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THEATRE /ARCHAEOLOGY

INTRODUCTION

Less and less frequently do we encounter people with the ability to tell a tale properly.
(Benjamin 1992: 83)

Like turning on a tap when the water is under high pressure, a flood of reminiscences comes to me, if I give it a chance.
(Williams 1987: 17)

This is not a book about ruined auditoria, though it could be. Nor does it examine archaic theatre forms, though it might do. It concerns moments so particular that we sometimes suspect it has arisen solely from the chance intersection of two peculiar biographies, from an unlikely convergence of the theories and practices of archaeology and performance.

Whilst this encounter inevitably involves interdisciplinary borrowing and appropriation - performance apprehended through such archaeological notions as 'stratigraphy', 'assemblage' and 'sensorium', archaeological interpretation constituted through performative means - discussion centres primarily on tropes, notions, themes and concepts of mutual interest. These include the body (and its dilation in performance, warfare, death); space and place (site, locale, field); architecture (monument, enclosure, ruin); time; object; trace; memory; the everyday; the document . . .

The convergence of the two biographies/projects/discourses is elaborated in this volume in three main chapters: Theatre Archaeology, Theatre and Archaeology and Theatre/Archaeology.

In **Theatre Archaeology**, the statement of particular stances in performance theory is paralleled by an expanded account of archaeological fieldwork. This serves to identify potentially transferable concepts and to indicate the role of documentation as a core topic of concern. The chapter entitled **Theatre and Archaeology** involves the entwining of two themes: that of historical re-enactment within heritage contexts - and its radical alternatives in site-specific performance - and the use of performance theory to discern and describe (albeit essentially dramatic) historical practices and behaviours, with the Greek hoplite warrior as cyborg, the neolithic tomb as performance arena. The concluding section, **Theatre/Archaeology**, involves a complex interpenetration of the two discourses in an account of projects which begin to fuse performance and archaeology in the dynamic interpretation of the material past.

The themes and approaches in this volume reflect what we might term the 'forensic cast' in contemporary society. The popularity of crime novels and true-crime television programmes - with accounts of detection and pathology - is apparent enough. This may indicate a persistent morbidity in our human condition. But it may also attest to our fascination with, and increasing

reliance upon, scientifically verified evidence as representing fact, verisimilitude, truth, and upon reconstruction, informed by surveillance, as helping us understand criminal method and motive, and narrative: to seek clues, to create an authentic account of the lost event is the prime objective. Such matters have long been in the critical realm of both archaeology and performance.

So we begin again. At the outset, two voices are held apart reflecting upon the nature of personal disciplinary experiences and histories, but beginning to signal potential topics of conversation.

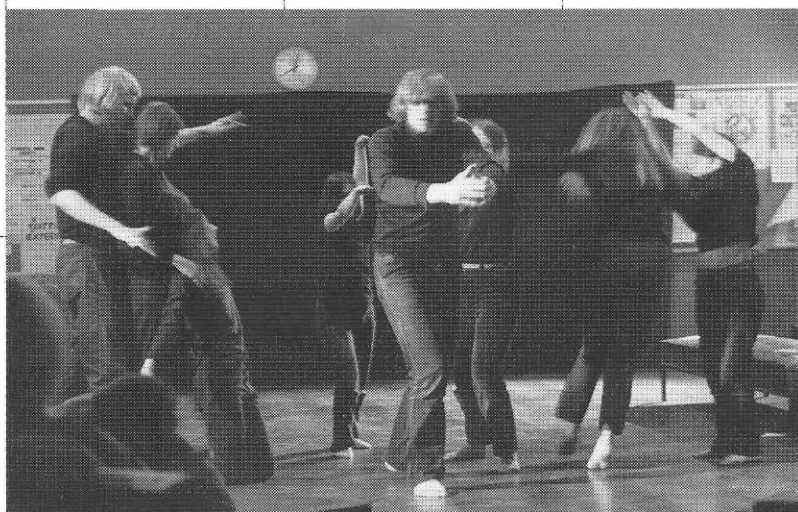
A photograph, in black and white

For me, it begins with a photograph . . .

It is January, 1970 in a common room of University College, Cardiff. The padded benches are pulled back, a black cloth hung over the noticeboard, though not quite enough to hide a hand-drawn poster for a 'Teatrical Experience', the missing 'h' added unself-consciously above. The wall clock shows 8.15. I'm dressed in jeans and black T-shirt, a student in the Department of Archaeology. I'm barefoot, as are my seven colleagues, all exiles from the official student drama society. We are performing a version of Homer's *Odyssey*, without words. At centre Odysseus forms his ship's prow, the strength of the waves in the bend of his knees. To the right, the whirlpool Charybdis eddies. To the left, three of us portray the monstrous Scylla. The naïveté of the work moves me deeply. Here is the art of the beginner: untainted, optimistic, hopeful of great happenings. Here I am before the cuts and bruises of RAT Theatre, before the physical control which came with my training in Noh theatre in Japan, before the deafness which resulted from performing with too many loud soundtracks. There are nine other photographs in the set. They are all that survive of *Odyssey* - they and the memories they evoke for performers and .. spectators alike.

MP

Figure 1
Theatre-in-Transit:
Odyssey.



A technical drawing

For me, it begins with a technical drawing . . .

It is of the Black Gate, part of the new castle of Newcastle upon Tyne, in the north of England, 'newly' built from 1280. I had completed in 1980 a new survey of the well-preserved remains of this many-times altered building (Shanks 1981). I was accurate, no more than a centimetre lost over fifty metres. Or so I thought, until I realised that the drafting paper I was using was highly susceptible to stretch and shrink in the damp January weather and by my gas fire in the garage, used as office, under the railway arches. I was measuring and drawing walls and stonework, marking the edges. The history of the building was well known to me. My fellow archaeologists had excavated the town rubbish dumped into the neighbouring ditches over a couple of centuries. I had dug its dungeon basement (a few scraps of pottery). I now have framed on my wall a sketch of the gate made in 1829 and a photograph of the shacks built against the back and still there in the late nineteenth century, before conservation values and restoration measures removed them. But in this historical density-the black gateway to seven hundred years of life - my record was curiously, if inevitably transparent. Ink lines on tracing film.

It was a career in archaeological fieldwork and excavation, over almost before it began. I was too much disturbed by the attenuation of the past. The past recorded in archaeological drawings? Of course not. I wanted more. Or at least somehow to fill in the gaps between the lines.

MS

A video

For me, it continues with a video . . .

Suspended from the ceiling in the Westwerk Art Gallery in Hamburg in 1994, here I am in black overcoat, one shoe, performing *Angelas*, a production inspired by Walter Benjamin's meditation on Paul Klee's painting *The Angel of the Twentieth Century* (Benjamin 1992: 249) - whom Laurie Anderson sings of as being 'blown backwards into the future' - and by Heiner Muller's meditation (Muller 1990: 99) on Walter Benjamin's meditation. And I'm still not saying much. There would be little point, as I'm accompanied by the great square head and torso of German saxophonist Peter Brötzmann. His very stance supports the enormous power of his heart and lungs; the fearsome intensity of his playing is etched in the swollen veins of his neck. The suspension harness makes my head loll, as if my neck has snapped. I seem to have remained loose-limbed, even though I cracked my kneecap, twisted my ribcage, when working, tied up, with Peter on *Der Gefesselte/The Bound Man* two years previously. But am I flying or dying? After the performance, a spectator shouted and swore at me. She thought I was portraying the latter, I the former.

And these are the things that remain: a few photographs, the odd contact sheet,



Figure 2
Mike Pearson/Peter Bröjzmann: *Angelus*© Matthew partridge

fragments of video, scribbled drawings on scraps of paper, indecipherable notebooks, diaries, reviews, injuries, scars, half-remembered experiences, faint recollections, awakened nostalgias . . .

MP

A memory

For me, it continues with a memory . . .

I am at the Department of Archaeology, University of Reading, maybe 1990. Another seminar. It was about a perfume jar again, Greek, found in Sicily. I used the same jar so many times, in talks and writings. It was never the same twice. My notes for talks at this time were flow charts and diagrams attempting to cope with the intersection of ideas, thoughts, facts, materials. Incomplete notes; memory was vital then, and is virtually all that is left. No text to be read. Improvised talks with staged gaps in the argument and between the components of the topic, to allow those listening to be part of the process. Of making sense of something so ordinary, a ceramic laid down with someone who died some two and a half thousand years ago. I wanted to communicate the utter indeterminacy of this tiny but exquisite artefact. I was saying so much (how it had interested nineteenth-century classical antiquarians!), yet so little of times gone by, witnessed now only by the crumbling remnants and our attempts to make good the loss. How it exploded in a cacophony of meanings and significances surrounding its design, manufacture and use.

It was about how the pot connects people and things together in its *life-cycle* (raw material - design - production - distribution - consumption - discard - discovery). What did it connect? I talked of clay and potter, painter and brushes (for miniature work). Its figurative painted designs of animals, warriors, monsters, violence, flowers, special artefacts. Of perfume, oil (perfumed) and the body (illustrated and anointed). Travel away from Korinth (its place of making) to the grave where it was found in Sicily. The ships, the corpse and cemetery. How the perfume jar helped constitute the nineteenth-century art museum (albeit in a small way). This pot has been mobilised many times in defining the discipline of classical archaeology. And I extended this life-cycle to include myself and those listening to me in a seminar room in Reading University. 5

I talked in fractured juxtapositions, marshalling illustrations and statistics on the overhead projector. And when I looked at my watch, the spiralling associations I had so enthusiastically followed had turned my forty-five minutes into more than ninety. Sue had anxiously watched me so casually handling, as 'visual aid', a similar jar she had taken from the museum case for me. The audience smiled politely. MS

Performance

For thirty years, between photograph and video, and beyond, I have been involved in devising performances that are not primarily reliant upon the exposition of dramatic literature, upon the staging of plays. In a succession of companies - RAT Theatre, Cardiff Laboratory Theatre, Brith Gof, Pearson/Brookes - I have helped create works of theatre which have been described variously as 'physical', 'experimental', 'devised', 'site-specific', 'time-based art', forms and genres which are now commonly grouped together as 'performance'. These have often been uneasy with text, occasionally non-verbal, communally composed, dependent variously upon the physical and vocal capacities of performers, the articulation of dramatic material through compositional procedures of structuring and ordering, and the elaboration of scenic and technical devices of manifestation. And if they have survived, it is as the anecdotes and **analects** of shared experiences and as collective memories within an oral culture.

From the outset, mine was a work of synthesis, a drawing together of impressions, influences and fragments of technique. I well remember trying to emulate the contortions of Ryszard Cieslak in the photographs in Grotowski's *Towards a Poor Theatre* (1969) on the mouldy carpet of our student flat. We were influenced by the work of American groups such as the Living Theatre (Rostagno with Beck and Malina 1970; Biner 1972), the Open Theater (Pasolli 1970; Chaikin 1972) and Richard Schechner's Performance Group (Waldman 1972), by the first generation of British fringe companies including Freehold, the People Show and the Pip Simmons Group (Time Out 1971; Hammond 1973) and by peer groups in the universities of York and Keele. All offered alternatives to conventional practice and seemed to align theatre with the aspirations of the radical politics and the burgeoning youth culture of that period. We were also taken with the work of Erving Goffman

and the rearticulation of some of his sociological notions of 'front' and 'region', themselves drawn from theatrical models (Goffman 1971a). The influence of R.D. Laing's psychoanalytical work (1965, 1971) now seems less easy to admit. Haltingly we began to make theatre; on some impulse we worked silently. We concocted a training regime from the exercises of the Royal Canadian Air Force training manual, from Viola Spolin's *Improvitations for the Theater* (1983), and from what we gleaned from those visiting directors who were beginning to use workshop practice as part of their rehearsal procedure. And thus we created *Odyssey*. Upon graduation, I left archaeology for a life in theatre.

For an equal amount of time I've been trying to find useful ways of understanding and describing what is, or was, going on in performance. And this has always been a political project to justify and authenticate pursuits which have none of the seamliness or common sense of presenting plays in playhouses, pursuits which are easily ignored as invisible or dismissed as ephemeral, illiterate, not serious and ultimately disposable by a critical discourse and by an academy which has favoured the literary analysis of the dramatic text. Only in recent years has performance been recognised as a subject worthy of scholarly investigation. And whilst any record of such performance might help fuel an academic industry hungry for course innovation, it must surely also legitimise lives lived, careers spent, in the creation of such transitory occurrences.

MP

Archaeological theory

For twenty years I have been promoting archaeology with an attitude. Some people call this 'archaeological theory', though that term needs careful qualification. Some, and not always in criticism, even use the term 'theoretical archaeology', as if it were a kind of spiritual conjuring trick; needless to say, this is not what I do.

I was caught by the wave of interest in theory which swept through the social sciences and humanities from the 1970s. The immediacy of archaeology had attracted me to the subject - taking up what remains of the past. But, after a flush of enthusiasm for digging, I was left profoundly disappointed by a discipline that seemed simply obsessed with a set of techniques (and not particularly good ones) for supposedly recovering the past. Basic questions of how archaeologists might understand and reconstruct societies and cultures in the past seemed, astonishingly, marginal. This is where theory offered a way forward.

The 1960s and 1970s were undoubtedly a time of liberation in archaeological thinking. Those who called themselves *new* archaeologists in the sixties presented a suitably critical stand. Methodology and rigour were put on the agenda. And archaeology was to be holistic, social and explanatory, an anthropological science. My time at Cambridge at the end of the seventies was one of direct contact with an optimism for rethinking the discipline. Seminar groups were devouring the growing number of publications that dealt with theory. From American anthropologies, predominantly functionalist and cultural materialist (Steward 1955; White 1959; Harris 1968; Binford 1972), we moved through structuralist anthropology (Lévi-Strauss of course - see Leach 1976; Sahlins 1976; and Tilley 1990a), structural

Marxism (Godelier 1973, 1977), Meillassoux, Terray (on these see Seddon 1978 and Kahn and Llobera 1981; Hindess and Hirst 1975; Friedmann and Rowlands 1978; the journal *Critique of Anthropology*) to Anglo-American social theory (Gouldner 1973, 1976; Giddens 1979, 1984; Harré 1979), to French thought (Bourdieu, Barthes, Foucault, Derrida (for archaeology see Bapty and Yates 1990; Tilley 1990b)). British cultural studies (publications of the Centre for Contemporary Cultural Studies at the University of Birmingham, Hall et al. 1980, for example, and the journal *Cultural Studies*), literary theory (neatly summarised in Eagleton 1983), and a revitalised Marxist thought (Oilman 1971; Lorraine 1979, 1983; and the debates around Althusser 1971, 1977 (see also Althusser and Etienne 1970 (for example, Thompson 1978 and Anderson 1980)) lay behind much of this renaissance of grand and not so grand theorising (Skinner 1985) about the character of society, culture and history. Critical theory (Laclau and Mouffe 1985; Habermas and earlier members of the Frankfurt Institute; Marcuse 1955; and many works particularly by Adorno and Benjamin (see Connerton 1976; Arato and Gebhardt 1978; Held 1980)) offered insights into the sociology of knowledge and the role of the writer or cultural critic. A dizzying experience.

In all, this academic encounter was fostered by publishers like Macmillan, Hutchinson and New Left Books/Verso (now Blackwell Polity, Routledge, MIT and many others), with a flood, ever increasing, of books and new journals. And, more cynically, there were those who saw theory as a suitable career move, responding to the pressure to contribute to the cycle of academic debate, to provide a supposedly original academic approach - hence, for them, the posture of proposing a new theory.

From the 1970s to the 1980s the linguistic turn' and the textual metaphor took hold in archaeology-that material culture, as communicative medium, may be structured and read in a way analogous to a text. Agency, the theoretical place of the individual in society, was foregrounded, with the contention that if we wish a social archaeology we should incorporate in theory the acknowledgement that it is people who make society. Most importantly came an interest in the relation between present interests (social, cultural and political) and archaeological explanations or interpretations of the past -the central focus of critical theory in the construction of knowledge. This began mechanistically (present ideologies shown to be expressed in archaeology, the concerns of the American middle class conditioning their explanation of the past), but soon came a more sophisticated appreciation, in some quarters, of the unity of the present-past (rather than a separate past being distorted by a biased present).

The agenda was twofold - to help forge an intellectual tool-kit for an archaeology seriously interested in understanding societies through their material culture and to consider the relationship between the past and the present embodied in the archaeological project of taking up ruins and remains. The fortunes of the cultural left are relevant, because, for many, archaeological theory has been a way of introducing themes of political and cultural relevance into what has been argued to be a fundamentally reactionary archaeological orthodoxy (Shanks and Tilley 1987: Chapter 7).

My response was two books written with Chris Tilley- *Reconstructing Archaeology* (1992,

first edition 1987), and *Social Theory and Archaeology* (1987), polemical and rhetorical texts. Our aim was to raise the level of debate in archaeology. In essays on museum display and pre-historic tombs, grand theory and the design of beer cans, we attempted to address the question of what archaeologists should be doing, other than relaxing in a comforting pastime of digging up ancient relics.

Archaeology with an attitude? I connect this with the question which concerns many students new to archaeology or those who look from outside. They ask: Why theory, why the polemic, why not just get on with digging up the past?

One answer is the need for critical self-consciousness. To be constantly open to alternatives, to hold dear the aim of acting thoughtfully. An academic, professional and enlightenment ideal perhaps. And it has to be said that, for some, theory has become an end in itself. Some do seem to let their enthusiasm for intellectual fashions show a little too much, with slogans and sound-bites, postures and superficiality (on this issue in archaeology see Shanks 1990; Shanks and Mackenzie 1994).

Hence for me it is an issue of attitude. Suspicion of easy answers, of neat schemes for partitioning the world which put things in their place, grand all-encompassing theories which purport to explain everything. A suspicion of comforting familiarity. The attitude is about debunking, retaining a sense of humility, constantly reflecting on what we do as archaeologists. This is that all-important relation of the past in the present, for there is no end to working upon what is left of the past. Archaeological theory for me is less about a body of theory than it is about this attitude. To think critically. MS

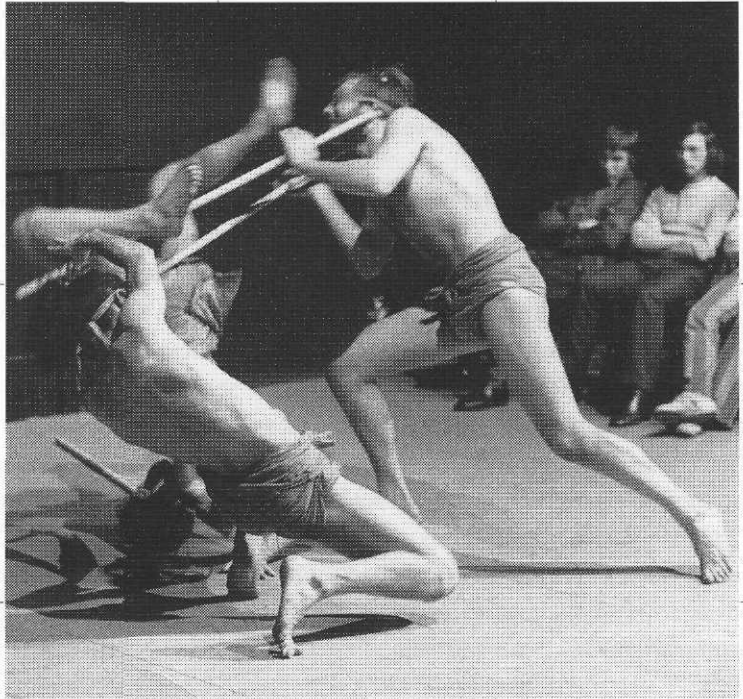
These are the things that remain

Early in 1992, I was invited by the Centre for Performance Research in Cardiff to give a presentation at The Meeting Ground, a series of weekly gatherings for local artists." I decided to reconstruct, in some way, RAT Theatre's notorious 1972 performance *Blindfold*, in which I performed and for which there is no extant written scenario and no video record. The evening included the showing of slides of performance; readings from production notes, publicity leaflets, press releases and reviews; a demonstration of training exercises, by younger colleagues, retrieved from personal notebooks; the revelation of physical scars and the relating of anecdotes concerning their origin; the memories and reminiscences of performers and audience members alike, inevitably coloured by nostalgia and hindsight; and a question-and-answer session between those present at the original performance and the contemporary audience.

If you look closely you can still see the stitch marks. Pounding a wooden crutch on the floor, it flew from my hand and hit me in the eye. Spent the rest of the performance dripping blood, which was, of course, what the audience had paid to see. Ironically, fellow performers didn't realise it had happened, as they were all wearing blindfolds!

(Pearson 1998a: 35)

Figure 3
 RAT Theatre: *Blindfold*
 © Steve Allison



6

Thus a variety of forms of exposition addressed an incident in the past, standing in for, in place of, an absence. Partly structured, partly rambling nostalgia, this was an event in the present, a source of pleasure in and of itself. Slightly less structure and it would have been a reunion party; slightly more and it could have resembled a performance about a performance, what we might term a 'second-order performance'. Half jokingly, I referred to this as a work of theatre archaeology. Yet it seemed more than an attractive metaphor for the retrieval and reconstitution of ephemeral events. The **traces** left behind by performance are perhaps more susceptible to the approaches of contemporary archaeology than methods taken from textual analysis: the documentation of unwritten happening, attested through material trace, is an archaeological project. For certain, performance is inevitably in the past and ultimately enigmatic. It was thus around questions of documenting performance that I was drawn back to archaeology, a discipline intimately concerned with retrieval, recording and reassembling. MP

Experiencing the past

It began with the image and the question of the character of archaeological evidence. Archaeologists do not primarily deal with texts. They deal in words - the books and articles they write; and images - the plans, drawings and photographs. But their evidence is material; their subject-matter events, environments, and the traces left behind. In my work on ancient Greek art I was confronted with the task of writing and picturing a world of the early city and

state in the Mediterranean, a subject heavily overlain with standard narratives - two centuries old and so familiar - of the genius of the ancient Greeks (Shanks 1996: Chapter 2). I was in search of what I saw as an authentic alternative, to represent the indeterminacy of history. I wanted to explore the ways we document social experience. And I first decided to look at the ways we picture the past.

But the book which was to be called *Picturing the Past* evolved into something broader, ultimately an investigation into what I have come to see as some root metaphors of modernity. *Experiencing the Past* (Shanks 1992a) is about how fragments are left behind and pieced together. It is about the indeterminacy of events and how we deal with this, from memory to scientific reconstruction to legal adjudication to the interpretive practices of an archaeological detective. Archaeology, I proposed, is about some very basic and mundane things: grubbing around in decayed garbage, recovering traces of things and processes which go largely unnoticed today - what happens to broken bits of pot, to things that get lost, abandoned buildings, rotted fences, microbial action. A creeping, mouldering underside of things. Archaeology is thus intimately linked to processes of decay, ruin, putrefaction and of ageing, erosion, wearing - and what wears more quickly than memory? The proposition is that archaeology is not merely a disciplinary field but an aspect of our social fabric. The archaeological refers to social and cultural entropy, loss and ruin. Perhaps unexpectedly, given archaeology's affiliation with history, its temporality is not primarily *linear*, from past to present, but *turbulent*, past and present percolating in the building of ways of life.

In the book I considered a field of metaphors surrounding archaeology: layering and the authenticity of depth - digging deep, detective work looking to the significant detail, cleaning and restoring damaged pasts, reading signs in traces of things that have gone before, collecting items we value. The argument was implied, though not historically documented, that the development of archaeology from the seventeenth century was as much to do with the growing significance of these ways of thinking as it was to do with the formalisation of theory and method and the great archaeological discoveries which began with Pompeii. Archaeology, again perhaps paradoxically, is intimately modern.

The archaeological involves an explicit focus upon the materiality of society, with social experiences rooted in all the cognitive and emotional faculties and senses of the human body. Social experience is materially embodied - society felt and suffered as well as rationally thought and understood - perhaps fundamentally ineffable. The term '**sensorium**', a culturally located array of the senses, was coined to try to deal with this embodiment, under a proposition that a task of the humanities is to ground social reconstruction and understanding in sensoria, cultural arrays of the intellect and senses embodied in social practice (cf. Stoller 1989; Corbin 1995). I was taking up the old challenge to find ways of understanding and representing, how to record and write what is at root ineffable - social experience. And I presented in *Experiencing the Past* several narratives, with drawings and photographs, about castles and stately homes, megaliths and Greek ceramics. In these experiments I was part of a growing interest in the traces of ceremonial and funerary rituals; in the discernment of the body orientations and actions of knowledgeable individuals and of performative behaviours in (pre)history; in

transient occurrences and ephemeral events; in the significance of 'place'; in all that which has conventionally been regarded as, at best, tangential to cultural evolution and technological progress and, at worst, unknowable or irrelevant.

Concomitantly *Experiencing the Past* argued for a performative model of the construction of archaeological knowledge. The past is not somehow 'discovered' in its remains, for what would it be? Gone is the notion of a singular material record bequeathed to us from the past and from which meaning can be 'read off'. Instead archaeology is to regard itself as a practice of cultural production, a contemporary material practice which works on and with the traces of the past and within which the archaeologist is implicated as an active agent of interpretation. What archaeologists do is work with material traces, with evidence, in order to create something - a meaning, a narrative, an image - which stands for the past in the present. Archaeologists craft the past (Shanks and McGuire 1996). Rather than being a reconstruction of the past from its surviving remains, this is a recontextualisation.

Archaeology then is the relationship we maintain with the past: it consists of a work of mediation with the past. In a sense, archaeology is something that each of us routinely does. This we might call the archaeological imagination. Archaeological knowledge has to be produced and interpretation is always informed by present interests and values. It is contemporary interest which takes the archaeologist to the material past. Nor is there a single way to do archaeology: different things can be made from the same traces and fragments. People may work on the same material and produce different outcomes. The past 'as it was' or 'as it happened' is an illusionary category, neither stable nor homogeneous. For instance, the pre-historic monument we call Stonehenge has no single, essential meaning: it has been reworked, reconstructed, reinterpreted since building began (Chippindale 1994). The site continues to be used as it always has been: people experience material things, appropriate them and produce a meaning for themselves, be they archaeologists, new age travellers, foreign tourists or latter-day Druids (Chippindale et al. 1990). And thus it becomes a place of contention, of conflicting interpretation, of power relationships and contested ownership (Bender 1998).

I was allying myself with contemporary critical approaches in archaeology. These aim at defamiliarising what is taken as given, revealing the equivocality of experiences and of things; they are practices sensual, located and phenomenological; they involve that attitude suspicious of orthodoxy mentioned already and which acknowledges the impossibility of any final account of things in making sense of that which was never certain or sure in the first place. Such polyvocal approaches have also been collectively labelled 'interpretive' (Hodder et al. 1995).

The active process of interpretation is to clarify or explain the meaning and significance of something, deciphering and translating the past in the present. In prophesy to interpret is to read significance and infer courses of action. Interpretation is also about the performance of a work - acting out something to give it an intelligible life. This is an *active apprehension* - making a past work a present presence. When you act out a dramatic work you choose to pick on some meanings and not others. You make an explicit or inexplicit critique of other interpretations. So such interpretation is simultaneously analytic and critical.

Located practice. From the 1980s gender issues came firmly on the archaeological agenda,

both in terms of women in prehistory and also gendered ways of doing archaeology (after Gero and Conkey 1991). Questions were raised of the possibility of local archaeological knowledges, that is, not belonging to an academic discourse dominated by white Anglo-Saxon middle-class and western males. How do particular communities relate to the material past around them? This is the wider matter of archaeology in society, and one which has been theorised as globalist and postcolonial (Gosden 2000; Shanks 2000a, 2000b). In a more abstract vein global concepts of reason, rationality and a final truth located in an objective past have been questioned.

Embodied experience, the documentation of social practices, retrieving pasts, piecing together fragments, performative models of knowledge - the ground was set for a dialogue.

MS