



CHAT 2012

The CHAT Olympiad

THE UNIVERSITY *of York*

Conference Programme

Friday 16th-Sunday 18th November 2012

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The Society for Post-Medieval Archaeology



YORK ARCHAEOLOGICAL TRUST



CHAT 2012

The CHAT Olympiad

Friday 16th November

1200-1350 **Registration** (Senior Common Room)

1400-1410 **Welcome** (K133)

Session 1 (K133) Chair: **Kate Giles**

1410-1430 **Gabriel Moshenska** Reverse Engineering the Human Environment

1430-1450 **Dan Hicks** The Theft of Presence: on the Archaeology of Contemporary Pasts

1450-1510 **Ross Wilson** Surveying New Sites: Archaeologies and Landscapes of the Internet

1510-1530 Questions and Discussion

Coffee Break (K159)

Session 2 (K133) Chair: **Rachael Kiddey**

1600-1620 **Gabriella Soto** An Archaeology of the Clandestine Landscape of Undocumented Migration at the U.S.-Mexico Border

1620-1740 **Laura McAtackney *et al.*** Emerald Isle of the Caribbean? Insights into the Historic Irish Presence on Monserrat

1640-1700 **Leila Papoli Yazdi and Maryam Dezhankhooy** GAP END: The Iranian Contemporary Archaeologists

1700-1720 Questions and Discussion

1800-1930 **YAT Evening Reception:** Barley Hall

Saturday 17th November

Session 3 (K133) Chair: **John Schofield**

0930-0950 **Stella Jackson and Nicola Wray** To List or not to List: Contemporary Archaeology as Nationally Significant Heritage?

0950-1010 **Craig Cessford** Towards a Developer-Funded Contemporary Archaeology: Threat and/or Opportunity?

1010-1030 **Suzanne Lilley** Strutt Supports: 'Cottoning On' to the Importance of Workers' Housing

1030-1050 **Katherine Fennelly** Building for Surveillance: Early Nineteenth Century Lunatic Asylums and the Construction of a Therapeutic 'Machine'

1050-1110 Questions and Discussion

Coffee Break (K159)

Session 4 (K133) Chair: James Symonds

1140-1200	John Sabol	Sensuous Archaeologies: The Acoustemology of an American Civil War Battlefield 'Hauntscape'
1200-1220	Matt Edgeworth	Hubs of Super-Modernity: Roundabouts as Places and Non-Places
1220-1240	Paul Graves-Brown	Wandering about
1240-1300	Questions and Discussion	

Lunch Break
(King's Manor Refectory)

Session 5 (K133) Chair: Stella Jackson

1400-1420	Václav Matoušek	Summer Villas and Resorts in the Neighbourhood of Prague at the End of the 19 TH and During the First Decades of the 20 TH Centuries
1420-1440	Quentin Lewis	Creative Destruction and the Archaeology of Urban Renewal on the Stockton High Street
1440-1500	Robert Maxwell	An uncommon Horror: Dissonance and Decay in the Chernobyl Exclusion Zone
1500-1520	Marjolijn Kok and Elles Besselsen	Researching the Now: The Joys and Dilemmas of the Archaeology of Occupy Rotterdam
1520-1540	Questions and Discussion	

Coffee Break (K159)

Session 6 (K133) Chair: Suzanne Lilley

1610-1630	Joanna Bruck	Landscapes of Desire: Parks, Colonialism and Identity in Victorian and Edwardian Ireland
1630-1650	Katrina Foxton	Available in 6x4: The Consequences of Photographs as Objects
1650-1710	Siân Jones	Postcards from the Park: An Exploration of Representation, Materiality and Identity
1710-1740	Steven Leech and Ruth Colton	The Whitworth Park Obelisk: Art, Archaeology and the Recent Past
1740-1800	Questions and Discussion	
1800-1930	SPMA Evening Reception: The King's Manor	

Sunday 18th November

Session 7 (K133) Chair: Hilary Paterson

0930-0950	Donnelly Hayde	Opulent Apocalypse: Vivos and the Material Politics of End Time Luxury
0950-1010	Hilary Orange	This is not Treasure: Recording Lost Objects on London's Streets
1010-1030	Paul Mullins	The Aesthetics of Plumbing: Chamber Pot Figurines and the Politics of Utilities
1030-1050	Ralph Mills	£0.99 Archaeology: Small Things Considered
1050-1110	Questions and Discussion	

Coffee Break (K159)

Session 8 (K133) Chair: Mark Edmonds

1130-1200	James Symonds presents SVIET	Do Not Dig Us, We Are Not Dead Yet! (Film)
1200-1220	Tomáš Hirt	Do Not Dig Us!: The Director's Cut
1220-1240	Ron Wright	The Blast!
1240-1300	Questions and Discussion	



CHAT 2012

The CHAT Olympiad

Session 1 (K133)

Chair: **Kate Giles**

Gabriel Moshenska, University College London (gmoshenska@yahoo.co.uk)

Reverse Engineering the Human Environment

In this paper I explore the connections between the archaeological investigation of post-industrial societies and the industrial research process of reverse engineering. Many modern societies that have undergone de-industrialisation contain within them the relics of industrial technologies (including some infrastructure) that have outlasted the human skill-sets required to understand, use or repair them. The intellectual implications of this state of affairs are significant: I would argue that any study of the material world where these conditions exist must proceed at least in part on the principles of reverse engineering. This methodology is a reasoning technique employed in engineering and industrial design to ascertain the form, purpose and design sequence of a technological artefact such as a competitor's product. I would further argue that the theoretical and methodological frameworks implied by reverse engineering are analogous and conceptually similar to processes of contemporary archaeological analysis and interpretation. On this basis, once applied to the material remains of industry these methods and concepts can be extended beyond the purely technological elements to encompass the post-industrial material world as a whole, revealing the human agency inherent in apparently dehumanising technologies. This paper examines the implications of reverse engineering as a concept within contemporary archaeology, taking as an example the boxes of tools accumulated, modified and improvised by my grandfather during a lifetime of industrial work.

Dan Hicks, University of Oxford (dan.hicks@stx.ox.ac.uk)

The Theft of Presence: On the Archaeology of Contemporary Pasts.

How might archaeologists understand contemporaneity? As a single world of presence and absence that can be interpreted through multiple archaeologies (Buchli and Lucas 2001)? Or as multiple worlds that emerge through the practice of archaeology? This paper considers this question in two ways. First, it explores the legacies of three 20th-century concepts: ethnology, folklife, and material culture. Second, it presents the implications of two 21st-century alternatives in how archaeologists understand time. In doing so, the paper reflects on what we are left with, a decade on from first CHAT conference in Bristol. It warns that presence, just like history, can be stolen (Goody 2006).

References:

Buchli, V. and G. Lucas (eds) 2001. *Archaeologies of the contemporary past*. London: Routledge.

Goody, J. 2006. *The Theft of History*. Cambridge: Cambridge University Press.

This paper applies an 'archaeological' model of investigation to study the manner in which archaeological and historical data is encountered on the Internet. Drawing on the approaches provided within 'critical code studies', which stresses the extra-functional properties of computer codes, programming and markup languages such as HTML, the focus of this analysis will be on how sites are structured, layered, experienced and interlinked. Using case studies from well-known archaeological examples (e.g. Stonehenge) and their location/representation on a variety of online sites (e.g. English Heritage, Wikipedia), the conclusions will demonstrate the critical capacity of an archaeology of the Internet. As archaeologists become increasingly cognisant of the need to develop the use of software and hardware to increase public access or to enhance data collection, this assessment will highlight the potential for new areas of study in the symbols and processes of coding and markup languages. The paper will build on the developments enabled by CHAT over the last decade in stressing how an archaeological agenda can enrich the study of the modern era.

Session 2 (K133)

Chair: **Rachael Kiddey**

Gabriella Soto, University of Arizona (gabriella.soto@gmail.com)

An Archaeology of the Clandestine Landscape of Undocumented Migration at the U.S.-Mexico Border

Every year, tens of thousands of undocumented immigrants from Central America and Mexico enter the United States by crossing its southwestern land border. As a countermeasure to migration, the United States has employed a security strategy geared to funnel migrants into deadly wilderness terrains so to render their attempts at unauthorized crossings so deadly, they are effectively deterred from trying. However, as migrants continue to cross into the United States despite the existing and imposed mortal dangers, their actions are implicitly political and their continued passage can be conceptualized as both a social movement and a form of protest. The in-transit nature of this journey and the dangerous terrain it covers renders the journey relatively inaccessible to scholars and to date, very little has been written about this aspect of undocumented migration. However, an archaeological approach allows a grounded perspective of this fluid and dangerous landscape, where material traces of migrants' clandestine and ephemeral presence include backpacks, water bottles and clothing as well as a variety of landscape use tactics that leave material traces on the border landscape. Ultimately, these materials reveal aspects of a journey that emphasize its political nature, but that also transcend politics, where migrants' negotiate physical survival, the necessity for surreptitiousness, memory and human dignity. An archaeological approach reveals the complexity and nuance of this underexplored contemporary social movement.

Laura McAtackney, University of Edinburgh (mcatackl@hotmail.com); Krysta Ryzewski, Wayne State University (krysta.ryzewski@wayne.edu) and John F. Cherry, Brown University (john_cherry@brown.edu)

Emerald Isle of the Caribbean? Insights into the Historic Irish Presence on Montserrat

Contemporary Montserrat celebrates its Irish heritage through shamrock-shaped passport stamps, the celebration of St Patrick's day and a harp-playing colleen adorning their national flag. However, on the original 'emerald isle' there is little popular knowledge, understanding or connection to this historic Irish presence – or others, beyond the traditional, large diasporas in the UK, North America and Australasia. For whilst the Irish were active migrants across class, religion and gender, and heavily implicated in the British Imperial project, the importance of the forced migratory Famine experience of the mid 19th century have hidden other, less persecutory narratives.

Whilst superficially insignificant, Montserrat acts as an interesting case-study in exploring the experiences of Irish economic and political migration since the 17th century. Recent archival and archaeological research conducted by the Survey and Landscape Archaeology of Montserrat project - led by Professors John Cherry (Brown University) and Krysta Ryzewski (Wayne State University) - on the island has started to unravel the complicated nature of Irish involvement in the colonization processes. This paper will highlight a number of findings derived from the archival sources, field survey and archaeological excavations that complicate our understandings of various aspects of the Irish migratory experience. This includes: an assessment of the known archaeological resources of the island, the material culture of Irish migration, the impact of ongoing political links to the UK and the realities of contemporary 'Irish' identity on the island.

GAP END: the Iranian contemporary archaeologists

The dramatic earthquake of 5th December 2003 in Bam, Southeastern Iran, was the beginning of a new version of Iranian archaeology. A team comprised of young Iranian archaeologists begun an ethnoarchaeological project which continued during the next five years. The team changed its direction to the contemporary archaeology in the fifth season during which six ruined houses were excavated and the last seconds of their owners' lives were reconstructed. Such a methodological/theoretical direction was brought on by the team just after the *Iran post election conflicts*. The country was encountered with new problems in which the young archaeologists of the team decided to test their social engagement. The team chose new themes to work on by use of contemporary archaeology method; the new themes were more than the natural disaster such as earthquake but political- social ones. 2009 was the year in which political themes were added to the team now called GAP END. Excavation of a hidden detention related to 1960s in Hamadan (west Iran), working on colonization north in Iran and Kuwait, and archaeology of an opposition in eastern Iran are the projects worked by GAP END during 2010- 2012. The last work of the group was a theatre / archaeology performed in April 2012 in Zahedan University based on the excavation of Bagh e Neshat (one of eastern Iran political opposition).

The general sphere of Iranian archaeology is under the dominance of Cultural historical archaeology and the Nationalists and all of GAP ENDies have studied archaeology in such a context. The history of GAP END has been a history of permanent conflicts with the anti- post modern archaeology of Iran while being the pioneers of Iranian new wave of archaeology: not a modern but a postmodern one. But with every published article the archaeology society of Iran has gradually accepted the new kind of Iranian archaeology: GAP END. GAP END is now a team including six young Iranian archaeologists and several students accompanying the projects. This article will be based of GAP END history from 2003, the history of ups and downs, the history of permanent conflicts of being accepted as archaeologists or not.

Session 3 (K133)

Chair: **John Schofield**

Stella Jackson, University of York (saj504@york.ac.uk) and Nicola Wray, English Heritage (nicola.wray@english-heritage.org.uk)

To List or Not to List: Contemporary Archaeology as Nationally Significant Heritage?

Until 1987, when the then Department of National Heritage announced the adoption of the 30 year rule, the cut-off date for listing had been 1939 (Ross, 1991), with the majority designated sites and monuments being the more 'traditional' castles, country houses, abbeys and monasteries. However, following the listing of Sir Alfred Richardson's Bracken House (the Financial Times building) in August 1988, and the creation of a post-war steering group in 1992 and a subsequent listing survey 1995, a significant number of 'modern' buildings have been added to the list. Thus, there is now much wider range of assets on the national heritage list, and an understanding that post-war sites can and should be considered as national heritage assets.

It was always hoped that by the end of the listing survey, the designation of buildings of this date would gradually become less contentious, and with the exception of a small number of high-profile cases, over 500 post-war sites have been added to the list, suggesting that some 'normalisation' has been achieved (Cherry & Chitty, 2009). However, there is often still some resistance to the idea that post-war buildings should be designated. In fact, despite a recommendation to list such structures, the Minister for Heritage and Tourism, who is the minister responsible for making the final decision, will often disagree with English Heritage's recommendation, deciding that the asset should not be designated. This was the case with Redcar Library in the North East of England, which was turned down by the Minister and has since been demolished, much to the dismay of both local residents, and groups such as the Twentieth Century Society.

This paper will discuss this site in relation to the issues outlined above, and puts forward the following questions for discussion:

- ❖ Do aesthetics play a part in decision making?
- ❖ Modern buildings are often considered to be 'ugly' by members of the public, should they still be listed? (Suddards, 1997)
- ❖ Is conservation devalued by its association with assets which often do not hold public affection? (Ross, 1991)
- ❖ Is the reluctance to list simply due to a lack of understanding?
- ❖ What part do politics play? Are the decisions made due to a fear of public outrage?
- ❖ Do we continue to recommend post-war sites for designation, or should we try to 'second-guess' the minister and assume that these sites will be turned down?
- ❖ Where do we go from here?

References:

Cherry, M. & Chitty, G. (2009) *Heritage Protection Reform Implementation - Strategic Designation: Review of Past and Present Thematic Programme*, available at <http://www.english-heritage.org.uk/content/imported-docs/p-t/NHPP-draft-review-thematic-app> (Accessed 23.05.2012)

Ross, M. (1991) *Planning and the Heritage: Policy and Procedures*, London: E. & F.N. Spon

Suddards, R.W. (1997) 'Listed Buildings', in Hunter, J. & Ralston, I. *Archaeological Heritage Management in the UK: An Introduction*, Stroud: Sutton Publishing Ltd

Craig Cessford, Cambridge Archaeological Unit (cc250@cam.ac.uk)

Towards a Developer-Funded Contemporary Archaeology: Threat and/or Opportunity?

In Britain contemporary archaeology has developed in relative isolation from developer-funded archaeology, with a clear temporal gap between the two. Over time this gap has narrowed as developer-funded archaeology has accepted later periods as an acceptable focus for investigation. The two worlds of contemporary archaeology and developer-funded archaeology therefore no longer have clear blue water separating them. They are, however very different in many respects. How they will interact in the future is unclear and previous parallels, particularly that provided by the relationship between Industrial Archaeology and developer-funded archaeology, are not entirely encouraging.

From the perspective of someone primarily engaged in developer-funded archaeology I will seek to consider what positives does developer-funded archaeology have to offer contemporary archaeology and what threats does it pose? I will argue that studying post-1950 material culture in isolation, whilst in some respects appealing, is ultimately flawed and limiting and that developer-funded archaeology can anchor modern material culture in the *longue durée*. The key to this is linking the developer-funded archaeology of Hobsbawm's long 19th century with the contemporary archaeology of the short 20th century. Whilst doing this has great potential benefits it also risks destroying some of the unique strengths of contemporary archaeology.

Suzanne Lilley, University of York (sl548@york.ac.uk)

Strutt Supports: 'Cotting On' to the Importance of Workers' Housing

It is recognised that many classifications of archaeological monuments, such as buildings, have contemporary as well as historical uses. For those involved in the study of these buildings, contemporary uses and associated meanings can be as important as historical ones in assessing significance. In many cases such buildings have community associations, for example they may provide a shared sense of identity or even shared ownership. As archaeologists, we may find these buildings to be fascinating case studies, but what happens when other users or owners do not share our opinion?

What happens when archaeological research is not desired by all?

This paper attempts to share some of the joys and drawbacks in archaeological research into the first workers' housing connected with the 18th century cotton industry of the Derwent Valley in Derbyshire. Designed as purpose-built communities, these workers' houses have been understood as representing a transition period from less regulated accommodation to planned terraced rows in close vicinity to the mill complex. The presence of an archaeologist at the sites has been met with a range of reactions from interested to hostile, suspicious to proud. Yet the results from this archaeological and community-based investigation are helping to piece together elements of the original form, function and use of these houses.

Katherine Fennelly, University of Manchester (Katherine.Fennelly@postgrad.manchester.ac.uk)

Building for Surveillance: Early Nineteenth Century Lunatic Asylums and the Construction of a Therapeutic 'Machine'

Surveillance as a means of maintaining order and pacifying inmates is well established in the secondary literature on nineteenth century institutions. This paper will look at the methods and modes of surveillance undertaken in the care and treatment of the mentally ill, and consider the use of the 'Panopticon' in particular as a practical architectural feature in early nineteenth century asylums. One provincial case study will be focused on, the West Riding District Lunatic Asylum at Wakefield, with reference to other contemporaneous institutions.

This paper will utilise a landscape approach, considering lines of sight and material efficacy, in critical consultation with the historical record and the broad didactic literature surrounding the construction of early asylums. First, the plans and planning process of the asylum will be taken into account, assessing the popularity and application of the panopticon prior to the construction of the asylum at Wakefield in 1815. This will be followed by a consideration of the asylum as built and maintained, assessing the practicability of a panoptic surveillance system against the backdrop of ongoing construction work. Finally, alternatives to traditional panoptic surveillance will be considered. This paper draws on ongoing research on asylum architecture and power in the British Isles.

Session 4 (K133)

Chair: James Symonds

John Sabol, Independent Researcher (cuicospirit@hotmail.com)

Sensuous Archaeologies: The Acoustemology of an American Civil War Battlefield “Hauntscape”

There has been an increased “sensual turn” in archaeological sensibilities linked to fieldwork that moves away from stratigraphic excavation toward performance practices in specific spaces. This sensible approach becomes a means by which archaeologists can recover a particular way of knowing about the past and what remains. The archaeology of sound is a well-developed field but the recording of traces of a still interactive past soundscape is not. Our fieldwork on American Civil War battlefields has unearthed an acoustemology of past presences in particular militarily-defined battlefield spaces, sounding very contextual to what occurred there in the past as “this happened (and is happening) here”. My presentation is a “thick description” (C. Geertz 1973, “The Interpretation of Cultures”) of one such soundscape on the Antietam Battlefield in Maryland, the site of the single bloodiest day of combat in American history (with more than 23,000 casualties). To a Civil War soldier, the battlefield was a soundscape, framed by particular soundmarks. It was not a landscape, physically defined. Our objective at Antietam was to record, through space-specific performances and the use of contextual soundmarks, the acoustic traces of that battle that remain as residuals and interactions on the contemporary soundscape. Our non-evasive work, as part of an archaeologically-imagined transforming practice, was centered on defining symptomatic details of particular past acoustical elements. The soundscape that was recorded there show how the “culture of war” of the American Civil War is still socially-constructed, and remain as fluid sonic elements in particular 1862 militarily-defined battlefield spaces. A series of recordings identify what traces still remain of this “culture of war” at Antietam.

Matt Edgeworth, University of Leicester (me87@leicester.ac.uk)

Hubs of Super-Modernity: Roundabouts as Places and Non-Places

The phrase ‘hubs of super-modernity’ is one of those super-cool academic terms, yet - somewhat disconcertingly - it is taken to refer here to that most maligned and ridiculed of all structures, the traffic roundabout. There is an apparent mismatch, or at least an implicit irony, between chic description and mundane reality. Is this a spoof talk or a serious presentation?

Such disjunctures are the very stuff of contemporary archaeology. Archaeology is traditionally meant to look outwards and backwards at distant others, so turning it back on our own material culture in the here and now inevitably causes shock waves in otherwise untroubled systems of meaning. In the spirit of the notorious Ironbridge Archaeology transit van excavation, and Latour’s observations on speed bumps, this paper applies archaeological perspectives to some related phenomena of the roads. As always it is the taken-for-granted and apparently ordinary things and layouts that can be the most revealing. Roundabouts are places outside of history, unremarked upon by the intelligentsia and the literati. All roads go towards them, yet signs point away in every direction. The space without is a rotating swirl of noisy traffic – a vortex of grinding gears and human projects, a dance of flesh and metal and fuel, with intentions acted out through things and thwarted by things at every turn - yet the space within is often strangely devoid of activity. Where did they come from, and what, if anything, do they mean? Are they simply functional material layouts with no deeper cultural significance? In Marc Auge’s classification of place in his anthropology of super-modernity, can they be described as places or non-places?

Wandering About

Walking, as a “methodology” has quite a history in archaeology, and anthropology (Lee and Ingold 2006). The archaeology of the contemporary World, with its emphasis on surfaces as opposed to depth (Harrison 2011), necessarily favours survey over more intrusive techniques such as excavation. But why are we wandering about? To a great extent the methodology of walking is taken for granted, the “walkover survey” can be defined as; “A planned programme of investigation conducted within a defined area aimed at identifying and surveying previously unrecorded sites and checking the condition of known sites.” (Adams pers comm). But this isn't saying much.

This paper will look at the methodology of walking from the perspective of my own studies of shopping centres and pop related places, and draw on insights from anthropology, psychogeography and other sources. It will also look at issues of scale – are there other methods of travel more suited to the study of large scale features, landscapes? I want to suggest that by wandering about we embed or embody ourselves in places and the activities that take place therein (Reed 2002). But can we, and would we want to, come up with more formal methods for doing so?

References:

- Harrison, R. 2011 Surface Assemblages. Towards an Archaeology in and of the Present *Archaeological Dialogues* 18 (2) 141–161
- Lee, J. and Ingold, T. 2006. Fieldwork on foot: perceiving, routing, socializing, in S. Coleman and P. Collins (eds.), *Locating the Field. Space, Place and Context in Anthropology*, 67–86. Oxford: Berg.
- Reed, A. 2002 City of Details: Interpreting the personality of London. *Journal of the Royal Anthropological Institute* 8: 127:141

Session 5 (K133)

Chair: **Stella Jackson**

Václav Matoušek, Charles University, Prague (Vaclav.Matousek@fhs.cuni.cz)

Summer Villas and Resorts in the Neighbourhood of Prague at the End of the 19TH and During the First Decades of the 20TH Centuries

One of the concomitant circumstances of industrial period, or time of modernization, has been development of recreation activities of residents from big industrial centres. From sixties of 19th century there is evident shaping and enforcing of middle and low class that evolves specific kind of free-time activities. Characteristic sign of both classes has been ostentatious relation to the nature, if you like to the space outside of city. While members of low class have brought into this space starting second decade of 20th century dreams about free, non-conform life in the wild nature (tramp upheaval and romanticism of “wild West”), part of the middle class members (especially higher middle class) has tried since seventies of 19th century within their financial resources to imitate aristocratic life in the suburban rural countryside. After the period of renting of summer flats we can observe starting eighties of 19th century development of phenomenon of summer villas and resorts where middle-class town families (primarily women and children) used to have spent whole holidays. Up periodical short- or long-term stays in the suburban villegiatures the other activities took later on: constructions of restaurants, family hotels and hotels, swimming pools, sports areas, development of association movement (associations for embellishment, dramatic associations).

Existence of resorts has been long time connected to the railway transport. As lately as expansion of motoring in the second half of twenties of 20th century has liberate lot of holiday-makers from their allegiance to the public transport. Original motive of outspoken copying of aristocratic life has been stepwise replaced by pompous demonstration of specific marks of social status of higher middle class following only freely specific marks of aristocratic life: emphasis on possession (house and garden), on family and education of children, relation to nature, sport.

Quentin Lewis, University of Massachusetts (quentin@anthro.umass.edu)

Creative Destruction and the Archaeology of Urban Renewal on the Stockton High Street.

This paper takes an archaeological approach to the modern High Street of the town of Stockton in the Northeast of England. Despite the unfavorable economic conditions, Stockton is currently undergoing a wave of urban renewal, but this is only the most recent iteration of an ongoing material and social process. Over the last two hundred years (and even farther back), Stockton has been re-made many times. A record of this urban renewal can be seen in the town's High Street, which presents a pastiche of 19th, 20th, and 21st century architecture. These remakings were materializations of the hopes, goals, and possibilities of various groups and individuals, and their struggles at multiple social, economic, and political scales. And they foreclosed and incorporated previous groups' and individuals' efforts at remaking. In this paper, I document and discuss some of the the buildings on the modern High street, with the ultimate goal of exploring the social context of urban renewal in modern and historical Stockton. Along the way, I offer some prospective thoughts about archaeologies of urban renewal, the materiality of "creative destruction" embodied in Stockton High Street, and the complex articulations of modernity, preservation, and capitalism inherent in such a materiality.

Robert Maxwell, University of Sydney (rmax9208@uni.sydney.edu.au)
An Uncommon Horror: Dissonance and Decay in the Chernobyl Exclusion Zone

The Chernobyl nuclear disaster of 26 April 1986 was one of the most significant events of the late 20th century in terms of its physical, psychological and cultural impacts. During a scheduled overnight test, a massive hydrogen explosion caused a critical breach of Reactor Unit Four at the Chernobyl Nuclear Power Plant. The subsequent release of radioactive material into the environment led to the forced evacuation of over 100,000 people and the remediation of 125 villages and one city, the *atomograd* of Pripjat. A heavily-patrolled, 30-square kilometre exclusion zone now surrounds the damaged power plant, describing an area of intense physical and ideological trauma. In another way, it also describes a totally unique archaeological landscape, highly diagnostic of the nuclear 20th century. As an adjunct to an ongoing PhD program of field work in Chernobyl, this paper aims to present an archaeological analysis of the site using still-camera and video archaeography as the primary methods of recording and analysis. Through the application of Fletcher's theory of 'material non-correspondence' to the archaeology of the Chernobyl Exclusion Zone, it may be shown that the effects of ideological-material dissonance led directly to the worst peacetime nuclear crisis in world history. It is hoped this may help us collectively and objectively understand the legacy of fear, contamination and abandonment we have inherited because of it.

Marjolijn Kok (marjolijnkok@ilahs.com) and Elles Besselsen (ellesbesselsen@ilahs.com), ILAHS
Researching the Now: The Joys and Dilemmas of the Archaeology of Occupy Rotterdam

We want to present a (fict-fact) dialogue between an archaeologist and an Occupier. We use the form of a dialogue in order to make it clear that it is not just the archaeologists speaking. In doing archaeology of the now you cannot go forward without acknowledging the major influence that the people you meet and research, have on your work. This dialogue is based on ongoing archaeological research into Occupy Rotterdam. Occupy Rotterdam started on the 15th of October 2011 and is one of the smaller Occupy camps (about 40 regular Occupiers). The archaeological research started in December. The tents are situated at the front of the WTC (which is a business venue but does not actually have a stock exchange). In this dialogue we want to show the dynamic relation between researcher and researched; the joys of becoming friends, and the dilemma of a distant gaze. We talk about the everyday problems of and solutions to having a camp in the middle of a city; why we think Occupy is important as research and as a way to protest; issues of public space; what we can mean for each other; how we both have to set our limits at what we want; and how we think reflectively about our own practice in meeting others.

Session 6 (K133)

Chair: **Suzanne Lilley**

Joanna Bruck, University College Dublin (joanna.bruck@ucd.ie)

Landscapes of desire: parks, colonialism and identity in Victorian and Edwardian Ireland

Ireland's Victorian and Edwardian parks were landscapes in which normative models of class, gender and colonial identities were both constructed and contested. This paper will explore how the materiality of these landscapes – their drinking fountains, railings, monuments, bandstands and benches – facilitated forms of social practice that underpinned an ideology of improvement. Parks have always been sites of transgression, however, so that from their earliest years the destruction and reconfiguring of such landscapes created alternative narratives of identity.

Katrina Foxton, University of York (katrinafoxton9@hotmail.co.uk)

Available in 6" by 4: The Consequences of Photographs as Objects

The photograph has been depended on by many as an evidential document and a way of recording certain realities of human experience (Shanks 1997). Thus the photograph remains transparent, as the 'windowpane' to the landscape outside (Barthes 1998). However, in considering the material aspects of the photographic image its role as the silent 'informer' becomes somewhat questionable. By reviewing Edwards and Hart's book *Photographs Objects Histories*, (2004) this presentation discusses the photograph's 'objecthood' (Schwartz 2004), and the consequences this has on the image content. Arguably, both the photograph's commercial agency (Benjamin 1972) and its tactile presence renders the image as a captured and passive entity, reducing it to a cropped and geometric format, i.e. 6" by 4". Furthermore, its dimensions, either portrait or landscape, have evolved to a digital existence; and while some have focussed on the loss of material evidence in this transition (Sasson 2004), another approach would consider how computer technology and the internet has become part of the frame that constitutes the image. Essentially, the expansion of image by use of technology is a material phenomenon and a deconstruction of the digital image in this light could be an important step into understanding the relationship between people and objects today.

Siân Jones, University of Manchester (sian.jones@manchester.ac.uk)

Postcards from the Park: an Exploration of Representation, Materiality and Identity.

The origins of urban public parks lie in the nineteenth century park movement, ostensibly motivated by the desire to provide access to nature in the face of rapid industrialisation and urbanisation. However, they were also landscapes of 'improvement' through which the newly wealthy middle classes attempted to assert their impress on the social and physical terrain of the city. The design, planting and material culture of late Victorian and Edwardian parks was shaped by middle classes values, alongside a concern to regulate working class behaviour and cultivate specific forms of respectability. At the same time the materiality of the park provided an arena in which class, gender, national and imperial identities were produced, negotiated and imagined.

Photographs, mainly in the form of postcards, provide historians and archaeologists with important insights into the materiality of parks in the absence of extant landscapes. However, they are also active agents in the production of meanings and identities surrounding public parks. In this paper I will examine both the discursive and material aspects of postcards depicting Whitworth Park in Manchester and Greenhead Park in Huddersfield. In focusing on particular features and framing park landscapes in specific ways, these representations have been actively involved in the negotiation of discourses surrounding the public park. In addition to their image content, postcards from the park also operate as material objects in themselves; mass-produced, commoditized, personalised, exchanged and consumed. They define, value, and validate particular experiences, but they also add material density to specific aspects of the park and through their trajectories create relationships between people and places. In doing so, I suggest that they constitute a further material arena for the imagination of various communities, class, civic, national and imperial.

Steven Leech (steven.leech@postgrad.manchester.ac.uk) and Ruth Colton (ruth.colton@manchester.ac.uk),
University of Manchester

The Whitworth Park Obelisk: Art, Archaeology and the Recent Past

This paper will draw upon recent collaborative work between the co-speakers and the Whitworth Art Gallery, tracing the production of a public art sculpture – Obelisk – by the 2010 Marcel Duchamp Prize winning artist Cyprien Gaillard. Obelisk combines materials from two spaces that emerged as products of post-war regeneration projects in Manchester, namely concrete from the 1960s Hulme ‘crescents’ and red-brick from Victorian terraced housing in Moss Side. Like many of the artist’s previous works, it relocates and reinterprets material sourced from iconic modernist building projects in order to deliberate upon themes such as ruination, entropy, landscape and temporality - points of convergence with archaeology which are often reflected within the artist’s chosen methodologies (e.g. excavation as sculpture and the construction/destruction of monuments). Throughout this paper, the speakers will present a discussion of the processes involved in the assembly of the object: including the conception of the art work; the acquisition of materials (which includes the navigation of a contested space); the transformation of that matter; and finally the moment of installation. These four stages will be examined with recourse to insights derived from ethnographic and materials analysis carried out by the speakers during the construction of the art work which also include interviews with the artist and curator. The speakers will offer an archaeological approach to art criticism and argue for a greater recognition of agency – relating to both materiality and people – within the production and presentation of site-specific and community based art projects, and will reflect upon the role of contemporary art in the reinterpretation of Manchester’s recent urban past. In addition, they will also consider the relative success of the work as a space for thinking through the art/archaeology relationship and as community engaged art.

Session 7 (K133)

Chair: **Hilary Paterson**

Donnelly Hayde, Indiana University-Purdue University, Indianapolis (dhayde@umail.iu.edu)

Opulent Apocalypse: Vivos and the Material Politics of End Time Luxury

Throughout the last century, Americans have constructed fortified shelters to defend against increasingly ill-defined hazards. While Cold War-era fallout shelters answered fears of radiation, companies selling private bunkers now warn customers of terrorism, natural disasters, and other threats that mark an impending but ambiguous apocalypse. This paper will examine Vivos, a contemporary shelter manufacturer that maintains a network of hardened bunkers across the United States. What makes these bunkers especially notable is their lavishness; shelters at the highest price point sell for \$50,000 per person and contain a variety of amenities. This discussion will consider the material construction of Vivos, which invokes Cold War shelters and sites in both physical and ideological terms. Such discourse reveals the historically and culturally situated politics of distinct types of shelter, manifested in class anxieties and the tension between public and private space.

Hilary Orange, University College London (h.orange@ucl.ac.uk)

This is Not Treasure: Recording Lost Objects on London's Streets

'Modern' objects found by members of the public (mainly metal detectorists) are recorded on the database of the Portable Antiquities Scheme (PAS; www.finds.org.uk). At the time of writing the PAS database comprises of 2533 'Modern' objects ranging from tokens and weights, toy guns and watches to finger rings and pencil sharpeners; all lost at some point in the past. PAS is also home to the Treasure Department which oversees the administration of the *1996 Treasure Act*. The *Act* pertains to objects containing silver and gold which are *more than* 300 years old and in consequence, where Treasure is concerned, the modern is seldom seen. Modern objects reported as potential Treasure often lie on the cusp of the post-medieval/modern divide, or are replicas. Declared 'Not Treasure', after recording, they are returned to the finder and, as opposed to older objects, are not offered for museum acquisition.

This paper will begin by highlighting the extent and potential research value of PAS data, and what it tells us about public attitudes to the modern. Then, with a CHAT-like twist I will present a current project to photograph 'lost' objects on London's streets whereby the definition of Treasure is reversed: objects no more than 300 years old and less than 10 percent gold or silver (but not objects deliberately thrown away). In part the project provides a mechanism to consider everyday and mundane modern material as an anecdote to my work in *Treasure: lost hats, keys, pencils, pennies, Rizzla packets, wheel hubs and Lost Dog posters*. However, the project enables the thinking through of the subtle and not so subtle differences between objects mislaid, thrown away and deliberately hidden from view – the same actions and questions which underpin the work of the Treasure Team.

Paul Mullins, Indiana University-Purdue University, Indianapolis (paulmull@iupui.edu)

The Aesthetics of Plumbing: Chamber Pot Figurines and the Politics of Utilities

In the late 19th and 20th centuries households throughout the Atlantic World experienced dramatic transformations in plumbing services as outhouses and chamber pots were replaced by a series of new technologies leading up to indoor flush toilets. While this was one of the most consequential material changes in many peoples' lives, it was also rarely discussed publicly, and then in only the most oblique terms. This paper examines one modest but meaningful form that discussion took as it surveys a range of decorative chamber pot figurines displayed in British and North American homes alike. Decorative figurines illuminated the outhouse and broader utilities service experiences with levity, yet they provided a mechanism to concede the significance of the outhouse experience and acknowledge the profound inequalities wrought by unequal access to public utilities.

Ralph Mills, Independent Researcher (ralph@ralphmills.com)

£0.99 Archaeology: Small Things Considered

Charity shops are places that can be regarded as archaeological contexts in that they contain disused, abandoned, unwanted, forgotten, recycled and discarded objects from the recent past. The local charity shop collects assemblages of whatever random objects anonymous people at a particular moment no longer want. As such, it is a rich source of contemporary and near-contemporary material culture. In charity shops, one can find what Pearce called "spurious masterpieces," mundane objects, most of which were once owned by "ordinary" people. These sometimes rundown storefront premises, often in less desirable locations, are especially relevant to examinations of the lives of the "people from below."

I am utilising archaeological concepts to survey a particular class of artefact commonly discovered in charity shops, the decorative miniature – mostly ceramic, small-scale representations of a bewildering range of originals, real and imagined. Their ubiquity indicates that these miniature objects play an important role in contemporary society, just as they did in earlier periods. My aim is to learn something from these objects about the people who discarded them, people perhaps not normally represented by the collections in museums and galleries.

Session 8 (K133)

Chair: **Mark Edmonds**

James Symonds, University of York (james.symonds@york.ac.uk)

Do Not Dig Us, We Are Not Dead Yet!

'Do not dig into it us, we are not dead yet' is a 24 minute long documentary made by staff and students in the Department of Anthropology at the University of West Bohemia (credit: **Hertlova, Hollerova, Hirt**). The film follows attempts to excavate the remains of a forest camp which was occupied by Czech 'tramps' in the 1970s. Tramping was a popular part of Czech culture and involved workers escaping from to the woods at weekends from industrial cities like Plzen. The film includes interviews and footage of some of the original members of the 'Alberta' tramp community, which was dispersed by the Communist authorities in the early 1980s, but has since re-formed for summer gatherings, and now has a large internet following.

Tomáš Hirt, University of West Bohemia (tomash@ksa.zcu.cz)

Do Not Dig Us: The Director's Cut

Studio of Visual Ethnography (SVIET), which is a part of the Department of Anthropology of the Faculty of Philosophy at the West Bohemia University in Pilsen concentrates on the production of ethnographical movies, the research of visual culture, and on the implementation of audio-visual technologies (film, photography, multimedia) into the education and social-scientific research. The ethnographical films and videos inspired by social and cultural anthropology are partly produced within grant projects, and partly within courses focused on the realm of visual anthropology, where students produce their own movies. In summer 2012, the Studio of Visual Ethnography will organize its First Annual Summer School of Ethnographical Films, which will be another platform for movie production.

After the screening of the film Tomáš would like to say a few words about Czech Tramping movement from the perspective of social anthropology as a complement to archaeological perspective presented by Dr. Symonds.

Ron Wright, Sheffield Hallam University (r.p.wright@shu.ac.uk)

The Blast!

The Blast is a film documenting a work in progress about a "chemical beach", initially installed as a blast furnace in 1859 on the coast of my hometown of Seaham Harbour, Co. Durham. As a child, this region was off limits to me as it was used as a dumping ground for the waste from the town's four collieries. It was used as a location for the opening scenes of "Alien 3" and is now a regenerated wildscape with distinctive features and a rich history. I have captured footage from this region. The sound track is composed from the environmental data of the field recordings using specialised recording techniques including hydrophonic, airborne and structural recordings.

Info: Sheffield Hallam University Research Archive, <http://shura.shu.ac.uk/view/creators/2831.html>



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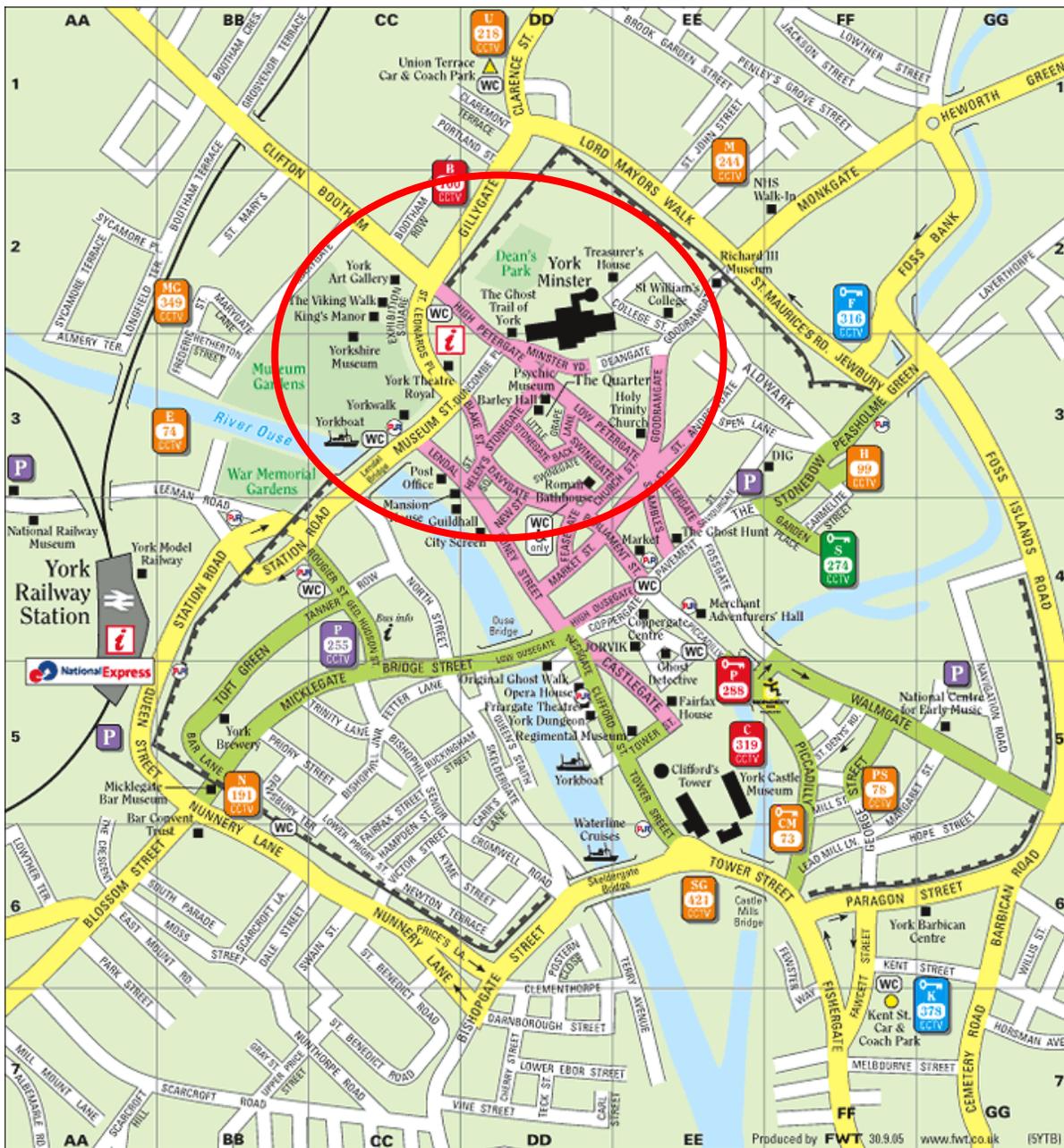
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Bars and Restaurants

Ask	The Grand Assembly Rooms, Blake Street, York, YO1 8QG (http://www.askitalian.co.uk/#!/restaurants/york)
Bombay Spice	58 Goodramgate, York YO1 7LF (http://www.bombayspiceyork.co.uk/)
Café Rouge	3 Coney Street, York, YO1 9QL The Adams House, 52 Low Petergate, York, YO1 7HZ (http://www.caferouge.co.uk/)
Goji Cafe	36 Goodramgate, York, YO1 7LF (http://www.gojicafe.co.uk/)
Gourmet Burger Kitchen (GBK)	7 Lendal, York, YO1 8AQ (http://www.gbk.co.uk/restaurant/york/)
House of Trembling Madness	48 Stonegate, York YO1 8AS (http://www.tremblingmadness.co.uk/)
La Strada	75 Low Petergate, York, YO1 7HY (http://www.strada.co.uk/italian-restaurant/york)
Lamb and Lion	2-4 High Petergate, York, YO1 7EH (http://www.lambandlionyork.com/)
Pizza Express	River House, 17 Museum Street, York YO1 7DJ (http://www.pizzaexpress.com/visit-a-restaurant/restaurant/york-river-house)
Three Legged Mare	15 High Petergate, York, YO1 7EN (http://www.yorkbrew.demon.co.uk/three legged.html)
Wagamama	77-81 Goodramgate, York, YO1 7LS (http://www.wagamama.com/)
Zizzi	2 Lendal, York, YO1 8AA (http://www.zizzi.co.uk/)