

THEORETICAL ARCHAEOLOGY GROUP

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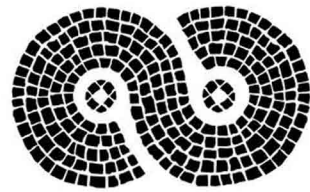


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**VIRTUAL
UMBRELLA**



Royal Anthropological Institute

John Hansard Gallery

Design and cover artwork by Grant Cox
Front image - Aerial shot of Late Antique Portus



Sightations is an archaeology-inspired exhibition running as part of this year's Theoretical Archaeology Group (TAG) conference.

In keeping with this year's conference theme of 'visualisation', this exhibit seeks to unpack what it means to represent archaeology visually in 2016. Welcome mediums include drawings, photography, comics, painting, sculpture, textiles, ceramic, CGI, film, video, gaming, virtual reality, and digital works. By juxtaposing creative art forms with scientific approaches to representation *Sightations* takes aim at archaeological visual conventions and strives to reveal new links between different disciplines, creative industries and sectors of archaeology, drawing connections between ideas with an eye towards future directions for archaeological visualisations.

MEET THE COMMITTEE

Kate Rogers

After completing a BA in history and archaeology at the Australian National University Kate worked as a field-hand in consultant archaeology in Australia, also making film versions of the archaeological reports for stakeholders. She then completed a Masters of Film and Television specialising in documentary, at the Victorian College of the Arts, Melbourne University. Among her student films was the short documentary *Womin-Jeka Willam-ee-moor-ing*, telling the story of the Mt William greenstone axe quarry, featuring Emeritus Professor Isabel McBryde and Wurundjeri custodian Annette Xiberras. Her graduating film *The Woods* examined the social impact of a high profile murder case and was screened at Sheffield Doc/Fest, St Tropez and Palm Springs International Film Festivals. She has now returned to archaeology and is examining the relationship of UK archaeology with UK documentary filmmaking for her PhD research at the University of Southampton.

Joana Valdez-Tullett

Joana Valdez-Tullett completed her undergraduate degree at the Portuguese University of Braga, during which she developed an interest in prehistoric art. This led her to study Palaeolithic carvings at the World Heritage Site of Foz Côa, later focusing on Neolithic rock art, the topic of her MA dissertation at the University of Porto. Joana's extensive collaboration with commercial archaeological units include several landscape studies related to prehistoric art. Joana is finishing a PhD thesis at the University of Southampton, funded by the Portuguese Foundation for Science and Technology (FCT) that explores social and cultural connections in the Atlantic façade in late prehistory, through the study of Atlantic Rock Art. She is interested in the process and making of artistic practices, about which she has published papers and co-authored the book 'Archaeology *with* Art' with colleague Helen Chittock.

Emilia Mataix-Ferrándiz

Emilia has followed an unconventional path through her academic career. Although she completed her undergraduate and master degree in law, followed by a PhD in Roman law, she has been always interested in many different disciplines of humanities such as philosophy, classics, history or archaeology. Actually she is completing a PhD in archaeology in which she is gathering together material evidence and Roman sources. She has also started a degree in philosophy, worked in public sector as a lawyer or taught ancient law. She enjoys working in collaboration with different publics and

merging different disciplines, as now is the case of the sightation's exhibition.

Helen Louise Chittock

Helen is an archaeologist who has recently finished a PhD on decorative practices in Iron Age East Yorkshire (UK) as the holder of an AHRC-funded Collaborative Doctoral Award with the British Museum and University of Southampton. She enjoys asking tricky questions about the function of art in the past, and has a strong interest in the relationship between archaeology and contemporary art.

Grant Cox

Grant Cox is a digital artist/archaeologist currently based in Southampton, England. After completing his undergraduate degree in archaeology (BA Hons) at the University of Southampton, in the winter of 2008, he began studying for the Virtual Pasts (MSc) masters course, overseen by Dr Graeme Earl. Here he excelled, graduating with a distinction, before becoming the Lead 3D Artist for the Portus Project in the summer of 2011 & an ongoing course assistant on the aforementioned MSc program. He set up ArtasMedia in 2012 to produce graphics for both academic and commercial Digital Heritage and have a deep interest in the application of CGI within archaeology.

Eleonora Gandolfi

Eleonora Gandolfi is a PhD student at Southampton with a particular interest on how local communities engage with their own heritage via new technologies (mainly MOOCs, Social Media, open badges) and how this might impact the site itself. Eleonora holds a professional qualification in Marketing from the Chartered Institute of Marketing, a BA in Preservation of Cultural Heritage and Archaeology from the University of Bologna, a MSc in Computing Archaeology (Virtual Past) from the University of Southampton. Her research projects investigated different types of visual reconstruction of prehistoric sites and a landscapes.

Eleonora is an external consultant to the Bardo Museum (Tunis) and, as part of her current research, she is working closely with British, Italian schools and the Soprintendenza di Roma e Ostia (Italy). Eleonora has been involved in research projects in Oman, Tunisia, Australia and Canada.

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Coralie Acheson
(University of Birmingham)
[#slowironbridge](#)

Digital Film and Social Media Installation, 2016

Abstract

#SlowIronbridge is a project which reflects the ways in which heritage sites are experienced and represented by those who visit them. It has a number of elements, including a slow film which forms the core of the physical manifestation of the installation, and also an online representation of the film's subject on social media. With a nod to the 'slow movement' the film takes the form of a sequence of images following the course of a walk through Ironbridge Gorge World Heritage Site, progressing at approximately walking speed. Ironbridge Gorge is a landscape of industrial remains, which has become a popular tourist attraction, itself a playground for exploration of how people interact with archaeological sites. The images in the film are 'unframed', created simply by taking the photos without looking through the viewfinder, contrasting with the live tweeted account of the walk which can be viewed at #slowironbridge. This allows the audience to view the progression of the walk as it appeared to the walker whilst simultaneously exploring the way in which the visit was packaged and transmitted onto social media. Reflecting the way in which social media allows an idea to grow and spread, those viewing the film are encouraged to join in with the hashtag and respond to the film, the tweets, or previous interactions with the piece. Previous engagements with the installation are collected in the viewing area for those without social media access to explore and add their own responses.

Biography

Coralie Acheson is a PhD researcher at the Ironbridge International Institute of Cultural Heritage, University of Birmingham. Her research concerns the ways in which tourists encounter and negotiate the values of Ironbridge Gorge World Heritage Site, particularly looking at how these interactions are mediated through physical and imagined space and represented in visual and digital forms. Prior to starting this research she worked in commercial archaeology and heritage consultancy.

Richard Allen
(Paleo-Pi)
An Ode to Hiort
Video Game, 2016 - Ongoing

Abstract

An Ode to Hiort is a walking simulator inspired by the archipelago of St Kilda, arguably Britain's remotest place. A place steeped in human history over a period spanning from the Bronze age until the early 20th century.

The walker takes the form of a stranded RAF airman from a downed Wellington MKVIII bomber during 1942 or 1943. Set after the Island was supposed to be abandoned. The navigator (no name) has to salvage what he can, with only the standard issue equipment given to air crew at the time, find out what happened to the rest of his crew and find a way to get power to the radio transmitter salvaged from the wreck.

Although still a work in progress, the planned game play will include reconstructions of various second world war code breaking techniques (used at Bletchley Park) in order to get access to various stages of the game, where the player will eventually find out what is happening and what the navigator is caught up in. The story is based on a real event where all the crew of a bomber were lost when the plane crash landed on Soay in 1942-1943 (just one of several plane crashes in the area around this time).

The locations on the map are inspired by existing structures or landmarks on the island, and some of them will look familiar to former visitors; most notably, the gun in what approximates to Village Bay on the real Island, and the approximated dry stone cleats dotted around the landscape.

An Ode to Hiort was made entirely using the following software: Unity3d (personal edition), Blender, GIMP, Meshlab, Netfabb (basic), and VisualSFM. The game also made use of conventional 3D modeling, photogrammetry, and laser scanning in order to create the majority of the game assets.

The game aims to demonstrate to archaeologists and people interested in visualisation what is achievable using entirely free or open sourced software/hardware, on a shoe string with little to no access to primary data.

It is also a showcase of what can now be done in terms of combining archaeological data with game engines in order to bring a remote location into the living room of the general public in the form of either a like for like reconstruction or something more artistic and inspired like the game itself.

In place of real world data of material culture, An Ode to Hiort uses mock data; in the form of digitised clay or plasticine models and traditionally modeled approximations of

structures (from photos). In some cases during the design process, real data has been used e.g. old photos, an oblique height map, Google Earth, and island history.

In addition to the story, there are various interactive locations on the island which feature carefully selected poetry. One, “the grave” features the poem which gave the game its name, “An Ode to Hiort” which was written as a tribute on the day the last original St. Kildan Rachel Johnson died earlier in 2016.

The development of the game is including the work of non-archaeologists (musicians) in order to create a themed layered soundtrack reminiscent of Scottish musical heritage and to record Scottish voice actors for reading the poetry. In addition, the game has drawn the interest of some of the descendants of the original St.Kildans, and there is a plan to engage them during the rest of development.

Biography

Richard is a research support officer in the School of Archaeology at the University of Oxford. He began his ventures into visualisation whilst at the University of York having being introduced to the techniques of photogrammetry and the use of game engines in archaeology by several of his colleagues. Richard later went on to Durham University where he encountered laser scanning and 3D modelling/printing. Richard is currently developing automated photogrammetry rigs and work-flows as part of his support of the ERC funded Dog Domestication Project and in his spare time is making an indie game called “An Ode to Hiort” using the game engine Unity.

Archaeovision

Sponsor Display

Photos/Interactive Website/Poster, 2016

Abstract

Archaeovision is a team of digital heritage specialists with extensive experience in the fields of web science, informatics, knowledge organisation, spatial technologies and computer vision. Based in the UK and Estonia, we offer our services across the EU. Our team consists of archaeologists and heritage professionals, all with higher qualifications in digital humanities subjects and extensive publication records; leading specialists in the field who actively contribute to sectoral standards, and include members of the Society of Antiquaries of London, national and international committees and working groups, as well as thematic and local research groups. Web technologies play a prominent feature within the work that the company produces, with two of our workers having a prior background in commercial web development. At the same we are leading specialist in the use of digital recording techniques within cultural heritage with ongoing work in the USA, Asia, and the EU.

As well running a commercial company we also run a research and development unit specialising in imaging and web technologies, and have several projects related to the development of new applications that are applicable within cultural heritage. One of our most recent projects was the production of a data management system for the organisation of archaeological collections.

Archaeovision is registered in England and in Estonia and Archaeovision R&D is a tradename of our nonprofit company Arheovisioon MTÜ, which is also registered in Estonia.

Biography

James Miles is a Director at Archaeovision and has an extensive background in the planning and management of digital heritage based projects. James is originally from an academic background having taken leading roles in several funded projects where he has excelled in the capturing and documentation of heritage using 3D recording methods such as laser scanning, photogrammetry and computed tomography. He is currently completing his PhD in archaeology at the University of Southampton and acts as a subject matter expert in a variety of other research activities. James is also the Chair of CAA-UK and an executive officer of CAA international which are leading bodies in the use of computational archaeology both within the UK and internationally.

Lara Band, David Webb
(MOLA, CITiZAN & Independent Producer)
An imaginary tour of Orkney from Elsewhere, and Elsewhere from Orkney

Stereoscope of Mixed Materials, 2015 - 2016

Abstract

In March 2015 we participated in Map Orkney Month, part of the project Public Archaeology 2015. We mapped Orkney from Elsewhere: Elsewhere being London. Never having visited Orkney, we were eager to explore its sights and sounds.

With London large and sprawling and Orkney smaller and surrounded by sea, we limited our tour to an area containing the same population as Orkney, c 21,000. In London this is, on average and approximately, an area a mile by a mile and a half. We drew a rectangle covering this area on a map of London, centring it on Kirkwall Place, E2. We transposed the map of Orkney on top and plotted the stops on the Map Orkney Month itinerary. We then set off exploring, recording our journey through sound and photographs.

This October we re-visited Orkney for CHAT. We retraced our steps, stopping at each place on the tour itinerary to play the sounds of Orkney we found in London and record the sights and sounds of the places we were revisiting. We paired the tours into a stereoscopic/stereophonic slideshow and presented the work at CHAT, though it only became complete as we left the islands, the airport being the last, as well as the first, stop on the itinerary.

Juxtaposing the images and sounds of Orkney and Elsewhere explores and questions how we interpret and experience archaeological remains and heritage sites, by comparing contrasting varied themes such as use, mass, materials, space, place and aurality. The stereoscopic viewer recalls the way imaginary and distant places and things were visualised and visited in the past. The inclusion of sound in the exploration recognises the auditory experience often lacking in interpretations representations of place and past. The installation focuses the experience of viewing and listening, promoting a semi immersive meditation of the themes whilst referencing the past, present and future of archaeological visualisation/auralisation.

Biography

Lara Band (lband@hotmail.com) is currently working on the community archaeology project CITiZAN, based at MOLA in London. She has previously worked on the Åland Islands as a museum curator and as an archaeologist, with an arts association in France, in various other museum roles in the UK and online and as an archaeologist on

numerous commercial archaeology projects in the UK. She has a longstanding interest in sound, maps and sense of place and has collaborated on various projects in Finland, France and the UK.

Dave Webb (drw33@hotmail.com) is an independent music producer who has been working with found sound for over 15 years. He has created soundscapes for exhibitions, events and parties in France, Finland and the UK, co-hosted radio shows in France and the UK and produces dance music and ambient works under the moniker Rhorh.

Nicolas Bigourdan, Kevin Edwards
*(Maritime Archaeology Association of Western Australia / WA Museum /
Tempus Archaeology)*

Omeo

Digital Image, 2015 - 2016

Abstract

The wreck of the SS *Omeo* (75m x 15m) is located approximately 40m off Coogee Beach (South of Fremantle). The shipwreck is protected under the *Historic Shipwrecks Act 1976*. It was provisionally mapped by MAAWA between 1990 and 1992, and has since been the subject of a conservation assessment by the WA Museum, and is currently the centre of an initiative between the WA Museum, the City of Cockburn and Murdoch University for the creation of an underwater trail. The clinker-built iron steam ship SS *Omeo* (1858-1905) was initially built as a three-masted barque-rigged steamship with auxiliary power from 120hp engine and was later converted to a four-masted sailing barque. The vessel was involved in general international trade as well as inter-colonial passenger transport, but after several near-wrecking events on 11 September 1905, while anchored in Cockburn Sound the vessel parted from its moorings during a storm and was swept ashore and abandoned. The site was recorded by 2 divers using Go Pro 3+ Black edition action camera in 2 hours and the results were processed for 12h using the software Agisoft Photoscan to create this 3D multi-image photogrammetry model.

Biography

Nicolas Bigourdan is a French maritime archaeologist, holding since 2012 the position of assistant curator at the Maritime Archaeology Department of the Western Australian Museum. He has worked as project supervisor for the Coastal and Marine section of Wessex Archaeology (United Kingdom) from 2008 to 2012. He holds a B.A. degree (2002) in History and an Honours degree (2003) in Nautical Archaeology both from l'Université de la Sorbonne, and a Master's degree (2005) in Maritime Archaeology from James Cook University. He has been involved in several maritime and underwater archaeological projects in various countries (Australia, Federated States of Micronesia, France, Mauritius, South Africa, South Korea, Sri Lanka, United Kingdom). He has a wide range of research interest: Aboriginal maritime rock art depictions, French slave trading in the Indian Ocean, early Middle Eastern watercraft depictions, 3D visualization of underwater cultural heritage, eighteenth and nineteenth-century French exploration expedition around Australia, and ethno-archaeological study of canoes traditions from Irian Jaya (Indonesia).

Kevin Edwards graduated from the University of Western Australia in 1991, and is

currently a postgraduate student in the Maritime Archaeology program at Flinders University. His research interests include the archaeological potential of near and offshore disposals of military material in wartime and postbellum contexts, the application of social theory to shipwreck survivor camp studies, and the documentation of archaeological collections using a variety of 3D digitization technologies. He also focuses on the use of close-range multi-image photogrammetry as a means of rapidly documenting and monitoring underwater archaeological sites. He plans to expand his study interests to include the social and material agencies involved in the creation of 19th century nineteenth-century museum collections relating to maritime archaeology. In recognition of his voluntary contribution and work, in December 2015 he was recognized as an Honorary Associate of the Western Australian Museum.

Amanda Bowens
(National Oceanography Centre / Chartered Institute for Archaeologists)
**Removing barriers: providing virtual access and interpretation for
maritime heritage**

Virtual Reality of 3D models, 2016

Abstract

The extra challenges presented by maritime heritage when it comes to site access and interpretation, have long been recognised and the Maritime Archaeology Trust has been at the forefront of developing digital 3D models to help improve public access and understanding.

Such models enable virtual access to an otherwise inaccessible site or artefact, allowing users to zoom in/out and around; virtually exploring a site from the comfort of their own home. By using annotation, images and video to highlight particular features and explain how the wreck, site or artefact was discovered, researched and identified, the Trust is leading the way in using this developing technology to help people understand what they are looking at, while also providing interpretation, background and context.

In 2016 the MAT launched its latest outreach tool: a state of-the-art virtual reality system comprising a headset that transports you to a virtual world, in which you can select one of our digital 3D models for a totally immersive experience of exploration and discovery. With a 2 metre square piece of floor space, the user can visit sites all over the world: walk over and around shipwrecks on the seabed, squat down and peak into a Neolithic passage grave in Brittany and look directly into the eye sockets of a 2 million year old skull. This innovative application of VR technology to maritime heritage is removing barriers to access, enabling low-cost and low-maintenance site interpretation and ensuring a visitor experience where each user can decide how they want to view and navigate around the site.

Biography

The Maritime Archaeology Trust is a registered charity focused on protecting and promoting maritime heritage in an ever changing world. With 25 years of experience in research, fieldwork and outreach, we develop and lead projects, and work in partnership with a range of UK and EU organisations and funding bodies.

Two of our current projects include recording and analysing the 8,000 year old submerged settlement site of Bouldnor Cliff off the Isle of Wight, and researching and recording the c. 1,100 wrecks off the south coast of England from the First World War. Central to our work is public engagement: we work with scores of volunteers, youth groups, schools, and the general public to make maritime archaeology accessible to all.

Our 'Discovery Bus', a mobile exhibition vehicle, helps us engage with diverse audiences at innovative venues all over the world.

Gary Breeze
(Independent Artist)
Tempietto
Sculpture, 2013
Alphabet II
Sculpture, 2015

Abstract

Tempietto

I suppose I try to make things, which are redolent of museum artefacts, which give me the same feeling as such objects. I'm interested in the mysterious space between our fascination with the appearance of a thing and what we can know about it; what objects mean to us in the absence of facts, and the stories we create for ourselves to fill those gaps. The relationship between archaeology and art is a strong one. Both practitioners look for meanings in objects beyond their obvious utilitarian purpose.

Alphabet II

Most of my inscriptional work has sought to elevate the status of everyday words, phrases or vernacular language. The message and the medium become ever more closely intertwined so that ultimately the inscription has a meaning more evocative than what is being said. Alphabet II is one of a large number of works I've made which defy decipherment. We are left with only the meaning of shape and material.

Biography

"...Breeze works as an ethnographer as much as a carver... He restores language to us through his lettering." Edmund De Waal

Established in 1993 primarily as a letter-carver in stone and wood, Gary gained a reputation for the innovative content of his work. His designs for the Bali Bombing Memorial in London, and the Christ Church Cloister fountain in Oxford, both involved the re-landscaping of architecturally sensitive sites, and numerous major commissions throughout the UK, notably at the New Scottish Parliament, Westminster Abbey and The V & A, have helped to raise the profile of text and lettering as a public art-form.

Recent notable commissions include a stamp for the Royal Mail, a 50p commemorating the Battle of Britain, and the lettering and carving to the tomb of Richard III. In 2016 he won a Gold Medal and Best Fresh Garden at Chelsea Flower Show for Antithesis of Sarcophagi, a 44 tonne granite cube containing a natural woodland.

I've always felt a close association with archaeology. The 'Mildenhall Treasure', a great hoard of Roman silver, was discovered in the field next to my family home in the 1940s,

and its influence resonated through our village. Through many twists and turns in my career I now find myself working for the IBTC in Lowestoft where I've been working on the reconstruction of a mediaeval boat found on the Norfolk Broads, calculating its likely shape from the measured fragments from archaeological drawings. The process has brought me closer to that ancient boat builder. I can sense their decision making which is a deeply moving experience. I'm very pleased that my work has come to the attention of real archaeologists.

Rachel Brown
(Operation Nightingale & Salisbury Arts Centre)
**Operation Nightingale: Time Warriors & Operation Nightingale:
Time Warriors – The Making Of**
Video, 2012

Abstract

Operation Nightingale: Time Warriors' follows the progress of an exciting archaeological excavation on Salisbury Plain. This dig was conducted by the army with help from Wessex Archaeology as part of Operation Nightingale, a military initiative to use archaeology in the recovery of injured soldiers. This documentary was created by young people from Salisbury as part of Project Florence. The 14-18 year old volunteers were trained by professional filmmakers to film, edit and produce the movie, and have achieved their Bronze Arts Awards as a result. This film has been produced by Wessex Archaeology working in collaboration with the Salisbury Arts Centre, the British Army and the Defence Infrastructure Organisation, and has been kindly funded by the Heritage Lottery Fund.

To find out more about Project Florence visit www.florence.opnightingale.co.uk

To see the film visit Wessex Archaeology: <http://www.wessexarch.co.uk/project-florence/film>

Biography

Through Project Florence, a group of 14-25 year olds from Salisbury had the opportunity to produce an exciting film about the Operation Nightingale excavation at Barrow Clump.

Wessex Archaeology worked in collaboration with the Salisbury Arts Centre to engage with young people in the community and help them to develop new skills and talents for the future. These young people were trained by professional filmmakers to film, edit and produce a 25-minute documentary and were actively involved in filmmaking decisions and processes.

Lindsey Büster
(University of Bradford)
Sculptor's Cave
Video, 2016

Abstract

The Sculptor's Cave lies on the south coast of the Moray Firth in NE Scotland. It is in an inaccessible location, which requires scaling steep sandstone cliffs and/or a long walk along a boulder strewn beach. Furthermore, the bay in which it lies is cut-off for two hours each side of high tide. Despite, and more likely because, of its marginal location, the Sculptor's Cave has been a draw for people for millennia – firstly, in the Late Bronze Age, as a site for complex and protracted funerary rites involving the laying out and processing of fleshed bodies, accompanied with votive deposition of luxury items of personal adornment and other finery.

Activity continued throughout the Iron Age, slowly clogging the twin entrance passages with deposits and changing the shape and no doubt the experiential qualities of the cave in the process. In the Roman Iron (and more specifically, at some time during the third century AD) a group of at least five or six individuals were dragged to this site and decapitated – the motive behind these killings is not clear, but the specific location chosen certainly suggests some ritualised element to the proceedings. The last visible 'deposit' inside the cave was a hoard of coins (some official Roman issues, but many native copies) in the fourth century AD.

Sometime around the sixth century, a series of enigmatic Pictish symbols were carved in the entrance passages. Since no contemporary archaeological deposits were found in the cave interior, these carvings may have served to symbolically 'seal off' the cave from future use – perhaps with changing attitudes to caves in the face of Christianisation of the region, or the memorialisation of the decapitation event, embedded in local oral histories. It is these carvings that give the Sculptor's Cave its name, and have attracted others in the interim centuries. Also adorning the cave walls, for example, are a late medieval cross and seventeenth century 'curse', as well as more modern graffiti and personal names. Today, a makeshift 'altar' is adorned with all manner of gifts, from shells and seabird carcasses to twigs and combs.

The biography of the Sculptor's Cave is long and complex. But how to capture the dynamism of such a place, where time and place intersect? Caves are unique archaeological sites, in that they occupy a conceptual space between the built and the subterranean, the natural and the cultural. So many of the activities which take place in them today, and in the past, are borne out of the specific experiential qualities which

they afford, and it is thus not surprising that they were frequently a focus for ritual activity. As such, we must develop specific theoretical and methodological frameworks for their recording, interpretation, presentation and management. Digital capture technology, particularly 3D scanning, is one way in which we can create (or arguably re-create) these dynamic, often inaccessible, spaces in new and versatile ways (Büster *et al.* in prep.).

These models can, for example, be digitally refilled with excavated deposits, or other built features, in order to chart the changing nature and experiential qualities of the cave over time. High resolution images likewise serve to accurately capture the cave and its carvings as they survive today, and serve as useful heritage management tools. Meanwhile, simulated walk-throughs (as illustrated in this work) can be used as platforms for the combination of multi-scalar terrestrial laser and structured light scan data, not only aiding interpretation and management, but creating innovative presentations of these unique spaces to public and academic audiences alike. Furthermore, the application of myriad lighting and texturing can transform what are at first-glance data-heavy point-clouds into burgeoning creative art pieces, providing new ways of seeing and experiencing these enigmatic sites in the modern day. The Sculptor's Cave has been a significant place in the cosmological landscape of the Moray Firth for generations, and we hope that this walk-through animation has captured some of the essence of this special place for a new generation of (digital) visitors.

Biography

Dr Lindsey Büster is a post-doctoral researcher at the University of Bradford, where she manages the Iron Age Research Group. Her research interests include ritual and domestic life in later prehistoric Britain and Europe, and she is currently managing publication of the Sculptor's Cave excavation archive.

Ian Armit is Professor of Archaeology at the University of Bradford and directs the Iron Age Research Group. He is an authority on the social archaeology of the European Iron Age and the nature of conflict in past societies.

Rachael Kershaw is a research assistant with the Iron Age Research Group. She is a trained illustrator with a commercial background and manages the research group's digital outputs.

Dr

Adrian Evans is a post-doctoral research fellow at the University of Bradford. He manages the Fragmented Heritage Project and his research interests include the analytical power of visualisation techniques in the study of lithics.

Tom Sparrow is a research assistant with Bradford Visualisation – a research group which promotes the use of digital capture technologies in the analysis, presentation and conservation of heritage both in Britain and abroad.

Synergy between researchers with the Iron Age Research Group and Bradford Visualisation provides new and exciting ways of asking new questions of archive data, and ensures their relevance for modern academic and public audiences alike.

Beatriz Comendador Rey
(*Universidade de Vigo*)
The Journey of the Little Horse
(Upper Támeiga Project, Illustrated by Manuela Elizabeth Rodríguez)
Illustrated Book, 2014 - 2016

Exploring comics in rock art outreach
Comics, 2014 - 2016

Abstract

We present two works archaeological inspiration, related with an experience of outreach of rock art, exploring the possibilities of illustration and comic. The first is a collaborative tale entitled "The journey of the little horse", inspired in a depiction of Penedo das Pisadiñas (Laza, Ourense, Northwestern Iberia), created by the Upper Támeiga Project, and illustrated by Manuela Elizabeth Rodríguez (Moli). The story was based on oral tradition of fantastic jumping horses that connect different points in landscape. The community can propose new jumps for the horse.

The second is a comic designed to tell the story and oral tradition linked to the rock art of Os Ballotes (Arousa, Pontevedra, Northwestern Iberia).

Biography

Beatriz Comendador Rey (born 13.10.1967) has held the position of Associate Professor of Prehistory at the Department of History, Art and Geography at Vigo University since 2010 (Assistant Professor since 2005), and vice-dean of the Faculty of History of Ourense, since 2013. He studied in Santiago de Compostela, and obtained his Master's degree and doctorate the same university. PhD *Beginnings of Metallurgy in Northwestern Iberia* (1997). Research member of the Group of Studies of Archaeology, Antiquity and Territory (GEAAT).

Grant for cataloguing and inventory of museums (Government of Galicia, and A Coruña City Council) between 1998 and 2001. Involved in the development of the *Artabria Project*, for enhancement of the Iron Age-Roman time hill fort of Elviña of the A Coruña city council, between 2002 y 2004.

Participation in several heritage actions, researching and diffusion, with different companies. Director of various research projects, and author of several publications, and some meta-archaeology blogs about the presence of past in present, like *Recycled Past*. Coordinator of the Master in *Enhancement, Managing and Protection of Cultural Heritage* (University of Vigo, Spain), and co-coordinator of the master in *Archaeology and Sciences of Antiquity* (University of Santiago de Compostela (University of Vigo, INCIPIT-CSIC) since 2014.

Her main research interest range from Later Prehistory, Archaeometallurgy and Experimental Archaeology, to Public Archaeology and Socialization of Cultural Heritage.

Further information at [academia.edu](https://www.academia.edu)

Grant Cox
(ArtasMedia)
Artasmedia showcase
CGI, 2012-2016

Abstract

ArtasMedia is a company that specialises in the reconstruction and dissemination of digital heritage content. Created in 2012 by Grant Cox, a graduate of the archaeological computing (Virtual Pasts) course at the University of Southampton, our aim is to produce content that is engaging for the viewer, academically credible and at the highest technical level. One of our main objectives is to bring greater transparency and discussion regarding artistic discourse into the heritage sector. We specialise in photo-realistic CGI, both still and animated, but also work with a range of 3D content from laser scan to motion capture data.

Biography

Grant Cox is a digital artist/archaeologist currently based in Southampton, England. After completing his undergraduate degree in archaeology (BA Hons) at the University of Southampton, in the winter of 2008, he began studying for the Virtual Pasts (MSc) masters course, overseen by Prof. Graeme Earl. Here he excelled, graduating with a distinction, before becoming the Lead 3D Artist for the Portus Project in the summer of 2011 & an ongoing course assistant on the aforementioned MSc program.

In late 2012 he formed ArtasMedia, a company created to combine high quality CGI content with informed visualisation and through his contacts within the heritage world, he has continued to create both academic and commercial work for a series of high profile sites. Grant prides himself on his personal connection to ArtasMedia projects, ensuring that he is always on hand to manage the integration of research with visual imagery and frequently acts as a mediator between the client, research and the final product, ensuring that quality, narrative and credibility are always equally balanced.

Miranda Creswell
(University of Oxford)
Cottam Fields Forever / Memory and the Disused
Drawings/Maps, 2016

Abstract

Cottam Fields Forever consists of one observed drawing with maps and three larger drawings, that all reference fields near the village of Cottam, close to Lincoln and to the River Trent in Nottinghamshire, UK.

The landscape is now partly inhabited by Cottam Power station, with a disused railway to the north and the village of Cottam and the River Trent to the East.

Drawing 1 was constructed using a smaller observed drawing made on site by the artist. She has also referred to an OS map, and further maps made by Dr Christopher Green from the EnglaID project, University of Oxford, that have identified field formations from the Iron and Roman Ages, at the same site.

The field formations in *Drawing 1* are shown using an overlay of silver leaf, with the contemporary landscape drawn underneath. The drawing reveals differing viewpoints and temporalities in one image: one view being from above (the field formations) and one from human height at ground level (the drawing): the older field formations floating to the foreground using silver lines.

After a few days, *Drawing 2* was made memorising *Drawing 1*, but without direct visual reference to it while it was being drawn (i.e. without looking at it). *Drawing 2* was made with the same materials and format as *Drawing 1*.

The final drawing in the series, *Drawing 3*, was made as a memory of *Drawing 2*, in exactly the same way: again with a gap of a few days, again with the same format, lack of direct visual reference and the same materials.

All three drawings, the small observation drawing and the maps are shown as one series for the final art work.

The questions raised by this process may be the level of visual recall that we retain, having observed a landscape previously, and, in this case, drawing on site and studying maps, do we memorise different features each time according to the context we are currently immersed in? how much change is there that is not related to memorising? that is to do with creating, developing and how is this linked to memory?

For this project during the time of the making of the drawings, there was a gradual accumulation of knowledge about the site and the wider landscape, has this affected the drawing response? Here could there be questions of whether certain pieces of information can be unlearnt once acknowledged? Are these shown or not obvious?

During the project, diary like notes were written, recording responses to the developing drawings in the studio. It is hoped that these may form part of further work based on memory and landscape.

Biography

Miranda Creswell studied at Camberwell School of Art in the 1980s and has since then held many solo and group exhibitions in the UK and abroad, for instance the Menier Gallery (London), Modern Art Oxford, Ely Cathedral; in Leiden, Holland (as part of a 400th anniversary of Rembrandt's birth) and in the British Art Exhibition in Perm, Russia. She has taught in Brixton Prison, for the educational outreach work at Modern Art Oxford and in the hospital school at the John Raddcliffe Hospital.

Miranda Creswell is currently project artist for the Archeology research group EnglaID, based at the Archaeology Institute, University of Oxford. This big data project, on the shaping and identity of the English landscape from 1500 BC to 1086 AD, will finish in 2016.

She was recently selected for an art and archaeology residency at the Le CentQuatre - Paris, funded by NEARCH (New ways of Engaging audiences, Activating societal relations and Renewing practices in Cultural Heritage), a European Commission funded program, conducted by the French National Institute for Preventive Archaeological Research (INRAP). The resulting exhibition 'Materialite de l'Invisible' took place at the CentQuatre in Paris from February to May 2016.

Miranda has returned for the 4th year as artist in resident at Horatio's Garden, a UK based charity that builds beautiful gardens for patients at spinal treatment centers

Jo Dacombe
(University of Leicester)
The Reliquary Project: Schrodinger's Cat Reliquary #10
Digital x-ray, C-type print, 2014 - 2015

The Reliquary Project: Bone Landscape
Charcoal on paper, 2014 - 2015

The Reliquary Project: Bone Box (*oryctolagus cuniculus*)
Acrylic, bone, 2014 – 2015

The Reliquary Project: Pisces Topographia
Digital press print of photograph, 2014 - 2015

Abstract

The Reliquary Project is the culmination of artist Jo Dacombe's residency within the University of Leicester's School of Archaeology and Ancient History, which began in September 2014. Working in collaboration with academics and researchers Dacombe has been studying animal bones, Using the School's Bone Laboratory, an extensive reference collection of fish, birds, and mammal bones and skeletons.

By undertaking research into archaeology, engaging in conversations with archeologists, and participating in archaeological excavations, Dacombe began to examine themes and ideas inspired by Animal bones and skeletons. Working between the laboratory and her studio she gradually started exploring the subject matter she encountered through the process of making.

The resulting work relates to the theme of "Sightations" as it investigates how concepts of value can be represented through visualization and display, specifically how bones that are thrown away as rubbish of no value then become highly valued as relics through their study and display. In order to communicate this concept the work investigates the notion of reliquaries, a medieval fascination for displaying the bones of saints in boxes.

Dacombe is interested in how display mechanisms change how we value objects, and she imagined reliquaries for animals. She also made work in response to her experience of archaeological excavations, considering bones in landscape and the landscape in the bone.

The resulting exhibition featured new drawings, photographs, digital scans, x-rays, and sculptures. Dacombe explored a range of themes in a visual way, including bones as material, as landscape, ways of "seeing" with technology, and notions of mythology and sacredness.

Biography

Jo Dacombe is a Leicester based artist whose interests include mapping, walking, public space, and sense of place, layers of history and the power of objects. Developing from her original practice as a painter, Jo now creates work, installations and interventions through a variety of media.

Since 2014 Jo has been Artist in Residence in the School of Archaeology and Ancient History at the University of Leicester. From 2014-16 her project explored the idea of relics: objects that can transform from rubbish (no value) to relic (high value). The project was inspired by archaeological animal bones in the collection at the University's Bone Lab. She is currently expanding this work to respond to landscape.

Ian Dawson
(Winchester School of Arts)

ten

3D print aluminium and polyethylene, 2016

Abstract

The Piece of work I've attached is an example of a piece of work I am proposing for 'Sightations'. The work would incorporate 3Dprints of various archaeological artefacts spaced along a number of aluminium 'sticks'. The artefacts would vary along the length; fragments of neolithic chalk-carvings placed alongside Avebury standing stones next to parts rendered from thingiverse, all rendered in primary coloured plastic, asking questions about scale, process, representation and authenticity.

These rods would be able to be leant and curated within the exhibition spaces. These sculptures would act as 'ranging rods', designed to assist in the surveying of the 'environment'. Playing on analogies of surveying, the viewer would interact both with the object and its internal logic as well as the site, plotting his/her three-dimensional position via these curious measuring sticks.

Biography

Mr Ian Dawson is Lecturer, Fine Art - Sculpture within Winchester School of Art at the University of Southampton.

Ian has exhibited his work in solo exhibitions in New York, London, Paris and Berlin, including a recent commission for the Goss Michael Foundation, Texas. His interests lie in contemporary sculpture and collage. He is currently enjoying creating material-based workshops for the House of Fairy Tales, an anarchic travelling arts organisation.

Judith Dobie
(Historic England)
Silbury Hill: Understanding the Mound
Collage/Watercolour, 2010

Silbury Hill: The First Mound
Collage/Watercolour, 2010

Abstract

A Collage of Silbury Hill

Julian Thomas describes monument building 'as a kind of collage or montage in which materials, substance, people, animals, plants and places and their meanings were brought together and new relationships between them formed.'

The picture illustrates the archaeologist Jim Leary's idea of Silbury Hill, of materials used as a montage of the landscape – a chaotic collage incorporating soils, sarsens, antlers, turves, buttercups, beetles and ants, the mound embodying their world in a microcosm. And not just geology, flora and fauna but also beliefs, actions, events, memories and emotions. Meaning built up through a continuous process of change and reuse.

The picture was used in 'Silbury Hill. The Largest prehistoric mound in Europe.' Jim Leary, David Field, Gill Campbell.

The Earliest Mound at Silbury Hill

A heap of dull, golden, sticky gravel which rested on top of a stripped red/ orange clay surface was the first Silbury mound. This specially chosen gravel was maybe collected from the banks of the River Kennet or perhaps picked carefully from the clay-with-flints which covers the natural underlying ground.

The mound in the picture is made of collage. I picked orange gravel, assembled it and photocopied it. The copied stones were made into the mound in the forefront of the picture. I used collage because I wanted the mound to stand out, to look different to the watercolour of the rest of the picture and I like the idea that my selecting, picking and assembling echoes the actions of the Neolithic people.

Biography

I work for Historic England as an illustrator. Most of my work is archaeological. I studied at The Glasgow School of Art and became involved in archaeology accidentally. Looking for a holiday job my only offer was work on the excavations at Winchester on the site of the Saxon Old Minster. Apart from a short time in Durham drawing finds from Rosemary Cramp's excavations at Monkwearmouth and Jarrow all of my work has been with Historic England and its predecessors. I've been lucky to work on

some of the major archaeological excavations of this time – Repton, Mucking, Winchester, and Silbury Hill.

Outside of archaeological illustration I paint and draw and make collages. I try to bring these different elements into my reconstructions to connect in more than just a technical way.

Rose Ferraby
(University of Exeter)
Stone Landscape
Framed Screen-print, 2010

Abstract

Screen printing has allowed me to explore the layered nature of archaeological landscapes on paper. Archaeology is about peeling layers back in order to make sense of them. Screenprinting is about placing them back; choosing how much tone and emphasis to give each feature.

In 'Stone Landscape' I took marks and lines from a stone carving in Cumbria and slowly layered it up using earth tones. The change in colour and format lifts the small stone carving into a landscape scale. It reflects the idea that landscapes are not just out there, large and looming: they can also be found by looking in at small details and forms.

Biography

Rose is an archaeologist and artist. Her archaeological eye and curiosity for ways of seeing have drawn in a strongly visual element to both her research and practice. A trained illustrator, she is interested in the ways in which we can narrate archaeological landscapes through the careful weaving of text and image, and through imaginative book design. She produced 'Stonework' with Mark Edmonds (2013) and has illustrated 'Tender Map', a book of poetry by Melanie Challenger (2016). Her doctorate explored cultural geologies: the narratives and knowledges of quarrymen and geologists. This saw her extending her practice into stone masonry and stone lettering, developing ideas of materials and making. Rose is now joining the Faculty of Classics, University of Cambridge as a Research Associate.

Stefan Gant
(University of Northampton / DRN Drawing Research Network)
Augmented Surface Study 1 / Augmented Surface Study 2
Video, 2015 - 2016

Abstract

The submitted artworks, Augmented Surface Study (2015) and Augmented Surface Study 2 (2016) to Sightations portrays a video documentary of digital drawing on magnetometry data, augmented and montaged back into associated footage within the landscape of an archaeological site. The short video works' duration is less than 4 minutes each.

The work has been consolidated through an ongoing collaborative residency with Professor Gary Lock, Institute of Archaeology, University of Oxford; artist Simon Callery; and Archaeologist, Dr. Paul Reilly, University of Southampton at Moel y Gaer, an iron age excavation site in Bodfari, North Wales.

As a contemporary drawer, I have been interested in how drawing is engaged through conventional and digital processes within archaeology, in this instance, through graphics tablets. The results provide a reinterpretation of how landscape and surfaces are understood. The exhibition theme of visualisation is explored in the works through cross-disciplinary approaches.

Mapping and reinterpreting the landscape through the works are equally abstract as they are scientific. The works are not intended to challenge established archaeological practices but do offer potential new visual dialogues. The works convey a phigital context, encountered via physical and digital application whilst possessing a quasi art science dynamic. Collectively the cohesion of these approaches tests new potential modes for visualisation of how the land can be experienced, understood, interpreted and importantly, renegotiated and depicted.

The work is the results of an ongoing dialogue between archeologists and artists with approaches to mapping being a significant influence.

The submission of the video works includes a joint paper to TAG, Different expressions of the same mode: apprehending the world through practice and mark, in collaboration with Dr. Paul Reilly, University of Southampton. The paper will discuss the pertinent features of shared experience at the Bodfari excavation, referencing artist, archaeologist and examples of seminal art works resulting through the collaboration.

Biography

Stefan Gant's practice and research explores the boundaries and discourse of contemporary drawing. Since studying an M.A. Drawing at Wimbledon School of Art

(2005) and B.A. (Hons) Sculpture at Winchester School of Art (2003) he is now Lecturer in Drawing and New Media, teaching across Fine Art Undergraduate and Postgraduate programmes at the University of Northampton. At UoN he founded the Drawing Lab (2013), an experimental space for drawing practice and theory and also established the new Fine Art digital facility.

Gant was selected as a finalist and exhibitor in 2007, 2010 and 2012 for the Jerwood Drawing Prize, London and UK tour and was 'Highly Commended' at the National Eisteddfod of Wales Visual Arts Exhibition in 2007. He has exhibited nationally and internationally and been a recipient of Arts Council of Wales and Wales Arts International funding.

Stefan is currently collaborating with the Professor Gary Lock, Institute of Archaeology, University of Oxford, Dr Paul Reilly, University of Southampton and acclaimed artist, Simon Gallery (2013-to date) currently developing towards associated exhibition and publication. He currently lives in Northampton.

Rui Gomes Coelho
(Binghamton University)

Untitled

Photographs, 2016

Abstract

July 1936. Francisco Franco and his fellow army officers attempted a coup d'état against the young Spanish Second Republic. They did not expect the resistance of the republicans and their allies, and the result was a bloody civil war that lasted until the Spring of 1939. This conflict was made of radically divergent political positions, and the clash of old and new ways of waging war. Colonial troops fought against urban militiamen, while the most sophisticated aircrafts bombed a European metropolis for the first time. Moors re-entered social imagination by being forced to fight along with their former enemies, the Christian crusaders. The arrangements of this shift in enmity under colonialism may sound confusing, but only on the surface. Alfredo González-Ruibal—author of *Volver a las Trincheras. Una Arqueología de la Guerra Civil Española* (Alianza, 2016)—reminds us that this war is strangely close: it was fought by our relatives and neighbors, and flashes in our consciences through the images of the Syrian Civil War, and other current conflicts.

July 2016. A team of archaeologists returned to the trenches of Madrid to reveal the lives of those who fought to defend the capital from fascism. I was one of them and jumped in with my camera. The performance of digging a context like this is not devoid of political significance. Archaeologists who work on recent sites like these are always being reminded that past events continue to pulse through our everyday lives. Witnesses, relatives, activists, politicians, outraged citizens: They are staring at our excavations, and they all make sense of our work through their social imagination. To some extent, archaeologists unfold themselves into those social characters while at work. The same could be said of photographers. Ariella Azoulay, in *The Civil Contract of Photography* (Zone Books, 2008), suggests that the visual encounter of a photograph generates relationships that invite us to consider, and confront urgent ethical and political issues. Archaeological remains of a conflict, like war photographs, may invite us to unthread the relational bundle that ties us archaeologists-viewers with the dreams, and pains of those exposed to our gaze.

In *The Burial of the Archaeologist* I portrayed the affective anxieties aroused during our work in Madrid, finding inspiration in the pictorial work of El Greco (1541-1614) and later Iberian tenebristas. There is an archaeologist who digs from Monday through Saturday, and ruminates on the shadows projected over his own craft—his professional

duties as a scientist. This passion ended during the backfilling process, when his colleagues decided to bury him.

Biography

I am an archaeologist interested in historical archaeology, and the intersections of materiality, visual culture, and politics. As a Ph.D. candidate at the Department of Anthropology, Binghamton University, US I focus on how 19th century slavery was defined both as a particular productive landscape and as a sensorial regime, by looking at the Paraíba do Sul coffee valley (Rio de Janeiro, Brazil) as a case study. As a photographer, I use images to explore questions that permeate my research, such as the construction of modernity and the political engagement of archaeologists. I have shown several photographic projects in Portugal and in the US, and in 2013 I won the 1st Photography Competition of the Association of Portuguese Archaeologists (category of Archaeology and Other Sciences). The Spanish newspaper *Diagonal* published a photo essay—*Retratos para Después de una Guerra*—earlier this year, in which I also engaged with the archaeology of the Spanish Civil War.

Eloise Govier
(University of Wales Trinity Saint David)
Plastic Earth
Sculptures, 2016

Abstract

In 2014 I joined researchers from the AHRC 'Power and the Water' on a litter pick at the Sea Mills floodplain in the Bristol area. The experience of walking across the landscape revealed that the appearance of the green growing land was deceptive, for it squeaked and crackled from the build up of invisible plastics lying beneath the grass, and embedded in the ground. Ingold reminds us that "today's deposit becomes tomorrow's substrate, buried under later sediment. Like the compost heap or ant's nest, the mound, we could say, is becoming earth" (2013: 77). Ingold's aim is to problematise the division between the earth and mound; the mound 'does not rest on the earth', he explains, it is in the earth, a part of the earth (2013: 76). Alarming, in some areas, plastic is forming a layer of strata and, it is argued here, becoming earth.

Inspired by this unique interaction with the landscape, I created an interactive sculpture made from an area of organic turf loaded with invisible plastics beneath the grass, and invited participants at the Beyond Perception 15 conference (University of Aberdeen, 2015) to walk on grass. The artwork focused on the intersensory experience of haptic and aural engagement, by showcasing a sensory scenario that offered feeling the plastic underfoot and hearing the crackle of the plastic. The aim of the artwork was to spotlight a potential sensory shift in our relationship with landscape. The 'Becoming Earth?' sculpture has now evolved into 'Plastic Earth', a visual sculpture that showcases the litter retrieved from the River Avon and River Wye to demonstrate the mounding of plastic along two UK river banks. The sculpture brings together two rivers, one in England, one in Wales, both of which lead to the Severn estuary and out to sea. 'Plastic Earth' highlights the relationship between rivers as cross-boundary transporters, and aims to encourage discussions regarding heritage, sustainability, and phenomenological responses to contemporary landscapes that host plastic archaeology.

Plastic Earth was exhibited at the Welsh Assembly's Futures Gallery at the Pierhead, Cardiff during October 2016 as part of an exhibition of the artist's work in collaboration with environmental historian Dr Jill Payne.

Biography

Eloise Govier is an artist conducting PhD research in anthropology and archaeology at the University of Wales Trinity Saint David. She is interested in human/material interactions whilst making, and utilises contemporary art practices (including her own)

to understand the material remains of the past. Three key themes have emerged through her recent work (2014-present): the blurred boundary between humans and materials during making; the different ways materials and humans shape each-other during making; the development of deep ecological approaches to contemporary interactions with plastic and waste. She is particularly interested in making as a process, and how knowledge is formed during these acts. Govier's PGCERT research focused on multi-sensory, collaborative, and experiential learning, and these learning strategies have informed both her teaching and creative practice. She teaches theoretical approaches to material culture in both archaeology and cultural anthropology at UWTSD, and has specialist knowledge of Anatolian Neolithic creative practices. She has gained experience as a curator, and also as a coordinator of exhibitions, workshops, and talks. Her work has been exhibited globally and featured in magazines, newspapers, and television, including programmes by the BBC and S4C.

Carlos Guarita, Lucy Goodison
(Falmouth Art School, Fine Art / Painting & Independent Researcher)
Minoan Time / Site Lines
Photographs

Abstract

This contribution to the Sightations event reflects a collaboration between prehistoric Aegean archaeology and the stills camera used as an instrument that can combine scientific investigation with aesthetic concerns.

The collaboration involved a systematic series of experiments recording dawn alignments from the doorways of important Minoan buildings, alignments that had in the construction of the buildings been orchestrated to occur on specific dates of the year. It focused specifically on the 'Mesara-type' tombs broadly belonging to the 3rd millennium BC, and the Knossos palace 'Throne Room' later in the 2nd millennium BC. The results yielded new evidence about the role of the sun in Minoan religion; pointed towards significant dates in a possible ritual calendar; and identified sophisticated prehistoric architectural choices intended to exploit the dramatic/theatrical effects of dawn light in a pre-electric society.

They also produced spectacular images of the sunrise entering prehistoric buildings whose aesthetic is not 'art for art's sake', but rather through its visual representation of archaeological material makes an original contribution to the construction of knowledge. They offer to the modern eye a sight that has perhaps not been witnessed since the Bronze Age; the photographic recording of the visual impact of the intersection of special time/date/sacred building with the dramatic first light offers insight into the somatic experience of a prehistoric people. The documentation of the tomb alignments also suggests a new paradigm for Minoan religion in the early stages of the Bronze Age: after decades of attempts to conjure enough evidence to construct narratives involving anthropomorphic deities, Minoan archaeology is invited to acknowledge such sensory experiences as part of a large body of material evidence for rituals focused rather on physical interaction with animals, plants, boulders, bones, mountains, celestial phenomena and other elements of the natural world.

Biography

Carlos Guarita studied Fine Art (Painting) at Falmouth School of Art, and worked internationally as a professional documentary photographer for European and US magazines and newspapers. He has exhibited in Lisbon, Madrid and London, and in 1993 won 1st prize in the World Press Photo awards (Science and Technology section). Since 1991 he has collaborated with Lucy Goodison on Cretan archaeological fieldwork,

and with her co-authored 'A New Catalogue of the Mesara-type Tombs' (*Studi Micenei ed Egeo-Anatolici*, 2005).

Lucy Goodison PhD has been a Leverhulme Research Scholar and an Honorary Research Fellow of University College, London. Her work on Minoan religion has been published in numerous journal articles and books, including *Death, Women and the Sun: Symbolism of Regeneration in Early Aegean Religion* (Institute of Classical Studies, London 1989); (co-editing with Christine Morris) *Ancient Goddesses: the Myths and the Evidence* (British Museum Press, London 1998); and *Holy Trees and Other Ecological Surprises* (Just Press 2010).

Brent Huffman
(Northwestern University & Kartemquin Films)
Saving Mes Aynak
Feature length film, 2016

Abstract

Saving Mes Aynak follows Afghan archaeologist Qadir Temori as he races against time to save a 5,000-year-old archaeological site in Afghanistan from imminent demolition. A Chinese state-owned mining company is closing in on the ancient site, eager to harvest \$100 billion dollars' worth of copper buried directly beneath the archaeological ruins. Only 10% of Mes Aynak has been excavated, though, and some believe future discoveries at the site have the potential to redefine the history of Afghanistan and the history of Buddhism itself. Qadir Temori and his fellow Afghan archaeologists face what seems an impossible battle against the Chinese, the Taliban and local politics to save their cultural heritage from likely erasure.

This film may be purchased from the film's website: www.savingmesaynak.com

Biography

Brent E. Huffman is an associate professor of journalism at Medill as well as a working documentary filmmaker and director of long-form television programs. At Medill, Huffman teaches documentary theory and production as well as long-form video storytelling in the undergraduate and graduate levels. He also advises on local and international student documentary and long-form video projects. He specializes in international documentary filmmaking in Asia, Africa and the Middle East. Recently, he has been examining China's international presence in Africa, Afghanistan and Pakistan. He is passionate about international issues involving human rights and social justice.

Huffman has directed, produced, written, shot and edited documentaries and long-form videos for a variety of outlets, including The New York Times, National Geographic Channel, Discovery Channel, CNN, TIME, PBS, Al Jazeera and the China Exploration and Research Society. "Saving Mes Aynak" has won over 20 major awards and has been broadcast on television in over 50 countries. Huffman is currently making a documentary examining China's presence in Pakistan.

Huffman's documentary films have gone on to win numerous awards including a Primetime Emmy, Best Documentary in the Arts and Humanities at the Chicago International Film Festival Television Awards, Best Film at CinemAmbiente International Environmental Film Festival, Grand Prize and Audience Award at

Arkaios Archaeology and Cultural Heritage Festival, Green Spark Award from the American Conservation Film Festival and a Grand Jury Award at American Film Institute's SILVERDOCS.

Marjolijn Kok
(Bureau Archeologie en Toekomst)
Rockburn Details
Drawings, 2014

Abstract

Rockburn Details consists of four prints of artefacts found on a rock on the ocean shore of Fogo Island (Canada). I approached the site as a contemporary archaeologist and artist. The site is used to burn waste and all metal artefacts are left behind. The practice of burning waste on the shoreline is common in this area. It is usually not common household waste but it has more to do with house/shed and boat maintenance.

The question I posed was: how can I tell the story of this site in an artistic way that engages the viewer and may lead to questions and what does this mean for archaeological methodology?

As archaeologists we have a tendency to count everything and make precise measurements. This has to do with scientific rigour and documenting in such a way that others can use the material for their own research. In itself these are valid actions. Sometimes this focus on the precise leaves little time to think about how to present the story to an audience.

Everything you see in the Rockburn Details drawings was there in these configurations, but it is not all there was. I made a conscious selection for a certain aesthetics, with big machine-like-objects isolated, and smaller tools in groups. I purposefully did not draw all the nails, fragments and stones. It might have been more accurate and scientific but it would make the drawings less easy to read.

Of course, I had the freedom to do so because it was not an official excavation, however, I think we should think more on how we portray things at all moments. Everything we do costs time and therefore it is a limited resource. Choices have to be made - do I put all my time into counting and measuring every single nail or do I put time into telling a visual narrative? Drawings have a long scientific traditions because they can emphasize things more selectively than photographs. In this time of interactive 3D visuals a simple drawing can be just as effective. Drawing is a conscious act of looking and we should use this skill to think about what we want to tell the audience. The drawings can be used to engage with the audience and once they are drawn in, a dialogue can begin.

Biography

For over ten years Marjolijn Kok worked at the University of Amsterdam as a theoretical archaeologist. Not satisfied with the way academic work became more

constrained, she started her own company Bureau Archeologie en Toekomst (archaeology and future), to focus on contemporary archaeology and art. She did participatory research on Occupy Rotterdam. In the last 4 years she has been working as an artist. She does not limit herself to a specific medium, but collages, digital drawings, collecting, photography and video are her main tools. In her work marjolijn is keen on the aporetic turn of reclaiming historical traces and turning them into contemporary actions. Her work involves long term projects and events that focus on the connections between and the perceptions of people and their material context. Together with line kramer she forms the artist's collective the KOKRA FAMILY, which focuses on projects that problematize the concept of family.

David Lebrun
(Royal Anthropological Institute)
Dance of the Maize God
Feature Length Film, 2014

Abstract

Over the past 50 years, thousands of exquisitely painted Maya vases, almost all looted from tombs, have flooded into public and private collections. These amazing works of art, filled with humor and mystery, have opened an extraordinary window on the Maya past. But the race to unearth these treasures has destroyed temples, culminating in the takeover of entire ancient cities by looter armies. The documentary feature *Dance of the Maize God* enters the world of the vases to explore the royal life and rich mythology of the Maya, as well as the tangled issues involved in the collection and study of looted art. The story is told by villagers, looters, archaeologists, dealers and curators. For each, these vases have a radically different value and meaning.

You can find out more about *Dance of the Maize God* here:

nightfirefilms.org/films/dance-of-the-maize-god/

This film was kindly provided to Sightations by the Royal Anthropological Institute.

You can find out more about the RAI here: www.therai.org.uk/

And about the 2017 RAI Film Festival here: raifilm.org.uk/

Biography

David Lebrun has served as director, writer, producer, cinematographer, animator and editor on more than sixty films including films on the Mazatec Indians of Oaxaca, a 1960s traveling commune and Tibetan mythology. He served as editor on the Academy-award winning documentary *Broken Rainbow*, about the Hopi and Navajo of the American Southwest. Lebrun attended Reed College and UCLA Film School. He comes from a background in anthropology and philosophy, and many of his films are attempts to get inside the ways of seeing and thinking of specific cultures, combining techniques of documentary, experimental and animated genres to create a style appropriate to the culture and era of each film. Several of Lebrun's films are explored in detail on this web site, including *Proteus*, *Breaking the Maya Code* and *Dance of the Maize God*.

Beth Linscott
(University of Southampton)
La Chapelle-aux-Saint 1
Charcoal and oil paint on paper, 2016

Abstract

The La Chapelle-aux-Saints 1 individual changed not only the way I viewed Neanderthals, but also the way I viewed the study of human origins. Before I studied human evolution in any depth, I considered Neanderthals to be - as many still do today - primitive relatives of modern humans with big brows and little brains. The La Chapelle-aux-Saints 1 skull, though, was my first exposure to evidence of the contrary as an undergraduate. The idea that his survival to an advanced age –despite severe arthritis, injury and tooth loss – could provide evidence for altruistic behaviour among Neanderthals completely changed my perception. Suddenly, the distant past seemed devastatingly human.

This drawing (simple though it is!) was borne of an overwhelming sense of wonder and awe. I think there's a vulnerability associated with observational drawings, paintings and sculptures, in that they might not achieve levels of recording accuracy that photographs or CT scans can – particularly in archaeology. But those flaws make such recordings deeply human, and by sharing them with one another, we share not just illustrations, but a part of ourselves as well. Perhaps that's one of the reasons we find Palaeolithic cave paintings so profound.

This is a humble attempt to share my excitement about the Neanderthal individual who unknowingly, tens of thousands of years after his death, changed my perception of his entire species and sparked my ongoing desire to understand more about our origins.

Biography

I came to the University of Southampton in 2012, with the aim of joining the Royal Air Force after completing my degree. Archaeology was never meant to be a long term career – I was fascinated by it, but originally I'd never intended to continue beyond undergraduate level! Despite the military plans, I fell in love with prehistory - and (excuse the pun) I've never looked back. I moved to the University of Oxford in 2015 and completed a Masters degree in archaeological science, before returning to the University of Southampton to start a PhD. My research interests include isotope geochemistry, radiometric dating and human evolution – my work involves the use of stable isotopes to investigate subsistence, seasonality and migration in Middle and Upper Palaeolithic humans and fauna. I'm also keen on the development of new ways to recover biomarkers preserved in palaeosols and sedimentary units – not just from the

Quaternary, but across the entirety of the Phanerozoic. Outside of archaeology, I spend most of my time climbing, hiking, gate crashing astrophysics lectures, and generally looking for any excuse to be covered in mud.

José Mármol
(Universidad Complutense de Madrid)
Archaeological Contra-Museum: creating site
Video/Ceramics, 2016

Abstract

This artwork is the consequence of the creation of a fake archaeological site. This site (Archaeo-drome) is a School of Archaeology in where we do communitarian action engaging young local people in Beniajan (Murcia, Spain) through archaeological works and reflections. On the line of the Creative Archaeologies and Art&Archaeology trends, I want to theorize through seeing this activity as an artistic, performative act, about the creativity born from the archaeologists's experience.

The first step is the collection and destruction of the mobile materials to be earthed. We used Ikea's vessels and ceramics, and others real contemporary materials from the surrounding area. After this, we destroyed the materials in a kind of performative act, transforming materiality in meaning (from Ikea's vessels to archaeological artifacts) and in temporality (to take Present materials to transform into Past materials). This is the inverse way of what we can see in museums, and is the reverse of the archaeological practice as well.

The second step is the construction of the structures of the site. Taking into account the History of the town, we recreated a 100 years old house. We dug a huge square-shape hole in a marginal space where we built four walls and door thresholds, representing an interior and exterior, and a kitchen, bedroom, aisle and even the first steps of a stairs. In each room we decided to recreate archaeological floors based on our personal memories of real archaeological excavations. Moreover, each wall were built with different techniques, using creatively the materials surround us, as for example using bricks of different sizes to different walls, using gypsum as cement, mud and clay bricks, and so on.

It is interesting to note that many of the materials from this space used, specially the stones we used to broke the bricks, were transform into archaeological materials in the moment we document it archaeologically. We can do this transformation by aesthetic processes (for example, inscribing a stone with archaeological method using photographs, descriptions and drawings). Once the site was finished, and before earthing it, we did a performance to symbolize the different spaces creates from nothing, and pointed out several concepts (materiality, multi temporality, experience, post depositional processes, heterotopy, contact zone, and so on). We wanted to be able to identify this movements in the future excavation. The earthing of the site is again a

contra-museum act, since is its opposite, hidden face, negative. We putted out the world all our previous experience. Last but not least, the third step was the excavation itself. Through a two weeks course, we engaged 15 teens, children and young people to excavate the site. The objective is to teach Archaeology through the practice, to transmit the ethical and world visions Archaeology provides, Heritage valuation, and also to do communitarian action with Archaeology to transform the abstract idea people have about Archaeology into a concrete knowledge of Archaeology as an Science. In my case, I recorded ethnographically the excavation, to research about what defines Archaeology in images. I had the advantage to decided the aesthetics of the excavation, since I established the reflecting vest, the tools, and the rest of the stuff the team should wear and use. The excavation records, as ethnographic record, show the performance of the excavation and the hierarchies, spaces, movements, and so on.

A complex transformation process occurred too: from cultural objects, we created natural (archaeological) artifacts, which now in the excavation are becoming cultural again with new meanings (sometimes by the same archaeologists who creates them, but by the students too). This re-signification of the same materials is interesting to understand the creation of the knowledge, and represent an starting point to think in it in theoretical terms, and again allow to go deep in the idea of contra-museum.

The whole artwork allow to think in archaeological terms, using our archaeological imagination, to reconstruct what will happen after the excavation, that is the transformation of the artifacts into museum's artifacts. Instead to see the materials in the exhibition and then reconstruct the Past, and archaeological processes to recover and inscribe them, we do the opposite exercise, imagining what will happen after and before all this creative, performative act of the Past, our Past. To give a new layer for the artwork, are presented three ceramics corresponding the three steps showed. The first is the Ikea's vessel newly brought, the second are a sherds of pottery of the same vessel, and the third is the reconstructed, original vessel recovered from the excavation. The two first artefacts are, at the same time, a 'recreation' of the processes the third vessel suffered. To conclude, in the video we can see on the low left corner the 'archaeological' textual name of the step represented, using 'Fig. 1', 'Fig. 2', 'Fig. 3' labels together with the textual representation of what is showed, like 'Destruction', 'Construction' and 'Excavation'. The conjunction of all this languages (image, representation, content, text, archaeological paper formulations, etc), make the artwork more interesting for archaeologists and archaeological theory.

Biography

'Creative' archaeologist, I'm PhD student working on Creative archaeologies, art, ethnography and archaeological theory and method. Apart from these, I recently worked about Contemporary Past (XIX-XX centuries) and Public archaeology (new Heritages, street art, education and didactics of Archaeology, social action) in the practice. Other topics I worked on are Neolithic, Islamic, and Japanese archaeologies, and image and representation. I have participated in archaeological excavations at several countries all over the world. In addition to this, I do visual ethnography and documentaries; as an artist, I have done artworks of poetry, video-art, performance, painting, photography and street art. I wish to bring Creative archaeology to the practice. Check my work on Twitter: @joseantmarmol.

Helen Marton
(Falmouth University)
Site over Time

Digitally Printed Cotton & Wadding, 2015

Abstract

The resonance of material is a central consideration in my work. I have sourced and used unique clay dug from the Lizard peninsula in Cornwall. Gabbroic clay was used in Cornwall from the start of the Neolithic period lasting roughly 5000 years. In addition to pushing the technical boundaries with this material I am involved in exploring the use of digital technologies to enhance and examine thin sections of this ceramic in high resolution. Digital imagery produced through Qemscan* (digital microscopy and petrography) transferred onto fabric using digital print.

Throughout history the use and ownership of matter made into objects has indicated power, status, wealth, and is the foundation of economy. Each material resonates, speaks, and holds meaning and significance in addition to relating a sense of place. Clay travels well through time and speaks of maker and of site. To work with clay is to connect through specific material choice; meaning and significance may alter according to culture and in time, and from one individual to another, but I believe we have a strong and valuable legacy of visual and visceral communication.

Forms beyond function frequently communicate the desire to understand existential issues, the wonder of birth, mysteries surrounding death, the heavens, earth and environment. We all understand that values adjust and are not absolute, that they are relative to culture, time and place, changing from one person to another as well as being relative to the value of other things. I produce playful, resonant works using a variety of materials. They frequently allude to function, borrowing and abstracting meaning and significance from both domestic and ritual objects in order to create contemporary indicators, highlighting shared domestic activities, connecting past and present.

Biography

Helen Marton has been a practicing maker for 17 years, exhibiting nationally and internationally. Lecturing on the BA (Hons) Contemporary Crafts degree at Falmouth University, Helen has developed her research in addition to making, exhibiting and teaching. Presenting and producing publications covering: 'Site Specificity and Material Resonance,' 'The Resonance of Gabbroic Clay in Contemporary Ceramic Work', 'Resonant Objects: Inextricable and Inevitable.' Helen is currently researching a PhD on Communicating Archeology: Reinterpreting finds from the Tremough site, through digital crafts practice.

Ann McGrath, Andrew Pike
(Australian National University & Ronin Films)
Message From Mungo
Feature Length Film – 90 min, 2014

Abstract

Lake Mungo is an ancient Pleistocene lake-bed in south-western New South Wales, and is one of the world's richest archaeological sites. The film focuses on the interface between the scientists on one hand, and, on the other, the Indigenous communities who identify with the land and with the human remains revealed at the site. This interface has often been deeply troubled and contentious, but within the conflict and its gradual resolution lies a moving story of the progressive empowerment of the Indigenous custodians of the area. The film tells a new story that has not been represented in print or film before, and is told entirely by actual participants from both the science and Indigenous perspectives.

This film may be purchased from the Ronin Films Website:

www.roninfilms.com.au/feature/9901/message-from-mungo.html

Biography

Professor Ann McGrath is a distinguished Australian historian with a special interest in working with film. She has been an historical advisor on numerous television productions and co-produced the documentary, *A FRONTIER CONVERSATION* (2006). *MESSAGE FROM MUNGO* is her first film as director or co-director. She is currently the head of the Australian Centre for Indigenous History at the Australian National University. She speaks at numerous conferences and her work has been widely published, including the award-winning *Born in the Cattle: Aborigines in Cattle Country* (1987), *How to Write History That People Want to Read* (2010, co-authored with Ann Curthoys), *Long History, Deep Time: Deepening Histories of Place* (2015), and *Illicit Love: Interracial Sex and Marriage in the United States and Australia* (2015).

Andrew Pike: After completing an M.A. on the history of Australian cinema at the Australian National University, Canberra, Andrew worked as a cinema manager for a number of years while he researched and co-authored (with Ross Cooper) a major book documenting Australia's film history, *Australian Film 1900 - 1977*, published by Oxford University Press in 1980. Andrew also served for three years as Consultant to the National Library's National Film Collection, on the acquisition of films for study purposes in schools and universities. He also worked for three years as a Research Fellow in the Department of Pacific History at the A.N.U. There he co-directed an

award-winning documentary, *ANGELS OF WAR* [1982], about the experiences of the people of Papua New Guinea in World War Two. In 1974, he formed Ronin Films with his wife, Dr Merrilyn Pike, a specialist in China studies. The company was involved in many innovative distribution and marketing activities, especially the theatrical release of documentaries.

Chris McHugh
(Independent Artist and Researcher)
**Ceramic Practice as an Archaeology of the Contemporary Past: the
George Brown Series and the Setomonogatari Series**
Sculptures, 2013 – 2016

Abstract

The George Brown Series

The George Brown Series is a group of ceramic vessels I made in response to the George Brown Collection after an AHRC international placement at the National Museum of Ethnology (NME), Japan, in 2013 (McHugh 2015). Brown accumulated over 3000 ethnographic specimens while serving as a missionary in Oceania between 1860 and 1907. Described as ‘one of the most mobile collections in the world’ (Gardner 1999, 7), it has had a number of homes over the years, exercising the endeavours of a variety of people. My porcelain vessels collage a range of visual and contextual information in order to communicate something of this contested material history. Dutch traders took Sunderland pottery to Japan in the 1850s and it is not inconceivable that some pieces might have made it to Oceania. The work exploits this conceit, imagining what a fusion of Solomon Island lime containers and Sunderland pottery might look like filtered through the lens of twenty-first century Japan.

The Setomonogatari Series

The Setomonogatari series was made during and since an art residency in the traditional pottery community of Seto, Japan. It was inspired by the contrast between continuity and change evident in the city’s material environment. This palimpsest of material juxtapositions is markedly pronounced in Seto, providing a rich setting in which to consider synergies between archaeology and creative practice. The porcelain vessels explore the site’s changing materiality through a similar process of collage and synthesis. Abandoned plaster moulds have been reanimated through reuse, while discarded ceramic objects are repurposed and integrated into the works. These act as reminders of the tacit and often undervalued stories of person-object interaction and labour that lead to the formation of material culture.

Biography

Influenced by recent archaeological approaches to the contemporary past, I regard my creative practice as a proactive intervention in which otherwise unconstituted narratives of person-object interaction are materialised through the creation of enduring ceramic art objects. The archival potential of fired clay appeals to me and I use digital techniques to incorporate photographic imagery into my work.

While not intended as direct visualisations of specific artefacts, my works often attempt to represent the complex material trajectories of particular museum collections or assemblages through a synthesis of form and contextual information. By constituting new things, this process in itself may contribute to the archaeological record as ‘all manifestations that bear witness, physically, to human activity are, by their nature, concerned with archaeology’ (Olivier 2001, 187).

This will be illustrated by the display of selected items from two bodies of recent ceramic work. It is hoped that this display will expand the scope of conventional archaeological visualisation and contribute to wider discussions concerning synergies between creative practice and archaeology, particularly with regard to representations of the history of collecting.

Louisa Minkin
(Central Saint Martin, UAL)
Star-seal-woman tries to communicate with Two-Piece Reclining
Figure No. 3
Video, 2016

Abstract

The videos use digital representations of artefacts and places I have visited as sidekick with Andrew Jones and Marta Diaz-Guardamino on the Making a Mark Project.

These videos displace and reconfigure times and spaces, from the Neolithic sites of Orkney to multiplayer online game worlds. They stage encounters between interface objects: things from the archive shelves and museum backrooms, public sculpture and the avatars, chatlogs and teamspeak of a community of gamers.

Biography

Louisa Minkin is an artist based in London UK. She is Course Leader for MA Fine Art at Central Saint Martins, University of the Arts, London and a committee member of Five Years, a collectively organised group of artists. Her work has been included recently in events at Ashkal Alwan Beirut, the ICA, London; Modern Art Oxford and CalArts USA. She has exhibited at the Ritsurin Gardens, Japan; British Library; Foxy Production, New York; LLS 387, Antwerp. Awards include an Abbey Fellowship in Painting at The British School at Rome and the Art Foundation Fellowship in Painting.

MOLA

Time in an urban landscape: 8-10 Moorgate, in the City of London

Drawing, 2016

Abstract

Most site reports and publications contain an attempt to visually reconstruct the layout of the site at different points in time through a set of phase plans. However, each plan is often not something that can be said to have actually existed at any particular moment in time, but contains features that may span years, decades or even centuries. The emphasis on form over process means that evidence for the incremental acts of construction, renewal and destruction that create and define the urban landscape can be sacrificed. Features may be 'retained' from earlier phases, but the implication is that these are visible and in active use during the phase represented (such as a wall from an earlier building retained within the fabric of its replacement, or a well with a long period of use).

The past that lies buried below, out of sight but not always out of mind, is absent from the picture. It is of densely stratified urban sites such as those of the City of London that this loss can seem most apparent. One such site at 8-10 Moorgate was extensively excavated by MOLA (Museum of London Archaeology) during several phases of work between 2010 and 2012, in advance of a redevelopment which included the demolition of most of the existing buildings and the construction of a deep new basement. A tributary of the Walbrook stream, which cut through the Roman and medieval city, crossed the eastern corner of the site; its ghost still visible as a shallow slope down to the east at street level. The Walbrook valley forms a dark, damp, de-oxygenated vein through the City that includes some of the capital's richest and best preserved archaeological sites, and 8-10 Moorgate was no exception. The site produced several metres of stratified archaeological deposits, with evidence for occupation ranging widely in date from the 1st century AD to the present day.

The archaeological work produced 5661 hand drawn plans of layers and archaeological features, which have been digitised and are shown simultaneously in this image. These would normally be used as raw material for creating a set of static phase plans, but overlain together they reveal instead the densely layered and incremental accumulation of activity, ranging from the earliest Roman features through to the foundations of the standing buildings on the site, which are clearly visible as voids within our archaeological understanding. The densest concentration of planned features occupies the central part of the site, where deeper within the valley there were repeated attempts to raise and level the ground to reduce the impact of flooding. To the west, the highest point of the early Roman land surface did not survive and the site appears relatively

empty.

Each of the hand drawn plans makes a visible connection between two actions separated in time: the creation of the deposit or feature represented, and the archaeologist's understanding of it during the process of the excavation. Actions that are repeated emerge from the surrounding confusion as lines of action that persisted in time, but no distinction is made based on date – or between the action of the creation of a feature or deposit, and the archaeological recording of it – so as much weight is given to the trench edges which defined the excavation areas as the original limits of the archaeological deposits and features. As such, it is the most recent episode in the site's past, the process of the archaeological excavation, which can most clearly be discerned. A trench excavated for a new lift pit in 1983 is a square void towards the north of the site, and to the east the zig-zag line of the sheet piling that once separated two phases of work cuts through the plans like a pair of pinking shears. These imposed limits of excavation defined by the methodology are visible as a hard edge where the same archaeological layers and features were planned during both phases of work. These boundaries have also shaped the post-excavation analysis, during which much time has been spent stitching back together of layers and features separated by the process of excavation.

However, episodes from 8–10 Moorgate's more distant past are also apparent. Roman property boundaries that were established towards the end of the 1st century AD extend from east to west across the site and are clearly visible through their repetition, implying both stability and change as buildings were demolished, rebuilt and renewed on established footprints. Within the buildings constructed on the plots, room layouts changed over time and are not always as clear (with some notable exceptions). A group of later 12th-century buildings are less visible. These were built using more ephemeral methods of construction, and did not always occupy the same footprints, perhaps implying more fluid property boundaries.

Biography

Louise Fowler is a Post-excavation manager at MOLA (Museum of London Archaeology). Since 2005 she has been working on commercial projects in London both in the field and in the office, and is particularly interested in the deeply stratified and multi-period urban sites of the City of London and Westminster. She supervised the excavation at 8–10 Moorgate together with Alison Telfer, Ken Pitt and Hana Lewis, during which she participated in the production of the site plans together with the rest of the excavation team (unfortunately too numerous to mention here by name, but

much appreciated!). Since the completion of the fieldwork she has been managing the analysis programme which will lead to the publication of the site.

Sara Navarro
*(CIEBA – Centro de Investigação e de Estudos em Belas-Artes da
Universidade de Lisboa)*
From Magma to the Stars
Photographs, 2012

Abstract

Contemporary sculpture has gradually developed into what we could describe as a wide program of research that takes a critical look at what we are. Characterized by a multiple or expanded nature, it is becoming culturally and socially more relevant. The exploration of ways of thinking, communicating and displaying characteristics of contemporary art expands the notion of art beyond the visual representation and turns it into an interesting way of research and communication for the other areas of knowledge.

In the 'From Magma to the Stars' exhibition (Milreu Roman ruins, Portugal, 2012) the sculptures, which clearly express their own mass that is inherent to the physical properties of the ceramic material, appear to be suspended, free of their own weight due to the installation technique. This apparent, or visual, extreme lightness enables the sculptures to leave their object condition, surpass their materiality and acquire new symbolic meanings.

To display is to suspend, is to take the objects away from their original context and make them available for contemplation and thought.

The display of contemporary works of art in archaeological sites can be, besides good to look at, good to think about (Wallis, 2011: 133-160), insofar as it transforms the place and challenges the visitors, re-orienting them towards an innovative commitment between the present and the archaeological character of the space.

With a powerfully significant interpretation of the past in the present, the link between contemporary art and archaeology enables the visitors to engage more actively with the past. Here, the exhibition appears as an 'experimental laboratory' where, in an imaginary excavation, the visitors are led to use their visual imagination to give life to the past that echoes in the sculptures.

The exhibition represents a passage from the world of the matter, the world of the earth to the universe of ideas, of the symbolical meanings of the memory. More than static objects confined within their material boundaries, the sculptures represent a path, a destination, a movement between matter and the memory that lives in them.

Biography

Sara Navarro has a PhD in Sculpture from the School of Fine Arts of the University of

Lisbon (2014). In 2002 the School of Fine Arts awarded her a scholarship of merit from the Rectory of the University of Lisbon for outstanding achievement. Since 2005 she has developed her work between research, artistic practice and teaching. Between 2009 and 2013 Sara completed a PhD scholarship to the Science and Technologies foundation. Currently she works in investigation for the CIEBA (Centre of Investigation and Studies in Fine Arts of the University of Lisbon) and is also a resident artist of LAC (Creative Arts Laboratory), in Lagos.

More info: www.saranavarro.pt

Gwendoline Pepper
(University of York)
Dublin Scarf
Textile, 2016

Abstract

This headscarf is hand-woven from silk dyed with madder root and is based on data from Elizabeth Wincott Heckett's book *Viking Age Headcoverings from Dublin*, which catalogues various textiles dating from the 10th-12th centuries that were found in excavations at Fishamble Street/John's Lane and High Street in Dublin. Working from the dimensions, thread counts and archaeological illustrations presented in Heckett's book I produced this piece of cloth to function as an approximation of how one of the silk headscarves from Dublin would have looked and felt when new.

It's my hope that traditional craft techniques can play a part in archaeological investigation alongside new technologies and processes, as I firmly believe that one of the best ways to understand an artefact is to try to reconstruct it. This approach helps in gaining an understanding of the techniques involved in producing the object in question while allowing one to feel a connection to the original craftsman (or craftspeople) through attempting to recreate the same processes. This certainly was true of my experience weaving this headscarf as the various challenges and complications that arose during this exercise gave me a better understanding of how the original pieces might have been woven during the Viking age which I intend to apply to further explorations of historical weaving techniques.

Biography

Gwendoline (Greta) Pepper is a textile artist who has sidestepped into studying archaeology. Originally from Windsor, Ontario, Canada, Pepper studied Textiles/Fashion and Fine art at the Nova Scotia College of Art and Design in Halifax, NS, Canada where she also worked as a seamstress and weaver before moving to the UK, where she is currently pursuing an MA in Medieval Archaeology at the University of York. Pepper's work utilizes traditional textile techniques to explore ideas about gender roles, artefacts as signifiers of historical narratives, and the revolutionary power of handicrafts in an automated world.

Matthew Fitzjohn, Peta Bulmer
(University of Liverpool)
Grand designs in Ancient Greece
LEGO models, 2016

Abstract

Grand designs in Ancient Greece is an AHRC funded collaborative research project, between The University of Liverpool and primary and secondary schools, to create innovative and engaging cross-curricular lessons about archaeology and Classical Greece. The project team are using LEGO bricks to visualise archaeology from Classical Greece and to help design activities that encourage students to learn through creative collaborative play. School students from Year 3 through to Year 8 are using LEGO to unpack concepts and enhance deep learning about domestic architecture and daily experience of the Classical world through the creation of scenes about which they can construct narratives about the past through fantasy play.

This exhibition will showcase LEGO models that have been produced by students participating in the project and models that were created as part of the design and development. During the course of the exhibition we will also have an interactive component where conference participants are given the opportunity to visualise and express their thoughts on their experience at TAG 2016 Southampton in LEGO bricks.

Biography

Matthew Fitzjohn.

I am an archaeologist working on the Iron Age of the western Mediterranean and Classical archaeology. My work investigates the relations between people and the places that they inhabit by developing historical geographies of everyday life at a range of scales (in domestic spaces, city and countryside). A second strand of my research explores the relationships between people and things; how people's interactions with the material world have shaped and transformed them. I am the Principal Investigator on Grand Designs in Ancient Greece.

Peta Bulmer.

I have recently completed my PhD on burial practices in Late Bronze Age Greece, which focussed on the relationships between social change, alterations in kinship structures, and the transformation of burial practices after the collapse of the Mycenaean palace system. I am the post-doctoral research associate and principal designer in the Grand Designs team, a role which perfectly combines my love of archaeology and my love of Lego - yes it really is a dream job!

Jill Phillips
(University of Southampton)
Laconian Horse 1 and 2
Sculptures, 2016
Etruscan Horse
Sculptures, 2016

Abstract

These pieces convey a more conventional way of representing the past. They provide a more tangible medium by means of connecting to the individual, this offers a contrast to the more generic interpretations. Each piece is created with similar characteristics but each artist has their own version of how they visual these features and so these figures show collective creativity and individuality in contrast to the manufactured and constructed past.

Biography

Jill has always had a keen interest in a variety of arts and crafts and from a very young age created garments and object d'art using many different fabrics and materials. One of her special skills has been producing unique creations made from flotsam and jetsam from the countryside and coastline and melding them into glorious colourful stained glass artefacts.

More recently, Jill has studied at Southampton University as a mature student and gained a BA (Hons) degree in Archaeology. She has worked on many archaeological projects in England, Egypt, Ethiopia and Eritrea, specialising in the survey and study of ancient quarries.

During her time in Egypt, while surveying the Roman Porphyry quarry complex at Mons Porphyrites in the Eastern desert, she learnt first-hand the skills need to carve rock with limited equipment. On her return to England she enrolled on a stone carving course at Tout Quarry in Portland where she became fascinated by the complexities and intricacies involved in producing individual types of artwork.

She subsequently became a member of Wessex Sculptors and is now working with a variety of different mediums. Her work is influenced by her interest in archaeology and time spent in East Africa. Her current interest is in producing stylised sculptures of horses and people based on the armature methodology.

Angela Piccini
(University of Bristol)
Beachley-Aust
Video, 2008
Book Burial
Video

Abstract

Beachley-Aust

This video was produced as part of an AHRC-funded Landscape and Environment Network grant. Institutional partners were University of Bristol, University of Aberystwyth and University of the West of England. I was the lead investigator on the project.

Book burial

This short piece emerged from a secret invitation to bury a book. In response, I spent a day hiking up Grouse Mountain (1,231m, 49.3796° N, 123.0818° W), one of the coast mountains in the Metro Vancouver region with the book in my backpack. In 'A View from a Hill', Fanshawe, a stock Jamesian antiquarian protagonist, arrives by train to an apparently timeless countryside. Fanshawe finds a haunted pair of binoculars and sees the awful ghosts of Gallows Hill.

At the entrance to the Old Mountain Hwy, I saw the sign: Gate Closed Due to Winter Conditions. Before that moment I'd had only the vaguest sense of performing a ritual deposition. However, the gate and the grey skies spoke suddenly of horror. I realised that the book had somehow drawn me here, demanding a starring role in a remake of Stanley Kubrick's *The Shining* (1980). My initial plan was to dig in the dirt, using only my hands. I wanted to return paper to the roots of trees and potentially to leave broken nails and blood behind. But the spring melt water had created beautiful dark ponds along the trail and I am enough of an old prehistorian to recognise a great site for a seasonal water burial when I see one. The book resists its drowning to the very last, fighting back against my murderous nails and fingers, an horrific mother-killer. The act of filming a book burial on a mountain in western Canada transforms ritual deposition into cinematic narrative. Yet, cinema is also death at 24x a second endlessly repeated. This film marks a death and a burial and allows the reader and viewer to return to the scene of the crime, to watch those final few air bubbles slow and then stop – again and again.

Biography

Angela has followed an unconventional path through her academic career. Although

she's focused always on the lively materialities on and of the moving image, she's pursued that through an undergraduate degree in art history, graduate degrees in archaeology and post-doctoral research posts in geography and in practice-as-research in performance and screen. She has also worked in public sector heritage, commissioning photography, making postcards and designing guidebooks. She tends to enjoy working in collaboration with different publics and is involved in a number of collaborative research projects that involve film and artists' cinema.

James Pride, George Bennett, Will Powell
(University of Southampton)
Lives of Roman Hampshire
Youtube Series, 2016

Abstract

The *'Lives of Roman Hampshire'* documentary series is an attempt to create an in depth study of a small geographical region over an extended period of time. In this case study, we mainly focus on Hampshire and its immediate surroundings. Both examining and exploring how the Roman occupation of Britain shaped and changed the area over a period of nearly four centuries. The project attempts to do this in several ways:

Firstly, we take a range of sources in an attempt to build a clearer picture of the history of the region. From contemporary written accounts, to the archaeological remains of some of the ancient sites in the county. In doing this we attempt to marry up the many conflicting written accounts with what the physical archaeological remains actually shows us. And thus, use both sets of evidence to draw a more balanced conclusion about the nature of the occupation.

Secondly, instead of taking a 'Great Man' approach to the history of the region, we also aim to show the effects of large and important events on the everyday peoples of Britain throughout the period. To do this we follow the fortunes of one family from the first time they meet the Empire, until the final withdrawal of the Romans from Britain. This style of documentary aims to make the experience more personal for the viewer. The audience will be shown how events in Britain and the wider Empire influence and affect the daily lives of people in Hampshire, and how Roman rule changes and impacts these people on a personal level.

Finally, in deciding to study this topic, but make it more local to the area of Hampshire, we hope to illuminate a period of the county's history that few people will probably be aware of. In an effort to inspire and engage more people to visit and study some of the fantastic ancient sites available to them on the south coast.

Dokio Films was founded in early May 2016 by a group of five second year History students studying at the University of Southampton. The inspiration for Dokio came from a 40-minute YouTube documentary on Roman Hampshire, produced as the 'public outcome' for the teams the second year group project. Upon completion of the project the potential to expand and improve on the original documentary was realised, and Dokio Films was born.

Aided by the purchase of high quality sound and video recording equipment, the new documentary aims to build on further academic research and produce a documentary series of eight 10-minute episodes. This new format allows us to focus on key flashpoints during each episode, and keep the narrative tight and engaging, while still conveying the key historical and archaeological evidence to our audience. It was decided that many of the original topics would still be covered in the new series, however the scripts for those scenes would be rewritten and the footage itself re-shot to best fit the new format. New topics would also be added, as the freedom from University deadlines and syllabus topic constraints now allowed us to expand our research area further, at our own pace and discretion.

Nonetheless, the main historical focus of the documentary itself would remain the same. The 'everyday lives' of the 'everyday people' would remain centre stage, continuing the original projects deviation from the 'Great Man' school of history.

Biography

George Bennett (21, from Southampton, Hampshire)

Occupation: History Undergraduate at Southampton University

Area of Study: Medieval History, primarily related to England. Although I have also studied Roman History relating to Britain and Egypt. As well as the Napoleonic wars.

Role: Presenter, Researcher, Script Editor

Will Powell (20, from Guildford, Surrey)

Occupation: History Undergraduate at Southampton University

Area of Study: Modern and Ancient History. I have studied a variety of modules, diverse both in terms of timespan and content. My topics of interest have ranged from the Roman Empire, the Vikings, and the Bible and its historical reception; to the French and American Revolutions, US Counterterrorism and finally, my current studies on the British Home Front during WW2.

Role: Actor (Tax Collector & Emperor Carausius), Assistant Director, Narrator, Researcher, Social-Media Manager

James Pride (21, from Southampton, Hampshire)

Occupation: History Undergraduate at Southampton University

Area of Study: My current focus of study is Eighteenth and Nineteenth century History, primarily related to the British Empire in India and the East India Company. Although I have also studied Roman History relating to Britain and Egypt. As well as Early Modern Spain and the Spanish Habsburg Empire.

Role: Actor (Roman Legionary), Director, Narrator, Producer, Project Lead, Researcher

Thomas Smith (23, from Tollard Royal, Dorset)

Occupation: History Undergraduate at Southampton University, Living History.

Area of Study: Empire Studies, more specifically the Roman Empire in Britain and the British Empire in India, with a focus on the collapse of both imperial ventures.

Role: Actor (Roman Legionary & Quintus Natalinus), Costume Research & Production, Creative Lead, Researcher, Scriptwriter, Maps & GIS Production, Site and Living History Liaison

Sam Young (21, from Bracknell, Berkshire)

Occupation: History Undergraduate at Southampton University

Area of Study: I am currently studying the Wars of the Roses, with my interests focused around the medieval period in England and France, but also wider Europe, including the Vikings. I have also studied ancient Rome and Egypt, and more modern history such as the Napoleonic wars.

Role: Actor (Natalius Natalinus), Narrator, Producer, Researcher

Laia Pujol, Hara Sfyri (video editor)

(Universitat Pompeu Fabra)

ÇH3D

Virtual Reality, 2016

Abstract

The main goal of Virtual Heritage is currently to build 3D reconstructions of archaeological objects and sites for their general dissemination. However, thanks to the immersive and interactive character of VR, it may also allow a more direct understanding of the culture they belong to. This partially overlaps with the HCI concept of Cultural Presence [RCGM 2002].

The EU-funded LEAP project (Learning of Archaeology through Presence) aimed to develop this crossroad area in three successive steps: 1) Proposal of a theoretical and methodological framework based on a new understanding of Cultural Presence [PC2012]; 2) Design and implementation of a VR-mediated experience; 3) Evaluation with a selected group of end-users. The main hypothesis to be tested, by comparing increasingly more complete visualization conditions, was that the higher the feeling of Cultural Presence, the higher learning of past societies in virtual environments.

“ÇH3D” is based on a virtual reconstruction of the Neolithic site of Çatalhöyük (Turkey). This iconic UNESCO World Heritage site has become a point of reference both for the expert community as well as for non-expert audiences.

ÇH3D was built with 3D Studio Max and Unity Game Engine. It runs in a Dell Alienware 17 Gaming laptop. Peripheral devices include HMD Razer OSVR HDK2; wireless gamepad Logitech F710; and standard audio headset. Because ÇH3D requires light, mobile equipment, it can be experienced anywhere. It has two display modes, immersive VR and screen-based, which increase its flexibility in terms of audiences and environments.

The environment contains a computer-generated nature for the environment and a 3D terrain model for the settlement, in which the interior of one building has been fully reconstructed. Material culture is displayed through an array of 3D-modelled representative objects. Daily life is presented in different scenes including 3D animated human characters and animals. For test purposes, different levels of visual realism were introduced.

The user experience consists of a one-day trip to Çatalhöyük 9000 years ago. Users can explore within certain invisible limits 5 pre-defined points of interest: 2 inside a house, 1 on the rooftop, 1 in a midden, and 1 in the outskirts. Thus, the most representative cultural aspects are conveyed while ensuring all participants explore similar content.

Since the model was built for scientific purposes, participants experience one of 6 versions: architecture only; objects; hotspots with textual information; still characters; scenes; scenes with narration.

To build the virtual environment a mixture of traditional and innovative methods was used: 1) Use of published monographs to obtain basic information about the site and the landscape; 2) Workshops with specialists to define (by means of questionnaires and on-site exercises) the essential elements of Çatalhöyük as a culture and how to depict them with VR; and 3) Implementation of the VR experience by an international team comprising a 3D artist, a virtual reality software engineer, 3 trainees in computer games, 2 sound engineers, and 7 students in audiovisual communication for the voices.

Since the purpose of ÇH3D was to compare current 3D models with more complete VR experiences, we adopted off-the-shelf technological solutions. The innovation of the project resides in testing new approaches to the visualization of the past. Firstly, we wanted to find the content elements that will help users believe they are in the presence of a distinct culture. Secondly, in contrast to current 3D models seeking photorealism and simulation of the real world, [LEAP] adopted a general feeling of sensorial verisimilitude and the notion of “enhanced virtuality”, i.e. different forms of guidance (visual, aural, textual verbal) aimed at enhancing learning.

The goal of ÇH3D was to provide empirically tested design and evaluation guidelines for virtual environments that aim at enhancing understanding, relevance and enjoyment of Cultural Heritage. More specifically, it wanted to test if an enhanced feeling of Cultural Presence, that is, of “being then and there” (generated in different versions by successively introducing objects, text, characters, scenes and narrations), obtained better results in comparison with an architectural reconstruction of the site.

The statistical analyses provided interesting results that helped 1) define the factors underlying Cultural Presence; 2) establish positive but not linear correlations with learning; and 3) understand that visualization is not a universally valid strategy to understand (past) cultures and that specific user factors need to be taken into account.

Biography

I have always been interested in the different ways the past shapes our present. This is why I first studied History (1998), then Didactics of the Social Sciences (1999) and finally I specialized in Virtual Archaeology (2006). I wanted to understand the historical causes, but also the narrations created around archaeological sources, and their uses by society. In recent years (2010) I started a more creative approach. My passion is now the design and evaluation of digitally-mediated experiences in Cultural Heritage settings.

Following this path, I have conducted a number of research projects (e.g. CHIRON, CHESS, LEAP, ViMM, EMOTIVE) in different European universities, museums and private research foundations. Yet, the most rewarding part is to disseminate the results of my enquiries through teaching, invited speeches, publications, and international conferences. I am happy that my contributions to the field have been acknowledged by my peers with both academic and scientific awards.

Abstract

Digital assemblages and objects like their physical counterparts gather histories around themselves as they accumulate new significance, connections and meaning throughout their existence (see, for example, Reilly 2015c). The biography of the digital ‘Old Minster, Winchester’ is a case in point. The rediscovery in April 2015 of model definition files, previously thought lost, led to the recovery of the original solid models’ exact geometry. This, in turn, enabled them to be transcoded and then re-presented graphically. Advances in additive manufacturing technology now enable new kinds of intra-actions with these models, and allows nascent objects, such as cut-away models, inherent in the model files to be instantiated as physical outputs in a variety of different materials and scales (i.e. 3D printed Virtual Heritage) for further multi-modal exploration.

Currently, this apparent potential to align virtual and physical heritage appears to be under-theorised and, if left unaddressed, is set to radically disrupt current best practice in the discipline (see for example Reilly 2015a). Increasingly affordable additive manufacturing represents both an opportunity and a challenge to virtual heritage (Reilly 2015b). On the one hand, 3D printed heritage exhibits the attractive qualities of tangibility and durability, and is amenable to the well-rehearsed processes for curating physical objects. On the other, material instantiations of ‘virtual’ heritage may reintroduce intellectual opaqueness into the models once they are decoupled from the metadata and paradata that previously accorded them the status of being scientifically transparent (see Bentkowska-Kafel, Denard and Baker 2012). What is at issue here is that like all 3D printable objects, heritage assemblages can be reiterated and, crucially, re-contextualised by anyone, anywhere in the world with access to the web. They can spawn new genealogical threads to their virtual biographies (Reilly 2015c) and activate multiple new, and parallel, itineraries (see Joyce and Gillespie 2015), hyper-jumping through the digital into whole new assemblages of being.

In such circumstances, how can virtual heritage practitioners adhere to the London Charter’s central principle of accurately conveying to users the status of the knowledge that these new objects represent, such as distinctions between evidence and hypothesis, and between different levels of probability? There is a manifest need for an implementation of the London Charter guidelines focused on ‘virtual-material heritage’ outputs. Clearly, this warrants extensive and critical discussion within the expert community to establish new de facto standards to which such virtual-material outputs

should be held accountable.

In the course of this rediscovery project we learned first-hand that 3D computer-based archaeological and cultural heritage models, built with emerging technology, have a very limited shelf-life unless exceptional measures are put in place to sustain them. Consequently, identifying and curating the many landmark virtual objects which have been developed on a huge array of technology bases over the last 30 years will be a weighty challenge for historians and curators wishing to take stock of the inception, early years and key developments in virtual heritage.

Finally, returning to the Old Minster, this virtual heritage model is once again a 'needy digital object' calling for an appropriate access and sustainability strategy to be developed (Edmond 2015). The project has returned to the status of a 'work in progress'. Moving forward, a number of areas within the model that were originally incomplete (because the virtual tour never visited them) can be developed to agree with the evidence available from the original archaeological, historical and comparative research. In addition to extending the biographical threads pertaining to the Old Minster models, the entangled biographical threads of the modelling technology used to instantiate these geometrically-defined hypotheses are also being drawn out. For example, the Old Minster models are implicated in the development of another reincarnation of Winsom called GOW (Grandson of Winsom) which, hopefully, will soon be released as open source.

Biography

I have always been fascinated with alternative ways of knowing and doing. Known principally as a pioneer of virtual archaeology, my involvement in archaeological computing actually began in 1982 when I started working on my Ph.D, in which I developed and applied proto-GIS technology and applied stochastic simulations to analyse the archaeological landscape of the Isle of Man. My fascination with the potential of digital technologies to model, explore and (re)present archaeological data and interpretation, has expanded ever since. As a researcher working in multidisciplinary teams with IBM, elements of my research applying data visualisation, modelling and exploration has not only influenced thinking in the field of archaeological computing, but has helped shape commercial research and development into the technology. Currently, I am researching the potential of additive manufacturing technology as a new framework for studying archaeological processes.

I am an honorary life member and Chairman of the international Scientific Committee of CAA, the international association for computer applications in archaeology.

Sara Rich
(*Appalachian State University / Maritime Archaeology Trust*)
Yarmouth Roads: Hauntograph 1 / Hauntograph 2
Digital Collage, 2016

Abstract

Shipwrecks are often understood, even by archaeologists who study them, as little more than dead ships. Shipwreck Hauntographs seek to explore, through archaeological and artistic processes, shipwrecks as liminal objects that are capable of negotiating those murky, fluid boundaries between past and present, self and other, and particularly life and death. But like ghosts in a flooded and forgotten storm cellar, shipwreck realities are so far removed from our own that they exist in a kind of ontological void. This state of limbo hopes to be addressed through processes similar to Bogost's "ontography," or the pursuit of object interaction through collocation.

In thinking about shipwrecks as objects, whether artifact or art/architectural work, and how these relate to each other, the idea of an "ontograph" comes to mind, as described by Graham Harman and Ian Bogost. An ontograph would depict, in whatever format, the ways of being and becoming of a given object. Bogost further describes an ontograph as "messy," another quality that art and archaeological processes share. His broad definition invites interpretation of complex archaeological sites that may or may not be aesthetically pleasing in and of themselves, but which foster a movement toward an "in-depth" experience of a normally hidden object-place.

The seclusion of underwater object-places though, is also reminiscent of the ontological void, the lack of a sense of presence which leads to a lack of perceived being – in Derridian terms, a hauntology (his pun on 'ontology'). In this respect, a *hauntograph* would address that phantasmal tension in space between public and private that bears directly on audience/artist/archaeologist interpretation, and it is this illusory place where Shipwreck Hauntography focuses its efforts.

As part of this larger research project, my first two attempts at creating hauntographs have as their subject matter the Yarmouth Roads Protected Shipwreck, where I have overseen excavations in 2015-2016. Lying in rather unruly waters, the Yarmouth Roads is an Early Modern Mediterranean merchant vessel located at a depth of -6m in the Solent Strait between the Isle of Wight and the south coast of mainland England. Several of the photographs used in the process of hauntography were my own, and access to other images of the site and its artifacts was granted by Maritime Archaeology Trust and the Isle of Wight Museum Services. In using collage and transparency, I tried

to confront the many layers of this shipwreck: its stratigraphy, centuries of deposition, decades of tidal erosion, seasons of excavation, and its countless unrecorded histories like palimpsests, neatly obscured from human access.

Yarmouth Roads: Hauntograph 1 explores the semi-circular processes of dislocation experienced by parts of the shipwreck as artifacts are removed from the site, and samples of hull timbers and fittings are cut away. At the same time, there is exchange; items such as datum points, scaffolding, and tape measures are left like offerings on the seabed.

Yarmouth Roads: Hauntograph 2 imagines a Gestalt relationship between the sailing vessel, its wooden wreckage, and the archaeological samples thereof. Examining this relationship helps to conceptualize why it is necessary to challenge the popular (and academic) notion of shipwrecks as dead ships.

Biography

Sara Rich just returned to the US after 8 years in Belgium and the UK, where she was working as an underwater archaeologist. She currently teaches Art History at Appalachian State University in North Carolina. She digs shipwrecks, tall ships, and taller tales. @wracksandruins

Hannah Sackett
(Bath SPA University)

Autumn in Alta

Print on paper (from digital image), 2016

Abstract

This work is inspired by the Mesolithic rock art in Alta, Norway, and by the work of Knut Helskog who has carried out extensive research into the rock art of this area. Helskog's work identifies numerous narrative elements in the images at Alta, as well as references to specific seasonal events. This comic takes Helskog's research as a jumping off point to explore a short narrative, as told by one of the many rock art bears depicted on the panels at Alta.

Comics allow academic research to be communicated in a succinct and engaging form. My archaeological comics adapt the art styles and composition of prehistoric and medieval art in order to make visual narratives from the archaeological evidence.

Find more about her work on:

hannahkatesackett.co.uk

prehistories.wordpress.com

prehistories.etsy.com

Biography

Hannah Sackett has been fascinated with archaeological objects, places and narratives from an early age. She studied archaeology at Glasgow and Leicester, specialising in landscape archaeology. After working as a writer on two comic projects, she started drawing her own comics around four years ago. Her comics have played a part in museum exhibitions and academic conferences and are a regular feature of the Prehistories blog.

Hannah is currently a PhD student, researching comics and creativity, at the Institute of Education, Bath Spa University.

John Swogger
(Freelance)
Owesity Heritage Comics
Comics, 2016

Abstract

Owesity Heritage Comics was a series of twelve weekly four-panel comics written and illustrated by myself which were published in the *Owesity and Border Counties Advertiser* between June and October 2016. The comics featured information about local history, archaeology and heritage, and were part of efforts by individuals and organisations in and around the border market town of Oswestry to raise community awareness of local heritage.

I am an archaeological illustrator, and have drawn finds and reconstructions for projects such as the Çatalhöyük Research Project in Turkey, the Vlasac/Lepenski Vir excavation project in Serbia, and other research fieldwork projects in the UK, Sudan, the West Indies and the islands of Western Micronesia. I have been producing archaeological comics for public outreach for excavation projects, museums, visitors centres and publication since 2010. My use of the comics medium began as an attempt to reach younger audiences, but quickly developed as a way to communicate complex archaeological information in an effective and engaging manner to adult audiences as well. The more I used comics, the more I realised what they were capable of doing. Their ability to condense and simplify information without “dumbingdown”, their versatility as both a museum-based and excavation-based explanatory tool, their ability to engage and hold the attention of audiences unfamiliar with the subject matter at hand, and their versatility as a print, presentational and online medium make them an effective way to engage and communicate.

Clients for these comics have included: CADW, the Princes Regeneration Trust, MB Heritage Management, the Museum of London, the Center for Applied Isotope Studies (University of Georgia), the University of Massachusetts Amherst, the University of Oklahoma, the University of Oregon, North Carolina State University, University College London, the National Museum of Grenada, the Palau Bureau of Arts and Culture and the Belau National Museum. Subjects covered by these comics have included: journals of fieldwork and excavation, basic introductions to regional archaeology, explanatory comics about specific sites, explanations of working practices and procedures associated with industrial archaeological sites, and explanations of archaeological sciences such as database management, carbon-14 dating and ancient DNA sampling.³ Positive reaction to these comics has encouraged me to continually

look for new ways in which comics can be used as a means of visualising the past.

The twelve-week series *Oswestry Heritage Comics* was published in a regional newspaper on the Welsh-English border, and covered a range of different subjects and themes based around the idea of “local heritage”. Topics included military and transport heritage, the links between environmental management and heritage management, the heritage of local shops and businesses, heritage research, and issues surrounding why heritage matters and why it should be protected. My aim was to use the comic to reach a local audience largely unfamiliar with the subject matter. Through the newspaper, the series had a weekly distribution of approximately 7,000 print copies, with over 15,000 readers⁴. A dedicated page on Facebook gathered an additional 900 or so news feed views per week. The comic was reproduced as large-format banners for display through the town of Oswestry during Heritage Open Days weekend, and was featured in a month-long exhibition in a local art gallery. I led a family activity day in the local library on making comics about history and heritage, gave an interview on Radio Shropshire about the project, and did a series of gallery talks and public lectures about the project and the use of comics in archaeology.

Feedback is now being collected through an online survey, questionnaires, interviews and readers’ letters to the newspaper. Responses have indicated a positive reaction to the medium, and suggest that regular reading of the comic has encouraged some of those not already part of the local volunteer community to become involved, as well as deepening the participation of those already involved through increased uptake of local heritage learning opportunities, such as public talks and lectures.

The use of comics in archaeological visualisation and public outreach is still rare, despite it meeting evident and voiced community needs⁷, as it challenges the convention that archaeological imagery does not require explicit or embedded narration. But the bringing together of text and image, and the restoring of the connection between narrative and representational context allows for visualisations of archaeological data, interpretation, practice and process to reach new audiences, and to reach old audiences – even academic audiences – in new ways. Research into the use of comics in other contexts has demonstrated the ability of the medium to go beyond simply imparting information to changing attitudes. The medium’s hybrid nature and outsider heritage can allow it to access new *kinds* of storytelling¹⁰, as well as simply new ways of telling old stories.

In 2010 and 2011 I participated in the *Visualisation in Archaeology* project at Southampton University, where I first outlined ideas for the use of comics in

archaeology. Exhibiting these prints five years later is an opportunity to show how much those ideas have developed – and how practice is now suggesting new directions. Although feedback collection is still ongoing at the time of writing, initial responses strongly suggests that the *Oswestry Heritage Comics* project could provide a model for encouraging cost-effective local engagement with archaeological and historical heritage. A community-arts charity within the town is now helping to underwrite a Heritage Lottery Fund application to fund up to two more years' worth of the strip – a further 104 episodes. This would further embed the visualisation of the town's history, archaeology and heritage within the local community, and provide more opportunities to strengthen connections between visualisation *of* the past and engagement *with* the past.

Biography

John G. Swogger graduated with a BA in the Archaeology of the Eastern Mediterranean at Liverpool University in 1992. Since then, he has worked as an archaeological illustrator for publication, museums and excavation projects. He was the site illustrator for the Catalhoyuk Research Project between 1997 and 2007, and now works as site illustrator for excavation projects in the West Indies and the Pacific. His approach to visualisation has always sought to balance the competing demands of theoretical innovation and practical application - an approach that eventually led to specialisation in the use of comics. His comics have been published by - among others - CADW, the Center for Applied Isotope Studies at the University of Georgia, the Museum of London and the Princes Regeneration Trust. In 2014 he published an article about the use of comics in archaeology in the Society for American Archaeology's journal *Advances in Archaeological Practice* - as a comic, and he is currently working on a book about comics and communication in archaeology - again, as a comic.

Ken Takahashi
(Yokohama History Museum)
Dogu-mime
Performing Art, 2016

Abstract

Dogu are clay figurines of the Jomon period (ca.16000-2400 calBP) which exaggerate the human image. The performance of dogu-mime entertains the audience by bringing dogu back to life using the human body. It is an attempt to visualize the ideas of the Jomon people, who made the dogu figurines, in an entertaining way. Dogu-mime has been performed on the streets, on the stage, and at museums in Japan, since 2010.

Biography

The performer is a curator at Yokohama History Museum, where he has been working since 2009. He received his Ph.D. in archaeology from the University of Tokyo in 2007 with a thesis on harpoon hunting in the Japanese Archipelago. He studied mime under Hiromi Hosokawa at the Tokyo Mime College and has been performing on the stage and on the streets since 2004, with the stage name *Hakucho-kyodai*. He started his original performance of dogu-mime in 2010, which combines his two faces, an archaeologist and a mime.

Amara Thornton
(University College London)
Discovering Pathe Baby
Video, 2016

Introducing Gerald Lankester Harding Filming Antiquity
Video, 2016

Abstract

Filming Antiquity was established with funding from UCL to digitise, contextualise and make publicly available online excavation footage from 1930s British Mandate Palestine in the archive of British archaeologist Gerald Lankester Harding (1901-1979). Over the course of the project, 9.5mm film from 46 Pathe Baby canisters has been digitised, and Filming Antiquity project members, staff from UCL's Institute of Archaeology, and Departments of Information Studies and English, are working through it. The footage presents a unique behind-the-scenes view of excavation life and work and regional travel. As a whole, the footage can inspire many different interpretations and has relevance to a variety of disciplines.

The two interpretive films available to view here, "Introducing Gerald Lankester Harding" and "Discovering Pathe Baby" were created by project Principal Investigator Amara Thornton, and incorporate short segments of Harding's footage, archive images, and newly filmed sequences. Research into Harding's documentary and photographic archive, now held in the Institute of Archaeology along with the films and canisters, underpins both films. They are also available to view on the UCL Institute of Archaeology's YouTube channel.

Blog posts have been written to accompany each film; these are available on the project website www.filmingantiquity.com. Comments and feedback are welcome!

Further detail on project members, research, events and associated readings, alongside a list of digitised archive excavation films currently available online through other collections can be found on the project website.

Follow us on Twitter [@FilmAntiquity](https://twitter.com/FilmAntiquity), or email us at: filmingantiquity@gmail.com.

Biography

Amara Thornton is currently an Honorary Research Associate at the UCL Institute of Archaeology, and Principal Investigator on the Filming Antiquity project. The Filming Antiquity project members are Michael McCluskey (formerly UCL Department of English, now University of York Department of English); Ian Carroll, Rachael Sparks, Ken Walton, Stuart Laidlaw (UCL Institute of Archaeology); Jenny Bunn and Andrew Flinn (UCL Department of Information Studies).

Carolyn Trant
The Alchymical Garden of Sir Thomas Browne

Mixed Materials, 2013 - Ongoing

Marbhna

Mixed Materials, 2013 - Ongoing

Abstract

The Alchymical Garden of Sir Thomas Browne, Doctor of Physick refers to Browne's 'meadow' near Norwich cathedral close, where he grew plants and his physic garden adjoining his large house on Hay Hill (the site of which now currently houses a 'Pret'). Browne of course inspired artist Paul Nash to make his own Artist book Urne Buriall and more recently Sebald's The Rings of Saturn. This book of mine with accompanying information, together with a liason with the church of St Peter Mancroft (which contains a cast of Browne's skull and his funerary monument – all just across the way from Norwich central library where the book fair is held), sparked off some very interesting conversations (see my blog of May 2016) – particularly with rationalist Hugh Aldersey-Williams, who had just written a biography of Browne – The Adventures of Thomas Browne in the TwentyFirst Century, and a more 'alternative' commentator Kevin Faulkner , which I enjoyed immensely. I intend to make two further books about Browne based on Urne Burial and The Garden of Cyrus for future book fairs in Norwich.

Biography

As a painter it was always the land that inspired me. After graduating from the Slade in 1973. I lived 'on the land' for ten years, documenting it in tempera paintings, (pigment as 'coloured earths' mixed with my own chicken's eggs).

Around 1989 I was awarded a commission called Rituals and Relics (ESCC/SE Arts) to work for 18months on the Sussex Downs, with archaeologists, looking at marks and signs on the landscape. The exhibition of the visual work I produced toured widely in 'popular' rather than artistic venues – with artwork exhibited alongside artefacts in museums, landscapes often brought into conjunction with objects' taken' from sites.

The 'narrative' and sequential nature of the whole exhibition led to making Artist Books. The first, Gawain, was based around the figure of the Green Knight and his alter ego, as represented by modernist composer Harrison Birtwistle, in his opera of the same name, revisiting the medieval story in a contemporary way. Gawain, in my woodcuts, was often represented as made up from the landscape itself, which changed through the seasons. Birtwistle makes much use of ritual and I too gave myself the task of

completing my task in a year and a day like Gawain.

I then began a long-standing collaboration with a young poet James Simpson, who mirrored my continual obsession with shared archetypal narratives based around landscape mythology and we have worked on several versions of *The Untenanted Room*, his re-telling in contemporary terms of the Waste Land/Grail stories – the ur-European landscape story from medieval times onwards. I have also produced many other books based around fairy tales, nursery rhymes (*Who Killed Cock Robin*) and folk tales, which seem repositories of collective memory and buried beliefs.

When I was awarded a residency in Donegal in 2008, I based it around a self-imposed quest to find the site in the landscape where the Meenybradden bog-body of a (medieval) woman was dug up. She is now in the National Museum of Ireland in Dublin, where I began my quest and drew images of her shawl and other fragments of clothing. This quest became a framework for a study of the landscape as a repository of grief and lament (I was myself mourning the recent death of a very old and dear friend, who had also visited Donegal).

Referring to Donegal's cultural and political history, the resulting edition of books used my journal as a text with accompanying woodcuts of landscapes, unofficial shrines in the landscape, and natural forms.

I was living in isolation for several months up near the foot of Mount Earagail, near the abandoned site of the once highest railway station in the British Isles at Caiseal na gCorr, part of the 'porridge road', the line out to the coast and the 'route of exile' during the famine. I was told stories by the people I met and got to know – an extraordinary mixture of social history and folk mythology. The landscape itself was extraordinary with about twenty different words for types of bog; it was in a continual state of movement and shifting insecurity, reflecting similar shifts in 'reality' and emotion. The peat cutting constantly revealed new levels of fossilised trees.

I made seven copies of the book, hand-written¹, with some Gaelic words for natural phenomena and place names – mist, bog, the poisoned glen, sanctuary - cut large in wood interspersed; I was trying to reflect the different strands of natural, historical, social and private realities playing out in the landscape. For a variety of reasons the book took 5 years to come to fruition.

I exhibit regularly at Norwich's Artists Book Fair and usually prepare a piece of work relating to Norwich specially for the event, which will build up gradually into an

¹ I often cut text in wood but the use of handwriting seemed more appropriate and intimate for my journal text.

exploration of the town's past using 'soft material' and references to popular culture alongside 'historical digging'.

Andy Valdez-Tullett
(Historic England)
Danebury Environs: the game
Board Game, 2015

Abstract

Most maps produced by archaeologists are, what Lefebvre (1991) would term, 'Representations of space'. This is a scientific space, designed, quantified and plotted, a space reproducing and reinforcing socially constructed power relations. The use of Map Art moves the space created by maps to the artistic domain of 'Representational spaces', a largely symbolic spatial dimension that subverts 'representations of space.' It is space created through reaction, resistance and reappropriation. 'Danebury Environs – The Game' is such subversion through map art that moves an archaeological map and the ideas it embodies from the academic milieu to engage a broader, non-academic audience.

Biography

Andy Valdez-Tullett currently works as a Research Assistant on the Excavation and Analysis Team of Historic England. The most recent research projects he has worked on include the Stonehenge South WHS Survey and the Landscapes of England Project. His PhD thesis on the social transformations of Later Prehistoric Southern Britain was completed at the University of Leicester in 2010 and his main research interests include European Later Prehistory, landscape archaeology, mobilities, map art and psycho-geography.

Syann van Niftrik, Zan Barberton, edited by Scott Radnor

Dropped: History in the Making

Video/Ceramics, 2015

Abstract

The theme of the piece is the nature of the creative process. The question: What of a maker's soul is imbued in the object as it is being made? Is this abstraction of existence discernible to others now and into the future – and what does the scientific mind of an archaeologist make of it? Through watching the process of making, breaking and remaking, on film, the audience is drawn untrammelled, beyond the 'activity,' to viewing the object as a poetic repository of the thoughts, emotions and cultural landscape of its maker. The pot itself - bearing the scars of its history - allows the audience to connect with the physicality of the object.

Biography

Trained in Ceramic Design at Johannesburg College of Art 1965-1968. I worked as a ceramic designer for the architectural cladding industry, making several integrated one off murals in clay and metal, some as high as 3 stories, (10 meters).

I lived and worked in France and the Netherlands before settling in Britain in 1979. In this time, I had switched to studio jewellery, exhibiting jewellery at specialist fairs and galleries in Amsterdam, London, Madrid, New York, San Francisco and Philadelphia.

I have over the years ventured into larger sculptural works, involved myself with curating exhibitions and making films.

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Amanda Wallwork
Chart of Invisibility
Mounted Graphic Poster, 2016
Lighting Up the Ridgeway
Fibre-optic Illuminated Panel, 2016
Field Map
Oil, Graphite and Plaster on Board, 2015

Abstract

Lighting Up the Ridgeway and The Chart of Invisibility

Lighting Up the Ridgeway along with its companion work The Chart of Invisibility were commissioned for a project aimed at increasing public understanding of the South Dorset Ridgeway - an archaeologically significant area of Dorset. Both the works focus on the numerous barrows or tumuli that populate this landscape and the contrast between those visible today and the number that once existed. The works were originally shown in Field Days - a touring exhibition curated by Artsreach as part of a South Dorset Ridgeway Partnership project funded by the Heritage Lottery.

The artworks are based on data kindly provided by Claire Pinder, Senior Archaeologist, Dorset County Council.

Lighting Up the Ridgeway – illuminated panel

The panel takes a section of the South Dorset Ridgeway area running along the ridge between Abbotsbury and Poxwell. For the most part a modern footpath (the inland coast path) follows the course of this ancient trackway, once an important navigation route. The lights plot the location of all the known barrow sites of the South Dorset Ridgeway area - including those where no visible trace now remains. By pressing the button the viewer is able to switch between lighting up those barrows that survive reasonably intact and visible today and revealing the sites of those that are more difficult to detect or completely destroyed. The pattern of barrow distribution clearly shows the higher ground of the ridgeway.

The Chart of Invisibility – graphic poster

Inspired by an archive 1940's copy of 'Phillip's Chart of the Stars' The Chart of Invisibility uses archaeological data on the distribution and current condition of round barrows and re-imagines it as a constellation map. The map charts the position of all known barrows across the whole South Dorset Ridgeway area. The varying size of the dots or 'earthwork encounter rating' indicates whether a barrow is in good condition and therefore visible; damaged and partially visible or completely destroyed with no visible trace remaining. Eliminating all other mapping detail brings the focus purely on

the pattern of distribution and relationship to landscape – the ridge of higher ground showing clearly in the alignments.

Biography

Amanda Wallwork is an artist and curator based in Dorset. She combines her own practice with curatorial work specialising in using the arts to engage, re-present and interpret heritage. She ran the exhibition programme at Sherborne House for many years developing a number of art and archaeology exhibitions and seminars including Earthscapes and Art + Archaeology. She currently works as a curator with b-side – an arts organisation commissioning site-specific work for a biennial arts festival on Portland, UK.

Alice Watterson, Tessa Pollard, Kieran Baxter
(University of Dundee)
SERF Hillforts: Designing Digital Engagements
Open Platform, 2016

Abstract

Since 2007 the SERF project has been investigating hillforts in Strathearn, Perthshire. To date, eleven sites have been excavated by archaeologists from the University of Glasgow. This interactive resource explores the archaeological processes which inform our interpretations of these complex Iron Age sites. Discover the hillforts from the sky to the soil, through the artefacts they yield and the different voices who contribute to unravelling their story.

At present our app is a proof of concept which demonstrates the possibilities for bringing together a range of visual digital media (photogrammetry, aerial photography, RCAHMS survey data, 3D reconstruction, film-making) to open up the processes behind the excavation and interpretation to a general audience and act as a dynamic archive now that the excavations have concluded. This initial exploratory phase of the project was funded by Historic Environment Scotland and over the coming months we aim to add more excavated sites to the interface and further develop the ways in which we might engage a general audience with the processes of archaeological interpretation.

SERF Project biography

Dr Tessa Poller is the SERF Hillfort Director and Research Support Officer at the University of Glasgow. One of her main research interests lies in exploring the reflexive relationship between method and interpretation in archaeological practice.

Dr Alice Watterson is an archaeologist and artist specialising in illustration, digital survey and visualisation. Her current research interests lie with the use of digital reconstruction as an interpretive tool for archaeology, focusing in particular on blending digital data capture with creative practice to generate original interpretive content for heritage outreach. She is currently a post-doc research assistant at the 3DVisLab, DJCAD, University of Dundee.

Kieran Baxter is an award winning aerial photographer and PhD Candidate at DJCAD, University of Dundee. His research is practice-based and draws from a background in the visual arts specialising in animation, digital media and aerial photography. Since 2012 Kieran has been working with archaeologists to explore how visual storytelling using these methods can be used to enhance public engagement with built heritage.

John Anderson works at the 3DVisLab at DJCAD, University of Dundee as a full time research assistant. His research focus is on investigating optimal workflows for visualisation production, using Python and various other programming languages.

Francis Wenban-Smith
(University of Southampton)

**Layered history, storied layers: Historic Environment Frameworks
for the Ebbsfleet Valley**

Poster/Drawing, 2016

Abstract

Historic Environment Frameworks are not intended for visual consumption. Rather, they are a curatorial tool that communicates, and enshrines, information about the heritage value of a landscape. They codify and conflate multiple layers of history, and interpretive stories. The landscape itself has an accreted history of sedimentary deposition and human activity. And superimposed upon this are storied layers of current value and interpretation, reduced to the abstraction of a single Historic Environment Framework layer. Although a somewhat nebulous concept, this HEF layer nonetheless has an aesthetic when represented visually, and also has significant societal impacts. These themes are explored in a little more detail in the poster on display.

Biography

Francis Wenban-Smith is a Palaeolithic and Pleistocene geo-archaeological specialist based in the Department of Archaeology, University of Southampton. Following from the happy chance of the High Speed 1 channel tunnel rail link being routed through my PhD site in the 1990s, my present work involves a combination of pre-development evaluation and mitigating excavation delivered through the Department's enterprise vehicle CAHO-Contracting, and grant-supported research projects funded by organisations such as Historic England and Natural England. Major recent projects include excavation and publication of the 400,000 year old Ebbsfleet elephant butchery site, discovery of early UK Neanderthal occupation in Dartford c. 100,000 BP, re-investigation and new dating of the Baker's Hole Levallois site, and investigation of a rare Late Upper Palaeolithic knapping scatter in the Ebbsfleet Valley dating to c. 10,000 years BP, and representing the first re-colonisation of southern Britain after the end of the last ice age.