

T06S028 - CONTEMPORARY ART & ARCHAEOLOGY, CROSSROADS BETWEEN SCIENCE AND ART, DIALOGUES AND DISCOURSES (Round Table Session)

Organizers: Kristian Kristiansen (University of Gothenburg, Göteborg), Chris Gosden (University of Oxford, Institute of Archaeology, Oxford), Kai Salas Rossenbach (Inrap 7, Paris)

Archaeology and art find themselves at the convergence of human knowledge and experience. Thus, archaeology is often an archaeology of art and the art history is often based on archaeology. But beyond this academic perspective, there is a growing interest in the contemporary art towards the archaeological feature, both as a process and as an object (e.g. Land art by Richard Long or Andy Goldsworthy; the pottery destruction by Ai Wei Wei, etc.). The archaeological themes such as the past, the remains, the landscape, the disappearance, the monumentalization etc. are currently present everywhere within the contemporary art field. As for the archaeologists, the renewal of their profession, methods and paradigms leads to the creation of new research fields and social interactions. Therefore, the artistic medium interests the archaeologist and vice versa. Indeed, the artistic and the archaeological object rely on the same function: the testimony. Both are vestiges, one of the artistic creation, the other of the human activities. Thus, a convergence can be found between the exploration methods of both disciplines, the search for the buried and for meaning, the revealing of the core through its margins. An unsuspected richness can be revealed when combining these two universes, the one of the reflection and the one of the materialization of the discourse on the past and on humanity. From the richness of this creative confluence have emerged the various paths that the NEARCH network (European Commission - Culture Programme – 2007 - 2013) wishes to explore, namely: - a reflexive, imaginary and materialized vision of archaeology - an innovative story telling of the past accessible to all audiences - the acknowledgement of the artistic as a real link within a research process. The round-table is intending to gather archaeologists, art historians and artists in order to discuss the potential of contemporary art and archaeology interactions in terms of theoretical schemes and practical achievements.

ORAL PRESENTATIONS

The Materiality of the Invisible

Lex ter Braak (Jan Van Eyck Academie, Maastricht)

With all differences visual artists and archaeologists share manyfold attitudes, modes of thought and outlooks - varying among others from the importance of looking, researching, finding, creating, interpreting, presenting. Under the title of THE MATERIALITY OF THE INVISIBLE these similarities will be thoroughly researched and defined. Both art and archaeology are facing new challenges in changing times and altering cultural attitudes, they have to rethink their practice and discipline in such a way that they can bridge the gap to a wider audience. Their all too familiar ways of presenting and showing the results of their working process is in the need of renewal. Looking at each other, asking the right questions can open up the door to the future.

Archaeology Interfacing Art and Science. An Experience and Experiment with Music in the Hypogeum Museum in Malta

Torill Christine Lindstrøm (University of Bergen, Bergen), **Ezra Zubrow** (University at Buffalo, Buffalo / University of Toronto, Toronto / University of Cambridge, Cambridge)

Archaeology is unique in cooperation and integration with numerous sciences as well as various forms of art. Concomitant to recent developments in archaeology towards a greater focus on human culture as materialized expressions of the imaginary, creative, and reflexive in human existence; the need to explore these facets through practices of artistic conceptions and experiences in the actual present, rapidly develops. There is an increasing concourse, confluence, and convergence between science and art taking place within archaeology. This opens up new research venues and methodologies, and new ways of presenting cultural heritage to all audiences. The Hypogeum in Malta is a UNESCO World Heritage site that is unique in its appeal also to be experienced auditory. The acoustic properties of the Hypogeum are such that all sounds are experienced in peculiar and particular ways. The acoustics and their neurological concomitants are investigated. Based on this, we conducted acoustic experiments with sounds, song, and music in the Hypogeum, February 2014. Our conclusions combine sciences and art-experiences. We hope to contribute to a more comprehensive understanding of the experience of art in connection with prehistoric sites and rites; and implicitly suggest ways of presenting the Hypogeum to the audience by auditory art.

New Lödöse – A Cross-Cultural Interpretation Project in NEARCH

Anita Synnestvedt (Department of Historical Studies, University of Gothenburg, Gothenburg)

In the city of Gothenburg, Sweden there is a huge ongoing building project (2013-2017). New houses, new bike lanes and a new public transport hub will be built. Under the new there is another city that has been more or less hidden for hundreds of years – the first Gothenburg- New Lödöse. Currently archaeologists and other scientists work intensively to excavate and investigate the traces of the old city. The question now: How can one convey the results and new knowledge to the public, to schools and to an interested audience? Publications, social media, guided tours and websites are tools that are used. But how will the story continue to be told and what story will it be, when the excavation is finished? How can archaeologists and

artists share the interpretation and communication issue in order to enhance knowledge and reflexivity inside and outside the heritage institutions? The project New Lödöse is together with similar projects in Thessaloniki and Saint Denis used within the NEARCH project as case studies for discussing these issues. The presentation will account for the Gothenburg process, ask questions and draw more general conclusions regarding the archaeology and art in contemporary society.

Excavating Contemporary Art : The Déjeuner sous l'herbe of Daniel Spoerri

Jean-Paul Demoule (Université de Paris I - Panthéon-Sorbonne, Paris)

Daniel Spoerri belongs to the French Movement of the so-called "Nouveaux réalistes" of the 1960'-1970'. He is well known for his "tableaux-pièges", tables with meals transformed in masterpieces for museums. In April 1983, he decided to close the sequence of the "tableaux-pièges" with a last performance: he buried in a large trench the tables and plates of a big meal of about hundred people, belonging to the French "happy few" of the art at that time. In June 2010, a team of the Inrap, as a new step of the performance, excavated a part of the trench and could make some archaeological conclusions, as the gap between memory and real facts. A cast in bronze was also made, transforming in durable piece of art an ephemeral event. Archaeology, now independent of art history, meet nevertheless contemporary artists in searching and understanding what happened with the material culture of the societies.

Exploring Landscapes, Sharing Expertise: The English Landscape and Identities Project, Oxford

Anwen Cooper (University of Oxford, Oxford), **Miranda Creswell** (Institute of Archaeology, Oxford)

Recent studies in philosophy and the social sciences (e.g. Marchand 2010, Whatmore 2002) have argued that knowing the world is not a process that happens in the mind - a disembodied space at some distance to the body - but rather through processes of engaged activity in the world, so that the activities of the body produce an understanding of the world and its key relationships. If we take such a view then different forms of activity create varied ways of knowing which are not better or worse, but simply different. This paper relays how an ongoing creative collaboration between archaeologists and an artist on the English Landscape and Identities project, Oxford has led all of us to think differently about the nature of the landscape, and also how we represent complex data visually, through maps and other means.

"The Unique Result of a Unique Temperament". Seeing Texture through the Making of Art: A Multidisciplinary Approach

Helen Chittock (University of Southampton/British Museum, Southampton), **Joana Valdez-Tullett** (University of Southampton/CEAACP, Southampton)

This paper discusses the outcomes of a project entitled Archaeology with Art: Space, Context, Fabrication and Gesture, which has grown out of a session at TAG 2013 of the same name, led by the two authors. Bringing together the work of archaeologists and artists, the session explored the ways in which the study of the process of making art might allow archaeologists to access a greater and more nuanced understanding of art and its effects and contexts in the past. Aspects of making such as design, innovation, accessibility, memory and social interaction were discussed. The focus of this paper is on the way in which the study of the practice and process of making might be used as part of interpretative archaeological methodologies to see texture and variation in what appear initially to be uniform assemblages. Two brief case studies on Atlantic Rock Art and ceramics from Iron Age East Yorkshire (UK) will be discussed, demonstrating the way in which the physical and technical gesture of art can change our understandings of both site-specific and portable art. By employing the subjective, human experience of the practice of art in the present, we aim to access its effects in the past.

Art and Archaeology in Progress

Thérésia Duvernay (INRAP, Paris), **David Raynal** (INRAP, Paris)

In order to offer another "reading grid" and reach new audiences, especially young audiences, Inrap is engaged in a process of recovery of archaeology through contemporary art, on the occasion of two exhibition projects in progress: - an artist in residence in "On the rails of history" that circulates in the west of France (Le Mans, Rennes...); - the presentation of the search for Daniel Spoerri's latest "canvas-trap" in "Once upon a time Niki's band... and the New Realists" at the Musée en Herbe in Paris. Both exhibitions will lead to an assessment with the artists and a study on public expectations and representations. The data will help to better understand the implementation of this dialogue between "art and archeology," renewed by the recent contributions of archeology to the knowledge of the contemporary period and artistic production since the beginning of the twentieth century.

Reconnecting with Public Monuments: Dynamically Generated Site Specific Music

Stuart Jeffrey (Glasgow School of Art, Glasgow), **Paul Wilson** (Glasgow School of Art, Glasgow), **Daisy Abbott** (Glasgow School of Art, Glasgow)

Public monuments have a long history in the United Kingdom occupying highly visible locations in our major towns and cities, however it is noticeable that a whole swathe of such sites have become so much a part of the urban landscape that it is to all intents and purposes ignored by the population in general. These monuments have a lot to tell us both about the development of style, practice and technology, but also a huge amount about our heritage; scientific, political, industrial and social, as well as and the national and imperial identity construction narratives dominating at the time of their erection.

This project has researched and developed a pilot system (using streaming audio and fine grained geo-location), based in George Square in Glasgow, to deliver innovative new musical compositions that connect directly to these forgotten works in order to re-inspire interest in both the artists and their subjects and to re-engage citizens with a pre-existing body of work. This has the potential to enrich their everyday lives as a largely forgotten layer of interest, historical information and artistic merit is brought to the fore-front of their minds through a combination of the distinct domains of music and heritage.

N/A: Round Table Discussion

Burak Delier (University of Cincinnati Department of Classics, Cincinnati), **Hüseyin Çınar Öztürk** (University of Cincinnati Department of Classics, Cincinnati)

When one thinks of the intersection of contemporary art and archaeology, what comes to mind is usually along the lines of aesthetic reinterpretation of ancient artefacts by artists, which often leads the archaeologists to reevaluate the symbolic meaning and/or function of the said artefact. However, we believe that archaeology may provide the artist with a rather different source of inspiration. Today, especially in the highly politicized milieu of contemporary art, artists frequently question issues of national and social identities, and view the individual first and foremost as a political agent. Archaeology's role in nation-building processes / nationalisms, and the inevitably political nature of historiographical analyses of archaeological research give the contemporary artist a tool to understand the public perception of the past; which, in turn, plays an important role in the formation of modern identities. As our contribution to the round table, we - a contemporary artist who has been producing political works throughout his career, and an archaeologist who has been studying issues of identity and historiography - will try to reveal the potential of archaeology for the politically-driven contemporary art. As a result of our collaboration, it is planned that a work will be produced by Burak Delier.

Archaeological Imaginations through Map Art

Piraye Hacıgüzeller (University of Oxford, Oxford)

The relationship between artistic practice and the archaeological research process has been troublesome, suffering from a dichotomy between art and science. That is, if the archaeological research process is a "scientific" one (in the sense of being based solely on empirical observation), it would barely accommodate the creativeness, subjectivity and imaginations often considered to belong to the realm of art. Similarly, given their historically stable relationship with "science", which is hard to challenge, archaeological maps and map-making are hard to envision as art objects and as an artistic process that can enact new relations in archaeological research. In the presentation, I will be seeking to address, from a genealogical perspective, some of the difficulties one might encounter while imagining archaeological maps' artistic contribution to the archaeological research process. Put differently, my principal aim in the presentation will be to describe an intellectual soil that hinders germination of archaeological imaginations through artful mapping in archaeology. "What may archaeological map art look like" and "what would be the agency of archaeological map art", will be the two questions I will be elaborating on in the final part of the presentation.

The Tuza Project: Sound Installation Based on Audio Samples of Prehispanic Aerophones from Colombia's Indigenous Ceramic Production

Adriana Guzmán Umaña (Universidad del Valle, Cali)

Tuza refers to a ceramic production related to Pasto's indigenous communities that inhabit the highlands of Nariño in the Colombian southwest between 1250 – 1500 C.E. Sonorous objects in the space of museums are confined to be muted and remain silent, since manipulation carry on degradation of the object. This paper presents results from a creative research project based on the idea of sound as cultural heritage. The project pursues the use of digital technologies to approach studies in archaeomusicology and composition. Digital audio platforms are used to record, edit, and processing samples, collect and transform sounds produced by these snail-shaped flutes. The sound installation creates an immersive environment on a surround speakers system, bringing to the audience the experience of an intermedia-time art form, in which sounds of these artifacts are presented through a contemporary view of composition. The artistic proposal is supported by an interdisciplinary research involving typology, design, morpho-acoustics, spectral analysis, as well as plausible assumptions about cultural meanings, with the intention to bring audiences into the cosmovisions and believes related to these Andean prehispanic communities. The project is supported by Universidad del Valle (Cali, Colombia); the collection belongs to the archaeological museum in campus, Julio Cesar Cubillos.