Age 4,000 Years on" I herewith grant permission to Cordula Hansen to use all data collected by her on our annual symposia and workshops, past and present, as well as data from our archives for her postgraduate research.

In exchange she will support the project from an administrative side by acting as secretary on the Umha Aois committee, which is carried entirely by volunteers.
She will also provide us with access to her documentation, publications and final thesis after submission.

We believe the Umha Aois project will benefit greatly from Cordula's research into the relationship between contemporary art and archaeology and will be delighted to assist her wherever we can.

Niall O Neill
Chairperson
Umha Aois – The Bronze Age 4,000 Years on

2006 Umha Aois Organising Committee: Niall O'Neill, Cliodhna Cussen, Holger Lönze, Anne Burke, Brian Hackett, Cordula Hansen, Parra Ó Síocháin, Billy Mag Fhloinn.
C/O 17 O'Brien Street, Waterford, Ireland. Tel: 087-2815408/0402 34960
http://homepage.eircom.net/~art/umhaaois/index.htm

Appendix C

Letter to Umha Aois from

the Arts Council of Ireland

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Mr Niall O'Neill
Project Co-ordinator
Umha Aois
7 Coolattin Way
Coolboy
County Wicklow

9 November 2006

Art Ref No: 9300 (to be used on all future correspondence quoting the application number below)

App No: 62927

Dear Niall,

I am writing in connection with your application for funding from Umha Aois to the Arts Council under Round 1 of the Small Festivals and Events scheme for 2007.

All eligible applications for this scheme have now been assessed by an assessment authority appointed by the Council and I regret to inform you that the Council has decided not to offer funding in response to your application. The panel were of the opinion that this event does not meet the art-form objectives of the Arts Council as it has a significant heritage context

Successful applications are those that most fully meet the application criteria. It is also important to note the competitive element of all applications, and in relation to this you may be interested to know that there were 126 applications in this round. If you would like further clarification, please feel free to call me at 01 618 0272.

I realise you will be disappointed but I assure you that the decision relates to this year only and should not preclude you from applying for assistance from the Council in any future year.

With all good wishes.

Yours sincerely

Úna

Úna McCarthy
Arts Programme Manager: Festivals and Events

The Arts Council is the Irish government agency for developing the arts/An Chomhairle Ealaíon – foras forbartha

Appendix D

List of Publications

Hansen, C. (2006) "PhD by Practice". *From Experience – Art and Design Research Network Symposium,* Limerick School of Art and Design, 10th March 2006.

Jordan, P., Hansen, C. (2006) 'Creating and sustaining an effective learning environment in the field of visual art.' *AISHE Conference – Creating and Sustaining An Effective Learning Environment.* NUI Maynooth, (31 August-1 September).

Hansen, C. (2006) 'Overcoming the Modern Invention of Material Culture - Understanding Human Experience Through Creative Exploration' *Theoretical Archaeology Group Conference 2006.* University of Exeter (15-17 December).

Jordan, P., Hansen, C. (2006) 'Creating and sustaining an effective learning environment in the field of visual art.' *Proceedings of AISHE Conference – Creating and Sustaining An Effective Learning Environment.* NUI Maynooth, (31 August-1 September).

Hansen, C. (2007) 'Understanding Materiality and Human Experience Through Creative Artistic Exploration' *Journal for Iberian Archaeology, vol. 9/10.* University of Porto.

Hansen, C. (2007) 'Artist Researchers – The Umha Aois Projects as Interdisciplinary Research Environment' *Visual Artists Ireland News Sheet, Issue Mar/Apr 2007.* Sculptors' Society of Ireland.

Hansen, C., O'Connor, J., Reilly, B. et al. (2007) *origin – Group Exhibition.* Waterford: Garter Lane Arts Centre.

Burke, A., Cussen, C., Hansen, C., et al (2007) *Spreagadh – An Exhibition inspired by the Umha Aois project.* Inis Oírr: Aras Éanna Arts Centre.

Hansen, C. (2007) 'Experiencing Materiality through Art and Experiment.' *The Turn to Aesthetics.* Hope University Liverpool (5th-8th June).

Hansen, C. (2007) 'Experimental Bronze Casting with Umha Aois' *Metalworking in Ireland. Historical Metallurgy Society Conference.* Trinity College Dublin (15th-16th September).

Hansen, C. (2007) 'Umha Aois/The Bronze Age 4,000 Years on – Experiment and Experience' *Experimental Archaeology Conference.* University of Exeter (17th-18th November).

Hansen, C. (2007) 'Phenomenology and Practical Knowledge in Contemporary Academic Contexts' *Theoretical Archaeology Group Conference 2007.* University of York (14th- 16th December).

Hansen, C. (2008) 'Make Work Think Space and False Testimonies'. In Russell, I. (2008) (curator) *Ábhar agus Meon – Materials and Mentalities*. Dublin: University College Dublin.

Hansen, C. (2008) 'Experiencing Materiality through Art and Experiment'. In, Palmer, C. and Torevell, D. (eds.) (2008) *The turn to aesthetics: An interdisciplinary exchange of ideas in applied and philosophical aesthetics.* Toronto: Spire Publishing. Forthcoming.