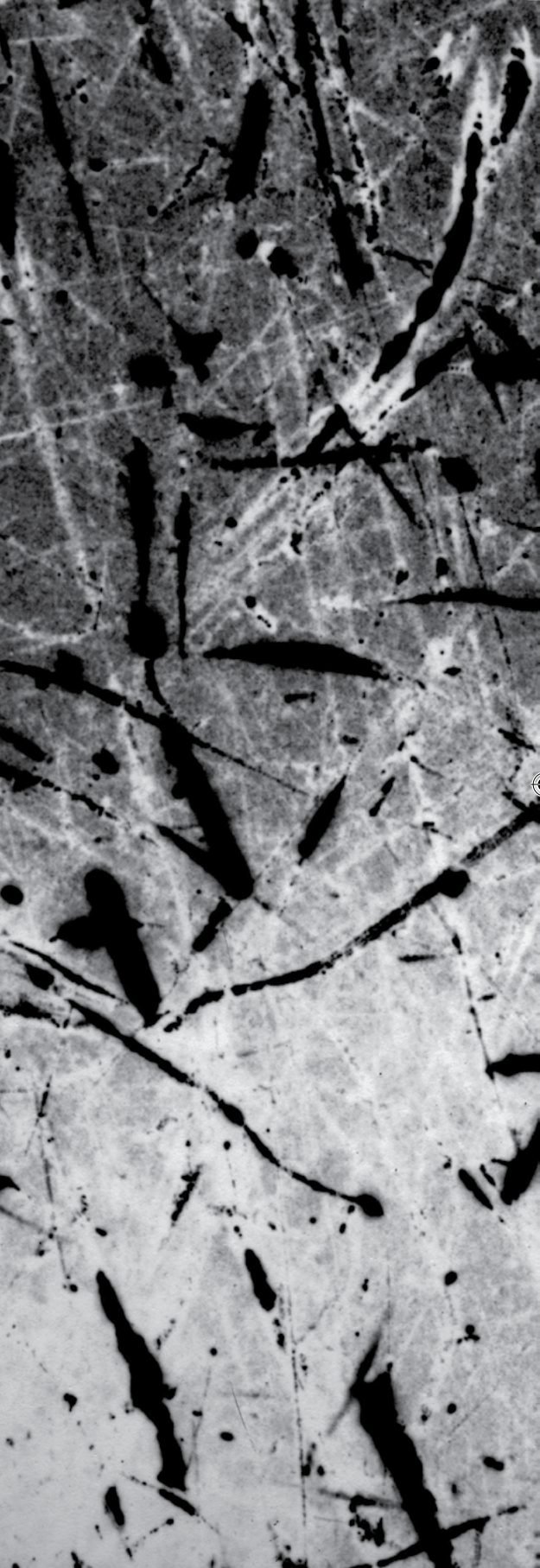




*EXPANDING
THE FIELD*

UK FREDERICK



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THE FIELD*

ENCOUNTERS IN
ARCHAEOLOGY & ART

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Expanding the Field emerges from a desire to find where and how art, archaeology and heritage interact in the present. It reflects a process of creative-practice-led research undertaken during my three-year Australian Research Council Discovery Early Career Award *Visualising Archaeologies: Art and the creation of contemporary archaeology*. That project set out to consider the role of the visual in analysing, interpreting and communicating archaeology, and to explore how art practice may contribute to the production and dissemination of archaeological knowledge and heritage discourse. The creative practice was undertaken in three specific loci: the field, the lab and the collection.

My approach to making art as research flows from scholarly developments which have seen a deeper interrogation of representation and strategies of visualisation. Equally, the groundwork for the project lies in advances towards interdisciplinarity in both contemporary art and archaeology. With a growing recognition and application of art practice and creative production as processes of research in their own right, we may begin to consider how art practice may contribute to work in other fields of knowledge production.

In tackling the question 'how can art contribute to contemporary archaeology', visual arts, archaeology and heritage practitioners face their own unique set of challenges. As each has formulated their own ontologies, habits and ways of seeing and doing, there arise strengths and weaknesses, proclivities and assumptions. Consequently, within each disciplinary context there also have emerged rules that are ready to be broken. This may go some way towards explaining why interdisciplinarity is sometimes unsettling. This disquiet might present, for example, as an archaeologist wary of 'too much' subjective expression, or an artist fearing the servitude of their practice to scientific communication. This is why, it seems to me, interdisciplinarity is a distinct methodological position which requires both a mutual respect for and a commitment to push at and beyond well-established territorial conventions of knowledge construction. Whatever we choose to call them – 'creative archaeologies', 'artistic interventions', 'art-science collaborations' – these actions inevitably urge a recalibration or an expansion of our disciplinary settings.

Expanding the Field reflects a practice in which art is neither a product of translation or illustration, nor in which archaeology is a static source for appropriation and aesthetic remodelling. Rather, both are constituent forces in knowledge creation and dissemination.

Just as my research as an artist and academic occurs at the margins and interstices of different disciplines, my creative practice involves a combination of media, methods and modes of making. Although embedded in the final artwork, the tools and decision-making processes are not always easily apparent. The series *35mm sieve*, for example, is exhibited as inkjet prints but in fact reflects a more complex and staged process, combining both analogue and digital photography techniques. Individuals were photographed sieving during fieldwork, while separately the marks of their movements were registered on unexposed 35mm B&W film tailings that I had sewn into the sieve mesh. Over the course of the day(s), scratches and abrasions accumulated in the emulsion of the negative, as the rhythm and sway of different bodies in motion – soil, artefacts, people, steel – gradually removed the film's surface. Digging, sieving, past and present collapse into the space and time of a single photographic frame. Later, printed on photographic paper using an enlarger, the marks become magnified and serve as a ground into which the sievers were digitally reintegrated.

As *35mm sieve* demonstrates, I am intrigued by the potential of the less obvious and often overlooked facets of archaeological practice. Discarded storage boxes may reflect a historiography of Australian archaeological activity, not only as systems of labelling and cataloguing but also as acts of care, handling and improvisation. Repetitive shell sorting reveals not only an acquired pattern and species recognition but also time spent sharing and learning about how the materiality of everyday life embodies Country and belonging.

Expanding the Field is an exploration of presence, absence, bodies, space and time. I hope that it demonstrates there is something to be found in the encounters and entanglements of different methods and scholarly traditions.



IN THE FIELD: MAKING ART OF THE EVERYDAY OF ARCHAEOLOGY

SUSAN LOWISH

The field is both a site and a space between, an interposition and a connection. As both a concept and a place it operates to bring art and archaeology into relation. Its most generative effects enable creative play across disciplines, but the field can also exist as a vacuum, a void, a black frame (or white wall) that separates images by interval, interrupting, disrupting, pausing or punctuating their association. In Ursula's work, the field is simultaneously encountered, explored, presented, and processed. Her practice is one of separating and intermingling, revealing relations and creating networks, capturing method on film through an array of photographic processes. Her ambition, perhaps, is to re-think the ever-expanding fields of both art and archaeology and to bring them subtly and creatively into conversation.

In 1979, Krauss wrote of the expanded field of sculptural practice and the challenges of a 'category that can be made to become almost infinitely malleable'. Further, she noted: 'categories like sculpture and painting have been kneaded and stretched and twisted in an extraordinary demonstration of elasticity, a display of the way a cultural term can be extended to include just about anything' (p.30). Warning of both the dangers of collapsing the category through over expansion, and of reducing difference through historicism, Krauss was especially critical of those who seek to 'construct a paternity for this work, a set of constructivist fathers who could legitimize and thereby authenticate the strangeness of these objects' (p.32). Instead of a paternity, Krauss constructs a brotherhood, uniting Robert Smithson, Carl Andre, Robert Morris, Robert Irwin, Sol LeWitt, Bruce Nauman and Richard Serra, among others, in an endeavour to map a determinant structure that could be applied to define any specific moment in the recent history of art.

Ursula's work is not about legitimising status, neither does it seek to reveal or critique the historically bounded nature of the discipline of archaeology. Instead, her creative practice stretches and tests what we might understand to be specific disciplinary tools and methods and re-presents them as sites of investigation, adhering to their own internal

logic. The array of photographic work is exploratory: from pinhole to cyanotype, prints in the darkroom, slide boxes scanned and rearranged, and photographs transferred onto brick and plaster fragments via inkjet printer, all contrasting with the 'straight' photography of the well-lit studio. Her work is both the end product and the process of documenting. She performs archaeology on archaeology. In other words, she utilises archaeological method to both interrogate practices and commemorate history – not the monumental aspect of history mind you, but the everyday, the overlooked, the unthought of residue, the detritus, the fragment, the remainder and reminder of archaeological practice (including boxes of Arnott's Biscuits repurposed to house insect remains); all of which gets remade as art through Ursula's creative labour.

In all the work put into this exhibition, Ursula demonstrates knowledge of style, skill in documentation, and an eye for detail. She picks up on connections and runs with them. She utilises different photographic processes to shine a light in dark corners. She emphasises the strong relationship between photography and the whole-of-archaeology, which is why viewing the work demands a consideration of method, but also brings to mind the web of human relations that constructs the discipline – from first makers and users, through discoverers, documenters, teachers and learners outside and within the institution.

In the work *Uncatalogued Small Finds*, her commemoration of the Coombs Building, Ursula creates a network of images sourced from friends and colleagues, stating that it 'kind of references one iteration of "the field" in my efforts to mobilise my own social network amongst Australian archaeologists to provide images for this artwork' (n.p.). This assemblage of fragments is also reminiscent of Aby Warburg's *Mnemosyne Atlas*, of which Didi-Huberman recently claimed, 'it is impossible to get a clear sense of the exact meaning attributed to the relationships among the neighbouring images. The more one looks, the denser and more intricate the relationships begin to appear'. The same is true of Ursula's work; 'the images appear to take off in several directions, to stream out everywhere

like fireworks' (p.304). Like the *Atlas*, Ursula's project derives from what we might call 'an explosive style of thinking' (p.306), engendering an endless 'proliferation of relationships' (p.312).

As an archaeologist who specialises in archaeologies of visual culture and as a practising artist who uses photography to explore the materiality of contemporary life, Ursula has broken new ground through her interdisciplinarity. Her research has consistently interrogated relationships between art, archaeology and art practice. She has adopted and adapted her art practice as a framework for understanding the material remains of the contemporary past. Hawkins notes that 'For Krauss, art's expanding field challenged established critical frameworks and analytic practices, requiring new terms upon which to validate and understand art practices' (p.66). Likewise, Ursula's work, like the best practice-based-research, demands a reconfiguration of disciplinary spaces of knowledge production, critique and evaluation. Uniting artistic and archaeological practices brings the disciplines of art history and archaeology into dialogue. Ultimately, this can only be a good thing.

A practice-led approach recognises that knowledge can be advanced by means of art practice and creative production (Barrett and Bolt 2010). Realising the potential for art-archaeology collaborations to generate original research, Ursula has undertaken creative art investigations in three settings where archaeological practices occur: the field, the lab, and the institutional collection (or repository, archive or display). Her work does not require new terms upon which to validate and understand art practices. Instead, it generates new spaces, conceptual 'testing grounds' – spaces in which archaeological practices are enacted, and through which archaeological knowledge is made and disseminated. In its strictest sense, as Ursula has observed, the field is the place where archaeological materials are identified, recorded and gathered, incorporating processes of survey, excavation, mapping and dialogue. The lab is the place where archaeological materials are sorted and catalogued, where materials are subjected to

measurement and testing, involving processes of analysis, summation and comparison. The collecting institution is the place where archaeological materials are accumulated, curated and displayed to the public, involving selection, classification, juxtaposition and narrative.

Each of these three sites feature in the work of this exhibition; they contribute to how archaeological research is generated, narrated and experienced. Of these three settings, these three conceptual 'testing grounds', it is the field that has proved most alluring, enduring and fruitful. It has resonances that rebound from archaeology across art history from Aby Warburg through Didi-Huberman to Krauss and beyond. Of the three, the field has the most potential to expand and also to hold, providing both the frame and the interval, bringing all things into relation. The challenge Ursula sets herself is to consider the field as no single place but rather as an interdisciplinary conceptual terrain and set of relations that criss-cross and expand the disciplinary constructs within which we operate.

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GATHER YE THE FRAGMENTS THAT ARE LEFT: ON ARCHAEOLOGICAL BOXES

MATTHEW SPRIGGS

My first reaction to Ursula Frederick's exhibition was to recall the 1925 motto of the Old Cornwall Societies: *Kyntelleugh an brewyon es gsys, na vo kellys travyth* in the now somewhat quaint form of revived Cornish then being developed by Robert Morton Nance.¹ He translated this from 'Gather ye the fragments that are left, that nothing be lost', taken from John VI, verse 12 and referring to Jesus' instruction to his disciples in the aftermath of the miracle of the loaves and fishes. Archaeologists too 'gather up ye fragments' every day of their working lives, that as little as possible be lost from the deep past of the human race.

Ursula Frederick is both archaeologist and artist, and her work doubly gathers up the fragments, in this case the residues of plaster from the refurbishment of the Coombs Building at the ANU repurposed as photographic 'paper' and the discarded boxes used by archaeologists to pack their finds in the field before they can be assigned more permanent storage in depositories such as university departments or museums. These boxes themselves started as fragments of other people's lives, retrieved from either their original use transporting food and other supplies to supermarkets and corner stores, or from some past house removal, or from holding couriered books in lieu of payment for reviewing manuscripts for publishers. Every one of them has a unique story, revealing networks and relationships.

My favourite archaeological box story, in fact actually a wooden crate story, came when I was very intent on gathering up the fragments of the late Aubrey Parke's archaeological life. Aubrey was the second oldest student at the ANU to be awarded a PhD, at nearly 81 years old, with a thesis on the archaeology and oral traditions of Western Fiji. This in itself had been a marvellous work of gathering up the fragments of clan origin stories, remembered by the oldest villagers during kava sessions with Aubrey during his time as a colonial government officer in Fiji in the 1950s and 1960s.² He died a few months after the 2006 thesis was submitted and because of miscommunication during the inevitable downsizing that follows such events

most of his original field notes and papers were thrown away. Those fragments became permanently lost, but a chance conversation with a colleague revealed that his archaeological collections of Fijian artefacts were still retained in the School of Archaeology and Anthropology stores. I eagerly took possession of them and the attempt to gather, or in this case understand, these fragments continues in collaboration with the Fiji Museum. I was intrigued by several wood crates of Johnny Walker Red Label Whisky among the boxes Aubrey had used to ship the archaeological materials to Canberra.

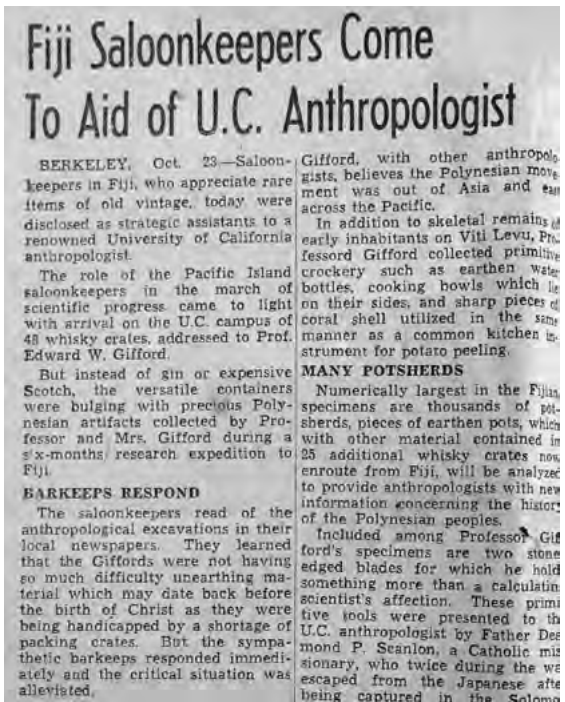
These seemed more than one would likely acquire during a life of moderate drinking and I wondered if he had been buying whisky wholesale during his Fijian sojourn? But another attempt to 'gather up ye fragments' revealed the particular story of such crates in the Fijian archaeological context. On a research trip to California, investigating the archaeological life of Edward Gifford who had mounted an expedition to Fiji in 1947, I was graciously admitted to the house of Gifford's granddaughter, Maureen Frederickson. A shoebox (of course!) of Gifford ephemera was produced and I was allowed to photograph its contents. I came across a curling and browned old newspaper clipping from the *Oakland Tribune*, undated but soon after October 23, 1947. The headline read 'Fiji Saloonkeepers Come to the Aid of U.C. Anthropologist' and the article announced 'the arrival on the U.C. campus of 48 whisky crates addressed to Prof. Edward W Gifford'. The saloon keepers, who 'appreciate rare items of old vintage' had heard that Gifford was having difficulty finding suitable packing crates to send his finds back to Berkeley for study: 'But the sympathetic barkeeps responded immediately and the critical situation was alleviated'.

One has to assume that some old Fiji hand, recalling this past generous gesture by the bar owners of Fiji, alerted Aubrey Parke to this solution to a similar problem of suitable packing crates in 1971 when he relocated from Suva to Canberra. We should continue to gather the fragments of archaeological lives from Berkeley and Suva and Canberra and all places in between.

Ursula's assemblage of image excerpts and photographs of boxes once used in archaeological work prompt us to reconsider the artefacts of our own practice. By visualising material and historical aspects of our discipline that might otherwise be overlooked, she reminds us that even old storage boxes may provoke multi-layered accounts of the past, thereby leaving us to ponder – what is the archaeology and what is the art?

¹ Nance, RM 1925 'What we stand for', *Old Cornwall* 1:3–6. The first phrase was adjusted in a later version of Unified Cornish to *Cuntelleugh an brewyon us gesys* in *Old Cornwall* 5(9) of 1958. The Cornish motto disappeared as a banner headline from the magazine with *Old Cornwall* 14(2) of Spring 2010.

² The thesis, edited by M Spriggs and D Scarr, was published as Parke, A 2014 *Degei's descendants: spirits, place and people in pre-Cession Fiji*, Terra Australis 41, Canberra: ANU Press. More than five years later it remains one of the most downloaded e-books in the ANU Press catalogue, the vast majority of downloads being by Fijians interested in their clan and village histories.



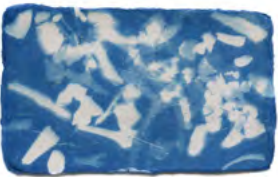
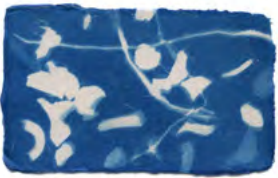
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BLUESHIFTS AND TRANSFORMATIONS

ANNE CLARKE

Blue seas, blue skies, blueprints. The mottled variations in the cyanotypes echo the myriad colour shifts in the seas surrounding Groote Eylandt. From azure to turquoise to green to grey and back again; the waters mystically transform as sunlight, clouds, winds, waves, marine sediments and the subtle shelving of the beach intertwine across the day in a complex dance of colour-making. So many different elements work together to make this maritime blue. So too, as I come to learn, in creating a cyanotype through its alchemical transformations of light, chemicals, fabric and time.

The cyanotype, with its historical origins as a process of diagrammatic record, namely the blueprint, and as an early medium of creative natural history photography, is a particularly apt technique for expressing the collaborations of art, archaeology and Anindilyakwa cultural knowledge on Groote Eylandt. The cyanotypes made with the fragments of shell, fishbone, turtle carapace, charcoal and pandanus nuts have been assembled from materials extracted from archaeological excavations on Groote Eylandt. Some of the shapes in the prints are distinct and identifiable to the practised eye, a segment of chiton shell, a fish vertebrae, a pandanus nut, a *Terebralia palustris* shell. Other images are far more ethereal, blurred and indeterminant, evoking to my mind at least, a sense of the fading fabric of a more distant past. In a few of the prints, the process of exposure has rendered the fibres of the washi paper as a swirling, almost iridescent backdrop, reminiscent of the sparkling, temporary shallows left behind when the remnants of a wave, bereft of its insurgent energy, is pulled back across the sands into the body of the sea. Other images spell out the names of places on Country where we worked with Groote Eylandt traditional owners photographing rock art and sometimes excavating the sandy deposits to find out about *arakbawiya giya* – a long, long time ago.

The cyanotypes from Groote Eylandt come out of long-term collaborations and friendships, all part of a community-based archaeology project extending across some 30 years. I first went to Groote Eylandt in 1990 to do archaeological research as part of my PhD. Between

1990 and 1992 I spent about 13 months living on Groote Eylandt. I worked closely with Indigenous families from different clan groups, accompanying them onto Country to look for old peoples' camping places. These community and familial collaborations transformed my research from a conventional archaeological project that focussed on the discovery of the deep past, to a community archaeology centred around engagement and the recent and remembered pasts of cross-cultural engagement.

I returned to Groote Eylandt in 1995 and 1996 when Ursula with her background and skills in both rock art analysis and photography joined me on my post-doctoral project. This time the project was concerned with identifying places where rock art imagery depicted cross-cultural encounters. We worked once more with the families that had been central to my doctoral research – members of the Yantarrnga and Mamarika clans around Salt Lake, Central Hill and Marnγκkala, at the Emerald River and Dadirringka with Amagula, Lalara and Wurrawilya family members and at Marble Point with the Bara Bara clan members (personal names have been omitted here due to deaths). For Ursula and me this was the beginning of over 25 years of friendship and academic collaboration. We have continued to work together on places where people have recorded their histories, memories and cultural practices through mark-making of various kinds and on projects concerned with materiality and contemporary archaeology, all deeply unfashionable ventures at a point in time where Australian archaeological research is dominated by archaeological science.

Over another 8 months or so of fieldwork we camped out around Salt Lake with Yantarrnga Traditional Owners and their children and grandchildren, recording rock art and excavating sites in and around Salt Lake (Angwirrkwirrikba) and the Central Plateau. We camped out at Marnγκkala, working back at Ayuwawa and at the large Marnγκkala cave with its paintings of Makassan praus and charcoal drawings of European sailing ships. These two periods of fieldwork expanded and deepened our relationships with families on Groote Eylandt, particularly with the Yantarrnga



clan. I renewed those familial relationships working with Faith, Amy, Shirley and Gloria Yantarrnga who became my community co-researchers working with me to sort the excavated materials from 1995 and 1996 (p. 27).

While we were working in the temporary archaeological laboratory set up in the Angurugu field office of the ALC, Ursula came to visit, to also reconnect with families and to build on the body of artistic work relating to Groote Eylandt that she had begun in my Sydney University office early in 2018. Ursula photographed the boxes of material as they were packed up for transport back to Groote Eylandt as part of her exploration of boxes and the storage of archaeological collections. At the same time, in the now defunct archaeology laboratory in the Old Teacher's College, Ursula made the first series of Groote Eylandt cyanotypes of unsorted samples from the 1995 and 1996 excavations and sorted materials from 1990 and 1991. At Angurugu Ursula made cyanotypes on Country as the women and I sorted the samples from sites where we had worked with their parents (p. 14–16). The creation of all of these cyanotypes, riffing, as they do, on the repeated assemblages of shell and fishbone that dominate coastal rock shelters, mirror the contexts of archaeological practice that Ursula has sought to unpack through her art practice: the field, the laboratory, the collection.

The archaeological objects printed in the cyanotypes are what archaeologist Kelly Wiltshire has called 'old peoples' belongings', a far more evocative and respectful phrase

than remains, residues, relics, debris, discard, material, the commonplace descriptors that inhabit the dispassionate language of academic writing. When on Country though, we call things by their Anindilyakwa names – *awarnda*, *adidira*, *akwalya*, *yembirrkwa*, *yinumukwena*, *yilarda*, *yilyakwa*, *yimenda*, *meluwa* – as we learn to recognise and speak them. Cyanotypes of these Anindilyakwa names have also been handwritten and printed, as though transferred from the pages of a field notebook, mnemonics to the haptic engagements with Country that archaeological research draws out. Names of things mobilise those material memories; the feel of sand between fingers, the voices of people talking and laughing as they work, the contrasting heat of the bush and the coolness inside the rock shelter, the texture of shells and the sound of sand and rocks moving backwards and forwards across the metal grid of the archaeological sieve.

Archaeological research enacts a series of transformations as the objects of everyday Indigenous life on Country move from being embedded in a cultural landscape of knowledge and practice to a more scientific world of extraction, sampling, classification and curation. The remains of meals, of tool making, basketry, art production, fires and trade and exchange with neighbours and outsiders are removed from the campsites where they were left, sieved through mesh of different sizes, sorted into discrete categories and types, coded, labelled, bagged, boxed and shelved. The cyanotypes record a snapshot of these

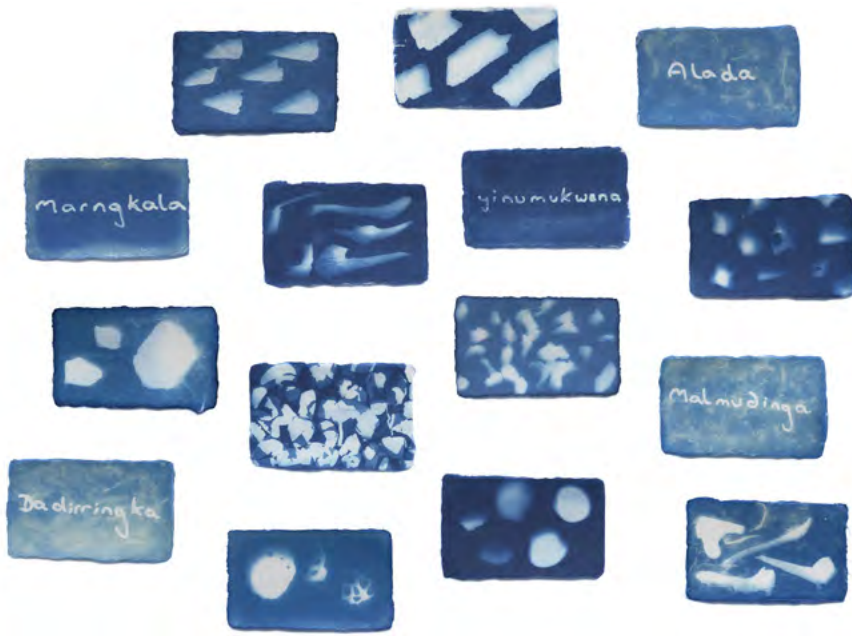


processes, some display unsorted sieve residues, some the stage where a preliminary sort has been completed, and others where individual species and object types have been separated out and placed in individual plastic bags to be finally stored in cardboard boxes labelled by site name and code, date, excavation context and material type.

For me anyway, the production of the cyanotypes is a magical process of alchemy and art as the silhouettes of the objects slowly reveal themselves while they sit outside exposed to the sunlight. The many shades of blue only emerging as the printed papers are washed and dried. In many ways this alchemy speaks to the revelatory nature of excavation where light, chemicals, fabric and time also work together to determine what survives from the past into the present. This is perhaps what lies at the heart of the collaboration between art and archaeology, the processes of connection and revelation that are unanticipated yet invite reflection about how we practice, how we remember and how we create ways of knowing.

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OLD DOGS, NEW TRICKS

CATHERINE J. FRIEMAN

Learning to do archaeology is a bit like learning to use a new sense. Suddenly you can distinguish between colours and textures of soil. Bits of stone and detritus snap into focus as tools, fragments of datable artefacts, traces of past human action. The world takes on new meaning and new structure.

Having an artist on an excavation is a bit like that.

Although colleagues had worked closely with artists, I had never had the pleasure before Ursula joined our final field season at Triabunna. I was not sure what to expect – both in terms of the work she planned (artists can be a bit vague when describing work-yet-to-be-attempted) and how that would integrate with our students. Triabunna, as a field school, was committed not just to conducting good archaeology but to creating a stimulating and pedagogically rich space to learn how to become an archaeologist. Beyond the field methods, we directors very much saw our role as one of socialising the next generation of archaeologists – we modelled an engaged, collaborative and equitable style of fieldwork, and invited students to join us and become our colleagues. In this process, we had many helpers and special guest stars. One year we were joined by a cultural anthropologist who brought students with her to collect oral histories. Another year, we had an environmental archaeologist join us to set up and run a full sampling program. These women were not just sharing their expertise and teaching practices, but also demonstrating how archaeology operates across disciplines: how our dialogues and shared expertise create knowledge about the past and help us to tell thick, rich stories.

Ursula's contribution was an unknown but highly anticipated part of our final season.

Even before she arrived, she had an impact on our practice in ways we hadn't anticipated. She was thinking about soil and excavation as process, so she asked us to record the growth of our spoil heaps – the piles of dirt we remove as part of our excavation – as we began excavating. For the week until Ursula arrived, a student volunteer used



colourful spray paint to outline all of our spoil heaps at the end of the day and photographed their growth. To me this felt like archaeology upside down. We archaeologists tie ourselves in knots trying to understand negative space – we remove and remove and remove until things start to make sense and patterns emerge, but Ursula wanted us to chart the mounds of our own making: formless, unplanned features that grew up instead of down, erupting as islands and archipelagos from the grass around our trenches.

The islands were particularly striking to me because they mimicked and disrupted otherwise normal archaeological practice – not just in their interest in upcast and unwanted earth, but in their use of our tools – cameras, spray paint, delimitations of space – to chart their uncontrolled and undirected growth. They were a sort of funhouse mirror reflection of what I was used to: measure a rectangle, use spray paint to formalise its edges, dig downwards within this boundary. The spoil heaps, by contrast, grew up and over the edges, transgressing and erasing our neat, colourful boundaries. The photographs were chaotic,



lacking scale or planned direction. They showed the lie of the neat cartesian world we reproduce in our field methods.

As Ursula developed her practice on site, this sort of unsettling of self and place was something I kept experiencing.

I thought I knew how archaeology worked and how it should look, but the presence of an artist and the traces of her art forced a shift in my perspective. She kept adding new elements to the bustle and debris of our excavation that were both unfamiliar and intriguing. Not only was she actively working – sewing film on sieves, staging students for photographs, collecting cast-off cardboard for one project or another – bits and pieces of her art, its own negative space, began to appear on site. I started to photograph these so that when I passed Ursula in my rounds I could ask ‘is this art or just an accident’?

The more I became aware of Ursula’s work on site, the more the site itself began to furnish the same sort of art-not-art fortuitous conjunctions.

Scraps of string, too-short pencils, bits of cardboard and more all became treasure to collect and offer to Ursula for her projects. Just as archaeologists make meaning and value out of past people’s rubbish, the ripples of Ursula’s work on site could be felt in how we all began to re-evaluate our own trash, its affordances and potential to become art.

A square test-pit, carefully measured at 1-metre by 1-metre and laid out with respect to the cardinal directions was betrayed by the fan-shaped trowel marks adorning its flat base—residue of the hard work of the student who had so painstakingly excavated it.

I used to joke with students that no trench survives contact with the dirt, that is, that the unexpected and unplannable nature of archaeological deposits when revealed require of us a level of methodological and interpretative flexibility that is hard to capture in a desk-based assessment or pre-ex plan. This is what makes archaeological excavation a craft. I’ve known this for years, taught it for a decade, but the shift in perspective effectuated by constantly having to ask, ‘is this art?’ made it into a more visceral sort of knowing. Every trench I’ve looked into within the last year seems to be erupting with unruly archaeology: features tumbling over themselves and artefacts jumping out of their neatly stratified layers.

It feels like I’ve just been on my first field school again and suddenly there are new colours, new textures, and whole new senses I couldn’t previously access.

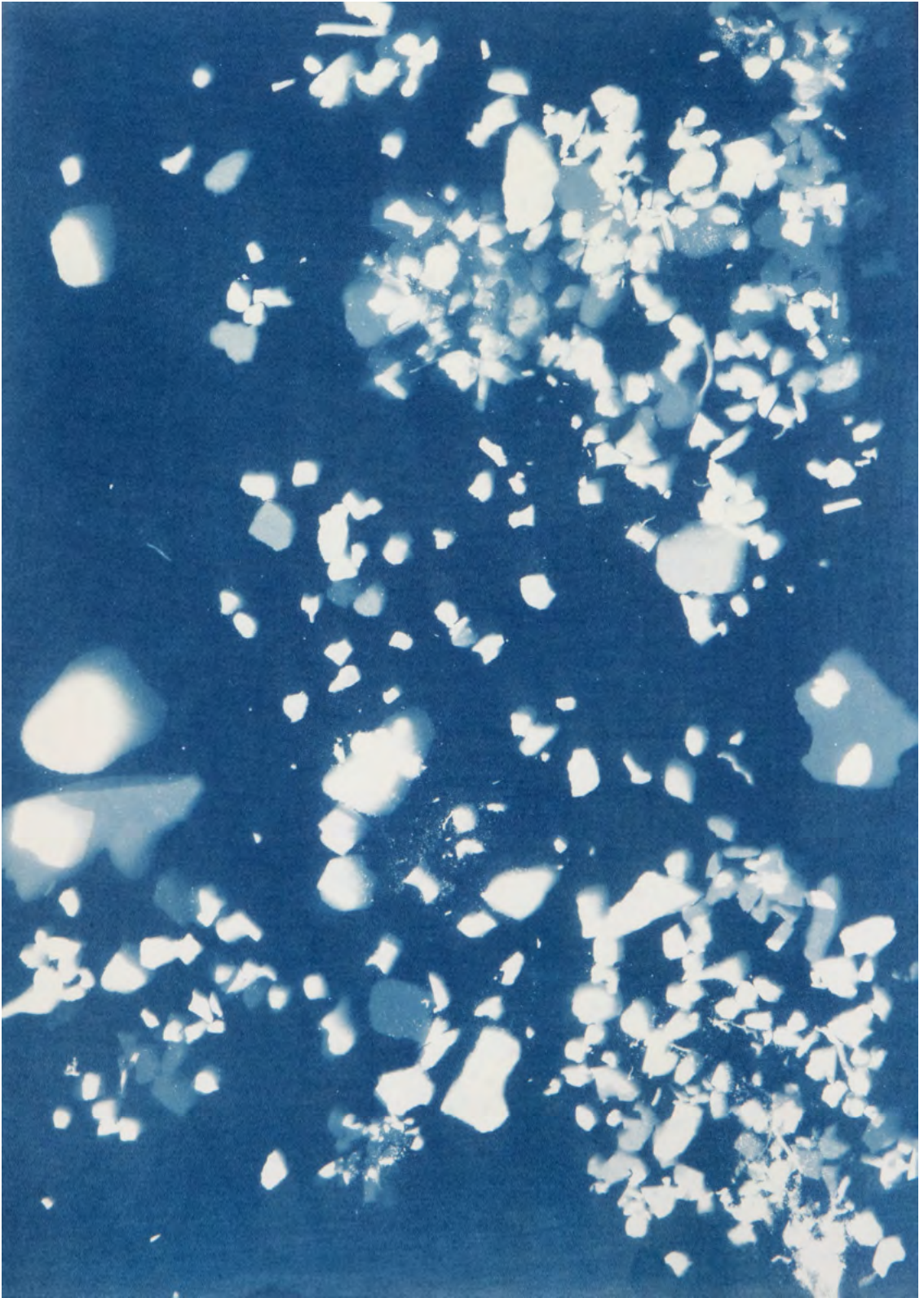




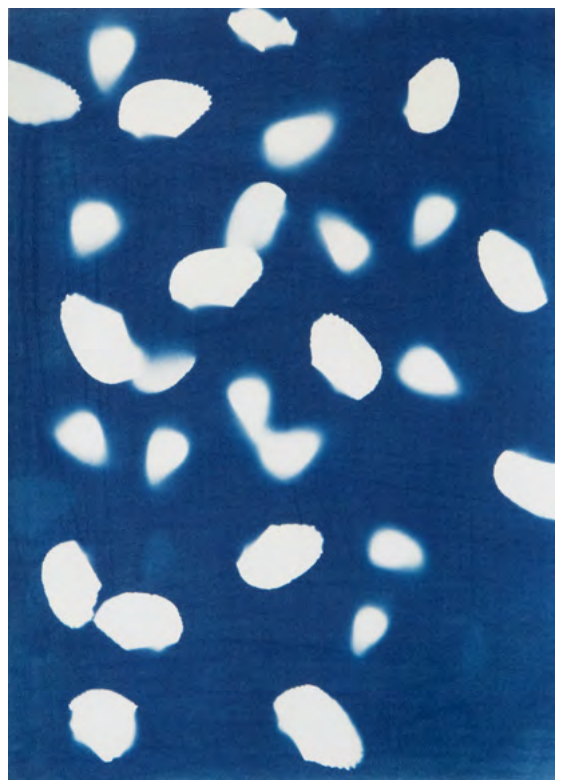
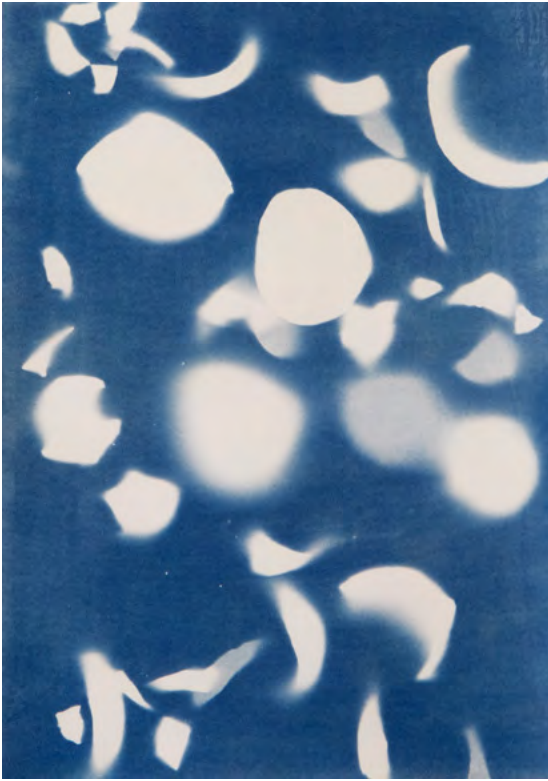


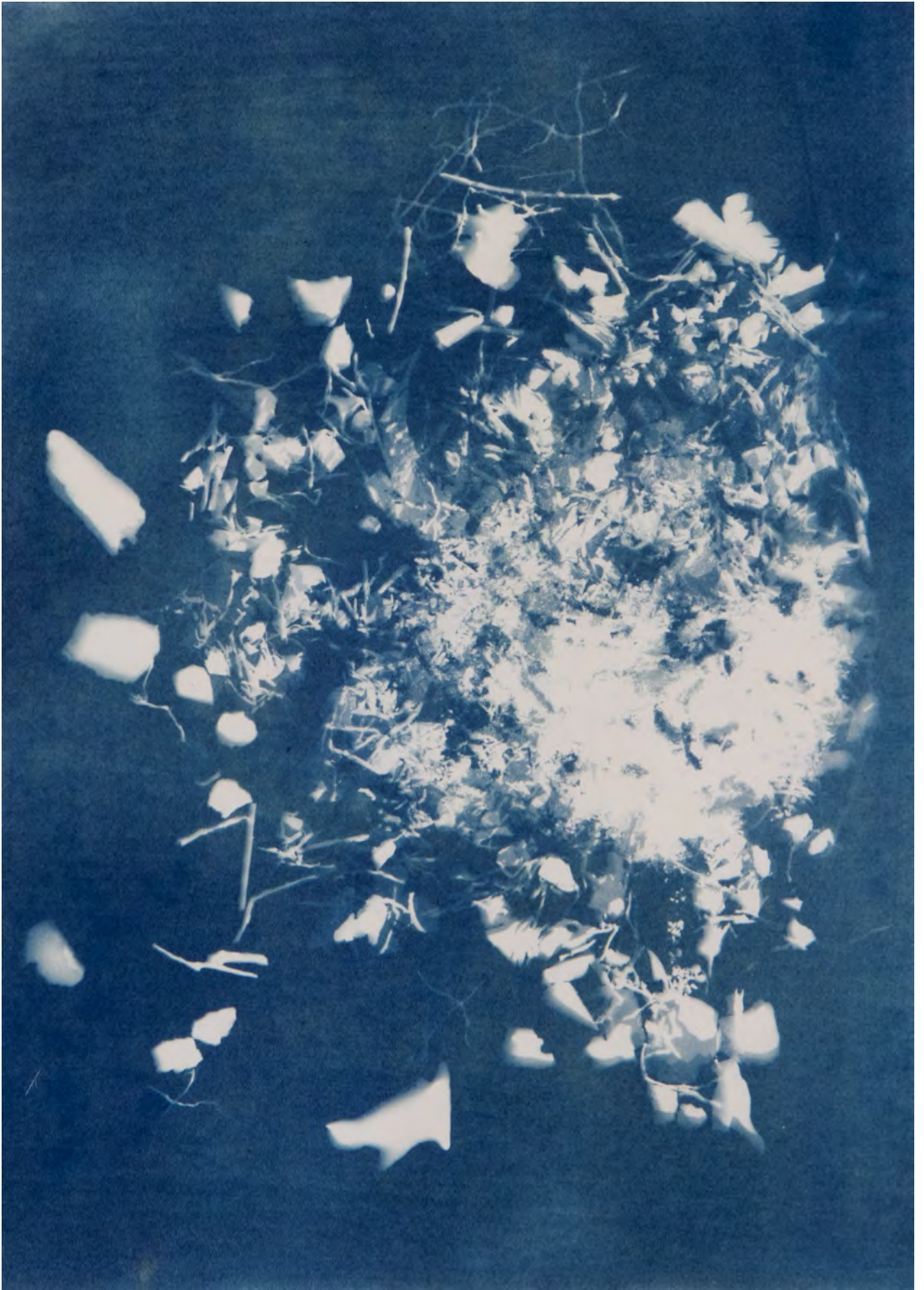












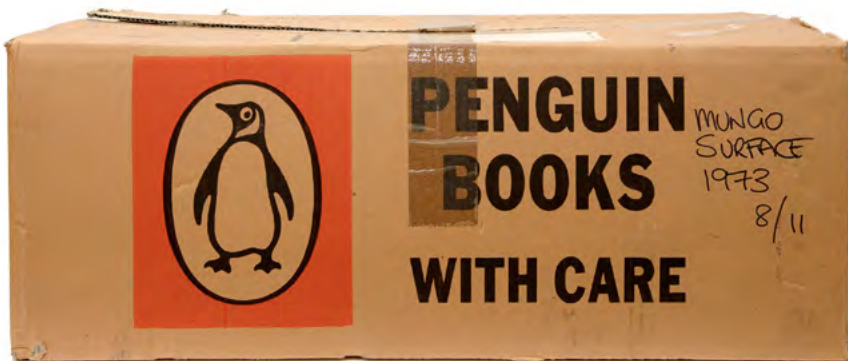














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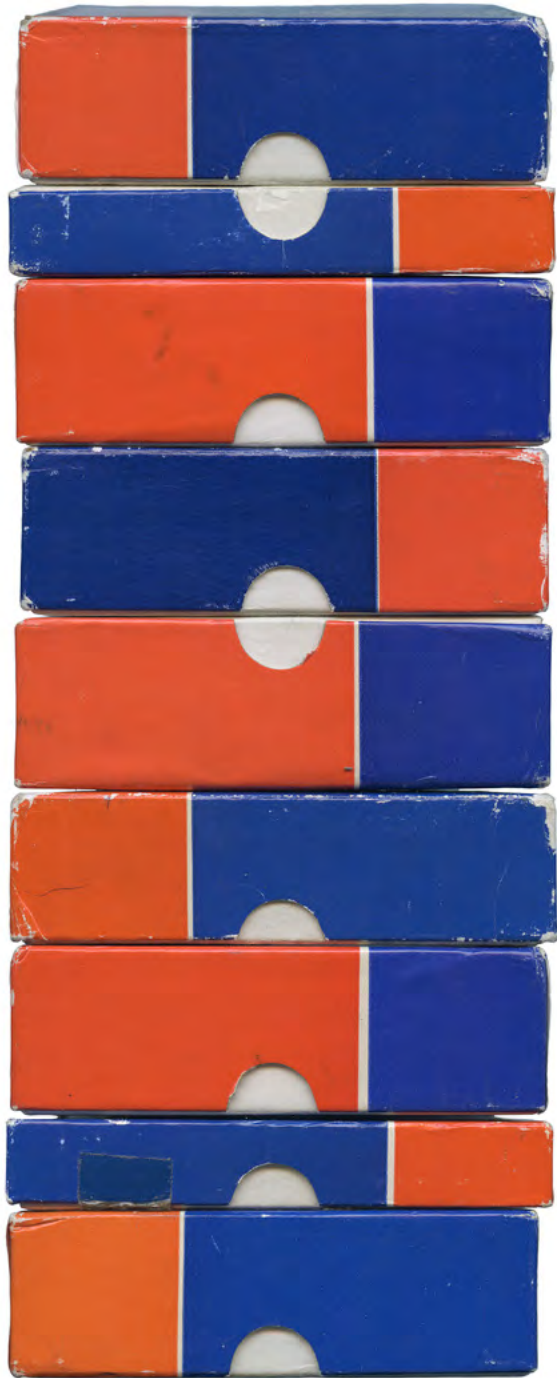
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RESEARCH OUTCOMES

EXHIBITIONS (MAY 2017 – JUNE 2020)

2019

Slow Archaeology: Matters of Making, Maxwell Centre, Syracuse University, NY, USA, 1–3 May

*Promised the Moon: 1969 * 2019*, ANU SOAD Gallery, Canberra, 20 June–26 July, curator: Ursula Frederick

Connections: Part 2, CSIRO Discovery Centre, Canberra, 31 July–6 September, curator: Erica Seccombe

Fan Mashups: Encore, M16 Artspace, Canberra, 17 October–3 November

[Dash]topia, ANCA Gallery, Canberra, 31 October–17 November, curator: Jordan Williams

2018

Reverse Engineering, Art, not Apart, Canberra, 17 March, curator: Kirsten Farrell

Obsessive Impulsion, Canberra Contemporary Art Space, Canberra, 27 April – 23 June, curator: David Broker

The Fellows, ANU SOAD Gallery, Canberra, 22 June – 13 July

Choose Your Own Adventure, Canberra Contemporary Art Space, Canberra, 29–30 June, judge: Justine van Mourik

Connections: Part 1, Megalo Print Studio, Canberra, 4–25 August, curator: Erica Seccombe

The Uncertainty Principle, ANCA Gallery, Canberra, 29 August – 16 September, curators: Jordan Williams & Caren Florance

Heritage in the Limelight magic lantern performance, Drill Hall Gallery, Canberra, 12 September, directed by Martyn Jolly & Elisa deCourcy

The Plate Show: Third Course, ANU SOAD Project Space, Canberra, 24 October – 2 November, curators: Megan Watson, Fiona Edge & Joanne Searle

2017

Oi Oi Oi, 15 June – 01 July, Tributary Projects, curator: Anja Loughhead
Animastructions, Tuggeranong Arts Centre, Canberra, 7–30 September, curator: Ashley Eriksmoen

Josephine Ulrick & Win Schubert Photography Award, Gold Coast City Art Gallery, Surfers Paradise, QLD, 9 September – 22 October, judge: Chris Saines

Collaborative Creation, Prompt gallery, ANU, Canberra, 11 July – 6 August, curator: Anna Trundle

Out of the Blue: 175 years of the cyanotype, ANU Photospace, Canberra, 13–25 August, curators: Ursula Frederick & Kerry Martin

Beauties & Beasts, Belconnen Arts Centre, Canberra, 6–28 May, curators: Jen Webb & Katie Hayne

PUBLICATIONS (MAY 2017 – JUNE 2020)

2020

Frederick, UK 'Flights of Fancy: the production, reception and implications of Lawrence Hargave's magic lantern lecture Lope de Vega', in M Jolly & E deCourcy (eds) *The Magic Lantern at Work: Connecting, Witnessing, Experiencing and Persuading*, pp. 120–137, London: Routledge. doi:10.4324/9780429317576-8

Frederick, UK & T Ireland 'Last Drinks at the Hibernian': practice-led research into art & archaeology', *Australian Archaeology* 85(3):1–16, doi:10.1080/03122417.2020.1749482

2019

Frederick, UK 'Old Flames: Rekindling ideas of fire, humanity and representation through creative art practice', in M Porr, & JM Matthews (eds) *Interrogating Human Origins: Decolonisation and the Deep Human Past*, pp. 115–138, London: Routledge

Frederick, UK 'Figure on a Sandstone Ground: Considering Brett Whiteley's Rock Art', *Australian & New Zealand Journal of Art* 19(2):168–188

Frederick, UK 'Art and Apollo 11 in the Australian Capital Territory' in Frederick, UK (ed.), *Promised the Moon: 1969 * 2019*, pp. 1–3 Canberra: Lucky U Press

Frederick, UK (ed.) *Promised the Moon: 1989 * 2019*, Canberra: Lucky U Press

Frederick, UK *Promised the Moon* (website and online exhibition featuring 'Moon Stories') <https://promisedthemoon.net.au>

Frederick, UK 'Scribbling Through History: Graffiti, places and people from antiquity to modernity, edited by C Ragazzoli, Ö Harmansah, C Salvador & E Frood, London/New York: Bloomsbury Academic, 2018' [Review] *Cambridge Archaeological Journal*, doi 10.1017/S0959774319000180

Frederick, UK & M Nichols 'Sampling Ground', *Axon: Creative Explorations* 9(2), <https://axonjournal.com.au/issue-vol-9-no-2-december-2019/sampling-ground>

Byrmand, S, UK Frederick & M Nichols 'Outer/Space: A conversation', *Axon: Creative Explorations* 9(2), <https://axonjournal.com.au/issue-vol-9-no-2-december-2019/outerspace>

Hobbins, P, A Clarke & U Frederick 'Born on the voyage: Inscripting emigrant communities in the twilight of sail', *The International Journal of Maritime History* 31(4):787–813, doi:10.1177/0843871419874001

2018

Frederick, UK 'Loose Threads: Materialising the poetics of celebrity death, discarded flannel and art making as memento mori',

PUBLICATIONS (CONT.)

Axon: *Creative Explorations* 8(1), <https://axonjournal.com.au/issue-14/loose-threads>

Frederick, UK 'Foreword', In A Gorman, L Wallis & H Burke (eds), *Road Tripping: A Journey of Artefacts*, Brighton, SA: Wallis Heritage Consulting.

Frederick, UK 'Laura McAtackney & Krysta Ryzewski (eds) Contemporary Archaeology and the City: Creativity, ruination and political action. Oxford University Press, Oxford, 2017' [Review] *Australasian Historical Archaeology* 36: 93–4

Frederick, UK 'The Makings of an Argument: A slide from the National Library of Australia's Lawrence Hargrave collection', In M Jolly & E deCourcy (eds) 'My Favourite Slide, Heritage in the Limelight: The Magic Lantern in Australia and the World', <https://soad.cass.anu.edu.au/heritage-limelight/favourite-slide/makings-argument-slide-national-library-australias-lawrence>

Thomas, A, D Lee, UK Frederick & C White 'Beyond Art/Archaeology: Research and Practice after the 'Creative Turn'', *Journal of Contemporary Archaeology*, 4(2):121–129, doi:10.1558/jca.33150

2017

Frederick, UK 'Out of Time and Place: Graffiti and Rock Art Research', In B David & IJ McNiven (eds), *The Oxford Handbook of the Archaeology and Anthropology of Rock Art*, pp. 635–653, Oxford: Oxford University Press, doi:10.1093/oxfordhb/9780190607357.013.44

Clarke, A, UK Frederick & P Hobbins "No complaints': counter-narratives of immigration and detention in graffiti at North Head Immigration Detention Centre, Australia 1973–76', *World Archaeology*, 49(3):404–422, doi:10.1080/00438243.2017.1334582



BIOGRAPHIES

UK FREDERICK is an artist, researcher and recipient of an Australian Research Council Discovery Early Career Award. Ursula has a long-term interest in mark-making and inscription practices and particularly the role that they play in place-making activities. Her work explores materialities of the everyday, commemoration and temporality and openly celebrates experimentation. While specialising in the photographic medium, Ursula's creative practice also includes printmaking, video and installation. Ursula regularly exhibits her artwork and has published several books, articles and photographic essays relating to her research. Ursula received her PhD from the ANU School of Art in 2014.

DR SUSAN LOWISH is Senior Lecturer in Australian Art History. She is an award winning teacher and prize winning author of *Rethinking Australia's Art History: the challenge of Aboriginal Art* (Routledge, 2018). Her most recent work has been focussed on exploring the relationship between art history and archaeology in the service of promoting rock art in Australia. To that end, she has co-edited a special issue of the *Australian and New Zealand Journal of Art* with Robert (ben) Gunn entitled 'Rock Art in the Expanded Field: History, Meaning and Contemporary Context'.

PROFESSOR MATTHEW SPRIGGS is a Laureate Fellow in the School of Archaeology and Anthropology at the Australian National University (ANU), who currently leads the ARC Laureate project 'The Collective Biography of Archaeology in the Pacific'. His research interests include archaeology, the history of archaeology, linguistics, language history, subsistence systems and agricultural systems, with a regional focus on the Pacific, Southeast Asia and Cornwall. Spriggs has carried out fieldwork in Indonesia, Timor-Leste, New

Guinea, the Solomon Islands, Vanuatu, Hawaii, New Caledonia and the Bismarck Archipelago.

PROFESSOR ANNE (ANNIE) CLARKE is Professor of Archaeology, Museum and Heritage Studies in the Faculty of Arts and Social Sciences at the University of Sydney. Her current research projects include Heritage of the Air: how aviation transformed Australia, Excavating MacGregor: re-connecting a colonial museum collection and the Groote Eylandt Archaeology Repatriation Project. Her book *Stories from the Sandstone: Quarantine Inscriptions from Australia's Immigrant Past* (Arbon, 2016) written with Peter Hobbins and Ursula Frederick won the 2017 New South Wales Premier's Prize for History, NSW Community and Regional History Award.

ASSOCIATE PROFESSOR CATHERINE J. FRIEMAN is an Associate Professor in European archaeology in the School of Archaeology and Anthropology, Australian National University. Her primary research interests include innovation, material culture studies, lithic analysis and the political impact of the past in the present. She currently holds a DECRA fellowship to study conservatism and resistance via the archaeology of prehistoric Cornwall and is Lead CI of an ARC Discovery project looking into human mobility and the diffusion of innovations in prehistoric Iberia and the Pacific. In addition to her research, Catherine is a passionate teacher. In 2017, she was appointed an ANU distinguished educator and her contributions to education have been recognised by teaching excellence awards from CASS, the Vice-Chancellor's office and the Australian Office of Learning and Teaching.

Expanding the Field was originally scheduled for exhibition in the ANU China in the World Gallery from 24 March – 15 May 2020. Due to the COVID-19 pandemic it was postponed.

The exhibition is a direct outcome of *Visualising Archaeologies: Art and the creation of contemporary archaeology*, an Australian Research Council Discovery Early Career Award (project number DE170101351) funded by the Australian Government.

The artist gratefully acknowledges the following individuals and organisations who have provided advice and support throughout the project.

For assistance in visiting and/or photographing archaeological storerooms and the production of artwork around 'the collection' the artist thanks: Sally Brockwell, Annie Clarke, Peter Hiscock, Tristen Jones, Ina Kehrberg-Ostasz, Susan Lawrence, Betty Meehan, Carly Monks, John Naumann, Alistair Paterson, Ulrike Proske, Moya Smith, Chantal Wight, Flinders University, LaTrobe University, the Museum of Western Australia, The University of Sydney, The University of Western Australia and the archaeology departments of The Australian National University. With special thanks to Tim Denham, Isabel McBryde, Mary-Jane Mountain and David McGregor with regard to boxes in the School of Archaeology and Anthropology store and especially Steve Skitmore, for his enthusiastic assistance and collaboration therein.

For artworks pertaining to the slide collection of DJ Mulvaney, special thanks to Phoung Dang, The National Library of Australia, and the estate of Professor DJ Mulvaney for providing the collection of (empty) slide boxes.

For artworks pertaining to Groote Eylandt special thanks to collaborators Annie Clarke and members of the Mamarika and Yantarrnga families with whom Ursula worked, the Anindilyakwa Land Council and Hugh Bland.

For artworks pertaining to fieldwork at Triabunna special thanks to James Flexner, Catherine Frieman, Ash Lenton, our hosts at Triabunna Barracks and the many participants of the 2019 Triabunna Barracks Archaeology Field School.

The artist also extends thanks to Jack Dunstan, Amy Jarvis and Shaw Consulting for their assistance in accessing wall render fragments from the ANU HC Coombs Building during the 2018–2020 refurbishment works. Ursula also gratefully acknowledges the many individuals from the Australian archaeological community who participated in her work by contributing images to the installation *Uncatalogued Small Finds*.

For support with exhibition development the artist thanks Mirani Litster, Matthew Spriggs, the ARC Laureate project 'The Collective Biography of Archaeology in the Pacific', Kim Yang and the Australian Centre on China in the World. Much of the printing for the exhibition was undertaken at the Photography & Media Arts Workshop of the ANU School of Art & Design and the artist gratefully acknowledges their support, in particular Jason O'Brien.

Ursula acknowledges the Traditional Owners of the lands on which she lives and works and pays her respects to their Elders, past, present and emerging.

Finally, Ursula extends her sincere thanks to the many generous colleagues across archaeology, heritage and visual arts who have supported this project and especially Annie Clarke, Catherine Frieman, Susan Lowish and Matthew Spriggs for contributing their thoughts and words to this catalogue. For support in all manner of other things, Ursula is always grateful for her family, her friends, and her muse.

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Catalogue design and layout by Caren Florance

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Lucky U Press, Canberra, Australia



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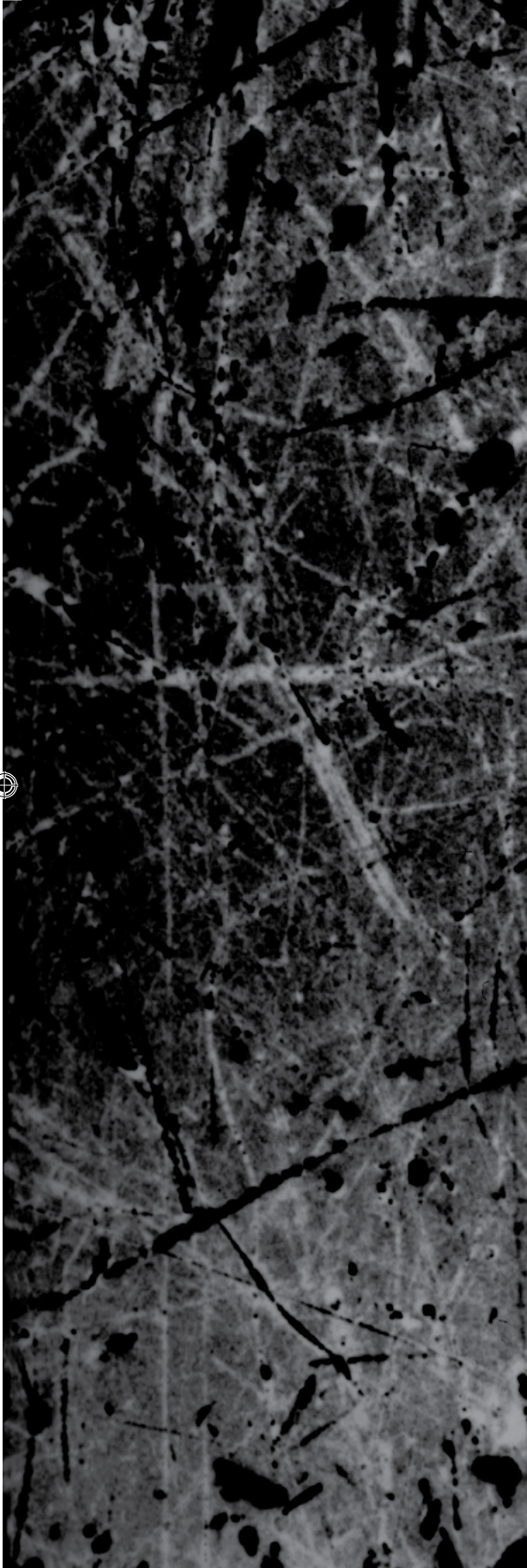


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