Artistic Practices and Archaeological Research

edited by

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Cover: Land art by Dragoş Gheorghiu at Vădastra, 2016, revealing the eponymous Chalcolithic settlement (Photo by Marius Hodea)

Contents

Introduction: Exposition and Transposition
Seeking an Ontologic Sensoriality in Contingencies

Theodor Barth

> 'With the notion of 'exposition', we wish to suggest an operator between art and writing. Although 'exposition' seems to comply with traditional metaphors of vision and illumination, it should not be taken to suggest the external exposure of practice to the light of rationality; rather, it is meant as the re-doubling of practice in order to artistically move from artistic ideas to epistemic claims.'

> Michael Schwab and Henk Borgdorff (2013: 15)

One may plausibly argue that if modernism ended in a series of statements on crisis – the crisis of the art-field (Foster 1995), the crisis of cultural interpretation (Marcus 1999), the crisis of political ideologies (Hobsbawm 1995) and the clash of civilisations (Huntington 1996) – we are now left to ponder on what it means to live 'after the end'. If this is the archaeological question *par excellence* then we are living in the era of its proliferation: it coincides with the *ethos* of the 'anthropocene' (Demos 2017).

We are by no means done with crisis. But it is as though crisis has wondered from the epistemic precincts to the ontological realm. We are in the midst of crisis, which means that it is precisely not limited to the crisis of knowledge, but that we are – in some sense – in the *presence* of crisis. Living after the end, this 'archaeological ethos', is not confined to a group of scientific specialists, but has changed into something far more generic, that we may identify as the contemporary Zeitgeist.

A distinctive feature of the *present* crisis – that is, the crisis that is now and is present to us – is that it is moving beyond the precincts of philosophy, as the guardian of foundational issues in science, to a non-philosophical terrain (Laruelle 2017) in which 1) existence according to *writing*, 2) existence according to *number* and 3) existence according to *speech*, are disjoined not only in their philosophical foundation, but are also empirically disjoined. So, the crisis is presently *specific*.

Which means that the opposition between *epistemè* and *doxa* no longer is water-tight: whichever knowledge (*epistemè*) is articulated in Pages, Numbers or Keynote[1] will each appear as opinion/assumption (*doxa*) to the two *others*. These differences exist at the *operational* level – because each of them are articulated daily in their

corresponding computer applications – and therefore the contemporary human mind is somehow ravaged in relation to itself, from lack of overall cogency.

Our present culture of *real-time* knowledge-sharing – included in stages where our queries are not yet determined as science, art nor philosophy (SAP) – has led us to write, talk and make in parallel- rather than serial sequence. We become keenly aware of the differences between written, spoken and numeric *precision*: where they lead us, how the world appears to us and the different existential modes entailed by them. The problem of how we *inhabit* our query becomes acute.

Since, evidently, under such conditions, the fact and impact of how we are dwellers – *before* we become scientists, artists or philosophers – in our field of query, may provide a concise definition of *fieldwork*. Expanding the notion of dwelling (Heidegger 1971) not only from the contemporary support structures (Condorelli 2009) of a sedentary conception of our life-form, to a more *nomadic* form of inhabitation of all structures built by wo/men, but also to those that have reached their end.

The problem of 'dwelling' – *before* our queries have acquired the clarity of thought and the determination as built environments – has accordingly acquired a sharpened, expanded and multiplied determinations, in the wake of globalisation of 'advanced capitalism' (Braidotti 2006) and the *anthropocene*. Our modes of inhabiting our fields of inquiry are evolving into detailed propositions on dwelling in the expanded field where past human life-forms become contemporary.

A key-word in working to develop a research-content – to bring *dwelling* beyond Heidegger's philosophical musings – is *liminality*: this paradoxical realm of the 'between-space' of *immersion* through a) the manual operations of crafting *and* b) the manufacture of

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[1] Or, Word, Excel and PowerPoint.

embodied schemes, comes about as the crossroads of analogue operations and digital procedures multiply. This scope is where Dragoş Gheorghiu's work is articulated in a variety of scales (Gheorghiu and Ştefan 2013). A strategy of deepened dwelling.

The problem of dwelling is the problem of human being in the anthropocene; it needs to be deepened to reach the *full extent* of what has been constructed by human beings – in the past and present – and the liminal strategy, proposed by Gheorghiu, could be used as a prompt for the majority of the texts in this book. It springs from his claims of working inside art, in an outsider relation to the art-field where the main focus is on art and research as avatars of each other.

The idea of this book is to explore this as a) an archaeological proposition; b) an artistic proposition – and to query if the ensuing research efforts can make up a cogent ensemble. And it is to open up for claims that originate from activities in stages where they are undefined by disciplinary boundaries, that we are interested in workings of immersion and embodiment, as modalities of dwelling where the 'quirks' of human cognition can be used to home in on cultural contingencies.

We – the two editors – have thus been interested in the potential of immersive techniques as a platform to conversation where understanding hinges on precision in writing, number and speech; and how these somehow become *wired* or *embodied* through engaging in a variety of techniques: ranging from elementary acts of drawing, to complex activities that are more demanding in terms of crafts and skill. At that same time, we have been looking where to turn for a scientific foundation.

That is, a foundation in the sense of Laruelle's *First Science* (Laruelle 2017): one that ensues from a lopsided and incomplete reliance on science and philosophy, and the idea that we are better served by a *sufficient* philosophy in engaging with art – and artistic practice – than an exhaustive philosophical necessity (Laruelle 2013): that is, if we accept *criticality*, instead of critique (Rogoff 2003), as a regulative idea – *criticality* (defined as the time-space hatching of new *repertoires*, past a critical threshold). Which means that, in its relation to art, philosophy contributes with an *ontological vector*, in Laruelle's parlance (2013), hatching the fiction which is immanent in the reality of art. But what of the artistic process (artistic research, as a hatching-place for a certain kind of knowledge as interests us here)? Pitching his Centre of the Less Good Idea, South African artist William Kentridge (2017) quotes a Tswana proverb: 'If the good doctor cannot help you, find the less good doctor.' He continues: 'Often, you start with a good idea. It might seem crystal clear at first, but when you put it to work the cracks and fissures emerge in its surface,

and they cannot be ignored. It is often the secondary ideas, those less good ideas found in trying to address the cracks in the first idea, that become the core of the work... the intention is to provide a forum for these less good ideas – arguing that in the act of playing with an idea, you can recognise those things that you didn't know in advance, but knew were somewhere inside you.'

This is a particular bid on the concept of 'exposition', but a particularly interesting one since it comes from an artist. And one who is well-versed in material practices engaging in a broad variety of techniques, where the point of 'the lesser good idea' is repeated, not only from head-to-hands, but from one material technique as a hatching ground for ideas subsequently worked on through other means (materials and techniques). In the end, his activities conspire towards cogency.

But not a cogency in argument. Rather through how the artist – and the public – engages with the activities' matter of fact. Which is the point. It links with José Pellini's contribution to archaeology through his work, and his associate's, on *sensoriality* (Pellini *et al.* 2015). In Kentridge's work sensoriality is engaged through a particular view of artistic practice, where materiality brings forth what, on second thought, is discovered and revealed as the subject matter of interest (cf. Ingold 2013).

It is not a pre-constituted idea, but one emerging from engaging with *materiality*. The senses are slowed down by material inertia and the obstacles of making, to a level where the relation between language and senses becomes reversed; and language no longer has to chase its objective, but starts to operate in a *receptive* mode. In this sake on sensoriality we can readily intuit how sensoriality is brought to bear on theorizing, and considered the mode of theorizing of the future.

This has been known to neuropsychologists for quite a while: under idle conditions sensory-motor loops in human conscious voluntary behaviour is much swifter than human linguistic awareness (it is formed and articulated a lot slower than a conscious voluntary act is mobilized by the sensory-motor apparatus [Libet 1985]). However, the ability to linger through concentration and work shifts the ratio of relative speed; and language becomes a vessel for sensory-motor understandings.[2]

The interest of art and the artistic process clearly resides in its affordances to instigate a *foundational query* – and its readability as such by a third party – as

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[2] In Agamben's extended notion of language (cf. Agamben 1993) the object is conceived to constitute, as it were, the holes in language; as the equivalent of zero in mathematics. This notion is of interest here since the concept of *manérie* – local ways of unfolding and being – also defines the brink from language to action

pointed out by Dieter Mersch (2002). That is, a query with no pretence at being exhaustive; neither in its constituted aspects (the artefact) nor in its constitutive aspects (the artistic process). Neither does it claim to draw out this potential, but needs to be solicited – even pressed – to do so. Professing is not part of its vocation.

However, once we accept thinking of our *linguistic apparatus* as a container – whereby sensory-motor processing features as *content*, or thought – the contemporary trouble relating to the existential fragmentation (what exists according to writing, number and speech) is changed, as they become not only locked to the *contingencies* they query, but somehow guided by them). The relationship between them becomes empirical. Empirical in relation to both ideas and evidence.

Many readers would agree that there is some art in all research, but the work that presently needs to be done is to identify the potential for research in art. Evidently, this will not be achieved in the scope of this book. But it will serve to illuminate – through the variety of its contributions – the element of *discovery* not only springing from fact, but also relating to ideas: that is, that ideas are subject to discovery whenever the contingencies of the material world summon sensoriality.
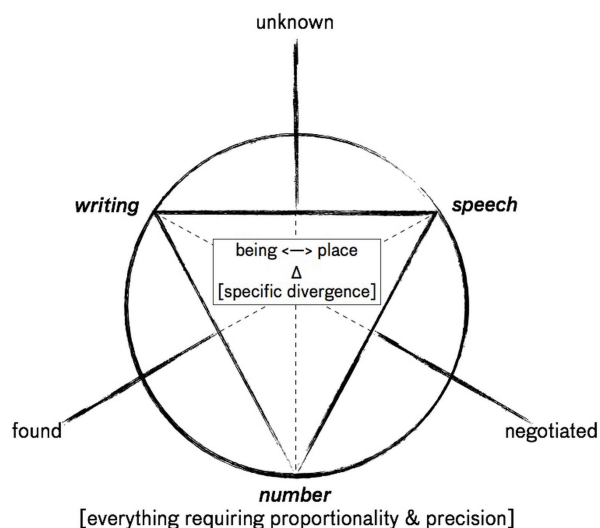

Figure 1: 'Triolectic' diagram proposing a relationship between a specific divergence within writing-speech-number and *contingencies* [or, the found-negotiated-unknown as 'resident principles']

When living after the end – certainly the end of history in Francis Fukuyama's sense[3] – humanity will feed on found materials, the relationship s/he

succeeds in negotiating in relation to them, and the unknown springing from their depth: in other words, it will develop on *contingencies* (cf. Rorty 1989). It is not random. It is not arbitrary. It is contingent. Hence the crisis of history – adding to the other crises – may help us move our attention to the problem of *existential provincialism.*

If our hypothesis is that contingencies is what have held human beings from existential fragmentation in the past – and not only in the present – then the artistic query holds the unexpected promise that human life-forms have left, and will leave, their ontological footprints – not only their lifestyles and cultural beliefs – in *contingencies*: the combination of chance, negotiation and the unknown is a human signature, that wherever they are found there have been humans.

So, if the concept of 'exposition' is vested in the obviation (Wagner 1989) of what is found, negotiated and queried, it features the prototypical interest of humans in things human, which always will add new layers of contingency to what is already there. That seeking to transcend the limits of our understanding, will invariably result in our adding to contingencies. In the artistic query, an alternative orientation is brought to bear, however: the orientation to immanence/immersion.

Immersive techniques aim at revealing the ontologies that art makes *readable* in contingencies. Artistic practices can delve into what is *at stake* in contingencies, and what is/was *humanly* going on. From this point on, contingencies can be seen as a material language belonging to humans, which is sensorially readable, measured by its aesthetic proportion and spoken in poetry, a direction which the work of Giulio Calegari (2017) can serve to demonstrate.

If crisis is the hallmark of modernity, then the crisis of crisis is the herald of the contemporary: we are led to take into consideration crisis itself, as a vehicle of identification in things human rather than one of alienation and difference. The existential provincialism of modernism has surreptitiously defined crisis – at least in its scientific and philosophical definition – as a variant of the white man's burden. We cannot accept this. By cultivating research in art we may move beyond these confines.

We do not need to query the depths of philosophical inquiry to determine the impact of philosophical protocols on science. It suffices to take due notice of the educational practices from which scientific skills and prowess are hatched. In this education it is presupposed that the scientist – at least in the areas of her inquiries – should have some answers (if not the answers). So, s/

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[3] Cf, Fukuyama (2012). Contrary to Fukuyama we hold that end of history may hold the possibility of wo/man – in the nietzscheian sense that human being is yet to be achieved.

he is cross-examined by the kind of questioning which is confrontational or with a pedagogical intention.

Whether the impact of this protocol of cross-examination has a positive impact on the quality of research (given that the student is driven by the desire to learn) is an issue worthwhile raising, in the discussion of the inclusion of artistic process into the realm of research, since what the artist does more readily is to raise *questions*, rather than provide answers; and that it also is a common knowledge that finding the point of entry to a research problem is the key to its solution.

Hence emphasising the importance of the question – as a troubled understanding's critical point of entry – to what we might call 'problem-design': given that whoever has succeeded in hatching trouble-shooting with a problem-definition, is already in the space of the solutions. This is why the incorporation of artistic repertoires into archaeological research fosters a specific ambition to formulate the tenets of a First Science. Not as a cult of primordiality, but for practical reasons.

What we mean by a First Science – then – comes with the material engagement with contingencies (past or present – or, *contemporary* [Agamben 2009]) which, at some time, will hatch the questions that will constitute the critical point of entry into a space of problem, featuring research in a more regular scientific sense (with the philosophical query reformulated as a *boundary transaction* between science and art). There are certain immediate consequences for the *editorial process.*

The computer, editorial concept and process

First we are interested in the line of questioning that emerges in each contribution, as the performative aspect of each piece. From that we are interested in determining whether these queries 'conspire' to foster a conjoint query. That is, the query of the volume as a subject of discovery in the editorial process. In the next section, a state of the art of our topic will be discussed. A following synoptic presentation of the contributions will prompt the reader.

In this sense, the introduction is intended as a *vade-me-cum* for the reader, or a support structure (Condorelli 2009) which – as an architectural device – offers a structure that *learns* alongside the reader as s/he proceeds to work a path through the thirteen contributions included into this anthology. This idea can scarcely be surprising to the contemporary reader, since the developments in IT have made such adjacent learning processes quite common/ubiquitous.

However, the point is that – as architectural devices – 'support structures' are contraptions that arguably have existed as long as there have been humans; that the world of artefacts constitutes a repository of

cultural learning, beyond the human individual, at a trans-personal level. In the context of the present book we therefore might want to ask – in a line of work that ranges from archaeological digs, conservation techniques, artistic methods – how to understand the computer?

As a production-device the computer is one amongst many tools used by archaeologists and artists – more specifically, the authors involved in the making of this volume. The practices they are involved in, and engage, exceed the contours of the computer-screen. And if we consider these practices as their compound field of immersion, the computer is but one in a range of tools. Of course, I am here talking about the computer as a hand-tool rather than as a broadcasting device.

Figure 2 : Tapestry in Kristin Sæterdal's series called 'surveillance' (weft in recycled Dell computer monitor frame, wool in hand-coloured sepia-tones, exhibited at Kunstbanken at Hamar [November 3rd-December 30th 2018], Photo: Theodor Barth, Owner: Theodor Barth)

However, this might not be a bad place to start developing a contemporary understanding of the computer: that is, a visual contraption not dissimilar from a Jacquard-loom in that a numeric code is the basis for the production of a visual pattern – pixel-based in the case of the computer – which thereby is comparable to a weft (made of coloured light elements, rather than coloured threads). Whilst the broadcasting function features the present platform of global online publishing (Ramussen *et al.* 2017).

We should ask what each of us having publishing available – as an option – at the tip of our fingers, entails for how we engage with the world, in the panoply of other practices that are at play in the archaeological venture. And also, in turn, how we should understand this engagement with the world, in what is readable to us on our 'Jacquard-monitors'. I understand online-publication as belonging to the wider category of

manifestation: exposition belongs to this class, as does digging.

Working my way through the contributions to the present anthology it became obvious to me that there is a common denominator, emerging from the cross-fertilisation of archaeological and artistic vantage points: i.e., the bulk of the contributions are – in one way or the other – dealing with manifestation. Or, rather: the contributions may not be dealing with manifestation, if read separately according to their explicit premises, but their 'vectorial sum' is about manifestation.

That is, the manifestation of the archaeological query in the language of poetry (Giulio Callegari); the manifestation of intra-action the making and finding of 'gold-men' (Ing-Marie Back Danielsson); the manifestation of rock art in the light of contemporary graffiti (Fredrik Fahlander); the manifestation of Japanese prehistorical pottery under the eye of the archaeologist's camera lens (Makoto Tomii); the manifestation of art- and innovation in the archaeological dig (José Mármol Martinez).

Again, the manifestation of Neolithic ochre paintings in northern Sweden with Heidegger's ontological turn applied in art-theory (Ylva Sjöstrand); the manifestation of art and archaeology as adjacent co-evolving queries (Macel Otte and Hans Lemmen); the manifestation of archaeological learning in practices of immersion (Dragoş Gheorghiu and Livia Ştefan); the manifestation of literary practices in Virginia Woolf's type-setting and book-binding (Theodor Barth and Ane Thon Knutsen).

Finally, the manifestation of entanglement between archaeological and artistic practices in two projects both derived from Seng An Daoyi's monumental sutras in the mountains of Shandong in Eastern China (Lia Wei); the manifestation of body-shaped boulders and rock-art in Fontainebleau through the intermedium of climbing and haptic drawings (Geir Harald Samuelsen); the manifestation in research of sensoriality through ritual agency (Dragoş Gheorghiu).

An artistic research conversation between Neil Forrest and Theodor Barth compares manifestation in ceramics and video. So, the reader is kindly invited to work through the anthology using a comparative approach.

Table 1: Structure of the anthology featuring the manifesting agent as a comparative dimension

Authors	Manifesting agent	Title of the contribution to this anthology
Part 1 – Archaeology and Art		
Giulio Calegari	poetry	Convergences: Archaeology and Art
Ing-Marie Back Danielsson	intra-action	Art as Entangled Material Practices – The Case of Late Iron Age Scandinavian Gold Foil Figures in the Making
Fredrik Fahlander	graffiti	The Mediality of Rock and Metal – Exploring Formal Analyses of Rock Art through Graffiti
Makoto Tomii	photography	The Diverse Sense of Frontality of Prehistoric Pottery: At the Time of Production, Deposition and Publication/Exhibition
José Ant. Mármol Martinez	archaeodrome and dig	Art or creativity? From Archaeological Photo-Ethnography to Art: Approaches to Two Contemporary Sites
Ylva Sjöstrand	aesthetic theory	An Archaeological Employment of a Theory of Truth in Art
Part 2 – Art and Archaeology		
Marcel Otte and Hans Lemmen	adjacency	Art and Thought
Dragoş Gheorghiu	ritual performance	Experimenting with the Art of Origins: Animating Images by Blowing Colours and Sounds
Theodor Barth and Ane Thon Knutsen	typography	'Who's afraid of Virginia Woolf?' Art, Archaeology and Forensic Anthropology
Lia Wei	entanglement	Epigraphy in the Landscape: Intersections with Contemporary Ink Painting and Land Art
Geir Harald Samuelsen	haptic drawing	Magnetic Boulders – Unfolding Stone through Gestures and Light
Neil Forrest and Theodor Barth	ceramics	POROØS – A Model of Resistance as Material Communication
Dragoş Gheorghiu and Livia Ştefan	immersion	Virtual Art in Teaching, and Learning Archaeology: An Intermedia to Augment the Content of Virtual Spaces and the Quality of Immersion

To picture how this operation can be fruitful, the reader is invited to imagine that, in each of the above-listed contributions, some matters are conceived as *spoken*, others are *written* materials, and again images and manufacture relate to proportion and *number*.

In turn, to conceive the transition from epistemic exposition – whether in archaeology or art – to ontologic manifestation, the reader is invited to assume that our notion of existence may be divided: i.e., existence according to speech, according to number and according to writing are never exactly the same thing,[4] and thereby subject to loops of triangulation in which different learning strategies – as linked to speech, writing and number – conspire towards cogency.

If this is tenable, it is through the 'existential end' – rather than the 'topical edge' – that the pieces in this anthology are comparable; through the commonality of the 'support structure' constituting an architectural task; which each of the contributions identify and solve in each their own way. Which is why the support structure hereby is considered a vehicle of ontological manifestation, that learns in the sense that 'ontologic learning' can take place: a sensorial and performative style of learning.

Understanding the progress in working up these manifestations as linked to a kind of *transposition-coding* (cf. Schwab 2018) operating at the brink between modern epistemology to contemporary ontology, in which the *manifestation* of the code and the *process* of the knower in becoming clear to her-/himself are a) related; b) transmittable. All the projects in this book have a brink where 1) what is found and how it is negotiated, is relieved by 2) what is negotiated and how it is found.

In this way, what I am suggesting here, is that we take a giant leap out of modernism – where existence is linked to a native realm on which artists, literary authors, philosophers and playwrights can specialise – to a condition where existential matters are *learned*, in a global society where ontological manifestation is needed to allow existential variables (above) set, in a world where the change-factors are not likely to let them settle. Which means manifestation is an ongoing concern.

The idea of this book comes from the WAC 2016 session organised in Kyoto by Dragoş Gheorghiu with Theodor

Barth as chair (Barth 2018). For them, the extent to which we will comprehend the world begins with the emotive perambulation that prompts our engagement with the world, and from which hatches the queries of a more systematic kind. However, neither of them stops at this: the emotive ability to connect is one that defines humans, not only in the first but also the last instance.

Profiling the contributions

In his contribution, *Giulio Calegari* writes that: 'Even when I have had to locate objects and images of my archaeological research in chronological order, I have never lost sight of their 'voice'.' In the creative interactions with fields beyond his own discipline, it is the accident of each element that claims voice with its forays in exact science, psychoanalysis, education and human geography. His special knowledge thereby inscribes itself within the wider scope of 'natural history' (Goethe).[5]

Reading through his piece the reader may be struck by how *collections* of artefacts, *performance* as a vehicle of comprehension and prompting the *poetic* entry to language through song, act as oblique references to theatre. That is, a kind of theatre in the sense of *performance* – or, a locus for acting or music – but conjointly in the sense of *display*, as a museum or a collection. In his work, he becomes involved in acts of world-making, where old and new elements meet with a caress.

His work is truly contemporary in the sense that the way acts and things come together – the old and the new – is pervasively experimental. It is not argued, at least not more than strictly necessary. In such a way, that the work of his scientific queries – significantly with fieldworks in the African continent – also makes up a certain way of living. In his piece, he makes that human being is a dweller, whether in the past or the present, and in this capacity also a creator of lifeworlds.

If one may consider the pieces of this anthology as 'learning theatres', *Ing-Mari Back Danielsson*'s contribution brings the reader to scope a category of gold-foil figures *between* narratives from the late 18th century on the way they could be found after storms e.g. on the Ravlunda beach in Skåne, and similar contingencies that relate to their *making*: stamped on gold-foils of less than 1 gramme, their value in the late Iron Age appeared to be independent of their level of execution.

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[4] Saadia Gaon (2001) The Sefer Yetsirah (The Book of Formation) is an early cabalistic text that has fascinated Pierre Victor (Benny Lévy), Jean-Paul Sartre's last personal secretary they discussed the importance of this ancient text for existential philosophy (Sartre and Levy 1991). Saadia Gaon is a Mediaeval philosopher from Baghdad (9th-10th century C.E.) who was at the head to the Talmudic Academy of Baghdad.

[5] Cf, Barth, Theodor (2018) Drawing as performance – The Greenroom: A new perspective on empowerment through education, in *FormAkademisk* – Volume 11, No 3 DOI: 10.7577/formakademisk.2681

She turns to Karen Barad's agential realist ontology (Barad 2007) in linking aspects of the making of foil-figures – 'gold men' – in the late Iron Age, to the way they later were found by sea-side strollers in the Enlightenment century (18th century). The entanglement suggested precisely in this mode of remote connection provides the scenario in which she explores the notion of intra-action: that is, the production of bodies and artefacts through the workings and staging of the *apparatus.*

Her interest in the fleeting execution in the manufacture of the 'gold-men' catches her interest on account of the material and semiotic affordances of these artefact; thereby featuring the brink between matter and signification – where matter matters (Barad) – or between the figures as representations and '...as having a ritual or symbolic significance': i.e., as subjects of embodied knowledge, that also interested e.g. modern artist Asger Jorn who collaborated with archaeologists.

In *Fredrik Fahlander*'s piece graffiti constitutes the 'learning theatre' – or, manifesting agent – in his efforts at comprehending graphic art from the Bronze Age. More specifically, the manifestation of practices of managing space on surfaces where more than one artist has been at work; as well as the visibilisation of newer elements, departing from the same spatial constraints, and corresponds with the manifestation of new graphic styles. New styles differ on both accounts.

Thus, his query overlaps with Back Danielsson's in the sense that he is interested in art as both image and materiality. He is interested in the illicit aspects of graffiti that makes its self-regulatory practices – in respecting others' work and using space – more striking. He also develops a sense of how changes in material and visual practices, may reflect on social change. In the case of his graffiti-studies he follows its developments, in directions that may indicate gentrification.

By using the lens of graffiti he manages to intensify questions raised by Bronze Age paintings in Sweden, where the juxtaposition of visual elements could indicate similar transitions in the past. In this part of his discussion he is also bent on arguing a more nuanced view of the meaning and impact of images, that may make them depart from symbols and representations. The reader may find this piece particularly revealing of what the archaeologist's work of *tuning in* to the site.

Makoto Tomii's piece makes a particularly clear statement of manifestation from *epistemic exposition* – knowledge acquisition from pottery-findings in archaeological digs – through *ontologic transposition*, by analysing how the frontality of photographs, often taken by archaeologists themselves, will significantly vary from the orientation of the same artefacts, in their past environments, as found in the ground. His research on this subject matter is extensive.

His interest in the pottery lies in a 4D approach of the artefacts as narrative objects: owing to asymmetric tilted features in Jomon-pottery they are sensitive to their place in space, relative to other items and structures that would contribute to orient them (and thereby reveal the aesthetic value that might have been placed on asymmetry in the past). The author relates how the pottery was taken out the realm of archaeology, and placed into modern aesthetics, by Taro Okamoto.

Okamoto was influenced by Bataille and related the relevance of Jamon pottery to modern aesthetics in his piece 'A dialogue with the four-dimensional'. The narrative starts with the frontal side for the potter. In his detailed discussion of photographic angle – also used in display – the author questions whether the centring of the rim-projection can be used as a criterion to determine frontality. His analysis reveals the importance of decisions on display made by the archaeologist.

José Ant. Mármol Martinez's piece is a comparative inquiry into experiments with a) the 'archaeodrome' – an experimental and pedagogic site where land-art installations into the ground precede archaeological excavations – and b) the innovation of field-practise as the site-survey shifts into the dig (as a different mode of working). He is concerned with how installation art-practices and photo-ethnography offer a comparative manifestation of the dig as a 'learning theatre'.

He describes the range of experimental installation in the *archaeodrome* – largely with the use of contemporary items (such as IKEA furniture) – and ponders what an experience with destruction, rather than production, as the context of developing knowledge in our contemporary society: the archaeodrome being largely a site for archaeologists working alongside artists, lay-people and children to share into the ways of archaeological knowledge through a hands-on experience.

He also ponders the significance of 'archaeological acting' in his comparative case-work, from two projects: the other project features an archaeological survey and dig in Murcia (Spain), in which the photo-ethnographic venture similarly brings an awareness of 'acting'; thereby, prompting a displacement from the perceptual to the conceptual. One may understand his piece as the study of surprise – with two different genealogies – in a paradoxical timescape where the past lies forward.

In *Ylva Sjöstrand*'s piece art is not the resident principle, but rather the adjacent category of 'as art' that has been used by archaeologists to appraise e.g. rock paintings,

from a time when art was not a category; and according to a concept of art according to which art is related to experiences in the outside world. To counter this view, she uses modern aesthetic theory – adapted from Heidegger's philosophy – to see a perspective on a rock painting from a vantage point beyond subject/object.

That is, from an existential vantage-point where art has its own truth-claims without external reference, nor seated in the privacy of a human psychological experience. In this sense, Heidegger's philosophy becomes a 'learning theatre' that allows the author to manifest a rock-painting from Hovden, in Härjedalen (Sweden). She quotes Heidegger to the effect that the truth of art lies in that it establishes its own nature through its origin; or its originarity (Derrida).

Hence she moves from art as tokens of experience, or cultural/ideological beliefs, and a non-representational take on the motif directs the reader's attention to the symbolic affordances; underscoring the rock-painting's entanglement with the surrounding context. She takes the decisive step from discussions what makes a work of art, to what makes art work, which is the transposition from the epistemic to the ontologic: what is present to hand beyond the framing gaze.

Her piece concludes the section 'Archaeology and Art' and the way she teases out the resident principles (at Hovden) and finds them where they belong – in the works to the archaeologist – brings us to *Marcel Otte*'s and *Hans Lemmen*'s piece, in which two parallel texts, the one an artist's and the other an archaeologist's, brings the reader into the anthology's second section; the section called 'Art and Archaeology'. The piece features two parallel processes.

It is manifested on the page itself, with two texts running in parallel – each in their separate columns. It is a simple arrangement, where Marcel Otte (the archaeologist) features in the text placed in the left pane, while Hans Lemmen (the artist) formulates his ideas on archaeology as an inspiration for art, in the column featuring in the right pane. The text-materials are co-evolving, though not in direct dialogue. The artist has made the illustrations to the archaeologist's text.

In this piece – that borders unto a 'curious manifesto' – the spatial arrangements of the texts are echoed by the adjacency of their topics. Where the differences are articulated, they therefore also serve to connect. The material artefact, the piece therefore prompts the *súmbolon* – in the act of joinery – while the parallel parsing of the contents invites the reader into appreciating the metaphoric relationship between the two texts: it is unique in the collection in that it manifests itself.

Dragoş Gheorghiu and *Livia Ştefan* take us further into what – from an archaeological perspective – may be seen as a parallel track. Since it is concerned with a technical aspect of artistic manufacture in the use of digital technologies to develop environments for virtual reality (VR), to enhance experience in archaeological learning. The reader will notice that this piece has left the problematic of 'as art' (Ylva Sjöstrand) to explicate some artistic aspects of working with archaeology.

They essentially compare two technological platforms for their adequacy to enhance experience and promote immersion in built VR-environment, in which archaeological learning and knowing can be folded. The piece is dense with references relating both to the developments in the field of VR, and to the literature that connects their work to archaeology. The piece serves to demonstrate how art – i.e., how art works – is not inextricably tied to the need for expression and authenticity.

They are interested in how these can be supported, which is a realm of artistic knowledge, namely that of design. In their venture in using and developing the OSUN platform, they compare the technical affordances and the virtues of the OpenSimulator (OS) and the Unity application (UN), on the backdrop on a case-study of a Roman workshop with a glass-kiln. It discusses the alternate and conjoint need for abstraction and realism in building immersive learning environments.

Theodor Barth and *Ane Thon Knutsen*'s piece can be read in a similar vein, in the sense that the difference and conjunction between the abstracter ways of the anthropologist (Theodor Barth) and the sensorial method of designer-artist (Ane Thon Knutsen), are conjoined in an uneasy but fruitful journey: the vehicles of conversation and writing are clearly contrasted, in their extended working-relationship, while remaining connected at the level of their shared interest in making and number.

This working-relationship evolves alongside Ane Thon Knutsen's work as a research fellow in artistic research, devoted to type-setting, printing and book-binding: these contrasting craft-sets accompany her in her investigation of modern author Virginia Woolf's literary practices, emphasising typography. The piece relates how she – through this investigation – developed her own literary voice, reflected both in writing and lectures, as well as colour-studies of literature.

The centre-piece of her study of Virginia Woolf is a short-story – The Mark on the Wall. In the present piece this work is analysed in terms borrowed form quantum theory: in which intra-action, superposition and entanglement (Barad 2007) are key words (the proximal relationship between type-setting and Virginia

Woolf's stream of consciousness [intra-action]; the superposition of Ane's and Virginia's life-worlds, the remote connections of the mark [entanglement]).

In *Lia Wei*'s work on Seng An Daoyi's monumental epigraphs in the mountains of Shandong in Eastern China, at the level that I am discussing here, shares some characteristics with the previous piece, but also with José Ant. Mármol Martinez's piece in this book's part 1. That is, she compares two projects as him, she has also been hands-on engaged in both projects, but while the artistic process in his piece is 'as art', her Biface Graphy project is outrightly an art-project.

It links up with the previous piece in its emphasis on the collaborative context. She juxtaposes her archaeological research on the epigraphs in the rocks palisades of Shandong, with the 6-7 year *peinture-à-deux* experience – bringing this backdrop from her rock-climbing into other settings; a foundation sacrifice for a building, land-art experiments and an exhibition in Arsenale (Venice) – of which the outcomes are emergent, rather pre-conceived in methodological terms.

The piece accordingly wires what is manifested in a process of co-creation with her colleague Zhian Qiang, to what is manifested her archaeological research on Buddhist rock-graphy. The art-project appears to power the archaeological project, in the sense that her terrain of interest is the difference drawn by Deleuze, between the *despotic* signs – paranoid signifiers – and *authoritarian* signs, that are post-significant, subjective and passioned. It is a Deleuzian study.

Geir Harald Samuelsen's piece proceeds in a similar way, in the sense that his study of the animal-like shapes of rock-formations in the Fontainebleau woods (France) is manifested by the intermedium of what he calls 'haptic drawings'. These are parallel to Lia Wei's silk-paintings. They share the common feature of springing out of a direct contact through rock-climbing. Geir Harald Samuelsen, however, initiates his research from engaging with a natural setting, or context.

When his study eventually takes him to prehistorical rock-art – dissimulated in the same area – he is closer to Ylva Sjöstrand's perspective on art claiming its own truth, where the nature of the art-work – what makes it work – lies in its entanglement with its surrounding natural context. In Geir Harald Samuelsen's piece, the artist's haptic drawings manifest the natural shapes in an act of ontologic transposition, and precedes his discovery or interest in the rock art.

In this case, the climber's direct engagement with the rock-shapes – their manifestation through haptic drawing – becomes a learning theatre for older human traces. He thereby contributes to a growing corpus of border-crossings, in which philosophical queries can be referred but put to the test of the experiment, rather than being met by argument alone. It interestingly raises the question of what is the equivalent of the experiment in natural science, in the arts and humanities.

Dragoş Gheorghiu's chapter queries the understanding of images from the past, through performative reproduction on the one hand, and on the other hand through sound: respectively engaging with the site through material techniques, and the acoustics of the site. Which affords the kind of triangulation needed to investigate the possible relationship between the site and the image. In both cases, the approach is immersive in that sound and technique are executed *in situ*.

The connective element between the execution of sound and technique is, in this case, the human breath: used for spray-painting, in the one case, and for flute-blowing in the other case. They also are ritual in the sense that they are adjacent to the professional enquiry of the archaeologist, and communicative: they manifest the site in their performance, and impact the perception of the archaeologist working to determine the affordances of what is found. Hit and impact.

Hence the piece features the shift from a) what is found and how it is negotiated [the archaeological epistemological], to b) how it is found and what is negotiated [the archaeological onto-logic]. It demonstrates how contingencies can be sought as the teacher of things human, and the tracery of the past can be linked to the manifestations of the present. It links up with Giulio Calegari's piece in that all research on the life-forms of yore, starts with living.

The piece featuring ceramist *Neil Forrest* in conversation with *Theodor Barth* lingers on the dis-juncture of the encounter between artistic research and natural history. The conversation is therefore left open-ended, and is printed here in its original form. The purpose of including it is to contrast the train of additive relevance (pursued by the anthropologist) with what is relevant from an artistic point of view, by emerging from and being tested in the artistic process.

The conversation queries manifestation as a topic relative to the material experiments Neil Forrest has done with ceramics, to its possible extensions into the workings of video-transmission – from material practice to the haptics of experience in an audience – through the intermediary of a 'skin'. The skin is here seen both as a vector of semiotic efficiency, moving from the truth in art to art happening, *and* a transitional contraption where real material exchange is *taking place*.

The skin, in this understanding, relates to the *place* in the act of *taking*: it is a similar notion to the experimental methods expounded by Dragoş Gheorghiu in his chapter. However, also linking to his piece on digital technology, since the crossings discussed on the case of video, involves digital code (video). The piece therefore challenges manifestation as something principally anchored in phenomenology, linked to pragmatics by the intermedium of the 'semiotics of skin'.

Conclusion

If we consider how the *sequence* of our 'epistemic queries' – what we can know by archaeological and artistic means – are counterpointed by a *consequence* of 'ontological learning' – the existential triangulation of contingencies by sensorial means – we will be puzzled when it is established that what is surely an 'epistemic community' in this book, is as ontologically diverse within the group as the life-worlds of the past humans we want to comprehend are between themselves.

The question is whether we should be – or, actually are – surprised by this? If the desired level of cogency emerges from the way we garden the contingencies that remain after human life-worlds that attract our concerns (and desire); should be astonished that our comprehension eschews a unified knowledge project? This is by no means a plea to embrace fragmentation, but rather is the child of curiosity: what are ways in which the celebration of this multiplicity might be productive?

If archaeology can be seen – by definition – as the trope of knowing 'after the end', what is achieved once the ontological transposition, dwelling, occurs? It may well be that if the turn from what we find and how we negotiate it in knowledge (epistemic [exposition]), to how we find and what we negotiate (ontological [transposition]) what we are negotiating is the unity of the *world:* a thesis of radical immanence where the seat of *unity* is not in knowledge but in the *real* (Foster 1996).

Rather than setting off a new metaphysics, I see this possibility as one emerging from the nature of building – as an activity: or, construction (Potter 1991). That in the ebb and flow between destruction and repairing – that invariably accompanies the human trails in this world – there is a notion of construction in which each step has *to set* before you embark on the next. If so, the way we comprehend our matters is fundamentally dependent on the ways of the world, at every step.

In the present setting, this statement is perhaps even a bit trivial: to people who have embarked on a journey where comprehending is based on making, will have these insights into their embodied repertoire. What is perhaps less trivial is the knowledge of how the

transposition from epistemic claims to ontological manifestation is 'coded'; and how something coded in this way, will become clearer by 'multiple crossings': if the *pull* of the contributions are comparable, is this the *push*?

If we are not set to solve the past as though it was a puzzle – or, a riddle – then we are not set to solve problems, neither when we are going archaeology nor artistic research. But we may be – in the words of Swiss designer Karl Gerstner – be *programming for solutions*: so we may add to the wealth of human kind's 'cultural genome'; allowing us take an active interest in the hatching of *wayfinding* repertoires constituting the real wealth of humanity: in the past, the present and future (Gerstner 1964).

An aspect of this problematic lies beyond the solitary query, which the comparative perspective outlined here, in the introduction, locates at the transpersonal level of how the contributions are communicating, by the mere fact of appearing in the same volume: e.g., the 'colliding' effect of being queued up in the present order. Since selection of pieces is the result of organising processes before, during and after the Kyoto-conference, *some* cohesion would be expected.

However, the issues floating up from working conjointly with the present contribution – which was expertly prepared by Dragoş Gheorghiu – was not achieved by consensus, but through working up the *found* affordances in the sequenced pieces, and linking them up to a discussion in artistic research within the frame of archaeological and anthropological relevance: specifically, the epistemic frameworks of exposition and transposition, here taken in an ontological direction.

I find it noteworthy that some of the same principles that organise Giulio Calegari's reflections, on how his own archaeological teaching is taking place on the backdrop of his African fieldworks, resonate with Dragoş Gheorghiu's two pieces: but where Calegari's learning theatre centres on his *teaching*, Gheorghiu – in his first piece – is centred on *fieldwork*, and homing in on the archaeological site. While his more didactically oriented second piece, co-authored with Livia Ştefan, discusses digital technologies.

Evidently, the existence of this book is tributary to the relevance of concluding on shareable formats, since this is essentially what enclosing a miscellany of texts *between two covers* is about. But in the bold attempt at exploring the possibility of a post-historical archaeology – rather than a post-human one – features the newer possibility of considering 'broadcasting' on the side of the utilities, that appears with online publication as a personal prerogative in the computer age.

Publication thereby is linked to something like a 'utility', adding to the institutional and cultural aspects of publishing culminating e.g. in the present book-project. Because online-publication is an aspect of mass-culture – and lends itself to the manifestation of things that concern us – the little troupe of contributors to this volume, cannot be considered only as an epistemic group, but also as an ontological community (i.e., a 'coming community', in Agamben's [1993] sense). This is a core issue.

Since Internet – as a *utility* (say, at the same level of water and electricity) – is an infrastructure that allows everyone with computer-access, to comprehend matters deemed important not only by discretionary powers of knowledge, but with the framework of manifesting these matters in public. Which is why it is relevant to see manifestation – in the contemporary setting – as internal to each project in this book. Broadcasting can be done at any time by anyone with a smart-phone.

Used intelligently, it can put our beliefs – the rational beliefs of the knower – to the test: since manifestation has at all times been a resort, sometimes a court of *last* resort, in our work and efforts to comprehend the world. In a scientific publication open to importance of artistic means, these matters cannot be taken lightly. They are presently on our palette of commodities that are available to us at every single step of the road. And changes the 'hand' of the scientific enterprise.

Consider the following thought-experiment: if we follow Norman Potter's injunction (1991: 90) 'Seek always the resident principles' we can do this wherever we are: whether we are in the field, or the places where we learn and teach. It is a common prerogative for archaeologists and anthropologists to do so, even though the injunction comes from a designer. But the next point on his list 'find them where they belong – in the job itself' is a game-changer: the task is thereby wired to the occasion.

In the framework of ontologic transposition the encounter with the place is a form of manifestation of the past as culture. It is a cultural encounter which – in its ontologic definition – is germane to *dwelling.* It develops in the triangle of assimilating the resident principles (found locally on the site), negotiation with the institutional framework within which the query is taking place, which is always a negotiated situation, and the definition of hospitable terms to 3rd parties (past, present, future).

The persona I propose to call the creative reactor – as the persona of the *dweller* – hinges on the prerogative of establishing the ground-conditions of agency, whenever teams, projects, subjects and ideas are fallen apart (and are re-configured). I resist the idea of conceiving the dweller as a role, but rather conceive it as a mobile prerogative that can – and tends to – be picked up by whichever team-member sees the possibility to respond, whenever responsibilities are in peril (cf. Figure 3).

My namesake Fredrik Barth (1972) conceived the way tasks and occasions feed each other as the generative principle in culture as the 'social organisation of encounters'. I am therefore inclined to provisionally conclude that the problem of 'shareable formats' does not have a general solution, but can be programmed for solutions. In the same sense, the present effort does not programme for shareable formats, but programs for their ontological manifestation through acts of transposition.

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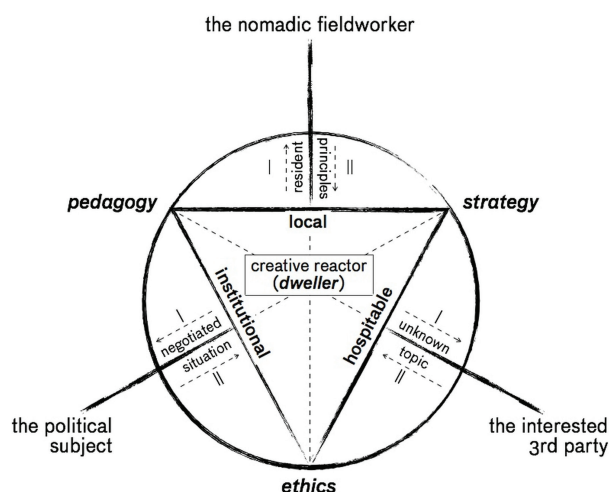Braidotti, R. 2006. *Transpositions: On Nomadic Ethics.* Cambridge: Polity Press.

Figure 3: Support structure: a 'triolectic' diagram featuring the realm of professional activity – whether in the field or on campus – as a 'learning theatre'

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