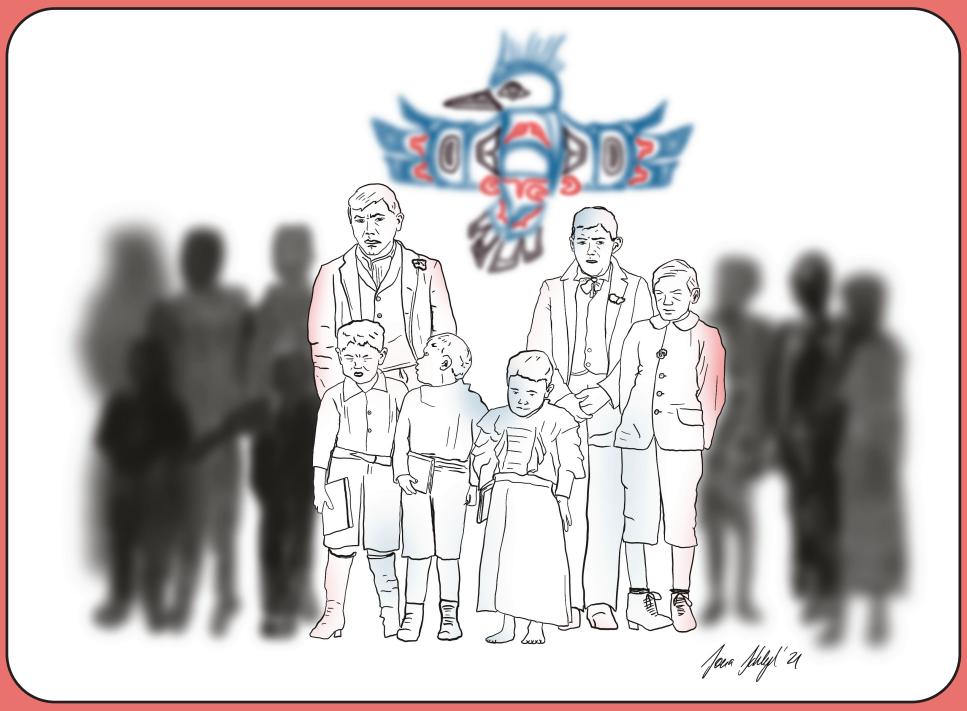
EPOIESEN



A Journal for Creative Engagement
in History and Archaeology

Volume Five

EPOIESEN

A Journal for Creative Engagement in History and Archaeology

Volume Five

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Cover art courtesy of Jona Schlegel; adapted from art originally drawn for #archink2021 shared on Twitter, where Schlegel was reflecting on Lindsay M. Montgomery's book Objects of *Survivance: A Material History of the American Indian School Experience* which explores the complicated relationships between the material culture of the American 'Indian school' and contemporary Indigenous peoples in the US.

Interior Design: William Caraher

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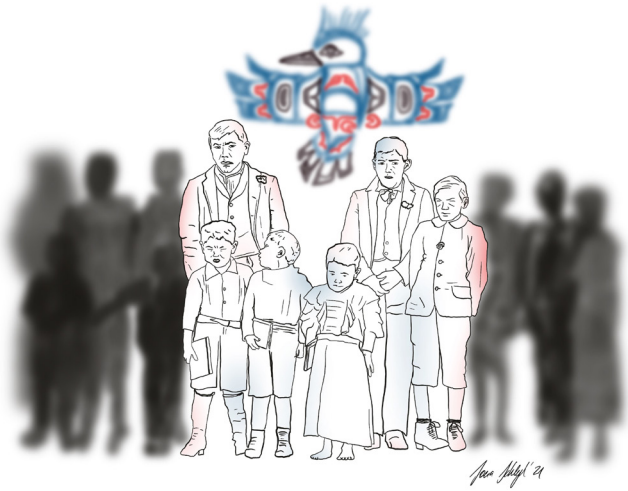
Shawn Graham



Citation:
Graham, Shawn. 2022. "Editorial Note: Five Years of Epoiesen"
Epoiesen DOI:http://dx.doi.org/10.22215/epoiesen/2020.7

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Masthead Image: Courtesy of Jona Schlegel; adapted from art originally drawn for #archink2021 shared on Twitter, where Schlegel was reflecting on Lindsay M. Montgomery's book *Objects of Survivance: A Material History of the American Indian School Experience* which explores the complicated relationships between the material culture of the American 'Indian school' and contemporary Indigenous peoples in the US.

Ink Source Code, compile with https://github.com/inkle/inky

Ottawa, December 31, 2021
Basement workspace of Dr. Graham
-> basement

=== basement ===
Shawn fired up the browser, pointing it to the Epoiesen website. I really have other things I ought to be doing he thought. But it wouldn't hurt to spend a few moments thinking about the past year.

+ [He clicked on the first piece.] -> what_theme

=== what_theme===

"What theme connects everything, this year?"
Startled by the sound of his own voice, he laughed quietly.
Talking to yourself again, eh? A couple of years working from your basement will do that I suppose!
* [Perhaps it is all about what we›ve lost] -> loss
* [It could be about nostalgia?] -> memory
* [It all certainly feels different, this year] -> affect

=== loss
He clicked through more of the pieces. So many, more than ever before. But... there is a sadness to this year's articles. 'Now, Previously, and Afterwards'... the first piece of the year. A melancholic reflection on First World War photography, by Hailey Hol-Valdez.

+ “Almost a wistfulness” -> wistfulness

=== memory

He clicked through the entries. It’s almost as if another year of pandemic is forcing us to reckon with other serious eras of transformation. Do you remember the before times? We’re never going back. Tokens of memories, and what to do when the dead linger, as Rosemary Hanson asks...

He chuckled to himself. They say you can’t go back home again. The piece on ‘Homebrick’, embedding sound memories in the physical fabric of construction - he’d love to encounter the physical prototype.

* But yeah, we’ve all lost something this year. -> loss

=== affect

He clicked on the ‘Hearing Corwin Hall’ piece. Caraher and company... yes, with their video art, they’re pushing us to think through the transformation of the campus from a point of emotional engagement. Interesting, really, to read that piece and then to follow up with Richardson and Pickering’s comic on the meaning(s) of Stonehenge.

+ Funny, really, how what we think is important about archaeology is not what ‘regular’ folks think is important.

-> memory

=== wistfulness

Exactly. But it’s one that requires a response from us, as we view these photos. The poems by Mary K. Lindberg- these similarly are trying to pull a response from us, another exploration of dealing with loss.

+ Surely it wasn’t all about loss. Some of these pieces are more about memory and remembering.

 -> more_memory

+ The two visual essays ask us to deliberately think about how these historical photos, these small keepsakes, make us feel. Affect... there was a lot of that, this year.

 -> more_affect
* Enough. -> ending

=== more_memory

The sound art of 'Hearing Corwin Hall'... they say smell and memory are closely related, but sound tugs us emotionally as well, and adds timbre and colour to the words on the page. He spent some time replaying the videos, thinking through what they imply for his own campus which despite everything continues to expand.

* He closes the laptop, a bit more abruptly than he intended -> ending

=== more_affect

He clicked on Richardson and Pickering's comic. Stonehenge... he always preferred Avebury, when he lived in the UK. It always felt more real, somehow, and he always felt a little bit guilty about not really caring too much about Stonehenge.

* Of course, -> even_more_affect

=== even_more_affect

lots of people feel deeply about Stonehenge... just not in the same way academics do (or are supposed to). He pauses, and highlights one line in particular: «Stonehenge reflects a deep need for entertainment & mystery, for a desire for re-enchantment & mild rebellion against the authority of western scientific discourse»

We could all stand some re-enchantment in our work. Maybe that's the thread that really connects everything this past year.

* He closed the laptop, a bit more abruptly than he intended -> ending

=== ending ===

Maybe this year's pieces all comes down to choices, and the consequences of those choices, thinking through their impact then, and now.

He looked at the clock; the time was getting late. The year is almost through. Good riddance!... but... that's five years of Epoiesen wrapped up. He was tired. But proud. The year's pieces - the most in one year yet! - were all engaging and often moving.

* He opened the computer again -> and_went_on_twitter

= and_went_on_twitter
and went on Twitter, knowing that he spent too much time there, a pale substitute for the collegiality of campus. I'm going to tweet this out but first, he scrolled through his notifications, stopping at one from Neville Morley, of the University of Exeter remarking on Epoiesen's fifth anniversary:

"Five years of being the most downright interesting and thought-provoking publication in archaeology/ancient history.'

He smiled, hit retweet, closed the laptop, and went up from the basement.

CLASS: END
The End
-> END

Book Lover

Mary Lindberg

Citation:
Lindberg, Mary K. 2021. “Book Lover”. *Epoiesen*.
DOI: http://dx.doi.org/10.22215/epoiesen/2021.5

Mary K. Lindberg is a retired Professor of English, living in Riverdale, New York (maryklindberg@yahoo.com).

Masthead Image: Eruption of Vesuvius - Pierre-Jacques Volaire (https://commons.wikimedia.org/wiki/File:Pierre-Jacques_Volaire_-_The_Eruption_of_Vesuvius_-_1978.426_-_Art_Institute_of_Chicago.jpg)

In a series of poems I try to give voices to people destroyed by Vesuvius in 79 A.D. The goal is to capture the exact moment of life before eruptions in Pompeii, Herculaneum and seaside villas such as Oplontis. Characters and some places are imagined. What were individuals doing before their lives were wiped out — unlived? What did they say? I try to cover most classes: Roman citizens, slaves, freedmen, women, children. My objective is to make readers "hear" their voices, last earthly concerns — to humanize plaster bodies behind glass.

Book Lover focuses on Arisoto, a fictitious freed slave hired by his former master in the villa's library to maintain ancient scrolls. When the shaking begins, Arisoto is at work. His employer has requested a rare seal, and he holds the key to where it is kept when the walls start to shake. He still holds that key twenty centuries later, a testament to his perseverance. His love of books, still alive today, is another theme bringing together history and archaeology.

~

Herculaneum, Italy, 79 A.D. and later
The speaker Arisoto is a young slave, born in in 49 A.D.
in Antony Maximus Fronto's villa in the city of
Herculaneum. Antony freed him at age 30, hired him
to keep Greek, Roman philosophy scrolls free
from humidity, to copy ancient texts in the villa's library.

One day Antony requested a rare imperial seal from
the library. As I looked for the key, the floor shook,
walls shivered. Was it an earthquake?
I fell back, heard a loud crack, drumming overhead,
humming hiss. Sliding rolls of papyrus smothered me.

10

I bent over a see-sawing floor, crab-walked to the door.
Outside, villa guards thundered: Run to the sea!
Prickly pumice burying the world alive. People tried
to run through knee-deep scree. Not a quake.

Antony's family rushed out, we tied pillows on their
heads, led them through curtains of black hail.
Amid screams, moans, neighing of frightened horses —
a dark dissonance. Endless thick showers, sharp tuff.
Panic cries: *Children? Julius! Julia! Where are you?*

Suddenly stone showers ceased. A sunless, eerie cavern
of quiet. No one could have imagined what happened later.
During that quiet night, Vesuvius would ignite lava flows
hot enough to boil our insides at Aurora's rise. I wept.

I wept for my family, whom I never found, but more for
the countless words of thinkers who tried to understand
human nature, their knowledge, discoveries — gone. Forever.
I yearned to embrace all the library's papyrus in my arms.
They found him under four layers of rubble, clutching a
key. Archeologists scrutinize him like a rare scroll,
the way he inspected new arrivals at the villa's library.

House of the Deer

Mary Lindberg

Citation:
Lindberg, Mary K. 2021. "House of the Deer. *Epoiesen*.
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Mary K. Lindberg is a retired Professor of English, living in Riverdale, New York (maryklindberg@yahoo.com).

Masthead Image by Yaopey Yong, via unsplash.com
(https://unsplash.com/photos/cfbIN-TdTk0)

A recent visit I took as a tourist led by a British archaeologist guide was helpful regarding contrasts at Pompeii and Herculaneum. What fascinated me is how Herculaneum residents might have considered the cessation of hot stone showers the end of the eruption. Why not? They couldn't know that later that night Vesuvius would send at least four pyroclastic flows that would boil brains. I was struck with the boathouses, where skeletons, gold jewelry, and oil lamps are still huddled together, as they were that night, not expecting anything but a morning escape.

The House of the Deer focuses on a wealthy family. In a fictitious villa, a family is ordered to flee to the beach amidst hot stone showers of debris and pumice. The gold-loving Romans grab jewels and coins before rushing to fishermen's boathouses. They actually tread on people caught in the trampling confusion. Another irony emerges as the boiling heat extinguished lives more quickly than burial by pumice. I incorporated the fact that carbonized remains of a wooden boat were found on the beach. As archaeology discoveries at such sites expand in our time, historical knowledge is enriched and verified.

~

Herculaneum, Italy, 79 A.D. and later

Julius, do you recall a flowery scent wafting
on the balcony when you returned from
the boathouses? Slaves braided
the seafront colonnade with red roses.
Ah, Cecilia! I'm glad to be back!

The sweet aroma made me dizzy; I leaned
into your arms. Lucius ran from the baths,
happy to see his father, exclaiming:
High waves in the pool! How could we
have known. . . that was a sign?

At that second the world changed.
Shudders, shattered glass, shimmying walls,
mad drummer on the roof. Walls, floor, shook.
Shouts above the roar: *Julius, Caecilia,*
Lucius, slaves, everyone: to the beach!
My father's order.

Slaves tied pillows to our heads. I grabbed
gold jewelry, Lucius, his coins, you, two
or three oil lamps. Dash to the street.
The sun was dead.

Curtains of shards spawned a carpet
of pointed tuff. Half-blinded by dust,
we plowed ankle-deep, slowed by a prickly
crunch of hot stones —
shovelfuls into a mass grave.

We stumbled on neighbors, relatives.
Was that cousin Calpurnia? No time
to stop. Pillows slipped, fell off.
Torches pranced like fireflies.
Then nothing.

Fortuna smiled: we reached the beach,
clambered into a boathouse. Oars,
torn sails, tangled nets, fishy smell.
Fear united us.

That night we listened to the throes of our
dying city — splintering statues, splitting timbers,
dissonant cries — human, animal. Someone wept.
Stones ceased. Our world a quiet cavern.
No stars dared come out.

You, dear Julius, assured our safety:
We can all leave Herculaneum by sea at early light:
Rest tonight for the journey. Uncle Claudius
readied his boat. No one said so, but some
planned a swim to safety.

Memory of home: a lullaby of bubbling
water from Neptune's fountain in lush greenery.
I reminded Lucius to soothe him. We hoped for sleep.
Last chance to dream.

Vulcan tricked us. Surprise. At dawn, a hot hiss
of whirling, twirling, churning sand. Boiling heat
consumed us. No time or space between
life's end, death's beginning.

***

Hardly anyone was left alive in Herculaneum to be
awakened by screams from the boathouses, as a giant
ball of superheated gas boiled blood and brains.
A quick death. Today, mounds of eyeless heads,
lamps, jewelry, lie in the arched niches. About
152 individuals were found in six of the 12
boathouses. Adult women, infants and children
outnumbered men by about two to one. A wooden
escape boat, carbonized on sand, near bones of those
who dared to swim, resides in the city's museum.

Acknowledgement

I would like to thank archaeologist Kristina Killgrove for her encouragement and introduction to *Epoiesen*.

“BOOK LOVER” AND “HOUSE OF THE DEER”: FIRST RESPONSE

William Caraher

Citation:
Caraher, William. 2021. “‘Book Lover’ and ‘House of the Deer’: First Response” *Epoiesen* DOI: http://dx.doi.org/10.22215/epoiesen/2021.13

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Pompeii has an enduring place in our modern cultural imagination. Excavations at the site, and their often grisly discoveries, have come to stand in for any number of modern situations from the intimate pain of personal heartbreak to horrors of the Shoah, industrialization, and the looming climate catastrophe. I'd like to propose Mary K. Lindberg's poems on Pompeii continue in this tradition.

The release of Cate Le Bon's latest album titled *Pompeii* coincided with my reading of Lindberg's poems and spurred my reflection. Le Bon's album while refined, cohesive, and thoughtful, is not a concept album, and it doesn't seem to connect with the site beyond including a song of the same title. In this song, however, Le Bon evokes a long-standing trope associated with Pompeii through a swirl of reverberating synths:

> Get dressed
> You're a mess
> You're a sight
> Did you dream about Pompeii?
> Your eyes always give it away
> Cities built on monumental rage
> Getting lost in the seminar...

The idea of dreaming about Pompeii invokes Sigmund Freud's well-known treatise, *Delusion and Dream: an Interpretation in the Light of Psychoanalysis of* Gravida (1907) which interrogates Wilhelm Jensen's novel *Gravida* (1903) through the lens of psychoanalysis. The main character in Jensen's novel, Harold, an archaeologists, fell in love with an ancient relief carving which he calls Gravida. After a dream about the destruction of Pompeii and Gravida's demise, he traveled to the site and while there, he saw a woman who looks like Gravida, but was alive

and well. The woman was, in fact, Zoë Bertgang, a former neighbor of Harold's on whom he had a childhood crush. Freud in his treatise, *Delusion and Dream*, excavated Harold's dream of Gravida and argued that it was, in fact, a manifestation of his sublimated love for his former neighbor who he just happened to encounter in Pompeii. Thus, Harold's passion for the Gravida relief and archaeology as a discipline was an expression of his repressed passion for this woman. Zoë understood this and cured Harold by at times imitating Gravida and at other times gently directing Harold's attention from his fantasy to reality. Freud's work both revealed his longstanding interest in excavation as a metaphor for bringing the complex working of the unconscious mind to light and demonstrated the utility of his psychoanalytical methods for considering works of literature.

It is hard to escape this long Freudian shadow when reading Mary K. Lindberg's first poem, "Book Lover." The narrator in the poem is a freedman, Aristo, who survives the first shocks of Vesuvius's eruption, but dies in the pyroclastic flow the next day. He was a librarian whose love for books surpassed that for even his family(or perhaps the family of his former master who also perished in the eruption. He was found by excavators still clutching his keys to the library. In another poem, "The House of the Deer," a wealthy Roman family hoped to escape Vesuvius's eruption by seeking shelter in the boathouses by the sea. As they fled they grabbed jewelry and coins, but in the end, even with their worldly goods, they died among the fishy nets of boats. Like Harold's desire for the sculpted Gravida, the characters in Lindberg's poems appear to displace their desire for family, safety, and home onto material things even as Pompeii crumbled around them. In both poems, Lindberg includes figures rushing about with pillows tied to their heads as if begging the reader to reflect on our dreamtime displacements. These desperate figures seem to embody our own pillow-headed efforts to capture our dreams as they flee the probing fingers of our conscious mind and solidifies the dream-like quality of the poems which capture individuals at the moment of crisis.

Reading these poems and listening to Cate Le Bon's oneiric voice ask "Did you dream about Pompeii?" begged me to consider how "cities built on monumental rage" had became "lost in the seminar." Primo Levi's haunting poem "The Girl-Child of Pompeii" (1978 [1984 in Italian and 1992 in English]) offered a depressing clue. The poem juxtaposes the plaster cast of a child who died in the eruption of Vesuvius while

clutching her mother with Anne Frank and the famous Hiroshima blast shadow of the girl jumping rope. This poem was brought to my attention by Joanna Paul's chapter in *Pompeii in the Public Imagination* ((2011) edited by Paul and Shelley Halles). Pompeii's monumental rage has made it a timeless vessel for the past horrors of the Holocaust and the looming anxiety of the nuclear age: "Since everyone's anguish is our own | We live ours over again..." Cities built on rage reverberate across the centuries suffusing the seminar with displaced anxieties.

The anguished dreams of Le Bon, Lindberg, and Levi jarred me. I've never been to Pompeii, but I nevertheless feel like the city looms over our contemporary world in a million cautionary tales. Perhaps Malcolm Lowry's short story, "Present Estate of Pompeii," published in the *Partisan Review* in 1959 offers a perspective on Pompeii's appropriate to our present time. In the story, Roderick MacGregor Fairhaven and his wife travel to Pompeii by train where she insistently takes her husband on a tour of the site. Roderick is distracted and finds the site's "tragic because almost successful -- effort at permenance." And, in keeping with the Pompeii's status as a place of displaced dreams, Roderick noted that "it looked sometimes as though the Romans here had made all their dreams come true in terms of convenience, wicked and good alike." Pompeii was an ancient city reshaped by modern priorities.

The dream transported Roderick back to his home in British Columbia where his cabin stood across the bay from an oil refinery. As the Italian tour guide escorted him and his wife around Pompeii, Roderick recalled the violent explosion of oil tanker Salinas as it unloaded its cargo at the refinery. Mark Bould in his new book, *The Anthropocene Unconscious: Climate Catastrophe Culture* (2021) argues that most contemporary fiction manifests our displaced anxieties about climate change. Lowry's story appears to anticipate this. The ancient and ruined convenience of Pompeii collided with the mechanism of convenience in the contemporary age as the flames from the burning ship subsided and the ship itself slipped away sparing the refinery an even greater calamity. The dead sun of Lindberg's Pompeii and Lowry's sun "as the fiery hub to a gigantic black-disked wheel tired by a rainbow" of spilled oil traced the calamity's global proportions. The ruins of Pompeii were the ruins of the refinery and the ruins of convenience, wealth, and arrogance. Pompeii, whatever else it was, can, or could be reminded Roderick that "Man had become a raven staring at a ruined heronry. Well, let him deduce his own ravenhood from it if he could."

As the specter of the global climate change looms over contemporary society, the site of Pompeii takes on new meaning for contemporary writers and readers. It is impossible to escape the tragic futility of convenience, wealth, and "the countless words of thinkers who tried to understand human nature" in the face of horrible power of nature. The best we can do is displace it onto powerless, if not uncooperative sites like Pompeii. Restoring Pompeii reveals a city saturated with Levi's recurrent anguish, Le Bon's rage, Lowry's ravens at the heronry, and Lindberg's imperceptible move from the end of life to the beginning of death. Pompeii always reminds us of the final and inescapable end.

As Lowry's Roderick departed the city he abruptly asked the question that perhaps haunts anyone who thinks about Pompeii for more than a moment: "What it amounted to was a feeling that there was not going to be time. Did you want to harrow yourself looking at what had been only temporarily spared, at what was finally doomed? And Roderick could not help but wonder whether man too was not beginning to stand, in some profound inexplicable scene, fundamentally in some such imperfect or dislocated relation to his environment as he."

About the Sacrifices

Mary Lindberg

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Cover Image by Geri Chapple, via unsplash.com
(https://unsplash.com/photos/qT2toWR8x2M)

What does it mean to be civilized? Tourists are often shocked by another civilization's rites. This poem describes a guided tour visit to El Castillo, Chichén Itzá. A young Mayan is honored, but the group is initially horrified he was killed so brutally. The significance of Chichén Itzá is almost sidelined by the melodramatic shock about the sacrifice. The guide's question is left up to the reader. That query goes to the root of many religions, but I am more interested in the misperception by one culture of another. This in turn suggests continuous education of all people in history and archaeology can widen understanding.

~

El Castillo, Chichén Itzá, The Yucatán, Mexico

Our bronzed guide shuffles us to shade.
He points to Kukulcan's step pyramid before us.

This structure, wonder of the ancient world,
was as impressive then as now. Do you want
to hear about the sacrifices? We nod. Of course.

The sand, sugary fine, cool in this hot land, waits
for the sun like the young Mayan captive before
the life-and-death ball game. The stone he aims misses:

the god wants him. He is honored to be chosen.
He climbs the 365 steep steps of the pyramid,
slips halfway, scrabble of rocks falls to earth.

Exactly at equinox the feathered serpent god
Quetzalcoatl slithers down the pyramid,
his plume of triangular scales surprises the shackled youth.

Spurred by the god's appearance, the captive
reaches the top, exhilarated, heart pounding.

On the sacred platform the priests' holy shadow dance
is soon finished. Bloodied steps announce
Kukulcán's thirst is quenched.

On the plaza, citizens, warriors rejoice,
dust the ball court for the next game, assured that
crops will grow, rain will fall, the sun will return.

Shocked by the ritual's violence, we draw back,
huddled under our umbrella of civilization.
Six centuries have passed. Why are we disturbed?

The ebony-eyed sage shrugs. *That's it. Simple.*
Without sacrifice life cannot continue, right?

He lifts his arms, tilts his head, black eyebrows
raised in a pyramid, searching our faces for an answer.

HOME BRICK: Exploring the Sensations of Home, Voice, and Brick Making

Emily Godden, Jack Rutherford, and Rebecca Lee

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Godden, Emily, Jack Rutherford, and Rebecca Lee. 2021. "HOME BRICK: Exploring the Sensations of Home, Voice, and Brick Making". *Epoiesen*.
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HOME
HOME

Editorial Note: 'Home Brick' was the winning entry in the 2021 HeritageJam (https://www.heritagejam.org).

Concept and Context

The Home Brick explores the sensations of home, voice and brick-making. The Home Brick is born from the ground, from the earth that somebody lives on, cured in the local atmosphere and imprinted with a tactile sonic description of home. The Home Brick allows the audience to engage with voice and accent, both typically intangible and ephemeral phenomena, in a tangible way that can be held and felt. Through the project we collect ideas about the sensation of home and how it is interwoven with our identity.

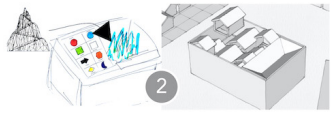
Posing questions about how language and voice is represented in archival form, this sculptural archive of bricks challenges the expected form of engagement with an audio archive. Bricks have been in use for over 6,000 years, but the use of bricks crafted from mud and clay reaches back even further. The process of brick making by hand is considered endangered by The Heritage Crafts Association. The Home Brick explores the tactility of the brick making process with the act of making being integral to the 'finished' artefact.

Process

An iterative process has allowed us to reflect on each version giving the artefact a micro heritage of its own. We would encourage others to not see the process and product as separate entities, for us the brick output is as important as the process. Our recollections and memories of the sensations we've experienced in making, designing and collaborating have been a key part of this process.

Thinking about 'sensation'

Personal archive
Identity and regional accents (voice)
Relationship between sound and touch



Ideas for prototype: exploring sound archives and shoe boxes

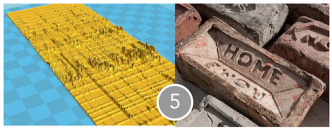
Shoebox and voice recognition (e.g. IBM (1961) Shoebox)
Archives of voices (e.g. British Library - Evolving English VoiceBank)
Voices/Accents in an interactive shoebox
Connections with earth / mountainous terrain

Research for prototype

3D representations of spectrogram
Trigger mechanisms for playing back audio (sensors or machine learning?)

The archive: Collecting voices

Using a trigger word to collect accents
Chose a word with emotional qualities



Developing the prototype

Considering forms the voice artefact could take, we decided to explore the brick making process as the brick could be a symbol of home, it engages with terrain and is a very tactile craft

Outcome

The Home Brick


Speaker
inside brick
Impression of 3D printed
spectral pitch display
about the sensation of home
HOME


HOME
HOME
HOME
HOME
HOME
HOME
HOME
HOME

Outcome

> Home is a place where I feel comfortable, where I can put on some slippers and truly relax. It's warm, safe and quiet. On a summer's morning I'm alone with the birds in contemplation with a cup of coffee. It's my retreat, my solace and my place to be me. I welcome friends and family with warmth and generosity. We laugh and bond together regularly. For me, home isn't a place it's a feeling of ultimate contentment, a visceral emotion.
> - Participant A

What Next

We acknowledge that we have followed the path most relatable to our own concepts of home. In some cultures the Home Brick may be alienating and it is therefore important that we remain open to alternative versions of this project exploring different representations of Home.

We intend to continue to work on the Home Brick project exploring further the sensation of home and voice through the process of brick making. While we have been discussing this project, we have come up with several ways in which the Home Bricks might be used including, but not limited to, passing on voice/accent through generations; part of a community art project where people's voices become embedded in place perhaps empowering ownership and belonging; or in the fabric of buildings to record voices as traces of previous occupants. There is also potential to develop how the Home Brick plays back the audio in different ways, perhaps using touch or sensors, to co-create a material community archive of bricks.

What To Do When The Dead Linger: Exploring Hauntedness as a Material Property of Objects

Rosemary Hanson

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Masthead Image: Rosemary Hanson, Aunt Bea.

Figure 1. Photograph of a clip-on earring from the late 20th century, composed of a brass mount and 8 glass gems. The earring was inherited from a female relative in the late 1990s and is currently in the possession of the author.

Figure 2. Digitally framed photograph of the earring's original owner, Bea Turnbull Samel.

This is a story of an earring.

An ugly earring.

Cheaply made and cheaply bought, it is meant to resemble a queenly diamond in glass and brass. A large, 3 lobed brown jewel sits beneath a crown of small, round, apricot-colored gems in a color palette that now seems a stereotype of the 1970s. These faux diamonds have been haphazardly set into a thin, metal clip that pinches and weighs the ear unpleasantly. It was presumably once part of a pair, but its twin has long ago been lost in the back of a drawer or the case of a second-hand shop or (most likely) underneath 200ft of Tacoma landfill. It is, without doubt, an object out of place. I keep it in my jewelry box, but I have no intention of wearing it. It has no functionalist, aesthetic, or rational role in my life and there is really no reason that I should keep it.

Yet, I cling to it: not for what it is, or what it was, or what it could be; not for its value, not for its beauty, not for the hope that I may someday wear it. I cling to it because it was hers: the property of a great aunt, Bea, now dead. I keep it because it is full of memories: the memory of childhood visits and the smell of old perfume and hospital disinfectant. The memory of a somber distribution that I did not understand, and a jewelry box that I was too small to carry. The memory of a quiet presence, felt on the back of the neck in the superstitious hours. The memory of death and life and loss and obligation and the first thing I ever owned that glittered.

In my archaeological education, I have spent a great deal of time exploring the properties of materials. I have tried to make sense of object materiality through measurement, weight, form, wear, illustration, reconstruction, sound, smell, heft, and feel. Yet in this lump of ugly brown glass, none of these really matter. Instead, I cannot relinquish it

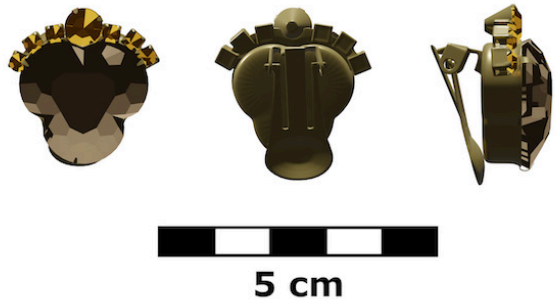


Figure 3. A 3D model of the earring created using the digital 3D modelling software, Blender.

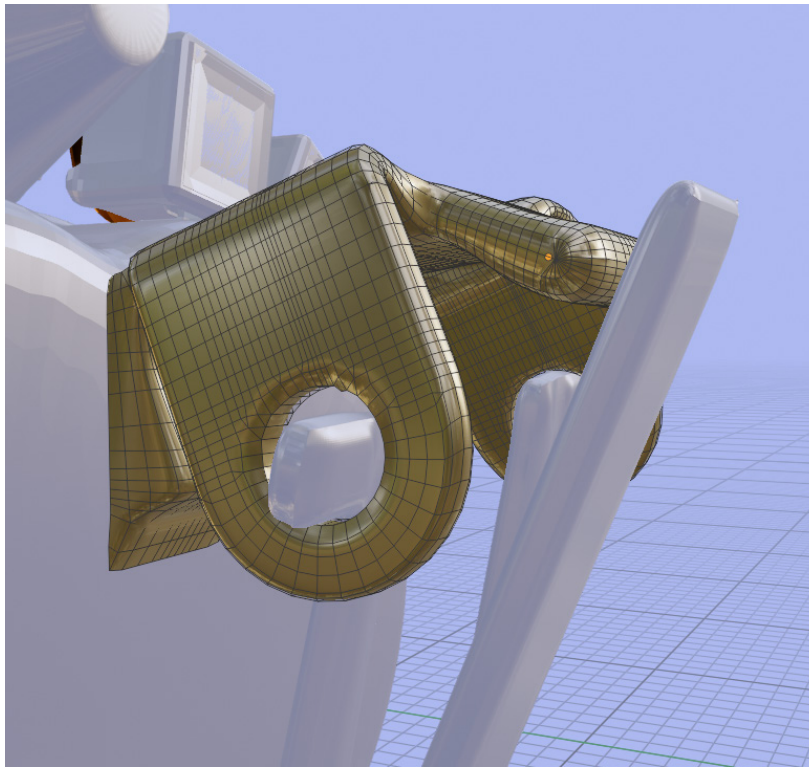


Figure 4. Detail of the 3D mesh in Blender 2.93.5.

(though I might wish to) because it is imbued with a secret materiality that exists in my mind alone. I understand and interact with this object because it is haunted: by memory, by superstition, and by a link that still connects me to a woman decades dead.Fig 3. A 3D model of the earring created using the digital 3D modelling software, Blender.

Bea, somehow, has made this object different.

A framed photograph of Bea has been edited to include a halo, a motif from religious art used to denote sainthood. This saintly photograph posed with the earring is meant to evoke the small home shrines to Catholic Saints seen during the childhood of the author.

More than the Sum of Its Parts

This is the story of a material property that isn't. It is not visible, it is not quantifiable, it isn't even material. And yet, it is experienced (sometimes quite powerfully), and it has effects (sometimes quite dramatic)1. It is the sense that objects are haunted: somehow changed by the persisting agency of the dead; by an intrusion of those gone onto the living experience of the material world, both literally and figuratively. Yet, however potent the effects may be, experiences of hauntedness are still highly personal, subjective, and individual and thus elude the project of objective realism that underpins grounded archeological study. By its affective nature, hauntedness is a sensory experience that cannot be measured, replicated, or recorded, and this makes its study resistive to traditional methods. Yet archeology is uniquely positioned to engage with these points of overlap between the objective and subjective: straddling the sciences, humanities, and social sciences. So, instead of resisting this intersection of objectivity and subjectivity, this paper seeks to engage with it directly: interweaving narrative, image production, and analysis to explore hauntedness as a property of objects. In doing so, I hope not only to define and validate hauntedness as an important aspect of object materiality, but also to encourage creative approaches to the complex, resistive, often immaterial materiality of objects.

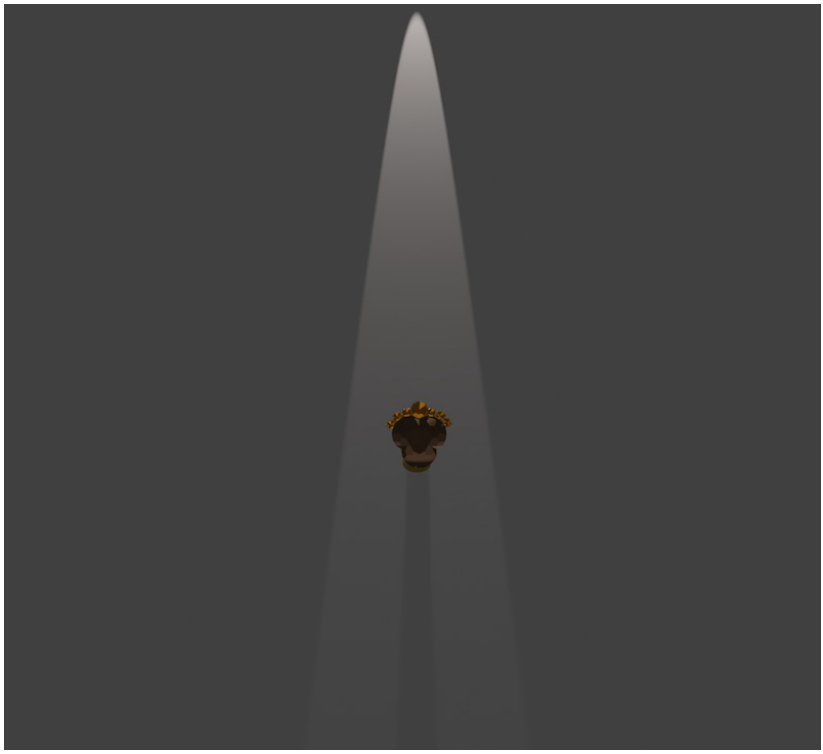


Figure 5. A Blender model of the earring spot lit against a grey background. This paper seeks to shine a metaphorical spotlight on a single object: an heirloom piece of costume jewelry. The image production in this paper seeks to center this object in its visualizations as a practice of slow archeology [53][77], presenting a single object within many different visual-theoretical frames. In doing so, this paper seeks to present a depth of visual approaches to small object visualization.

Hauntedness as a Material Property of Objects

To ask whether hauntedness is real is to ask the wrong question. The afterlife is a topic for philosophers, theologians, neuroscientists, and metaphysicians - and I leave it to them. Instead, this paper approaches hauntedness through the lens of Material Culture Studies, in which material identities are co-constituted in the relationships between people and objects[1][2][3]. Physical attributes and social attributes both converge in the perception of the world and reality is constructed on this intersection [4][5][1][6]. Within this frame, it doesn't matter if the dead actually linger on the material plane. If reality is constructed around a metaphysics that includes hauntedness as a material property, then individuals will interact with that world in reference to haunt-

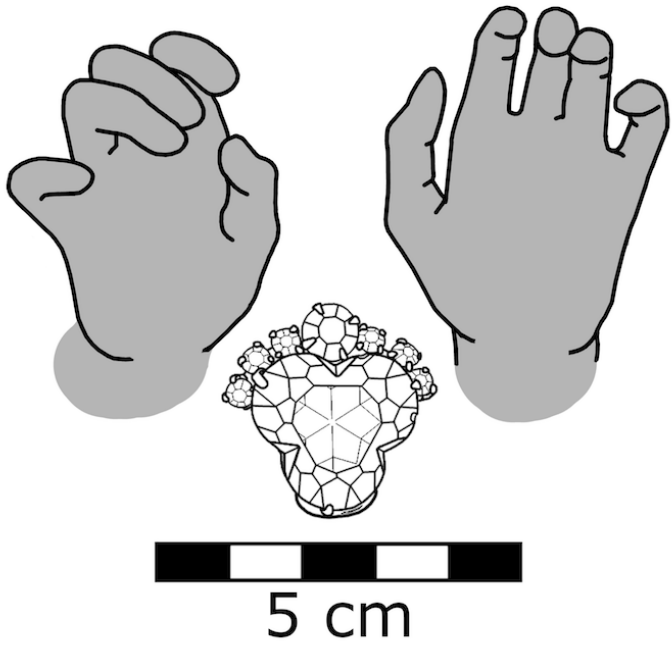


Figure 6. In this image, the archeological illustration of the earring is posed with two hands in a posture of recoil. Though this gesture is culturally contingent, so too is the reaction of trepidation, disgust, fear, or surprise that a 'haunted' object may evoke. This gesture is consistent with western reactions to hauntedness.

edness[7]. In this framework, hauntedness is real enough: it exists in a reality that is co-constituted by physical senses, social contexts, and mental processes.[8][9] Just as placebos produce real medical outcomes[10], so to can cultural frameworks produce real experiences for those within them.

Hauntedness is therefore a subjective property of object materiality. It is a property in which the dead imbue matter with agency. This agency may be physical[11], magical[7][6][12], and/or emotional[13][14], but it is a power that emerges from biographical associations between people and things[1][15]. It is a persistence of entanglement between the dead, the living, and material objects in a panoply of

Figure 7. Here, a photograph of the earring is shown as a node in a tangle of associations between past people, current people, objects, and academic pursuits. The images depict Bea as she lived, a framed photograph of Bea, a photograph of the author now and at around the time of Bea's death, as well as models and illustrations produced over the course of this project.

configurations across time and space[13][3].In this sense, haunted objects are a prime example of mixtures[3] or bundles[16]. They are both subject and object, human and nonhuman, real and unreal, effected by and effecting human consciousness, and full of contradictions and bifurcations[3]. They make the social physical and the physical social[16], entangling, mixing, and distributing human consciousness and object materiality[17]. They compress and distort time and disrupt the neat separation of past, present, and future[13][18].

It is precisely because haunted objects offer such a rich and complex materiality that they are useful for engaging archaeological theory. They provide an example of object agency derived from human subjects, yet at varying levels of intentionality[16][3]. They are vibrant matter, but it is a vibrancy that springs primarily from supernatural or affective sources as opposed to the materials of the objects themselves[2][6]. They are entangled, not only in "webs of life" [19], but webs beyond life, where the dead remain enmeshed in the living world[20] through their objects. Objects become links in a chain to nothing that nevertheless still hold the shape of that enchainment like a phantom limb [16]

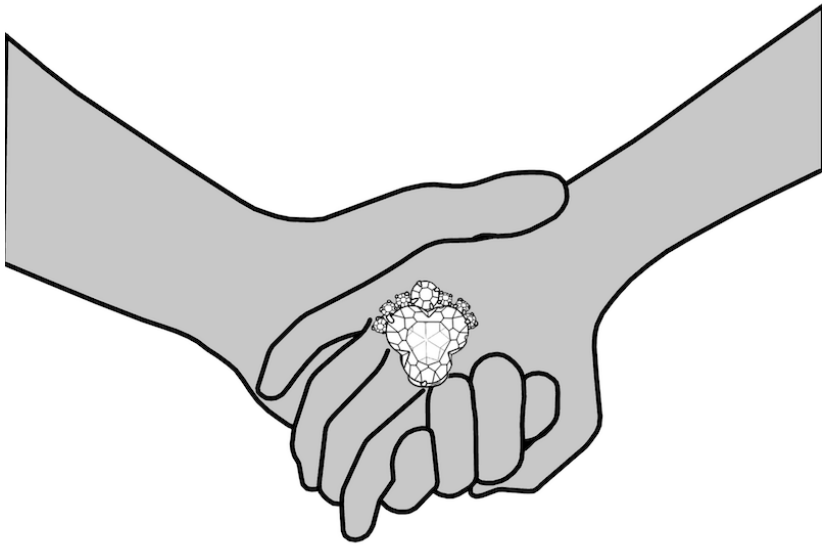


Figure 8. This image presents a metaphorical visualization of the ways in which objects act as nodes in social relationships, connecting human actors.

[5]. Perhaps most fascinatingly, this resistant materiality can have a material expression. Haunted objects may evoke sensory experiences that are both powerfully perceived and culturally constituted [11][21][22][23], existing at the boundaries of the Sensorial Turn; beyond the Aristotelian and objective senses.

Yet for all that these objects can enrich explorations of object materiality, they exist on the fringe of archaeology. They are, after all, superstitious objects, displaying a materiality that exists outside the natural sciences and the objective goals of processual archaeology [24][4]. Haunted objects appear to embody a form of "magical" thinking that is seen as decidedly unmodern, unenlightened, uneducated, and irrational[21][6][7][12]. Hauntedness, along with magic, folklore, and superstition are therefore relegated to the outskirts of the discipline[25][4], or worse still, left to the purview of pseudo-archaeology in its hunt for ghosts, curses, aliens, and monsters[26][27][12]. These explorations of hauntedness might further appear to skirt the symbolic and psychoanalytic approaches of post-processualism, focusing on the meaning of things [19][14]; a particularly fraught project when no resources are available for emic analysis[24].

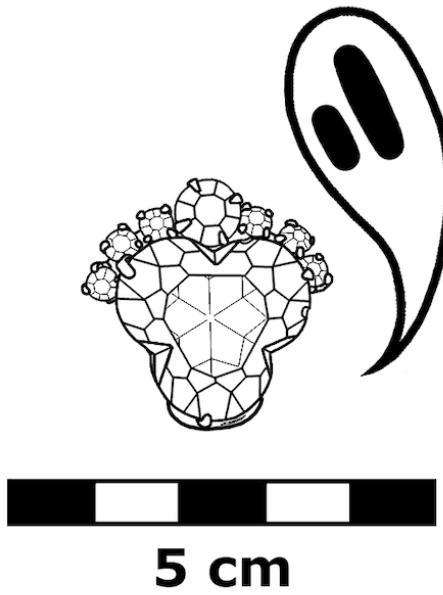


Figure 9. The classic 'bedsheet' ghost that originated from the funerary practices of the European Middle Ages [53] is a now ubiquitous cliché of hauntedness. As such, it can act as a visual shorthand for hauntedness, such as the renderings of Egyptian Shaitan added to images of Egyptian archaeology [17]. In this image, however, a ghost is produced in a purposefully cartoonish way, as it is just such a childish, populist representation of haunting [29][37] that archeologists resist in their analysis of objects. It is therefore an image of what archeologists fear: that in exploring immaterial materialities of objects, they depart from a scientific, rational, and grounded study of the past.

This paper does not seek to embark on such a project of meaning making (much less a project of ghost hunting). This paper instead seeks to recognize hauntedness as part of the "murk[y] middle ground" in explorations of folk ritual beliefs[24]. It is a sphere of causality that exists in tandem with objective causality[6]. By dismissing it, we may "build false assumptions about what the 'real world' is like"[7], secularizing, rationalizing, and suppressing the often powerful effects of heritage[28][6]. As we collect a library of sensory experience through which to examine objects[29][30][31], a focus on the physical senses alone may well be inconsistent with the ontologies that framed (and frame) the experience of the material world[28][7]. In failing to recognize that sensory experiences may be informed by these deep spiritual, cultural frameworks, we are doomed to an idea of sensitivity that is sanitized and one-dimensional.

In failing to recognize these relational frameworks, my own experience of a haunted object simply does not exist.

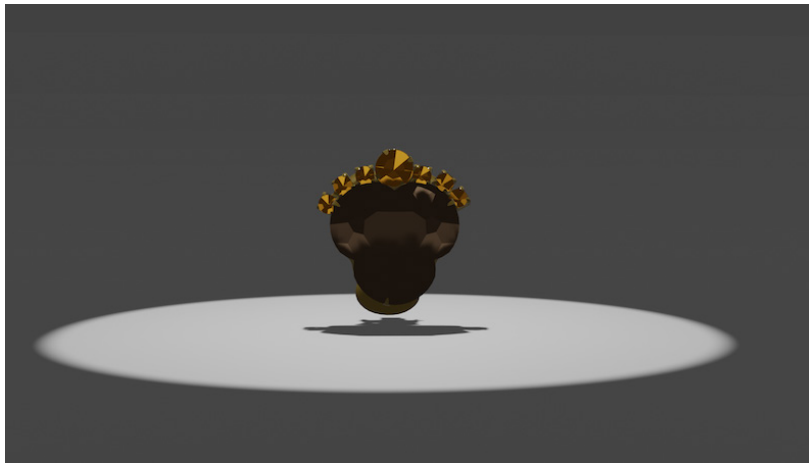


Figure 10. Digital 3D modelling is often touted for its ability to present object dimensionality more accurately than ever before. Yet it also facilitates creative approaches to visualizing objects, allowing for the modeler to play with lighting, angle, texture, material, etc. As such, it is possible to explore the affective dimensionality [14] of objects, through diverse approaches to staging, mood, evocation, etc.

Humanist Problems Require Creative Solutions

In exploring hauntedness as an immaterial material property of objects, tools for quantification are clearly inappropriateFig 12. The materiality of the earring itself interferes with the process. The clear, reflective surface of both the glass and brass resulted in point clouds and models with a diffused, ethereal, and distorted shape.

Indeed, attempts to measure and record evidence of ghosts and spirits quickly diverge into the realms of ghost hunting [11], spiritualism[21], and pseudo-archeology[26][27]. Instead, subjective questions require a more subjective toolkit: one that engages this subjectivity, as opposed to resisting or obscuring it[32]. This paper deploys two such tools to explore hauntedness as a material property of objects. The first is auto-ethnographic storytelling [11][13][14], and the second is visual artistic practice[33][13][32]. In doing so, I seek to demonstrate the ways that creative practice can be deployed to enrich more traditional forms of analysis.

Drawing from anthropology, the use of auto-ethnographic storytelling is quite commonplace in the discipline, and has been very effectively deployed to explore affective aspects of memory [13][34], ruination[35], materials [1][2], etc. This mode of engagement is particularly appropriate in relationship to haunting, as first-hand accounts of haunting experience are a key element of ghost belief [11].

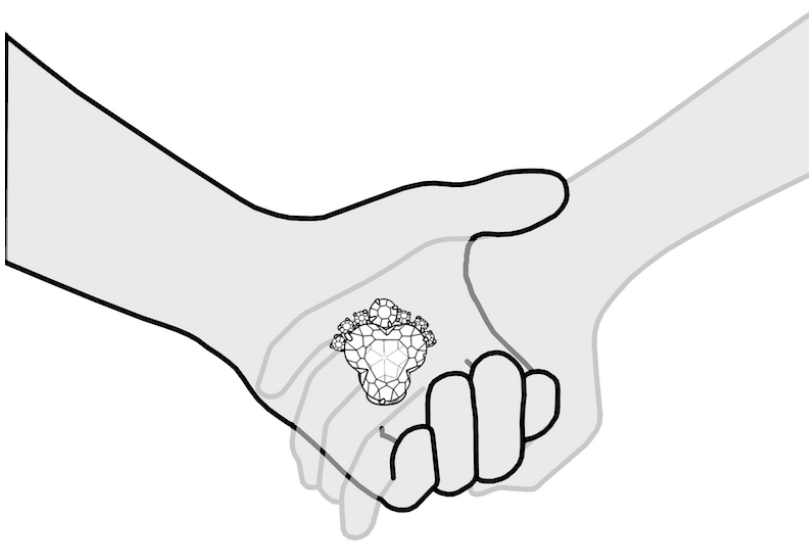


Figure 11. The use of transparent figures to represent spirits or ghosts emerged in the 18th and 19th century[66], and is deployed here as a visual metaphor for the ways in which objects remain a link between people, even after death.

Moreover, ghosts and hauntings frequently appear as a conceptual metaphor in heritage study in reference to things that are abandoned, concealed, or suppressed[21]. In the logocentric context of professional academia[36], auto-ethnographic storytelling is the logical creative extension for archeological analysis, but this reflexivity is hardly the exclusive remit of the written word.

Image production offers a different form of storytelling, but one in which the discipline is far less comfortable[32]. Though social sciences, and particularly anthropology, have begun experimenting with new visual modes of engagement[37], images are often still treated with suspicion or hostility [38][32]. Though a visually rich discipline [39][32] exposed to an increasingly rich visual media landscape[40], archeology often struggles with visual literacy[27][36][41][42][32]. There are fears that images are overly subjective in production[43], interpretively unstable [36][32][40], and able to achieve a false sense of authority, concealing nefarious theoretical or political intentions behind pleasant aesthetics[27][36][38][44][43]. If the visual is associated with the real and objective[6] and archeological images are

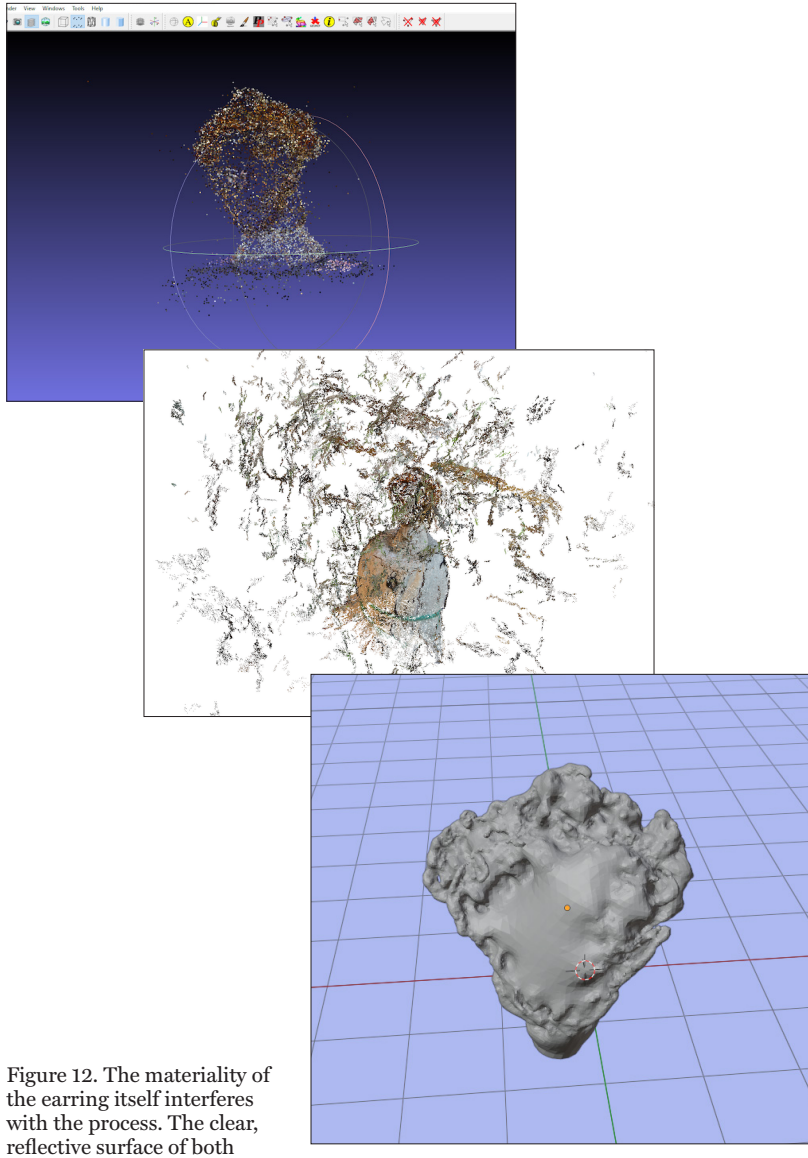


Figure 12. The materiality of the earring itself interferes with the process. The clear, reflective surface of both the glass and brass resulted in point clouds and models with a diffused, ethereal, and distorted shape.

Figure 13. This photogrammetric data was produced from images taken on a Nikon D3100 Camera and compiled in Cloud Compare.

Figure 14. Photogrammetric data was compiled into a mesh in MeshLab and then exported to Blender. However, this resulted in a distorted mesh.

Figure 15. Photograph of the process of producing the auto-ethnographic account for this object.

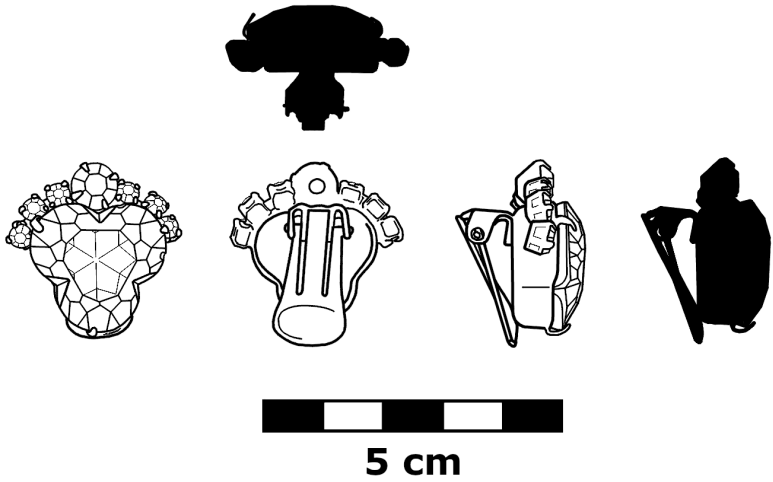


Figure 16. A classic archeological illustration for the Bea's earring, produced in the diagrammatic style of the discipline.

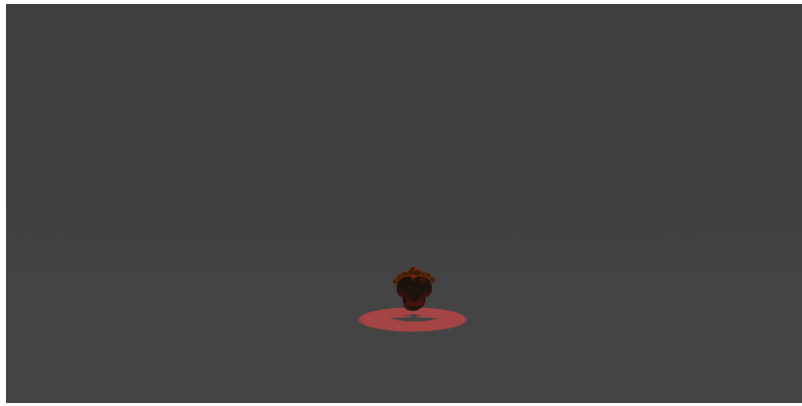


Figure 17. This image attempts to present the earring in a 'sinister light' Drawing from films, plays, and other visual media, this image uses red light as a visual metaphor for danger.

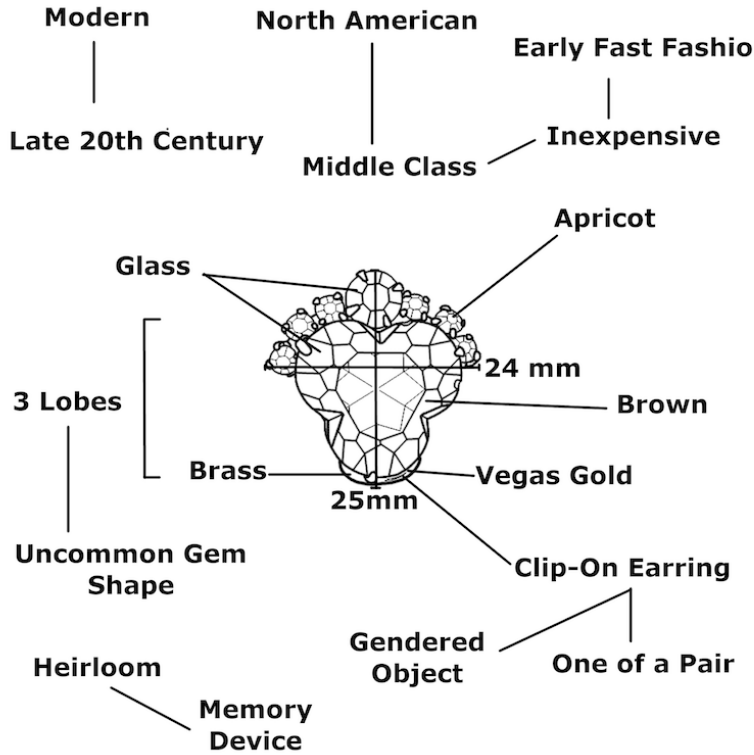


Figure 18. Archeological illustration is presented as part of a logocentric method of classification in archeology [32]. In this image, words are still the primary mode of communication with the illustration taking a secondary role.

expected to present authoritative and accurate depictions of the world [32] any deviance from realism is a necessarily a betrayal of truth.

These fears are not unfounded, but stem from a foundational naiveté around the affordances of images[32]. Images cannot be perfect, objective representations of an object[39]. Images and image-making are culturally, socially, and perceptually relative[43], not to mention dependent on the skill, knowledge, and experience of the artist[39]. Viewers inherently apply their own prejudices as they interpret art[36] [32] and these will change and shift over time and context[40]. Images cannot be innocent: they have agendas as part of their raison d'etre[43][39], and to expect otherwise is to fail to engage with the nuance inherent in all forms of knowledge production.

Each of these concerns can equally be levied at the written word: written analysis of objects is culturally contingent [1][45], words are frequently misinterpreted by audiences[12], and articles are published with explicit theoretical (and implicit political) agendas. The difference here is simply one of literacy: archeologists are comfortable in textual analysis, but not in visual analysis[27][41]. Furthermore, these concerns over images are not without their paternalistic undertones. Images are widely popular and accessible – often more so than words[27][40]. If even children can see and comprehend an image[37][36], how then can the public be trusted to come to the "correct" conclusions? The dense language of academic prose, however, is guaranteed to admit only those whose intellectual credentials are sufficient to navigate a landscape of archaic latinates, technical jargon, and tangled grammatical structures.

This helps overcome the conceit of scientific illustrations as authorless and objective [41].

Yet, it is because of this very subjectivity that images can be useful to engage with more culturally contingent questions. Images facilitate the "ability to explore subjective, problematic, personal, empathic, emotional and un-quantifiable elements of archeological material that is not available to scientific approaches"[32]. Making images of archeological material facilitates a different type of interaction with artefacts. It encourages a different style of looking and seeing[37], slowing down and focusing engagements with archeological material[38] and structuring interpretations of the archeological record[38][32]. Making images of archeological material allows for an interaction that is distinctly personal, embodied, and intentional[37][38] and therefore one

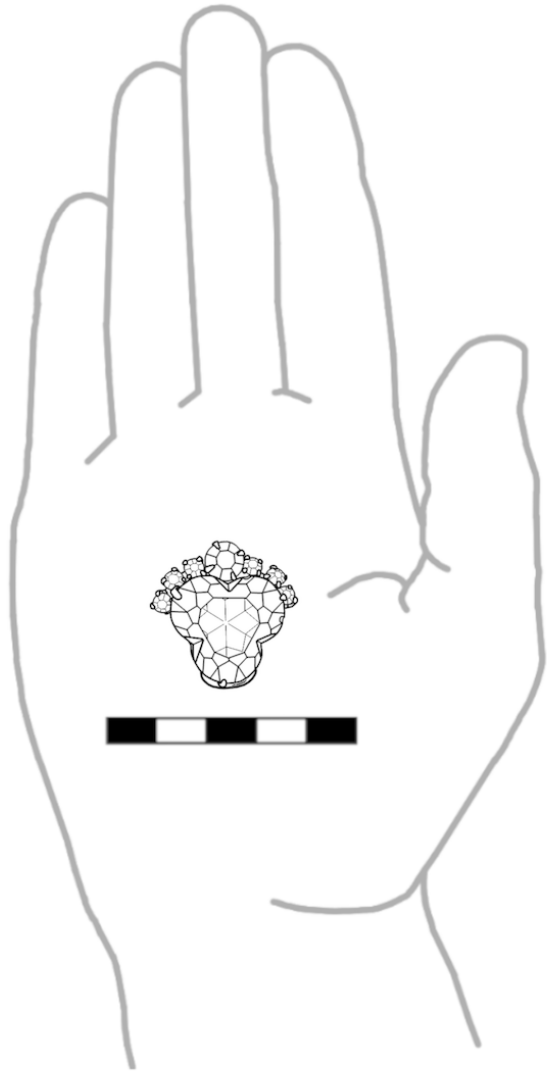


Figure 19. One of the simplest means of incorporating the subjective role of the archeological illustrator in image production is to literally include the illustrator in the image, in this case as a posed hand holding the object.

Figure 20. The resistive agency of objects is not something that can be quantified, but it is nevertheless an element of object materiality that archeology is deeply interested in. Attempting to visualize this aspect of object materiality highlights the curious metaphorical materiality of archeological theory in which words shape the ways that objects are understood.

which highlights different visual data than traditional recording tools such as photography or photogrammetry[37].

Image production and storytelling have the capacity to engage with time, both in the temporal experience of making, and the ways in which time can be compressed into a single image[37][13][38]. They allow for a more open-ended exploration of personal involvement, intuition, and affective experience[42], and in doing so, offer a resistive means of knowledge production[42][32]. Yet these new and resistive ways knowledge production should not be seen as a replacements for traditional approaches to archeological material. Objective techniques are powerful and valuable in addressing objective questions. Yet these tools prove insufficient to examine the full spectrum of materiality. Instead, more subjective, creative approaches serve as a supplement to the existing approaches in archeology: offering access to new types of data to enrich the archeological record [46][32].

Case Studies

I will highlight 3 types of hauntedness that exist along a spectrum of rationality, intentionality, and materiality: possession, aura, and memory. These three types of hauntedness represent an organizational conceit rather than a categorical, exhaustive, or static scheme. After all, one type of materiality does not preclude others – occulted or otherwise[6]. These three are presented instead to illustrate the diverse ways objects provoke human affectivity and affect human perceptions and actions [5][14].

Hauntedness may therefore be quite literal, where objects are possessed by an affecting agent directly. This is an occulted materiality that is most explicitly supernatural, in which ghosts and spirits of the dead act directly upon the living in material ways[6]. Yet, hauntedness need not be so direct, with objects providing a conduit for aura: a non-living agency that presents as a charismatic or magical potency. Here, the dead themselves do not act upon the living, but imbue objects with a capacity to produce effects. Hauntedness may even be figurative, as an object triggers memory and emotion associated with the dead. This type of hauntedness encompasses the idea of spectrality: the spatio-temporal memory of an object, but this affectivity may not be entirely in the control of those in whom emotion and memory is provoked[13]. Though aspects of hauntedness need not be mutually exclusive, I will examine each separately as a case study in exploring hauntedness using creative approaches.

I. Objects Possessed

The first definition of hauntedness is the most literal: that of possession. Possession here is defined as the belief that an object is inhabited by a non-corporeal agent and imbued with the direct agency of the non-living. Often (though not exclusively) human, these actors are perceived by the senses: sight, smell, sound, touch, or even taste [11][21][22][23][12]. A key affordance of these objects is their ability to house and/or facilitate direct encounters with the supernatural in a way that can be physically experienced – and to believers, photographed and measured [11][21]. These experiences are the acts of specific agents who – within the metaphysics of hauntedness – exist in the perceivable world [11].

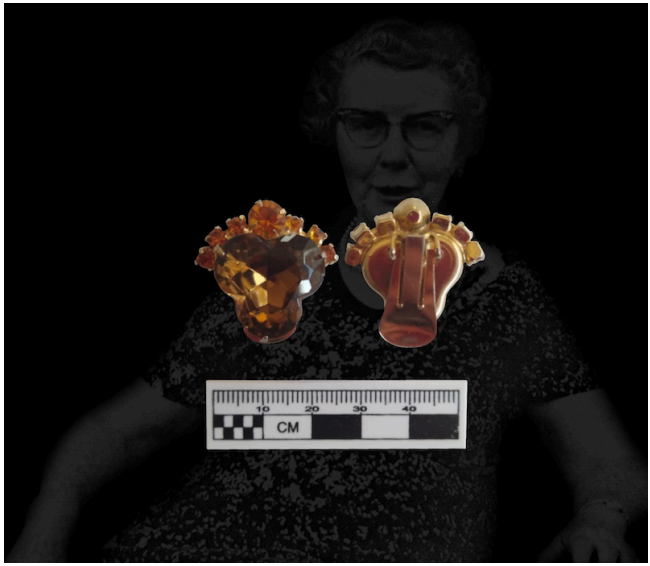


Figure 21 and 22: In this image, a photograph of Bea has been layered into a photograph of the earring to produce a ghost-like image, reminiscent of the early ghost photography of William Mumler [2].

Belief in ghosts and spirits is hardly antiquated or remote but remains a persistent part of modern life around the world[28][22][6][12]. In a 2005 Gallup poll, 49% of American adult respondents expressed a belief in ghosts, 39% expressing a belief that places could be haunted, and 22% reporting having lived in a place they believed to be haunted[11]. Even those who don't believe in ghosts and spirits recognize the effects that these beliefs have on the material world: the sedate context of property law recognizes hauntedness as a factor that can affect the resale value of a houses[47].

Hauntedness is, perhaps unsurprisingly, particularly prevalent within cultural heritage contexts. By far, the dominant representation of archaeological objects in modern cinema is in reference to their supernatural aspects[27] and the media surrounding ghosts and hauntings has ballooned in recent years [11]. More recently, the "spinning statuette" at the Manchester Museum was interpreted by the public as a "potential vessel for the spirit of a deceased ancient Egyptian" (among other interpretations). This led to a massive uptick in interest, popularity, speculation, enthusiasm, and museum attendance[12]. The British Museum has also faced difficulty dispelling ideas of a "mummy's curse" and malevolent spirits that linger around a 21st or 22nd Dynasty mummy in their collection[48].

Places, too, often become the residence of ghosts and spirits, such as The Historic Cornwall Jail in Cornwall, Ontario, which advertises visitor experiences with hauntings. Visitors, staff, and paranormal investigators attest to both seeing and hearing paranormal actors [23]. Mariana Lamas and Eduardo Giménez-Cassina outline instances of museum sites and objects that are perceived as haunted or have had paranormal incidents in the past few decades[22]. So popular is this connection between heritage and possession, that a whole industry of dark tourism and ghost tours has sprung up around those seeking encounters with the dead [11][49].

Archaeologists are not immune from experiences with "other-than-human beings"[18] and ghosts[21]. In the most literal sense, heritage professionals are often called upon to engage with public experiences of hauntedness[33][22][12]. Yet, on a more personal level, archeologists have been entangled with experiences of hauntedness. The history of archeology is one that is entwined with the spiritualist movement, with some early investigators deploying psychometry, psychics, biometers, and automated writing as part of archaeological research[21].

Even as these methods fell out of favor in the scientific community and disappeared from publication, many still espoused belief in the occult in their personal life [21].

Even now, when the paranormal is publicly denounced as harmful to the discipline[27], there are still occasional allusions to such experiences among heritage professionals [22][23][18]). Sitting around the sherd bucket at the end of the day, I have heard many a tenured professor recount stories of uncanny engagements with historical material: things falling in storerooms, footsteps in empty hallways, and dark shapes disappearing in the night. In these moments of camaraderie, in the hot sun or the cold musty dimness of the storeroom, we tell each-other stories of things we know to be unreal. Stories of an unexplained discomfort and unshakable unease. Stories of an illicit imaginary; dismissed yet persistent. Stories of the past spilling into the present from those charged with drawing firm lines between the two. Stories we keep telling.

Clearly, there is something in the experience of hauntedness that resists and endures.

Figure 23. Ghost orbs are an element of modern ghost hunting[11], in which orbs caused by photographic backscatter are interpreted as images of the dead. This effect is here reproduced in the image manipulation software GIMP 2.10.22.

Figure 24. A common representation of ghosts and spirits in popular culture and contemporary folklore is as a shadowy figure. Here, a spectral figure is layered into the background of an archeological model in order to convey the sense that the object is a conduit for the agency of the dead.

Figure 25. Glowing red eyes leering out of the darkness is a common trope folklore. Here it is used as a visual metaphor for a sense of fear and foreboding that may surround objects perceived as haunted.

Fig 26. Glowing red eyes leering out of the darkness is a common trope folklore. Here it is used as a visual metaphor for a sense of fear and foreboding that may surround objects perceived as haunted.

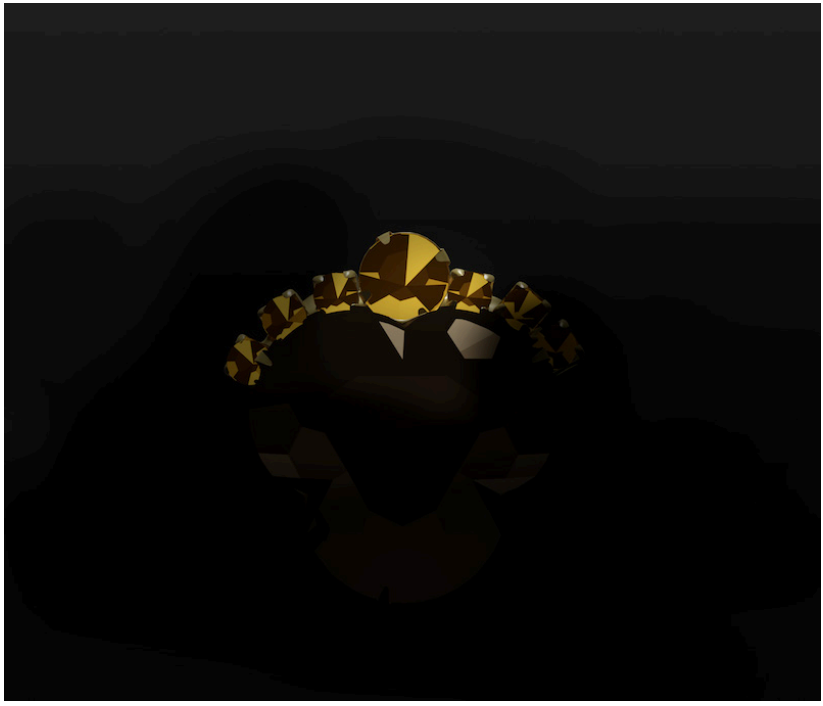


Figure 27. Another popular visual trope in horror films is that of engulfing darkness. Here, a rising darkness is shown consuming the object in an attempt to evoke a sense of rising dread that may accompany objects perceived as haunted.

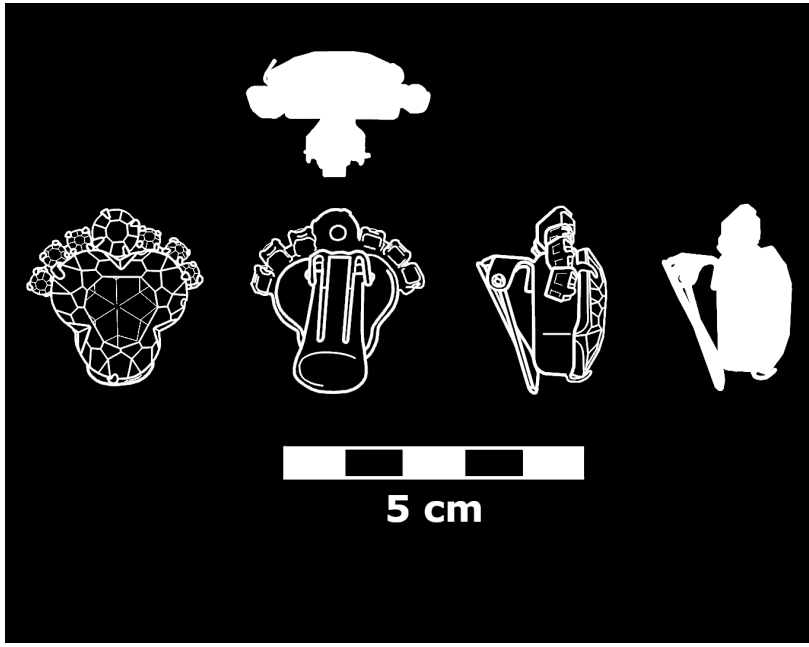
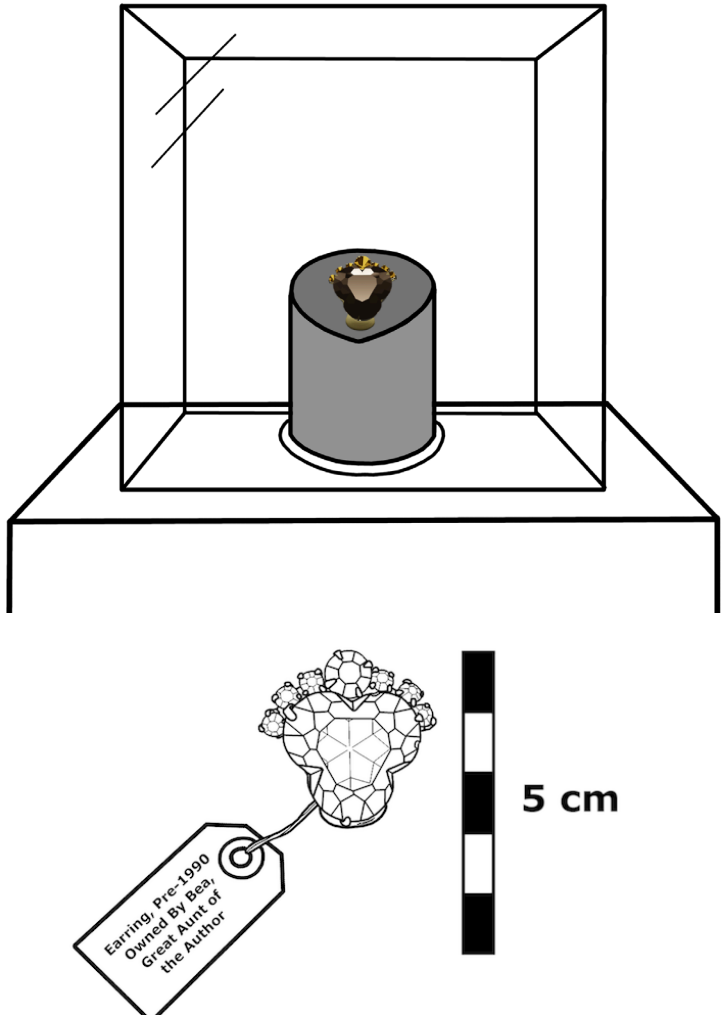


Figure 28. In this image, the colors of a typical archeological illustration are inverted. Though a very simple intervention on an archeological illustration, it efficiently signals a divergence from the classic approach to object analysis without the loss of any diagrammatic information.



Top Image: The concept of aura emerged from the context of Museum Studies in reference to the charisma of an authentic object [52]. This image seeks to explore the aura-producing effect of museum display, by placing the modelled earring within a simplified sketch of the mount of a famous piece of 'cursed' jewelry, the Hope Diamond on display at the Smithsonian Institution's National Museum of Natural History in Washington DC.

Bottom Image: In cultural heritage contexts, labels are a primary medium by which objects are denoted as special. Archeological labels and museum labels each tie an object into an object biographical framework - relating the entanglements that separate an ordinary object from an extraordinary object.

II. Object Aura

A second definition of hauntedness relates to experiences of object aura[50]. Aura is a slippery term, but is here employed to describe the ways in which objects can provoke a reverential[50], spiritual[51], empathic[50], or even magical[52][12] sense of awe. It is the sense that an object is special, and by its special nature, is able to produce effects. Unlike possession, whereby specific agents work directly though objects, this type of haunting describes the way that an object may act as a conduit for the residual or indirect agency of the non-living. It is an agency that lacks the intentionality of direct human action, but one which nevertheless derives its potency from a human source[53]. It is also an experience of haunting that need not be so explicitly sensory, but may instead present as a highly affective experience[50]: a feeling of entanglement that manifests as a sense of magical agency, charge, or energy[25][22].

This concept of object aura is essentially an emotional manifestation of object biography. In the classical object-biographic approach, objects accumulate meaning through their social interactions, with the biography of the object framed by the ways it intersects with the biographies of human beings[54][15]. Though post-humanist approaches to objects have challenged this anthropocentric focus[55][1], these human entanglements are nevertheless deeply relevant to the auratic potency of objects [56][57]. In fact, it is this history of objects that generate this auratic quality which is then substantiated by its material properties[50]. Objects become powerful in their associations with people, and they retain this power as part of their materiality[56].

In cultural heritage contexts, labels are a primary medium by which objects are denoted as special [63]. Archeological labels and museum labels each tie an object into an object biographical framework - relating the entanglements that separate an ordinary object from an extraordinary object.

The aura evoked through associations between objects and those that have died can manifest in purely empathic ways: a sense of awe[52], empathy, dread[49] closeness to celebrity or charismic authority[56], morbid fascination[49], respect[51], historical authentication[56][58] or nostalgia[59][56]. This is particularly notable in celebrity possessions and memorabilia, from Theresa Tang's watches[58] to tickets to a David Bowie concert[60], to a Manson family quilt[56]. Objects

act as material nodes in the entanglements between people, in which the charisma of the dead lingers through the objects associated with them.

This aura may also have more practical effects, however, particularly in reference to sacred objects that have been empowered by the influences of important or sacred people [28][22]. These objects may possess an aura that invests them with the power to enact material change such as healing[61][25][62], disaster prevention, luck[25][48], or harm [61][48]. Steph Berns outlines the sacred aura of relics and devotional material that were associated with Catholic saints, describing this aura in terms of a 'holy radioactivity' that exists within the relics. It is an aura of sacredness that can pass from the relics or their reliquaries into personal objects that come into contact with them[63]. It is a holiness that stems from the associations with saints and/or saintly remains that make these objects conduits of and surrogates for the presence of the non-living saints[63]. The power of these objects can be potent in the spiritual and emotional planes, but it can also manifest in the material plane as well.

The idea that objects have an emotional or quasi-magical power derived from their associations with people is a familiar concept in the study of cultural heritage[52][64][65]. Yet this element of object materiality is strikingly subjective, contingent, and affective[52][50]. While the physical properties of an object, such as patina or damage, are relevant to these auratic experiences of awe[52], the foundations of these experiences lie outside the physical properties[50], or even the authenticity[57] of the objects themselves. It is an experience that deviates from an agenda of objectivity, but which is accepted as a property of object materiality that is worthy of study [52][60]. What may set this immaterial materiality apart is the way in which its existence serves to legitimize the project of cultural heritage generally. If certain objects are inherently special, their study is inherently important[52].

Figure 29. This image draws from the lighting cues of horror films [62] in order to evoke a sense of creepiness in the modeled earring.

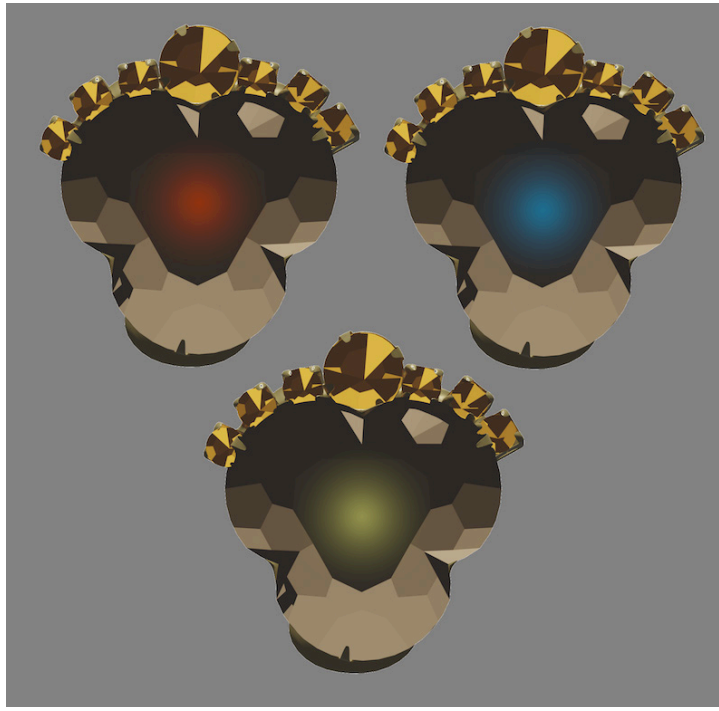


Figure 30. Using a visual conceit derived from video games, these models were produced with an 'inner glow' of various colors to mark them out as special.

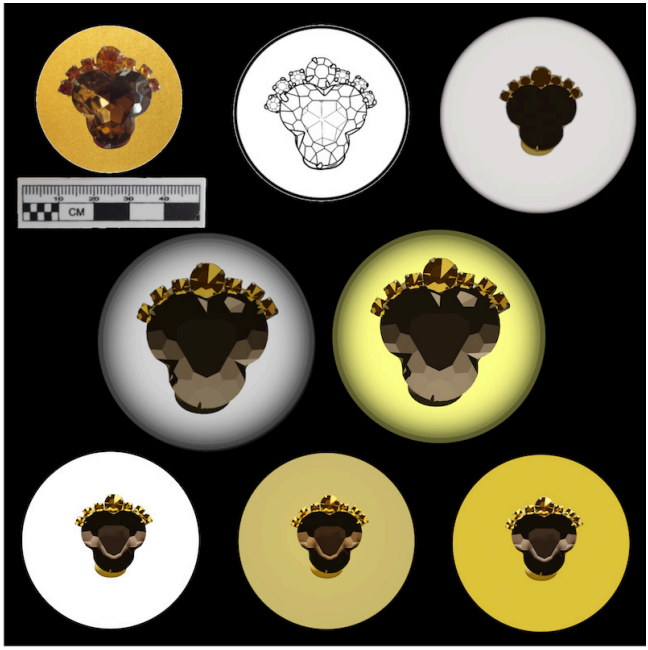


Figure 31. In this image, illustration, photography, and 3D modelling are deployed to represent 'holiness' through the application of halos drawn from religious art. This motif of halos is meant to convey a sense of sacredness for an object as well as the magical properties that accompany that sacredness.

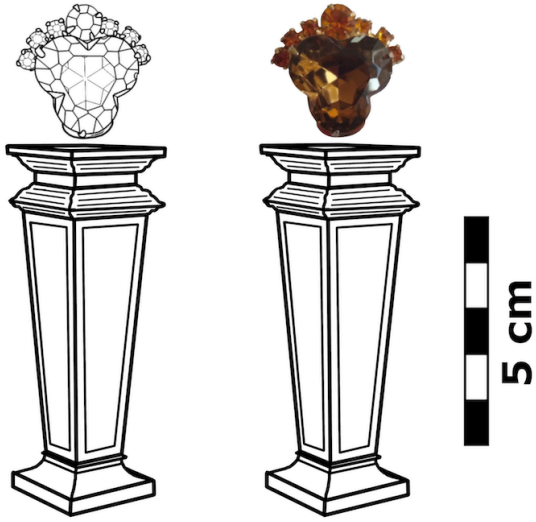


Figure 32. In this image, an English language idiom is translated into a visual image. The auratic experience of objects involves excepting those objects as uniquely important - to 'put them on a pedestal.'

Image above: Heirlooms seem to not only retain associations with people, but to provoke remembering. Here, the image of Bea is presented as part of the material of the earring itself

III. Objects of Memory

A third distinct definition of hauntedness, is when objects are imbued with memory. In these objects, a key material property is the way in which it can evoke memories of the dead. These objects of memory therefore exhibit a referential agency: they are not conduits for the agency of the dead so much as they are surrogates for them[13]. Within the affective turn, memory is a potent element of object materiality[14] in which past and present interact, overlap, and disrupt one another[13]. The biography of such memory objects constitutes a concretion of events, actions, objects, people, memory, time, and emotion into a physical referent[14][3]. And while these objects may be a "repository of collective memory"[4], they may also be a site of "relentless remembering"[18], that evoke memories involuntarily[13] as associated neural networks activate one another[53]. Memory acts through an object, as the biographical associations materialize as a powerful, personal, and emotional experiences.

In one way or another, all objects act as sites of memory[66], but some objects have a particular potency in their associations with the dead. Roberta Gilchrist points to heirlooms, particularly as prompts for autobiographical memory. She links them to Mauss's concept of inalienable objects that absorb the essence of the giver [4]. In the most literal sense, they reflect the taste of the original owner, extending their material judgements beyond their lifespan[58]. Yet they may also take

the place of the dead, becoming the new site of memory and comfort when the human link is severed[66]. Not only do they testify to the past [56], but through this capacity to store and trigger memory[13] [66] they allow the past to persist and the dead to remain entangled with the living. Thus, they are sites of haunting: not the literal vessels for spirits or conduits for undead power, but as tools through which the dead can be reanimated through the act of remembering. They are vessels that allow a return to a time before death[13], and so keep the dead alive in affective experiences of the present.

It is in this way that Bea's earring is haunted, and why it seems to stand out against the drab backdrop of my jewelry box. It is not the home of some wandering spirit. I do not feel that it brings me any special luck. Yet, when I hold this little thing, it feels heavy in my hand, as if infused with the weight of remembering. Somehow, in owning it, I can erase death and decades and reanimate that love that lingers in the shape of her. I keep this earring because it is a site of memory.

Bea is dead, and I know that better than most. From the dispassionate detachment of prolonged excavation experience, I know that she is now a layer of grey ash in the dark, wet soil of a mid-range graveyard. Who knows how many great aunts have come under my trowel; their things bagged up and sent to storeroom basements. I deal in the science of death and loss and things decaying. I know how to measure bones and photograph coffin furniture and draw the little objects left behind. So, I really should know better. Decluttering is the fashion, now, and between moves and cleanouts and therapy sessions centered around my emotional relationship to stuff, I should have disposed of this little piece of kitsch long ago. I should have accepted that death is the end, that "acquits us of all obligations"

But I don't want to. To throw it away would be "an act of deliberate amnesia"[49], and I am not yet ready to forget. I do not want to exorcise this ghost from my life but instead I want to remember and in remembering, to keep her here. I want to let this little earring stay unmolested in a drawer until my memory fades and it becomes just glass again.

I want to remain haunted.

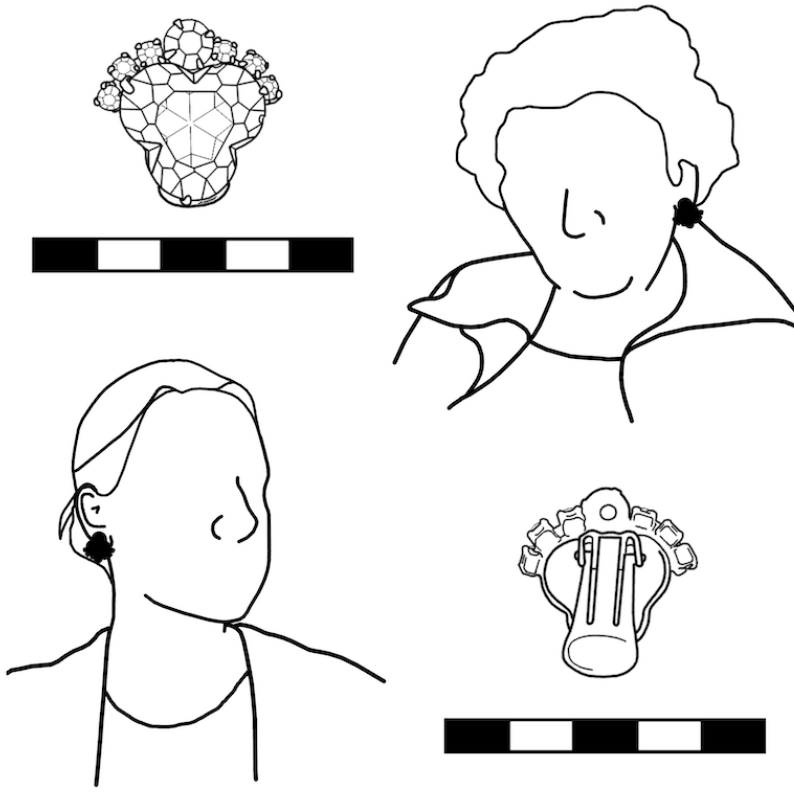


Fig 33. Reconstruction of the earring worn by both the author and the original owner, Bea

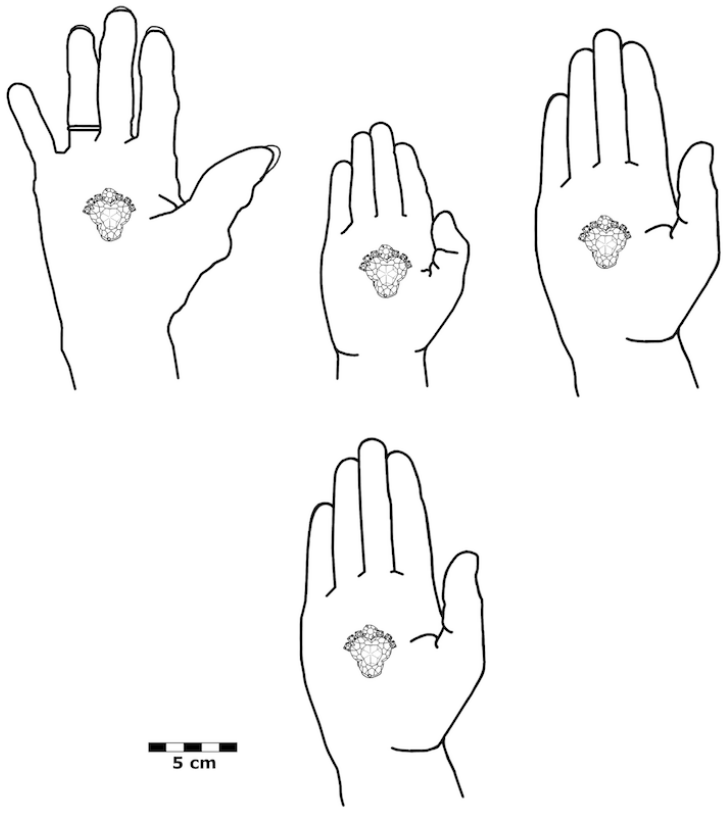


Fig 34. This image reconstructs three hands from the biography of this object. The first is the hand of a North American woman in her early 80s. The second is the hand of a North American child of around 5-years-old. The third is the hand of the author herself, in her late 20s. All hands were reproduced with consent. This image provides a contrast between the hands that interacted with the object in the past, and those interacting with it now.

Fig 35. This family photo, from the collection her cousins Bill and Marge Richie, shows Bea within the network of family and friends. These are the people who now remember her through the objects we inherited from her.

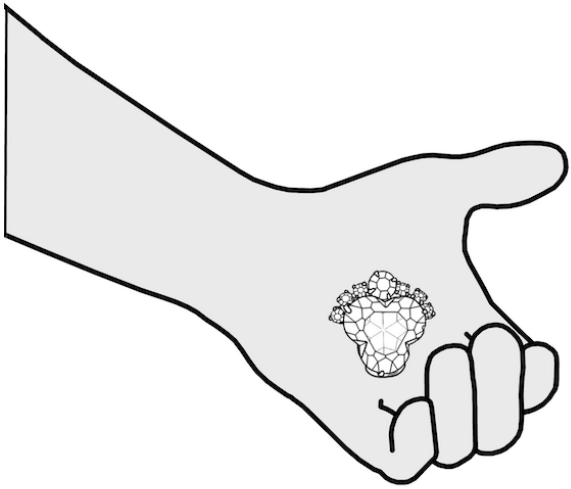


Fig 36. This image is meant to evoke the strangeness of clinging to a link that is not there. Objects become a surrogate for the humans that were once connected to them and[30], in keeping them, we keep the shape of an obligation that no longer exists.

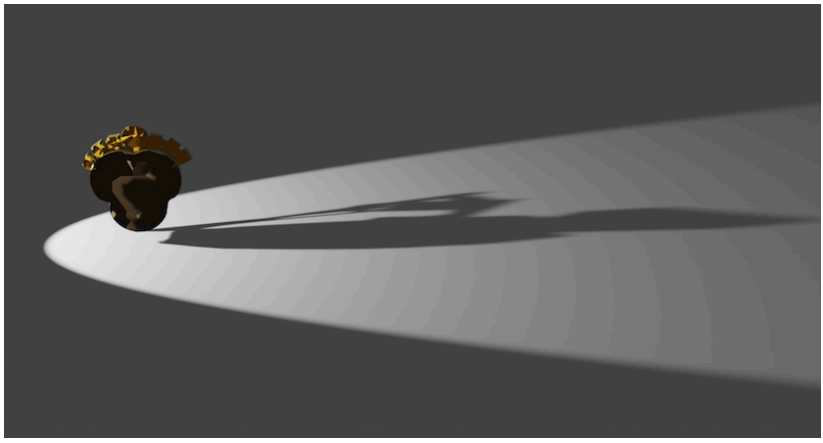


Image: Objects cast long shadows, both literally and metephorically. These metephorical shadows may be far larger and more evocative than the objects themselves, and are vital to understanding the effects of materiality on our experiences of the world. To represent objects as purely objective packets of materials is to represent them without dimensionality.

Conclusion

The dead haunt us all in different ways: figuratively, literally, or somewhere in between. They mediate our relationships with things: their agencies bursting through the material world in unique disruptions of time and space. It is not our job as archaeologists to capture these ghosts, but to leave space for them. When objects resist, we need to engage with that resistance: making art, telling stories, and laying bare our own failings in rationality. In delving, as best we can, into these interstitial and interdisciplinary spaces we can begin to unwind the complex webs of agencies, entanglements, and narratives of which we are a part. After all, archaeology does not put the dead to rest but unsettles them, re-vives them, and weaves them back into life. We are in the business of telling ghost stories, one way or another. And if we are to tell them, we should learn to tell them well.

Acknowledgements

Thank you to Amy, for hunting down family photographs, to Bill and Marge, for their wonderful collection of images, to Shawn, for his unwavering enthusiasm, technical knowledge, and formatting prowess, and to Bea, who inspired it all.

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Image Production Notes

Fig 1. Photo taken on a Nikon D3100 and the image was edited in the image manipulation software GIMP 2.10.22.

Fig 2. Original photograph was digitized from the collection of Bill and Marge Richie using a smartphone camera. The digital photograph was

then digitally edited into a frame owned by the author using the image manipulation software GIMP 2.10.22.

Fig 3. Model meshes were sculpted by hand using photographic references. Blender 2.93.5 was chosen after photogrammetric approaches failed due to the transparent, reflective materiality of the glass gems. Images were rendered using Eevee and then posed together using the image manipulation software GIMP 2.10.22.

Fig 4. Screenshot of Blender 2.93.5 workspace during the process of editing the earring model mesh.

Fig 5. Digital 3D model of a clip-on earring, produced in Blender 2.93.5. This image was produced using a spotlight and a plane in addition to the earring mesh and was rendered using Eevee.

Fig 6. The earring illustration was produced in the image manipulation software GIMP 2.10.22, using both a manually produced illustration and a photograph as references. Hands were then traced by the author in GIMP.

Fig 7. Images were taken from the personal collections of the author as well as the photographic collections of Bea's relatives, Bill and Marge Richie and Amy Hanson. They were then compiled in the image manipulation software GIMP 2.10.22.

Fig 8. Image was produced in the image manipulation software GIMP 2.10.22.

Fig 9. This image was produced using the image manipulation software GIMP 2.10.22.

Fig 10. This image was produced in Blender 2.93.5 using a spotlight and a plane in addition to the earring mesh and was rendered using Eevee.

Fig 11. This image was produced using the image manipulation software GIMP 2.10.22.

Fig 12. Photogrammetric data was compiled into a mesh in MeshLab and then exported to Blender. However, this resulted in a distorted mesh.

Fig 13. This photogrammetric data was produced from images taken on a Nikon D3100 Camera, compiled in Cloud Compare and exported to MeshLab.

Fig 14. Photogrammetric data was compiled into a mesh in MeshLab and then exported to Blender. However, this resulted in a distorted mesh.

Fig 15. Photograph taken with the camera from a Motorolla G8 Power smartphone.

Fig 16. Digital archeological illustration was produced in the image manipulation software GIMP 2.10.22 from a digitized manual illustration and photographs of the artefact.

Fig 17. This image was produced using the 3D digital modelling software Blender 2.93.5. It was produced using a red-tinted spotlight and a plane in addition to the earring mesh and was rendered using Eevee.

Fig 18. This image was produced using the image manipulation software GIMP 2.10.22. The illustration was produced from manual illustrations and photographs.

Fig 19. This image was produced using the image manipulation software GIMP 2.10.22 from photographs of both the earring and the author's hand.

Fig 20. The earring mesh was produced using the digital 3D modelling software Blender 2.93.5 and then rendered in Eevee. The image was then imported into the image manipulation software GIMP 2.10.22 and the halo was added.

Fig 21. The photograph of Bea was taken from the collection of Bill and Marge Richie, and then layered over a Blender 2.93.5 model of the earring in the image manipulation software GIMP 2.10.22.

Fig 22. The photograph of Bea was taken from the collection of Bill and Marge Richie, and then layered over a Blender 2.93.5 model of the earring in the image manipulation software GIMP 2.10.22.

Fig 23. The image was taken with the smartphone camera of a Motorolla G8 Power, and then edited with the image manipulation software GIMP 2.10.22.

Fig 24. The modelled earring was produced in the digital 3D modelling software Blender 2.93.5, rendered with Eevee, and then layered over a background produced in the image manipulation software GIMP 2.10.22.

Fig 25. The modelled earring was produced in the digital 3D modelling software Blender 2.93.5, rendered with Eevee, and then layered over a background produced in the image manipulation software GIMP 2.10.22.

Fig 26. The modelled earring was produced in the digital 3D modelling software Blender 2.93.5, rendered with Eevee, and then layered over a background produced in the image manipulation software GIMP 2.10.22.

Fig 27. The modelled earring was produced in the digital 3D modelling software Blender 2.93.5, rendered with Eevee, then layered between backgrounds produced in the image manipulation software GIMP 2.10.22.

Fig 28. This illustration was produced in the image manipulation software GIMP 2.10.22.

Fig 29. The models were created and lit in the digital 3D modelling software Blender 2.93.5 and rendered with Eevee. They were then arranged against a black background in the image manipulation software GIMP 2.10.22.

Fig 30. The models were produced in the digital 3D modelling software Blender 2.93.5 and rendered in Eevee. Both inner glow and arrange-

ment were them produced in the image manipulation software GIMP 2.10.22.

Fig 31. The modelled earrings in this image were produced and lit in the modelling software Blender 2.93.5 and rendered in Eevee. The photograph was taken with a Nikon D3100 Camera. Halos were produced variously in Blender and the image manipulation software GIMP 2.10.22. GIMP was also used to create the artefact illustration and background of the image.

Fig 32. The photograph of the earring was taken on a Nikon D3100 Camera, and then edited into a sketch of both earring and pedestal produced in the image manipulation software GIMP 2.10.22.

Fig 33. This illustration was produced in the image manipulation software GIMP 2.10.22 from photographs of both Bea and the author.

Fig 34. This illustration was produced in the image manipulation software GIMP 2.10.22 from hand photographs.

Fig 35. Family photo from the collection of Bill and Marge Richie. Photo was digitized from the original using a smartphone camera.

Fig 36. This image was produced with the photo manipulation software GIMP 2.10.22.

Background Image - photograph with halo - Original photograph was digitized from the collection of Bill and Marge Richie using a smartphone camera. The image file was then digitally edited in the image manipulation software GIMP 2.10.22 along with images of the frame and earring taken using a smartphone camera from a Motorolla G8 Power.

Background Image - visual outline - This image was produced using the image manipulation software GIMP 2.10.22.

Background Image - museum case - The modelled earring was produced in the digital 3D modelling software Blender 2.93.5, rendered

with Eevee, and then layered over a background produced in the image manipulation software GIMP 2.10.22.

Background Image - tagged object - This image was produced using the image manipulation software GIMP 2.10.22.

Background Image - Bea as part of the materiality of the earring - This image was produced from a 3D model produced in the digital 3D modelling software Blender 2.93.5 and rendered in Eevee. The model was then imported into the image manipulation software GIMP 2.10.22 where it was layered with a photograph of Bea from the collection of Bill and Marge Richie.

Background Image - object casting shadow - This image was produced and lit in the digital 3D modelling software Blender 2.93.5 and rendered in Eevee.

What To Do When The Dead Linger: First Response

Neville Morley

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Masthead Image: Rosemary Hanson, Aunt Bea.

The connections between archaeology and haunting – the intrusion of the dead into the world of the living, breaking down the barriers between past and present – are a familiar trope of contemporary culture, firmly established in the fiction of the early twentieth century. Archaeologists and antiquarians delve recklessly in graveyards and abandoned churches and abandoned villages and shuttered rooms, they read forbidden texts and open doors and unseal barriers, and they find more than they bargained for.

This trope is to some extent functional; if the narrative depends on the unleashing of an ancient evil, then the overly-curious archaeologist violating the mummy's tomb is a necessary plot device. But often this thirst for knowledge, and its consequences, are the heart of the story, reflecting the growing public profile of such activities and, more significantly, dramatising the perils of too close an encounter with a past that is never as safely dead as one supposes. "Ah, Count Magnus," muses the English antiquarian in a Swedish church, "how I would like to see you!", and hears a metallic noise that cannot possibly be the sound of one of the padlocks on the sarcophagus falling to the ground [1]. Charles Dexter Ward was "only an eager, studious, and curious boy whose love of mystery and of the past was his undoing. He stumbled on things no mortal ought ever to know, and reached back through the years as no one ever should reach; and something came out of those years to engulf him" [2]. Looking into the past too avidly opens a path back to the present.

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[1] M.R. James, 'Count Magnus', in *Ghost Stories of an Antiquary* (Edward Arnold, 1904).

[2] H.P. Lovecraft, The Case of Charles Dexter Ward (written 1927; published in abridged form in *Weird Tales* in 1941 and in full in *Beyond the Wall of Sleep and Other Stories* (Arkham House, 1943)).

Further, the power to bridge the gap between living and dead, past and present, is often shown to be embedded in significant objects: books, coins, the portrait of an ancestor, disturbing carved idols, the whistle that the rationalist Professor Perkins digs up at the site of a ruined Templar preceptory and carelessly blows [3], and perhaps most striking of all the cathedral pew, made from the wood of a tree known as the Hanging Oak, whose carved figures apparently embody the same spirit of vengeance or justice [4]. These objects disrupt the relationship between past, present and future; they make the past less separate, less distanced – and that is what we want them to do. As soon as they read it, more or less every archaeologist secretly wants to visit a place like Greene Knowe, where the ghosts of past inhabitants tell stories about what life there was once like [5].

We are in business of ghost stories, as Rosemary Hanson suggests [6]. Actually, at times archaeology is more akin to necromancy, a deliberate attempt at summoning up the dead. Certainly that is suggested by the fiction. Charles Dexter Ward's passion for the past was such that he brought back his own sinister ancestor, having fallen in with a group that literally resurrected the dead in order to interrogate them about their knowledge and experiences. The antiquarian Mr Baxter made a mask from a skull in order to see through a dead man's eyes, and then went one better by constructing a pair of binoculars from boiled corpses, so that he or anyone else could survey the landscape as it once was, to identify long-lost buildings and reconstruct their appearance [7]. Desecrating burials in pursuit of knowledge; archaeologists are simply

[3] M.R. James, 'The stalls of Barchester Cathedral', in *More Ghost Stories of an Antiquary* (Edward Arnold, 1911).

[4] M.R. James, 'Oh, Whistle, and I'll Come to You, My Lad', in *Ghost Stories of an Antiquary*.

[5] Lucy M. Boston, *The Children of Green Knowe* (Faber & Faber, 1954) and sequels.

[6] I am probably pushing the 'we', here, as someone who more commonly works with texts. But I understand the impulse, honestly, and I could have written this response around my feelings about the various objects I've recovered from my garden over the years, archaeologically trivial but precisely summoning up ideas of the lives that were once lived here – including the ghost of old Mr Dyer, who died of emphysema in what is now our bathroom.

[7] M.R. James, 'A View from a Hill', in *A Warning to the Curious* (Edward Arnold, 1925).

more decorous and systematic, and less successful. Baxter's glasses are destroyed by accident – taken into a church, which ruins them, and then dropped – as M.R. James knew as well as anyone that no antiquarian could resist the possibility of seeing exactly what once stood in a landscape, from Roman villas to a monastery church, regardless of how unhallowed the source of knowledge might be.

The possibility of going beyond representations of the past to seize its material reality, to recreate the past as it really existed rather than was merely imagined, is precisely the claim to superiority of archaeology over text-based history. We can behold the face of Agamemnon; the archaeologist digs that the dead may live again [8]. Of course, as Hanson notes, contemporary archaeologists disclaim both the ghost stories and the fanaticism - to the same degree as they repudiate the glamorous treasure-hunting of Indiana Jones, i.e. perhaps not as much as they claim or wish to believe. The wish to make dead societies live again, the belief that objects give a more immediate and unmediated connection to past reality, is impossible to disentangle from belief in some immanent property in the objects themselves, that the archaeologist can release through the application of understanding and perseverence. The wonderful array of images in this essay shows how little exaggeration or stylisation is needed to highlight the spiritualist dimensions of archaeological illustration, the belief that the past can be summoned back to life by imagining objects in the hands of their dead users. One might do the same with the familiar reconstructions of buildings and settlements, shown peopled with their lost inhabitants.

If this fascinating and thought-provoking essay has a flaw, it's the focus on a single object, the earring that once belonged to Hanson's Great-Aunt Bea. This approach works brilliantly for the multiple visual representations, showing the different ways in which the same object might be presented in order to evoke different haunted qualitiies, and less well for other aspects. The auto-ethnographic storytelling unavoidably offers us a single experience of a memento of a family member, rather than the more varied experiences of a wider selection of objects, or the possible different subjective experiences of the same object. It's undoubtedly important that this earring is felt by Hanson to be

[8] Heinrich Schliemann, of course, and Geoffrey Bibby. I don't think it would be hard to find a lot more quotes offering similar sentiments.

haunted; that doesn't preclude the possibility that someone else might feel it to be equally haunted, but in a very different manner.

There is a certain – undoubtedly inadvertent – tendency to imply that this object is special in its possession of a secret materiality, whereas most are entirely reducible to their weight, heft, function etc. Is this true? I think it is more likely the case that every object may seem to some extent haunted to at least some people; even the dullest pot-sherd can excite thoughts of the real people who once employed the original object in real life. I look at the early 20th century glass milk bottle on my 'recovered objects' shelf, and I see dead people; I don't need to have known them.

And so, while Hanson ably identifies the range of ways in which objects may be haunted, they don't all come equally to life. Because she writes as herself, there are only dry, academic hints of the experience of an object imbued with celebrity aura (with all the possible echoes of the late antique and medieval cult of relics), or genuinely believed to be haunted, or the broader object fetishism of archaeology. The possible connections to ethical questions of how to treat objects that others believe to contain power and spirit – most obviously in relation to the treatment of actual human remains, but this theme can be broadened – are only suggested [9]. Taking things out of their proper place because of over-confidence in scientific reason and academic process is, of course, a hallmark of so many stories...

I am conscious that my response to this essay is tending to flatten out a complex, visual and personal piece that I absolutely loved, turning it all into academic argument, because that is what we do to emphasise that we don't really believe in ghosts. My initial reaction was a bit more creative - and the foregoing discussion might be seen as mere prolegomenon (or professional veneer) for what I really want to offer as a response: another ghost story about a haunted object, somewhat in the spirit of British hauntology [10] ...

[9] See e.g. C. Fforde, J. Hubert & P. Turnbull, eds., *The Dead and their Possessions: repatriation in principle, policy and practice* (Routledge, 2002), and I imagine most readers are more up to date on this than I am.

[10] "Eerie electronics fixated on ideas of decaying memory and lost futures", as Simon Reynolds put it in 2017. See generally Jamie Sexton, 'Weird Britain in exile: Ghost Box, hauntology and alternative heritage'. *Popular Music and Society* 35.4 (2012): 561-84. https://doi.org/10.1080/03007766.2011.608905

Let me tell you about... The Fountain Pen. [11]

https://epoiesen.library.carleton.ca/imgs/hanson/the_fountain_pen.mp3

[11] Voices: Elodie Magg, Freya Morley, Neville Morley, Jamie Sinclair, Daisy Smith. Script, music and sound editing by Neville Morley. The exact model of pen used by H.P. Lovecraft is not in fact confirmed, but a 552½ fits the date and description given in Frank Belknap Long, Howard Phillips Lovecraft: dreamer on the nightside (Arkham House, 1975): 76-7: "It also had to be a black Waterman… He liked small objects of great beauty, symmetrical in design and superbly crafted, and by the same token larger objects that exhibited a similar kind of artistic perfection. And the raven-black Waterman he finally selected was both somber and non-ornate, with not even a small gold band encircling it." Reference originally found courtesy of Ross E. Lockhart, 'Countdown to Cthulhu: H.P. Lovecraft's pen is?', 6 July 2011, https://lossrockhart.livejournal.com/556162.html (visited 13 December 2021).

Hearing Corwin Hall: The Archaeology of Anxiety on an American University Campus

William Caraher, Michael Wittgraf, and Wyatt Atchley

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Masthead Image: Still from video, *Hearing Corwin Hall* by Michael Wittgraf.

Introduction

Hearing Corwin Hall is a multimedia work composed and performed by Michael Wittgraf. The piece is based on a two-month long archaeological, architectural, and archival documentation project of two, adjoining, double buildings on the University of North Dakota's Grand Forks campus: Robertson-Sayre Halls, built in 1929 and 1908 and Corwin-Larimore Halls, built in 1909 and 1910. The buildings were originally part of Wesley College, an independent, Methodist institution which moved to Grand Forks in 1905 and forged a close affiliation with UND. Sayre and Larimore served as men's and women's dorms respectively and Robertson and Corwin hall housed offices and classroom space. Corwin Hall also included music rehearsal rooms and the college's recital hall, a fine room with a capacity of 100. These four buildings stood as the core of Wesley College from its founding until 1965.

In 1965, the University of North Dakota (UND) acquired the buildings which stood adjacent to the university's campus and until 2016, they housed various departments, programs, labs, classrooms, and offices. In 2018, UND demolished the buildings as part of an effort to reduce the campus footprint by eliminating buildings burdened with significant deferred maintenance costs. Prior to their demolition, a team of students in collaboration with William and Susan Caraher formed the Wesley College Documentation Project to study the buildings and the objects left behind. The university's facilities department provided virtually unfettered access to usually locked buildings in the time between their abandonment and their demolition. This project produced a small archive of descriptive data, photographs, and analysis, coordinated two public events associated with the Wesley College campus, and published a photo essay that commemorated and critiqued the buildings, their history, and the contemporary financial and cultural situation at UND (Atchley 2018).

This article introduces the work of the Wesley College Documentation Project in the context of a piece of music by Michael Wittgraff titled, "Hearing Corwin Hall." This work integrates historical and contemporary images of the buildings, audio drawn from the project's public events, and the acoustic signature of the Corwin Hall's recital room which although compromised over its 100-year history preserved audible and visible traces of its past function. Michael Wittgraf's "Hearing Corwin Hall" is also set against the backdrop of significant institutional, administrative, and cultural changes at UND and in higher education more generally. A more thorough consideration of the work and the Wesley College Documentation Project appears in the discussion below.

Video 1: Hearing Corwin Hall. Michael Wittgraf. An archived copy of the video is available at The Internet Archive: https://archive.org/details/video-1_202101

Discussing Corwin Hall

College campuses are anxious places.

The looming demographic downturn, changing funding priorities among donors and legislators, and a whelming tide of anti-intellectualism in American life have contributed to a growing sense of uncertainty surrounding the future of higher education. Many college campuses, at least in the United States, have initiated strategic planning, prioritization, and other buzzword-framed efforts to reimagine programs, to cut costs and find new efficiencies, and to help institutions navigate an

Figure 1: Photograph courtesy of Wyatt Atchley

uncertain future. Each year, another crop of books appear promising to diagnose, mitigate, or manage current or anticipated crises in funding, enrollment, teaching, research, and student expectations. These local, national, and global trends fuel a now ubiquitous understand that higher education is an industry in transition (or even in crisis) and that the college campus of the future will look very different from the campus of today (e.g. Staley 2019; Fabricant and Brier 2016; Newfield 2017; Bowen and McPherson 2016).

The tensions between the past and the future have left their marks across university campuses. State universities, in particular, have long situated themselves at the intersection of progress and tradition (Labaree 2017; Dorn 2017). They celebrated both cutting edge research and a deep commitment to traditions across the rituals of college life, the architecture of campus, and the academic and research programs undertaken by students and faculty. College Gothic buildings rub shoulders with the latest in post-modern architecture, the century-old rites of commencement and graduation accommodate spectacles of more radical inclusivity and reconciliation, online teaching introduces students to Classics and calculus, and researchers on Shakespeare share library budgets with new programs in nanotechnology and unmanned, autonomous vehicles. The constant efforts to negotiate change across

Figure 2: Photograph courtesy of Wyatt Atchley

campus likewise contributes to anxious moments when the rear guard and the avant-gard scuffle to secure resources for programs and students. It is hardly an exaggeration to see the contemporary university as a liminal zone where everything is always on the verge of change both in the present and in the past (Bettis et al. 2005).

In many cases contemporary college students remain liminal figures as well. They live communally in dormitories or rental housing, and their lives revolve as much around the rhythm of the academic year as off-campus employment, family life, and socializing. As a result, many college students neither bear the full economic and social responsibilities of adulthood nor enjoy the living arrangements and security of childhood. Archaeologists and historians have long observed in their work on college campuses the tension between independence and control. A number of the contributors to Skowronek and Lewis's (2010) have noted the tensions between the formal rules that governed student behavior and the realities of campus life where drinking alcohol, for example, might be banned but nevertheless maintained a material trace in archaeological deposits (Skowronek and Hylkema 2010; Davis et al. 2010). The role of fraternities, and university life more broadly, in prolonging childhood and suspending adulthood comes to the fore in Laurie Wilkie's brilliant archaeology of a fraternity at the University

Figure 3: Photograph courtesy of Wyatt Atchley

of California (Wilkie 2010). She frames her account of life at the Zeta Psi fraternity with invocations of Peter Pan, a quintessentially liminal character, and emphasizes the role played by fraternities in the social transition of male students into adulthood. Students learn to navigate the responsibilities of adult life without fully giving up the structures of student life or parental protections which are often transferred to institutions who provide food, housing, and appropriate social opportunities. Carla Yanni's recent study of the architectural history of campus dormitories shows how these building sought to follow not only established expectations of domesticity, but also the need to control student behavior (Yanni 2019). Even beyond the structured, but private domestic space of dormitories and fraternities, college campuses in general often locate the liminal experience of college students in areas not entirely public and integrated into the fabric of their community or entirely private and set apart.

Thus, college campuses embody a number of forms of liminality that emphasize the current sense of institutions in transition alongside the historical tensions between progressive values and traditional practices and student experience of life as not quite entirely adults. As mid-century anthropologists have taught us these liminal situations often contribute to a sense of anxiety which underscores the vulnerability

Figure 4: Photograph courtesy of Wyatt Atchley

and strangeness of institutions and individuals that resist clear definition and stand "betwixt and between" various social statuses (Turner 1969; Turner and Turner 1978; see, of course, van Gennep 1909). Societies often seek to resolve and contain liminal individuals and groups through formally structured ritual practices, confinement, and other forms of social limiting designed as much to protect society from the destabilizing entities as to confer a temporary status on those outside of traditional categories. Rites of passage, for example, frequently mark the successful navigation from one status to another and resolve the tension of liminal transitions with celebration. At the same time, we continue to treat individuals and groups who are unable to escape from the liminal status with deep suspicion.

The Wesley College Documentation Project did not begin with the intention to explore anxiety or liminality on an American college campus. In fact, much of how we have presented our work in this article emerged over the course of our fieldwork and through our engagement with the buildings, the performances and conversations that we shared, and the creative works that our project produced. The project began with a 1-credit Honors "pop up course" that ran in the spring of 2018. This course paralleled an Honors class dedicated to studying the UND budget which had undergone significant changes over the preceding years and, in hindsight, created a significant amount of liminal anxiety on campus. The worsening economic situation in the state, changes in the university's administration, and a relatively unsympathetic legislature led to budget cuts and significant changes on campus. For example, the university scheduled a number of old or underutilized buildings for demolition to help reduce the campus footprint, and the four Wesley College buildings were among these. For many students, the icon of the budget cuts on campus was the athletic department's decision to cancel several prominent scholarship sports teams — including women's ice hockey. Michael Wittgraf and William Caraher, faculty in the College of Arts and Sciences, experienced the defunding of two programs. While Wittgraf was chair of music, he endured the cancelation of the popular music therapy major. Caraher oversaw the defunding of the graduate program in history as Director of Graduate Studies and took on the editorship of the century-old literary magazine *North Dakota Quarterly* just as the college laid off its long-time managing editor and eliminated support for publication and the faculty editor (Caraher 2018). Many of the students in the class came from UND's Honors Program which also

Figure 5: Photograph courtesy of Wyatt Atchley

underwent significant programing and staffing changes during this time including the move from its longtime home in the basement of Sayre Hall to a new space outside of the central campus. The changes were so pervasive across campus that they prompted a former colleague in the English Department to write an article in the *Chronicle of Higher Education* titled, "My University is Dying" (Liming 2019).

As Pamela Bettis and colleagues have shown, during intense periods of transition, the sense of liminality contributes to a heightened sense of anxiety among faculty (Bettis et al. 2005). Ann Cvetkovich generalizes this even further in her 2012 book, *Depression: A Public Feeling*, which recognizes the stresses of academic life as a contributing factor for anxiety and depression especially among marginalized groups. The vagaries of the job market, the competition between scholars for accolades, grant money, and advancement, and the constant threat of budget cuts and dismissive rhetoric directed at the arts and humanities creates an environment which is not conducive to the very academic productivity expected on a university campus. Looking beyond the clinical language of depression (and its pharmacological solutions), Cvetkovich emphasizes the social and political factors that contribute to feelings of anxiety, burnout, and depression by unpacking her own experiences as a new faculty member. By making public the feelings associated with depression Cvetkovich does not seek to solve the problem of depression

Figure 6: Photograph courtesy of Wyatt Atchley

and anxiety, but to identify its roots in a system that trades in the "cruel optimism" of capitalism (Berlant 2012). She sees in religion, ritual, routine, and attention to the daily tasks of living strategies to survive this system, whether on a college campus or in the 21st-century world, and foster reserves of energy and resolve to push for justice.

The anxieties of the 21st-century university campus and the particular situation at UND formed a common backdrop between students in the Honors class on the UND budget, the class documenting Wesley College, and faculty collaborators. The tie between the university budget, the abandonment of these two buildings, and their current state encouraged us to document, in as many ways as possible, the architecture and material culture of these buildings, their history, and the process of abandonment. In this attention to detail, we were not alone. Despite their hectic work across the changing UND campus, the Facilities department consistently found time to provide us with access to the buildings and offered their considerable expertise concerning the physical fabric of the buildings. Our class also attracted positive attention from across campus and in the local media. Despite the praise and interest surrounding our work around these century-old buildings and the team's dedication to the past, a sense of sadness pervaded the project.

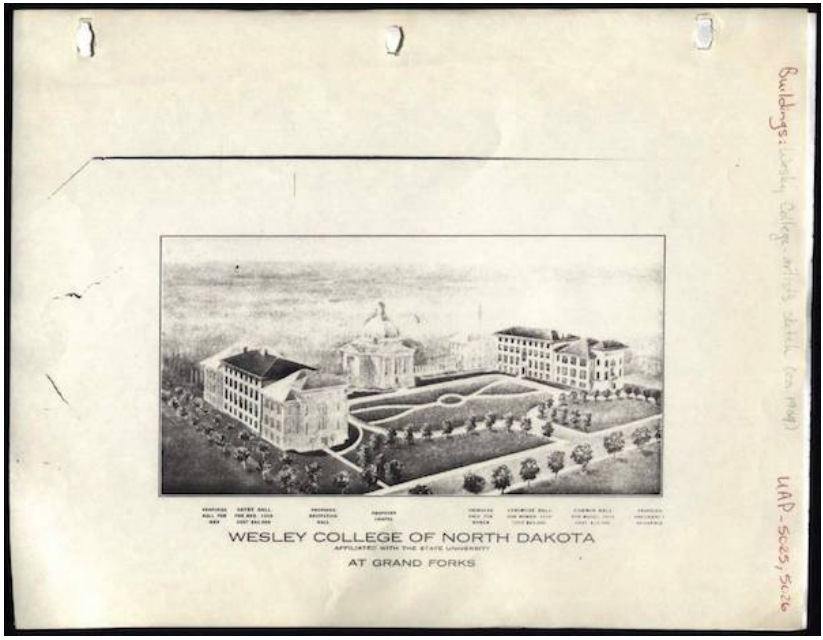


Figure 7: Artist Illustration of the Wesley College Campus from 1909. University Archives Photo 5025. Elwyn Robinson Department of Special Collections. Chester Fritz Library. University of North Dakota. Grand Forks, ND.

Figure 8: The Wesley College Campus in March 2018 facing north. Robertson/Sayre Hall to the left and Corwin/Larimore Hall to the right. The building in the middle dates to the early 21st century.

Figure 9: Robertson/Sayre Hall facing northwest. March 2018.

Figure 10: Corwin/Larimore Hall facing northwest. March 2018.

Video 2: Drone flyover of the Wesley College Campus. April 2018. Video courtesy of the University of North Dakota. An archived copy of the video is available at The Internet Archive: https://archive.org/details/video_2_202101

Building Corwin Hall

Wesley College was founded in 1892 as Red River Valley University in Whapeton, North Dakota (for the early history of Wesley College see Robertson 1935; Henry 1948). In 1905, a remarkable agreement between the president of the Red River University, Edward Robertson, and the president of UND, Webster Merrifield, led to the college moving to Grand Forks, changing its name to Wesley College, and entering into a distinctive coeducational relationship with UND. Students enrolled in Wesley College would live in the college's two dormitories and take classes in religion, Bible, elocution, and music on the Wesley College campus. They would also take classes at UND and ultimately receive a degree from that institution. The promise of this relationship allowed Robertson to raise sufficient funds from a range of local and national donors to build the college campus in Grand Forks. He named the builds after their donors: A.J. Sayre was a West Coast lumber baron and N.G. Larimore and Stephen Corwin, whose daughter studied music at Northwestern University, were wealthy farmers from North Dakota. Robertson contracted New York City based architect A. Wallace McRae who planned a campus featuring two paired buildings, Corwin-Larimore and Roberston-Sayre, in the then-fashionable Beaux Arts style. The two, double buildings would stand opposite each other across a grass courtyard. A drawing found in the Wesley College paper in the UND archives indicated future plans for a large domed building which would link the two paired buildings and close the courtyard on its north side.

In 1908, 1909, and 1910, three quarters of four paired structures opened for use: Sayre, Larimore, and Corwin Hall. Sayre Hall was a men's dormitory. Larimore Hall a women's dormitory and connected to Corwin Hall which featured offices, classrooms, and a recital hall for music. In 1929, the final building of the campus plan was built, Robertson Hall, which connected to Sayre Hall and completed the matched pair of two-building structures. John Hancock, a UND alumnus and financier who became the first non-family partner at Lehman Brother, funded the construction of Robertson Hall and his children lived in Sayre and Larimore Halls. During its time as a dormitory, Sayre Hall also housed Pulitzer Prize winning playwright Maxwell Anderson and aviator Carl Ben Eielson who remain two of the university's most distinguished alumni.

The Letters of Edward P. Robertson President Emeritus Wesley College

From 1935

Wesley College
AT THE
University of North Dakota

Document 1: The Letters of Edward P. Robertson President Emeritus Wesley College From 1935. University Archives 63, Box 1. Elwyn Robinson Department of Special Collections. Chester Fritz Library. University of North Dakota. Grand Forks, ND. https://epoiesen.library.carleton.ca/imgs/caraher/Document_1.pdf

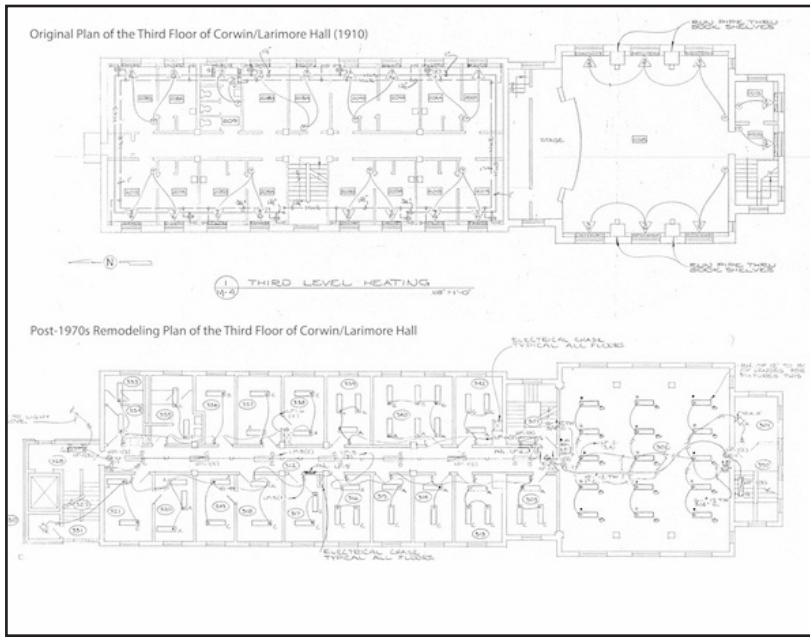


Figure 11: The original plan of Corwin/Larimore Hall (top) and the final plan of the building after its 1970s remodeling. University Archives 75, Box 3, Folder 19. Elwyn Robinson Department of Special Collections. Chester Fritz Library. University of North Dakota. Grand Forks, ND.

Figure 12: Corwin Hall recital room facing north.

Figure 13: Corwin Hall recital room facing northwest

Figure 14: Corwin Hall recital room facing south.

Wesley College was never a thriving institution, but it endured the Great Depression in part because of the tireless efforts of its recently retired president Edward Robertson to solicit donations from supporters throughout the 1930s. This collection of letters from 1935 (Robertson 2018) offers a taste of Robertson's efforts to secure funding for the college among his friends and colleagues.

During World War II, the campus served as the home to the 304th College Training Division of the Army Air Corp during the World War II. As it entered the post-war period, however, its finances had become ever more fragile. In constrast, by the early 1960s, UND was developing into a modern comprehensive university (Robinson 1971). It had build modern dormitories, created its own music department, and eclipsed Wesley College in size and amenities. In 1965, UND purchased Wesley College and integrated its remaining academic staff into the university. The buildings continued to serve their original functions until 1976, when UND converted all four buildings to classrooms and faculty offices. While the original plan of Sayre and Robertson Hall remained largely visible for as long as they stood, Larimore and Corwin Hall underwent more significant modification. The original plan of the paired building limited access to the women's dormitory in Larimore Hall from the offices and classrooms of Corwin Hall. The new plan opened up access between the buildings as Larimore Hall was largely given over to faculty offices. In the original Corwin Hall plan, the second floor recital hall featured a large central space with a gently vaulted ceiling flanked on the east and west sides by narrow arched corridors set apart by a pair of square pillars. The northern side of the hall comprised a proscenium arch separating a shallow vaulted stage area from the main hall. On the south side, the room featured a central doorway that opened onto a landing at the top of the main stairwell in the building. The room was originally equipped with pipe organ and Steinway grand piano. As the recital hall for Wesley College, the room possessed a certain sensitivity to acoustics, a sense of style, and a monumentality that would have reinforced the Classical lines in the building's Beaux Arts architecture. Its size and formality allowed it to also serve as the college chapel.

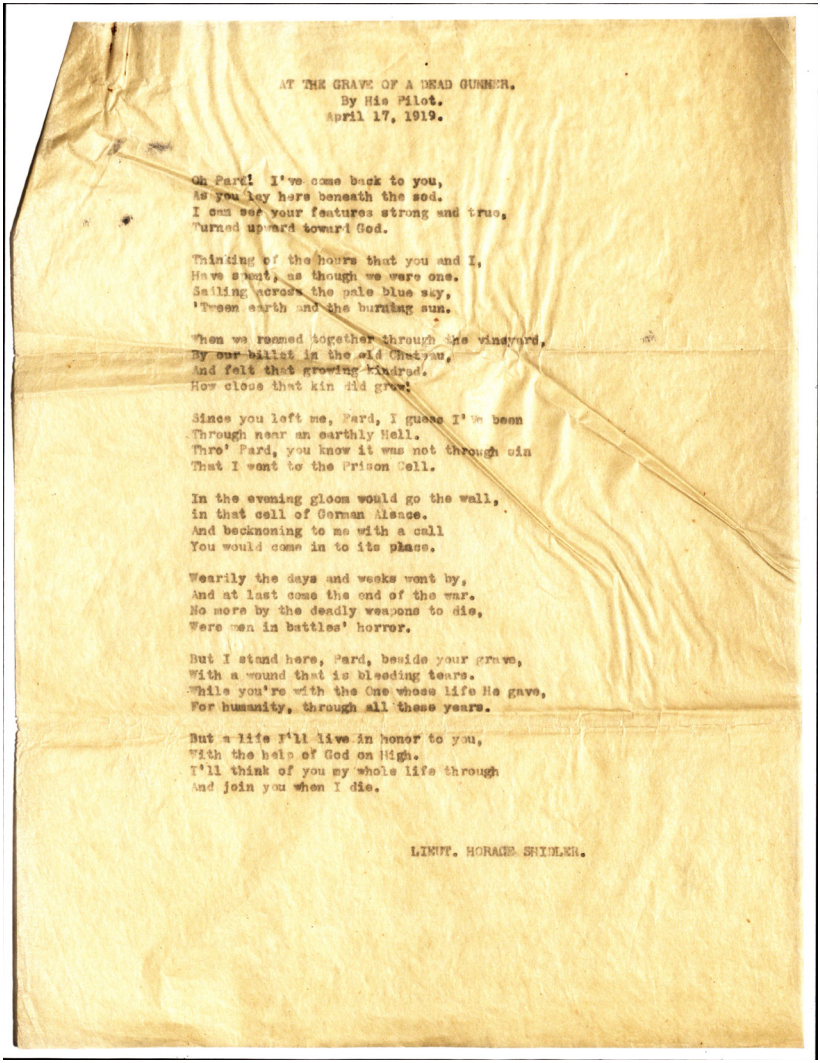
Even the conversion of the recital hall to a classroom could not completely undermine its former style. The square piers, gently vaulted roof and various traces of wood trim remained visible in the room,

although the northern side of the room was interrupted at the proscenium arch with solid wall pierced by a single door. This modification to the building created a small office and a new stairwell flanking the east and west, respectively, of a hallway that continued north into Larimore Hall. A U-shaped track of HVAC ducts concealed behind an inelegant drop ceiling ran around the vaulted ceiling of the room and the once large widows on the east and west sides were filled in and smaller more modern windows installed. These changes produced a large classroom with a capacity of almost 100 students which since the 1980s was mainly used by the psychology department whose offices and labs were throughout the modified building.

Performing Corwin Hall

By the time that the Wesley College Documentation Project began the buildings were already abandoned. The final departing faculty member from the psychology department had reluctantly pulled up stakes from Corwin-Larimore Halls only after he had sent off the last grant application of the season. The honors program and campus technology services had departed Robertson-Sayre Hall at around the same time. Thus the buildings themselves entered a period of liminality. The traces of their prior use continuing to linger in the rooms, offices, and hallways, but at the same time, their fate was sealed and asbestos mitigation and demolition scheduled. The objects left behind and the histories of these buildings seemed to have reached a clear end point. Offices with mid-century desks, 21st-century chairs, particleboard books shelves, bulletin boards, window air-conditioner units, and locked filing cabinets still preserved the imprints of their former occupants. Classrooms remain filled with rows of abandoned chairs too outdated for even state-university surplus and tables and lecterns long ago supplanted by high-tech ”teaching stations.” The labs of the third floor were filled with antiquated computers, dense tangles of obsolete connectors, and abandoned equipment of uncertain age and function. The content of these spaces reflected not only their present abandoned state, but revealed that some forms of abandonment had began long before the university scheduled these buildings for destruction.

Our encounter with Corwin and Larimore Halls was not only infused with its failure to survive as an independent institution and its impending erasure from campus, but also by the objects that were left



AT THE GRAVE OF A DEAD GUNNER.
By His Pilot.
April 17, 1919.

Oh Pard! I've come back to you,
As you lay here beneath the sod.
I can see your features strong and true,
Turned upward toward God.

Thinking of the hours that you and I,
Have spent, as though we were one.
Sailing across the pale blue sky,
'Twixt earth and the burning sun.

When we roamed together through the windward,
By our billet in the old Chateau,
And felt that growing kindred.
How close that kin did grow!

Since you left me, Pard, I guess I've been
Through near an earthly Hell.
Thro' Pard, you know it was not through sin
That I went to the Prison Cell.

In the evening gloom would go the wall,
In that cell of German Alsace.
And beckoning to me with a call
You would come in to its place.

Wearily the days and weeks went by,
And at last come the end of the war.
No more by the deadly weapons to die,
Were men in battles' horror.

But I stand here, Pard, beside your grave,
With a wound that is bleeding tears.
While you're with the One whose life He gave,
For humanity, through all these years.

But a life I'll live in honor to you,
With the help of God on High.
I'll think of you my whole life through
And join you when I die.

LIEUT. HORACE SHIDLER.

Document 2: "At the Grave of a Dead Gunner" by Horace Shidler. University Archives 63, Box 2. Elwyn Robinson Department of Special Collections. Chester Fritz Library. University of North Dakota. Grand Forks, ND. https://epoiesen.library.carleton.ca/imgs/caraher/Document_2.pdf

Figure 15: The presentation of colors at the Harold Sayre commemoration service outside Sayre Hall.

behind which served as a diachronic reminder that campuses exist in a state of constant flux. Encountering this in the liminal space of the Wesley College buildings amplified our sense of anxiety across campus. In an effort to recognize the liminal state in which these buildings existed, we decided to combine our work with two events designed to mark out both contemporary and past changes on campus. The first event centered on recognizing that Sayre Hall was renamed in the 1920s for Harold H. Sayre who was the son of the building's donor, A.J. Sayre. Harold Sayre had been killed in World War I and the building stood as a memorial to his sacrifice. To commemorate the demolition of this building almost exactly a century after the armistice that ended the Great War, we invited campus dignitaries, officials from the Grand Force Air Force Base and the city, as well as faculty, staff, and students to a short ceremony designed to recognize the end of this memorial building. The event involved brief reflections on the building, the sacrifices of veterans, and a bagpiper on a beautiful spring day. The program that we circulated also included a poem composed by Sayre's pilot who credited Sayre's bravery with saving his life when their plane was shot

down in France. The poem was found in the university archives by the students working on our project.

Simon Murray's recent book, *Performing Ruins* (2020), considers the feelings that ruins evoke when they serve as the setting for performances. While Murray acknowledged that the definition of ruins is ambiguous, he nevertheless noted that the term typically described buildings that were in movement or between the states of use and terminal collapse. In this context, the Wesley College buildings, while still standing and intact, were ruins as their abandonment, neglect, and fate combine to create a sense of inevitable decline. As Wyatt Atchley's photographs, which accompany this article demonstrate, the ruins of Wesley College evoke an uncanny feeling. This is typical in liminal spaces where confused encounters with the familiar and unfamiliar are common. In Murray's work, he notes that the occupation of ruins through their performance seeks in some cases to suspend these spaces and to arrest, for a moment, their movement into oblivion (288-289). The ceremonies associated with Sayre Hall implicitly invited the community to consider the parallel between Sayre's death and the destruction of his memorial. By accentuating Sayre's memory, the ceremony briefly reversed the inevitable flow of time toward the building's destruction and the memorial's erasure from campus. This also presented an opportunity to critique the changes taking place on campus by drawing attention to buildings prior to their destruction. The tendency for contractors to demolish campus buildings in between terms or in the summer months when students and faculty are not on campus is often a concession to safety, but it also has the effect of making buildings seem simply to disappear. Our ceremony made Sayre Hall and the Wesley College campus hypervisible at least for a moment.

The second performance associated with the Wesley College buildings was a final concert in the Corwin Hall recital room. William Caraher introduced the larger project and the selection of songs with brief remarks at the beginning of the event. Then, Michael Wittgraf performed several songs from the Methodist hymnal on an electronic keyboard to a small audience who sat amid stacks of abandoned classroom chairs, tables, and scraps of paper. At the end of the performance, he recorded a series of sounds designed to capture more clearly the acoustic signature of the space. To record the room's signature and the concert we arranged seven microphones both within the recital hall, but also throughout Larimore Hall and on the landing outside the

Video 3: The final Corwin Hall concert performed by Michael Wittgraf. Video courtesy of Susan Caraher. An archived copy of the video is available at The Internet Archive: https://archive.org/details/video-3_202101

southern entrance to the room. Our goal was to produce an acoustic archaeology of the room by capturing not only whatever character of the original recital hall remained, but also the sound of the transformed space. In this way, we use acoustic recording methods in a similar way to the visual recording techniques typically used by archaeologists to record buildings and landscapes.

The inspiration for the recording came from several recent efforts to capture the acoustic character of Byzantine churches in Greece and Turkey (Papalexandrou 2017; Gerstel et al. 2018). These projects typically involved sophisticated recording strategies and technology as well as choirs performing period appropriate music. This work explicitly sought to reconstruct ancient, Medieval, or Early Modern "soundscapes" with an ear toward understanding more fully past experiences in significant buildings (Smith 1999). It was appealing to imagine that we could reconstruct the original acoustics of the now-compromised Corwin recital room, but we neither had the technology nor the time to attempt such an ambitious sonic simulation. Instead, by performing in the Corwin Hall room, we aimed to document the room's abandoned and transformed state. Like the project's broader effort to recognize the traces of use throughout these buildings, the acoustic signature of the room would capture, even if in subtle and indistinct ways, the sounds of its transformation, neglect, and abandonment. By performing this event with an audience we once again sought to pause the inevitable

Video 4: Michael Wittgraf. Live performance on the campus of UND. February 21, 2019. https://youtu.be/J8l70Fj1l3c

progress of the building toward demolition and abandonment. We also sought to locate bodies in the acoustic space of the building invoking its history as a recital hall, a classroom, and part of a bustling department and campus. In short, our recording both recognized the terminal status of the building and the room, while also capturing its transformations. The songs were superficially familiar, but the transformed space rendered them uncanny.

Hearing Corwin Hall

The event in the Corwin Hall recital room was not the final performance associated with the project. The recordings of the music and the sounds of the rooms became the basis for a multimedia performance work called "Hearing Corwin Hall" which captured the liminal state of Corwin Hall as well as the anxiety present on our university campus.

These performances, in turn, became the basis for the video associated with this article. By using the acoustics of Corwin Hall as a filter for the audio component of performance, Wittgraf located the anxiety present in the recital hall's liminal and compromised space. It also embodied the anxiety endemic on university campuses and in the particular situation on UND's campus created a heightened sense of anxiety.

”Hearing Corwin Hall” told the story of the buildings and the Wesley College campus. The construction of the buildings, triggered by the placement of a brick on the stage at the 1:30 mark interrupted the peaceful chorus of crickets that comprised the first 100 seconds of the piece. The introduction of the sounds of motors and passing traffic along side the crickets and, then, a looped track of Caraher's voice marks the growing bustle of a busy campus and its purchase by UND in the 1960s. The initial placement of a sledge hammer on bricks, then brings in the organ and Sheila Liming's bagpipe from the Sayre Hall memorial ceremony as the din of traffic and Caraher's looped voice continues to add a kind of frenetic intensity. The powerful blows with the sledgehammer at the 6:40 mark the start of the building's destruction which then slowly descends into the reverberation acoustics of the Corwin Hall. The last four minutes of the piece lingers offering a false sense of resolution. The buildings are gone, but their echoes persist.

Conclusion

The piece seeks to communicate in non verbal ways the history and archaeology of Corwin Hall and to emphasize the anxiety and tensions that surrounded the building's destruction. This approach to archaeology with parallels recent interest in the “affective turn” which have sought to explore and communicate emotions and feelings not only associated with trauma, but also of daily life. While the scholarship on affect in the humanities is vast, the work of Ann Cvetkovich and her efforts to document publicly the depression, anxiety, and stress associated with academic life has resonated strongly with this project. “Hearing Corwin Hall” interweaves the pervasive anxiety of life on UND's campus with the history and demolition of the four Wesley College buildings.

The work of the Wesley College Documentation project and its attention to the detailed documentation of these buildings evokes both Cvetkovich's strategies for survival and the recent calls for an emotive and affective archaeology. The performance of public rituals amid the ruins of Wesley College and the careful routine of documenting their contents allowed us to “keep moving” and for a moment engage with a set of material realities that anchored our drifting despair in the past and in the present (Cvetkovich 2012:210-212). By communicating our experiences we sought to explore how documenting the Wesley College

campus could center the role of affect in producing knowledge of the past. For Sara Perry, enchantment lies at the core of archaeology's ability to produce action (2019). Both "Hearing Corwin Hall" and the Wesley College Documentation Project used the enchanting experience of ruins to articulate the anxiety of campus life. It does so by using a range of non-verbal techniques anchored in the reproduction of the acoustic character of the recital room and the various events associated with the Wesley College Documentation Project. The techniques used in Hearing Corwin Hall paralleled those discussed by Ruth Tringham in her recent article on creating ways to explore the deep past that do not rely on the use of contemporary language. Tringham's willingness to create engagements with the past that allow for significant ambiguity through which the audience has opportunities for an emotional response, free play of the imagination, and personal reflection often lost in traditional archaeological texts, descriptions, and reconstructions (2019). We hoped that Hearing Corwin Hall allows listeners to not only experience some of our own encounters with these buildings, but also gave the listener space to think about the changes on campus is distinctive and personal ways. The ambiguity of the electronic sounds, the garbled looped voice, and the abrasiveness, abruptness, and density of the piece invites strong responses.

In many ways, Hearing Corwin Hall as a model for the enchanting and affecting potential of heritage, does not entirely avoid appealing to "crisis based" or "heritage at risk" narratives. As Cornelius Holtorf has argued crisis based narratives which seek to communicate a sense of urgency by viewing of cultural heritage as a limited and ever shrinking resource has only a limited potential to motivate more expansive, inclusive, or resilient views of the community (Holtorf and Kristensen 2015, Holtorf 2018). At the same time, by seeking to commemorate and recognize the destruction of the Wesley College buildings on UND's campus through conventional documentation practices as well as performances, photographs, and the Hearing Corwin Hall recording we situated the demolition of these buildings within a larger conversation centered on the anxieties that liminal states induce. Our efforts to document the changes to these buildings prior to their destruction by using the compromised acoustics of the recital hall as filter for Hearing Corwin Hall serves as a reminder that campuses have always been the locations of change and art, music, history, and archaeology offer ways to bring attention to both the emotional impact of the contemporary

situation as well as the resilience of the campus community. Hearing Corwin Hall makes clear that the loss of the Wesley College buildings contributed to a sense of local trauma. Performances offer one way to recognize, communicate, and ultimately mitigate the impact of the continuous trauma of liminal anxiety on our campus.

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Hearing Corwin Hall: First Response

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Masthead Image: Still from video, *Hearing Corwin Hall* by Michael Wittgraf.

This piece is a response to Caraher et al.'s' Hearing Corwin Hall: The Archaeology of Anxiety on an American University Campus.

Introduction

> It may be that in some circumstances a state of gradual decay provides more opportunities for memory making, and more potential points of engagement and interpretation, than the alternative (DeSilvey 2017:14-15)

Caraher, Wittgraf, and Atchely's "Hearing Corwin Hall: The Archaeology of Anxiety on an American University Campus" documents the archaeological sound- and visual-scapes of destruction and change fueled by the neoliberalization of US campuses. The authors examine two intertwined processes involving the destruction of adjoining historic buildings, collectively referred to as Corwin Hall, on the University of North Dakota's campus. The first examines how futurist thinking propels a university to destroy its heritage and past. The second is an archaeological impulse, which involves documenting that which was destroyed by a university fraught with anxiety, fear, and tension about its present and future.

The authors frame the destruction of Corwin Hall as an extractive, subtractive process. Its ruination is a reflection of the University of North Dakota's precarious economic position: a product of the continued defunding of the university and public education by the federal government and North Dakota's State Board of Education. Corwin Hall's neglect and subsequent removal from campus is seen as a result of the university's elimination of some programs as the authors have personally experienced. This displacement and removal of people, places, and departments from campus is mirrored in the authors' media. In one of the final scenes in a video shared by the authors, Corwin Hall's

landscape is a slate wiped clean of its history, transformed into a barren, grassless slab of dirt and mud. We hear this process in the form of noisy, audibly disruptive construction equipment tearing down and ripping apart the innards of Corwin Hall, its rubble splayed out before construction workers and a few curious spectators.

When is destruction productive?

In the authors' article, Corwin Hall becomes a symbol of all that is lost when a university gambles on its future by eliminating its past. As a stand-in for the precarity of the neoliberal university and the accompanying grief and loss, I wonder if Corwin Hall is imbued with more importance and historical significance than it deserves. Here I turn to Caitlin DeSilvey's *Curated Decay: Heritage Beyond Saving*, which asks those of us in the heritage industry to see decay as a creative and potentially productive force. This leads me to ponder the possibilities that arise from destruction if not done in the name of downsizing.

Pragmatically speaking, many historic buildings are inaccessible, even with renovation. Hallways are too narrow. Elevators, if they exist, are too small. Asbestos tiles and insulation require abatement, which can threaten the health of people working in the building and the people who abate it. Plastic chairs, such as the ones depicted in the authors' photographs, are confining and stiff, not conducive to learning or inclusive of all bodies. Obsolete technology, too dated to be sold at the university's surplus store, lacks the latest software to make higher education accessible to students with disabilities.

Historically speaking, these buildings were spaces of exclusion. Campuses have not been welcoming places for women and racialized groups. Thus, when we commemorate and musealize (Meskell 2002:560; Huyssen 2003:11) these pasts, what are we actually preserving? Are we inadvertently bolstering nostalgic depictions of the past commonly found on signage and brochures that market the campus as a product to be sold to alumni, donors, and potential students and their families? What stories might we tell instead? What discussions are foreclosed if we choose to wax nostalgic over historic buildings? Our universities are on Indigenous land. What about the people who have been forcibly removed, displaced, or forbidden from campus?

While I certainly do not promote destruction for destruction's sake or to advance a neoliberal university that seems directionless, I am

struck by the opportunities for remembrance that arose due to Corwin Hall's destruction. The demolition of one building, Sayre Hall, resulted in the public recognition of the building's namesake. A ceremony was held in honor of a donor's son, Harold Sayre, who was killed during World War I. One could argue that this building's erasure on the landscape drew more attention to its history and the young man's story than it had since it was first constructed in 1908.

Who do we serve, and who do we underserve?

Relatedly, I frequently think about who we are serving as curators of a university's past. As the authors observe, universities are liminal spaces, not just for students, but also for the administrators who lead them. Are students aware of their campus' history, and do they care about it? Deans and administrators tend to have the final say on what will stay and what will go, yet, like students, they are tourists on campus, prone to moving from one university to the next in search of higher pay and more prestige. Faculty and staff are less transitory, sometimes spending their entire professional lives on campus. For whom are we producing this heritage? Who are our publics and stakeholder communities? In relationship to this piece, I wonder who will listen to the audio recordings captured for this piece. Is this performance art meant to draw attention to the continual state and federal disinvestment in higher education? If so, how do we ensure it is seen and heard by the target audiences?

What heritage is simply irretrievable?

Lastly, this piece made me consider irretrievable, intangible heritage. One of the sounds that caught my attention was the grating, repetitive noise of bus traffic captured by the authors. The advent of the automobile on my campus (Michigan State University) dramatically changed how people interacted with space. The epicenter of campus, known as the "Sacred Space," was once a lush green space where faculty, students, horses, and staff commingled. It was eventually encircled by a one-way street now heavily trafficked by our local bus system. What sounds were less audible or altogether muted due to the presence of vehicles in the Sacred Space? Was the Red Cedar River's lapping water once audible from the Sacred Space? Did birds, their calls drowned out by honking cars and grinding bus brakes, migrate elsewhere on campus?

Figure 1: 1900 Horse Fountain by MSU Campus Archaeology Program on Sketchfab. https://sketchfab.com/3d-models/1900-horse-fountain-9003384ccaa14978aa0d36b98592ff48

This piece made me think critically about the pasts we preserve and recall on my campus, and how these recollections can serve a neoliberal agenda that cares little about the past unless it can be converted into a commodity.

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What's The Meaning of Stonehenge?

Lorna-Jane Richardson and Tony Pickering

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Contemporary social media, of whatever type, is a "field site for the examination of heritage-focused social & economic power structures, of political expediency, & the source of symbolic resources for nationhood & identity" (Richardson 2019). I want to understand what professional archaeological expertise means to people outside the archaeological sector, especially to people who rarely encounter the formalities of academic archaeology. It's relatively straightforward for a professional archaeologist to understand the latest interpretations of Stonehenge (or elsewhere) by other academics. But there have been relatively few attempts to understand what the process of archaeological work, the finds & the many narratives presented in the media might mean, if anything, to most everyday regular people. This has always seemed to me to be a huge oversight for archaeologists. Understanding what the wider public might understand about archaeology means we can support more responsive public engagement, improve access & storytelling, & have a better view of the role that archaeology plays in informing our national & individual identities

Pseudo-scientific explanations for archaeological phenomena often legitimize existing worldviews & pander to a penchant for mystery, whereas the professional archaeologist's explanations of lengthy social, cultural & resource-based engagements are messily human & complex. This is interesting when we consider what Jeb J. Card describes as the "professional archaeologists' tactic of ignoring the esoteric underpinnings of popular understandings of archaeology" as "based on a fatally flawed assumption: that people respect the authority of archaeologists" (Card 2019.9). There is a sense in the social media data that Stonehenge reflects a deep need for entertainment & mystery, for a desire for re-enchantment & mild rebellion against the authority of western scientific discourse. This is constrained by an equal force of a requirement for common sense that sits outside public perceptions of bumbling,

wasteful academics in their ivory towers. Is this a symptom of disenchantment with prevailing western science, rather than a general belief in mysterious forces? The historian of religion Mircea Eliade saw this as a type of nostalgia for a sacred period of human history that existed before what he called the "Dead Time- the the time that crushes & kills" (Eliade 1963, 192) - Does this yearning for the unknowable reflect the pressures of the modern world of mainstream western culture &, dare I say it, Late Capitalism?

The concepts I've outlined in this short comic are important if we want to understand the contemporary relevance of Stonehenge, or any archaeological protections, sites and discoveries, or even the value of an archaeological education to the wider public. We should know what archaeology & archaeologists might represent to the average person outside of our own echo chambers. There is great potential in these types of data, & the field site of social media in general, & there is space for us to explore how to better respond to what people might need from the past itself - if indeed there is anything needed at all.

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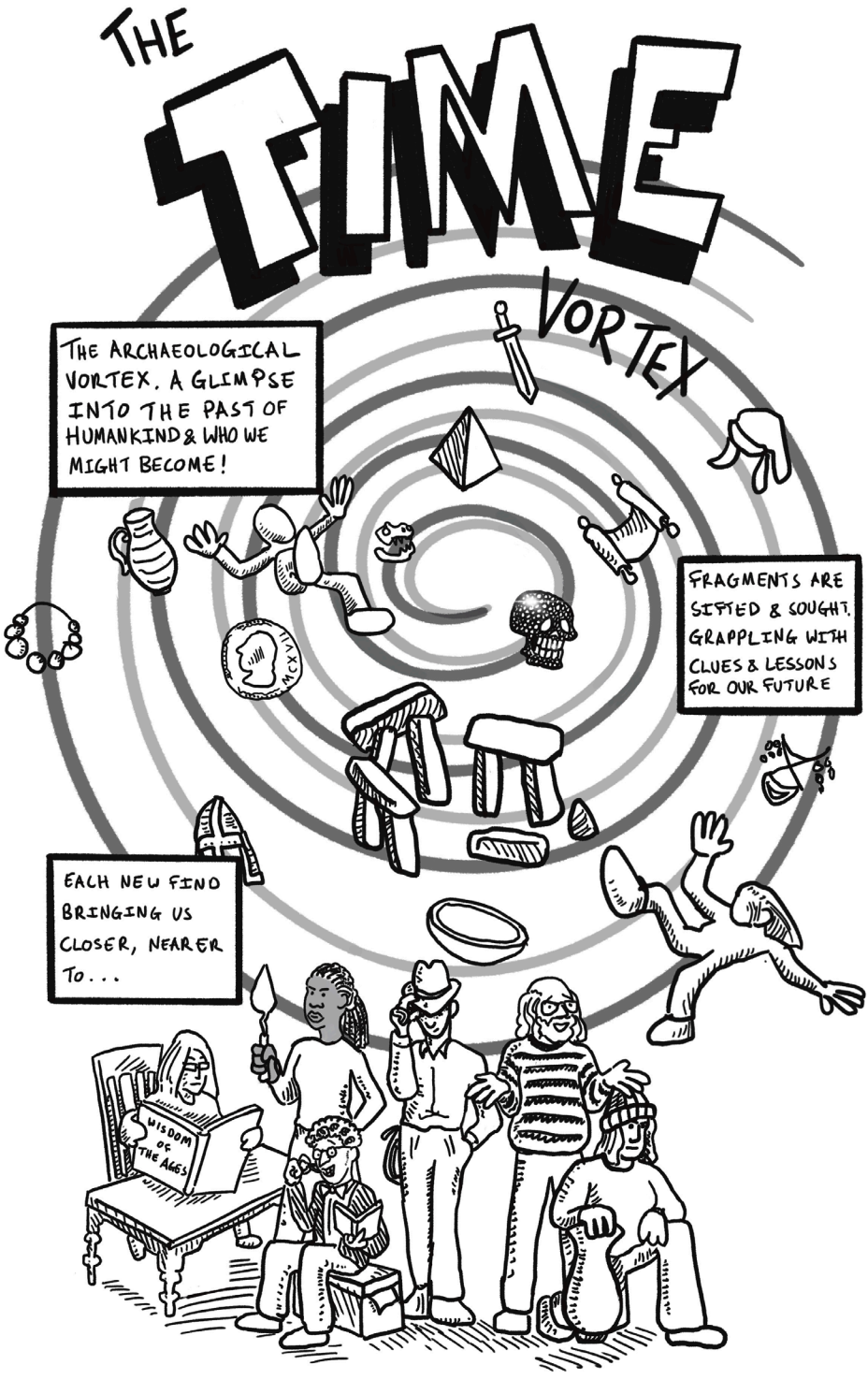
Richardson, L-J., 2019. Using Social Media as a Source for Understanding Public Perceptions of Archaeology: Research Challenges and Methodologicil Pitfalls. *Journal of Computer Applications in Archaeology*, 2(1), pp.151-162. DOI: http://doi.org/10.5334/jcaa.39


WHAT'S THE MEANING OF STONEHENGE?
LET'S JUST LEAVE IT HERE THEY'LL NEVER NOTICE
OI! GERROUT MY WAY!
TUNNEL
SEE IT'S EASY WHEN YOU THINK ABOUT IT.
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
BLAH
SARSONS
Vinegar
STONE
HUH! WHAT DO YOU KNOW!
WORDS: DR LORNA-JANE RICHARDSON
PICTURES: TONY PICKERING

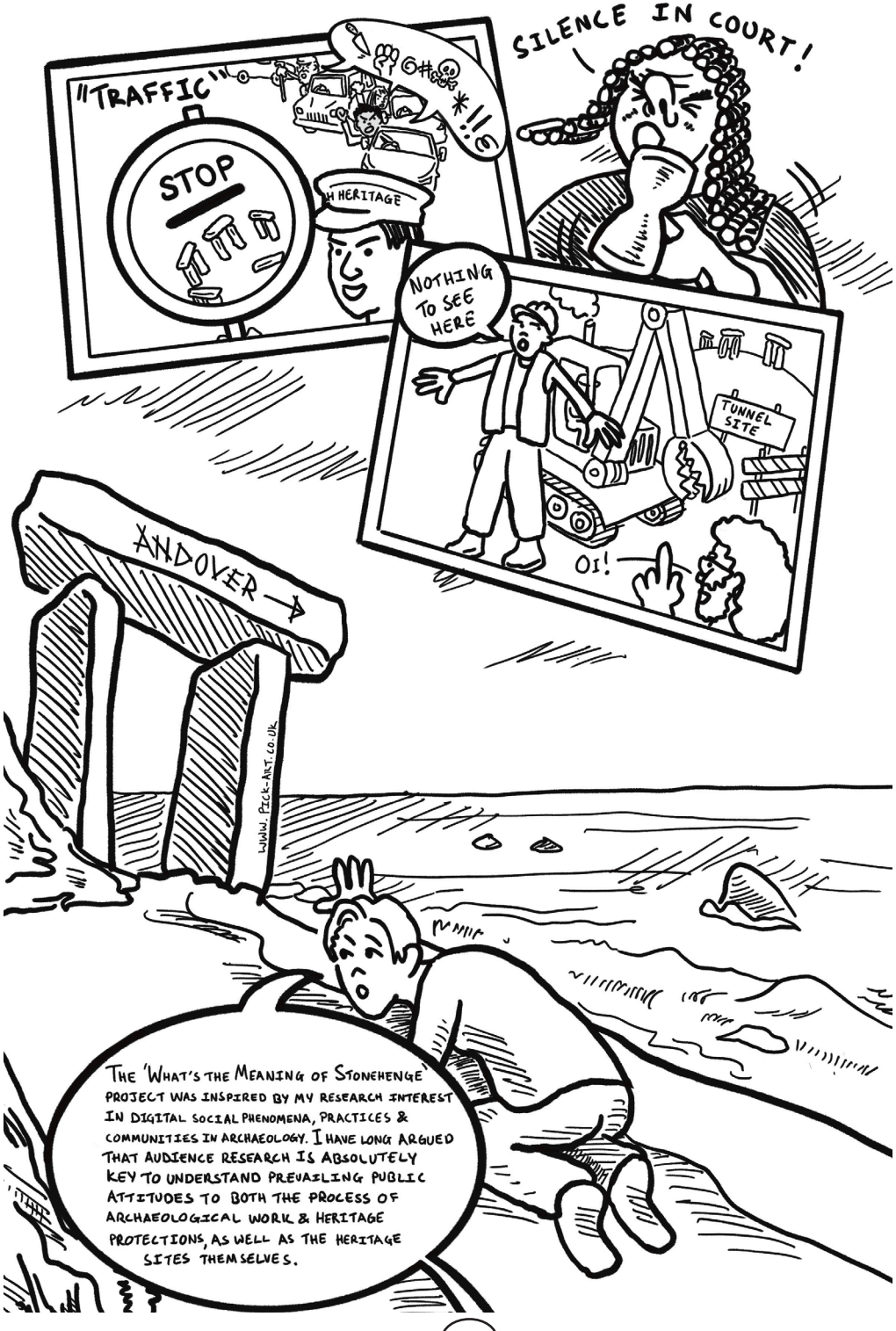

THE TIME VORTEX
THE ARCHAEOLOGICAL VORTEX. A GLIMPSE INTO THE PAST OF HUMANKIND & WHO WE MIGHT BECOME!
FRAGMENTS ARE SIFTED & SOUGHT. GRAPPLING WITH CLUES & LESSONS FOR OUR FUTURE
EACH NEW FIND BRINGING US CLOSER, NEARER TO...
WISDOM OF THE AGES


WHAT A LOAD OF RUBBISH!
HEY!
THE TUM


STONEHENGE IS OFTEN CONSIDERED ONE OF THE 7 WONDERS OF THE WORLD
SHEESH!
IT'S AN INTERNATIONAL TREASURE, A PART OF OUR NATIONAL HERITAGE, AND AN ARCHAEOLGICAL WONDER ... RIGHT... RIGHT?
POST BLAH
BLAH
THE
WAFFLE
BLAH
DISCOURSE
HEY! WHO PUT THESE STONES IN THE WAY!
BUT WHAT IF WHAT WE THINK PEOPLE THINK ISN'T THE CASE? WHAT DOES THAT SAY ABOUT ARCHAEOLOGY? WHAT DOES THAT SAY ABOUT THE MEANING OF STONEHENGE?
I WANTED TO FIND OUT, SO I LOOKED, Y'KNOW...
ALL THE DATA
OBVIOUSLY I COULDN'T USE ALL OF IT - SO I STARTED WITH TRIPADVISOR, TWITTER & NEWSPAPER COMMENTS (WHICH IS WHERE WE'LL START TODAY)
-Lighter
I USED GROUNDED THEORY TO SORT STUFF
The NEWS
COMMENT IS
AND WHAT PEOPLE THINK IS...


WHAT PEOPLE THINK IS...
"COMMON SENSE" IS OBVIOUS!
SO WHAT I RECKON IS..
THANKS FOR YOUR INPUT
FASCINATING
SO BASED ON THE ANGLE OF THE SUN...
"EXPERTS"
PAH! WHAT DO THEY KNOW!
STONEHENG FORMATIO
CHEAPSKATE!
"IT'S REALLY SMALL"
IS THIS IT?
YOU WERE EXPECTING MAYBE THE BURJ KHALIFA?
HOW MUCH!


"FAKE"
SEE, TOLD YOU - HOLLOW!
TAP TAP
YOU SPENT AGES ON THAT!
- HMMPH!
"ACCESS"
YOU MAY PUT UP FENCES BUT YOU'LL NEVER TAKE MY FREEDOM!
NO ENTRY
I CAN'T LOOK!
THEY KNOW THE STONES CAME FROM WALES RIGHT?
"ANCESTORS"
"CRY GOD FOR HARRY, ENGLAND & ST GEORGE!"
FILTHY BUGGERS!
"NEW AGE"
TAKE US TO YOUR LEADER.
"HUMOUR"
I THINK YOU'RE MAKING TOO BIG A THING ABOUT IT?
MAKING A BIG THING OF IT WOULD BE A GOOD IDEA.
WE EXIST IN A NON-HIERACHICAL COMMUNITY ACTUALLY
DO WE?
"ALIENS"


"TRAFFIC"
STOP
H HERITAGE
*!!©#@
SILENCE IN COURT!
NOTHING TO SEE HERE
TUNNEL SITE
OI!
ANDOVER
WWW.PICK-ART.CO.UK
THE 'WHAT'S THE MEANING OF STONEHENGE' PROJECT WAS INSPIRED BY MY RESEARCH INTEREST IN DIGITAL SOCIAL PHENOMENA, PRACTICES & COMMUNITIES IN ARCHAEOLOGY. I HAVE LONG ARGUED THAT AUDIENCE RESEARCH IS ABSOLUTELY KEY TO UNDERSTAND PREVAILING PUBLIC ATTITUDES TO BOTH THE PROCESS OF ARCHAEOLOGICAL WORK & HERITAGE PROTECTIONS, AS WELL AS THE HERITAGE SITES THEMSELVES.

CONTEMPORARY SOCIAL MEDIA, OF WHATEVER TYPE, IS A "FIELD SITE FOR THE EXAMINATION OF HERITAGE-FOCUSED SOCIAL & ECONOMIC POWER STRUCTURES, OF POLITICAL EXPEDIENCY, & THE SOURCE OF SYMBOLIC RESOURCES FOR NATIONHOOD & IDENTITY" (RICHARDSON 2019). I WANT TO UNDERSTAND WHAT PROFESSIONAL ARCHAEOLOGICAL EXPERTISE MEANS TO PEOPLE OUTSIDE THE ARCHAEOLOGICAL SECTOR, ESPECIALLY TO PEOPLE WHO RARELY ENCOUNTER THE FORMALITIES OF ACADEMIC ARCHAEOLOGY. IT'S RELATIVELY STRAIGHTFORWARD FOR A PROFESSIONAL ARCHAEOLOGIST TO UNDERSTAND THE LATEST INTERPRETATIONS OF STONEHENGE (OR ELSEWHERE) BY OTHER ACADEMICS. BUT THERE HAVE BEEN RELATIVELY FEW ATTEMPTS TO UNDERSTAND WHAT THE PROCESS OF ARCHAEOLOGICAL WORK, THE FINDS & THE MANY NARRATIVES PRESENTED IN THE MEDIA MIGHT MEAN, IF ANYTHING, TO MOST EVERYDAY REGULAR PEOPLE. THIS HAS ALWAYS SEEMED TO ME TO BE A HUGE OVERSIGHT FOR ARCHAEOLOGISTS. UNDERSTANDING WHAT THE PUBLIC UNDERSTAND ABOUT ARCHAEOLOGY MEANS WE CAN SUPPORT MORE RESPONSIVE PUBLIC ENGAGEMENT, IMPROVE ACCESS & STORYTELLING, & HAVE A BETTER VIEW OF THE ROLE THAT ARCHAEOLOGY PLAYS IN FORMING OUR NATIONAL & INDIVIDUAL IDENTITIES.

PSEUDO-SCIENTIFIC EXPLANATIONS OFTEN LEGITIMIZE EXISTING WORLDVIEWS & PANDER TO A PENCHANT FOR MYSTERY, WHEREAS THE PROFESSIONAL ARCHAEOLOGIST'S EXPLANATIONS OF LENGTHY SOCIAL, CULTURAL & RESOURCE-BASED ENGAGEMENTS ARE MESSILY HUMAN & COMPLEX. THIS IS INTERESTING WHEN WE CONSIDER WHAT JEB J CARD DESCRIBES AS THE "PROFESSIONAL ARCHAEOLOGISTS' TACTIC OF IGNORING THE ESOTERIC UNDERPINNINGS OF POPULAR UNDERSTANDINGS OF ARCHAEOLOGY" AS "BASED ON A FATALLY FLAWED ASSUMPTION: THAT PEOPLE RESPECT THE AUTHORITY OF ARCHAEOLOGISTS" (CARD 2019, 9). THERE IS A SENSE IN THE SOCIAL MEDIA DATA THAT STONEHENGE REFLECTS A DEEP NEED FOR ENTERTAINMENT & MYSTERY, FOR A DESIRE FOR RE-ENCHANTMENT & MILD REBELLION AGAINST THE AUTHORITY OF WESTERN SCIENTIFIC DISCOURSE. THIS IS CONSTRAINED BY AN EQUAL FORCE OF A REQUIREMENT FOR COMMON SENSE THAT SITS OUTSIDE PUBLIC PERCEPTIONS OF BUMBLING, WASTEFUL ACADEMICS IN THEIR IVORY TOWERS. IS THIS A SYMPTOM OF DISENCHANTMENT WITH PREVAILING WESTERN SCIENCE, RATHER THAN A GENERAL BELIEF IN MYSTERIOUS FORCES? THE HISTORIAN OF RELIGION MIRCEA ELIADE SAW THIS AS A TYPE OF NOSTALGIA FOR A SACRED PERIOD OF HUMAN HISTORY THAT EXISTED BEFORE WHAT HE CALLED THE "DEAD TIME- THE TIME THAT CRUSHES & KILLS" (ELIADE 1963, 192) - DOES THIS YEARNING FOR THE UNKNOWABLE REFLECT THE PRESSURES OF THE MODERN WORLD OF MAINSTREAM WESTERN CULTURE &, DARE I SAY IT, LATE CAPITALISM?

THESE CONCEPTS I'VE OUTLINED IN THIS SHORT COMIC ARE IMPORTANT TO UNDERSTAND THE CONTEMPORARY RELEVANCE OF ANY ARCHAEOLOGICAL PROTECTIONS, SITES, DISCOVERIES, EVEN THE VALUE OF AN ARCHAEOLOGICAL EDUCATION FOR THE WIDER PUBLIC. WE SHOULD KNOW WHAT ARCHAEOLOGY & ARCHAEOLOGISTS MIGHT REPRESENTS TO THE AVERAGE PERSON OUTSIDE OUR OWN ECHO CHAMBERS. THERE IS GREAT POTENTIAL IN THESE DATA, & THE FIELD SITE OF SOCIAL MEDIA IN GENERAL, & THERE IS SPACE FOR US TO EXPLORE HOW TO BETTER RESPOND TO WHAT PEOPLE NEED FROM THE PAST ITSELF - IF INDEED THERE IS ANYTHING NEEDED AT ALL.

THANKS TO THE UEA FACULTY OF ARTS & HUMANITIES INNOVATION & ENGAGEMENT FUND FOR FUNDING THIS WORK

REFERENCES:
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RICHARDSON, L-J, 2019. USING SOCIAL MEDIA AS A SOURCE FOR UNDERSTANDING PUBLIC PERCEPTIONS OF ARCHAEOLOGY: RESEARCH CHALLENGES AND METHODOLOGICAL PITFALLS. *JOURNAL OF COMPUTER APPLICATIONS IN ARCHAEOLOGY*, 2(1), PP. 151-162. DOI: http://doi.org/10.5334/jcaa.39

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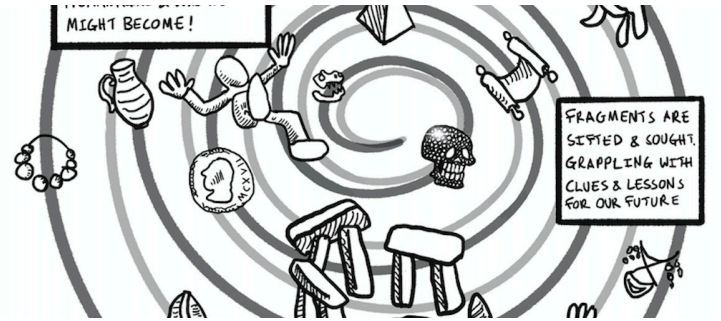
What's The Meaning of Stonehenge? First Response

Gabriel Moshenska



Citation:
Moshenska, Gabriel. 2021. "What's the Meaning of Stonehenge? First Response". *Epoiesen*. DOI: http://dx.doi.org/10.22215/epoiesen/2021.8

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Masthead Image: Richardson and Pickering, What's The Meaning of Stonehenge?, pg 2.

I don't know exactly when I started to lost my ability to read. Over the past few years I have found it harder and harder to sit with an academic text – an article or monograph – and simply consume it, absorbing meaning and argument and subtexts. Now I can barely get past the abstract before I'm looking for distractions, opening my email, scrolling through Twitter, or baking cheese scones on the spur of the moment. Earnest, turgid sentences blend and blur together into a stodgy linguistic porridge. I mean no insult to my academic colleagues and friends when I say that I would rather scoop the cat's litter box than drag myself unwillingly through any one of your articles from beginning to end. If I do brace myself and start to read I feel an undefinable sense of doom.

I was a couple of pages in to Lorna and Tony's comic about Stonehenge when I noticed the lack of doom. This is a rare thrill. It is emphatically not simply because of the format: there are plenty of para-academic comics and other non-traditional outputs that give me that same feeling of despair. What stands out, warmly, is the voice of the author – the thing that most academic writing conventions are intended to stamp out. This voice is clearest in the final 'daunting wall of text' page, and it… works. I feel, unusually, communicated with.

I particularly like the 'research question' of the piece: "what if what we think people think isn't the case?" This is a punchy manifesto for a certain kind of public archaeology – the kind that starts with a respectful and curious attitude towards Other People, rather than a condescending and suspicious one. The kind I like. And what *do* people think? The answers – covering ancestors, aliens, access and Andover – are presented in a playful but straightforward format. I mean no disrespect when I say that this is a small and simple piece. It is cleanly, neatly, blessedly small and simple. It does exactly what it needs to do – communicating the summary findings of an interesting piece of

research – and no more. Have you ever read a method statement more perfect that "I used grounded theory to sort stuff"?

Every time I re-read Lorna and Tony's comic I am reminded also of another extraordinary work – also on my very short list of 'doom free' reading. Barbara Bender's 1998 book *Stonehenge: Making Space* is – at first glance – just another academic monograph. Inside the covers it is a riotous adventure through archaeology, contemporary heritage politics, and intellectual autobiography, while giving voice to people then (and still today) largely marginalised in discussions of the monument and its landscape. The author's voice is confident, funny, clear. The book is speckled with cartoons, artworks, and playful illustrations that breathe life into the text.

Most interestingly, both Bender's book and this comic come to the same conclusion: that to grapple with public interest in Stonehenge we need to engage thoughtfully and respectfully with needs or desires for mystery, spirituality, enchantment, rebellion. This is a very human public archaeology.

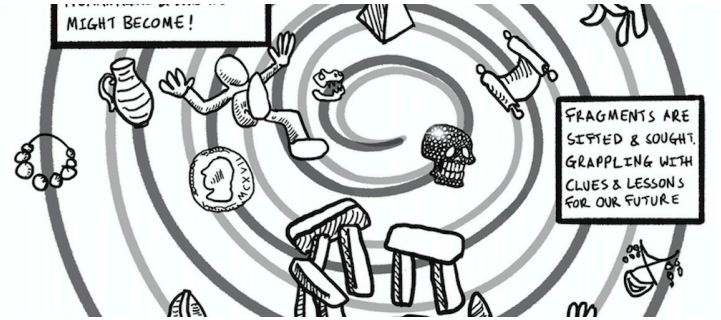
I would dearly love to see Bender's book brought up to date a generation on, and reading *What's the Meaning of Stonehenge?* I can feel at least a small part of that wish come true. How often do you read an academic publication and get a strong urge to print it out and colour it in with felt-tip pens? Not often enough, that's for damn sure.

Reference

Bender, B. 1998. *Stonehenge: Making Space*. Oxford: Berg.

What's The Meaning of Stonehenge? Second Response

Stephanie Halmhofer



Citation:
Halmhofer, Stephanie. 2021. "What's the Meaning of Stonehenge? Second Response". *Epoiesen*. DOI: http://dx.doi.org/10.22215/epoiesen/2021.11

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Masthead Image: Richardson and Pickering,
What's The Meaning of Stonehenge?, pg 2

Why does the concept of archaeology only being about the past persist? Archaeological knowledge includes multiple layers of meanings; some of those layers are built from the *contemporary* meanings attributed to archaeological sites, features, belongings. And so for me, archaeology is just as much about the present as it is about the past. "What do people think?" is a question that's usually at the front of my mind. Recognizing social media as a place where contemporary meanings can be constructed, altered, and engaged with, I view social media as a type of field site, as suggested by Dr. Lorna-Jane Richardson (2019, and in this comic), where I 'excavate' through discussions about archaeology and archaeologists to try to gain insight into what people think. Yes; this means that I read the comments.

I have been a fan of Lorna's work for a while now, and *What's the Meaning of Stonehenge?*, with Tony Pickering's wonderful drawings bringing the research to life, is a perfect illustration of what I like about Lorna's work: a literal illustration. What I like about so much of Lorna's work is her thoughtful explorations of the research question that guides this comic: "what if what we think people think isn't the case?" I like the encouragement of archaeologists to consider new field methods for exploring this question. Instead of digging through stratigraphic sediments of physical landscapes, we can dig through the stratigraphic Tweets, videos, and memes of digital landscapes.

Archaeology, and archaeologists, are largely still stuck behind gates - even if those gates are open and we are beckoning the public to come inside (a good start to fostering better public engagement, a desire that I think many archaeologists share). The archaeologists are engaged in what Lorna described in 2014 as a 'top-down' method of public archaeology, in which relationships with non-archaeologists continue to be "guided by archaeologists and leading the public 'other'." We as archaeologists try to create relationships with non-archaeologists based

on what *we* think they are looking for. Lorna thoughtfully suggests we reconsider that approach by so simply, yet effectively asking, "what if what we think people think isn't the case?" Instead of staying behind our archaeology gates and inviting the public to step through onto our side, what if archaeologists instead are the ones to step through those gates? What if we came outside? What might we learn then?

Some archaeologists have stepped through the gates, using in-person events as field sites for engaging with public perceptions of archaeology from the outside. In 2016 Dr. David S. Anderson (2019) visited the 130th Summer National Convention of the Theosophical Society and in 2018 Dr. Franco D. Rossi (2021) visited the Baltimore AlienCon, each listening to the perceptions of archaeology presented by non-archaeological participants. And in *What's the Meaning of Stonehenge?*, Lorna has shown us how much we can learn from considering contemporary social media, of varying forms, as another type of field site. In only eight pages of warm and welcoming illustrations, the reader is guided through an entire research paper, from the research question through theory, methods, results, and into the conclusions. I wholeheartedly agree with Dr. Gabriel Moshenska's (2021) first response to this article that it is short and playful and invites interest and curiosity from the reader. I was certainly curious to learn more by the end of it!

After reading *What's the Meaning of Stonehenge?* I returned to the thoughts I shared earlier in this Response - that archaeology is just as much about the present as it is about the past. And that the contemporary public audience is just as much of a part of archaeology as contemporary archaeologists are. If we want to know what archaeology is, then sure, let's ask an archaeologist. But, as this comic has so wonderfully demonstrated, if we want to know what archaeology means then maybe archaeologists aren't the first ones we should ask.

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Rossi, Franco D. 2021. "Reckoning with the Popular Uptake of Alien Archaeology." *Public Archaeology* 2021: 1-22. DOI: https://doi.org/10.1080/14655187.2021.1920795

Now, Previously, and Afterwards

Hailey Holl-Valdez

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Holl-Valdez, Hailey. 2021. 'Now, Previously, and Afterwards' *Epoiesen*
DOI: http://dx.doi.org/10.22215/epoiesen/2021.2

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Cover Image Imperial War Museum, 'Stokes mortar shell bursting at a Trench Mortar School. Reninghelst, near Ypres, April 1916.'
IMW Q540 (https://www.iwm.org.uk/collections/item/object/205072036)

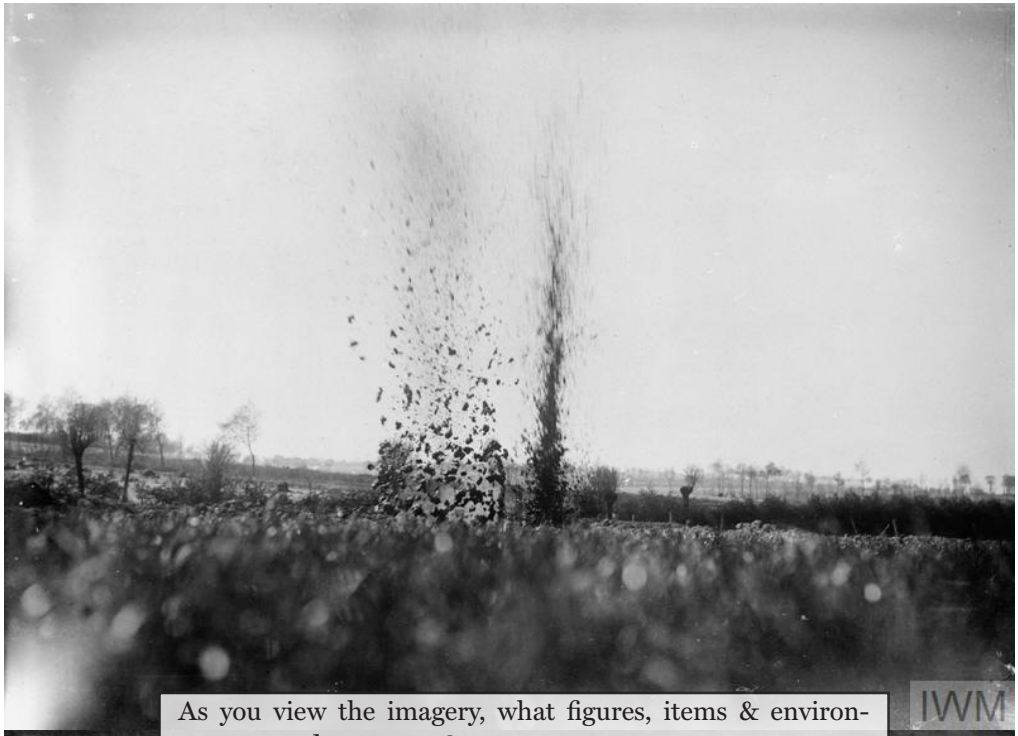
Before We Begin

I want you to explore some photos.

Drawing on the prompts provided &/or any individual practices, you are invited to notice what intuition, reveries, curiosities, memories, or other kinds of 'knowings' are evoked. You may choose to journal, draw, make music, dance or respond another way to what arises; you might even use the annotation layer here by highlighting the text. In turn you are invited to form part of a wider, affected narrative-creation surrounding the events depicted (whether you choose to share your response or keep it private).

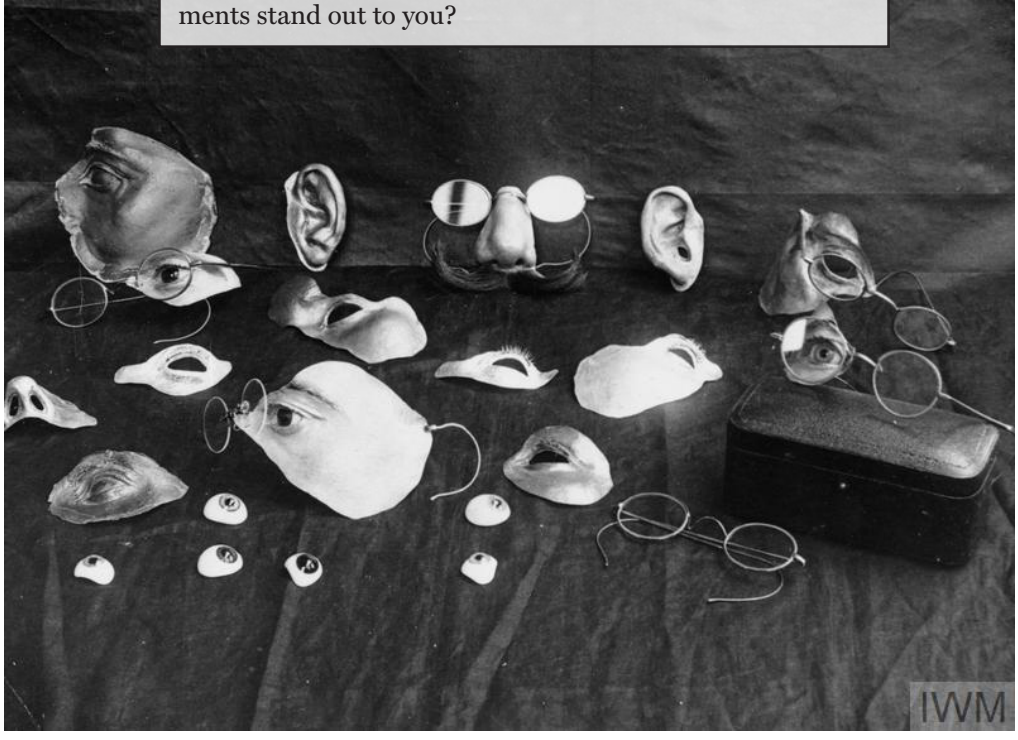
You are invited to take a deep breath, perhaps placing your hands on your chest or belly. Notice the rise and fall, the length of your breath, whether it is deep or shallow, and any accompanying thoughts or sensations. If you feel stuck or disconnected during your reading, you may come back to your breath as a tool to remain present and connected to your body.

(Content Warning: human remains)



IWM

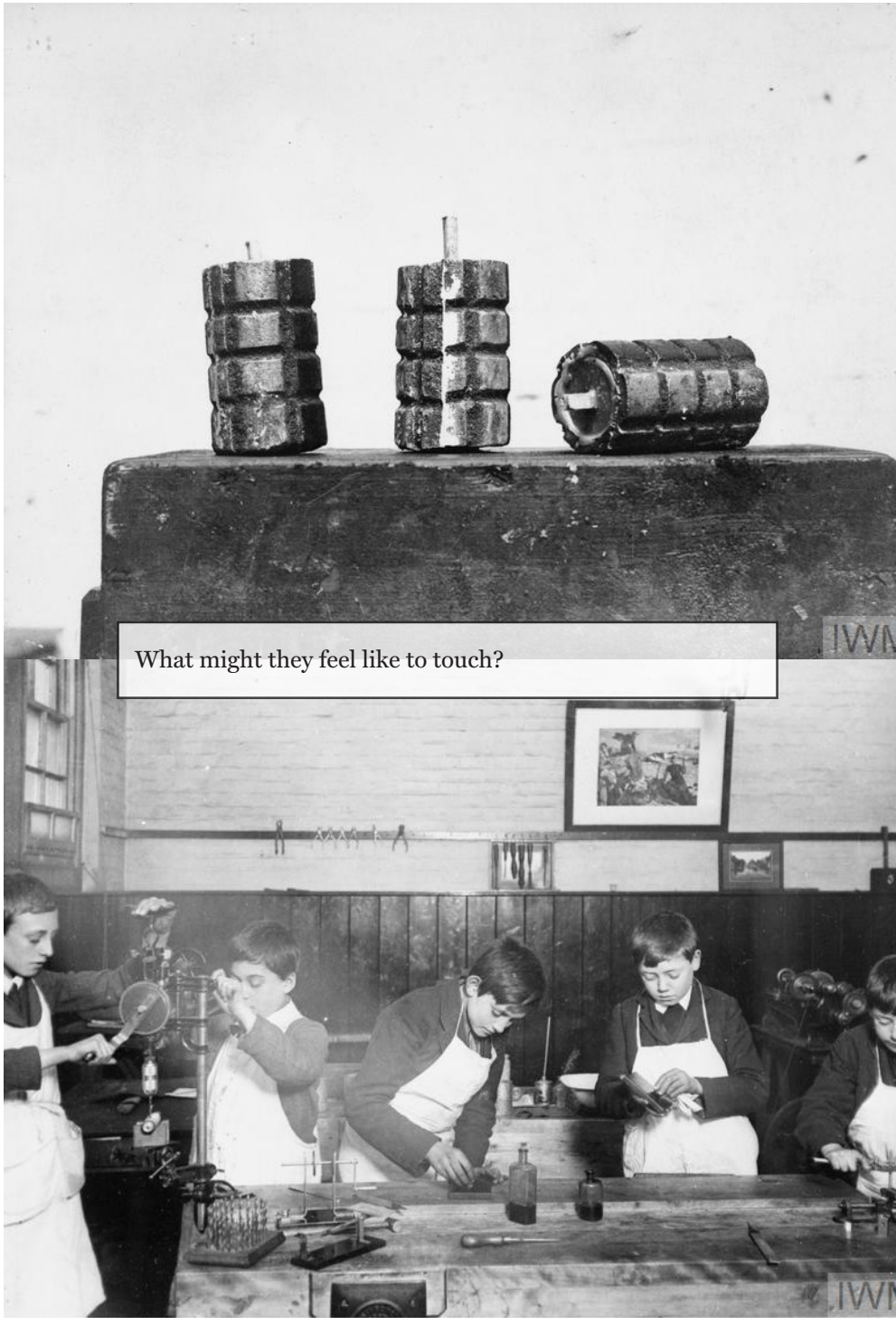
As you view the imagery, what figures, items & environments stand out to you?



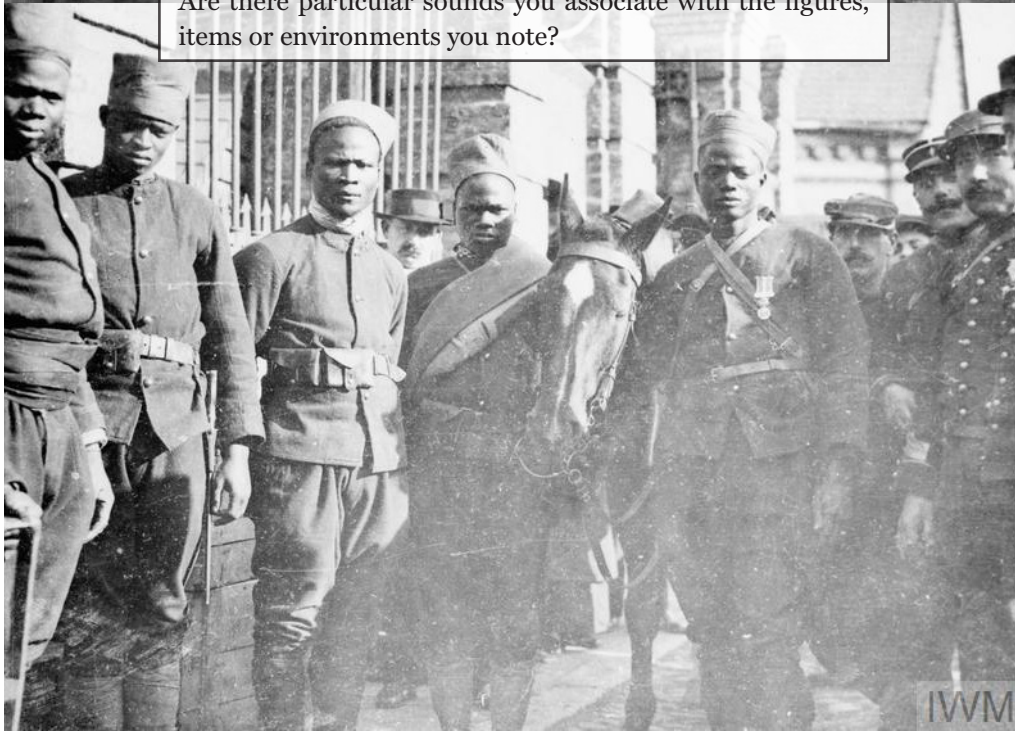
IWM

What ‘information’ do you gather from what you can see?

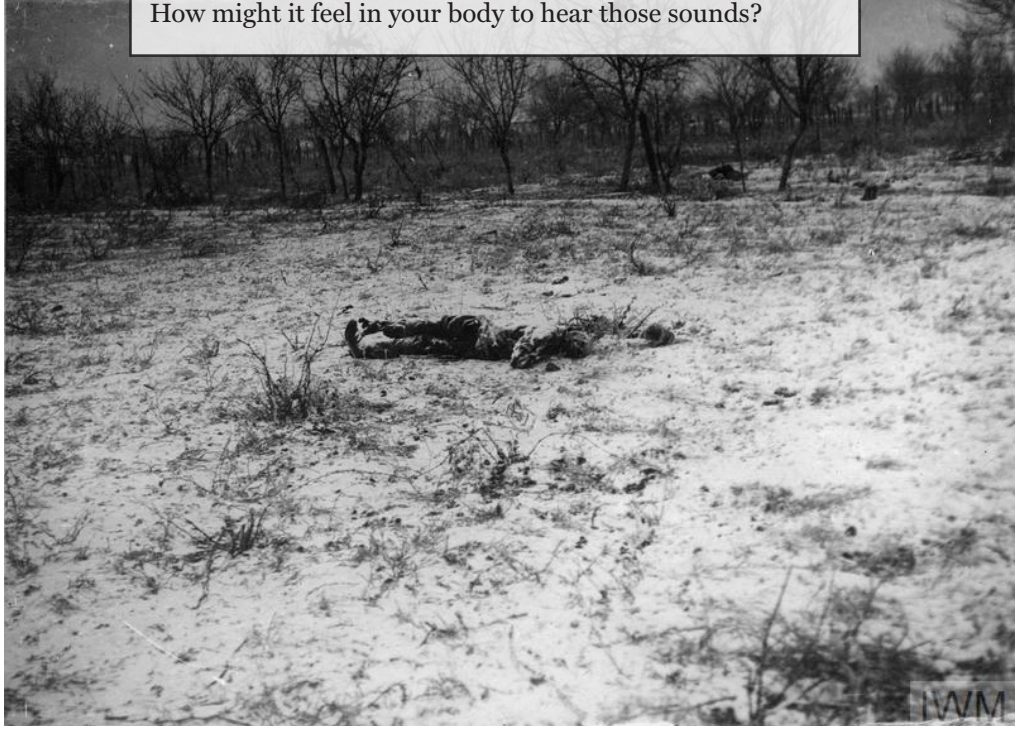
What textures are present?


What might they feel like to touch?
IWM
IWM

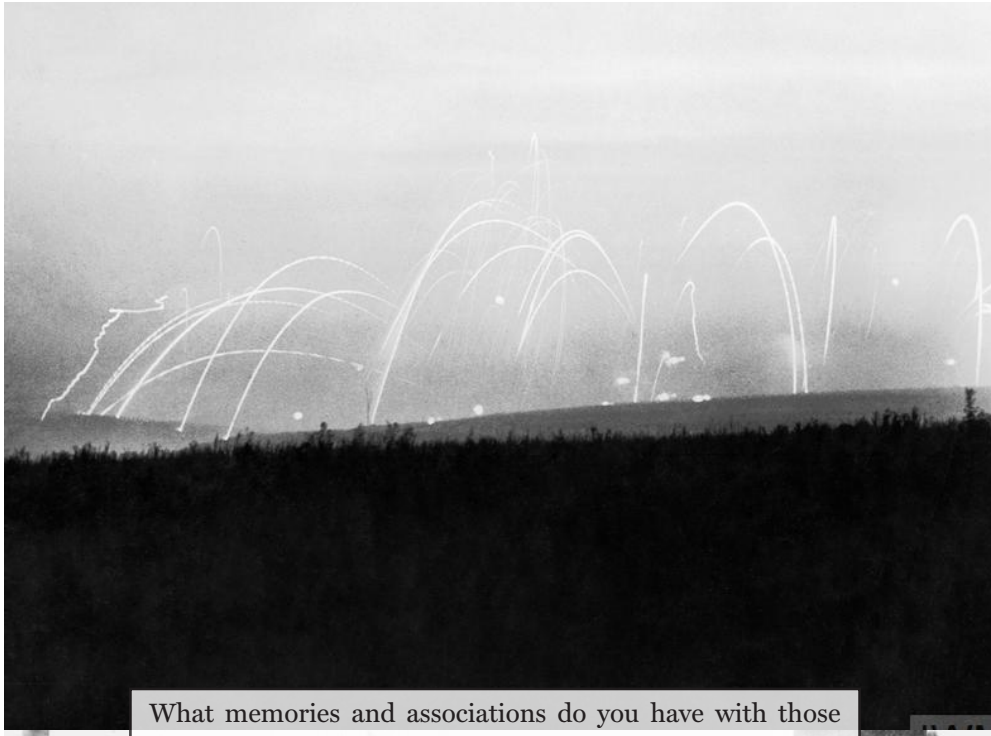
Are there particular sounds you associate with the figures, items or environments you note?



How might it feel in your body to hear those sounds?

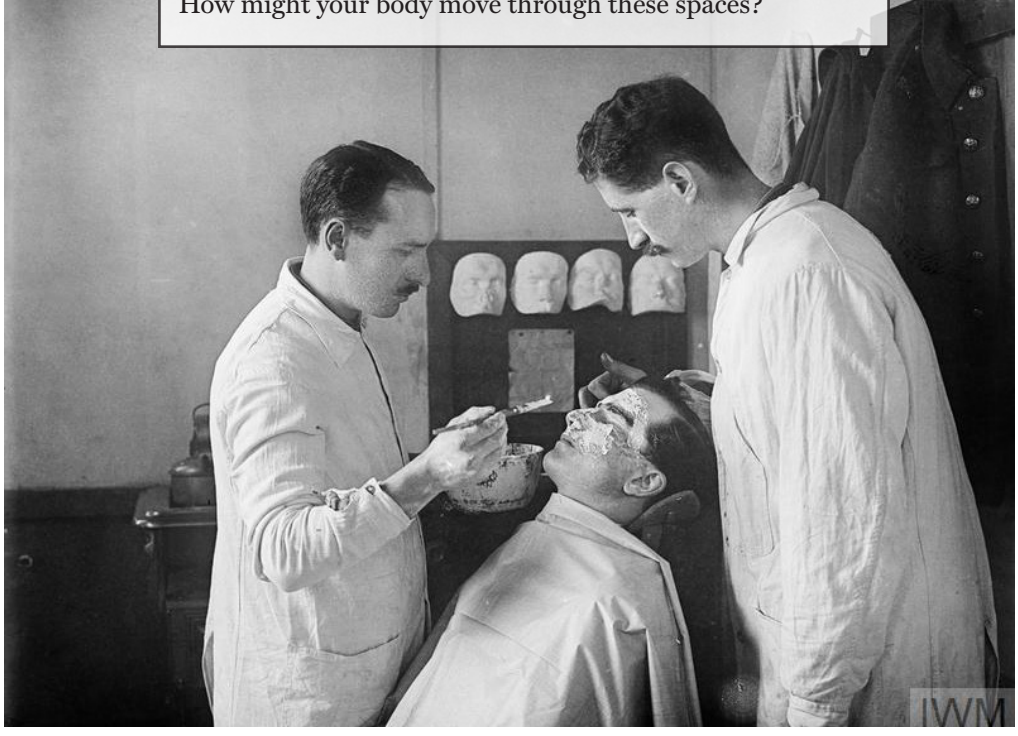


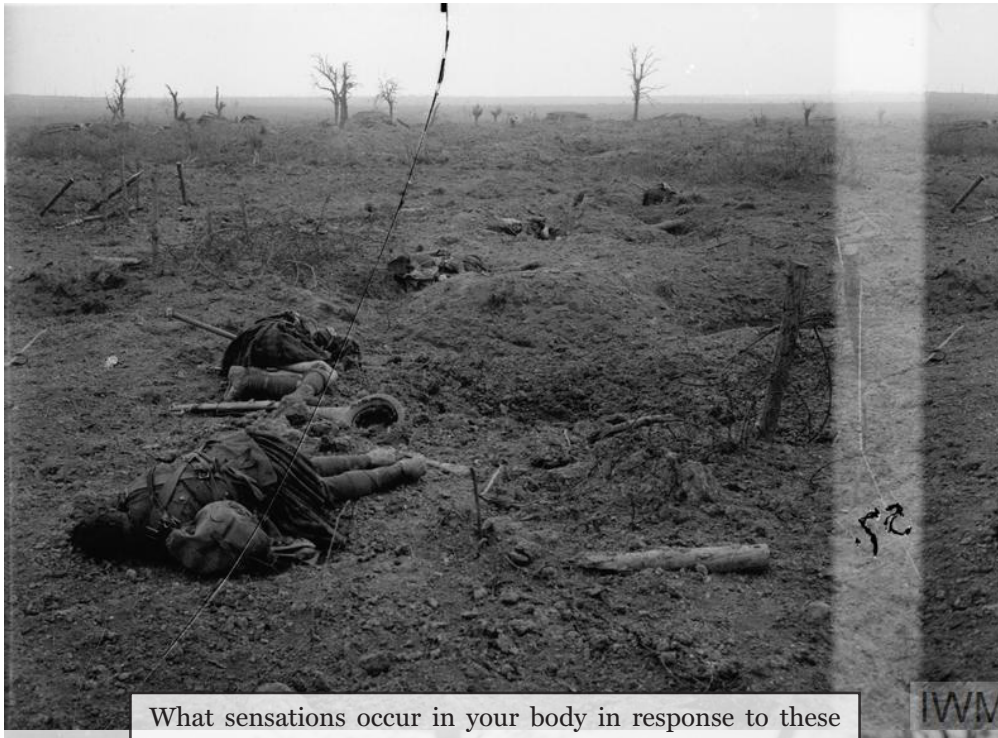
What smells may be present, based on the different figures, items, or environments displayed within the images?



What memories and associations do you have with those smells?

How might your body move through these spaces?





What sensations occur in your body in response to these prompts?

Introduction

Through this photo-essay you have engaged with the theme of "atrocity", in perhaps a novel way. With curiosity and non-judgement, take a moment to note what may be occurring for you on an embodied, emotional, and mental level right now. When you think further about the theme of "atrocity" what additional imagery, sensations, emotions or thoughts occur? In what ways has your previous engagement with this theme been different or similar to what you just experienced?

A central tenet to this piece is the belief that we are impacted by a phenomenon of disembodiment and desensitisation from the affect of violence (especially violence to 'others'), and that this shows up in our relationship to photographs of atrocity. Discourse on this subject amongst scholars is prevalent, with an ever-growing body of photographs to analyse; it has been identified that multiple layers of isolation occur in the production of this imagery, creating distance from its affect on us. These points are touched on further in my piece *Affective Violence? Engaging with Photographs of Atrocity in their Taking, Subject-Making, and Dissemination* (forthcoming); I adopt an archaeological lens with which to analyse various stages within the lifecycle of atrocity photography - exploring the limited narrative created under the 'dominant' framework of production and presentation of such imagery. Often missing in the scholarly commentary and wider societal discourse on these themes are questions such as: how do we as individuals participate in these complex dynamics? And, what alternative modes of narrative creation exist? This piece seeks to explore these questions.

The Relationship Between Archaeology & Photography

> Modernist archaeology and photography partook of a novel, Western conception of the body and of the sensuous self, one that was grounded on Cartesian dualism, and on the prioritization of an autonomous and disembodied sense of vision... (Hamilakis, 2009: 285).

> Archaeology and Photography come together through a series of smaller relationships. These are made between a variety of shifting elements: the camera and light, the landscape past and present, the archaeologist as excavator and as photogra-

> pher, and so on. These different actors are involved even when they cannot be seen in the image... (Gomes, 2020: 111-112).
>
> ...[T]he archaeologizing vision of photography... in which the photograph is valued not so much for capturing or transcribing, as for going beyond (or beneath) an artifact's superficial appearance in order to capture what is deemed most valuable in it. (Bohrer, 2005: 183).

I am curious about the intersections of these viewpoints; treating archaeology & photography as evolving disciplines, rooted in an interconnected history and approach. Both developed in the Nineteenth Century - when cultural discourse promoted the severing/separation of the mind from the body, the individual from its community, and the European from the 'other'; a tactic employed to facilitate the exploitation and oppression of the colonial agenda. So, the "archaeologizing" (Ibid: 183) mode of inquiry via photography has a distinctly violent legacy that directly informs the disembodied and desensitised relationship that we have to atrocity and imagery to this day.

Some ways I believe this shows up in the 'dominant' framework of the production and presentation of this imagery (which I explore more in *Affective Violence? Engaging with Photographs of Atrocity in their Taking, Subject-Making and Dissemination)* include: that it is predominantly Eurocentric photographers and voices engaging in this narrative creation, re-creating potentially exploitative power dynamics; that subject-bodies are often stripped of agency, made victim and dehumanised in the process of being photographed; that contexts of engagement can facilitate greater distance and decontextualisation of the violence. The way it may show up for you most personally as a viewer/reader is: that it is easier to look away or rationalise violence onto 'others' if you perceive yourself to be disconnected from them, or if you shut off from the sensations, emotions, and thoughts your body may produce in response to knowing about that violence. I invite you to notice what sensations, emotions and thoughts occur as you hear this. We cannot explore alternative modes of narrative creation around the theme of atrocity without first acknowledging the history and 'dominant' framework that exists; by centralising this history here I hope to contribute to the disruption of this violent legacy.

Inspiration & Method

The images presented above are World War One archival photographs from the British Imperial War Museum. I chose this scope due to the availability of a large body of imagery, with the intention not to appropriate a narrative too far removed from my individual frame of identity (I am a White, British & American woman).

The presentation of multiple images was inspired by Berger and Mohr's (1995) photo-essay *If Each Time…* in which 150 un-captioned photographs depict a peasant woman from the Alps, and the life around her. Under their belief, if thoughtfully placed within a wider context of engagement, imagery may invite a certain level of 'understanding' and reduce some desensitisation (Ibid: 87-88). Understanding may be taken both from the range of imagery provided, and from wider coherences that each viewer has of the events depicted. Therefore viewers appropriate the material into their own living context, and contribute to a co-creation of meaning.

Going further, James Thompson (2009) advocates for an 'affective turn' in response to suffering. Affect is "linked to the self-feeling of being alive" (Clough, 2007: 2, referenced by Thompson, 2009: 119). It is a bodily response and experience; we are invited to enter into a causal relationship - with the world, with material culture, with one another - where we have the power to affect and be affected (Hardt 2007: ix). If we lean into this role, upon viewing this imagery - rather than turning away in shock or disassociating from the trauma depicted - we may engage in a form of 'reading' (Azoulay, referenced by Miller, 2012: 147-148) and more carefully attend to what is being evoked (Hamilakis et al., 2009: 289; see also Mitchell, 2002). The prompts provided above aim to facilitate a centring of the embodied self in the context of engaging with the imagery - challenging the disembodied mode of viewing, and shifting towards a mutually affected and affective practice (Thompson, 2009: 170-171) in response to trauma.

Alternative contexts of production and engagement with such imagery have been explored which I am inspired by - ones that promote a relationship of greater accountability between viewer and subject-body. Examples include: public workshops given in Argentinian Clandestine Detention Centres (active during the 1976 - 1983 dictatorship), which prompted visitors to think "'[t]his is also me', '[t]his could be me', 'could it be me?'" (Testimony of Piero in Compañy et al., 2011: 240), and participatory-based storytelling and research which centralise the voices

of those connected to the story being told (e.g. Photo Voice, Insight Share, and WetheYeah). These approaches may have more success in reducing some dehumanisation that occurs and inviting more identification with those who have experienced trauma, thus promoting a relationship of greater accountability between viewer and subject-body - both participants involved in sociopolitical dynamics.

This piece also adopts an archaeological engagement with photographs themselves - seeing them as "'participants' in the creation of affective links" (Harvey et al., 2014: 107; see also Hamilakis, et al. 2009). Photographs not only make visible certain figures, scenes, etc. that we then interpret through our unique cultural lens, but they are also themselves objects which, placed within different contexts, signify specific messaging (for more on this semiotic approach, see Saussure referenced by Hall, 1997: 31). Therefore your engagement with the imagery above would inevitably be different if experienced within other contexts (such as: a gallery, a printed book, or a social media platform, where the materiality of the imagery and your embodied positionality would vary greatly).

Concluding Thoughts

This piece aimed to contribute to the disruption of the violent legacy of colonialism as it shows up in the disciplines of archaeology & photography, in specific application to the theme of atrocity. It aimed to invite viewers to reflect on how we as individuals participate in these complex dynamics, and offered an alternative mode of narrative creation to the 'dominant' framework. It's possible that this commentary has brought up some sensations, emotions and thoughts that may inspire a more present, embodied and accountable, engagement with atrocity imagery in future; each person engaging with this participates in a ripple effect that may have profound impact on future engagement with this subject.

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of Black, Indigenous and People of Colour identified storytellers, activists and leaders who have been creating non-colonial narratives and knowledge since the start of time. Wishes of peace, power, equity and justice for all those who have endured atrocity. Wishes for safe embodiment, gentle witnessing, and human connection for all in the future.

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Images

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Q 540 'Stokes mortar shell bursting at a Trench Mortar School. Reninghelst, near Ypres, April 1916.' (https://www.iwm.org.uk/collections/item/object/205072036)

Q 579 'Troops of the 2nd Australian Division in a front line trench at Croix du Bac, near Armentieres, May 1916.' (https://www.iwm.org.uk/collections/item/object/205072072)

Q 3178 'Trees cut down by the Germans across a road near Havrincourt to hinder the British advance.' (https://www.iwm.org.uk/collections/item/object/205213177)

Q 1208 'The Battle of Flers-Courcelette. The dawn sky is lit by the bombardment before the assault on Thiepval, 15th September 1916.' (https://www.iwm.org.uk/collections/item/object/205193933)

Q 4491 'The goat mascot of the Royal Scots, Amiens-Albert Road, November 1916." (https://www.iwm.org.uk/collections/item/object/205073329)

Q 5935 'Battle of Pilckem Ridge. Stretcher bearers struggle in mud up to their knees to carry a wounded man to safety near Boesinghe, 1 August 1917.' (https://www.iwm.org.uk/collections/item/object/205193365)

Q 9333 'Battle of Canal du Nord. A 60pdr. firing in the dawn barrage, dimly seen field batteries go forward on the right, part of the British advance near Moeuvres, 27th September 1918' (https://www.iwm.org.uk/collections/item/object/205193365)

Q 11538 'Battle of Epehy. British wounded and German prisoner sharing a cigarette at an advanced dressing station near Epehy' (https://www.iwm.org.uk/collections/item/object/205216497)

Q 11657 'Battle of the Menin Road Ridge. Storming of Zonnebeke by 3rd Division, 20th September 1917.' (https://www.iwm.org.uk/collections/item/object/205076445)

Q 27895 'Women workers having a meal in the canteen, Woolwich Arsenal, May 1918.' (https://www.iwm.org.uk/collections/item/object/205288407)

Q 30452 'The face of a patient is covered with plaster by Captain Francis Derwent Wood so as to make a mask which would conceal his injuries, 3rd London General Hospital.' (https://www.iwm.org.uk/collections/item/object/205213406)

Q 30460 'A selection of items used to conceal facial injuries during the early development of plastic surgery, 3rd London General Hospital.' (https://www.iwm.org.uk/collections/item/object/205213407)

Q 32407 'A woman moving to another village taking with her the bones of her dead son, decorated with marigolds, the native mourning flower, Balkan Front, June 1916.' (https://www.iwm.org.uk/collections/item/object/205297957)

Q 53416 'Grave of a Belgian soldier somewhere on the Western Front, a decomposing hand can be seen protruding from the earth, 20 November 1914.' (https://www.iwm.org.uk/collections/item/object/205025714)

Q 53431 'Senegalese Tirailleurs (French colonial infantry) serving with the French Army at Dunkirk, November 1914.' (https://www.iwm.org.uk/collections/item/object/205025719)

Q 53472 'Soldiers of the 9th Battalion, London Regiment (Queen Victoria's Rifles) leaving Hyde Park on a route march, December 1914.' (https://www.iwm.org.uk/collections/item/object/205025734)

Q 54242 'School boys make micrometers at a workshop in Chiswick, November 1917' (https://www.iwm.org.uk/collections/item/object/205024595)

Q 54607 'A member of the Women's Land Army operating a single-furrow plough on a British farm.' (https://www.iwm.org.uk/collections/item/object/205024589)

Q 71651 'Charged hand grenades at the Hand Grenade Foundry at Bethune, 27 May 1916' (https://www.iwm.org.uk/collections/item/object/205028732)

Q 77408 'A dead soldier covered in snow.' (https://www.iwm.org.uk/collections/item/object/205322194)

Q 78957 'Ruins of the church at Lihons, 12 September 1916' (https://www.iwm.org.uk/collections/item/object/205323717)