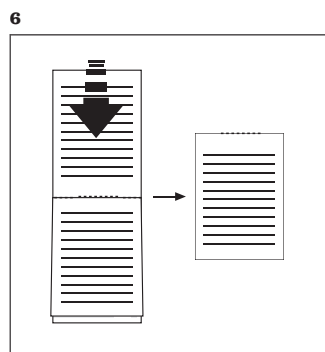
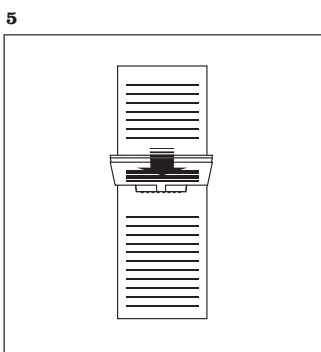
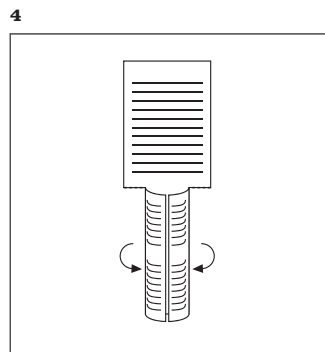
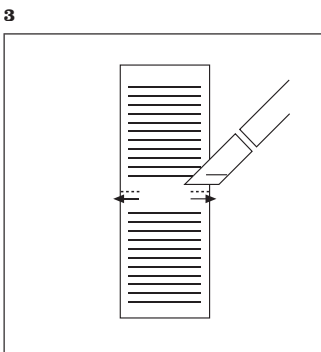
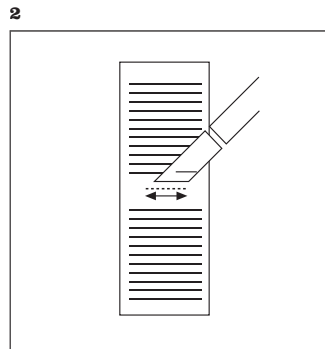
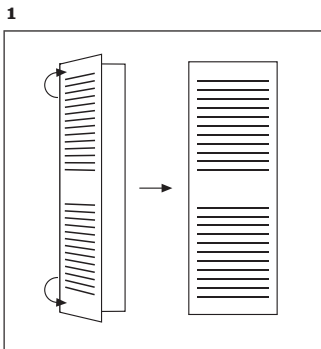


DIFFUSION



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Art as Interpretation

Contemporary art is being used increasingly to interpret historic places.²³ In the United Kingdom, English Heritage has worked with others on a ‘Contemporary Art in Historic Places’ initiative including interventions by artists at places as diverse as Felbrigg Hall (Norfolk), and Orford Ness (Suffolk – see below). In the United States a joint initiative by Boston National Historical Park and the Institute of Contemporary Art involved New England artists re-interpreting the city’s historic fabric. Artist Krzysztof Wodiczko for instance interviewed the mothers of murder victims in Charlestown, which had a high rate of unsolved homicides in a neighbourhood where the code of silence ensured no-one would be held accountable. By night, Wodiczko projected a film of the interviews on Bunker Hill monument. Arts critics raved, and some residents raged. But as the artist said, ‘Let the monument speak’.²⁴

My main contention here is the view that art can provide a significant new dimension to the understanding and interpretation of place. As Feversham and Schmidt have said, “There is an argument that contemporary art has a vital, if largely unsung part to play ... acting as an agent provocateur in reenergising spaces which by virtue of their very historicity are in danger of being perceived as sacrosanct.”²⁵ Thus Stefan Gec’s proposal for the fourth plinth in Trafalgar Square – *Mannequin*, being two wooden life-size replicas of sea-launched Tomahawk cruise missiles – sought to re-energise and re-politicise the space, “exploring the concept of victory and its commemoration in the 21st century”.²⁶



Constructing Place: When artists and archaeologists meet

John Schofield

Performance can have a more literal meaning. Lucy Orta’s work for example involves critical responses to sensitive areas of society, reflecting on themes such as social inclusion and community, dwellings and mobility, and recycling; making the invisible visible. *All in One Basket and Hortirecycling* (1997–99) grew from Orta’s shock at witnessing food wasted in markets. Her response was to organise the collection of leftover food and ask a celebrity chef to cook it, resulting in a buffet for passers by, uniting rich and poor in a demonstration of gastronomic recycling. A further work was a silent peace protest. *Transgressing Fashion* involved models wearing army uniform and gold leaf, and passing through London’s Victoria and Albert Museum, to mark the handover of Iraq in June 2004.²² This isn’t archaeological in the same material sense, but it is an interpretation of the contemporary world, of the material objects that characterise it, and of people’s interaction with both. Here, more than in most of the projects described, we occupy the ambiguous middle ground: the space where artists, anthropologists, philosophers and social commentators meet, and which archaeologists occasionally (and increasingly now) visit.

The research practices and emotional investment amongst artists and archaeologists are thus closely matched: the attachment to place, the landscape and its physical properties, and the act of ‘doing’ something on or with that place to create a narrative or interpretation. In the context of performance, art and archaeology can perhaps only be separated by their ultimate purpose, and where those purposes are diverse and overlap, the boundaries between artistic and archaeological endeavour can be blurred to the point of becoming meaningless. In all of these examples the result is artistic, and it is archaeological, being a record and an interpretation of the material evidence.

Coincident with the emergence of this broader definition of archaeology, archaeologists have become increasingly trans-

Convention limits archaeology to the study of material remains from the remote past – from antiquity. Recently this definition has been expanded to include contemporary archaeology, the archaeology of us, challenging the ‘taken for granted’ of modern life and serving as a critique on the world we ourselves have created. Interestingly, in 1966 an Institute of Contemporary Archaeology was established by the Boyle Family, a family of collaborative artists based in London, to give context and identity to their work Dig.² As Sebastian Boyle told me, “it fitted in with our approach of trying to be objective, to see the world as it is, accepting reality and not trying to embellish it for the sake of art.”

Today we are all archaeologists!

Overturning Convention

Art and archaeological practice are closer than some might think. Some artists work with archaeological material, and interpret archaeological sites through a diversity of approaches and media. Equally, art can become archaeology, as Francis Bacon’s studio was ‘excavated’ after his death. Even the processes overlap; archaeological fieldwork as performance and the similarities of ‘incavation’, intervention and excavation for example. Here I will suggest that the role of the archaeologist, indeed the very definition of archaeology – to characterize, contextualize and interpret material records of the past – can usefully be expanded to include the contributions of artists.

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John Schofield

CONSTRUCTING PLACE:
WHEN ARTISTS AND ARCHAEOLOGISTS MEET

Liquid Geography

All of the friends, artists, musicians and archaeologists referred to in this essay with particular mention to Angus Boulton, Sebastian Boyle, Wayne Cocroft, Gair Dunlop, Christine Finn, Dan Hicks, Cornelius Hottorf, Yannis Kyriakides, Kevin Mckean, Emily Morrissy, Paula Orrell, Lucy Orta, Louise Purbrick, Leo Schmidt and Louise K Wilson. I am grateful to the following for permission to reproduce images: Peter Beard, Leora Farber, Yannis Kyriakides, Lucy Orta and Louise K. Wilson.

Acknowledgements

[Artists come to us] through the eyes, and sometimes the other senses, offering us direct perceptions from which we may sometimes come to share their insights. The visual explorations (...) offer a fundamental resource for anyone who wants to make (...) sense of the world. (...) It is not that this resource offers new answers, or that it will directly tell us how we should understand the world. On the contrary, it offers us new, often paradoxical experiences, which show us how we

The essay concludes that archaeologists and heritage practitioners can usefully include artistic work as a legitimate and constructive means of documenting and interpreting these more contemporary heritage places, and further that artistic intervention can sometimes capture the character of contemporary places and their social fabric and meaning better than any conventional record produced by archaeologists or historians.

The reason for this:

A significant development in recent years concerned the Artist Placement Group (APG). Emerging in London, APG's recognition of social context and the merits of conceptual art informs many artists operating today outside of gallery spaces, in an expanding and important field where dialogue and process are dominant; where the function of art is decision-making. The APG's view that 'context is half the work' applies to numerous of the examples that follow, demonstrating the depth of the Group's influence.⁵ Needless to say, context is fundamental also to the archaeological process and to reading and interpreting material culture.

disciplinary in their approach towards material culture. The limited attention paid to merging artistic practice with archaeology is surprising therefore, notwithstanding Colin Renfrew's wide-ranging and influential study of modern art and archaeology, and work by artists such as Anne and Patrick Poirier who have been doing art about archaeology and art history for over three decades.³ Focusing mostly on the challenging and often contentious subject of conflict heritage this essay will review instances of artists working with, and providing interpretations of, contemporary archaeological sites to demonstrate how the different perspectives of artists and archaeologists, taken together, can build understanding of the world around us.⁴ Three types of application will be considered:

- 1 Art as an archaeological record; the idea that we create as well as consume material culture;
- 2 Archaeological investigation as performance;
- 3 Art as interpretation, as narrative, and as characterisation.

In each application close similarities in art and archaeological practice are emphasised. For example, Bourriaud sees art as producing relationships with the world with the help of signs, forms, actions and objects; he refers to the contemporary artist as a semionaut, inventing trajectories between signs.⁵ Both statements are equally true of archaeology. Further, what is significant in archaeology is the process of doing it, more so than the results of the endeavour. Here Bourriaud notes how contemporary art is not outcome of a labour; it is the labour itself, or the labour to be.

31 B. LANGLANDS AND N. BELL: *The house of Osama Bin Laden*.

London: Thames and Hudson, 2004.

32 *Ibid.*, p.221.

33 Eg. :zoviet*france:'s Tramway project, 2000; and their soundtrack accompaniment to Spadeadam, 2003 / JULY SKIES: *The English Cold, commemorating the Air Force's presence in East Anglia, 1939-45* / YANNIS KYRIAKIDES: *A ConSPIracy cantata*, 2001 / *Buffer Zone*, see Figure 8.

34 www.seafort.org

35 FEVERSHAM AND SCHMIDT, op. cit.

Figure Captions

Figure 1 *Implanting Africa – Aloerosa: In-Sert*, LEORA FARBER in collaboration with Strangelove, 2004-5.

Figure 2 *Nexus Architecture – Berlin*, LUCY ORTA with students from Technischen Universität Berlin, 1998. Copyright LUCY ORTA.

Figure 3 Landscape art/archaeology, perhaps replicating 'Land Art', Peace Camp Nevada, photograph J. SCHOFIELD.

Figure 4 'minus F-one-eleven': PETER BEARD with Students of the Architectural Association School of Architecture, Upper Heyford, February 1997. Photograph: CHRISTIAN NICOLAS.

Figure 5 *Archaeology as performance: surveying at Spadeadam*, Courtesy of LOUISE K. WILSON.

Figure 6 *The Buffer Zone*, YANNIS KYRIAKIDES, performance, May 2004. (Photo: pk@beeld.nu)

- 17 www.articons.co.uk/heizer.htm
- 18 M. PEARSON AND M. SHANKS: *Theatre/Archaeology*. London: Routledge, 2001.
- 19 P. VIRILIO: *Bunker Archaeology*. Paris: Les éditions du semi-cercle, 1994.
- 20 LOUISE K WILSON: *Spadeadam* (dur. 20 mins), 2001.
- See also L.K. WILSON: *Out to the Waste: Spadeadam and the Cold War, in W.D. COCROFT and J. SCHOFIELD (eds): A fearsome heritage: The diverse legacies of the Cold War*. Left Coast Press, 2006.
- 21 R. PINTO, N. BOURRIAUD AND M. DIAMIANOVIC: *Lucy Orta*. London: Phaidon Press Ltd., 2003.
- 22 www.showstudio.com/projects/transgress/start.html
- 23 D. HAYDEN: *The Power of Place: Urban Landscapes as Public History*. Cambridge, Mass.: MIT Press, 1995, p.67 ff.
- Also C. PARR: *Public art: its role as a medium for interpretation*, in A. HEMS AND M. BLOCKLEY(eds): *Heritage Interpretation*, London: English Heritage and Routledge, 2006, pp. 123-40.
- 24 Anon. *Contemporary art taps vitality of Boston's historic sites*. Common Ground 10 (3), 2005, p. 4.
- 25 FEVERSHAM AND SCHMIDT, 1999, p.166.
- 26 From www.bbc.co.uk/london/yourlondon/fourth_pilnth_gcc.shtml. Accessed 1 September 2005; for other work by GEC see A. PATRIZIO: *Stefan Gec*. London: Black Dog Publishing Ltd., 2002 / www.stefan gec.com
- 27 <http://www.gairspace.org.uk/vulcan/html/vulcintro.html>
- 28 A. DE BOTTON: *The Art of Travel*, Chapter VII. London: Penguin, 2003 / P. HOWARD *Landscapes: the artist's vision*. London: Routledge, 1991.
- 29 J. KIPPIN: *Cold War Pastoral: Greenham Common*. London: Black Dog Publishing, 2001.
- 30 P. SEAWRIGHT: *Hidden*. London: The Imperial War Museum, 2003.

have understood, or only imperfectly mastered, what we think we know.⁷

Furthermore, images like

no other kind of relic or text from the past can offer (...) a direct testimony about the world which surrounded other people at other times (... The) more imaginative the work, the more profoundly it allows us to share the artist's experience of the visible.⁸

Art as Archaeological Record

Inevitably artistic intervention becomes archaeology. Once these new places and things are created, their creation is in the past, and thus archaeological, at least by anything other than the most conventional and literal of definitions.⁹ I recently argued for the recognition of modern graffiti as archaeological evidence for example, intimating the character of urban space, giving voice to subcultures within urban communities and their resistance to gentrification and globalisation.¹⁰ The same is true of Land Art which has particular relevance given its references to earlier archaeological sites and monumental architecture.

Indicative of this process of 'becoming' was Cornelius Holtorf's incavation in 2001, in which eight contemporary and mundane domestic assemblages were buried in the garden of a Berlin townhouse. As Holtorf explains,

whether one incavates or excavates, archaeologists (...) construct the past and its remains like artisans

Through their various works, artists drew our attention to District Six as place, a physical landscape once densely populated and now scarred and barren, but as metaphor for a range of displacements. The wholeness of the place and the totality of its meanings were vividly contrasted with the lost and the broken: fragments indicating

Artists working with aspects of conflict have contributed to the archaeological record in this way, by creating material records. In 1999 and 2001 I visited District Six (Cape Town, South Africa), an area of the city where a long-established mixed race community was forcibly removed under the Apartheid regime's Group Areas Act. Following collapse of the Apartheid regime, District Six became a focus for its former residents, one aspect of which – in 1997 – was a public art event which sought the District's reclamation. Artists with connections to the District were commissioned to produce installations and artwork that reflected the history of the place, their experiences and attachment to it. The archaeology of some of these interventions remained when I visited in 2001. Emma Bedford and Tracy Murrin review the works and give them context:

It takes desire, creativity, skill and persistence. (...) Incavating is not however about faking archaeological evidence, about making archaeology appear a futile exercise or about drastically diminishing the cultural impact of what is being hidden in the ground. Instead, what is incavated is archaeological evidence in itself (...).¹¹

Footnotes

- 1 MIKE SHANKS, comment on the cover of C. Holtorf: *From Stonehenge to Las Vegas: archaeology as popular culture*. Atamira, 2005.
- 2 www.boylefamily.co.uk
- 3 C. RENFREW: *Figuring it out: the parallel visions of artists and archaeologists*. Thames and Hudson, 2003.
- 4 J. SCHOFIELD: *Combat archaeology: material culture and modern conflict*. Duckworth, 2005.
- 5 Cited in www.gairspace.org.uk/htm/bourr.htm
- 6 <http://www.tate.org.uk/learning/artistsinfocus/apg/chronology.htm>
- 7 RENFREW: op. cit., 2003, pp.7-8.
- 8 J. BERGER: *Ways of Seeing*. BBC and Penguin Books, 1972, p.10.
- 9 www.changeandcreation.org
- 10 J. SCHOFIELD: *Why write off graffiti?* *British Archaeology* 81, 2005. See www.grafarc.org for graffiti archaeology images and reference to the graffiti artist as 'archaeologist'.
- 11 C. HOLTORF: *Incavation – Excavation – Exhibition*, in N. BRODIE AND C. HILLS (eds): *Material engagements: studies in honour of Colin Renfrew*. Cambridge: MacDonal Institute Monographs. 2004, pp.45-53.
- 12 E. BEDFORD AND T. MURINIK (nd): *Re-memembering that place: public projects in District Six*, in C. SOUDIEN AND R.MAYER: *The District Six Public Sculpture Project*, Cape Town: D6 Museum Foundation, pp.12-22.
- 13 L. FARBER: *Dis-location/Re-location: 'Implanting Africa'*. *Cultural Politics* 1, pp.301-312.
- 14 P. FEVERSHAM AND L. SCHMIDT: *The Berlin Wall Today*. Berlin: Verlag Bauwesen, p.154, 1999.
- 15 FEVERSHAM AND SCHMIDT, p.156.
- 16 J. SCHOFIELD, C. BECK AND H. DROLLINGER, in L. LOZNY (ed): *Landscapes under pressure: recent approaches to cultural heritage research and preservation*. New York: Plenum Press, 2006.

*the break-up and fracturing of society and the loss of things precious to the soul. The project should be approached in a similar way; understanding it as an attempt by a group of artists to gather the many fragments, both physical and narrative, that commemorate both an era and its people.*¹²

Roderick Sauls' *Moettie My Vi'giettie* harnessed the incessant wind that residents remember. It recalled the colour, textures and movement of carnival, and reflected on the dispersal of people. A frame with cloth fragments represented these characteristics and made historical references to place and history. Andrew Porter's work (untitled) ties-in closely with Holtorf's incavation, being a completed excavation site which required backfilling, a simple mechanical task on most excavations, but highly symbolic in this instance. The author described the intention as, getting

the viewer to place the excavated soil back into the hole from which it was taken. I wanted this participation to function as a kind of ritual, the physical nature of which would encourage the viewer to think about District Six and on another level to lay the soil to rest.

Away from District Six, on a more intimate level, and as a means to

interrogate personal and collective relationships to South African British colonial history and its current personal and public residues of identity

“Contemporary art – vital, provocative, of the moment – when forming a partnership with an historic building or place can act as a conduit to the interchange of time, memory and present history, challenging and denaturalising complacent assumptions, establishing a building in the public consciousness and investing it with contemporary relevance. This certainly constitutes a valid and powerful facet of conservation which transcends conventional preservation techniques, simultaneously stimulating debate and working with change rather than striving for immutability.”³⁵

Ultimately, what I am suggesting here is a form of conscience, defined by the biologist E.O. Wilson as the pooling of expertise, knowledge and methodologies, to gain a rounder, more holistic view of the subject. Art and archaeology can become much closer than they are presently, both as research practices and for experiencing, interpreting and theorising the contemporary past, pooling memory and materiality to create new and previously unforeseen views of the familiar world around us. As Polly Feversham and Leo Schmidt so eloquently put it:

The artist [Leora Farber] uses her skin as a figurative and meta-phorical site of intervention, for the grafting of tensions, ambiguities and differences. A series of photographs (fig 1) show a woman in Victorian/African-style clothing, seated variously in a formal garden, an aloe grove, and in the bush. Throughout the series, one sees how a 'women's work' is turned inward upon itself, with the woman appearing to work her skin rather than fabric, negotiating the sense of being British in an African/post-colonial context. The woman is seen to sew into her forearm a seedling aloe plant, which grows to arm's length through the sequence of images.

construction within the context of postcolonial, post-apartheid South Africa.¹³

fig 1



Importantly though, and this comes out most strongly in the third category presented here – art as interpretation – artists may be better able to capture and document the contemporary character of these places of conflict (their Zietgeist) than archaeologists and historic geographers could ever achieve. This is because they share with archaeologists an acceptance of reality combined with an eye for detail, but examined and represented through the developed senses their training, experience and instincts provide. Of course geographers, archaeologists and heritage professionals will have a role to play, in map regression for example, and understanding change, but artists may sometimes be better able to capture the essence of the place, and people’s contemporary perceptions of and interactions with it. And it may be their lack of constraint, their ability to work often as free-agents that enables them to do this. As the film maker Dziga Vertov said in 1923:

I’m an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility (...) Freed from the boundaries of time and space, I coordinate any and all points of the universe, wherever I want them to be. My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you.

Art is subjective, and individual, and may be it is this that gives art the freedom to capture the character of place in the way it does.



fig 2

The gentle politeness of the needlecraft action, executed in the pleasantries of my (...) surroundings, is undermined by the horror of self-violation.

Like backfilling earth in District Six, intervention here represents a negotiation of space and identity, though in this case the incavation is more intimate...more shocking.

In Berlin artistic installation and intervention since 1989 follows earlier traditions of decorating the West-face of the Berlin Wall (fig 2). As Polly Ferversham and Leo Schmidt put it: “Whilst the Wall stood, it served as a work of public art, a blank slate for the expression of private and public resistance.”¹⁴ And it was

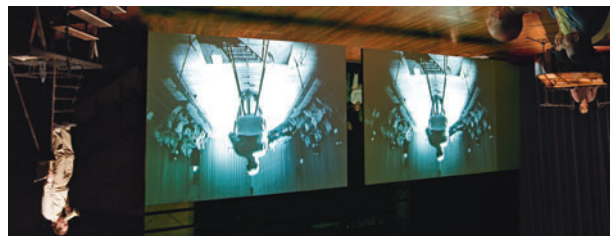
Contemporary artists and archaeologists are not so far apart in their approach to recording and understanding the world around them. The examples demonstrate how this correspondence can contribute to an innovative and effective methodology for interpreting the heritage, and in particular dissonant heritage, challenging diverse audiences in new and provocative ways.

Conclusion

Experience is also a central part of The Arts Catalysts’ Zerogravity (2005), in which twenty or so artists created works in zero gravity environments including at Star City, the cosmonaut training centre near Moscow. A more literal ‘re-enactment’ forms the basis of Jeremy Deller’s The English Civil War Part II, in which a full re-enactment of the 1645 Battle of Marston was staged, with former miners and policemen taking each others’ roles.

changes in the complex relations between the natural environment and those who inhabit it. Turner’s work concerns aspects of time and the dialectics of transience and permanence. These issues were reflected in the artist’s daily Blog, and his photographs of the detailed and intricate archaeology of the place so few have visited since it went out of use.

fig 6



At Peace Camp (Nevada), a camp site occupied periodically outside and in opposition to the Test Site there, residents created

120 life-size silhouettes of rabbits cut from sheet brass have been stuck onto the surface of streets and pavements on the site of (a) former crossing station. ... It is interesting to recall that an East German children’s club run by an artist friend of Sachse’s used to hold a ‘rabbit party’, and raise the ‘rabbit flag’ – an oblique reference to the idiomatic German expression ‘das Hasenpanier ergreifen’ (ie. showing the rabbit flag = running away), an expression so archaic that the Stasi failed to grasp its subversive undertones.¹⁵

As a result of the creative energies that the Wall inspired, the artistic tradition has continued. In 1990 for example the East Side Gallery was created, the previously pristine East-face of the Wall becoming the canvas. Some 118 artists from twenty-one countries produced paintings here, and for artists from the East in particular the experience was an emotional one. Other post Cold War works in Berlin include Frank Thiel’s tall steel pillars at Checkpoint Charlie, displaying luminous colour photographs of American and Soviet soldiers facing East and West respectively, and Rabbit Sign by Karla Sachse. Ferversham and Schmidt explain:

these ad hoc interventions that assured the preservation of wall fragments and sections, the Museum of Modern Art in New York for example, buying a section on its artistic – as opposed to its historic – merit.

Architecture is one of the most tangible records of the way we live. Buildings tend to encapsulate our hopes and fears at many levels while also reflecting the persistent human will to plan events. This is evident whether we are considering the monumental edifices of the twin towers in New York, or this modest group of structures at Daruntah. In both contexts we can discover a language of intentions in the character and fabric of the structure.³²

Character also incorporates sound, whether the sounds of the place itself, unfiltered and raw, the creation of a soundtrack based on distinctive auditory characteristics (fig 6) or the performance of work in place, for the very specific combination of effects it can have on people's perception of it.³³ An example of this last category is Louise K. Wilson's *Orford Ness: a Record of Fear*, in which she invited singers to perform madrigals in some Cold War test cells.

One can also directly experience places, testing and enduring them in order to understand their impact on perception and behaviour. Stephen Turner recently spent a month, unaccompanied, on an abandoned and isolated sea-fort in the Thames Estuary.³⁴ The building was constructed during the Second World War as part of the anti-aircraft defences for London. It was later re-used to house pirate radio stations in the 1970s, since when it has been abandoned. The experience of living alone here forms part of the artist's involvement with odd and abandoned places, places where he can note at first hand



fig 3

landscape art as expressions of opposition (fig 3). These works are numerous and diverse in form, but all are representative of the communities within which they originate. Here art forms the basis for an archaeological interpretation of the site, its occupants and the activities conducted there. This is a remote and harsh desert environment where the shapes, sizes and colours of stones give texture to artistic representation.¹⁶ The diversity of religious and philosophical backgrounds is obvious in the various representations: Christians (fish and chi-rho symbols); Franciscans (Franciscan crosses); New Age religions (offerings of various kinds); traditional owners the Western Shoshone (tortoise and snake representations); as well as Buddhists, Hiroshima veterans, Jews and so on. This is landscape art, reminiscent of Richard Long, Michael Heizer and others, demonstrating

As part of the same commission, Langlands and Bell visited Afghanistan in October 2002.³¹ Again their work reflects on the character of a country at war, picking out details of landscapes where little was hidden from view. They visited and photographed the main American airbase at Bagram, the site of the destroyed Buddhas at Bamyan, the Supreme Court in Kabul, and – now famously – the former house of Osama Bin Laden, an aspect of the commission that Angela Weighart describes as a 'curiously transgressive work: the war on terror meets Grand Designs'. She goes on to recognise this as both, 'a work of art and an extraordinary historical document'; Langlands and Bell themselves went further, recognising character as a central feature of their work:

The colours are generally muted, greys and light browns, mineral purples and ochres; even the rare greens seem faded. Above all, whether in the mountains or the desert, very little seems to obtrude on the landscape, which is made up of foreground and background, but only rarely of middle ground; when something does appear in the middle distance (a rider, a tree, a ruined tower or wrecked vehicle), it does so with unexpected presence.

John Stathatos, echoes the "occasionally eldritch quality of Afghan landscape", and describes the paradox of this landscape, "which always seems to be concealing something."³⁰ Stathatos goes on:

Increasingly, archaeology is seen as a performance, figures in a landscape, doing archaeological work in a conventional sense, and actors in a wider study of people's interaction with place.¹⁸ Performativity is an aspect of this, noting that human activity can be passive in an active space – space performing us in other words, not the other way round. Paul Virilio's seminal study of bunkers of the German 'Atlantic Wall' could almost be considered

Archaeology as Performance

That some reference is made by Heizer to the concrete and monumental architecture of the Test Site seems obvious. It also seems unlikely, given the timing of the formation of Peace Camp, and Land Art's connection to hippie culture in its move away from developing technology to embrace beauty and nature, that the protestors' landscape art didn't also in some way hark back to the Test Site, filtered through their knowledge and familiarity with the emergence of Heizer's Land Art.

the enigmatic structures left behind by America's various nuclear and space programmes, which by the 1970s were already beginning to seem an archaeology of the age of paranoia.¹⁷

In an obvious and literal way how art can be archaeology, and archaeology art. The connection with Michael Heizer's work is interesting, given its close geographical and thematic proximity to Peace Camp. Heizer's Land Art is substantial. In Complex One (1972) for example, in Hiko (Nevada), an enormous pile of earth was sandwiched between two reinforced concrete triangles with large concrete beams intersecting the structure. Robert Hughes described Complex One as recalling,

film makers, as have sites in the former Soviet Union. Angus Boulton's film *Cood Bay Forst Zinna* (2001) perfectly captures the character of an abandoned camp in the former East Germany, occupied by a conscript army far from home. The instructional drawings, sports facilities, and the obvious speed (and presumably relief) with which the place was finally abandoned, are all represented in *Cood Bay* and captured in a way that a conventional archaeological record could not have achieved. Indeed *Cood Bay* exemplifies film as a significant and compelling means of expressing character and conveying to viewers the power and meaning of place. I'm reminded of a recent review of Vancouver artist Stan Douglas's work in *The Guardian* newspaper. It said:

Projected images have a particular capacity to reach into us. They may be insubstantial creatures of light and darkness, but that's how they worm their way in. We replay memories as though they were our own home movies. And other people's movies, and other people's stories, become by some circuitous route, our own. The events unfolding up on the screen may not have happened to us, but the movies did. And now movies are in us, and TV is in us, and our relationship to them is no longer simply as witnesses and viewers of once-novel media. They frame our dreams and, in some part, our waking lives.

As we have seen already at Greenham, artistic photography is an effective approach to capturing the visual characteristics of place. It can also capture the character of landscape. Seabright's



fig 4

in these terms.¹⁹ His study was both exploration, as well as an interaction with people and with place. It was also an extremely good field survey which, like the Boyle Family's Institute, did for archaeology what we were later to do for ourselves. (fig 4)

Some artists now record archaeological practice as art (fig 5). Louise K Wilson has done this at Spadeadam, a Cold War missile testing site in remotest Cumbria. In a recent discussion of her collaboration with archaeologists studying the site she said that:

As an outsider to the means and processes of archaeological surveying, it was becoming interesting to read what the archaeologists were doing

Other redundant (or deactivated) Cold War sites in England have been the subject of attention by photographers and characterisation, and a record of its transformation. These studies provide an interpretation of the former airbase, a nominated Stasi City, Gamma, Parliament, Las Vegas, Graveyard Time, was also part of the inspiration for the Wilson Twins' Turner-prize process of drawdown, change and re-emergence.²⁹ Greenham, of the site commissioned a photographic artist to record the opposition to nuclear arms. At the time of closure, the owners cruise missiles once housed in shelters became a focus for and memory of the Cold War. At Greenham Common for example, military establishments and bases that were surplus to require- Kingdom and overseas has reduced in size, with the closure of Since the end of the Cold War, the defence estate in the United

work of contemporary artists exploring the character of former Some examples follow that illustrate this potential through the for centuries sought to represent the characteristics of place.³⁸ being the qualities that make local places distinctive. Art has and especially the emerging focus on landscape character, This role for art ties-in closely with heritage management practice, with the transience of the structures of militarism. in the countryside. It links the defensive with the decorative, and mation of our awareness of overlapping structures and networks new technologies upon it.²⁷ It's a work that considers the transfor- of the English country house, and the impact of militarisation and Gair Dunlop's Villan describes the contradiction between the idyl

as some strange form of performance or ritual. In order to take GPS measurements, they were physically traversing the sites – climbing over and around the disintegrating concrete. There was of course something very ironic about the use of sophisticated GPS kit to survey the test stand for a doomed satellite launcher. (...) There has to be an intimacy between the physical act of surveying and the architecture to get the fullest story possible. All sorts of remote archaeology need this intuitive layer. Someone is needed on the ground if there is to be a real concern with accuracy.²⁰



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