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***Archaeologies of Art:
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Art to Archaeology to Archaeology to Art

I would like to talk about the series of relationships between artists and archaeologists, and I want to begin by discussing the category of artists who have been inspired by archaeology. Dr. Christopher Evans of Cambridge University in the United Kingdom has written a series of important papers about this relationship and about the ways in which the archaeological landscape like the Vale of the White Horse in the United Kingdom has inspired artists. Chris has looked at artists not only in the 20th but also in the 19th century, people like Paul Nash, who took unusual and evocative photographs of archaeological landscapes, and who produced photographs which are both artistic and archaeological.

We could bring the discussion up to the present by looking at the work of someone like Mark Dion, who has worked not only in London but also in Venice, and most recently in the United States. Mark Dion is an artist, but he is also a performance artist. He is perhaps the most widely known contemporary artist who has engaged with and been inspired by archaeology. His most famous performance art work was the Tate Thames Dig.¹ It was a very important piece of work, though I would argue that it is more a piece of art than it is one of archaeology. As some of you may know, in this work Mark Dion collected objects from the shores of the Thames in a quasi-archaeological manner. He set up finds-processing tents on the banks of the Thames and in front of the Tate Gallery, and he invited people to participate in his work both as assistants and analysts, but also as viewers and as spectators of what was going on.

Although this is one of the best known (and appreciated) examples in the recent past of an artist being inspired by archaeology, it unsettles me. I am not completely happy with the way in which Mark Dion came into archaeology and played with the things that we do. It would be possible (and fruitful) here to go into a very long discussion about Mark and what I think about his work, but perhaps it is best to use Mark's own words. In an interview that took place in 2001, he talked about the relationship of an artist playing in the archaeological sandbox. About his own work, he said:

"I never take on the mantle of mastery in these projects. It is always obvious that I am a dilettante struggling to find my way. As you know the tone set at a dig is pretty irreverent despite the serious labour involved. So there is a strong performative aspect, but there is no illusion." (Markonish 2001: 36)

I am a bit worried when Dion says these things, because Dion is a successful artist and some of his best work is about display. Indeed, some of his best work is about taking archaeological material and displaying it in art museums in provocative ways. I think that his archaeological projects, however, are not archaeological. I am a bit worried, because his works come across to me as a bit amateurish, as a bit of the student-esque, almost as a prank, or in his words as the work of a "dilettante".

If this then is the work of Mark Dion, then I would like to suggest there is some much more serious work which has been going on, carried out by contemporary artists on the archaeological past. One of the best examples is the work of Simon Callery. Callery is a UK contemporary artist, who has worked with archaeologists from Oxford University at sites like Alfred's Castle. Simon's work at Alfred's Castle is called *Trench 10*, and it is superbly interesting.² Simon went on-site as an artist and tried to engage the place in the artistic ways that he knew best. What he ended up doing is actually a latex cast of the bottom of the trench which the archaeologists had dug.

When Callery pulled his latex cast away from the chalk ground of the trench bottom, it pulled away bits and pieces of the chalk. Simon thus had an amazing piece of material, an extraordinary work which he then presented in a museum as an installation. People have talked to Simon Callery about why he does what he does and about what happens when he starts to work as an artist with archaeologists. These discussions bring up some interesting and significant points which, I suggest, mark Simon Callery's work as more substantial than Mark Dion's, principally because Simon Callery and serious archaeologists share a common engagement with the same issues. In Callery's case, both the archaeological and artistic work engages issues of absence, of what happens when one digs a trench, when you remove things and then have to represent the absence thus created.

The common theme is representation in general, of field work (for the archaeologist), but also of surfaces (for the artist). Another theme that comes out of Simon Callery's work and with which the archaeologist will feel at home is the relationship between the field and the museum. Where are the boundaries between the site of field work outside and the place of that work in a display? What constitutes a museum, whether that is an art museum or a natural history museum or a museum of archaeological objects. For me, one of the most exciting things about Callery's work is his willingness to take risks. He sees art and archaeology as equal forms of questioning. Callery was interviewed in 2004 by Susan Cameron, then a Masters student at Cambridge University in the UK. Susan talked to Callery about his work and she asked him if he could explain it. He replied:

"I don't feel the need for explanation because it is possible to explain things away, to short cut the experience. I don't want to explain it. I actively try to make things difficult. Because it is not about communicating in the quickest possible way, it is about communicating in a distinctive way." (Cameron 2004)

These are very important words. Susan Cameron went on to ask Simon Callery about archaeology. And this is what Simon had to say about that:

"Archaeology is about limiting interpretations...about limiting connections, about proposing a truth or a fact. Art seems to be actually richer when it works through misunderstandings." (Cameron 2004)

With people like Callery then we have a category of people who are working at this interface of art and archaeology, and who share common themes. These are artists who are inspired by archaeological landscapes and archaeological projects. Like archaeologists they work on the big themes – time, the body, place, landscape, material culture, display. In some of this work, however, especially that of people like Mark Dion, I detect imitation and in Dion's word "the dilettante". Most of the

work is very good; some of it is less satisfying. The most provocative is work like that Simon Callery's in which the artist manipulates the surfaces of sites, not only by casting, as I have discussed, but in other important ways through the use photographs and display cases that make everyone think in new ways, not just artists, not just archaeologists. Again it is Simon Callery's willingness to take risks, to continue to put himself in a situation where he has to reject the things or intentions that make him comfortable as an artist. Thus, when he was on the archaeological site, he talked not being able to make art in the ways that he usually did.

If that is one category of the relationship between artists and archaeologists, then what other types of relationships are there? It has become very popular in the last 10 or 15 years for archaeologists, especially in the United Kingdom, but also in the United States and across Europe, to look to some of the most famous contemporary artists as sources of interpretive information. Often they look to the work of artists like Richard Long. Richard Long, as many people know, is an artist who makes work in the landscape, most famously by walking up and down in a line for a period of time until the grass underneath his feet wears away and then the piece of work is the line; this is the case with one of his most famous works, *A Line made by Walking* (1967).³ I find Richard Long's work to be very exciting. It provokes me to think about time, and time is a very archaeological concept. In addition, Long's work is about traces and actions, and these are similarly archaeological topics of study and contemplation.

In addition to Long, another artist who has emerged in the favoured set to which archaeologists look for inspiration is Andy Goldsworthy. Goldsworthy, and the way in which he works with stone but also with ice and other strange materials, provokes archaeologists in important ways to think about materials, temporality and the ephemeral (see Figure 1). We could also talk about the work of contemporary artist Anthony Gormley. Gormley, as many of you know, uses casts of his own body in metal. He places these casts around the landscape, most famously and perhaps most recently, on seashores, on beaches, in Belgium, and in the United Kingdom (see Figure 2). This work is very provocative and disruptive; it makes me as an archaeologist think about the body in new and unexpected ways. So, as an archaeologist, when I start thinking about how I can represent the body of someone who lived 6,000 years ago, Gormley's work makes me wrestle with the problem in ways that I had not previously considered.



Figure 1. *Hanging Tree* (2007) by Andy Goldsworthy. Yorkshire Sculpture Park. Photograph by McGinnly – obtained under Creative Commons license.



Figure 2. *Another Place* (2005) by Antony Gormley. Crosby Beach, Merseyside, Sefton, England. Photograph by Chris Howells – obtained under GNU Free Documentation License.

Taken together, this body of work by Gormley, by Goldsworthy, by Long, is stimulating. There are also more recent and less well known artists who are doing similar work of similar effect. I am thinking, for example, of the work of Adam Burthom, who showed his work recently as part of the *Ábhar agus Meon* exhibitions at the World Archaeological Congress at University College Dublin.⁴ I find Adam's work exciting, because he takes an everyday objects, like a book, places it into the ground, and he encourages the organic processes to do their thing, to break down the materials of that book (see Figure 3). This work is about entropy, about things perishing and falling away. Burthom is looking at what happens beyond the limits of our intentions and of our control. All of this work, Burthom's, Gormley's, and many other contemporary artists is highly engaging for me as an archaeologist. When I see their work, I pull out my little notebook, I get my pen out, and I start to think in new ways about the archaeological site in Romania where our team is excavating a 7,000 village.



Figure 3. *Bogland Book* (2007) by Adam Burthom.

On the other hand, I am a bit worried when I have these thoughts. I have to stop and ask myself what is this connection which I am making between my prehistoric village and the modern work which is of the current world. My worry is this: I am concerned that, as archaeologists, we don't get the full benefit which we could when we think in an artistic way. It is almost as if we sit in our archaeological offices and we look out a window onto another discipline's landscape of ideas and inspiration. In this case that landscape is inhabited by contemporary artists. When we seek inspiration, it is as if we climb through that window and we look at the work of Long or Callery, and we handle that work, learn about it, and it inspires us. But what we do next is the problem. We put the work down, we climb back through the window, we sit down at our desks in our little academic boxes and we write our archaeological interpretations of the past. In many ways there is nothing different here from what archaeologists have been doing for 50, 60 or more years. Archaeologists have been looking for analogies to aid them in their interpretations. A common way to do this has been to look at ethnographic accounts of living groups of people somewhere in the world from which we can draw analogies of the way living people act or the way they think, the way they live, and then we play those actions, thoughts and lives back on to our 7,000 year old village in Romania. We do the same with contemporary art: we look at Gormley's body casts and then turn back to our studies of prehistoric figurines.

Well, that's fine as far as it goes, but I think there is something much more exciting available. If we can take the risk (and a willingness to take risks is the key), then I am certain that we can move into a new intellectual space altogether. Some people

are taking that risk, and this brings us to our next category of people who work at this interface of art and archaeology.

We should talk about the exciting work of Aaron Watson.⁵ He has trained as an archaeologist; he has a PhD from Reading University. He has also trained as a professional illustrator. He is an artist, and he has created some of the most stimulating (some would even say mind-altering) understandings of the prehistoric past of Britain (see Figure 4). He works with photographs. He works with paint. He works with video. He works with sound. He works with artefacts and archaeological landscapes. The result is unusual and unexpected work that makes me think about other places which are not just the other worlds of the prehistoric past. It is not just the present; it is some place and some time altogether different.

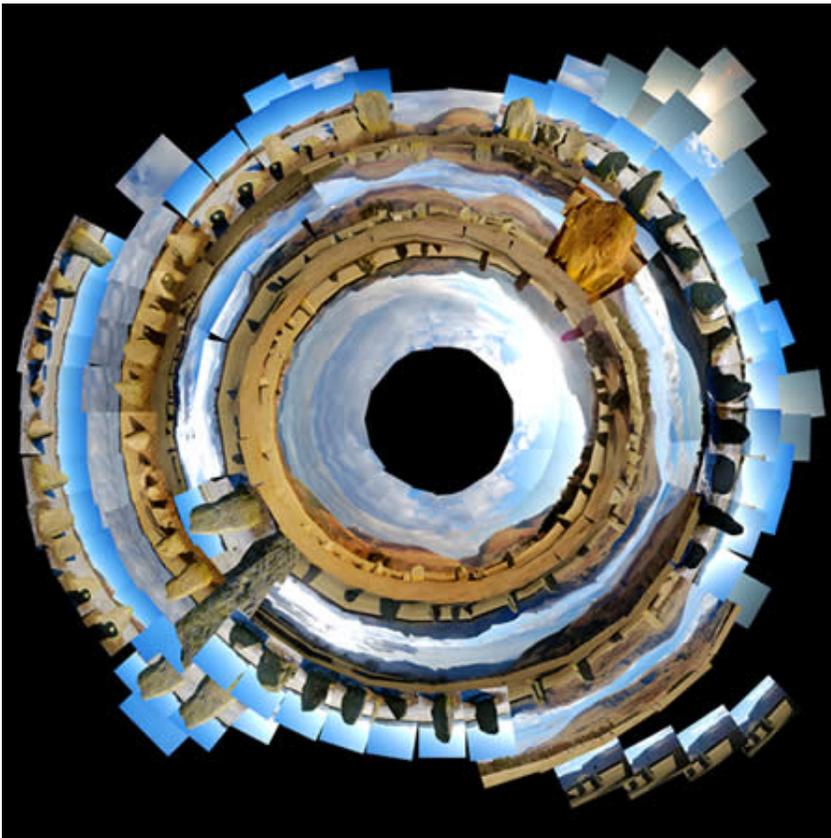


Figure 4. *Stone Circle Vision* (2006) by Aaron Watson.

There is another set of work which is probably better known among the archaeological community. This is the work which Professors Christopher Tilley and Barbara Bender and Dr. Sue Hamilton undertook on a Bronze Age landscape in the UK at Leskernick Hill. These archaeologists took risks in their field work. They were studying a landscape made up of the remains of prehistoric houses which had been made out of stone. Much of the archaeological work was trying to understand the stones, their layout, and thus how one might reconstruct the Bronze Age houses. In addition, and I think more interestingly, these archaeologists were struggling with understanding how the people of the Bronze Age felt about, saw and experienced that stone landscape. In one of the most radical pieces of field work undertaken in a long time (if ever), the Leskernick team physically wrapped the stones first in fabric -

- pink polka dots I think I remember from a photograph (see Figure 5). Next they wrapped other stones in cling film, in Saran Wrap, in that plastic food covering, and then painted the plastic in different colours. This was quite a strange thing to do. In a way what the Leskernick team did was on the edge of doing Land Art and it was on the edge of doing contemporary art. It was certainly very far from what is traditionally accepted as archaeology.



Figure 5. Leskernick Hill Project, Cornwall, England. For more information see Tilley *et al.* 2000.

This is all very exciting, but is it really archaeological? Did they go too far? To be honest, I am a bit worried that they did not push harder in order to go even farther in their work. Having completed their exciting interventions in the landscape with their wrapped stones, having gone through the inter-disciplinary window, and taken the big risks, the Leskernick team then crawled back through the window-frame, settled back into their offices, and carried on with their regular work of explaining the Bronze Age past (note that their publication does try to offer a radical alternative to a site report, though it still claims to offer interpretation of the Bronze Age landscape). My frustration is that they wanted to return to the familiarity and safety of their own discipline. In any event, the work by Aaron Watson as well as by the team of Chris Tilley, Sue Hamilton and Barbara Bender, is exciting and it moves us in new, highly innovative and controversial directions. How do these works succeed in doing this?. How does it get us into new intellectual territory?

A part of the answer is that these archaeologists brought their own particular experience sets and their very specific skill sets to bear on common archaeological problems. For Aaron Watson it is the case of an artist who also as an archaeologist. For Bender, Tilley and Hamilton it is their experience as field workers and archaeological theoreticians. All of them bring the best parts of their personal work

to a new activity, into a new place, and into a new context. However (and this I think is the core of the problem and the source of my dissatisfaction) all of these efforts are still firmly anchored to a desire to explain the past. In the end, each of these archaeologists feels that he or she has to justify their (unquestionably radical) work as being academic and archaeological. It is as if they are saying, "Oh, that other business over there, those ancient rocks wrapped in modern plastic, that is just some alternative work that we are doing. It is just a side-show, an experimental method, which gives us a new angle on the past". My concern is that they are still locked to the project of interpreting the past.

What disappoints me about the radical projects being carried out by people like Tilley, Hamilton, Bender, and Watson, is that their work is restrained by the need to generate a clear representation of the past. Their goal remains the creation of a scientific interpretation and explanation of the past. This goal traps many of the archaeologists who are working at the interface of archaeology and art; it holds us back in our development as scientists and it keeps us from breaking away. Let us look at one final set of people who are working at the interface of art and archaeology. This group consists of those archaeologists who are pushing the farthest and the hardest and who are willing to let go, who are cutting the rope, who are taking the risks, and who, one they have gone through that interdisciplinary window have decided not to come back.

There was a project recently in Bristol in the United Kingdom, organised by Professor Mike Pearson and Dr. Heike Roms, from the University of Aberystwyth in Wales and Dr. Angela Piccini from the University of Bristol. Funded by the UK's Arts and Humanities Research Council, the project was an attempt by a group of scholars from different disciplines (archaeologists, performance researchers and artists) to investigate the highly complex issues of absence and emptiness. I joined that team because, for me, the questions that they were asking were fundamentally archaeological. Once I have excavated my site away, once I have removed everything, how do I, as an archaeologist, work with and represent the absence that my excavation has created? Or, in more traditional terms, if I am talking about a prehistoric society that didn't have permanent houses or settlements and whose members were moving around a lot (season by season or even day by day), how do I represent the consequent absence of architecture and the built environment? Part of the work run by Pearson, Roms and Piccini, and the part that I had the extraordinary good fortune to participate in involved spending two nights camped out in the Bristol Temple Meads train station (see Figure 6).



Figure 6. Temple Meads Station, Bristol, UK.

What we wanted to do was to look at, to experience, and also to try to record what a busy space such as a train station is, when it is empty of people. Is it a different place? Is it the same place? As archaeologists, as photographers, as illustrators, as performers, as film makers, how do we represent that emptiness, that lack of sound or lack of light? Well, of course, what we found out is that we couldn't. We could try, but there were always things there. There was light; the lights were never turned off. There was always sound. There were always people, whether it was homeless people who were trying to find a place to sleep, whether it was the all night guard. However, in engaging the problem of trying to represent absence, we were doing work which used archaeological methods, and archaeological ideas, but which pushed way beyond any specific reference to a past.

There are other groups of archaeologists doing interesting work. One of them is based at the University of Tromsø in northern Norway and is led by Bjørnar Olsen. The Tromsø group has been investigating an unusual site on an island in the arctic north. The team is investigating the town of Pyramida, an abandoned Soviet mining town which was emptied after the fall of the Soviet Union. The team investigates Pyramida from the perspectives of archaeologists, anthropologists, and photographers, and the team engages the types of issues which archaeologists engage: issues of ruin, of abandonment, of material culture, of geo-politics at a world level, as well as individual moments of individual lives. The representations that they produce are photographic; they are not explained, there are no captions or titles (see Figure 7). There are extremely evocative images, for example, of a child's shoe which sits where it was left abandoned in a courtyard in the early 1990s or of wallpaper falling away from the walls of a bedroom.



Figure 7. Pyramida Project. Courtesy Bjørnar Olsen.

There is another body of work being carried out in another part of Europe, in Spain, by Dr. Alfredo González-Ruibal. Alfredo also works with photography, but he is an archaeologist, and the themes of his photographic work are very archaeological. He works with ideas of materiality and migrations, about people moving, about their people's lives and modernity, about what happens when cultures break down, either naturally or in this case under force. González-Ruibal has looked in Galicia in northwestern Spain at the ways in which traditional houses and villages were forcibly replaced by villages of steel and concrete (see Figure 8). As with the Temple Meads and the Pyramida images, so also with Ruiz's images, there are no explanations, no captions; they work by evoking senses of abandonment and of the forced depopulation, and they do so with the strongest sensual impact.



Figure 8. *Dream of Reason #1 - Córcores (Galicia, Spain)* (July 2004) by Alfredo González-Ruibal.⁶

Another piece of equally powerful work (it was recently on exhibit at the World Archaeological Congress at University College Dublin), is that of John Schofield, an archaeologist who works for English Heritage. John worked with archaeologists at the University of Bristol in the UK, on one of the most provocative archaeological excavations. Under Schofield's direction, a team carried out an excavation, using all of the tools, techniques and skills that are deployed on traditional excavations and which focus on archtypically archaeological processes: measuring, recording, removing, photographing, drawing, publishing, analysing. The unusual part of their project was that the object of analysis was not an archaeological site as we normally think of it. Schofield's team excavated the Bristol Archaeology Department's minivan (i.e., the Ford Transit van that university projects used to transport students, tools and materials to and from departmental excavations). The team found the broken down and out-of-use minivan in a car breaker's yard. They brought it back to Bristol and they pulled it apart piece by piece in a very scientific way as if it were an archaeological site. They recorded the find spots of objects found in the back of the van, such as cigarette butts, rubbish, beer tops, you name it. They plotted those objects as if the van was an archaeological project. They looked at all the raw materials which had gone into making the van, the steel, the plastic, the leather. They sourced these materials, just as an archaeologist excavating a prehistoric site would source the flint that was used to make a projectile point. The result was a unique project beyond the edges of archaeology which teased the spectator in some of the ways that contemporary art plays with its audiences. Schofield's van project was successful because it took the skills and the experience of the mainstream

archaeological process and pushed them way beyond archaeology and beyond art into some other space.

We can look at yet another group of people breaking out and ignoring the call to tie their work to the limitations of conventional archaeology, of conventional art practice, or of the any traditional cross-over of the two. I am thinking of the work of Professor Mike Pearson at the University of Aberystwyth. Mike was trained as an archaeologist at Cardiff University in Wales in the late 1960s. Since then he has been working as a performance artist and as a performance researcher. Mike was at the core of a very important alternative theatre company called Brith Gof based in Cardiff. Along with the late Cliff McLucas, Mike carried out a series of radical and important work that had significant impact in performance, in performance research, and more recently which has had increasing resonance in archaeology. One of the Brith Gof works took place in an abandoned farm in a conifer plantation in West Wales. It was a piece of work called Tri Bywyd / Three Lives. This work resonates with many archaeologists, because it is about three lives in an historical sense but it does so in a non-narrative way. It is not a simple story. It is complex. It does not provide any easy answers, and there is no simple moral tale to the three lives it engages: the life of Sarah Jacob the Welsh fasting girl, the life (and murder) of a prostitute called Lynette White, and of Esgair Fraith, a rural suicide. The performance of the work took place in the forest, involved the erection of scaffolding around an abandoned building, as well as the performance itself, and actions of many different actors doing many different things. The result was a richness of work which will never be found in any newspaper story or in any academic representation of those lives. The work and the audience's participation in it take the spectator to another place, a place which is simultaneously archaeological and historical and artistic.

We could look at yet another example of this type of work that moves beyond the traditional collaborations of archaeology and art. Professor Michael Shanks of Stanford University has probably done the most of any archaeologist to transform the art/archaeology relationship. Michael's work emerges in a variety of locations and through a variety of media, of different outputs, of different forms. After his early career when he produced several seminal texts on archaeological theory, much of Michael's output over the last 10 years has emerged on the web, through blogs, wikis, and visual work.⁷ Michael's work engaged in a wide range of experiments about pushing away from traditional understandings of how archaeologists should represent the past, especially in pushing away from ideas of simple narrative and historical reconstruction. One of my favourite recent pieces of his work is a photograph (Figure 9). The picture is a bit out of focus. When you look at it and try to make out what you are looking at, you can identify something green down at the bottom and some grey over on the left. In all, you cannot really make out what is the subject of the picture; the out-of-focus lack of definition of the image is intentional. The image works off of the place of a battle which took place in either the year 633 or 634 at Deniseburna nr Hefenfelth on Hadrian's Wall when Oswald of Bernicia met and defeated Cadwallen Abcadfoth Gwyneth. The work is about a battle and a battle is a very archaeological thing, as is Hadrian's Wall. But the way in which it is represented leaves open our understandings of that place, that time, that battle, those people of that event. It is a photograph of the place of that ancient battle, but it is not an historical or archaeological representation as we would expect it.



Figure 9. *Deniseburna nr Hefenfelth* (2008) by Michael Shanks.

Each of these latter examples I have discussed is quite a radical work that moves us well beyond the common intersections of art and archaeology. Many people don't like this work. Many archaeologists refuse to accept it as archaeological. Many artists don't think it is artistic. In some ways, all of these critics are correct. For my part, I don't think that these works are either art or archaeology. My point is that they are neither; they are something very much more important. My argument is that the best work at the interface of archaeology and art is being carried out by archaeologists who are jumping through those extra-disciplinary windows and who have no intention of ever coming back. I imagine that they would want to close the window behind them when they are on their way out (or, if they do not do it, then I imagine that their archaeological colleagues would be more than eager to do it for them and to make sure that the window is double locked).

The element that runs through the most inspiring works of those archaeologists who are cutting loose is a desire to go beyond what is expected and, indeed, what is accepted. These works are non-representational. They are not trying to reconstruct with exactitude a precise place, person or event that has been lost to the past. They agree to leave that act of construction to others, to those archaeologists who see reconstruction as the core of their work. The works that I find of greatest value are those which are not interested in representation as a goal, and those which are not happy with reducing the complexity of life to a simplified narrative or representational picture.

A second strength that this more radical work shares is that none of it feels so insecure that it has to rely on the traditional rhetorical crutches of interpretive archaeological work. It does not feel the need to justify itself through great chapters of theoretical positioning and the regurgitation of continental philosophers. It does not offer justification for its output, nor even is it caring to make the case for its acceptance. Nor does it make excuses for what it is doing. It is about doing work in the spirit which Simon Callery voiced about his latex mouldings of the archaeological trench that I discussed early in this talk. Callery talked about not needing to explain, about not needing to smooth out the difficult bit; he talked of the damage that can be done when one explains away the reality of life. The best of the more radical work at the transaction of art/archaeology follows Callery's advice. In addition, this type of work is also very open. It gives the authority to the spectator, to the person looking, or to the person listening, or to the person smelling, or to the person tasting. It makes the spectator work at the experience of engagement of the work.

To pull this discussion together, let us go back to the beginning and ask once again the question, "What are the relationships between art and archaeology?" Clearly, a first answer must be that we are talking about relationships in the plural; there is no one relationship. Is there a distinction between art and archaeology as separate disciplines and as separate parts of our lives? Some people have argued that there is. Professor Steve Mithen of the University of Reading in the UK has argued strongly that art and archaeology are two radically different things, and that people who are doing art shouldn't try to be archaeologists and vice versa. I disagree. I am more convinced that the relationship of art to archaeology is not of one discipline visiting another in order to find new ways of thinking about the past or to provide analogies to use in attempts to understand the deep past and to formulate increasingly accurate reconstructions of an ancient world.

If there is a difference between art and archaeology, then I suggest that it is that individual practitioners bring different skill- and experience-sets to the table. I would go even farther and contend that there is no distinction between art and archaeology. Both work at the same issues. Both work at the issues of what it means to be human. Archaeologists and artists both are trying to understand the essence of being human in this world. It is this common object of study and of work that draws artists to archaeology and more recently that is drawing archaeologists to the context and practice of art. The best of the work that I have discussed in this talk challenges archaeologists, and that challenge can be met in several ways. First, we need to exploit our own particular skill and experience sets. Archaeologists should not try to be artists, but they should apply their own particular knowledges to our common work. Second, we should seek (and not be afraid to enjoy) the challenge of the non-explanatory and the non-representational. To embrace the non-explanatory, is to recognise that proclamations of authoritative explanation and reconstruction are actually archaeological arrogances dropped into the heritage profession. The

challenge is to make non-representational work and thus to avoid the damage that comes with the past-as-reconstruction's inherent smoothing out of reality's rough and often unpleasant surface texture.

To argue for a non-representational archaeology is to argue for release; it allows archaeologists to cut free and to let loose. These are types of processes which produce the best work across disciplines and across media. A similar, though more controversial, challenge is the call for an archaeology that is non-temporal. There is a rich, current archaeological debate over the relationship of the past to the present, and of the relationships between different phases of the past. These issues are part of what some are calling the archaeology of the contemporary past, an understanding that things which are usually separated by periods of time actually are connected in the present. They are connected because we are here today looking at these objects together. If we follow this call for the non-temporal, then we are faced with the potential benefits of juxtapositioning objects, places, people and events which are usually (perhaps always?) kept apart. By bringing together those things what are normally separated, then there is much original thinking to be done. A final challenge for archaeologists and artists together is to meet a call for enrichment, for the enriching of our wider contributions to the larger questions that no single modern discipline is diverse enough to attack. These wider questions and contributions will be neither archaeological nor artistic; they will be something else altogether different, and that future set of investigations will be well beyond the current limits of either discipline.

NOTES

¹ More information on Mark Dion's *Tate Times Dig* can be found at:

<http://www.tate.org.uk/servlet/ViewWork?workid=27353>

² More information on Callery's work and *Trench 10* can be found at:

http://contemporary-magazines.com/reviews52_1.htm

³ For more information on Richard Long's *A Line made by Walking*, see:

<http://www.richardlong.org/sculptures/1.html>

⁴ More information on Burthom's work can be found at:

<http://www.amexhibition.com/adamburthom.html>

⁵ For more information on Aaron Watson's work see:

<http://www.monumental.uk.com>

⁶ For more information on this work by Gonzáles-Ruibal see:

http://archaeography.com/photoblog/archives/2005/06/dream_of_reason_1_1.shtml

⁷ Shanks's online outputs can be found at:

<http://humanitieslab.stanford.edu/Metamedia/Home> &

<http://documents.stanford.edu/michaelshanks/Home>

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