



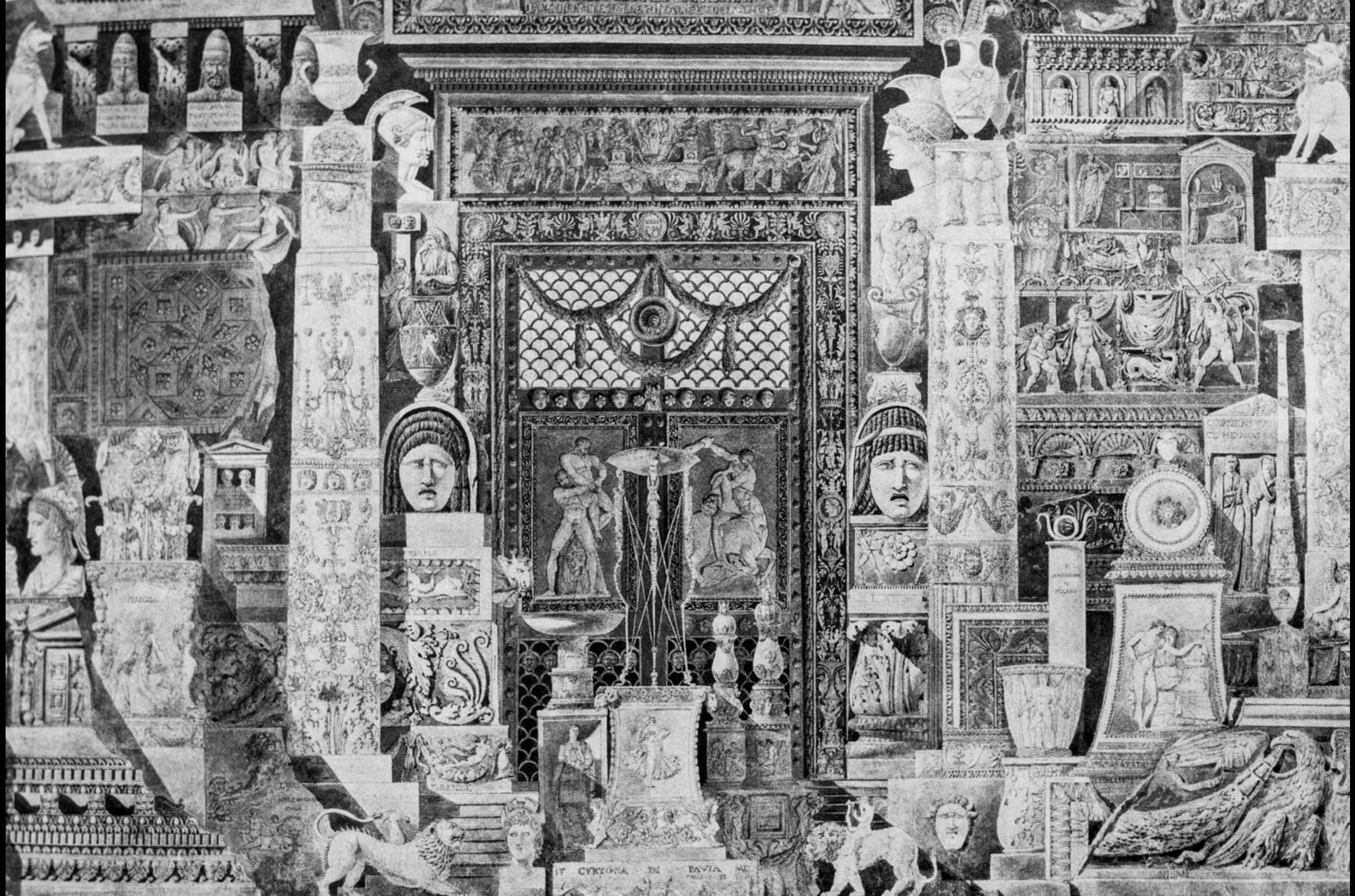
Michael Shanks | Stanford University | mshanks.com

the materiality of the invisible — an exhibition

archaeologists are interested in places



archaeologists collect and organize



history — focused on what happened in the past

archaeology is not history

consider “the archaeological” as an adjective —

archaeological attitude, perspective, way of thinking

archaeological processes

the archaeological imagination

an archaeological sensibility

archaeologists work with what remains

connecting past and present

like memory (which is always re-collection)

with a view to the future, a care for the future —

and we are all archaeologists now

archaeologists work with what remains

the artists in the exhibition

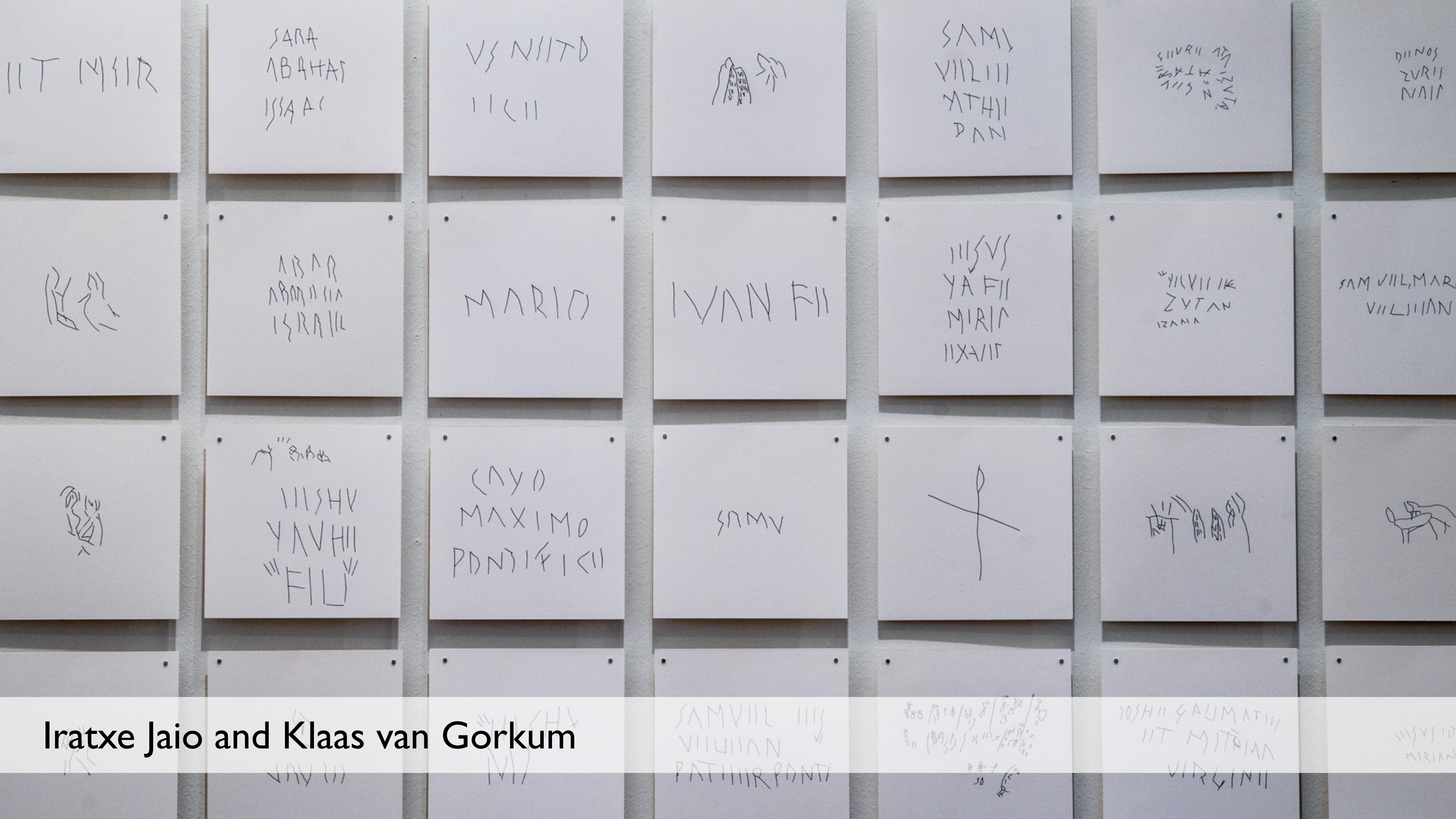
the materiality of the invisible

exploring the archaeological imagination



Irene Kopelman

we attend to the fractal mundanity of the earth, displace, re-present



IT 1411R

SARA
ABAHAS
ISSA A'

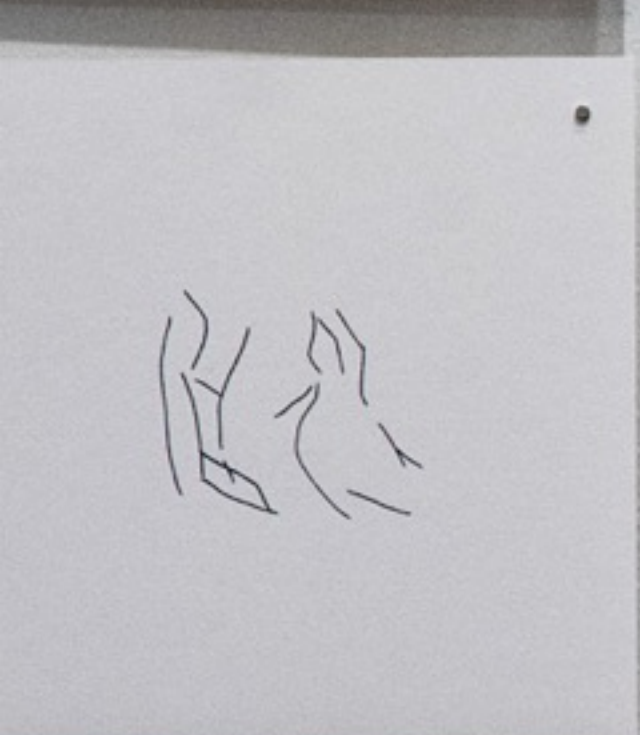
V/NITD
11<11



SAMI
VII2111
ATHI
DAN

SIVRII 17
WXLH
1115 N
ZVIA

DIINOS
ZVRII
N11P



ABAR
ABAR 1111
15RRII

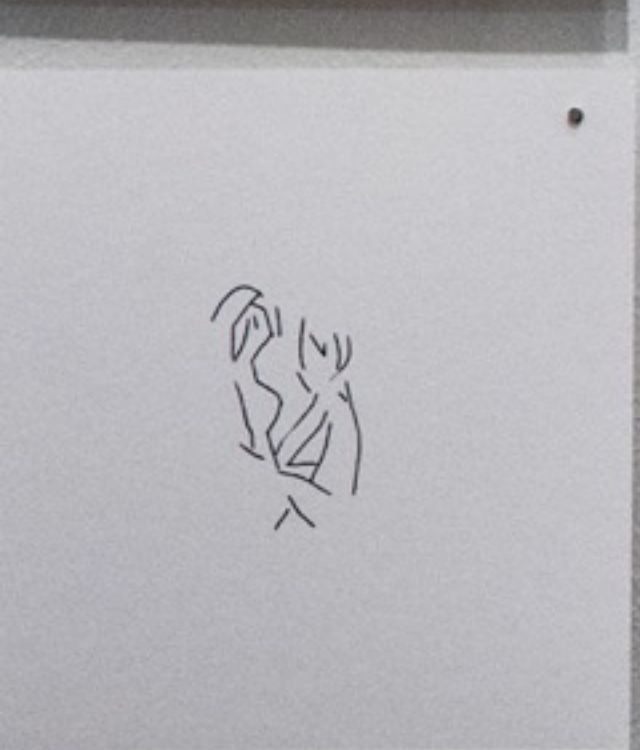
MARIO

IVAN FII

1115VS
YAFII
MIRIA
11XA/11

YIIVIIK
ZVTAN
12AN

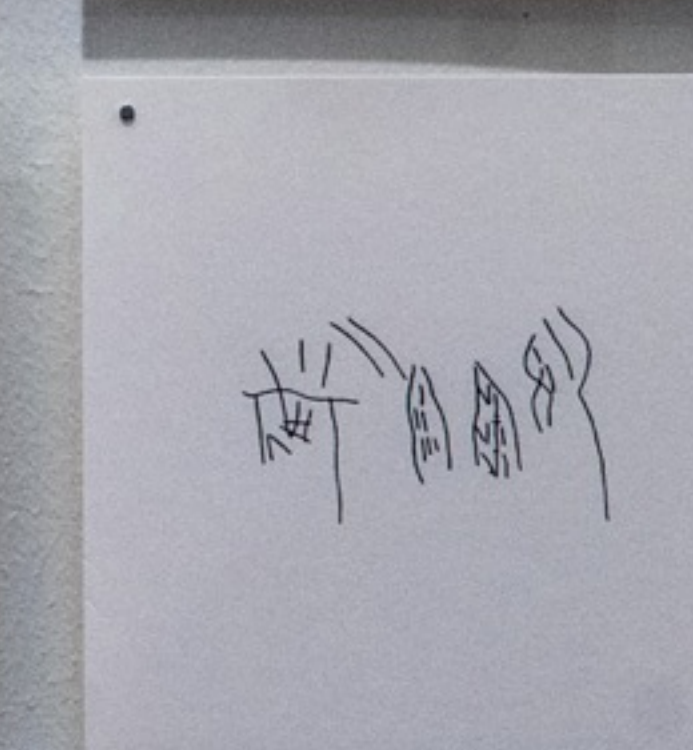
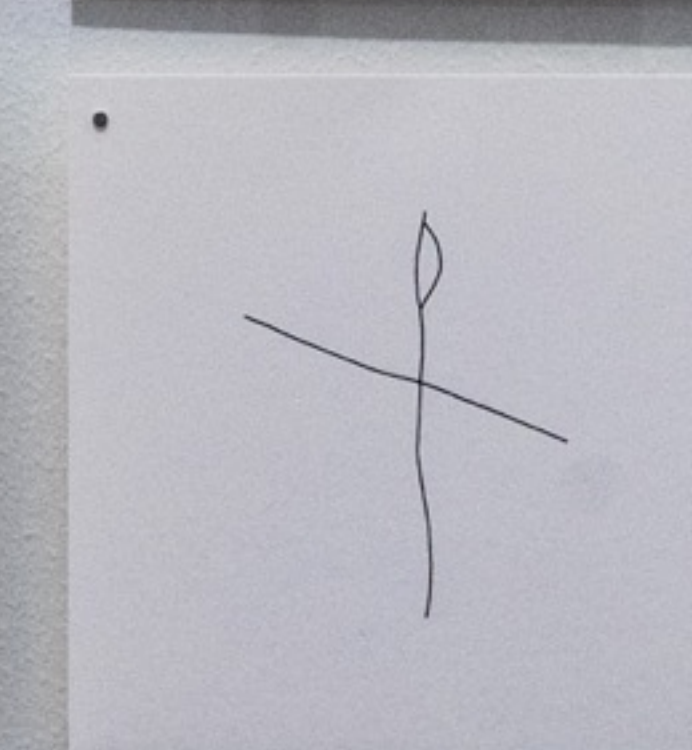
SAM VII, MAR
VIIIIAN



YIIVIIK
YAVHII
"FILI"

(AYD)
MAXIMO
PDN)141<11

SAMV



YAVHII

YIIVIIK
YAVHII

SAMVILL 1115
VIIIIAN
PATIIIR PANTI

888 1/3 1/4 1/5 1/6 1/7 1/8 1/9 1/10 1/11 1/12 1/13 1/14 1/15 1/16 1/17 1/18 1/19 1/20 1/21 1/22 1/23 1/24 1/25 1/26 1/27 1/28 1/29 1/30 1/31 1/32 1/33 1/34 1/35 1/36 1/37 1/38 1/39 1/40 1/41 1/42 1/43 1/44 1/45 1/46 1/47 1/48 1/49 1/50 1/51 1/52 1/53 1/54 1/55 1/56 1/57 1/58 1/59 1/60 1/61 1/62 1/63 1/64 1/65 1/66 1/67 1/68 1/69 1/70 1/71 1/72 1/73 1/74 1/75 1/76 1/77 1/78 1/79 1/80 1/81 1/82 1/83 1/84 1/85 1/86 1/87 1/88 1/89 1/90 1/91 1/92 1/93 1/94 1/95 1/96 1/97 1/98 1/99 1/100

105HII SAIMATII
IIT MITRIAN
VIRGINII

1115VS IIT
MIRIAN

Iratxe Jaio and Klaas van Gorkum

Roman shards attesting to ancient Basque ethnicity?

we document in careful technical detail what is argued as evidence



Lonnie van Brummelen and Siebren de Haan

theater/archaeology

we revive fragments of the past as real-time event/performance
and offer uncertain documentary futures



Daniel Silver



Mark Mander

we rework, revive, reinvent, remediate ancient monumental forms



Roy Villevoeye, Jan Dietvorst, Remie Bakker

a missionary who lived long ago is reincarnated from fragments

we create simulacra — exact copies of originals that never existed



Raewyn Martyn

ecofacts — methylcellulose forms that melt in the rain

we explore negative entropy — the dynamic of creating and
maintaining form and life in the face of inevitable entropy



Sema Bekirovic

Ovid's Pygmalion — cold plaster coming alive through the touch of a warm hand

our intervention revives and animates fragments of the past



Imran Chana

historical photos of traumatic events redrawn and erased

documents are always material and subject to care and erasure —
endurance is an option



Fernando Sánchez Castillo



RAAAF

Franco's yacht | bunkers of the WW2 Atlantic Wall

what is to be done with monuments to barbarism in the face of a
conservation ethic — a duty to respect the past



Marjan Teeuwen

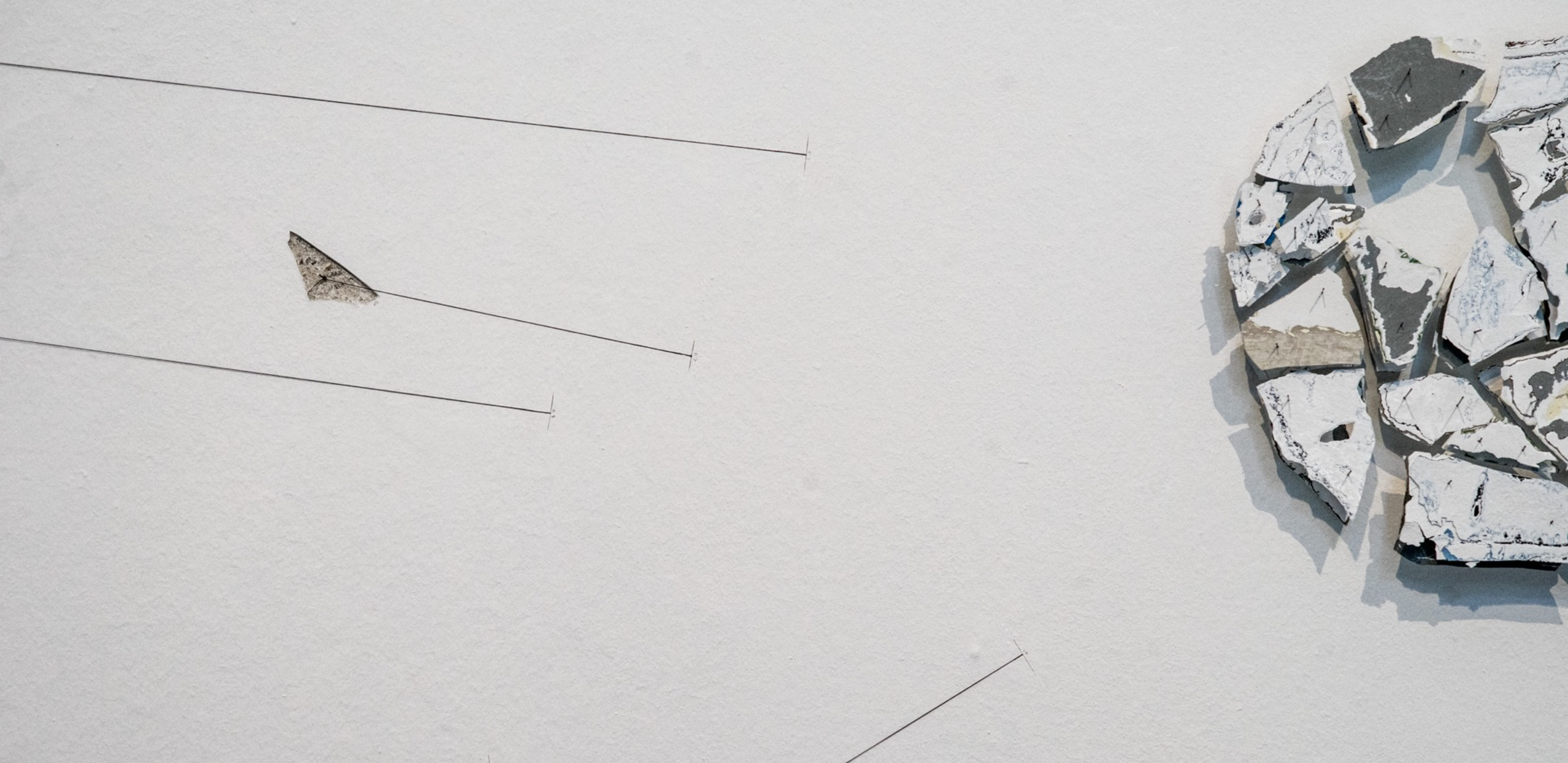
reorganizing ruin



Leonid Tsetkov

circuit boards, plaster, pigment

we create new worlds out of old



Leyla Cárdenas

the stratigraphy of a wall

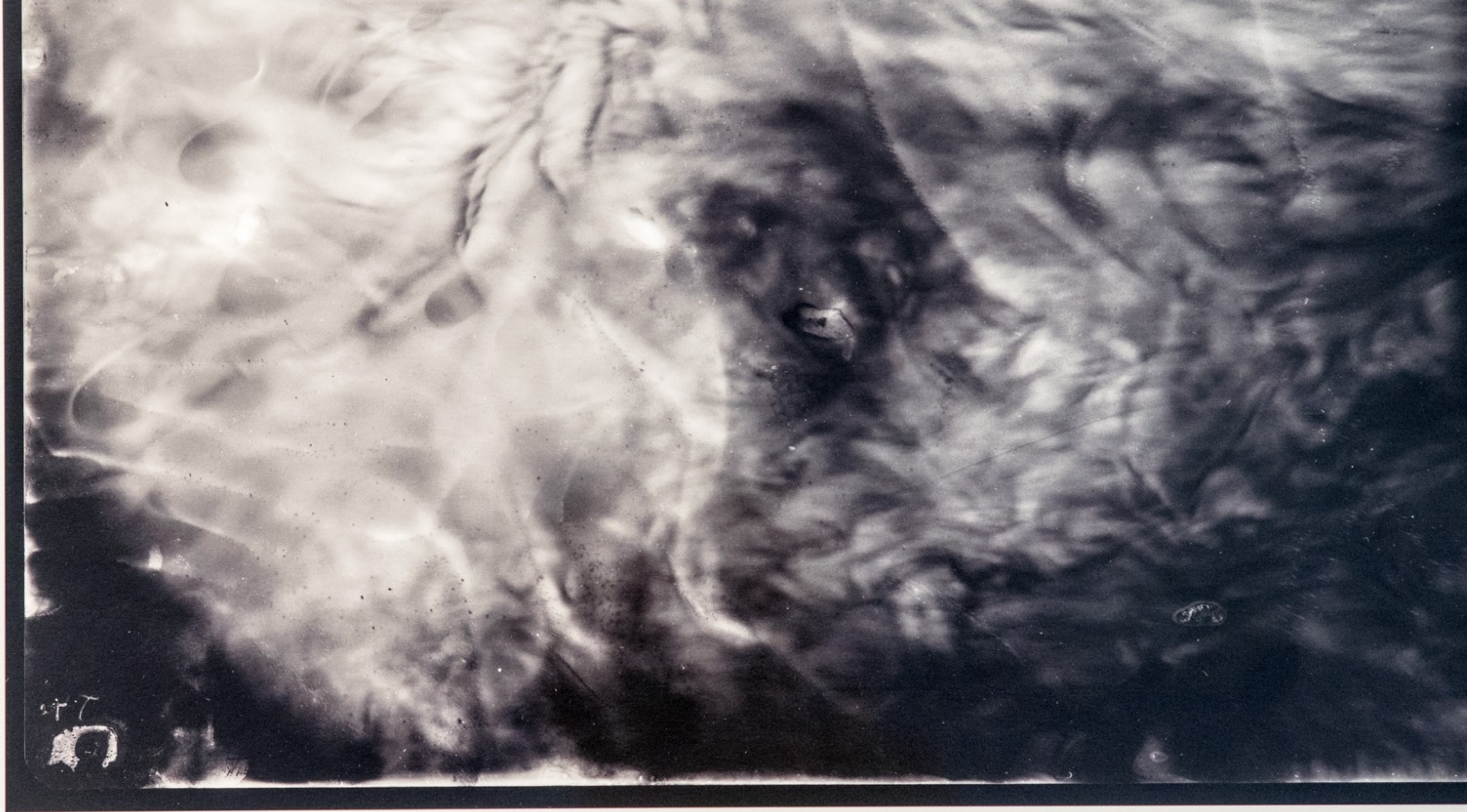
our worlds are sedimentary interpenetrations through time and space



Giuseppe Licari

post-industrial landscape sublime — Luxembourg

what becomes of what was



Alice Miceli

radiographic image — Chernobyl

we document hidden pasts and unseen realities



Maarten Vanden Eynde

shards of an IKEA vase

we may sometimes succumb to a neurotic desire to reconstruct the
unmemorable



Leyla Cárdenas

reweaving (documented) experience

layered impressions in and of ephemeral moments



Iratxe Jaio and Klaas van Gorkum

a monument to Fascist soldiers?

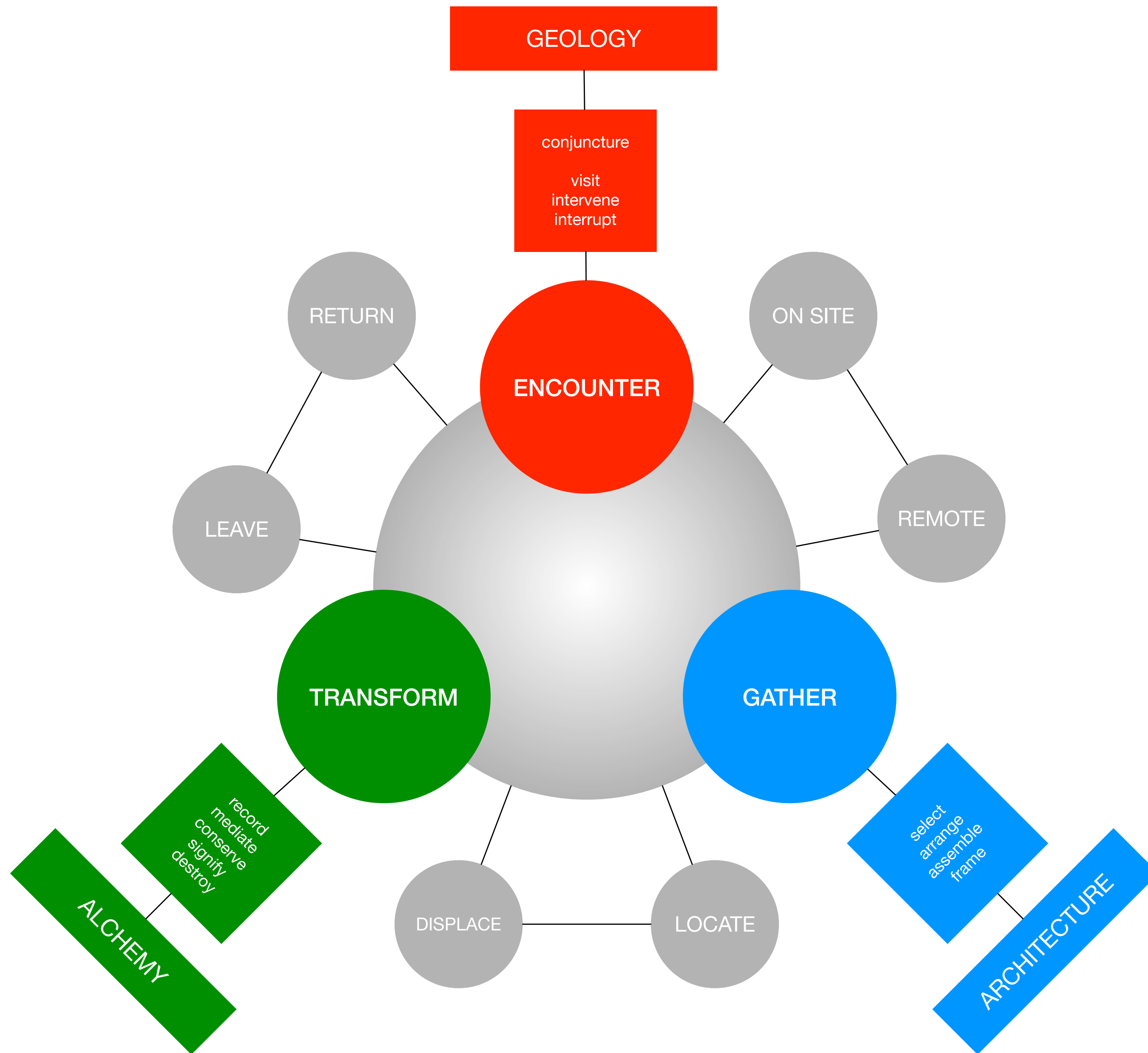
how might we read the erasure of the past?

making present, marking absence
distinguishing signal and noise
authentication and fakery
giving voice and making monument
work and neglect
negative entropy and decay
fragmentation and categorization
collecting and discarding

archaeological dynamics

is this the way it was?
it happened here — place/event
what becomes of what was
staging evidence — at a scene of crime anything might be evidence
sorting things out
the abjection of entropy
what to do when you visit a place
figure and ground — what actually matters?

challenges for the archaeological imagination



why is it important to celebrate the archaeological imagination?

making and connecting past-present-futures is a key
aspect of our agency and identity

so much more than an attenuated historical and academic discourse
— “this is what happened”

the richness of encounter and assemblage

thinking sensing feeling
in exploring, experimenting, inquiring, interpreting, explaining,
suggesting, intervening, provoking

the SCHOLARTISTRY of *The Materiality of the Invisible*