

UNEARTHED



Art in Archaeology and Anthropology

Edited by
Isabella Shaw
Mathieu Leclerc

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and Mathieu Leclerc

This exhibition was curated on Ngunnawal and Ngambri Land, we pay our respects to Elders past, present and emerging. Sovereignty has never been ceded. It always was and always will be, Aboriginal land.

The exhibition was funded by the Archaeology & Anthropology Discipline Leadership Group of the ANU College of Arts & Social Sciences and the College of Asia & the Pacific: Geoff Clark, Dougald O'Reilly, Mirani Lister and Mathieu Leclerc.

The organisers also extend our thanks to Franz Schroedl, Technical Officer for the School of Archaeology & Anthropology. Additional thanks to Tracy Parker (ANU College of Asia & the Pacific, Facilities Services), Helen Daniel and Jane Coultas (ANU College of Arts & Social Sciences, School of Archaeology & Anthropology). We would also like to thank Tealeah Prior, Imogen Crome and Madeleine Upfold, President of the student association ABACUS in 2021, 2022 and 2023 respectively.

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Exploring Creative Research Outputs, the importance of the image in Archaeology and Anthropology, and the potential of art to non-verbally communicate complex thoughts and sensory experiences across the Humanities.

Unearthed was displayed on June 14–24th 2021 in the exhibition space of the Australian Centre on China in the World on the Australian National University campus in Canberra.

Organised by

Isabella Shaw, Iona Claringbold, Elisa Scorsini, Rachel Alley Freeman and Mathieu Leclerc



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How *Unearthed* came together

Isabella Shaw, Elle Grono, Aleese Barron and Mathieu Leclerc

For tens of thousands of years art has been the means through which we as humans have interpreted, understood and expressed our world. Pairing visual art with archaeology might appear unusual at first, but the two disciplines are not dissimilar in the ways in which they strive to examine and interpret human lives, cultures and experiences.

Combining visual mediums with archaeological and anthropological themes has an established history at the Australian National University (ANU). For several years, an annual photographic exhibition was held by students in anthropology in the School of Archaeology & Anthropology, where photography was showcased as a means of capturing and sharing anthropological research. The School of Culture, History and Language have also hosted artists in residence, including Ursula Frederick whose extensive career has delved into the complex interplays between art and archaeology. ANU has also seen students, such as Rowan Conway, combine art and archaeology in fellowships and residencies. Additionally, creative projects such as graphic novels or games are starting to feature heavily in funded research projects, as creative output starts to hit the mainstream of academic output.

The idea of organising a group exhibition encompassing diverse mediums, and actively involving students and researchers with no direct artistic background floated around the ANU School of Archaeology & Anthropology for many years before it finally came to fruition in 2021. The initial conceptualisation involved Aleese Barron and Elle Grono back when they were Masters students in 2014–2015. After days of using microscopes to look at the colours, undulations and scintillations of mineral grains present in soil and pottery samples, they could not help but think that archaeological material was aesthetically pleasing in many different ways. An exhibition displaying various types of archaeological material/technique could indeed

convey artistic insights about the discipline, and present a platform for archaeological scientists and the general public to connect through a shared fascination with archaeological materials. At the time, Mathieu was working with similar materials whilst finishing his PhD thesis so this led to very interesting conversations but nothing came out of it instantly.

Fast-forward four years, both Dr Elle and Dr Aleese have now finished their PhDs and Mathieu is Lecturer at the ANU. One day in 2019, a funding opportunity perfect for this kind of event presented itself in the form of the CASS–CAP Discipline Leadership Group, comprised of Mirani Lister, Dougald O'Reilly, Geoff Clark and Mathieu Leclerc. Funding was secured and a dynamic group of students masterfully led by Isabella Shaw and Iona Claringbold organised what became *Unearthed*, that was displayed in the Australian Centre on China in the World in June 2021. *Unearthed* provided opportunities for both its participants and organisers; with undergraduate degrees in both visual art and archaeology, and a strong passion for community projects, Isabella had long been seeking to combine these fields in an exhibition that was both collaborative and innovative.

Our foremost intention with *Unearthed* was to engage the ANU archaeology and anthropology community, with a particular focus on students but also researchers and members of faculty. It did not take long to realise just how many people were working on artistic projects, either as part of their research, or as a creative personal outlet. We wished to engage not only with artists, but also with people who had no prior experience producing or exhibiting artwork. In doing so, it was our aim to inspire new ways of expressing research creatively or bringing artistic thought into everyday academic practice.

This exhibition offered the first opportunity for students and staff to engage in an event with such broad material scope. We wanted to allow participants the greatest level of freedom when producing work for the exhibition, meaning all mediums were accepted, and experimentation encouraged. This resulted in an incredible diversity of medias, from watercolours, 3D printing and crochet to microphotography, digital art and sculpture. Amassing such a diverse array of artworks made the catalogue of *Unearthed* both timeless and modern, pushing the boundaries of what might be seen in a traditional museum-based exhibition.

Unearthed was opened on the final day of the ABACUS Student Conference 2021 and it became a beautiful celebration of creativity. Further recognition of everybody's hard work came in the weeks following opening night, when it was our great privilege to give private guided tours of the exhibition to Professor Joan Leach (Director, Australian National Centre for the Public Awareness of Science), Professor Rae Frances (Dean, College of Arts & Social Sciences, Australian National University) and Professor Sharon Bell (Dean, College of Asia & The Pacific, Australian National University).

It has been both exciting and humbling to curate and facilitate this exhibition, and discover so many new artists in the archaeology and anthropology community at the ANU. Bringing *Unearthed* to life has been an exciting melding of worlds, and the further discovery that the realms of art, archaeology and anthropology were never so separate at all.



Ode on an Unrepeatable Experimental

Ursula Frederick

In 2018 I was invited to take part in a letterpress workshop with a group of Canberra-based poets and artists. Although I am an artist who occasionally works with text and artist books, I would never claim to be a poet, except of the variety espoused by the Dadaist Tristan Tzara. In his *Seven Dada Manifestos and Lampisteries*, Tzara outlined his technique of the 'cut up': 'Take a newspaper. / Take some scissors.'¹ His method involved selecting an article from a newspaper, cutting it out, and then cutting up the words within it. Next the author/artist is instructed to place these words into a bag and give them a gentle shake. Then, one by one, the words are pulled out of the bag and arranged in the sequence from which they emerged. A dada poem is made, simple as that. The resulting poem, Tzara declares, 'will be like you'.²

While the resulting poem may resemble the artist, it seems to me that the process of Dada poetry is also a bit like archaeology; In terms of its combination of preparation, spontaneity, working with found materials, a need for order and of improvisation. There is a sense of expectation and uncertainty — not knowing what will come out, despite every attempt to clearly define the parameters. And there is another parallel: the new perspective, understanding and form that the cut-up method generates is wholly dependent upon the physical destruction of the original document.

¹ Tristan Tzara. 2013. *Seven Dada Manifestos and Lampisteries*. Trans. Barbara Wright. John Calder: London, p. 39.

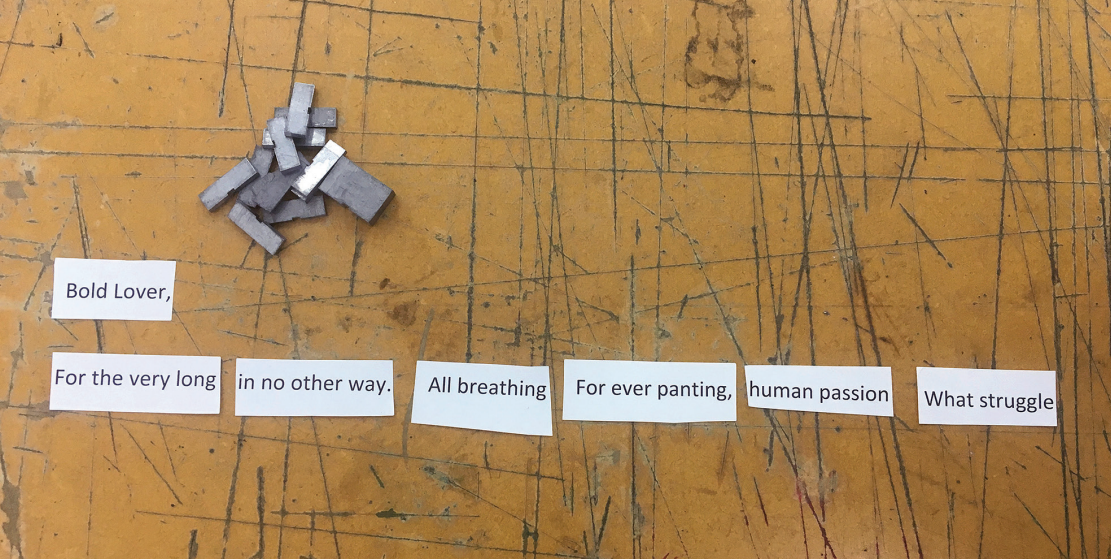
² Ibid.

In a minor diversion from Tzara's formula, I chose to use two texts for my cut-up experiments. The short pieces of writing I selected were the famous John Keats' poem 'Ode on a Grecian Urn', published in 1820, and the introduction of Philip Barker's *Techniques of Archaeological Excavation*. I envisaged one as a reflection of archaeological practice and the other as a reflection of art. Keats' poem is a work of ekphrasis — a poetic representation of a work of art in words. In the poem the writer speaks to and about a work of ancient pottery decorated with the human form. Barker's book is a comprehensive guide to field archaeology discussing methods and techniques but also "the limits of archaeological evidence".³ It was first published in 1977 and considered something of an excavator's bible in Britain.

My dada poetry using these two texts was an opportunity to explore the coming together of art and archaeology on the page through an assembly of word fragments. Much of the work that archaeologists undertake, from the material handled and analysed to the interpretive practice itself, occurs along a spectrum from fragment to wholeness. Things are pieced together to ask or answer questions, to tell stories, to try to figure it all out.⁴

³ Philip Barker, 1993. *Techniques of Archaeological Excavation*. B.T. Batsford Ltd.: London, pp. 13–15, 25.

⁴ An allusion to Colin Renfrew's seminal 2003 text on the relationship between archaeology and art, *Figuring It Out: What Are We? Where Do We Come From?*, Thames & Hudson: London.



The contributors to *Unearthed* have similarly set out to explore and investigate. They have drawn upon archives, scientific data, observation, traditions of practice and the archaeological imagination as their source material for new creations. Using a variety of mixing, mashing and making techniques they have revisited both the subject of archaeology and anthropological pursuit (artefacts, societies, cultures) as well as concentrating on the ways that information is obtained and shaped (e.g. drawing, microscopy, stratigraphy, typology, photography, ethnography). As a result, there is a diversity of expression and perspectives on display.

A selection of the works in *Unearthed* dutifully reproduce well-established visualising practices and archaeological aesthetics. We are presented with line drawings that ruminate on the unique characteristics of individual artefacts, open trenches and vivid renderings of hominin lifeways we can only imagine. Other works extend their contemplation of 'the field' to its material fabric and the fascination held for the ground, the accumulation and excavation of soils and the immersive presence of dirt. In their detail these images do more than picture their subject, they tell us about their maker and their audience. And it is through their individual approaches that we can learn something of the maker's intentions: to remember, to educate, to raise awareness, 'to challenge perceptions', 'to gain insight into our ancestors and ourselves.'

Some of the pieces in *Unearthed* reinforce a temporal and emotional distance between the subject of the image and the viewer, whether they be a Medieval English femur, a shard of pottery or an extinct Hominin; Others seek to question the cold precision of objectivity with a playful human touch or forge a bridge between the past and present in order to prevent the destruction of heritage. There are works that revisit the earlier work of archaeologists. Cross-cutting lines and spatial tensions of rearranged hammerstone drawings reverberate with repetitive action and demonstrate an awareness of the embodied knowledge contained in hand-made objects. There are intriguing works of translation and interpolation, such as two-dimensional images of pottery which are re-designed and rendered as bright colour-coded miniatures. A number of contributors also reveal a personal connection or experience: hours spent with a particular object or the nostalgia of archaeological fieldwork. In this way art enables us to show a different side of ourselves, a view that broadens our own understanding as well as the public perception of what it means to be an archaeologist or anthropologist.

Amongst the most striking works in this exhibition are those that disrupt or depart from disciplinary convention. These include interventions in the established aesthetics of archaeology and visual anthropology method. There are graphic novels that convey narratives of contemporary lived experience and intertextual meditations on the landscapes of Afghanistan. There is also a healthy display of irreverence: doodles and brushstrokes obscure section drawings and diagrams and mythic heroes of the ancient world are repurposed as Grecian footy legends. Soil evolution is realised in three-dimensions as gravity-defying pyramidal sculptures, uplifted and suspended. And who wouldn't want to play in the dirt (or shell, ash, clay, sand, plant cells, etc.) in socks that embody stratigraphy?

Importantly the works in *Unearthed* also remind us that the re-presentation of archaeology and anthropology is a complicated endeavour. Both disciplines are laden with complex visual legacies that communicate as much about its practitioners as they do about their chosen subjects. How have representations of the past changed (or not) over the centuries? To what extent do such pictures convey knowledge learned through research and to what extent are they a reflection of our own cultural backgrounds, biases, dreams and desires? These are important questions, and the creative contributions of *Unearthed* work to make them visible.

One hundred years after Tzara first released his dada poetry to the world, it is exciting to see that students, scholars and practitioners of archaeology and anthropology wish to interrogate, 'cut up', reassemble and remake their field of practice. I look forward to seeing how their unrepeatable experiments unfold.

Take a trowel / Take paper, a camera, a pencil, a tape measure
Take the ground beneath your feet
Take the past / Take the present / Take the future
Shake gently

The poem will resemble you.

Ursula K Frederick⁵
Canberra, 2022

⁵ Ursula is Senior Research Fellow in the Centre for Creative and Cultural Research, University of Canberra and Honorary Senior Lecturer at the College of Asia & the Pacific, ANU. In 2017 she was awarded an Australian Research Council DECRA, Visualising Archaeologies, to examine the role of creative practice in the work of contemporary archaeologies in Australia.

Three test pit profiles and a Stratigraphy Sock

Isabella Shaw

Test pits and trenches allow archaeologists to travel back in time as they dig deeper into the ground. The walls of such holes record a snapshot across the life of an archaeological site, reveal changing layers of human activity, and are meticulously recorded in the field as stratigraphic profile drawings. These profile drawings record detailed information about sediment layers, their depth, colour, texture and inclusions. However, despite this meticulous recording, stratigraphic profiles are rarely utilised beyond the pages or academic books or papers.



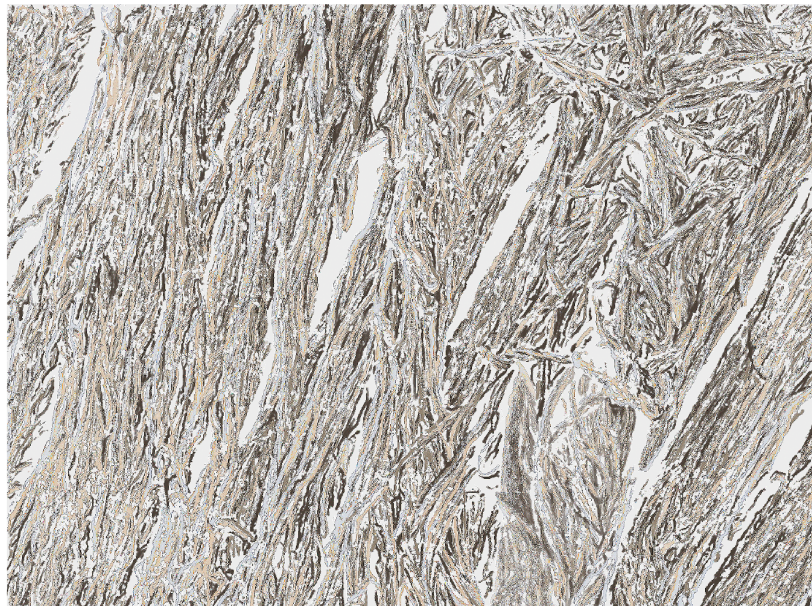
The test-pit profiles represented in this artwork were dug and recorded by Patrick V. Kirch and Douglas E. Yen on the West Pacific Island of Tikopia in 1982. Taken from the pages of Kirch and Yen's subsequent book, three test pit profiles (TP-17, South face TP-13, and East Face TP-25) have been crocheted to-scale, with yarn selected in corresponding sediment colour. These woolly profiles are tactile and fun, but no more functional than their 2D illustrated counterparts. It is this factor that sparked the idea of the Stratigraphy Sock, a wearable slice of the archaeological record. This sock is a representation of Tikopia's TP-17, but could be recreated from any source where profile drawings are published. Thereby, profile drawings may be translated from technical field-recorded illustrations, to tangible, wearable, archaeological kitsch.

'Woven Bone' and 'Close to the Bone'

Iona Claringbold

These digital paintings were inspired by the unusually in-depth visual relationship that zooarchaeologists have with bone.

The image below ponders the microscopic component of this. Here, a sample of bone under 10,000x magnification has been painted with its fibres coloured with hints of blue amidst earthy tones. The resulting effect is reflecting the blue/grey appearance of microscopic images whilst also acknowledging the obvious way in which this microscopic structure mimics larger structures in nature like branches of a tree. In a sense, this expresses the way that archaeologists have no choice but to compare images that appear in data or analysis to what they already know from their outer world.



The painting below is an epiplastron bone from a green sea turtle (*C. mydas*). In a complete skeleton this bone would sit next to another mirrored version and above several similar bones to form the breastplate of a sea turtle. The detail of this painting uses colour and depth to explore shape and texture, elements that are crucial to identify and differentiate decayed and/or very fragmented versions of them. Similarly to how a zooarchaeologist will begin to see tiny details in bone fragments over time, this piece at first glance presents an outline of an unusually shaped bone, before more layers of detail reveal complex patterns in form and texture.



The diversity of pottery forms in Papua

Kristine Hardy

The manufacture of pottery was an important part of many different Papua communities. A large degree of variation in the vessel forms and decoration types was present throughout the region. Generally, vessels made from slab-building and beating had more rounded bodies, while those built up from clay coils were often more elongated. Decorations ranged from sculptured animals, to intricate carved patterns, to subtle incisions or punctations.

To highlight the variations in form and decoration, miniature three dimensional models were designed from the photos and drawings of Brian Eglhoff, Patricia May, Margaret Tuckson, Pierre Pétrequin and Anna-Marie Pétrequin. The models were designed in the Fusion360, Meshmixer and Blender software, and printed on the Ultimaker printers at the ANU Makerspace. The decorations are simplified and intended to be representative of type rather than direct reproductions of the often more elaborate designs. The models were printed in colours to reflect their method of manufacture. Taken together the miniatures show how the peoples of Papua developed and modified their ceramic cultural heritage.

Models Referenced From:

Eglhoff, B., 1977. *Pottery of Papua New Guinea: The National Collection*. The Trustees National Museum and Art Gallery (Papua New Guinea).

May, P., Tuckson, M., 2000. *The Traditional Pottery of Papua New Guinea*. Crawford House Publishing, Adelaide.

Pétrequin, P., Pétrequin, A. 2006. *Objects de Pouvoir en Nouvelle-Guinée*. RMN, France.



Percussive Traces

Isabella Shaw

Illustration is an integral aspect of archaeological material culture studies. Even in an age of high-tech and rapidly developing technology, lithic illustrations record detailed stone tools in ways that photography cannot capture. An analytical tool in its own right, archaeological drawing transforms the illustrator into an interpretative machine, through which information is absorbed, examined and visually outputted. This artwork explores the ways in which lithic illustrations foster an intimate understanding between artefact and archaeologist, and allow the illustrator to closely examine, interpret and reimagine micro-actions from the past through small, otherwise indistinguishable markings. These images are digital rearrangements of two traditional lithic illustrations, both depicting Bronze Age Hammerstones from Cornwall, South-West England. The rearrangement of these works explores the ways in which archaeological illustration toes the line between artistic and analytical, practical and creative.



Heroes and Legends

Annette Backshall

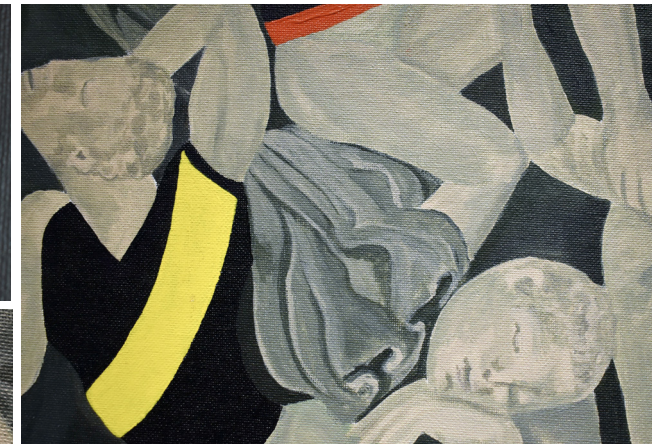
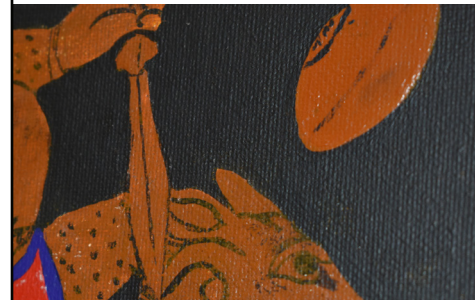
Heroes and Legends superimposes football players onto ancient Greek images of mythological heroes and events, collected from objects I observed at the Antalya Museum, Turkey, in 2006. The series explores the idea of conspicuous leisure in the ancient world, and how despite vast distances in time the practice echoes through millennia into our own modern society through similar social vectors.

The term 'hero' is applied to champions in popular sport today. Past players who exhibited outstanding talent during their careers are often referred to as 'legends'. Professional sportspeople who regularly play in arenas have the luxury of being given time and money to pursue their sport for public consumption.

The ancient images retain their original monochrome scheme, representing a sepia-type picture of the past. The modern football jerseys are painted in colours and materials only available in the modern world.

Though the colours are modern, the heroes remain flat, two-dimensional, comic-book in style, hinting at a fictional (super) hero construct and reminding us of the ways in which society can transform an extraordinary human into the realm of mythic hero.

Within the life span of the painting themselves, story becomes legend and one day maybe even myth. For example, styles of jerseys for teams change over the years, and the jersey the West Coast Eagles player is wearing is from the legendary 'Malthouse Era', where the club enjoyed the victory of premierships. By recognising social similarities in the past, we gain insight and understanding of our ancestors and ourselves.



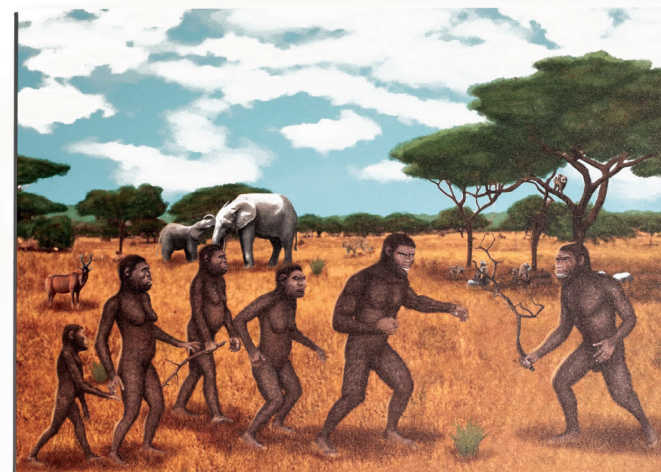
Ancient sociality: depicting the social organisation of three extinct hominin groups

Nicolas Gutierrez (Provided by Katharine Balolia)

These three digitally produced concept art drawings illustrate differences in the patterns of social behaviour found among three extinct hominin groups, all of which are part of the human family tree.

The top image depicts an *Australopithecus sp.* uni-male/multi-female group living approximately 2.3 million years ago in South Africa, where the dominant adult male is being challenged by a subordinate bachelor male. The middle image portrays a *Homo ergaster* pair-bonded couple, living around 1.5 million years ago in Kenya, where the adult male is engaging in stone tool manufacture and the adult female is caring for her young infant. The bottom image shows a *Homo neanderthalensis* group from Europe around a hundred and fifty thousand years ago, engaging in co-operative behaviour and processing the carcass and hide of a large mammal.

This artwork was commissioned by Dr. Katharine Balolia (Lecturer in Biological Anthropology, School of Archaeology and Anthropology) and was produced by Nicolas Gutierrez (Independent Illustrator, Concept Artist and Graphic Designer). The work was funded by a grant, entitled “Rethinking and sharing science with games, graphic novels and interactive NTRs”, awarded to the SoAA Creative Communications Cluster as part of a SoAA Strategic Research Grant.



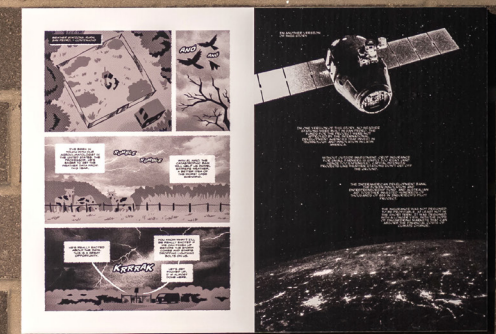
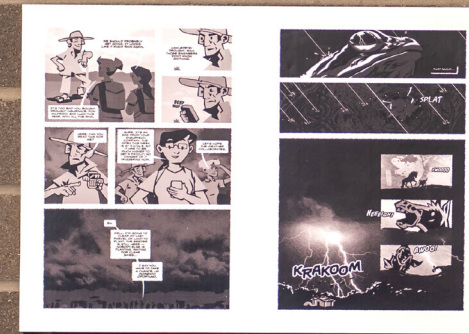
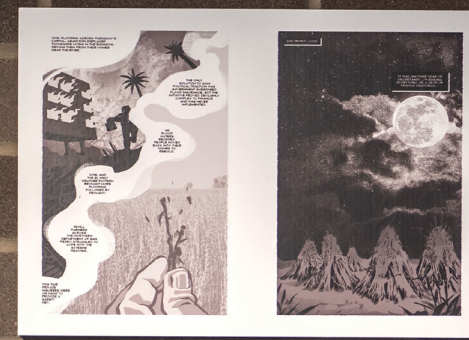
Pérdida – a graphic ethnography

Illustrated by Enrique Bernardou and David Villafañe
(Asunción, Paraguay)

Written by Dr. Caroline E. Schuster (Canberra, Australia)

Pérdida: a story of weather and finance at the edge of disaster is a work of narrative nonfiction based on anthropological fieldwork undertaken in Paraguay from 2017–2019. The story follows the fate of a family sesame farm from planting to harvesting, which also coincides with the cycle of policy coverage for an innovative type of insurance that covers weather disasters — events that are becoming more frequent and intense with climate change.

Don Wilfrido Medina is an eighty-year-old farmer in Paraguay's rural sesame-belt. At first glance, his life is completely disconnected from highflying centers of global finance: He struggles to get small loans to plant his crops, the family's only bank account is with the state's welfare system for the elderly poor, his old mobile phone does not support Paraguay's popular mobile money apps, and remittances are hand-delivered by his children in cash when they come to visit. Yet for somebody so apparently "outside" of global capitalism, the fate of Wilfrido's farm is surprisingly financialised. We must also pay attention to a parallel story about the global re-insurance industry, weather data for the El Niño Southern Oscillation, and investment in risk management systems by multinational development organizations. Global financial circuits are generated out of the life projects of people like Wilfrido. This is his story. And the story of our faith that financial markets will thrive, even on a troubled planet.



Wrath of the Phantom Army

Y Lida (Provided by Dougald O'Reilly)

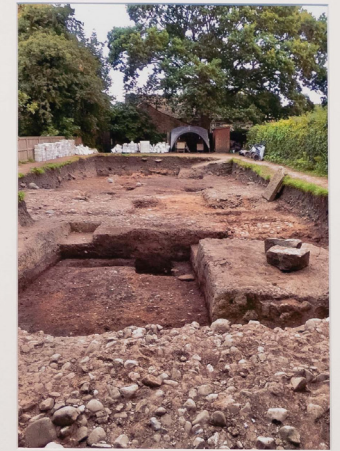
These paintings were commissioned by Heritage Watch, an international NGO working in Cambodia to stop looting and heritage destruction. A local artist Y Lida painted these based on sketches provided by Dougald O'Reilly and were used to produce the comic book called Wrath of the Phantom Army. The purpose of the publication was to raise awareness of the harm done by looting archaeological sites. The comic is still in use today as part of the NGO's program 'Heritage for Kids' which sees primary and secondary schools students educated in these issues.



The Last Dig Season

Tealeah Prior

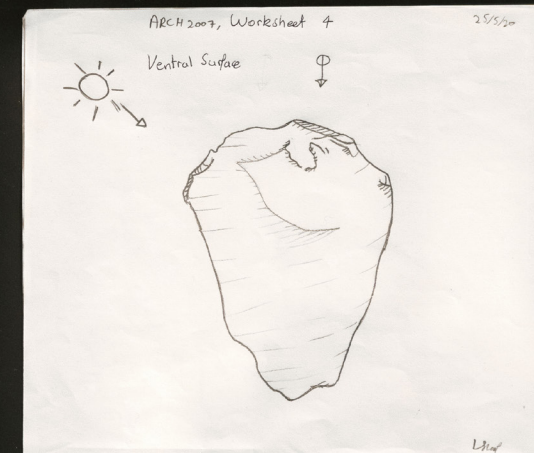
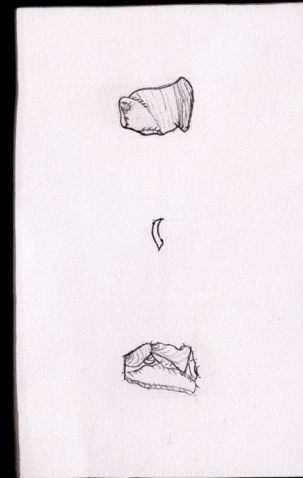
These three photos show the last dig season of the Ribchester Revisited project in the UK, which was a field school that ANU students used to attend. These photos were taken in 2019. The photo of a wet and muddy trench was taken on the first day when I came to the trench at the beginning of the season. The other two photos were taken on the very last day of digging. They were taken after we had dinner and the sun was setting. It was just I and another student who had decided to go take some last moment pictures. I remember stepping through the threshold into the site and just seeing the empty trench and the sun setting through the trees. It was breathtaking and a sad moment for me. I had spent three dig seasons here. This was the trench that I had first experienced picking up a trowel and scrapping back the layers of time. This was where I had made so many friendships that will no doubt last a lifetime. This is where I gained my love for the mattock. I spent hours laughing in this trench, being frustrated over contexts, debating what was happening in this Roman fort and team working. This was where I started as a shy baby archaeology student and grew into a much more talkative and confident student supervisor. This place even though it is gone now, will always hold strong memories for me.



Uncovered in Sketches – a Collection of Archaeological Technical Drawings

Lachlan Sharp

These archaeological technical drawings seek to explore the dichotomy between artefacts of the past and the scholars of the present. They aim to recapture our passions and the beauty of these artefacts, while also demonstrating their historical values. The sketches observed here have been created over the course of my undergraduate degree here at ANU. The ceramic bowl and the stone artefact (top) were generated for the course Archaeology Laboratory Methods for assessment purposes. The complete obsidian flake at the bottom is from an archaeological assemblage uncovered in Takusei/Mumwa in east island Papua New Guinea. The obsidian flake sketched is part of the collection I am currently researching for my Honours thesis, which aims to explore inter-island networks between peoples of eastern Papua New Guinea through an examination of obsidian artefacts. These sketches encompass my passion for archaeology, science and art. They have enabled me to integrate the subjectiveness of art with the objectiveness of science, and to capture my experiences and fascination for archaeology.

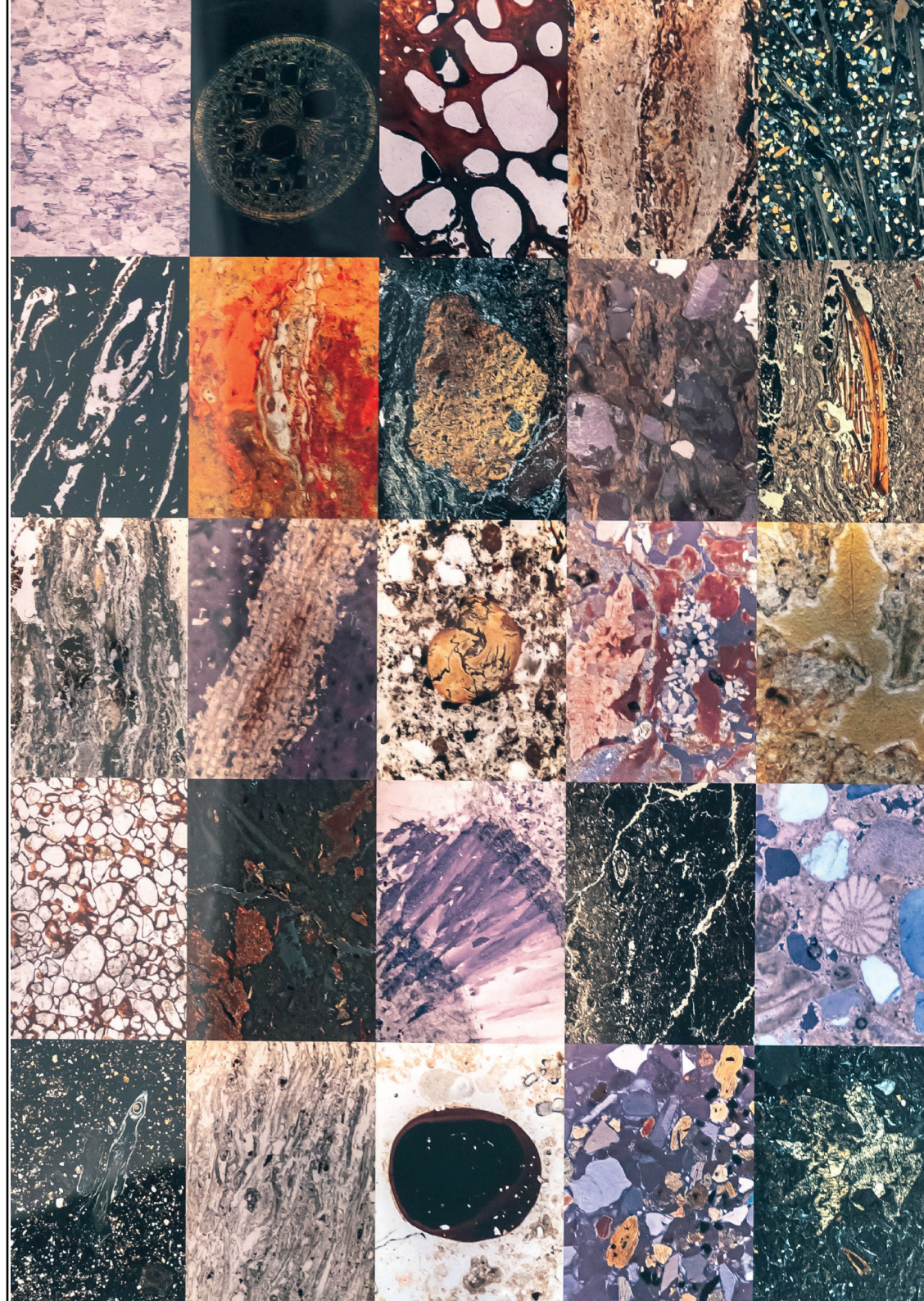


Dirt Is Not Brown: polarized light microscopy illuminates the glow below

Elle Grono

In this piece, I challenge viewers to alter their perceptions of dirt as brown and boring. Thin sections of archaeological sediments were made by resin-impregnating *in situ* blocks of stratigraphy, cutting sediment slices to less than one-thirtieth of a millimetre thick so that light may pass through, and mounting slices to a microscope slide. As wavelengths of light are projected through the thin section by a polarized light microscope, the light is bent and rearranged based on the structure and composition of materials, illuminating a mesmerising, colourful world of ancient human life. In this collage of photomicrographs, 'dirt' is revealed to be a collection of microscopic particles of bone, shell, ash, charcoal, plant cells, crystals, ancient floors, trampled earth, pottery, burnt sediment, clay, sand grains, roots and soil nodules: can you spot them all?

Details: Thin sections of archaeological sediment were observed at 20x-40x magnification under plane-polarized light, cross-polarized light and oblique incident light using an Olympus CX31 optical polarizing microscope with an Olympus LG-PS2 reflected light illuminator, imaged with an Olympus CS30 3MP camera, and processed using Olympus Stream V1.9.1 imaging software. Field of view of individual photomicrographs range between 1 mm and 1 cm. The bone imaged in the artwork is of animal bone.



Stàlagma

Elisa Scorsini

The combination of geological and archaeological studies provides information on past human sites. Speleothem morphologies such as stalagmites and stalactites are formed by the precipitation of calcium carbonate from ground water. They act as multi-proxy data sets on paleoclimate. For example, stable isotopes ratios for Oxygen and Carbon record key information about rainfall variability, sea level rise/fall, and vegetation response. By their concentric geometry and incremental growth, speleothems can provide time spans of 10,000 to 100,000 years per meter. The interpretation of the lithostratigraphy of an archaeological site also provides data on environmental changes and land management. The analysis of soil stratigraphic profiles guides the reconstruction of landscape evolution and human activities; both are intrinsically connected. These studies allow us to gain a holistic understanding of the past environment.

Stàlagma arises from combining my 'early-stage' geoarchaeological interest and my adventurous and exploring spirit through south-Tasmanian caves. The formation of speleothems and sedimentary stratigraphy are both ongoing and ever-growing processes, whilst the cave or the soil is 'living'. Throughout the last year, my nostalgia for archaeological fieldwork and my impatient desire for a promising future gave my soul inspiration in creating my own stratigraphic interpretation of life. So will you; looking at these four different speleothems, you can go up to your aspirations or go down through your catharsis eternally. The Release is only through the inner journey.

McDermott, F. 2004. Palaeo-climate reconstruction from stable isotope variations in speleothems: a review. *Quaternary Science Reviews*. vol. 23, no. 7-8, pp. 901–918.

White, W.B. 2007. Cave Sediments and Paleoclimate, *Journal of Cave and Karst Studies*. vol. 69, no. 1, pp. 76–93.

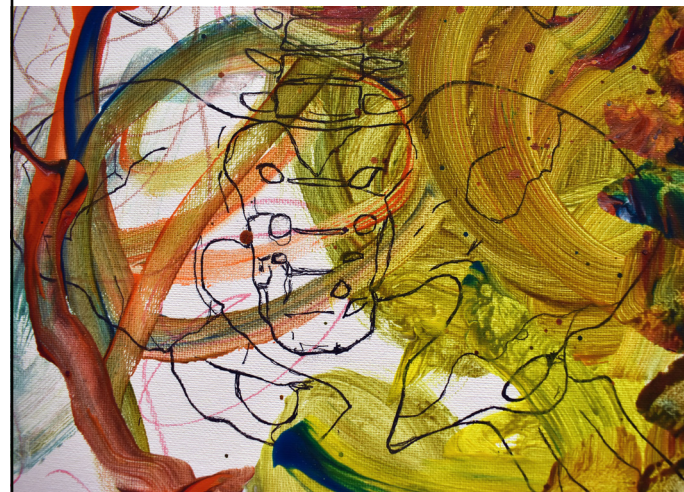


Humans

Mathieu Leclerc

Archaeological drawings are highly conventionalised. Stratigraphic profiles, burial representations and other technical drawings aim to document the excavated material as accurately as possible. These meticulous processes allow archaeologists to preserve the archaeological record and assimilate contextual information essential to the interpretation of the site.

This clinical coldness contrasts with the richness of the range of human experiences that are embodied in archaeological remains. Some of the most powerful emotional connections experienced often leave only faint traces in the archaeological record. Or do they? Here, the impersonal precision of archaeological drawings overlaps with the playful creations of Émile and Dahlia to highlight this duality.



Pottery from the Catanauan Archaeology and Heritage Project

Tracey Pilgrim

A curated display of Metal-Age votive pottery sherds with accompanying explanatory text and pictorial recreations.

The Catanauan Archaeological and Heritage Project (CAHP) began in 2008 to investigate a number of archaeological sites within the region along the southwest coast of Luzon Island. The flagship Napa Site revealed a substantive mortuary site dating to the Metal Period (ca. 500 BC – 500 AD) where the dead were interred in large, buried ceramic jars.

The pottery from the CAHP is currently being investigated using petrographic analysis to further understand the socioeconomic and ritual activities. The clay and temper material used to form the artefact is reflective of the local geology of the area where the resources were collected and can therefore help to answer questions related to the provenance of the artefact.

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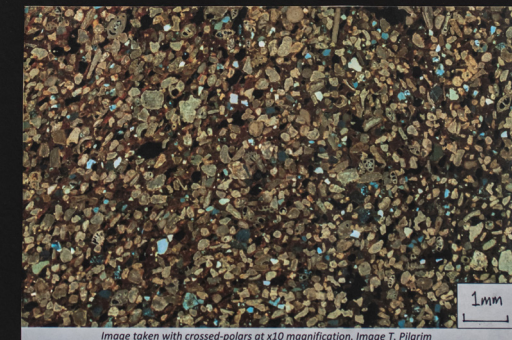
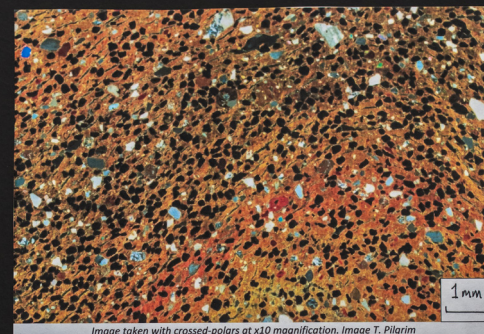
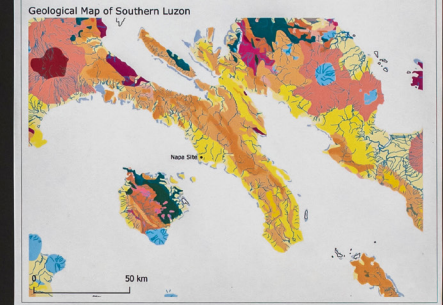
During the Philippines Metal Period, pottery was produced locally using handmade methods and fired within an open-cut pit or bonfire. To date, no evidence for kiln firing or large-scale production of pottery has been found within the archipelago. This is consistent with the general lack of evidence for settlements which raises questions about the nature of community organisation and interaction during the period.

The pottery from the CAHP is currently being investigated as part of a PhD project to further understand the socioeconomic and ritual activities of the communities who made and used the pottery and how and why they used the burial site. The results will also be compared to evidence from other Metal Period archaeological sites in order to contribute to the development of a regional pottery framework.



Petrographic analysis of archaeological ceramics allows for the identification of the raw materials used to manufacture the item. It is most commonly applied to archaeological pottery but can also be applied to ceramic building materials or other ceramic artefacts. The clay and temper material used to form the artefact is reflective of the local geology of the area where the resources were collected and can therefore help to answer questions related to the provenance of the artefact.

A 30 micron thin section of the sample is mounted onto a glass slide and inspected under a polarising microscope. Rock forming minerals are identified using the principles of optical mineralogy while non-crystalline and organic inclusions are identified via their morphological properties.



Caravan of the Gone: seeing Afghanistan's landscapes through its poetry

Shamim Hodayun

In this exhibit I translate fragments of Afghan poetry, composed at wondrous and ruined places. These poems are woven through photos from my fieldwork.

While passing through curious places, Afghan poets often experience voices and events that surface from the distant past. These transcendental experiences may be induced by sensory cues in the landscape: the sound of rushing water from a river, wind howling through broken walls, or the emptiness of a vast desert. Sensory cues demand that a curious phenomenon be explained, or that the poet envision what a landscape was once like. These sensory cues often evoke a “voice” from an unseen world that sends a message to the living. In this way, places are infused with emotion, meaning, and moral order. Despite thematic similarities, the poets are all unique. Farani's solitary meditations are intensely descriptive. Sufi Ashqari captures the hustle of everyday life, merging the sanctity of pilgrimage with the pleasures of sightseeing. Layiq's and Khalili's poems are melancholic reflections on temporary pleasure and cruel turns of fate.

The photos I have chosen to accompany the poems are from fieldwork in Afghanistan, at times shot at the place where a specific poem was written (next pages). The translations are rough and fragmented, reflecting my own difficulties in unearthing, and piecing together, these sentiments of the past.





I'm travelling again to the city of Mazar with
 nothing for the journey except my own sadness
 I'm going empty-handed, I have no silver or gold
 so I'll pay the fare for travel if, and how, it comes
 we haven't yet passed through the Salang Tunnel
 so I'm staring out at the mountains and valleys
 The desire for Mazar's shrine is firm in my heart
 I'll let you know again the day I choose to leave

- Going to Mazar
 Sufi Ashqari

I came back to Kabul from the shrine in Mazar
 my heart full of sadness, my thoughts all disheveled
 new problems have since fallen over my old ones
 I left he who solves problems, without my problems solved
 my thoughts ate each other as I stood in his presence
 I had so many because I came scattering myself in pieces
 Ashqari has no need to explain any more than this
 I returned with tearful eyes and a heart full of desires

- Leaving Mazar
 Sufi Ashqari



I'm leaving Kabul because I desire Mazar's shrine
 With trust in God, I'm going to Sakhi Jan's red tulip festival
 I plan to stay in that city as a guest for a few days
 and after seeing Aqcha, I'll go from Shibirghan to Sar-i Pul
 then I'll turn back towards the town of Andkhoy
 I'll have lunch there, dear friends, dining on some *qabili* rice
 I'll spend some time looking around Dawlatabad, then
 head to Shirin Tagab, the sweet meadow, to pick some flowers
 in the first month of spring the mountains of Maimana
 erupt in flowers, so I'm going to pick wild basil and hyacinths
 I also desire to see the waterfalls at Bilchiragh
 with enamel glass in hand I'll go to the sound of bubbling water
 then I'll return in pleasure to the city of Mazar
 where, after walking around the shrine, I'll go back to Kabul

- Pilgrimage or sightseeing?
 Sufi Ashqari



How sweet are these ancient back lanes
 these silent alleyways of the Old City of Kabul
 these streets are beds for the city's lost who
 can neither seem to die, nor fulfill their desires
 the children of the mountain slopes who
 spend their childhoods shouting in the *bāzār*
 the resilient mothers who set fire to
 the back lanes when they cry for their martyrs
 the sweet girls of the old city, who collect
 water in *kūzas*, whispering stories of secret love
 and, wait, I see Sufi Ashqari's blessed face
 as he returns home from a pilgrimage to Mazar

- Old City of Kabul
 Qahar Asl



From the mountain slopes a cold
 wind blows towards the sleeping town
 the mournful wail of the wind twists
 through each bend of the dark, silent lanes
 The rooftops, covered with snow
 the tree branches, naked and shivering
 the smiling image of the white moon
 all glow, mirrored, in the ice on the ground
 and in the black curtain of the night
 all of these images dance before my eyes
 like those great acts of witchcraft
 that we know from the ancient fairytales

- Night
 Mahmud Farani, 1342/1963



As the fading light of the autumn
 sun disappears behind the hills
 the last melancholic ray of light
 spreads long over this silent city

An elderly man sits quietly
 before a dusty, ruined gravestone
 next to other marble headstones
 bathed in the blood-coloured sunset

The end of a worn, ragged turban
 falls from his head over his shoulder
 while the wind plays the lute
 with his untamed, white hair

His eyes lie stuck, staring at the grave
 behind his thick and heavy eyebrows
 his gaze, like a hammered nail, speaks
 of hidden sorrows and silent agony

- Sunset in the Graveyard
 Mahmud Farani, 1353/1974



MAHMUD FARANI (1904-1974) was a prominent Afghan poet and writer. His works often explored themes of love, loss, and the human condition. The text in this block is a translation of one of his poems, 'Sunset in the Graveyard'.

Giant Osteon

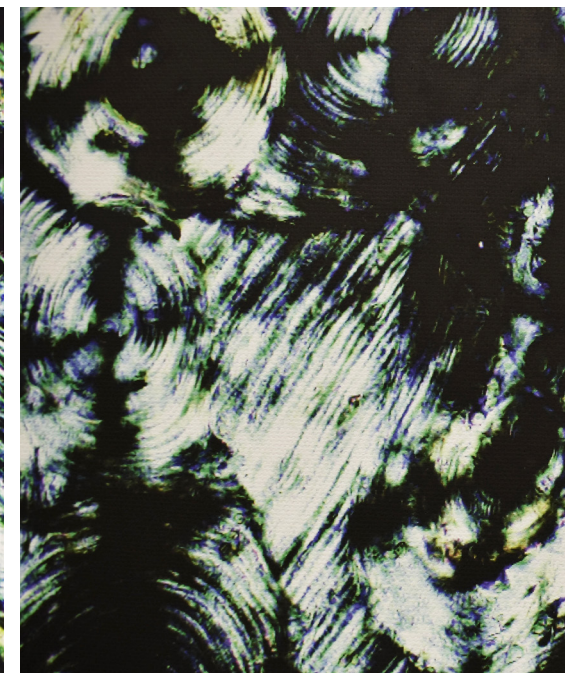
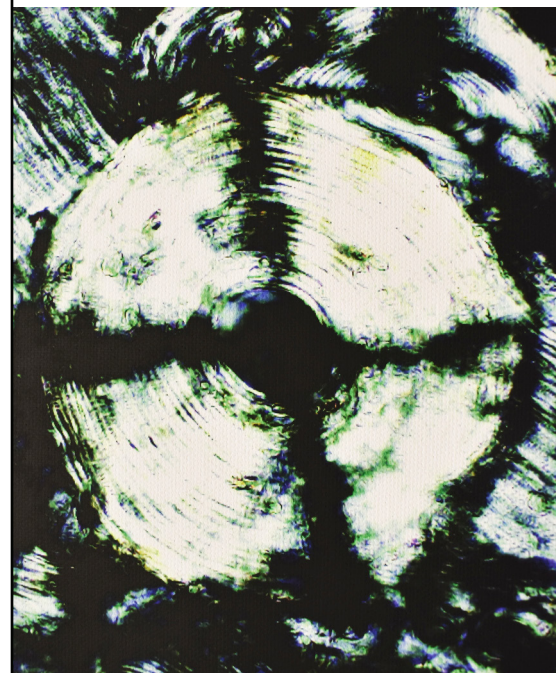
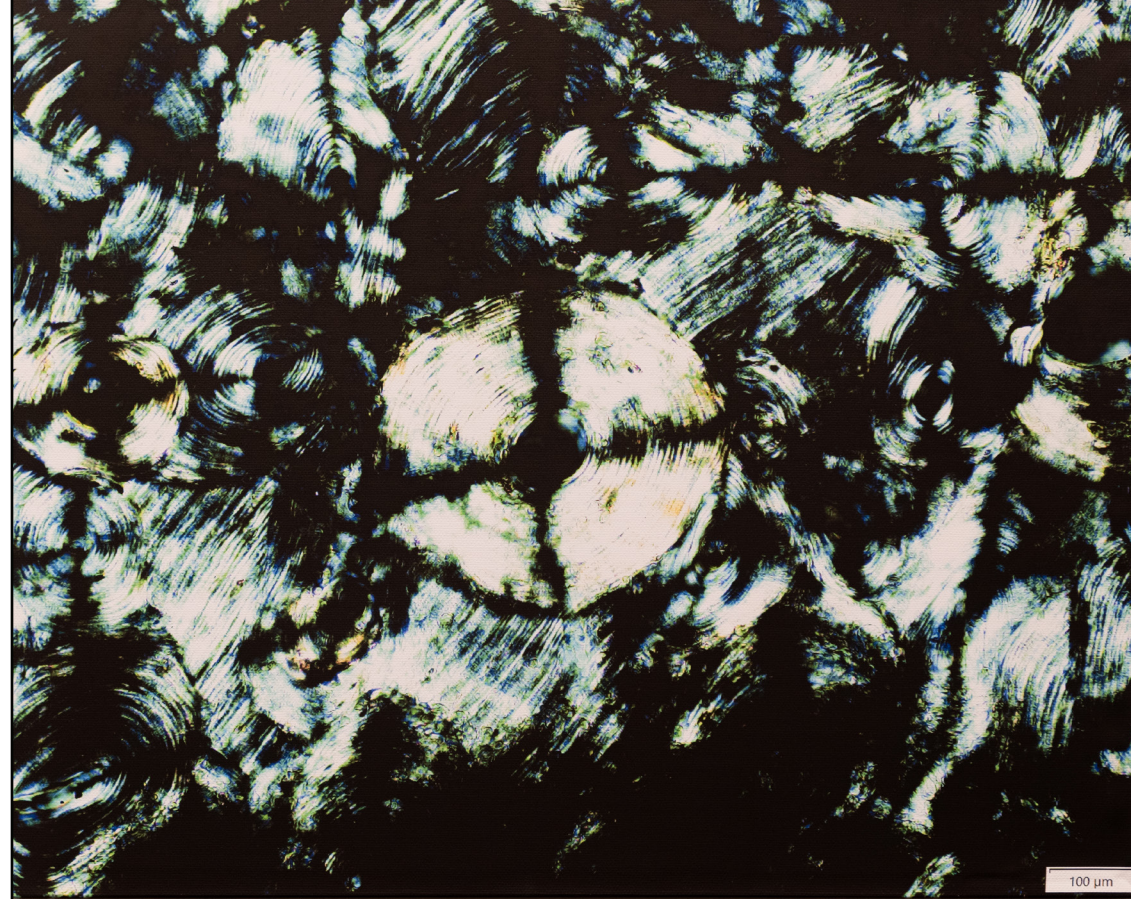
Bonnie Taylor

A microscopic image of an unusually large and bright secondary osteon captured from a Medieval English femur.

Secondary osteons are cylindrical structural units found in mature cortical bone. They are the result of the bone's remodelling process throughout life.

Acknowledgement:

The study of this image was done under supervision of Dr Justyna Miskiewicz for the course *Supervised Research in Biological Anthropology*. Access to the skeletal material was courtesy of Dr Patrick Mahoney at University of Kent and Dr Justyna Miskiewicz very kindly let me study the thin section which was made under a University of Kent PhD Scholarship. The image was taken using microscopy equipment funded by the ANU College of Arts & Social Sciences.



Taphonomy

Iona Claringbold

Taphonomy refers broadly to the almost infinite combinations of ecological, biological, and cultural forces that form the life history of bones spanning from the death of an animal to whatever form is eventually uncovered by archaeologists. These ceramic fragments have been shaped to reflect the form of small dense bones, without being overly specific to one species or element. In a way, the eye knows what it sees but also does not, an experience common in the visual analysis of bone fragments or any other archaeological material. The fragments have been painted to reflect this: colours help allude to their shape and composition, but do not give away anything too diagnostic about their form.



Final Words

Elisa Scorsini

2021 was a tough year for the School of Archaeology and Anthropology for both students and academics. Many have been hoping to be back in their labs and researching. Others have not even started their projects for the second year in a row.

Despite this, *Unearthed* gave people hope and a new perspective on how to present information. The exhibition was an opportunity for archeologists and anthropologists to reconnect in these troubled times by coming together and expressing their specialised knowledge through the medium of art. Members of the school were not in the field during this time, but the exhibition provided a collective outlet for their research. For this reason, this artistic endeavour found a warm reception among the School of Archaeology and Anthropology, as well as across campus.

This magazine summarises and celebrates this event by presenting snapshots of the exhibition revealing the diversity of art pieces and personalities involved. This multiformity reflects the infinite possibilities of research outputs outside the limitations of academic language. Visual arts are a powerful tool for communicating compelling ideas. They provide an alternative but equally valued perspective on research. If archaeologists and anthropologists cannot research conventionally, then research might be achievable through non-traditional means.

Quotes and Reactions

Congratulations! Smart and ANU needs more of this engaging work!

Joan Leach – Chair of the Academic Board of the ANU and Director of The Australian National Centre for Public Engagement with Science.

The stalagmites and stalactites were my favourite.

Hugo – 8-year-old enthusiast

Lovely exhibition! It was great to see the involvement of both students and academics. The artworks display exceptional work ethics and it is clear the artists deeply care about such sensitive matters, which combine the expression of the human soul and the discipline.

Leonidas

Wonderful show – I loved the socks, which are witty as well as wise. But was also enriched by several of the text observations, as well as the artworks. The Afghanistan montage was a revelation. Thank you!

Aedeon Cremin

As a farmer I loved the soil photographs — soil is so much more than dirt! Thank you.

Kirk

A really interesting exposition at the interplay between science and art. Very cool to see images otherwise seen in textbooks displayed and considered as artworks on their own merits. Very nice!

Tom

Great exhibition! Lots of fascinating pieces from across the world. Shows a lot of dedication to the field.

Finn Coleman

Wonderful exhibition! There was a lot of pieces that I was not expecting and it made me look at archaeology in a new light.

Noora Theeb

Incredible exhibition incorporating many unique experiences of archaeology, all around the world. The space was beautifully utilised and the art installations were very insightful. Congratulations to everyone involved in organising such a brilliant exhibition.

Joel Mason

Excellent idea for the exhibition!! The diversity of ideas to reflect exhibitors' passions was wonderful. Loved the use of 3D printer for the PNG pottery. Well done to all :)

Tricia

Diverse, imaginative and thought-provoking. Very well displayed and curated too. Congratulations!!

Lloyd

Lovely exhibition. Such a range of subjects, places, moments in time. Makes you stop and think that archaeology and anthropology have so many different aspects and that they have an emotional impact on all.

Anonymous

UNEARTEHD

Isabella Shaw completed her Master degree (Master of Archaeological and Evolutionary Science, Advanced) in the School of Archaeology & Anthropology of the Australian National University in 2022. Her thesis 'From the sea floor, not far out: A life-history analysis of Tikopia shell blades from the Spillius Collection, and the re-appreciation of unstratified assemblages in archaeology' focussed on shell adze technology in Tikopia, Solomon Islands and earned her a Postgraduate Medal for Academic Excellence. As well as an archaeologist, Isabella is a practicing visual artist and is passionate about the intersections of art, culture and science.

Mathieu Leclerc is lecturer in the School of Archaeology & Anthropology of the Australian National University and is Associate Investigator in the ANU Node (School of Culture, History & Language) of the ARC Centre of Excellence for Australian Biodiversity and Heritage. His primary research interests include investigating the socio-technological organisation of artefact production, and archaeological science. He also has an interest for creative research outputs and is actively engaged in outreach activities outside academia.



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