

TAG 2014
CONVERGENCE

THEORETICAL ARCHAEOLOGY GROUP
University of Illinois, Urbana-Champaign
MAY 23-25



ORGANIZED BY

**The University of Illinois,
Urbana-Champaign**

**Indiana University,
Bloomington**



**Program for the 7th Annual
Theoretical Archaeology Group –North America Meeting**

Hosted by:

University of Illinois, Urbana-Champaign
May 23-25, 2014

Organized by:

The University of Illinois, Urbana-Champaign
&
Indiana University, Bloomington

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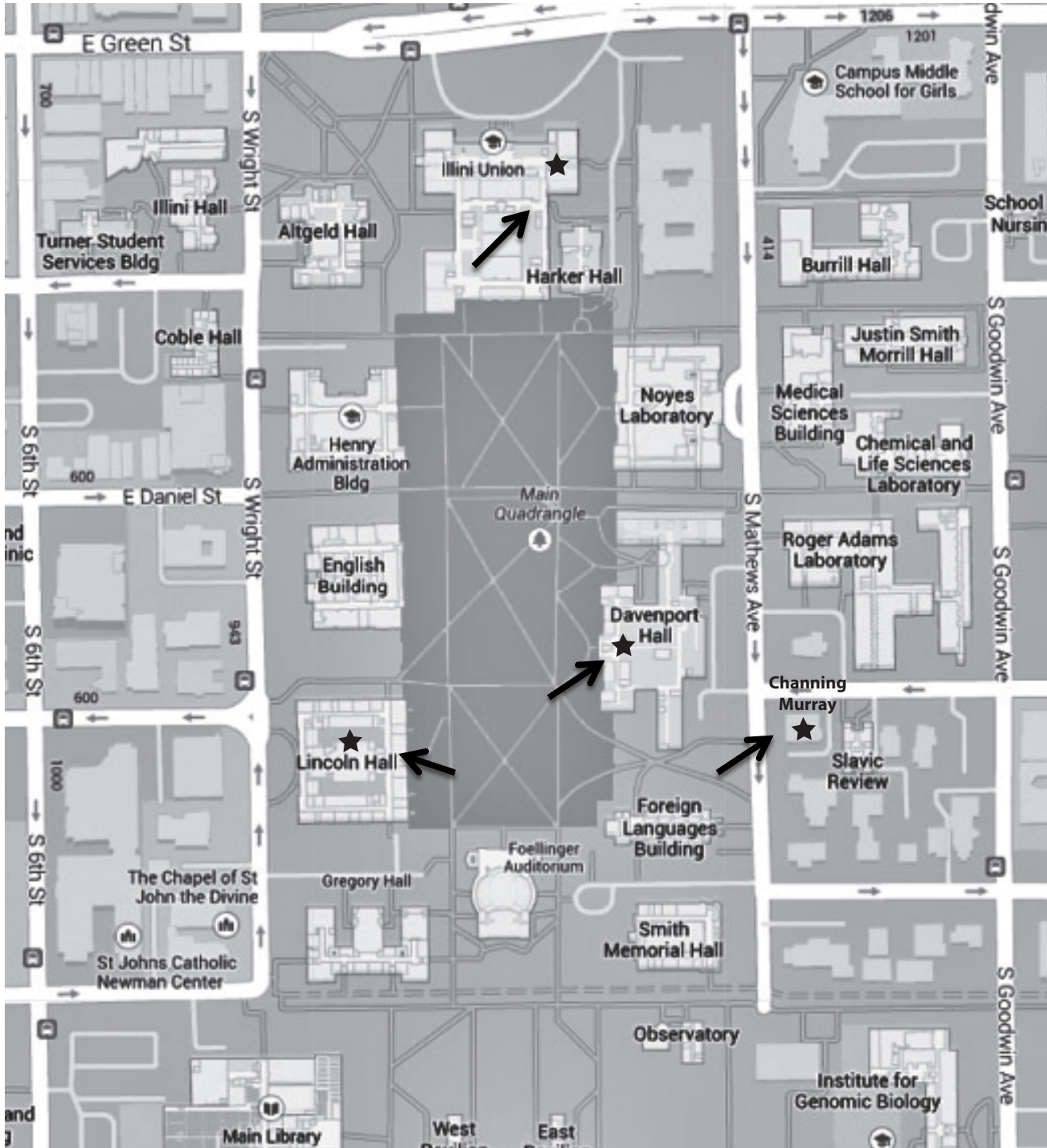
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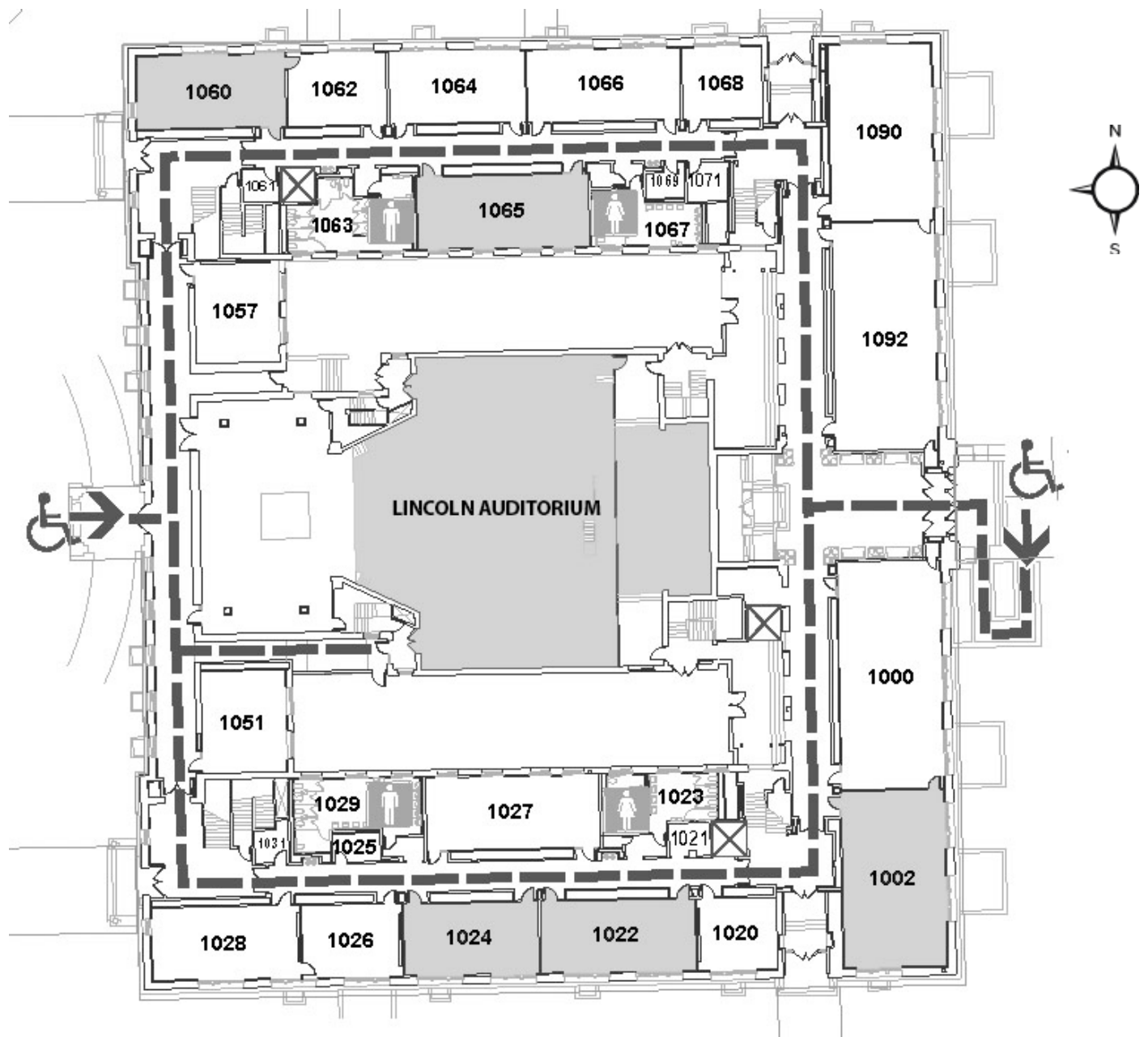


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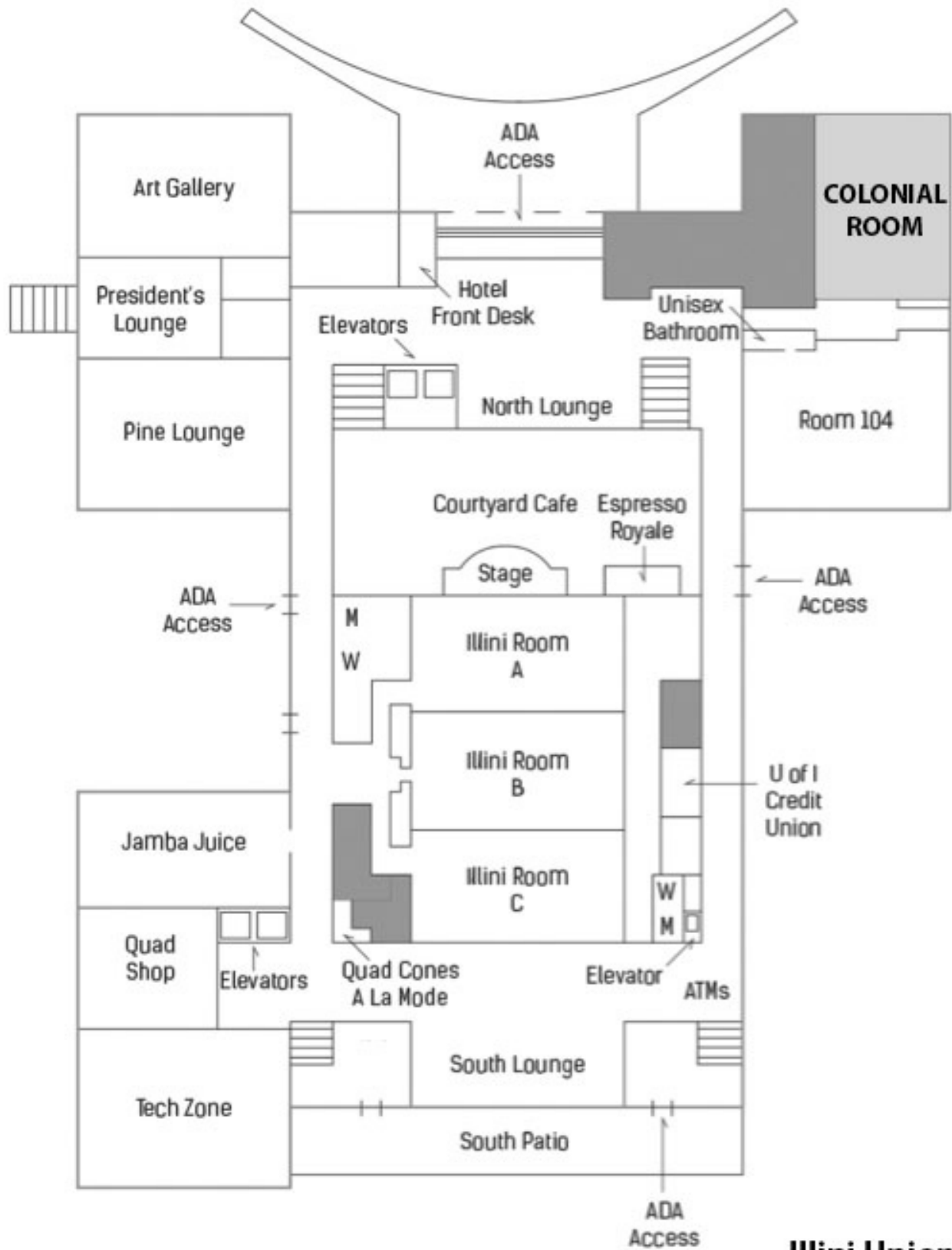




University of Illinois Main Quadrangle



Lincoln Hall



M Men's Restroom
 W Women's Restroom



Illini Union MAIN LEVEL

Conference Program

On Site Registration

Friday, May 23 1 PM – 5 PM

Illini Union Colonial Room

Saturday, May 24 8 AM – 5 PM

Sunday, May 25 8 AM – 5 PM

Exhibits

Illini Union Colonial Room

Saturday, May 24 – Sunday May 25

- Open Art and Photography Session
Organized by Robert Rohe and B. Jacob Skousen
- The Archaeologist as Artist: Research Photography in a New Context Organized by Kaeleigh Herstad and Elizabeth Konwest
Authors/Artists will be discussing their submitted photographs and available for discussion on Sunday, May 25 11 AM – 1 PM.

Excursions

Tour Cahokia, the Pfeffer site, and Emerald

All tours were by previous arrangement.

Special Meetings and Events

Plenary Session & Wine Reception

Friday, May 23, Lincoln Hall Auditorium

Plenary Session 5 PM - 6:30 PM

Friday, May 23 in the Latte Da Café in the basement below the Lincoln Auditorium

Wine Reception 6:30 PM – 8 PM

Theoretical Bar Crawl

Friday, May 23 9 PM – 11 PM

See Program Insert for more information

TAG UIUC 2014 Dance

Saturday, May 24 7 PM – 12 AM

Channing-Murray Foundation (and the Red Herring Vegetarian Restaurant)

1209 W Oregon St, Urbana, IL 61801

Sunday, May 25 3 PM - 6 PM

Monday, May 26 9 AM - 12 PM

For Both Tours meet in the Cahokia Mounds Interpretive Center Lobby. See TAG 2014 website.

Social Media:

We encourage social media aficionados to live tweet, blog, or Facebook about TAG goings on. Share information and pictures with people who were unable to attend, connect TAG to a broader online community, and spread the word about events at TAG UIUC. Twitter has been especially useful at the American Anthropological Association and Society for American Archaeology conferences – participants reported a richer conference experience, the creation of new communities, and the opportunity to make connections with new colleagues and collaborators.

The main conference hashtag is **#TAG2014UIUC** and the TAG twitter handle is **@tag2014uiuc**

If you are live tweeting sessions, please use the conference hashtag as well as any other descriptives for your session such as: #archaeology, #anthropology, #violence, #barbarians, #convergence, #Latour, #future, etc. For people who may be new to twitter, using more common words or phrases makes your tweet visible to people who are interested in a particular topic, AND also ties it to TAG. The #TAG2014UIUC hashtag is also being used by TAG in Europe, thus using #TAG2014UIUC ties you into broader archaeological and anthropological discussions taking place across the ocean.

For presenters who currently have twitter handles, we encourage you to include them on the introduction slide of your presentation so that audience members who are tweeting can reference and credit you for your ideas.

Plenary Session

Fundamental Convergences: Ontologies, Imaginaries, and Agencies

Friday, May 23 5 PM – 6:30 PM, Lincoln Auditorium; Wine Reception to follow 6:30 PM – 8 PM

Plenary panelists: Benjamin Alberti (Framingham)
Kim Tallbear (Texas)
Mary Weismantel (Northwestern)
Discussant: Rosemary Joyce (UC-Berkeley)

The plenary at TAG-UIUC will explore fundamental issues surrounding how and why people relate to each other and to other beings, places, objects, elements, phenomena and forces seen and unseen. In this sense, a convergence is where history happens; it is how networks work; it is why spaces have places and persons have personhood. It beckons us to critically reappraise materiality, ontology, agency, and ecology.

Panelists may question the scales, temporalities, and locations of such associations and connections, interrogate the ontologies that frame and are in turn framed by our relational fields and movement generally, and expose the implications today for how we know or might know the past in such terms. Less-anthropocentric, symmetrical, and post-humanist approaches can and should be considerably more than a delineation of alternatives. Convergences are the happenings and experiences that afford relationships, associations, and understandings. Indeed, convergences in a world-in-motion are, to large extent, what all of us experience, how all of us live, and what all of us study in some way or another. Theory itself is a convergence of thought and experience, but so is life ... a series of intersections, entanglements, meetings, assemblages, moments, and collaborations.

Here, in the places, things, and experiences where the moving and the moved come together, agency is mediated, identities are instantiated, and histories are made. Here, science and the humanities dissolve into one another. Environmental and relational archaeologies, among other discourses, become difficult to disentangle. The local and the global exist within one another. The cosmic is embodied. Places and things become not just sites of memory but imaginaries whereby people in their presents envision futures. In the process, power as a dimension of relationships requires rethinking. So too might novel theoretical approaches and 21st-century technologies that promise to lead us down avenues of scholarly activity and public engagement (e.g., the digital humanities). Let's talk about these fundamental convergences and contextualize everything from theories of things, bodies, agencies and landscapes to globalities. How might we relate to a world in motion, and how are we related by and through other things, places, phenomena, etc.? What are the implications and perils for archaeological theory and practice? Do we need a radical reconsideration of places and heritage sites based in alternative ontological perspectives? Where are the productive convergences of science and the humanities; what are the prospects for the digital humanities?

Theoretical Bar Crawl

Friday, May 23 9 PM – 11 PM after the Plenary Session and Reception

Teams of two to four crawlers will be formed in the lobby after the plenary, where they will be given final instructions and maps of Downtown Champaign, showing the bars and their TAJs. From there, a TAG bus will shuttle crawlers to Downtown Champaign, to compete for points and prestige (or simply to have dinner). Crawlers will move among the four bars to talk with the TAJs, two of whom will be stationed at each of the four bars, ready to discuss topics related to the plenary. The Theoretical Archaeology Judges can, at their discretion, award from 1 to 10 points to individuals or groups of theoretical enthusiasts (based on the depth of topics covered, arguments made, ideas developed, drinks supplied to the TAJs). You will want to visit as many of the bars as possible to score as many points as possible. The TAJs located at each bar will have the flexibility to present conversation starters on theoretical topics of their choosing or to distribute points for the completion of random tasks, perhaps in addition to requiring from you a well-rounded argument on some topic. At 11 pm, a shuttle will be available to return crawlers and other TAG members to the I-Hotel, Hilton Garden and the Landmark (if you miss it, take a taxi)—additional instructions at the event.

Bars where the TAJs will be located:

1. Blind Pig Brewery, 120 N. Neil Street
2. Quality Bar, 110 N. Neil Street
3. Mike N Molly's 105 N. Market Street
4. Blind Pig Company, 120 N. Walnut

Theoretical Archaeology Judges (TAJs):

Brian Boyd, Zoe Crossland, Severin Fowles, John Janusek, Matthew Johnson, Andrew Roddick, Ruth Van Dyke, William Walker, María Nieves Zedeño

Winning: The bar crawl winner will be the one with the most points at the end of the evening, to be announced after tabulating all of the TAJs scores and announced at Saturday's dance. Prize TBA. In case of a tie, expect resolution via a coin toss at the dance.

Sessions at a Glance

Saturday, May 24th													Sunday, May 25th																	
Morning Sessions													Morning Sessions							Afternoon										
Venue	8:15	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	1:00	1:30	2:00	2:30	3:00	3:30	4:00	4:30	5:00	8:15	8:30	9:00	9:30	10:00	10:30	11:00	11:30	12:00	1:00	1:30	2:00
Lincoln 1002	Session 1: On Barbarians									Session 8: Convergence in 3D							Session 14: Converging Flavors							TAG Post-mortem						
Lincoln 1022																											Session 2: In Small Things Not Forgotten			
Lincoln 1024	Session 3: Queer Matter									Lunch Break							Session 10: Difference Theory							Session 11: Compound Circles						
Lincoln 1060																											Session 4: Gathering Places			
Lincoln 1065	Session 5: Interpreting the Deep Past									Session 6: The Archaeologist as Artist							Session 17: Problem of Public Perceptions/Multiplicity of Arch.													
Illini Union Colonial Room																								Session 7: Open Art and Photography Session						
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★ New for 2014

Plains Anthropologist

Volume 59 (2014), 4 issues per year
www.maneyonline.com/pan

Plains Anthropologist, publishes manuscripts with a focus on anthropological theory, method, and practice that synthesize, integrate, and interpret anthropological knowledge of the Great Plains peoples and cultures.

Midcontinental Journal of Archaeology

Volume 39 (2014), 3 issues per year
www.maneyonline.com/mca

The *Midcontinental Journal of Archaeology* seeks original articles on Eastern Woodlands archaeology of the region between the Boreal Forests to the Gulf of Mexico, and on closely related subjects.

Journal of Community Archaeology & Heritage

Volume 1 (2014), 3 issues per year
www.maneyonline.com/cah

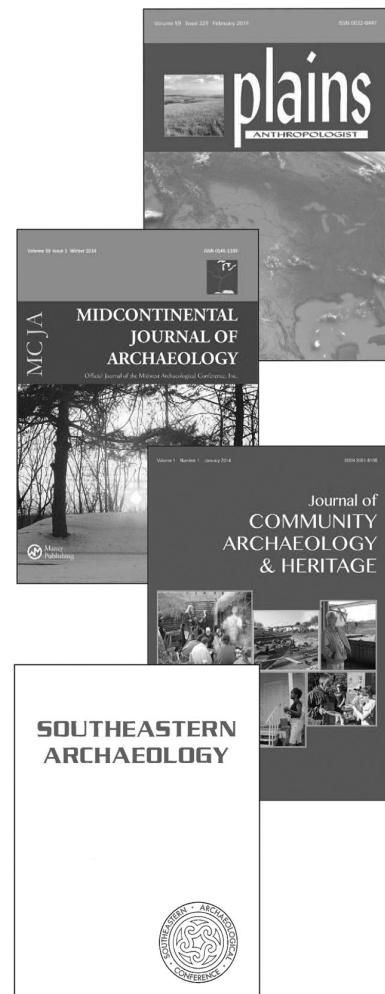
Journal of Community Archaeology & Heritage provides a platform for discussion about the efficacy and importance of 'community archaeology' as well as a showcase for the dissemination of its projects and practices

★ New for 2015

Southeastern Archaeology

Volume 34 (2015), 3 issues per year
www.maneyonline.com/sea

Southeastern Archaeology is a refereed journal that publishes reviews, field reports and articles of a theoretical nature concerning the archaeology and history of southeastern North America and neighboring regions.



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Session and Paper Schedule

Saturday Morning, May 24th, 2014

Session 1: On Barbarians [Lincoln Hall 1002]
(Severin Fowles and Roderick Campbell, Organizers)

- 8:30 **Severin Fowles** - Barbarian Culture: Researches into the other Other
8:45 **Karim Mata** - Essential Barbarians: the Use and Abuse of Civilizations Mutable 'Other' in Roman Gaul and Germany
9:00 **Rachel Hart** -μάλιστα θῶμα: Artemisia of Caria and the dissolution of social polarities
9:15 **Ian Straughn** - The Nobility of Barbarians: an Exegesis on the Material Roots of a Medieval Islamic Sociology
9:30 **Jonathan Walz** - The Barbarian Within
9:45 **Discussion**
10:05 **Break**
10:20 **Lindsay Montgomery** - Indios Barbaros: Comanches as Barbarians and Conquistadors
10:35 **Annie Danis** - Sensuous Barbarians
10:50 **Darryl Wilkinson** - Inhuman and Nonhuman Barbarians in the Andes
11:05 **Roderick Campbell** - At Civilization's Edge: The Wild, the Sacred and the Uncanny
11:20 **Norman Yoffee** - Discussant
11:40 **Discussion**

Session 2: In Small Things Not Forgotten – The Convergence of Ordinary Objects and Extraordinary Practices in the Past

[Lincoln Hall 1022]
(Dru McGill and April K. Sievert, Organizers)

- 8:30 **April K. Sievert** - The Ordinary and the Eccentric: Lessons from the Vaults
8:50 **John P. McCarthy** - Extraordinary Uses of Ordinary Things: Some Material Expressions of "Magic" and "Religion" in African-American Spiritual Life
9:10 **Jane Arney** - Golden Offerings: The Convergence of the Greek Tripod with the Augustan Saeculum Aureum
9:30 **Sandra Katz and Kathleen M. S. Allen** - Exploring the Convergence of Stone Tool-making, Domestic Space and Time at Two Sixteenth Century Cayuga Sites
9:50 **Break**
10:10 **Dale Tucker** - A Shell of a Journey into the Crab Orchard Tradition
10:30 **Dru McGill** - A Cultural Biography of Angel Mounds Sample DEM#525, a Plain Rimsherd
10:50 **Meghan E. Buchanan and Elizabeth L. Watts** - Tempering Agents, Tempering Arguments: Negotiating Mixed Tempered Ceramics in the PreColumbian Midwest (ca. AD 800-1275)
11:10 **Discussion**

Session 3: Queer Matter: The convergence of queer affects, bodies and temporalities
[Lincoln Hall 1024]
(Jamie Arjona and Tatiana Niculescu, Organizers)

- 8:30 **Lee Bloch** - Beyond "Sex," "Gender," and "Death" in the Mississippian Cosmos: Rethinking Gender Ontology and Mortuary Art at Okeeheepkee, or the Lake Jackson Site
8:50 **Martin F. Manalansan IV** - The "Stuff" of Archives: Mess, Migration, and Queer Lives
9:10 **Jun Mitumoto** - Between excellence and deviation: a queer archaeological analysis of bodily representation in the Yayoi period in Japan
9:30 **Break**
9:50 **Tatiana Niculescu and Jamie Arjona** - Disabling Agency: the Queer Figure of Dave Drake
10:10 **Mary Weismantel** - Discussant
10:30 **Discussion**

Session 4: Gathering Place(s): Locational Convergences of Persons, Practices, and Histories

[Lincoln Hall 1060]
(Melissa Baltus, Organizer)

- 8:30 **Melissa Baltus** - Gathering the (Extra) Ordinary – Artifact Caches as Powerful Places
8:50 **Laura L. Scheiber** - Yellowstone and the Rocky Mountains as Places that Gather
9:10 **Montana Martin and Jessica Albrecht** - Connecting with the Past through Ogden-Fettie and Dickson Mounds
9:30 **Christopher Watts** - Late Woodland Earthworks as Gathering Worlds
9:50 **Break**
10:10 **Terrance L. Slocum II** - Temporary Monuments and the Aggregation of Segmented Activity: The Role of Causewayed Enclosure Construction in the Danish Neolithic
10:30 **John G. Sabol** - A Modern Ruin And The Materiality of Memory in the Presence of Absence
10:50 **Discussion**

Session 5: Interpreting the Deep Past: The Convergence of Material Remains, Myth and Memory
[Lincoln Hall 1065]

(Thea De Armond and Megan Daniels, Organizers)

- 8:30 **Thea De Armond and Megan Daniels** - Introduction

Saturday Morning, May 24th Session 5: Continued

- 8:35 **Anja Krieger** - Memory, Culture and Landscape: The case of Olympia
- 9:00 **John G. Sabol** - A Ghost Town Without the Town: What Now?
- 9:25 **Kristin Vacca** - Let the Memory Live Again: Creation and Recreation of Hawaiian Households
- 9:50 **Break**
- 9:55 **Rachel Kreiter** - Tanis as place/Tanis as idea: memory and neglect in the Nile Delta
- 10:20 **Jordan Detev** - Image, Mind, Meaning, and the Interpretation of the Deep Past
- 10:45 **David W. Benn** - Anthropomorphic Geoglyphs in Northwest Iowa Provide Glimpses into Prehistoric Native American Mythologies in the Northern Great Plains
- 11:10 **Emily L. Spratt** - Man versus Machine: The Aesthetics of Judgment in the Age of Artificial Intelligence
- 11:35 **Thea De Armond and Megan Daniels** - Discussion

Saturday Afternoon, May 24th, 2014

Session 8: Convergence in 3D: theorizing recording, reconstruction and recreation of three-dimensional space and the experience within [Lincoln Hall 1002] (Willeke Wendrich, Organizer)

- 1:30 **Willeke Wendrich** - Convergence in 3D: an introduction
- 1:50 **Bethany Simpson, Anne Austin, and Katie Simon** - Three dimensional Recording of Architecture in Karanis, Egypt
- 2:10 **Rachel Opitz** - Exploring Digital Landscapes at the Human Scale
- 2:30 **Diane Favro** - Reverse Engineering Augustan Rome
- 2:50 **John Dagenais** - Spaces--Romanesque Sounds: Experience and Experiment in the 3D Reconstruction of the Cathedral of Santiago de Compostela (ca. 1211 CE)
- 3:10 **Break**
- 3:30 **Eiman Elgewely** - Reviving Karanis: The Re-contextualization of Archaeological Objects in 3D
- 3:50 **Alan B. Craig** - The Convergence of the Physical and the Digital: The Use of Augmented Reality in Archeology
- 4:10 **Jordan Detev** - The World Heritage Glass: Augmented Reality of Archaeology
- 4:30 **Jennifer L. Campbell** - Digital Models as sites of Digital Ethnography

Session 9: Archaeologies of Violence and Violent Archaeology: Painful Histories, Past and Present

[Lincoln Hall 1022]

(Elizabeth L. Watts and Meghan E. Buchanan, Organizers)

- 1:30 **Sophie Tamas** - Object losses: Mapping the everyday traces of leaving abuse
- 1:45 **Robert Paton** - Time is on my side: the mutability of deep "spacetime" as a means of healing history in an Australian Aboriginal community
- 2:00 **Rachel A. Lockhart Sharkey and Christopher W. Schmidt** - Reporting Prehistoric Violence in North America: The Painful Truth?
- 2:15 **Rafal Skrzyniecki** - Warrior's social identity within social structure in the Late Neolithic in Southern Poland
- 2:30 **Chris Fennell** - Racism and Archaeology
- 2:45 **Break**
- 3:00 **Liam M. Brady and John J. Bradley** - Making Sense of Sorcery Rock Art: affectual and relational understandings at Kurrmunyini, southwest Gulf of Carpentaria, northern Australia
- 3:15 **Allison Foley** - The Gendered Ulna: Feminism, Trauma, and Violent Interpretations
- 3:30 **Rui Gomes Coelho** - Marxism and phenomenology: theoretical convergences and the archaeological exploration of 19th century slavery
- 3:45 **John G. Sabol** - Presences that Continue to "Haunt": The Legacy of Loss in Past Landscapes of Violence
- 4:00 **Haeden Stewart** - Traces in the Desert: Mobility and Violence in the Borderlands
- 4:15 **Reinhard Bernbeck and Susan Pollock** - At the Edge of General Theories: Excavations of a Concentration Camp and Forced Labor Barracks in the German Capital Berlin
- 4:30 **Discussion**

Session 10: Difference Theory [Lincoln Hall 1024] (Roland Fletcher, Organizer)

- 1:30 **Roland Fletcher** - Difference and the Contexts of Sociality
- 1:50 **Rachael Lane** - Essentialism and material mangling
- 2:10 **John Molenda** - Moral Discourse and Personhood in Chinese Contexts
- 2:30 **Kirrily White** - Too Big to be Villages? The social-material contradiction of pastoral/ agrarian megasites
- 2:50 **Lisa Lucero** - Dissonance and the Classic Maya 'Collapse'

Saturday Afternoon, May 24th Continued

Session 11: Compound Creatures [Lincoln Hall 1024] (Marie Nicole Pareja, Organizer)

- 3:30 **Marie Nicole Pareja** - East Meets West: Monkeys in Bronze Age Aegean Glyptic
- 3:50 **Amanda Pavlick** - The Sign in its System: The Role of Winged Horses on Architectural Terracottas from Central Italy in the 6th century BC

Session 12: Back to the Future: The Convergence of Remembering, Practicing, and Preparing [Lincoln Hall 1060] (Erin M. Benson and Joel P. Lennen, Organizers)

- 1:30 **Erin M. Benson** - Back to the Future: Embracing New Understandings of Alternative Temporalities
- 1:45 **Joel P. Lennen** - Senses, Potentialities, and the Attunement of Multiple Temporalities
- 2:05 **Adam M. Sutherland** - A Hopewellian Temporality at Fort Ancient: The Dissolution of Boundaries between Underworld, Upperworld, Past, Present, and Future
- 2:25 **Asa R. Randall** - Utopic Convergences of Pasts and Futures on the St. Johns River
- 2:45 **Break**
- 3:00 **Johanna A. Pacyga** - The Imperial Bee: Napoleonic Symbolism & Reimagining the Past for a Legitimate Future
- 3:20 **María Nieves Zedeño** and UA636 - Symbolic Convergence Theory and the Rhetorical Community: An Archaeological Perspective
- 3:40 **Kenneth E. Sassaman** - If We Could Look Back and See the Future, Would We Intervene?
- 4:00 **Discussion**

Session 13: Cityscapes: the Archaeology of Urban Convergences [Lincoln Hall 1065] (Alison Damick and Samantha Fox, Organizers)

- 1:30 **Nan A. Rothchild** - The “work” of urban museums
- 1:45 **Scott W. Schwartz** and **Elisheva Charm** - Reconfigured & Reformatted: The Derangement of Urban Curation
- 2:00 **Elizabeth Angell** - Fragile Cities: The Material Politics of Disaster in Urban Landscapes
- 2:15 **Samantha Fox** - There’s a Great Future in Plastics: Temporality, Documentation, and East German Alltagskultur
- 2:30 **Break**
- 2:45 **Alison Damick** - ‘An Ancient City for the Future’: Archaeology and Infrastructure in Post-war Beirut
- 3:00 **Dianne Scullin** - Sounding Urban

- 3:15 **Stephen Berquist** - The Phantasmatic City: Archaeologies of Miasma, Sanitation and Urban Structure
- 3:30 **Valerie Bondura** and **Courtney Singleton** - Vergent Networks: Archaeology, Visibility, and New York City’s Hart Island
- 3:45 **Discussion**

Sunday Morning, May 25th, 2014

Session 14: Converging Flavors: Innovative Approaches to Food in Archaeology [Lincoln Hall 1002] (Ryan Kennedy and Guido Pezzarossi, Organizers)

Section 1: Converging Places and Identities: Food and Identity as Multi-sited Practices

- 8:30 **Guy Duke** - Llama face stew: one pot, multiple convergences in a Late Moche domestic dedicatory context
- 8:45 **Amelie Allard** - Foodways As 'Implacement': Food, Mobility and Community in the Late 18th-century Western Great Lakes Fur Trade
- 9:00 **Caitlin Monesmith** and **Chapurukha Kusimba** - Of Cattle and Colonists: Cultural Convergence and Dietary Change in Mtwapa, Kenya
- 9:15 **Grace Krause** - As American as Chop Suey: Exploring Chinese-American Identity Through Food, 1870-1920
- 9:30 **Karen Metheny** - Visualizing Foodways in Archaeology: Food Mapping and Other Techniques
- 9:45 **Break**

Section 2: The Agency and Materiality of the Senses: Taste and Flavors Reconsidered

- 10:00 **Kathryn Sampeck** - A Haptic History of Chocolate
- 10:15 **Matthew Rowe** and **Ryan Kennedy** - The value of the bathwater: additional perspectives on bone grease manufacture from behavioral ecology and the culinary arts
- 10:30 **Mariys Alexianu**, **Ion Sandu**, **Andrei Asandulesei**, **Felix Tencariu**, **Roxana-Gabriela Curca**, **Stefan Caliniuc**, and **Mihaela Asandulesei** - Savory Salt: Ethnoarchaeological Research in Romania
- 10:45 **Ryan Kennedy** - Food, taste, and connections at the Market Street Chinatown

Section 3: Converging Agencies: Interrogating the Causality of Change in Food Practices

- 11:00 **Guido Pezzarossi** - “Solo tienen...tortillas...para comer”: Comales and Colonial Convergence(s) in Highland Guatemala
- 11:15 **Andrew James Donnelly** - Cooking Patterns and Vessel Use: Exploring the Convergence of Texts and Material

Session 15: Latourian Archaeologies: Object Agency, Actor Network Theory, and Modes of Existence [Lincoln Hall 1022]
(Jeffrey Vadala, Randee Fladoboe, and Alissa Jordan, Organizers)

- 8:30 **Jeffrey Vadala, Randee Fladoboe, and Alissa Jordan** - Operationalizing Actor Network Theory and Modes of Existence
9:00 **Jeffrey Vadala** - Ancient Maya Caching and Building Modes of Existence during the Late Preclassic at Cerros, Belize
9:20 **Alissa Jordan** - Life-Hacking Latour: Using Petwo-Kongo Vodou Caching to Rethink Modes of Existence
9:40 **Break**
10:00 **Elyse Anderson** - Animals as Actants: Applying Latour to Zooarchaeology
10:20 **Randee Fladeboe** - The Macaw Mode: A Latourian Analysis of Ritual Exchange
10:40 **Matthew Watson** - Discussant

Session 16: Moving Through Convergences in the Social World [Lincoln Hall 1024]
(B. Jacob Skousen and Matthew Adamson, Organizers)

- 8:30 **B. Jacob Skousen and Matthew Adamson** - Movements and Convergences: A Necessary Relationship
8:50 **Christopher Hernandez** - Eyes Up and Pay Attention!: Movement, Sensory Landscapes and Social Structure at Tzunun, Chiapas, Mexico
9:10 **Lena R. Hann** - From Image to Substance: Interacting with the fetus in elective abortion
9:30 **Marie N. Pareja** - Strangers from a Strange Land: The Appearance of Blue Monkeys in the Bronze Age Frescoes at Akrotiri, Thera
9:50 **Break**
10:05 **Matthew Adamson** - 'If I Only Had a Brain': Zombies, Neuroscience, and Movement
10:25 **Jimmy Mans** - Indigenous movements and transformations in the (post-)colonial Caribbean
10:45 **Lara Ghisleni** - Mobility and landscape: converging and diverging paths of movement as social discourse
11:05 **Synthia Sydnor** - Nature of Sport, a Prolegomena
11:25 **Discussion**

Session 17: The Problem of Public Perception and the Multiplicity of Archaeologies [Lincoln Hall 1060]
(Rebecca M. Barzilai and Leslie Drane, Organizers)

- 8:30 **Rebecca M. Barzilai and Leslie E. Drane** - Popular Archaeology and Converging Medias
8:50 **K. Kris Hirst** - Singing our Own Song, Directing Archaeology to the Public

- 9:10 **Alexis Jordan** - Proactive Over Reactive: Explorations of New Approaches to Public Outreach Archaeology in the Age of Pseudoscience
9:30 **Zoe Crossland** - Writing Forensic Anthropology
9:50 **Break**
10:10 **Allison Foley** - Sacrificial Virgins and Steven Pinker: Promoting science over sensationalism in the study of Midwestern warfare and violence
10:30 **Brian Boyd** - Pointing & Laughing: perceptions of archaeology and archaeologists in *Doctor Who*, the reboot
10:50 **Paul R. Mullins** - The Allure of a Beautiful Past: Televised Heritage and Material Authenticity
11:10 **Elizabeth Kryder-Reid** - Handmaidens to heritage?: the public presentation of archaeology and the California missions
11:30 **K. Anne Pyburn** - Discussant

Session 18: Beautiful Machines/Dead Planet [Lincoln Hall 1065]
(Jeff Benjamin, Organizer)

- 8:15 **John P. McCarthy** - A Short-lived and Obscure Rural Industry: Drain Tile Manufacture in Delaware County, Indiana
8:45 **Bayne Peterson** - Industrial Amulets
9:15 **Billy Cancel** - Find Some Wasteland Floodlit (or as i took a walk one morning chewed machinery)
9:45 **Ximena Alarcón** - Embodied sonic memories of commuting underground
10:15 **Jeff Benjamin** - Ariadne's Gift: The Archaeological Record of Industry

Session 19 (see also session 6): Discussion: The Archaeologist as Artist: Research Photography in a New Context [Lincoln Hall 1065]
(Kaeleigh Herstad and Elizabeth Konwest, Organizers)

11:00 AM - 1:00 PM

Participants: Rebecca Barzilai, Brian Boyd, Meghan Buchanan, Rui Gomes Coelho, Zoe Crossland, Jordan Detev, Leslie Drane, Kaeleigh Herstad, Marolijn Kok, Elizabeth Konwest, Dru McGill, K. Bryce Lowry, Timothy R. Pauketat, Anna Resson, Robert Rohe, Laura Scheiber, Elizabeth Watts

Sunday Afternoon, May 25th, 2014

TAG 2014 Post-Mortem: An Open Discussion with Session Organizers [Lincoln Hall Room 1002]

- 1:00- 2:00 **Moderated by** Amanda Butler (University of Illinois) and Melissa Baltus (University of Illinois)

Journal of Contemporary Archaeology

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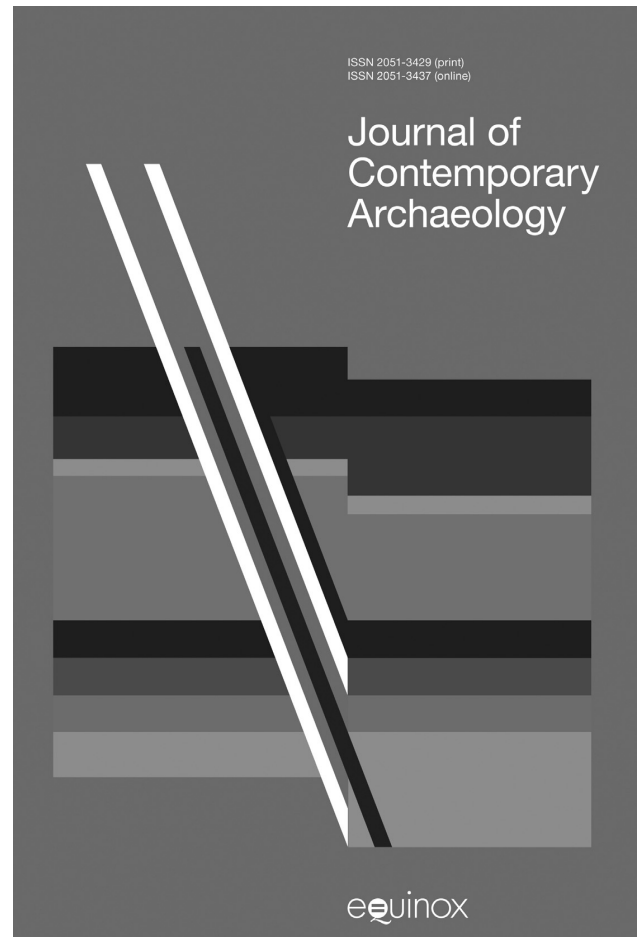
The Editors and Equinox Publishing are pleased to announce the launch of a new journal devoted to the study of contemporary archaeology and invite submissions for publication, commencing with the first issue in spring 2014.

Journal of Contemporary Archaeology is the first international, peer-reviewed journal to explore archaeology's specific contribution to understanding the present and recent past. It is concerned both with archaeologies of the contemporary world, defined temporally as belonging to the twentieth and early twenty-first centuries, as well as with reflections on the socio-political implications of doing archaeology in the contemporary world. The journal encourages articles from a range of adjacent disciplines which consider recent and contemporary material-cultural entanglements, including anthropology, cultural studies, design studies, history, human geography, media studies, museum studies, psychology, science and technology studies, and sociology. Acknowledging the key place that photography and digital media have come to occupy within this emerging subfield, *Journal of Contemporary Archaeology* includes a regular *Photo Essay* feature and provides space for the publication of interactive, web-only content on its website.

Subscriptions

Journal of Contemporary Archaeology will be published in print and online, with two issues per volume year. Articles will be published online in advance of the print version of each issue. The first articles are expected to appear online from July 2013.

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Call for Papers

Journal of Contemporary Archaeology will publish articles in a number of different formats, ranging from in-depth *Discussion Articles*, to be accompanied by comments from relevant researchers and an author's reply; regular *Research Articles* which are generally shorter and more case-driven; *Interviews* comprising occasional, edited discussions between researchers and individuals whose academic or creative work makes a contribution to understanding the archaeology and materiality of the contemporary world; *Forums*, a series of short responses to previously circulated questions; and, as noted above, *Photo Essays*.

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Session 1: On Barbarians

Barbarians, like primitives, are mythologized foils of civilization. But unlike primitives, barbarians have teeth and fight back. Barbarians are active (they invade; they come to you). Primitives are passive (they are colonized; you go to them). Barbarians do not represent the innocent youth of the world, but rather its rebellious adolescence. Barbarians are male. Primitives are female. This, at least, is the discursive opposition that emerged in the Western intellectual tradition during the nineteenth century.

Anthropology has always had a lot to say about “primitives,” but comparatively little to say about “barbarians.” Why? Why have the standard objects of the anthropological imagination been cold rather than hot traditions? What new conversations might emerge were we to focus on societies that do not precede the state so much as oppose the state? What if we traded in the problem of anachronism for the problem of antagonism? What if anthropology were reassembled around engagements with Others who challenge and threaten imperial projects rather than Others who suffer colonialism or submit to a relentless civilizing process?

Organizers: Severin Fowles and Roderick Campbell

Participants: Roderick Campbell, Annie Danis, Severin Fowles, Rachel Hart, Karim Mata, Lindsay Montgomery, Ian Straughn, Jonathan Walz, Darryl Wilkinson

Discussant: Norman Yoffee (University of Michigan)

Session 2: In Small Things Not Forgotten – The Convergence of Ordinary Objects and Extraordinary Practices in the Past

The everyday actions of “ordinary” people in the past frequently converged into extraordinary cultural features of major interest to archaeologists (e.g. labor relations, subsistence practices, gender identities, kin groups, subtle resistance movements). These ordinary actions were often rooted in or included what might be considered ordinary forms of material culture - plain pottery, utilitarian lithics, or food-stuffs. While the convergence of individual practices into group norms has been an underlying component of many social theories utilized in archaeology for decades (e.g. Bourdieu's practice theory), the archaeological study of “ordinary” material culture in pre-Columbian societies in North America lags behind those of “prestige goods” more often associated with supra-ordinary beings in society. Even when ordinary forms of material culture are analyzed, the significance of the practices and lives of the majority are sometimes overlooked to instead address how elites and/or leaders created, maintained, and yielded their power.

In historical archaeology, there is a strong tradition of studying the cultural significance of bric-a-brac, knick-knacks, and other “innocuous” or “prosaic” things (Mullins 2012). This session invites researchers to follow in this tradition, and to craft presentations that highlight novel approaches to ordinariness in the somewhat deeper past. Papers in this session demonstrate how ordinary objects, at times deceptively familiar and mundane, require careful and detailed analysis in order to reveal their meaning, and the ways ordinary objects converged in social reality with other material, spatial, and sensual cultural experiences.

Organizers: Dru McGill and April K. Sievert

Participants: Kathleen M. S. Allen, Jane Arney, Meghan E. Buchanan, Sandra Katz, John P. McCarthy, Dru McGill, April K. Sievert, Dale Tucker, and Elizabeth L. Watts.

Session 3: Queer Matter: The convergence of queer affects, bodies, and temporalities.

“Queering is immanent to animate transgressions, violating proper intimacies (including between humans and nonhuman things).” Mel Y. Chen

This forum takes a cross-disciplinary approach to queered senses, materials, bodies and temporalities to critically engage in new applications of queer theory in archaeology. Although, queer theory is commonly misconstrued as being simply about sexuality and the sexed body, contemporary queer scholarship deals with a range of human and nonhuman intimacies that create queer temporalities, materialities and affects. Throughout history and prehistory, disability, race, and culturally defined “abnormal” or perverse engagements with materials and beings served to define oppressed, queer subjects. This panel hopes to understand how bodies and materials might be rendered queer by dominant epistemologies and how subaltern beings and things might have converged to generate queer ontologies. We intend to explore ways of incorporating queer theory in archaeology through increasing attempts to interpret bodies, senses, and materials that we might conceive of as contributing to proto-queer affects in the past. We plan on using this session as a forum in which to critically engage with queer theory research in order to highlight the convergences of queer ontologies and other vectors of identity and being, to generate a discussion about how archaeology and studies of materiality converge with queer theory. We welcome diverse interpretations and applications of queer theory to archaeological questions in this session.

In a 2008 *Annual Review of Anthropology*, Barbara Voss traced the then-present state of queer approaches to archaeology noting, “Archaeological research increasingly defamiliarizes modern sexuality and reveals the particularity of present-day assumptions about human sexuality” (Voss 2008; 319). Voss also acknowledged that while queer archaeologies have become more visible, many archaeological texts “still read as if they were written to be approved by a morals committee for the promotion of family values”(318). While archaeologies of identity have long focused on the problems of race, class, and sex, queer research still occupies a nascent and marginalized place in our field. We hope to use this session to discuss the ever-changing nature of these intersecting experiences that converge to produce unique and dynamic ways of being in the world.

Archaeology offers a unique perspective on both materiality and history that has much to offer contemporary queer theory. From the colonialism of desire to the appropriation of indigenous cosmologies by contemporary queer groups, anthropology and archaeology might offer novel critiques and additions to queer theory. Examples of discussion topics might include the following convergences: disability, race, colonialism, hypersexualization of 19th century black bodies, sex workers, queered attachments between humans and things/non-human animals, the figure of the child and reproductive futurity, etc.

Organizers: Jamie Arjona and Tatiana Niculescu
Participants: Jamie Arjona, Lee Bloch, Martin F. Manalansan, Jun Mitsumoto, Tatiana Niculescu,
Discussant: Mary Weismantel (Northwestern University)

Session 4: Gathering Place(s): Locational Convergences of Persons, Practices, and Histories

Engaging alternate ontological perspectives and recent material theory (e.g. Miller 2002; Olsen et al. 2012), this session aims to explore places of gathering as relational convergences. This topic may be thought of in multiple (physical and metaphysical) senses, and using multiple senses, including Places that Gather, and Places of Gathering.

For example, *Places that Gather* are powerful in their own right, gathering persons (human and other), things, and elements to themselves through forces or attributes of their own. These places may be natural landmarks (mountains, material quarries), locations of ephemeral phenomena or events that change aspects of place (flooding, volcanoes) or places from which to see/hear/smell (view sheds, astrological alignments, cave openings). *Places of Gathering* are places created as important through the gathering of objects, elements, and persons (dance circles, burials, cities, caches, conference rooms); or conversely, places at which persons cease to or avoid gathering (abandoned sites, no-mans-lands).

One important topic of consideration will be how recursion between the processes of ‘gathering to’ and ‘gathering together’ creates history in place and how such histories are negotiated. Among other things, this session seeks to explore the interdigitation of spatiality, temporality, materiality, and identity from an ontological perspective that includes powerful things and agentic attributes. The goals of the session include investigations into the definitions and loci of power, including considerations of the natural attributes of places and objects as convergences of intrinsic “values” or essences, as well as the power of “negative” or empty spaces.

Thinking through gathering places as places of convergence emphasizes perspectives that are less ostensibly human-oriented, moving towards a more relational understanding in which humans are part of the relationships between thing, place, and person, rather than deterministic of the relationship.

Organizer: Melissa Baltus
Participants: Jessica Albrecht, Melissa Baltus, Montana Martin, John G. Sabol, Laura L. Scheiber, Terrance L. Slocum II, Christopher Watts

Session 5: Interpreting the Deep Past: The Convergence of Material Remains, Myth and Memory

In his introduction to *The Dark Abyss of Time* (English translation 2011; *Le sombre abîme du temps*, 2008), Laurent Olivier likens the practice of archaeology unto dreaming. Like dreams, the archaeological past is transient: “All that can be had from exhuming some memory of the past is a glimpse of it that is impossible to hold onto, and that dissipates irretrievably.” (Olivier 2011, xiv)

For Olivier, archaeology deals with a constantly shifting palimpsest of material snapshots layered over by memories, altered realities and the context of our own vantage point in the present. Thus, rather than recovering and representing the past in a unilinear, sequential and historicist fashion, the archaeologist, like the psychoanalyst, engages in the arduous process of teasing out tangled memories to uncover the meanings of things past. These memories are themselves interpretations of the past, kept alive through their continual transformation in the present. The archaeologist, then, deals not so much with history as with memory and its persistent, present and necessary reinterpretation.

For this panel, we invite papers that explore the past as a convergence of myth and memory from a variety of viewpoints. How does the archaeologist cope with the palimpsest of testimonies, snapshots and narratives offered by material remains?

Organizers: Megan Daniels and Thea De Armond
Participants: David W. Benn, Rachel Kreiter, Anja Krieger, John G. Sabol, Kirsten Vacca

Session 8: Convergence in 3D: Theorizing Recording, Reconstruction and Recreation of Three-Dimensional Space and the Experience within.

This session assesses the theory of 3D: what is the importance of (re)constructing space; does a reconstruction represent a particular viewpoint (e.g. that of the elite, or the disenfranchised); how might Virtual Reality misrepresent; how can we express uncertainty and ambiguity; how are arguments made and displayed; above all, how can we study past environments as lived spaces? The context for human domestic, social and divine interaction is created, built, and shared space, much of which is traced in archaeology, but little of which is actually within our grasp. Creating and building the space requires investment of either capital or cooperation, and results in a complex material expression that is multi-layered: the same space might reflect shelter, safety, power, piety, posturing, negotiations, justice, or threat. Sharing space is a sign of social or ritual belonging. Location, orientation, context, building materials, decoration, re-use and cleanliness all potentially inform us on what the space might be about. Added to that are the experiential aspects of space: the light, the sound, the smells, the movement of people. Essential to understanding ancient buildings is to not focus on floor plan, but on the space above. Archaeological fieldwork is seeing an enormous rise in three-dimensional recording through laser scanning and photogrammetry. On a parallel effort the use of Virtual Reality three-dimensional reconstructions is a well-developed field, with an emphasis on the representation of the status of present knowledge, interpretation and experiential technologies, such as the reconstruction of light effects and soundscapes. Augmented reality brings the reconstruction potentially back in its original context, but overlays this with a massive layer of interpretation.

Organizer: Willeke Wendrich

Participants: Jennifer L. Campbell, Alan B. Craig, John Dagenais, Jordan Detev, Eiman Elgewely, Diane Favro, Rachel Opitz, Bethany Simpson, Willeke Wendrich

Session 9: Archaeologies of Violence and Violent Archaeology: Painful Histories, Past and Present

While archaeology has a long history studying the origins of violence and warfare, considerably less attention has been paid to the archaeology of painful histories. The convergences of certain acts, objects, materials, places, and people may have constituted violence and pain in the past and the present. By painful history we mean several things including (but not limited to): places where violent actions were enacted; places, objects, and times associated with violent acts in the past; archaeological and historic places, objects, and event associated with violence in the present. Violence in this respect is not tied solely to physical harm. Violence can be pervasive, manifested in systems of inequality. Violence can outlast acts of physical harm, embedding itself in daily actions, belief systems, specific places, and entire landscapes. In some cases, archaeological sites and objects that were the subject of past violences may continue to be places of pain for descendant communities. Alternatively, archaeological sites, objects, and data may be wielded to inflict pain on modern communities.

We ask participants to broadly interpret our theme of archaeologies of painful histories. What does an archaeology of violence and pain look like? How do we theorize the intersections of pain, violence, histories, lived memories, etc.? How do past violences continue to inflict pain? How is archaeology used as a weapon? What responsibilities do archaeologists have to “do no harm”? What are the ethical implications of studying violence, painful pasts, and painful presents?

Organizers: Elizabeth L. Watts and Meghan E. Buchanan

Participants: Reinhard Bernbeck, John J. Bradley, Liam M. Brady, Meghan E. Buchanan, Rui Gomes Coelho, Chris Fennell, Allison Foley, Rob Paton, Susan Pollock, John G. Sabol, Christopher W. Schmidt, Rachel A. Lockhart Sharkey, Rafał Skrzyniecki, Haeden Stewart, Sophie Tamas

Session 10: Difference Theory

The programs of processual, contextual, and symmetrical archaeology have sought to inter-relate the material and the social components of community life in various ways that either prioritise or equalise their respective roles. An alternative, however is that they are inherently non-correspondent, functioning in different ways that can be both complimentary and in conflict. Difference Theory offers a new way of approaching the material past that systematically incorporates the role of the friction inherent in the social world between verbal meaning, social action and the material. What we say and what we do and the things with which we engage are very different and not necessarily in synchrony. The material does not therefore necessarily serve the sociality of speech and action. Conversely sociality may be at odds with the material context in which it is seeking to operate. What is now required is the development of a logic which incorporates the principle of potential non-correspondence allowing for the possibilities both of correspondence and for friction and disjunction. Difference Theory aims to approach the archaeological record as a relational phenomenon derived from potential non-correspondence between the social and the material, across many spatial and temporal scales.

The session will explore theoretical issues, applications and methodological extensions of a theory of difference. Issues of material – social dissonance, the inertia of the material and the creative effects of non-correspondence are explored as crucial components of the archaeological process.

Organizer: Roland Fletcher

Participants: Roland Fletcher, Rachael Lane, Lisa Lucero, John Molenda, Kirrily White

Session 11: Compound Creatures

Anthropomorphization is a phenomenon that surfaces in artifacts and art that spans both the globe and the ages. From the Paleolithic through modern day, animals have been vested with human-like characteristics. Modes of representation for these creatures range from the depiction of the animal engaging in human activities and poses to essentially human bodies with animal heads (or vice versa), to modern home videos of animals dubbed over with human voices (the paddy-cake cats, the dog in love with bacon, etc.).

Although anthropomorphic representations in art are typically based on animals, one cannot escape the emergence of composite creatures in art and artifact, both literal and metaphorical. Winged serpents from North America, the Greek Chimera, the Egyptian Sphinx, and the Near Eastern griffin each come laden with their own mythologies, attributes, symbolism, and with the visceral reaction of the viewer upon first encountering these strange creatures. The first viewing of these hybrids often gives one pause. Why?

On the surface, reading the theme of convergence into these creatures seems an oversimplification, yet the often odd combination of physical and behavioral characteristics in a single figure begs further investigation. *Why* choose a certain animal/part of an animal? *What* or *who* is being referenced? Are there economic implications packed into the very portrayal of the figure? Does the creature serve a purely referential role, or is there more to it? This discussion is open to creatures of all shapes and sizes (including humans that appear or function unusually) from anywhere and any time. In essence, it is the direct and sometimes indirect references made by anthropomorphized and/or composite creatures that will be investigated. Participants in this session are encouraged to explore the theme of convergence with regards to depictions of anthropomorphized, composite, and hybrid figures as well as monsters that inhabited the past.

Organizer: Marie N. Pareja

Participants: Marie N. Pareja, Amanda Pavlick

Session 12: Back to the Future: The Convergence of Remembering, Practicing, and Preparing

Traditional modes of understanding time in archaeology have perceived histories as linear, with the past preceding the present, and the future having little to no consequence. This practice has hindered archaeological interpretations by encouraging an adherence to cultural chronologies that ignore alternative ways of thinking about time, promoting a chronological structure in which earlier peoples have no influence on those who follow them. In reality time is often experienced in a much more fluid manner, where past and present can be lived contemporaneously, and the future is an imagined and planned-for reality. This temporal fluidity is experienced through particular individual or group practices that continuously recreate the present and plan for alternative futures by actively remembering and forgetting the past. Through practices such as ancestor veneration, monument building, and the telling of oral traditions (to name a few), people incorporate different concepts of memory, histories and ways of experiencing time into their landscapes, places, things, worldviews, and daily lives. The movements of peoples and establishing of new settlements, the knowledge of changing environments, communal practices, and maintaining positive relationships with other-than-human persons all converge to prepare for every possible future, planned or unplanned (see Sassaman 2012).

In this session we hope to address the following questions and promote further discussion of different ways of experiencing and understanding time, memory, and alternative futures, as well as how archaeologists can recognize these varying ontologies and epistemologies when interpreting the past. How does the manufacture and use of objects, engagement with place and space, habitual domestic routines, and participation in and performance of ritual and ceremony come together in ways that recall and manipulate memory through dynamic processes? How do these mobilizations of memory allow for individuals and communities to affect and prepare for imagined futures? Finally, can we as archaeologists develop new methods and modes of analysis that incorporate these different ways of experiencing, perceiving, and affecting time?

Organizers: Erin M. Benson and Joel Lennen

Participants: Erin M. Benson, Joel Lennen, Johanna A. Pacyga, Asa R. Randall, Kenneth E. Sassaman, Adam M. Sutherland, María N. Zedeño

Session 13: Cityscapes: the Archaeology of Urban Convergences

Cities stand in for all sorts of moralized moments in stories about the human condition: cities can mark ‘progress,’ and imagined positive potential, or they can mark ‘degradation,’ as sites of corruption and loss. They imply particular kinds of

order, and the potential to transgress that order; they produce new sensory experiences and suppress others. The city iconically represents multiplicity, the coming together of bodies, movements, histories, and imaginaries. It could be argued that cities *are* convergence more than form. Italo Calvino, in his famous novel *Invisible Cities*, wrote that “Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else.” (1972). There remains something always ‘beyond,’ about the city that eludes easy classification or description, a result of the layering of meaning and experience that defines urban life. This session seeks to parse that multiplicity by addressing urban places in their totality—works on, not in cities—from a variety of regions and time periods. How do we come to identify forms as “urban,” and how do such criteria or designations affect our readings of the social worlds contained therein? How is the sensory experience of cities imagined to account for its variability and change over time?

Archaeology is especially complicit in the development of anthropological ideas about cities. The excavation of ancient cities arguably made the reputation of early practitioners of the discipline as much as archaeologists wrote the story of early cities (Rothschild and Wall 2014). More recently, archaeology has provided new ways to understand contemporary and historical urban infrastructures and networks, the materiality of structural inequalities, and the material gathering of memories and histories. This session invites works that engage in conversations about (1) the reciprocal influence between conceptions of urbanism and the archeological project, (2) affective or sensory responses to the materiality of urban forms, and (3) cities or urban components as semiotic actors, among other topics. Ultimately this session aims to address cities neither as the backdrop to social worlds nor as a set of quantitative criteria (e.g. population, square footage), but rather as material remains that are both deeply infused with and simultaneously independent from the cultural concerns of those who produce and live within them.

Organizers: Alison Damick and Samantha Fox

Participants: Elizabeth Angell, Stephen Berquist, Valerie Bondura, Elisheva Charm, Alison Damick, Samantha Fox, Nan Rothschild, Scott Schwartz, Dianne Scullin, Courtney Singleton

Session 14: Converging Flavors: Innovative Approaches to Food in Archaeology

At its most basic level, food's importance in human life stems from the fact that food, via the nutrients it contains, is a biological necessity for life. Food, however, is much more than a collection of molecules and compounds and is instead infused with a tremendous and diverse amount of meaning. Food is capable of evoking powerful, experiential memories and its centrality to daily life enables it to be leveraged in a variety of ways as a potent symbol. While food may be viewed simply as common meals it can often cross into medicine or religion, moving it outside of a strictly nutritional realm. Food affords the connection of people, pasts, places and things with powerful social, political and material ties that both compel and constrain the unique unfoldings of historical processes and events that archaeology encounters the residues of.

This session explores TAG's theme of convergence through the lens of food and the manifold effects and relations catalyzed by and through food. Papers in the session will examine topics such as the connections and entanglements created between peoples and places during food procurement, changes in food consumption and their relationships to labor, power, politics, and history, how the sensual experience of cooking and eating gives meaning to different food items, and food's intersection with race, ethnicity, gender, and labor. While some papers will examine food items directly (drawing together archaeological science and theory), others will have as their focus the suite of activities and relationships revolving around food. While a tasting menu of sorts has been provided here, this session will contain a diversity of food-related topics meant to highlight the complex and multifaceted nature of food. Most importantly, this session encourages participants to interpret the theme of convergence broadly and to explore food from new and innovative angles.

Organizers: Ryan Kennedy and Guido Pezzarossi

Participants: Mariys Alexianu, Amelie Allard, Andrei Asandulesei, Mihaela Asandulesei, Stefan Caliniuc, Roxana-Gabriela Curca, Andrew James Donnelly, Guy Duke, Ryan Kennedy, Grace Krause, Chapurukha Kusimba, Karen Metheny, Caitlin Monesmith, Guido Pezzarossi, Matthew Rowe, Ion Sandu, Kathryn Sampeck, Felix Tencariu

Session 15: Latourian Archaeologies: Object Agency, Actor Network Theory, and Modes of Existence

Since as early as (1979), anthropologists and sociological theorists across the globe began critically probing Bruno Latour's corpus in order to study the social interactions of human and nonhuman agents in networks. Breaking with anthropology's heretofore anthropogenic focus, Latour began studying arrays of objects and people, the effects people have on objects, and how objects recursively affect human practices. Latour's ontology seeks a radical break from western bifurcations of space/time, subject/object, and nature/culture. In this session we will explore case studies, which attempt to operationalize and empirically adapt Latour's methodology in the course of archaeologically studying both ancient and contemporary practices. We ask: How can Latour's theory be used to interpret archaeological case studies? What problems and difficulties

arise when applying his ideas to archaeological theory? What methods and data are required to do a Latourian analysis? What sorts of scientific conclusions are made possible with Latour's theories? And what sorts of erasures do his theories create? We strive to answer these questions using his early corpus and especially his latest publication, "An Inquiry into Modes of Existence" (2013), where he argues that anthropological inquiry should focus not only on how networks extend and connect but also the tonalities that exist within diverse networks of being.

Organizers: Jeffrey Vadala, Randee Fladoboe, and Alissa Jordan
Participants: Elyse Anderson, Randee Fladoboe, Alissa Jordan, Jeffrey Vadala
Discussant: Matthew Watson (Texas Tech University)

Session 16: Through Convergences in the Social World

Recent research in the social and physical sciences suggests that the convergence of various entities, bodies, elements, powers, and situations underlies major historical events and transformations, the functioning and adaptation of biological and ecological systems, and is a primary constituent of human experience. However, the work of Tim Ingold, Maxine Sheets-Johnstone, Peter Kirby, and others also make it clear that movements are fundamental to convergences. In short, without movement, no two things could ever converge. Thus, this symposium focuses on movement itself, and specifically on how movements of all kinds precede, enable, and shape convergences and their associated effects.

Following this vein, we ask participants to address any of three issues. First, what are movements? For instance, they include, but are certainly not limited to, the physical journeys of people, animals, and other bodies; feelings of awe, amazement, or fear that come through sensory engagements; the process of remembering; periods of institutional, religious, or social change; and gestures, actions, and practices associated with everyday life. Second, how do movements converge, and how do convergences in turn influence new movements? Undoubtedly the configuration of each convergence is unique – not only are the types of movement in a given convergence variable, but how they meet, interact, react, and influence future movements is likewise crucial. And finally, how can we effectively study both convergences and their associated movements? Incorporating both could shed light on numerous topics of inquiry, but how and in what ways this can be done merits further consideration.

Organizers: B. Jacob Skousen and Matthew Adamson
Participants: Matthew Adamson, Lara Ghisleni, Lena R. Hann, Christopher Hernandez, Marie N. Pareja, Jimmy Mans, B. Jacob Skousen, Synthia Sydnor

Session 17: The Problem of Public Perception and the Multiplicity of Archaeologies

Being relevant and relatable has always been an important goal to archaeologists, especially now as current academic pursuits in the social sciences are under fire in the political sphere. It is clear that there is a problem of relatability and public consumption between archaeologists and the public. Public figures such as Mitt Romney and Bill Gates are utilizing ideas extrapolated from non-anthropological reconstructions of the past such as the works of Jared Diamond to construct international policies that have a wide-reaching impact, but which we as archaeologists believe are based on a form of pop-archaeology that is anthropological problematic. Archaeologists continue to strive for relevance with the social sciences' applicability to the lives of everyday peoples in the United States and struggle with portraying nuanced and complex pasts when media and technology makes interpretation and dissemination of the past a matter of viral content and not necessarily documented truth.

In investigating how pop-archaeology and the ways in which academic archaeology intersect, converge, and parallel popular portrayals of archaeology in multiple forms of mass-media, it has become evident that there are multiple 'archaeologies' beyond that of the academic circle of discussion. Works by authors such as Diamond, whose latest work released recently discusses what we can learn from 'traditional societies', are some of the most widely read anthropology books, and yet were not written by anthropologists. Conversely, as suggested by Dan Shoup in the Archaeolog blog, much of how the public perceive the discipline of archaeology seems to fall within the sphere of science fiction as made evident by the popular *History Channel* show *Ancient Aliens*. The digital world has also provided a space for alternate 'archaeologies,' like the widely followed twitter handles such as @HistoryInPics which create unintentional alternate histories utilizing uncited, and often falsified old photographs that alter and decontextualize the past, creating new stories that are followed and disseminated, often reaching global, viral status. It is an uphill battle for archaeologists to be constantly putting out fires and raising awareness of the lack of factuality in these alternate 'archaeologies'. Thus, where the public(s)' 'archaeologies' are not the same as academic constructions of nuanced and complex past peoples, this session hopes to generate discussion about how archaeologists can bridge this gap and engage with the multiplicity of archaeologies instead of trying to redefine definitions of truth to remain relatable in a world converging and intersecting via evolving mass medias. Programs and initiatives working on this problem are encouraged to present in this session, as are case studies that investigate the

convergence of public perceptions of archaeology, archaeologists, and the multiplicity of created pasts as portrayed in popular media.

Organizers: Rebecca M. Barzilai and Leslie E. Drane

Participants: Rebecca M. Barzilai, Brian Boyd, Zoe Crossland, Leslie E. Drane, Allison Foley, K. Kris Hirst, Alexis Jordan, Elizabeth Kryder-Reid, Paul R. Mullins

Discussant: K. Anne Pyburn (Indiana University)

Session 18: Beautiful Machines/Dead Planet

The study of the history and archaeology of industry poses an ontological challenge to the perpetuation of industrialism and its myriad social forms. The recent catastrophic event in Lac Megantic is but one contemporary example of the dangers inherent in this human activity. The persistence of Industrial Archaeology within archaeological discourse suggests that industrialization was a very particular event, whose unique features have warranted its own discipline of study. Moreover, this line of inquiry offers something very unique, for it speaks quite directly to an affective connection with machines and technological systems and processes. The convergence of industrial zealotry with environmental warning has resulted in the present aporia of representation (as a form of honoring) without theoretical analysis on one hand, and analysis without praxis on the other. The title of this proposed session (intentionally provocative) begs the question: can the industrial sublime be rectified with what remains of a life sustaining planet? Can this study simultaneously honor and critique the accomplishments of industry?

At the heart of the matter is the concept of time. Deference is afforded to theoretical discussions with vast temporal (and spatial) frameworks, but archaeological investigations of a very particular location and time (easily dismissed as "myopic") result in epiphanies and insights that have qualities of timelessness and universality that cannot be reached through generalizations. The archaeological record of industry has formed an archive, like the unwinding of a ball of string that may allow for a possible egress from the labyrinth of the Anthropocene.

The goal of this session is to create an open discussion regarding the legacy of industrialization and all of its traces in the contemporary and historical archaeological record. Writers, thinkers, archaeologists, artists, historians are all encouraged to present.

Organizer: Jeff Benjamin

Participants: Ximena Alarcón, Jeff Benjamin, Billy Cancel, John P. McCarthy, Bayne Peterson



Paper Abstracts

ADAMSON, MATTHEW (University of Illinois, Urbana-Champaign)

[16] *'If I Only Had a Brain': Zombies, Neuroscience, and Movement*

There is a relative scarcity of research exploring the popular cultural phenomenon of zombies, in spite of clear evidence that the genre is meant to address social fears specific to the socio-cultural contexts in which the zombies are imagined. Advancements in neuroscientific research, as well as political initiatives such as the decade of the brain and decade of the mind, have brought the brain to an unprecedented position of prominence in American social life. In this paper, I argue that the current neuroscientific cultural landscape has imagined and interpreted zombies in new brain-centric ways. The zombie theme, I suggest, is a means to explore concerns about and critiques of neuroscience and the new knowledge it is producing. The zombie in this sense becomes an “undead” embodiment of at least two important ideas: neuroscience’s lack of attention to the moving body’s relationship to the brain, as well as the brain’s inextricable connectedness to a world in motion. This paper will analyze one particular episode of the popular television series “The Walking Dead” to examine four themes: the problem of neuroscientific reductionism, the portrayal of personhood through images of the brain, the inattentiveness in brain research to the importance of relational aspects of human existence, and the disregard for the role of the moving body in brain processes and cognition. In essence, the current neuroscience zombie represents a sort of gross caricature of how modern science views the person, his or her relations, and the body’s relationship to the brain. The “neuro-zombie” represents a curious question: if the brain is set aside, what is left in regards to consciousness (and humanness)?

ADAMSON, MATTHEW (See SKOUSEN, B. JACOB) [16]

ALARCÓN, XIMENA (Creative Research into Sound Arts Practice, University of the Arts London)

[18] *Embodied Sonic Memories of Commuting Underground*

From 2004 to 2005, I undertook ethnographic research with twenty-four London Underground commuters regarding memories left by this sound environment during their routine journeys (Alarcón, 2007). I was interested in their memories as remnants of subjective experience, and also, in the commonality of these memories as a reflection of a collective aural memory. I understood the commuters’ process of remembering as a “mediated action” (Werstch, 2002), mediated, in this case, by the technological infrastructure in the underground. The concept of soundscape (Schafer 1984; Truax 2001) was used to describe certain aspects of the experience; however, I found it insufficient to encompass the varied dimensions of subjective listening experience and its cultural significance. In this paper, I am revisiting these commuters’ accounts, from the perspective of remembering and listening processes, in a wider, holistic manner. Nourished by railway and subterranean environments, interdisciplinary studies (Schivelbusch 1986; Pike 2007; Williams 2008), and approaches to both outer and inner listening (Augoyard 2005; Oliveros 2005), I suggest that commuters’ sonic memories are embodiments of the technological infrastructure, which is reflected in their remembered sounds, in their perception of space and time while travelling, and in social, symbolic and political connotations that shape their *auralization*. Derived from further comparative studies with commuters’ memories from Mexico and Paris metros, the internet-based interface “Sounding Underground” acts as a disembodied technological environment to allow one to listen to everyday narratives from a distance, acknowledging their contrasts, and commonalities, while opening a path for transcendence of our technological condition.

ALBRECHT, JESSICA (See MARTIN, MONTANA) [4]

ALEXIANU, MARIYS with **ION SANDU, ANDREI ASANDULESEI, FELIX TENCARIU, ROXANA-GABRIELA CURCA, STEFAN CALINIUC,** and **MIHAELA ASANDULESEI** (“Alexandru Ioan Cuza” University of Iasi, Arheoinvest Research Platform)

[14] *Savory Salt: Ethnoarchaeological Research in Romania*

The ethnoarchaeological research on the salt from Romania, conducted since 2007 as part of two extensive projects (cf. ethnosal.uaic.ro and ethnosalro.uaic.ro), avails itself of three major convergences: the existence of approximately 300 rock-salt massifs and 3000 salt springs, the presence of archaeological evidences for the exploitation of salt since ca. 6000 BC, and the endurance up to the present day, at an unexpected intensity, of traditional practices of salt exploitation and use. The ethnological investigations revealed a strikingly surprising phenomenon that is practically never taken into account by the specialists in the archaeology of salt, namely the use of brine collected from salt springs directly in the preparation of everyday food, as well as in the preservation of many products/foods of animal and plant origin necessary for satisfying the domestic food requirements during the harsh winters of temperate-continental regions. The human communities from the extensive resilient areas of Romania make use of a genuine ethnoscience with respect to the preservation of animal-origin foods, distinguishing, for instance, between brine with generic uses and brine with specific uses. For each spring, people know if its brine is suitable for preserving cheese and curing meat, or just for cheese or, conversely, just for curing. Similarly, savory flavors are built into the foods by combining different preservation techniques (e.g. drying, smoking and salting). In

certain areas, the resilient communities employ an original technique of milk curdling for producing cheese, which involves the addition of brine from particular springs. Knowledge of these traditional practices is of considerable theoretical importance for understanding food production, consumption and preservation during the archaeological time, particularly for interior continental areas rich in salt deposits.

ALLARD, AMELIE (University of Minnesota)

[14] *Foodways As 'Implacement': Food, Mobility and Community in the Late 18th-century Western Great Lakes Fur Trade*

While the notion of foodways as dynamic social practices that have a meaningful relationship to identity is now widely accepted in anthropological understandings of food, they also play a particular role in place-making, through both practice and deeply-rooted associations with 'home'. In this paper, I consider how food-related practices and discourses work in the place-making and identification processes in a context of mobility, specifically that of the late 18th-century fur trade in the Western Great Lakes. Here, long established protocols of trade and fur traders' anxieties about starvation in many ways dictated social relations, both peaceful and contentious, between themselves and between the Native hunters they traded with. Social relations established around food, in addition to mobility, were part of particular sets of practices associated with the fur trade context; fur traders relied almost exclusively on their Native trading partners for food and for the knowledge of how to acquire it for themselves. Because of this reliance, food thus served the dual role of reinforcing ideas of home through homesickness (especially for newcomers to the fur trade world who found Indigenous or old-timers' food practices repulsive), and of implacement (Casey 1993) within the fur trade physical and social landscape. Indeed, the mobility associated with the context made the procurement of food a particular spatial practice that allowed the fur traders to develop a new sense of place in a previously unfamiliar landscape, making it possible for fur traders' identities to be simultaneously local and non-local. Drawing examples from the faunal remains recovered at Réaume's Leaf River Post in Minnesota and contemporaneous documentary sources, this paper will examine how these processes worked to integrate disparate groups of people (fur traders of varying ethnic identities and social status, Ojibway traders) into a particular community of practice that revolved around fur trading.

ALLEN, KATHLEEN M. S. (See KATZ, SANDRA) [2]

ANDERSON, ELYSE (University of Florida)

[15] *Animals as Actants: Applying Latour to Zooarchaeology*

Traditionally entrenched in Western dualistic thinking, zooarchaeology is starting to engage new theoretical avenues for challenging long held assumptions about the interplay between human and non-human animals in the past. Bruno Latour's attack on the Modern Constitution, his treatment of all actants as ontologically equal, and his call to trace associations between actants has intriguing implications for zooarchaeological research. This paper explores these effects with a particular focus on the impact of undermining the nature and culture dichotomy in zooarchaeological research, animal agency, and tracing animal life histories and network connections archaeologically.

ANGELL, ELIZABETH (Columbia University)

[13] *Fragile Cities: The Material Politics of Disaster in Urban Landscapes*

A city is a durable thing: an accumulation in time of structures and spaces, of people and practices and representations. But to focus on the materiality of the city means also to confront its fragility—to be aware of the built environment's susceptibility to transformation and ruination, whether through the slow-motion ravages of entropy and decay, or the sudden devastations of demolition and disaster. This paper focuses on the latter, exploring what Shannon Dawdy (2006) has called "the taphonomy of disaster" through an ongoing research project that draws on ethnographic and archaeological approaches to examine the fragile cityscapes of contemporary Turkey. The paper argues that disasters are moments when we are abruptly confronted by the force of things—flames, fault lines, fragile buildings—as active participants in the making and unmaking of social worlds. Drawing on urban assemblage theory and archaeologies of the contemporary past, I explore how disaster inscribes itself into the city, how risk assemblages are constituted and made legible, and how the material politics of disaster shape both the experience of dwelling in the city, and the process of remaking the urban landscape.

ARJONA, JAMIE (See NICULESCU, TATIANA) [3]

ARNEY, JANE (Emory University)

[2] *Golden Offerings: The Convergence of the Greek Tripod with the Augustan Saeculum Aureum*

Few ordinary objects from classical antiquity convey the manifold symbolism of the tripod, a three-legged stand supporting a bronze cauldron. In Greek sanctuaries, tripods could function as mantic seat of prophecy, votive offering, victory monument, or prize awarded in athletic and choral contests. The semantic polyvalence of tripods allowed them to communicate a wide range of values depending upon context. My project seeks to comprehend the uniquely Roman valence of this Hellenic icon. I begin with background on the literary allusions and material constructions of the tripod by the Greeks at Olympia, Delphi,

and Athens. This is followed by discussion of its appropriation by the Roman emperor, Augustus, who masterfully exploits the tripod's associations with Apollo, competition, and prophecy. By analyzing tripods employed in various media, including coins, temple decoration, altars, reliefs, and wall paintings, I examine how this Greek object converges with Roman culture in the Augustan era. More than merely decorative, the tripod is deployed by Augustus as a metonym for two qualities that were essential components of the traditional values of the Roman *mos maiorum*: *virtus*, a complex manly virtue with connotations of both martial and ethical excellence; and *pietas*, religious and familial duty. From diminutive coin imprints to megalographic wall paintings, the metonymic image of the Greek tripod converges with Roman art, thought, and literature in the late Republican and early Imperial periods in order to exemplify important Roman virtues. Greek associations of the tripod with victory and prophecy were thus transmuted and incorporated into Roman culture as part of the visual language of the *Saeculum Aureum*, or Golden Age of Augustus.

ASANDULESEI, ANDREI (See ALEXIANU, MARIYS) [14]

ASANDULESEI, MIHAELA (See ALEXIANU, MARIYS) [14]

AUSTIN, ANNE (See SIMPSON, BETHANY) [8]

BALTUS, MELISSA (University of Illinois, Urbana-Champaign)

[4] *Gathering the (Extra) Ordinary – Artifact Caches as Powerful Places*

The intentional deposition of seemingly ordinary objects on house floors and in refuse pits is common in the prehistoric Upper Midwest, especially at Cahokian Mississippian sites. While these artifact caches are not identical, they often incorporate a similar suite of commonplace tools (celts, hoes, adzes, knives) gathered together in pairs or small groups. Many of these tools are material mediators in the relationships between humans and the animated world (digging earth, cutting trees, butchering animals). In opposition to functional interpretations of these caches as tools stashed for later use, this paper explores artifact caching as practices of gathering, relating, and place making. The ability of these objects to gather (and be gathered) in this manner may draw from inherent qualities of their raw materials, their connection to other places, and from their own relationships within the social realm. Additionally, this paper will compare the Mississippian practice of gathering artifacts in caches to the practice of gathering earth and people in mounds, where particular elements, parts of persons, and physical pieces of place are united together to create a gathered, powerful space. In this manner, the caching of objects reiterates large-scale Mississippian religious practices (mound construction and mortuary practice) at the everyday level, in smaller scales and in seemingly “ordinary” spaces, though with no less powerful impacts.

BARZILAI, REBECCA M. (Indiana University) and **LESLIE E. DRANE** (Indiana University)

[17] *Popular Archaeology and Converging Medias*

The convergence of technologies and social practice plays out in diverse and fascinating ways in popular culture, social media, and the frontiers of technological application to the sciences. Where the public(s)’ archaeologies are often not the same as academic constructions of past peoples, there is occasionally tension between academics and “pop-archaeologists.” However, in investigating the ways in which pop-archaeology and academic archaeology intersect, converge, and parallel in multiple forms of mass media, it is evident that there are several archaeologies beyond that of the academic circle of discussion. This paper will address some of the themes in this session, including engagement with the multiplicity of archaeologies in order to redefine definitions of academic truths, while still remaining relatable in a world converging and intersecting via evolving mass medias.

BENJAMIN, JEFF (Columbia University)

[18] *Ariadne's Gift: The Archaeological Record of Industry*

The study of the history and archaeology of industry poses an ontological challenge to the perpetuation of industrialism and its myriad social forms. The recent catastrophic event in Lac Megantic is but one contemporary example of the dangers inherent in this human activity. The persistence of industrial archaeology within archaeological discourse suggests that industrialization was a very particular event, whose unique features have warranted its own discipline of study. Moreover, this line of inquiry offers something very unique, for it speaks quite directly to an affective connection with machines and technological systems and processes. The convergence of industrial zealotry with environmental warning has resulted in the present aporia of representation (as a form of honoring) without theoretical analysis on one hand, and analysis without praxis on the other. This paper seeks to address the question: can the industrial sublime be reconciled with what remains of a life-sustaining planet? Can this study simultaneously honor and critique the accomplishments of industry?

While deference is afforded to theoretical discussions with vast temporal and spatial frameworks, archaeological investigations of a very particular location and time (easily dismissed as “myopic”) result in epiphanies and insights that have qualities of timelessness and universality that cannot be reached through generalizations. The archaeological record of industry has formed an archive, like the unwinding of a ball of string that may allow for a possible egress from the labyrinth

of the Anthropocene. In this paper I seek to find a strand of thought that can navigate through the many challenges posed by the representation of industry as well as its immanent remains.

BENN, DAVID W. (Bear Creek Archeology Inc.)

[5] *Anthropomorphic Geoglyphs in Northwest Iowa Provide Glimpses into Prehistoric Native American Mythologies in the Northern Great Plains*

Recently discovered geoglyphs at two Late Woodland sites in northwestern Iowa take the form of anthropomorphic turtles, bison, thunderers and a “stickman” similar to the petroglyphs at Pipestone Monument in southern Minnesota. Excavations indicate the geoglyphs likely functioned as cosmograms where vision quests and other life-renewal rituals were conducted. The cosmograms and associated evidence for rituals are compared to ethnographic descriptions of Lakota tribal myths to reveal possible symbolism for the figures. The two sites are hypothesized to have been part of a “sacred” locality (e.g., the Black Hills) where multiple ritual sites were integrated as a structured mythological landscape. In this way, archeological investigation is perceived to be encountering two levels of inquiry: the rationality of place and the dream state of mythology.

BENSON, ERIN M. (University of Illinois, Urbana-Champaign)

[12] *Back to the Future: Embracing New Understandings of Alternative Temporalities*

As archaeological thought moves further beyond traditional western modes of understanding what it means to be human, established ways of thinking about the past begin to seem insufficient. While archaeologists traditionally have conceived of time as a linear concept with a past, present, and future, it is now becoming apparent that we must embrace alternative, more fluid understandings of how people experience time and temporality. Rather than following a strict chronological order, time is often understood and lived as a convergence of the past, present, and future, all drawn on and experienced contemporaneously. It is in the landscapes, materials, rhythms and practices of everyday life that references to the past are made and various possible futures are planned for. This paper serves as an introduction to thinking about how temporalities converge, and particularly about how the past and present inform practices in ways that plan for and affect real and imagined futures.

BERNBECK, REINHARD (Freie Universität Berlin, Germany) and **SUSAN POLLOCK** (Binghamton University, Binghamton)

[9] *At the Edge of General Theories: Excavations of a Concentration Camp and Forced Labor Barracks in the German Capital Berlin*

“Our prison was Germany“, a former Polish forced laborer said in an interview. Germany, and especially the capital Berlin, is littered with Nazi sites of violent exploitation, torture, and murder, many of them unmarked and forgotten. Since 2012, we have been excavating one such site in Berlin at the former Tempelhof Airfield. In the years 1933-1936, this was the place of the “Columbia KZ”, an early concentration camp where many thousand Berliners suffered and were, in some cases, murdered by the SS. From 1940 on, the same airfield became the site of several huge forced labor camps, housing thousands of abducted workers from eastern European countries, the Soviet Union, as well as French POWs. The workers had to toil for the German war machine, producing the infamous Stuka bombers with which their own countries were attacked. Several former forced laborers from Ukraine and Poland visited the excavations, a moving and at times painful experience for all participants.

Our presentation will provide a brief overview of the excavations. Our main focus is, however, an ethical issue: what is the relation between such an archaeology and generalizing archaeological theory? These days archaeological theories, such as symmetrical archaeology, various cyborgianisms and Hodder’s “entanglement” seek to decenter humans. Archaeology seems to transform into a discipline specializing on the complex relations between things and people, where the things prevail as fascinating entities with their own agency. We argue that these approaches and their sweeping claims fail, both politically and ethically, when set in relation to an archaeology that deals with extreme experiences of human suffering. Our fieldwork leads us to postulate an archaeology that returns to people and shows its political side. We conclude that under current circumstances such a return needs to be based on ideas that we derive from a theory of recognition.

BERQUIST, STEPHEN (University of Toronto)

[13] *The Phantasmatic City: Archaeologies of Miasma, Sanitation and Urban Structure*

As archaeologists, our interpretations of past space and places tend to be produced through visual cues, whether our analyses incorporate phenomenology, panoptic viewsheds, or GIS. It is only recently that archaeologists have begun to explore the possible importance of other senses in past place-making. However, such efforts have as yet largely focused on sound. This paper will suggest that smell may play a key role, not just in a nebulous “sense of place,” but in the dynamic spatial orientations and reorientations of urban nineteenth century Manhattan. Drawing from 2013 excavations at the Riverside archaeological site on the Upper West Side, as well as from historic documentation and maps, I will argue that the topography and biophysical environment, combined with human practice, yielded a particularly pungent spatiality in what would later come to be the project area. Such smells would come to be crucially important to the development of the neighborhood in an era when the miasma theory of disease was preeminent among the educated classes. In this way, urban

activities that generated a particularly strong and unpleasant odor, such as tanneries, slaughterhouses, and breweries, would conglomerate in the made area, along with immigrants who, aside from often being poor, relied upon very different understandings of disease and health, as is apparent in the archaeological remains from Riverside. I will go on to suggest that archaeological oversight of other sensoriums is in part a result of our own meaning-making activities that rely primarily upon excavations of largely sterile artifacts and dry soils, and on textual and spatial analyses in which the visual is preeminent.

BLOCH, LEE (University of Virginia)

[3] *Beyond “Sex,” “Gender,” and “Death” in the Mississippian Cosmos: Rethinking Gender Ontology and Mortuary Art at Okeheepkee, or the Lake Jackson Site*

Critical approaches to identity are foundational to feminist and queer theories. Yet when orienting ourselves to ancient materialities and living descendant communities, we may need to embrace altogether different ontologies in which sex and gender may not reduce to bodies, acts, or subjectivities. This presentation discusses what collaborative and Indigenous-centered research might contribute to the conversation by reflecting upon the intellectual trajectory of the author’s research with a Muskogee (Creek) tribal town in North Florida, “the talwa.” I unpack competing interpretations of mortuary artwork excavated from Okeheepkee or the Lake Jackson site (1100-1500 CE) in Tallahassee. Archaeologists historically interpreted images of winged beings excavated from this and other mound sites across the Southeast as either “birdmen” or “birdwomen,” expressions of (masculine) warfare ideology that reflect and legitimize chiefly power. However, members of the talwa tend to interpret these same images as sexually charged, yet simultaneously genderless anthropomorphic caterpillars and moths. These insects (signified by the images) are noteworthy because they both pollinate agricultural crops and carry the souls of the departed into the Celestial Realm. I unpack three kinds of relationships in the talwa’s cosmology—masculinity and femininity, plants and humans, and birth and death. In this context, moths provide transitional figures that move betwixt and between apparent divides, which from this perspective are merely an objectified conceptual map or holographic unfolding of Power-in-motion. Mortuary moth art is significant less as an entity in itself than as a reminder of a more fundamental movement of life that both creates and erases difference. From this perspective, I ask how we (as researchers and as social persons) are mutually enfolded within the living past.

BONDURA, VALERIE (Columbia University) and **COURTNEY SINGLETON** (Columbia University)

[13] *Vergent Networks: Archaeology, Visibility, and New York City’s Hart Island*

New York City is a city of islands, and it is the relationship between city institutions and this network of islands that has directly informed the development of the city. Many people are familiar with the larger islands that make up the urban landscape, which include Manhattan, Staten Island, and Long Island, as well as some of the more visible smaller islands like Ellis Island, Roosevelt Island, Governor’s Island, and City Island. However, amongst the lesser-known islands that have played crucial roles in the development of the city is a small island off of the Bronx, known as Hart Island. It has served as the city’s potter’s field since 1846 and contains an estimated one million burials, making it the largest potter’s field in the world. Hart Island has also historically served as a quarantine facility, a drug rehabilitation facility, a prisoner of war camp and military operation headquarters, a prison, and a women’s insane asylum. The confluence of these past and present institutions make the 130-acre island an important feature of the New York cityscape, and yet most New Yorkers are unaware that this place even exists. The island is administered by the Department of Corrections, which tightly controls information and access to it in attempts to dictate what can and cannot be visible in a liberal city. This paper focuses on how Hart Island is constituted within a landscape of vergence, a term we propose to emphasize vision as a continual process of dynamic negotiations as opposed to a static unidirectional occurrence. We will be exploring this concept of vergence by focusing on the interplay between the virtual (online databases, maps, satellite imagery, etc.) and the real (the material landscape and structures of the island itself). We focus attention on the efforts of a variety of actors engaged in acts of obfuscation and revelation, such as the city government, urban explorers, local New York communities, and families who are attempting to gain access to the island’s potter’s field to visit the burial places of loved ones. Archaeology, as a revelatory method, makes an important contribution to this network of visibility in which Hart Island is enmeshed within the urban landscape.

BOYD, BRIAN (Columbia University)

[17] *Pointing & Laughing: perceptions of archaeology and archaeologists in Doctor Who, the reboot*

Since the BBC series reboot in 2005, portrayals of archaeology and archaeologists in Doctor Who mark a departure from those depicted in the 1960s-80s version of the show. In particular, one of the main characters – Professor River Song – became an archaeologist “to find a good man”, a quest that ultimately saved the Doctor but sacrificed herself. Yes, *herself*, she’s a woman archaeologist. She’s trigger-happy, she drinks, she’s highly flirtatious and she’s – possibly – the Doctor’s wife. He’s not quite sure... This paper looks at how River Song and other archaeologists, as well as the Doctor himself, have influenced the show’s fandom and general public audience perceptions since 2005 – fanboys, fangirls, and beyond...

BRADLEY, JOHN J. (See BRADY, LIAM) [9]

BRADY, LIAM M. (Monash Indigenous Centre, Monash University, Australia), **JOHN J. BRADLEY** (Monash Indigenous Centre, Monash University, Australia)

[9] *Making Sense of Sorcery Rock Art: Affectual and relational understandings at Kurrmunnyini, southwest Gulf of Carpentaria, Northern Australia*

Sorcery rock art sites are well-known across much of northern Australia and usually feature anthropomorphs depicted with twisted and distorted bodies used to illustrate the pain intended for the ensorcelled victim(s). Motives behind the production of sorcery images come from two sources: as a means to inflict pain or kill Europeans during their violent incursion across northern Australia; and secondly, as a mechanism to control social behaviour (e.g. creating an image to punish individuals who broke cultural protocols). For years archaeologists have focused on documenting these images, usually in consultation with Traditional Owners, however discussion surrounding these motifs rarely goes beyond their identification and description thus overlooking the deeper affectual and relational dimensions these painful images and sites hold for people today. In this paper we examine a sorcery rock art site at Kurrmunnyini in the southwest Gulf of Carpentaria that is associated with a particular form of sorcery called *narnu-bulabula* which is related to the drawing or painting of images at particular rockshelters. Kurrmunnyini was used as a sorcery site until the late 1980s and is associated with the violent death of various, known individuals throughout the region over many years. Today the site is still spoken about and feared by many people across the southwest Gulf country as part of a broader regional understanding based on fear, danger and sorcery. It is our contention that in order to better understand the ‘painful histories’ linked to this place, attention needs to turn to the affectual and relational contexts in which the site is located today. Drawing on our experiences (archaeological and ethnographic) visiting and working at Kurrmunnyini, we argue that by examining how people interact, engage and emotionally respond to the painful history of specific places we can develop a greater understanding of the intersection between violent pasts and present-day memories.

BUCHANAN, MEGHAN E. (Indiana University, Glenn A. Black Laboratory of Archaeology) and **ELIZABETH L. WATTS** (Indiana University, Glenn A. Black Laboratory of Archaeology)

[2] *Tempering Agents, Tempering Arguments: Negotiating Mixed Tempered Ceramics in the PreColumbian Midwest (ca. AD 800-1275)*

In the study of the Pre-Columbian Eastern United States, ceramic typologies classifying temper treatments have been foundational in defining chronologies and culture groups. Specifically in the Midwest region, grog tempering has been typically recognized as a Middle (A.D. 1-400) and Late Woodland (A.D. 400-1000) culture trait and shell tempering as a diagnostic hallmark of the subsequent Mississippian culture (AD 1000-1600). Ceramic analyses from this region often downplay or dismiss observed mixed tempered materials as non-existent or incidental admixtures. This analytical practice often masks the variation of tempering treatments in these assemblages as well as masking the social constructs that inform ceramic production. In this paper, we suggest that identifying and including mixed tempering in analyses and interpretations is critical for better understanding the processes of Mississippianization and the material negotiations of living in Mississippian societies. Directly addressing mixed temper treatments, we present ceramic analyses from Late Woodland Yankeetown Phase (A.D. 800-1100) sites in southwestern Indiana and the Late Mississippian Period Common Field site (A.D. 1200-1275) in southeastern Missouri, and reposition mix-tempered technologies as negotiated practices, whereby learned, habitual actions related to the production of pottery are entangled in the historical processes associated with the rise and fall of Mississippian polities. More broadly, we proposed that this research has implications for understanding different kinds of material negotiations and interactions across geographic spaces and through time.

CALINIUC, STEFAN (See ALEXIANU, MARIYS) [14]

CAMPBELL, JENNIFER L. (SUNY Potsdam)

[8] *Digital Models as sites of Digital Ethnography*

The use of digital media to document, interpret, and present archaeological sites is a growing field of practice and involves convergence of several site interpretation methodologies. Researchers using these reconstructions often focus on the experiential and interpretative value of models. This raises concerns regarding the production of models, the authentication they offer to hypothetical constructions of the past, and their value in the construction of site specific narratives. Virtual models are only as complete as the data from which they are derived. If we allow that an authentic virtual model can be made of a specific place at an identified moment in time, there remains no certainty that our subjective interpretation of that model will necessarily equate with an authentic experiential understanding of that place at that moment. Even a totally impressive virtual environment cannot recreate all aspects of “knowing” a place. These epistemological failings are not unique to virtual models as all archaeological interpretations are based on incomplete knowledge of the past. What is different in virtual considerations is the willingness of users to let models “speak” beyond the data that defines them. I propose that to make the most of virtual models we might consider each model as an anthropological field-site. The theories that guide anthropologists working on digital ethnography offer insight into how we might digest the experiential components of virtual worlds. If we focus on the multiple subjective experiences of a given model through the theoretical lens(es) applied to immersive virtual communities we may be able to move past using archaeological models as visualization tools and toward using models to further our understanding of the “life” of spaces/places and the people within them.

CAMPBELL, RODERICK (Institute for the Study of the Ancient World, NYU)

[1] *At Civilization's Edge: The Wild, the Sacred and the Uncanny*

Group identity, much like individual identity is relational and dialectic—always in formation despite the work of essentializing historiographies—that of the nation being only the most recent. For the dynasts of Central China in the 2nd and 1st millennia BCE, essentialized in later imperial historiography, civilizations edge was populated by the wild, the supernatural and the barbaric. The endless work of pacification, whether through gifts or violence, shaped the fundamental practices of the Central States even as the boundaries of control and the boundaries of the imagination converged on the untamed and uncanny Other—shaping the nature of civilization by its exclusion.

This paper will explore the categories and conjunctures of the wild, the supernatural and the barbaric in Shang oracle-bones and transmitted Zhou texts. In doing so I will attempt to explore the fecund, shifting, liminal zone of Early Chinese civilization's uncanny edge.

CANCEL, BILLY (bilycancelpoetry.com)

[18] *Find Some Wasteland Floodlit (or as i took a walk one morning chewed machinery)*

This project involves examining the engagement of post-industrial landscapes (both scorched sites and disgorged zones) found injected and fused into the experimental poetry, video poems and performances of Billy Cancel. Churned or stained terrains are represented both as arena and vision by the poet, which in turn trigger subsequent lunges within the text at some kind of remedial industrial sublime.

The goal of this presentation is to demonstrate the environmental anxieties included as integral parts of Billy Cancel's writing/performances described as "micro climates dear compounds circuits torrid." This is to be done through the rapid performance of a number of poems/video poems (no more than 2 minutes in length) preceded by an explanation as to their composition method and an examination of the subsequent inclusion of torrid zones within each of the works. These poems will include both the rural post-industrial concerns demonstrated in engagement with the lunar landscape china clay pits of St. Austell, Cornwall and the urban polluted waterway of Newton Creek, North Brooklyn as well as the adjoining damaged ward of Greenpoint. Attention shall also be made to attempts by the poet to both neutralize these selected spaces and to strike a balance by juxtaposing these contaminated surfaces with images from the natural world, folklore, art/literature or to try dilute or dissolve them entirely within a mix of other disparate references.

It will be argued that if post-modern poetry, which incorporates singular nomad-ism, and willingly unfixed scans contemporary landscapes as well as toggling between time periods and various personas, it should incorporate dirtied lands as we have indeed scored scorched earth. Consideration shall also be given to engaging the ongoing economic regenerations of fatigued spaces which rehabilitates as upscale residential / leisure subdivisions without addressing or making attempts to treat the original damage.

Through showing the incorporation of industrially damaged areas in terms of a local, unfixed individualist level of writing, this presentation will show Billy Cancel's attempts to engage the perpetuation of scorched earth within the discipline of contemporary experimental writing.

CHARM, ELISHEVA (See SCHWARTZ, SCOTT W.) [13]

CRAIG, ALAN B. (University of Illinois)

[8] *The Convergence of the Physical and the Digital: The Use of Augmented Reality in Archeology*

Theoretical archaeology today is concerned with physical objects, places, and social relationships and less concerned with representations. Yet digital representations offer tremendous advantages because they can offer interactivity, animation, and overlay of abstract data. We are physical creatures, and as such, are accustomed to learning about objects and places through physical maneuvering and taking advantage of our sense of proprioception.

One compelling way to converge the physical and the digital is through augmented reality. With augmented reality, digital representations are overlaid on the physical world in registration with the real world, and they behave as though they are part of the real world. From the human perspective, it is as if the digital representations are part of the real world. The representations can range from movies that play in unexpected places, to interactive 3D objects that appear to the human as physical objects.

Consider looking through a "magic lens" at a paper map and instead of seeing just a map, you see what appears to be a physical diorama. As you walk around it, it looks just like a physical diorama would as you walk around it. Additionally, more abstract information and animation can be overlaid on the diorama such as sight lines, wind currents, etc. The "magic lens" can be implemented today as an iPad viewed through the camera lens or a pair of glasses. Consider also looking at an archeological site through the magic lens and seeing the digital representations at full scale on the site. Or, consider turning every classroom into an archeological dig.

Besides the "magic lens" paradigm, there are others, like the "magic mirror" paradigm in which the human participant sees themselves in a "mirror" along with digital enhancements. For example, the participant could see him or herself wearing the

traditional clothing of the culture of interest. These scenarios are possible today, and offer a unique convergence of digital and physical for the benefit of research and teaching in archeology.

CROSSLAND, ZOE (Columbia University)

[17] *Writing Forensic Anthropology*

Forensic anthropologists write more texts for a mass market audience than the rest of the anthropological field. The popular literature includes autobiographical accounts by forensic anthropologists, and fictionalized narratives based on their experiences. In this paper I explore the dominant tropes and imagery of this literature, and ask what work it does within and for the field of forensic anthropology.

CURCA, ROXANA-GABRIELA (See ALEXIANU, MARIYS) [14]

DAGENAIS, JOHN (University of California Los Angeles)

[8] *Romanesque Spaces--Romanesque Sounds: Experience and Experiment in the 3D Reconstruction of the Cathedral of Santiago de Compostela (ca. 1211 CE)*

Sound is an essential part of our construction of physical space. It is thus an essential part of any virtual reconstruction of urban and architectural spaces which seeks to create an experiential understanding of those spaces. In the course of the development of the real time VR model of the Romanesque stage of Cathedral of Santiago de Compostela in Galicia in northwestern Spain, we have approached the issue of sound from several directions, none of them as yet entirely satisfactory. Early efforts involved undergraduate student recordings from a variety of locations and at various times of day in the present-day cathedral. These were mixed and assigned to their position within the virtual model. Sounds originating in a particular location thus grew louder or softer as one moved away from these locations and closer to others. Since the overall shape of the interior of the structure is relatively unchanged since Romanesque times, this was a reasonable approximation of the earlier soundscape, though modifications such as the removal of a large granite choir and the addition of wooden pews no doubt modified it significantly. But this approach to the soundscape could never achieve the same level of scientific accuracy which we have sought to achieve in the visual reconstruction of the model and hardware, software and bandwidth issues combined to make this solution less than viable for the long haul. We have also experimented with “placing” live singers in the acoustic and visual spaces of the cathedral processing the sound to emulate, impressionistically, the echoing spaces of the physical space. We have used this approach most recently in a performance of a twelfth-century Easter play found, complete with music and costume and stage directions, in a single surviving manuscript leaf from the very same cathedral. As we continue to develop this line of investigation, we can study timing and movement of the drama as it was actually performed in that space more than 800 years ago. Twelfth-century descriptions of the cathedral tell us that it was alive the sound, night and day, of pilgrims from all over Christendom singing hymns of praise in small groups according to their native tongues. The creation of the visual spaces of the Romanesque model allows for experimentation with acoustic spaces from a variety of avenues that can help us to understand not only what the structures of the past looked like, but also how they sounded.

DAMICK, ALISON (Columbia University)

[13] *'An Ancient City for the Future': Archaeology and Infrastructure in Post-war Beirut*

After the Lebanese ‘Civil Wars’ of 1975-1990, major excavation projects took place in the newly designated ‘Beirut Central District,’ (BCD) under the aegis of a city restoration project run by a single semi-governmental corporation, Solidère. As always, the excavations were both acts of recovery and erasure; in actively seeking to monumentalize certain aspects of the past, the intent was also to bury the traces of more recent violence. This paper considers the links between the projects of archaeology and reconstruction in post-war Beirut for their material and spatial consequences on the ‘reborn’ city and the lived experience of city-dwelling. The pre-war history of archaeology in Lebanon was bound up with European interests in establishing the origins of urbanism (and other early markers of ‘civilization’) in the Levant. The post-war urban excavations and the reconstruction project - ideologically driven by the ideal of the ‘modern’ city - were in many ways co-constitutive, and produced narrations of positive and negative urbanization that are still disputed in the streets of Beirut.

The institutionalized forgetting and collective nostalgia that this process included are commonly discussed in places where violent conflict persists in living memory; this paper focuses rather on the material consequences and complicity of archaeological practice in the post-war transformation of BCD urban infrastructure, specifically in terms of mobility. Drawing from de Certeau and Lefebvre, this paper will examine urban interstitial spaces like public squares and streets, which are both products of structural political and economic forces, but also produce strategic challenges to or creative subversions of those structures. These ‘in-between’ spaces of the city provide the opportunity to challenge both the progenitors of those very spaces: sanctioned narratives of the past (state-run archaeology) and the productions of imagined modernist futures (BCD construction projects).

DANIS, ANNIE (U.C. Berkeley)

[1] *Sensuous Barbarians*

Is the "barbarian" a useful trope in a sensuous archaeology of colonial contexts? If, as the session abstract suggests, barbarians "bite back," then barbarians must be as sensuous as they are sentient--they must feel. I explore the potential for this category to meaningfully extend the intervention of sensory archaeologies to address issues of indigenous agency in colonial contexts. As a case study this paper interrogates the utility of "barbarian" as a term for the sensuous subject in enculturation programs of Spanish missionaries in California.

DETEV, JORDAN (Sofia University, Bulgaria)

[8] *The World Heritage Glass: Augmented Reality of Archaeology*

This project is based on Atheer One and Atheer Developer Kit from Atheer lab (<http://www.atheerlabs.com/>). The first (Atheer One) is an intelligent glass supply by smart phones with Android, (every model made after 2011), the second is an independent glass with own HW for creating and interpreting Android based applications.

Augmented reality offers us "air-touch" interaction. The application in archaeology allows us to embed natural reality with 3D (animated) augmentations, such as missing objects (think of all the organic materials that are no longer present in the archaeological record) or missing parts of statues, buildings, or landscapes. Location based augmented reality makes use of GPS, which allows visual restoration of living monuments in real time. This application is also useful to show the mythological content of museum artifacts, relating to (for instance) burials and other rites and the conceptual thinking of the creators.

Three-dimensional reconstructions shown with augmented reality allow a visual narrative which combines scientific analysis with artistic expression to provide a combination of research and presentation of archaeology. An example is the "Art and Archaeology of the Sacred" project, which reinvents the importance of cultural monuments. In ancient times material culture formed ensembles of sacred objects in which each artifact is an actor with its role in ritual performance. To show this concept to the public, the objects are presented in an overall art design, a scene from a mini-theater where the story of the ritual performance is performed.

The report is accompanied by illustrations demonstrating augmented reality in archeology. Little example of <http://www.youtube.com/watch?v=FqMTseSRvnQ&feature=youtu.be>

DONNELLY, ANDREW JAMES (Loyola University Chicago)

[14] *Cooking Patterns and Vessel Use: Exploring the Convergence of Texts and Material*

Cooking and consumption are often divorced in scholarship on Roman and Late Antique foodways. This is perhaps not surprising in our age of ready-to-eat meals and pre-prepared foodstuffs. A study of cooking and changes in cooking patterns has much to offer for a variety of topics, including my own interest, ethnicity. Cookpots provide a tremendous amount of information on cooking, yet were one to pick up a Roman cookpot, many questions, such as "where was this made?" and "what time period is it from?" are much easier to answer than "how was it used?" and "what meals did it cook?" When vessel function is discussed it is often based on a tenuous comparison to the modern kitchen or a questionable reference to a specific word in one of a limited number of textual sources.

Vessel use and cooking patterns are best understood by looking at the convergence of texts and vessels. Texts are not dictionaries one mines for information on a type of pot. In order to discuss cooking in a region, one must consult only the texts produced in and material culture found in that area. Then, the entire corpus of texts from that region - in this case, Italy - and chronological period should be scrutinized for details on cooking, such as vessel morphology, ingredients, cooking verbs, and cooking locations, such as hearths or ovens. I compare these patterns to the material evidence from contemporary sites. The resulting overlap tells us much about cooking practice. I show that cooking profoundly changed in the early Empire and again in Late Antiquity, and these changes indicate that wide-spread cultural shifts occurred in the Italian peninsula, ones dependent on near-simultaneous demographic, economic, and technological upheavals and transformations which, in turn, altered even the most basic aspects of daily life.

DRANE, LESLIE E. (See BARZILAI, REBECCA M.) [17]

DUKE, GUY (University of Toronto)

[14] *Llama Face Stew: One Pot, Multiple Convergences in a Late Moche Domestic Dedicatory Context*

During the fall of 2013, at the small Moche site of Je-64 on the north side of the Jequetepeque River, I excavated a whole vessel, tipped on its side in a sand fill below an earthen floor. This large cooking vessel and its immediate "splash zone" contained a variety of plant and animal materials associated with the sea, the irrigated coastal plains, the highlands, and the jungle. Via its contents and placedness, this pot embodies the ways in which the domestic world of material exchange and interaction was deeply entangled with the spiritual and political. All at once, this pot was utilitarian, domestic, industrial, ritually charged, and politically embedded. Within it, the fruits of communities, of geographical regions, of ideas were stewed together to be realized as an offering to a deity, to a lord, for a construction event, for a feast. This paper will discuss the

ways in which this simple cooking vessel both represents and is representative of a milieu that is eminently local and mundane as well as worldly and supernatural. I will focus on the convergences of production, ritual, domesticity, and geography within this single dedicatory pot at a small, rural Moche site.

ELGEWELY, EIMAN (University of California Los Angeles)

[8] *Reviving Karanis: The Re-contextualization of Archaeological Objects in 3D*

The Greco-Roman ancient town of Karanis which is situated 60 km southwest of Cairo, Egypt, was excavated by the University of Michigan between 1924 and 1935. The largely mud brick town was systematically removed by "sebakhin" workers who collected fertile deposits "sebakh", and mud bricks from the site to use on agricultural lands as fertilizer. The excavations yielded an unexpected wealth of finds, among which were many items of daily life usage. Pottery, glass containers, lamps, baskets, textiles, and even children's toys helped to reflect many aspects of daily life of a town of this period. Thousands of finds were divided between the University of Michigan and the Egyptian government. Later on these finds were displayed at the Kelsey Museum of Archaeology as well as different museums in Egypt among which were the Kom Aushim Museum in Fayum, the Cairo Museum, the Agricultural Museum in Cairo, and the Greco-Roman Museum in Alexandria.

The houses, excavated in the 1920's have suffered rapid decay and the belongings of Karanis' people who used to inhabit these houses have been separated from their original context into different cities and museums inside and outside Egypt. In this project we aim at using digital technologies to reunite archaeological finds from the Karanis site that are today located in different museums worldwide. These will be contextualized into a virtual model of the original environment as well as into a dynamic overall interactive digital display.

The project brings the collections virtually together in an evocative way that can explain what the original context and importance of the objects was. The project uses a creative virtual-real dialogue between the place of origin of these objects (the site of Karanis) and the faraway places in which the house contents are displayed in two distant countries. This proposed dialogue is going to be achieved through building a 3D virtual environment which visualizes some selected houses from Karanis and courtyards in which the finds will be placed in their original context. The virtual interactive environments could be installed as interactive digital displays in the museums and also be ported through the internet. The 3D virtual reconstruction of the selected Karanis houses will not only help in studying the architecture and interior in terms of structure, materials, decoration, furniture, etc., but will also let us learn more about social life, family and people of Karanis town through their belongings by highlighting the story behind each piece, how it was made and what it was used for.

FAVRO, DIANE (University of California Los Angeles)

[8] *Reverse Engineering Augustan Rome*

Augustus boasted he found Rome of sun-dried brick, and left it of marble (Suet.Aug.28). Scholars have variously interpreted this transformation as a metaphor for cultural sophistication, a tangible symbol of peace and prosperity, and an architectural reflection of the capital's status. The first emperor had the wealth, power, and time to undertake significant alterations to Rome, yet even a "divus filius" could not rebuild every structure in the densely populated megalopolis. To date, the truth of his transformative claim has been only loosely evaluated, primarily utilizing 2D mapping. Static cartographic representations are useful, but incomplete; most plot major structures in generalized topographies, with scant reference to infill structures. Generally, they represent all Augustan projects simultaneously, rather than acknowledging their deployment over time.

Today digital modeling technologies and experimental methodologies promote multi-dimensional, polymodal urban analyses. Geo-temporal tools allow scholars to interrogate architectural interventions in space and time; procedural modeling lets them rapidly generate and regenerate hypothetical cityscapes based on diverse formal rules; Building Information Modeling (BIM) provides a data structure for process analysis. UCLA's Experiential Technologies Center is reverse-engineering Augustan Rome. Exploiting simulated environment operates as a laboratory in which to test various hypotheses such as a presumed prevalence of marble structures at higher elevations to promote light reflection, or the decline of Augustan building projects over time lessened the impact of marble on the perception of Rome. The results are informative. For example, the geo-temporal distribution of construction-scapes (areas for staging materials and equipment) affirms a continuous bustle of urban transformation throughout the Augustan age, while solar experiments show that highly-placed, broad marble surfaces did not significantly reflect light across the city; instead, internalized marble urban spaces created isolated immersive environments that validated Augustus' claim as author of a marble capital city.

FENNELL, CHRIS (University of Illinois, Urbana-Champaign)

[9] *Racism and Archaeology*

The analytic concepts of race, racism, and racialization operate in multiple fields of conflict. Many scholars sensibly assert that biological race is a fiction, and racism and racialization are the processes that generate that social construction of difference. Others ask if we should drop the use of these analytic labels. Their concerns are often pragmatic: we spend so much time talking about racism that members of the public mistakenly perceive that races must therefore be real, biological entities. In a broad educational, film, exhibition, and publication campaign (entitled "Race: Are We So Different?") the

American Anthropological Association (AAA) advocates continued use of these theoretical concepts. The AAA also defines racism as an ideology and set of practices in which fundamental differences among populations are believed to have been created by nature and are immutable. Yet, such versions of racism focused on immutable, biological, phenotypic traits are likely in the minority of cases, with other racial ideologies employing a range of cultural traits to mark difference. Even Anglo-American racism in North America moved from a biological to a cultural framework, both as to African Americans and Native Americans. If racial ideologies utilize cultural elements to define difference, one again confronts a question of what theoretical work a concept of racism performs. Does a theoretical framework of racism work better for historical and archaeological interpretations than concepts of cultural and social differences and related conflicts among populations? If so, how does one see racism in the archaeological record?

FLADEBOE, RANDEE (University of Florida)

[15] *The Macaw Mode: A Latourian Analysis of Ritual Exchange*

The goal of Latour's modes of existence project is to examine what people are doing, what they're going through, and the values associated with various activities and life-ways. This paper presents the analysis of a unique mode of existence that encapsulates the practices of caching and trading Scarlet macaws and their feathers between prehistoric Northern Mexico and the American Southwest. This assemblage of practices constituted a technology of bird husbandry and transport that centered on the fact that these birds had the capacity to fulfill a ritual function. The basic method of analysis used here was to look at the courses of action and series of associations that created this network of continuous processes. Furthermore, I consider felicity conditions, which are circumstances that must be met in order to facilitate forward action and the extension of the network according to a particular mode, such as experience, equipment, accessibility, arrangement of materials, demand and value concerns, etc. The results of my study portray ancient practices as overlapping networks flowing through macaws which act as value-bearing conduits. These networks are analyzed in reference to where the birds were raised, killed, plucked, and buried. These archaeologically visible signatures provide evidence of exchange, marking where different groups met and other networks intertwined. This case reveals the benefits of applying this theory to archaeology, revealing processes and continuities that otherwise may not have been recognized. This perspective provides an efficient portrayal of how materials (animals included) and the practices revolving around them co-constitute one another.

FLADEBOE, RANDEE (See VADALA, JEFFREY) [15]

FLETCHER, ROLAND (University of Sydney)

[10] *Difference and the Contexts of Sociality*

Since the 19th century archaeology has been founded on the assumption that the material component of community life correlates with and reflects society i.e. the social expressions of action and words. But the material features of daily life can be obstructive, inconvenient, stubbornly inertial and damaging to social life. Friction with the material abounds from the small scale of overloaded storage shelves and bicycles in the hallway up to the scale of urban garbage and global warming. In the urban slums of the world millions of people's social lives are seriously stressed by their material context. The material behaves like an actor without intent. We therefore require a theory of social life that incorporates the principle of non-correspondence between words, actions and things across a wide spectrum of spatial and temporal scales and focuses on the differing outcomes that derive from varying degrees of dissonance between social life and its created, material context. Non-correspondence also needs a theory of the inherent difference between information from different sources such as the material record and written texts.

FOLEY, ALLISON (Indiana University South Bend)

[9] *The Gendered Ulna: Feminism, Trauma, and Violent Interpretations*

Sometimes a fractured ulna is just a fractured ulna. Sometimes, as in the case of parry fractures, it is the stage upon which a gendered Theater of Violence is performed. Despite a growing incorporation and awareness of feminist archaeology, the study and interpretation of trauma and violence often reflect deeply gendered ideologies. These enculturated beliefs not only influence how we interpret and answer archaeological questions but also what questions we ask and how we design our research.

Paleopathological studies of trauma have increased exponentially in the last 15 years. The majority of this research serves as a proxy analysis of violence. Why are we so interested in violence? What are the cultural forces that encourage this trend? Is this interest in trauma and violence a function of a gendered narrative? Does it contribute further to a gendered narrative? In this paper I will illustrate how a trauma analysis of the Morton Mound Group from Central Illinois highlights the need for a non-violence-focused assessment of trauma and how fractured ulnae can lead us to some very different interpretations of a gendered past.

FOLEY, ALLISON (Indiana University South Bend)

[17] *Sacrificial Virgins and Steven Pinker: Promoting Science Over Sensationalism in the Study of Midwestern Warfare and Violence.*

Archaeological research pertaining to warfare and violence in the prehistoric Midwest has often focused on individual or site-specific case studies. Atypical, extreme cases of violence as seen in sites like Norris Farms 36 and Mound 72 at Cahokia are oft-cited by academics, authors, and the public media as representative of a uniformly violent past. These exceptional cases influence not only public perceptions of prehistoric cultures, but also the scholarly interpretation of these and other sites. In a cultural climate that values sensationalism and drama, how can archaeologists present a more measured look at the past? This paper will present some of the ways recent studies have shifted focus away from extreme examples of violence, examining not only the archaeological signifiers of violence, but also relevant osteological, theoretical, and geographic information. I will also address some of the ways interpretations and public presentations of Norris Farms 36 and Mound 72 are used to create a violent narrative of the past and how recent research undermines that narrative.

FOWLES, SEVERIN (Barnard College)

[1] *Barbarian Culture: Researches into the other Other*

Here is a thought experiment. Suppose E. B. Tylor had written anthropology's founding text as a set of researches, not into primitive culture, but rather into barbarian culture. Surely the discipline would have unfolded differently. The question of barbarism, unlike that of primitivity, simultaneously draws into focus the question of imperialism (for what are barbarians without empires, and vice versa). As such, it is difficult to imagine inquiries into barbarian culture being plagued by the distinct species of allochronism that Fabian made so much about. Would it be going too far to imagine that *Barbarian Culture* might have instead emerged as a fundamentally reflexive undertaking right from the start? Or to imagine that the logics of imperialism and its reprisals might have been examined with the same Victorian intellectual energy that *Primitive Culture* devoted to the logics of animism and its survivals?

On the other hand, perhaps after more than a century of primitivism and its critiques, barbarism is finally having its day. How else are we to read the recent work on pirates, terrorists, capitalists, Comanches, Celts, and Neanderthals?

FOX, SAMANTHA (Columbia University)

[13] *There's a Great Future in Plastics: Temporality, Documentation, and East German Alltagskultur*

In German, to say that an area is historically protected is to say that it is "under memory protection" (unter Denkmalschutz). Much of Eisenhüttenstadt, a steel-manufacturing city on the border between Germany and Poland, is under memory protection. The city was founded in 1950 as a socialist utopia, and its construction was a key component of East Germany's first Five Year Plan. Today Eisenhüttenstadt is economically stagnant and has lost approximately two-thirds of its socialist-era population. Yet because of memory protection strictures the city's abandoned neighborhoods and shuttered schools cannot be demolished.

My paper asks: what memory is being protected under memory protection, for whom, and by what means? To answer these questions, I examine two buildings that are under memory protection, a former nursery school and a former high school in Housing Complex 2. From 1996 until 2013, both buildings served as part of the Documentation Center for Everyday Life in East Germany (DOK). In 2013, the federal government withdrew its funding for the DOK and sold the buildings to private developers. This paper examines the struggle between DOK employees, municipal officials, and engaged citizens during the ultimately failed struggle to save the DOK. In the process, various actors were forced to consider how memory can be invoked in and evoked by place. Memory itself is a slippery category, referring at once to an individual neurological phenomenon (she's lost her memory) and a socially constructed narrative (the memory of German reunification). The movement of memory between the social and the individual depends on the availability of individual memory as well as social actors and institutions. Using Marc Augé's analytic of the place/non-place binary, I argue for the categories of past and non-past, and claim that the destruction of the DOK has led to the protection of a non-past.

GHISLENI, LARA (University of Wisconsin-Milwaukee)

[16] *Mobility and Landscape: Converging and Diverging Paths of Movement as Social Discourse*

Recent research on space highlights the dynamic processes of its constitution, exploring the social, temporal, and relational contours of spatial practices. Emphasis has shifted from exclusion and containment to the ever-becoming movements that create and contest paths along a multiplicity of social trajectories. This paper advocates a relational approach to landscape and personhood, foregrounding the role of movements themselves in creating the convergences and divergences that activate social discourses. At issue is the co-construction of landscape configurations and socially recognizable human and nonhuman subjects through the relational possibilities assembled—or disassembled—by movements. Inspired in particular by Tim Ingold's "dwelling perspective," the approach explores movements as forms of storytelling that situate social trajectories in relation to past and future journeys. These spatial journeys entail temporal narratives at multiple scales, as the convergence and fragmentation of activity patterns emerge from past contexts and constitute future opportunities; such interactions are embedded within relationships that articulate beyond the immediate context. Under these parameters, the creation and transformation of social discourses can be seen as the articulation or reorientation of movements and their convergences or

dislocations. To question how movements intersect and diverge, the paper advocates a multiscalar framework that engages with the temporalities of spatial narratives. These ideas are explored in a study of personhood, settlement, and mobility at the Late Iron Age/Early Roman transition (AD 43) in Dorset, southwest England, identifying how the relationality and temporality of spatial configurations articulated or disrupted possibilities for movements.

GOMES COELHO, RUI (Binghamton University)

[9] *Marxism and Phenomenology: Theoretical Convergences and the Archaeological Exploration of 19th Century Slavery*

Marxism and phenomenology are intellectual traditions that have not been usually close, although their genealogy can be traced back to the rejection of German idealism. In order to understand the historical constitution of capitalism, Marx developed a method of analysis based on the Hegelian dialectic, but explicitly refused its idealism in favor of a materialist approach, asserting that “the ideal world is nothing but the material world reflected in the mind of man.” On the other hand, phenomenology seeks to understand the constitution of human experience through the engagement with the material world. The overemphasis on subjectivity in phenomenological approaches, however, has been counterproductive in archaeology. Following the earlier works of Trần Đức Thảo and looking at historical materialism and phenomenology together, authors such as Paul Piccone and Shirley Pike, have asserted that both traditions are definitely intertwined. The central idea is that Marxism can be understood as a historical mediation that is viable through the articulation of social reality, and phenomenology as the process by which mediation to human experiences are examined. Drawing from this proposal, I will argue that the historical constitution of slavery as a social condition is defined in the relational intersection of two elements: the relations of production that define the master and the slave, and the experience of being either a master or a slave in a particular context. The coffee plantation landscape of the Paraíba Valley (Rio de Janeiro, Brazil) during the 19th century will be used as primary exploratory case.

HANN, LENA R. (University of Illinois, Urbana-Champaign)

[16] *From Image to Substance: Interacting with the Fetus in Elective Abortion*

There is an abundance of literature about fetal imaging technologies, and how we have come to visualize and socialize the fetus in medical and popular culture settings. Images move through different contexts to shape expectations of and perceived relationships to fetuses, and may have implications for clinician and patient assumptions about the fetus that are enacted in the abortion clinic setting. This presentation explores how the use of fetal imagery influences both clinicians’ and women’s assumptions about, and access to the post-abortion fetus, also known as the products of conception (POC). Few women know whether they have the option to see the POC after an elective abortion, and while some clinics offer this service, barriers for communication about the fetus between women and clinicians are common and complex. A variety of factors and actors converge to either promote or restrict women’s access to POC, both actively and passively. From politicized fetal images and language used by ultrasound technicians, to prioritizing miscarriage management over holistic abortion care, how do macro-level social movements and micro-level physical movements present the fetus to women seeking abortions? How could movement of the fetus away from glossy, idealized image toward tangible, shared material impact abortion at the individual, social, or cultural stage? This presentation will discuss these issues and conclude with one clinician’s experience navigating the impact of fetal images on women’s post-abortion POC expectations.

HART, RACHEL (University of Wisconsin, Madison)

[1] *μάλιστα θῶμα: Artemisia of Caria and the Dissolution of Social Polarities*”

Written within a decade of the historical events it narrates, Aeschylus’ *Persae* is considered to be the origin of the East-West – specifically, Greek-barbarian – antithesis; the tragedy established a clear-cut rhetoric of Greeks as strong, brave, and superior to the barbarian Persians, who differed from the Greeks in many pejorative ways. This dichotomy persisted throughout the rest of time and still exists today in forms as subtle as stereotypes and as overt as the film *300* and its recent sequel. These films uphold an extreme version of Aeschylus’ original binary, depicting the Greeks as attractive, capable warriors in their prime, fighting against the luxuriant, amoral, and often monstrously inhuman Persians.

The 5th century *Histories* of Herodotus gives us a more nuanced view of the Persian Wars-era interactions between the Greeks and the Persians, despite being written only decades after the *Persae* and millennia before *300*. This ambivalence is reflected in his discussions of the Persians, and in particular his treatment of the Carian general Artemisia.

Artemisia is a curious figure in Greek literature. She is a worthy and respected leader among the Persian troops, and she fights with manliness (ἀνδρηίης, 8.99), yet her motherhood is also emphasized. Unlike other female barbarians in Greek literature (e.g. Euripides’ *Medea*, Aeschylus’ *Atossa*), Artemisia is successful in her dual roles as mother and general, successfully blurring gender distinctions. To the casual reader, Herodotus seems to give us the typical depiction of barbarians: their women play incorrect roles (here, as a general) to the detriment of the men around them. The Greeks consider it shameful to be defending themselves against a woman, yet the same woman is shown – by a Greek author – to be unfailingly correct in her strategies. Herodotus dissolves the binary system set up by Aeschylus, allowing for greater dialogue between West and East.

HERNANDEZ, CHRISTOPHER (Northwestern University)

[16] *Eyes Up and Pay Attention!: Movement, Sensory Landscapes and Social Structure at Tzunun, Chiapas, Mexico*

In this paper I employ a sensory approach for understanding how moving through the landscape of Tzunun, Chiapas, Mexico was structured and in turn structured Tzunun's social life. My point of emphasis in this paper is thinking about focus and attention in relation to people's sensory experiences of a landscape. I contend that Tzunun's landscape was constructed to draw people's focus in terms of sight and feel to elevation and barriers. By examining focal points of sensory perception at Tzunun, I begin to unravel how warfare and elevation factored into the social structure of Tzunun's inhabitants. My initial survey results demonstrate that power, status and social structure were tied to changes in elevation and how people moved through Tzunun. The landscape served as a visual metaphor for the social structure of Tzunun's inhabitants. My phenomenological approach to landscapes also demonstrates the importance of converging multiple perspectives from the present for understanding past landscapes.

HIRST, K. KRIS (Archaeology @ About.com)

[17] *Singing our Own Song, Directing Archaeology to the Public*

The public perceptions of archaeology (or even science in general) are not nuanced, a point of friction between academics and the press. I think the main reason is professional journalists are restricted to brief stories that cannot possibly discuss the breadth of those issues: their stories must be snappy and inserted into the pieces of the public's increasingly congested working days. Archaeologists cannot alter that model: it is what it is. We (I use "we" judiciously) also cannot control what people do with the peculiarly nuanced stories that do show up on the History Channel and other popular venues.

What we can do, what we have to do, is tell our own stories, trade the Bill Nye model of arguing with people whose minds are already made up, for the Neil deGrasse Tyson model of telling the story ourselves, in the places where people have time to listen to nuance. Modern social media has provided a wealth of places for us to practice this art. In this paper, I'll discuss my own efforts to this end, as well as cases of other professional archaeologists working to get the nuances into the hearts and minds of the public.

JORDAN, ALEXIS (University of Wisconsin-Milwaukee)

[17] *Proactive Over Reactive: Explorations of New Approaches to Public Outreach Archaeology in the Age of Pseudoscience*

"In the marketplace of ideas, there is clearly a demand for information about the human past. If archaeologists do not supply that demand, others will - and do. Ignoring popular pseudoscience about the human past does not make it go away" (Feder 2006:95).

The commoditization and politicization of the past is not new to archaeologists. Throughout modern history archaeology has been appropriated and misrepresented for profit and propaganda. The technological advancements and diversification of media platforms in the twenty-first century, however, have resulted in a flourishing of pseudoscientific content on a scale previously unknown. Consequently these inaccurate representations of archaeology are now serving as the public's most likely form of exposure to the discipline. The long-term consequences of this trend are likely to involve the growth of negative perceptions regarding the validity and importance of archaeological research. As academic disciplines must increasingly justify their existence and relevancy to the wider world, such perceptions can have far reaching impacts. The question is no longer *should* archaeologists address this phenomenon, but *how*.

In an effort to answer this question, I will explore proactive rather than reactive approaches to public outreach, utilizing public interest in the past and exposure to pseudoarchaeological media as jumping-off points for more thoughtful interactions. At the center of these forms of engagement, is the generation of archaeological content on a variety of media platforms, specifically designed for public consumption, and created by professional archaeologists. In this manner, scholars can discuss archaeological discoveries in terms of real-world relevancy, provide the public with the tools to critically analyze any archaeological content they encounter, and gauge public perceptions through content assessment and survey. Through the cultivation of such endeavors, archaeologists can better assert the realities and significance of the discipline on the public stage.

JORDAN, ALISSA (University of Florida)

[15] *Life-Hacking Latour: Using Petwo-Kongo Vodou Caching to Rethink Modes of Existence*

Kneeling on bare earth, the Priestess takes a handful of store-bought confections from their glinting metallic bag and tosses them into a living cache. Candles and carved stones protrude at the sides of this hole, marking intrusions made and remade so many times they have now been lost to memory (even as their matter persists). Following Victor Buchli and Gavin Lucas' call to study contemporary material culture archaeologically, this paper uses ethnographic data collected from observing a series of contemporary Hatian Vodou caching rituals. It presents an *event*-based analysis which considers the creation and maintenance of caching practices as expressive and material networks which are a co-mingling with past, present, and future actualities. Although Latour (2013)'s epistemology is a potent foundation for anthropologists, I argue in this paper that (in practice) a Latourian metaphysics threatens to discipline and reduce certain data-sets, erasing certain objects, practices, and interactions. I hone the Latourian (2013) methodological praxis by placing it into open conversation with informant's own

metaphysics, as well as that in Frankétienne (1968, 1972) and Deleuze (1990, 1994). Presenting preliminary results from 10 months of fieldwork alongside Petwo-Kongo practitioners and communities, I suggest this hybrid method enhances empirical precision in contemporary as well as ancient archaeologies—reaping the benefits of Latour’s political networks while furthering their anthropological potential in a wider world.

JORDAN, ALISSA (See VADALA, JEFFREY) [15]

KATZ, SANDRA (University of Pittsburgh) and **KATHLEEN M. S. ALLEN** (University of Pittsburgh)

[2] *Exploring the Convergence of Stone Tool-making, Domestic Space and Time at Two Sixteenth Century Cayuga Sites*

Cowan’s (1999, 2003) research on small Iroquoian camp sites in western New York State demonstrated that analyses of chipped stone tools and debitage assemblages—the “lowly flake scatter” (Cowan 2003:7)—enable archaeologists to investigate which type of stone tool industry was emphasized at a site (core flaking versus biface reduction) and to draw inferences about site role and degree of permanence. This study illustrates the broader applicability of Cowan’s approach for conducting micro-scalar analyses of social and technological organization.

We compared debitage assemblages from one house at two sixteenth century Cayuga sites in New York State, Parker Farm and Carman. Our analyses revealed a combination of core flaking and biface reduction within both houses, thereby indicating at least seasonal occupation (if not year-round use) of these sites and evidence against transient, “logistical” use. Comparison of flake attributes from different areas within the structures showed more evidence of core flaking and/or early-stage biface reduction in the vestibule areas, more evidence of late-stage reduction within family compartments. At a finer-grained socio-spatial scale, we compared flake attributes from functional areas within the family compartment and vestibule of the Parker Farm house. We found the strongest evidence of late-stage biface reduction near family benches. These findings suggest that task sequencing of tool production might have taken place inside these houses and thereby illustrates the convergence between domestic activity (stone tool-making and use), domestic space (structurally and functionally delimited household areas)—and time (staging of tool-making activity). Overall, this study demonstrates that coupling flake attribute analysis with typologically-based approaches to tool production (e.g., core flaking versus biface reduction) and site function (village vs. seasonal camp vs. logistical camp, etc.) can enhance our understanding of site role, permanence, and the organization of stone tool production within pre-contact and early contact Iroquoian households.

KENNEDY, RYAN (Indiana University)

[14] *Food, Taste, and Connections at the Market Street Chinatown*

Beginning in the middle of the nineteenth century, a vast number of Chinese people began emigrating to countries around the world. Nearly 400,000 of these individuals arrived in the mainland United States, the majority of them originating from China’s southern Guangdong province. They left their homeland for a variety of reason and upon arrival to the United States many of them coalesced into communities that became known as Chinatowns. Residents of these communities found themselves working in a variety of jobs and while life in a Chinatown offered many opportunities for continuing traditional food practices Chinese people in the United States also were exposed to new ingredients and cooking methods.

This paper examines one such Chinatown community, the Market Street Chinatown, a 19th century Chinese community in San Jose, California. In it I explore how food tastes and preferences of community residents along with the opportunities and restraints that their new lives in the United States presented them drove food choices made by the Chinese members of the Market Street Chinatown. I draw on botanical data including macrobotanical, pollen, phytolith, and starch remains recovered from several wood-lined trash pits to discern how Chinese residents creatively mixed new and old food items in their daily lives in attempts to navigate their ever-changing world. I examine broad patterns of plant consumption between archaeological deposits related to laborer and mixed merchant/laborer contexts and probe the possible causes for differences seen between these two groups. Finally, I highlight the ways that food choice by Market Street residents connected community members to a variety of other people and places at different scales, including via local merchants, regional trade networks, and the flow of goods between Asia and North America.

KENNEDY, RYAN (See ROWE, MATTHEW) [14]

KRAUSE, GRACE (Michigan State University)

[14] *As American as Chop Suey: Exploring Chinese-American Identity Through Food, 1870-1920*

This research explores how to define Chinese-American identity through foodways and to define “foreign” food as a contact zone where perceptions of race and ethnic identity were negotiated. Archaeological and historical data from Chicago’s Chinatown and from the World’s Columbian Exposition of 1893 provide evidence that Chinese-Americans in the late 19th and early 20th centuries deliberately used foodways as mediators between themselves and a frequently unfriendly social landscape. In turn, Chinese-American foodways were used by white middle-class Americans to reinforce racial dominance.

Neither the poorest nor the richest, many Chinese men moved to the United States due to societal pressures to Westernize and in the hope that they would be able to find their fortunes in western-style business practices. Many planned to return to China, where their families resided, since U.S. immigration laws made it very difficult for Chinese women to emigrate.

Economic circumstances often prevented them from doing so as often as they would have liked or, in some cases, at all. Therefore, masculine households were common, in which men lived together, shared chores, learned to cook, and performed other domestic activities that were usually considered "women's work."

Chinese immigrants settled in Chicago after the completion of the Trans-Continental Railroad in 1869, opening laundries and restaurants in a small enclave along Clark Street. From 1869 on, Chicago Chinese struggled against racism and poor living conditions to create successful lives for themselves and their families. Despite hardships, they were able to retain familiar aspects of their homeland through foodways and residential associations while at the same time learning to manipulate white middle class perceptions of their culture to present a different but equal way of being American.

KREITER, RACHEL (Emory University)

[5] *Tanis as place/Tanis as idea: Memory and Neglect in the Nile Delta*

In the November 1933 issue of the *Journal of Egyptian Archaeology*, Alan Gardiner wrote that, "unless *Tanis is Pi-Ramesses*, not one single mention of Tanis would be forthcoming in all the papyri, ostraca, and hieroglyphic inscriptions surviving from the Ramesside period." Unfortunately for Gardiner, Tanis is not Pi-Ramesses in the strictest sense; Pi-Ramesses, the nineteenth-dynasty political capital of Ramses II (c. 1250 BCE), has been determined to have been located at the modern site of Qantir. Yet Tanis was built of monuments moved to the site of San el-Hagar from Pi-Ramesses in the Third Intermediate Period, under the auspices of the Libyan kings of the twenty-first dynasty (c. 1070 BCE). The subject of occasional conjecture and frequent neglect in scholarly literature, this paper will argue that the layered histories and memories buried within the site are useful as a paradigm for the continuum of Egyptian history. Tanis as place is emblematic of kingship in ancient Egypt as presented through a historic mode; Tanis as archaeological site conceptually reflects Egyptological biases. An intact royal necropolis uncovered at Tanis in 1939 by Pierre Montet revealed a bounty of gold and silver objects in addition to other *trésors des pharaons*, including the sarcophagus of the earlier king Merenptah, brought north from its original burial at Thebes. Tanis yields high-value royal material spanning 2000 years of Egyptian history, most of which was reused in antiquity. In short, Tanis contains multitudes.

KRIEGER, ANJA (Stanford University)

[5] *Memory, Culture and Landscape: The Case of Olympia*

Olympia has a special place in "Western" culture: it is one of the longest excavations in the Mediterranean, and it was the birth-place of a tradition that still exists today, albeit in modified form: the Olympic Games. In their modern form, the games can be held in any city that is chosen as host. The ancient games, however, cannot be considered separately from the sanctuary, which pre-dates them, and the sanctuary cannot be considered separately from the site and the landscape in which it is embedded.

The earliest structures at the site of Olympia (Early Bronze Age to Middle Bronze Age) include a tumulus and apsidal houses, but the archaeological record does not show traces of cult. There is a hiatus through the Middle Bronze Age and the Late Bronze Age clearly distinguishable through thick and empty layers of sand. But this picture changed in the Protogeometric and even more in the following epochs. The question to be addressed in this paper is why cult activities start in this place after this long gap, considering that even today, the site of Olympia is not easily accessible. Drawing on the previous works of Jan Assmann on cultural memory, Maurice Halbwachs on social memory, Eric Hobsbawm on the invention of tradition, Jan Vansina about phenomena in unwritten history, and current theories about archaeology and memory, this talk tries to shed light on the beginnings of cult activities at Olympia and their later, important place in the rich tradition of ancient Greek mythology and identity.

KRYDER-REID, ELIZABETH (Indiana University-Purdue University, Indianapolis)

[17] *Handmaidens to Heritage?: the Public Presentation of Archaeology and the California Missions*

In the contested history of the California missions, archaeology has often navigated the complex convergence of interests in the sites' heritage. The missions were founded with the establishment of Mission San Diego in 1769 as the first of a chain along California's coast and inland valley completed by 1823. Secularized in 1833, returned to the Catholic Church by the US government in the 1860s, and restored as heritage sites in the late nineteenth through the twentieth centuries, the missions have undergone dramatic physical transformations, but are still recognized as historic, colonial sites. Simultaneously iconic symbols of the state's origins and places of colonialism's legacy of conquest of indigenous peoples, the missions are central to California's historical narratives as well as popular tourist destinations. Within this discourse, archaeology has been mobilized for a variety of purposes including evidence for architectural preservation, metrics of "acculturation", and the materiality of daily life. The critical assessments of colonialism's injustices and consequences for native peoples (ex. Silliman 2001, Voss 2000) have, for the most part, not been included in the public presentation of archaeology. The politics of presenting this archaeology to the public is also framed by the contemporary contexts of the majority the sites as Catholic parishes with the related constraints of both the Church's triumphalist narratives and their control of access to the physical properties for potential archaeological researchers. This assessment of the presentation of the archaeology of the missions at the sites and in virtual context suggests that mission archaeology has strong congruencies with the notions of early historical archaeology debates regarding its use as a "handmaiden to history" (Noel Hume 1964) and its role within the Authorized

KUSIMBA, CHAPURUKHA (See MONESMITH, CAITLIN) [14]

LANE, RACHAEL (University of Sydney)

[10] *Essentialism and Material Mangling*

The lack of consensus about what theories are most appropriate for archaeological data sets has prompted a critical review of the history of theoretical paradigms in archaeology. My concern in this paper is the relationship between humans and materiality or what is otherwise known as ‘humans and things’ in light of the sociological turn in archaeology. Within processualism and post-processualism, these two sets of phenomena are understood within a model of self-similarity, as opposed to a model of difference. The former often promotes determinism where what humans did in the past is viewed as a response to their environment in an overall adaptive strategy. Within the latter humans and things are ‘entangled’ or ‘mangled’ and ‘presentism.’ tends to be promoted. Archaeological theorising needs another way of viewing the category of the human to avoid the philosophical problems of presentism and determinism. Both processualism and post-processualism have relied upon essentialist views of human nature whether it be the biologism of the former or the humanism of the latter. This means that archaeological material is viewed as an epiphenomenon of the social world as opposed to an actor in its own right that behaves in ways that do not always serve the purposes of human nature.

LENNEN, JOEL P. (University of Illinois, Urbana-Champaign)

[12] *Senses, Potentialities, and the Attunement of Multiple Temporalities*

In our day-to-day lives, we continuously feel an amalgamation of senses that are spatially, temporally, and socially contextual. These senses are not just what is seen or heard, but include many others such as nostalgia or regret of past experiences, as well as anxiety or hope for what the future may possibly offer. This convergence of senses intersects with the places we inhabit, the ways in which memories are invoked as individuals move through landscapes, and how things and/or architecture are created in accordance with plans for potential futures. Affective, sensorial geographies are inseparable from the material world, allowing for people to experience landscapes that exude atmospheres of remembrance, precariousness, anxiety, and hope. At Chimney Rock, located in southern Colorado, there are two stone pinnacles located at the end of Chimney Rock Mesa, and every 18.6 years during the major lunar standstill, the moon rises directly between them. During the prominence of Chaco Canyon, people inhabiting the center-place and Chimney Rock developed multiple architectural features that were attuned to the multiple temporalities of the landscape, most significantly the major lunar standstill. Chimney Rock Pueblo, considered to be a Chacoan Great House, was aligned in such a way that provided a perfect view of the moon rising between the pinnacles. As the Great House, along with other nearby sites, were being constructed, those participating in the creation of this landscape were drawing on knowledge of cosmological movements gathered from past rituals performed at both Chaco Canyon (specifically the Sun Dagger Site on Fajada Butte) and Chimney Rock. Creating and orienting these buildings in anticipation of celebrating a rare moment of alignment between themselves, the pinnacles, and the movement of the moon, these communities were preparing for the proper performance of rituals that would help to secure a future of appropriate planting times, bountiful harvests, and overall mutually beneficial relationships with the worlds they inhabit.

LOCKHART SHARKEY, RACHEL A. (Indiana Department of Natural Resources, Division of Historic Preservation and Archaeology) and **CHRISTOPHER W. SCHMIDT** (University of Indianapolis)

[9] *Reporting Prehistoric Violence in North America: The Painful Truth?*

Native American groups in North America tend to be lumped into two stereotypes - either the mystical, other-worldly Indian, or the violent, scalp-collecting Indian. The authors recognize that both are disingenuous to Native groups, and pose the question of what to do when archaeological findings appear to support a stereotype that portrays them in a negative way. Recent archaeological examples in Indiana include the glossectomy and decapitation of an adolescent, and the decapitation and forearm removal of a male and female, all from the Middle to Late Archaic (3,500-5,000 years BP). These apparent examples of trophy taking in a “hunter-gatherer” society raise questions of the ethics of reporting violence in the archaeological record. What should researchers do in this case? The idea of the “mystical” Indian is diminished as violence is reported, but reporting these violent acts against women and children only promotes the idea of the “violent” Indian. Do we have a duty to report information that only paints Native American groups in the positive, or is it our duty as scientists to objectively report the data? It is important to realize that not all archaeological findings may be “ideal” to Native Americans, but they help to recreate the story of the past, and as such should not be concealed. The authors propose that early involvement in the research process can help facilitate a partnership between researchers and Native American groups and are currently working toward establishing a relationship with local Indiana groups.

LUCERO, LISA (University of Illinois, Urbana-Champaign)

[10] *Dissonance and the Classic Maya 'Collapse'*

The buildup of large, artificial reservoirs took place incrementally throughout the Late Classic (550-850 C.E.) at major centers in the southern Maya lowlands. Reservoirs were critical to the socio-political systems, especially in a tropical region that was rainfall dependent and experienced annual drought. The larger and more intricate they became, the more people they supported and the more tribute rulers collected. The system worked as long as there was adequate rainfall. When several multiyear droughts struck, things quickly fell apart—for kings at least. Farmers, however, had other options than just relying on reservoirs for their survival. They opted to abandon kings and centers to areas with enough water for their families and crops. In this paper, I discuss how the same material infrastructure impacted kings and farmers differently and how this dissonance bears on present issues relating to the impact of climate change on present socio-political systems.

MANALANSAN IV, MARTIN F. (University of Illinois, Urbana-Champaign)

[3] *The "Stuff" of Archives: Mess, Migration, and Queer Lives*

Scholars have suggested that the archive is a space for dwelling and a quotidian site for erotically charged energies, meanings and other bodily processes (Arondekar 2009; Burton 2003; Cvetkovich 2003). Following and extending these ideas, this essay seeks to establish a capacious notion of the archive by locating the quotidian within the messy physical, symbolic and emotional arrangements that are shored up and lodged in specific spaces. This paper looks at such "dis-arrangements" that have been devised and enabled by undocumented queer immigrants' households in New York City. Using ethnographic fieldwork and buoyed by writings in affect theory and material culture studies, this essay aspires to understand how seemingly "hoarder"-like household material, symbolic and emotional conditions are arenas for the queer contestations of citizenship, hygiene, and the social order.

By foregrounding the un-HGTV dwellings of several undocumented queer households, this theoretical and ethnographic exploration seeks to expand the idea of archive by departing from the planned coherent borders of the "archival" and deploying a sustained focus on the seemingly "trashy," dirty, disgusting and untidy dis-organization of bodies, things, and emotions. In other words, this paper suggests that mess, clutter and muddled entanglements are the "stuff" of queerness, historical memory, aberrant desires and the archive. Archives, therefore, are constituted by these atmospheric states of material and affective disarray and the narratives that are spun from them. As such, this essay maps out these queer immigrant archives (conceived as mess) to showcase the relationships between and among, objects, bodies, narratives and desires.

MANS, JIMMY (Leiden University)

[16] *Indigenous Movements and Transformations in the (post-)Colonial Caribbean*

In this paper the relation between the concepts of movements, convergences and transformations are explored. Agreeing with the session text provided, the importance of movements for all convergences is subscribed to. The central question is posed what role movements and convergences ultimately play in 'archaeological' transformations of communities. The theoretical exploration starts with movements on a site level. On the basis of an archaeological study conducted among the present-day Trio of Suriname, the relation between movements of humans, animals and objects (mobilia), their ultimate site-convergences and how one set of movements is effecting the other is discussed (2000-2008). Subsequently, a move is made beyond this site-level by broadening the spectrum to a multi-site perspective in a broader time span (1907-2008). The movements and convergences as discussed in the Surinamese case study will be compared and contrasted with those of the Kalinago in the northern Lesser Antilles the research period of which extends centuries (1493-2014). In both cases, we see a transformation of the indigenous communities in 'archaeological' appearances and collectives. In what way did the respective movements and convergences contribute to the archaeological transformations of the different communities? And how should we conceptualize their relation?

MARTIN, MONTANA (University of Illinois, Urbana-Champaign) and **JESSICA ALBRECHT** (Illinois State University)

[4] *Connecting with the Past through Ogden-Fettie and Dickson Mounds*

"Knowledge is power" and that power is often derived from history. The historical significance of a place gives it power and visiting these places can help us connect with the past and even evoke emotions. Locations associated with the dead are often the most powerful and evocative places. Sites of disasters, tragedies, battlefields, and graveyards are places we can connect with the past. At these locations we erect monuments to provide an avenue to recognize and understand their importance. Monuments also act as beacons that draw pilgrims to powerful places regardless of their historical or cultural affiliations.

The monumental earthworks of Ogden-Fettie and Dickson Mounds are beacons that have drawn people to the two locations for thousands of years. Prehistoric peoples created monuments at these two sites in the form of burial mounds. However, the earthworks of these sites and the power they evoke continued to draw people to the locations even after they ceased to be used as mortuary locations. Even in historic times the sites drew pilgrims, some who desired to understand the power of the sites and some who wished to possess its power. The two sites offer pilgrims an opportunity to convene with the power of both the past and present.

MATA, KARIM (University of Chicago)

[1] *“Essential Barbarians: the Use and Abuse of Civilization's Mutable 'Other' in Roman Gaul and Germany”*

Anthropologists hold that the social construction of categories such as *barbarian*, *primitive*, and *savage* allows for the formation of *self* through a discursive dialectic with an extreme *other*. Such constructs are reproduced and manipulated most actively in contexts of increased antagonism, when challenges to power, ideology or identity are perceived as acute and hostile. Barbarian discourse is inherently essentializing and homogenizing. It rarely mirrors the historical or sociopolitical conditions of its formation accurately because the discrepant aims, understandings, and abilities of human agents lead to inconsistencies in ideological perceptions and pragmatic behaviors.

While the pragmatics of European colonial rule required policies on its periphery to be highly adaptable, early modern civilizational discourse could not facilitate the cultural enhancement of essentialized barbarians due to the perceived non-transgressible temporal distance created by the evolutionary trajectories of discrepant culture groups. By contrast, Roman perspectives on barbarians were shaped by a spatial understanding of cultural difference, which allowed for the cultural improvement of non-Romans through sustained exposure to Mediterranean civilization. But, at the same time, barbarian discourse never lost its political potency, and it continued to be actively manipulated throughout the Roman period. Over the course of centuries, barbarians continued to be pacified, their identities reconstructed and their ideologies sanitized, in forms that served the imperial project. Whether under the conditions of European colonialism or Roman Imperialism, discourse rarely aligns with sociopolitical reality or historical circumstance.

My contribution to this session “On Barbarians” considers the historical conditions of Roman Imperial expansion, consolidation, and retraction in northern Gaul and Germania. In particular, through a consideration of archaeological, historical, and iconographic information I aim to highlight the changeability of attitudes towards, and engagements with, the ‘barbarian’, and that pragmatic adaptability and ideological multivalence were key aspects, especially where this concerns the formation and management of Empire.

MCCARTHY, JOHN P. (Ball State University)

[2] *Extraordinary Uses of Ordinary Things: Some Material Expressions of “Magic” and “Religion” in African-American Spiritual Life*

Quite ordinary European objects: shoes, coins, and plates, appear to have been given new African-influenced, Creolized Non-Christian, meanings in their use as part of the burial practices of Philadelphia’s First African Baptist Church and at other burial grounds and religious sites used by both free and enslaved African-Americans. This paper considers these findings as material expressions of the integration of African “magical” and Christian “religious” beliefs and practices in the spiritual life of African Americans. In this paper, I will review the nature and apparent meanings of these objects and then consider the implications of the transformation of these objects’ meanings for the study of African-American culture and of material culture more broadly.

MCCARTHY, JOHN P. (Ball State University)

[18] *A Short-lived and Obscure Rural Industry: Drain Tile Manufacture in Delaware County, Indiana*

The 1887 Giffing *Atlas of Delaware County, Indiana*, illustrates some 15 businesses identified as “tile works.” Tile works were located in most villages and every township of the county except Salem. Yet, by the early 20th century none of these businesses was still operating. This paper reviews the nature of these enterprises and their physical plants, presents a preliminary survey of the Delaware County tile works sites, and discusses the research potential of these sites. It is speculated that unique circumstances may have been responsible for the rise and demise of this obscure and short-lived rural industry.

MCGILL, DRU (Indiana University, South Bend)

[2] *A Cultural Biography of Angel Mounds Sample DEM#525, a Plain Rimsherd*

Field Sample #3098 was discovered in 1951 during field-school excavations of a domestic structure at the pre-Columbian Mississippian site of Angel Mounds, Indiana. This particular field sample consists of a paper nail bag containing 11 plain pottery rims herds, with a single written note that the sherds were found in the same 10 x 10 x 0.4 foot level. Soon after excavation, the rim sherds were placed in a packing crate with several other paper bags, where they remained until 2011, 60 years later.

This presentation is about one of the FS#3098 rim sherds, called DEM#525. From its basic appearance, DEM#525 appears ordinary and familiar, because it is similar to most of the over 1.8 million pieces of plain pottery excavated from Angel over the last 75 years. The rim is from a plain jar with no cord marking, slip, incising, painting, or other treatments usually noted by Mississippian archaeologists. But, when the fine manufacturing details of this sherd are examined within the context of pottery variability across Angel, ineradicable and significant cultural markings are found that link the producer(s) and consumer(s) of this vessel with extraordinary cultural features.

Utilizing a theoretical framework based in materiality and Bourdieu’s *habitus* and *dispositions*, I will discuss the variability revealed in analyses of DEM#525. I reject the hypothesis that the undecorated vessel was “plain,” as the type/variety

designation implies, and demonstrate the sherd's culturally meaningful variability linked to personal and community identity, skill, and social reproduction.

METHENY, KAREN (Boston University)

[14] *Visualizing Foodways in Archaeology: Food Mapping and Other Techniques*

Foodways are an aspect of community building that find expression in the physical and cultural landscape. Using family reconstitution, food maps, and other archaeological and anthropological approaches to study foodways and commensality in the mining town of Helvetia, Pennsylvania (ca. 1891-1947), I lay out a program to reconstruct the spatial relationships associated with food procurement, preparation, and consumption in historic-period communities. Particular emphasis is placed on food sharing and cooperative tasks associated with the daily meal. These reconstructed relationships or food connections reflect the varied networks and boundaries within the community based on ethnicity, gender, age, sex, and other variables. Food mapping, a tool that increasingly is used by anthropologists, is particularly helpful in visualizing these connections. This food-centered approach provides insight into household structure and aspects of community formation, as well as the construction of identity and place.

MITSUMOTO, JUN (Okayama University)

[3] *Between Excellence and Deviation: a Queer Archaeological Analysis of Bodily Representation in the Yayoi Period in Japan*

This paper examines the queer relationships of the Yayoi period in Japan in order to uncover evidence of the queer phenomenon in archaeology. I regard the archeological detection of "queer" bodies as challenging, since the queer past that we restore depends on a queer politic in the present day; in other words, the definition of "queerness" is flexible and dependent on the understanding of modern society. However, a queer archaeology, which criticizes the normative framework of archaeology, is a suitable contextual approach to the past.

This paper focuses on two artefacts with unique bodily representations, which it explores through a definition of the queer body as past existence or experience that opposed and deconstructed the norm. Specifically, it examines two artefacts unearthed at the Tatetsuki Yayoi mound burial, the largest mound of the second century A.D. in Japan. One is the fragment of an elaborated clay figurine with a breast and the other is a stone-made object that has a face and a strange arc-band pattern. Both differ from the ingenuous bodily representations made generally by the people of the time. Simultaneously, they were not shared by the elite as common burial goods. However, based on research of bodily representation in the Yayoi period, we can also perceive that the norm of bodily representation touched them. The case study indicates that the mound burial, which seems to have been absolute and normative for existence, that is, to be farthest from queerness, is located in the fluctuations between the excellence and deviation of mortuary practice with distinctive bodily representations.

MOLEND, JOHN (Columbia University)

[10] *Moral Discourse and Personhood in Chinese Contexts*

Resistance and agency have been important themes in archaeological sites of labor. But how should we address archaeological contexts where resistance seems attenuated? Taking the construction of the transcontinental railroad as a case study, I suggest Chinese laborers in the mid-nineteenth century were oriented toward and empowered by a moral discourse quite different from that of their Western capitalist employers, and these moral differences were intimately connected with divergent understandings of personhood. While Western capitalists understood labor relations through the dominant discourse of possessive individualism and the spirit of capitalism, Chinese workers were invested in a discourse of relational personhood and filiality. Understanding these differences can transform archaeological interpretation of Chinese work camps regarding the presence of agency and the significance of labor

MONESMITH, CAITLIN (University of Illinois, Chicago) and **CHAPURUKHA KUSIMBA** (American University)

[14] *Of Cattle and Colonists: Cultural Convergence and Dietary Change in Mtwapa, Kenya*

The choices people make about the food they eat are entrenched in personal and group identity markers; dietary practices are an integral component of culture, and when cultures interact, eating patterns tend to change as people are exposed to new methods of food acquisition and production. With this in mind, this paper uses the faunal record recovered from domestic contexts at the coastal Swahili site of Mtwapa to explore the foodscape as it changed during the site's shifting occupation, focusing on the strategy shifts that occurred as a reaction to the spread of Islam in the pre-1380 period and during the post-1500 period of Portuguese contact. By recreating and analyzing the hunting patterns, natural resource exploitation, and cattle, sheep, and goat herding strategies, the project examines how the Mtwapan community changed their interaction with the environment and the natural resources around them. As farming communities in harsh environments change their strategies or supplement their diets with additional resources gleaned from their environment, the faunal record changes to reflect this. Hunting patterns reflect local technologies and preferences, while the identification of herd management strategies in the livestock record reveals much about occupation patterns and the relationship of humans to their domesticates. Estimations of dairy, labor, and in the case of sheep, fiber use can be made from the butchery patterns in the archaeological record, which data from the faunal record demonstrates. In addition, this paper also examines dietary changes during periods of cultural

upheaval and the dietary response to pressures by the colonial regime by using the material evidence of changing food production strategies from roughly 750 years of herding hunting, and eating to create an understanding about the complex interplay between people, animals, and the environment and how they come together at the table.

MONTGOMERY, LINDSAY (Stanford University)

[1] *Indios Barbaros: Comanches as Barbarians and Conquistadors*

The word Comanche is tangled in a web of meanings, with each strand of meaning recalled by different actors, places, and times. For the Comanche people themselves, they are not “Comanche” at all but instead “Numunuu”, “The People”. For the Spanish conquistadors that re-entered the Southwest in 1692, the Comanche were part a vast horde of nomadic aggressors who swarmed around the newly reconquered borderlands of New Mexico; they were “indios barbaros”. This paper will explore how the “indios barbaros” of seventeenth and eighteenth century New Mexico shaped Spanish colonial policy. In discussing the relationship between “barbarism” and “nomadism” in the Spanish imagination, I will offer an alternative reading of Comanche actions and actors. Following the work of revisionist western historians such as Pekka Hamalainen, I suggest that the “barbaric” acts of the Comanche should not be viewed as uncivilized or random but as strategic investments of time and energy that propagated a form of indigenous imperialism which not only challenged but halted Spanish colonial expansion in North America. The upshot of re-reading Comanche barbarism as a form of native conquest is to purge the Barbarian of its negative connotation and to imbue it with something new, fearsome, and completely indigenous.

MULLINS, PAUL R. (Indiana University-Purdue University, Indianapolis)

[17] *The Allure of a Beautiful Past: Televised Heritage and Material Authenticity*

This paper examines the host of television series that evoke historical periods from the classical world to the 1980s, focusing on their compelling material and aesthetic simulations of particular historical moments. Series like *The Tudors*, *Deadwood*, and *Mad Men* all aspire to paint convincing pictures of such material worlds rendered in detailed period sets, lavish wardrobes, picturesque landscapes, and a host of everyday things. These series imitate a popular cultural imagination that liberally interprets genuine historical materiality, and the ever-expanding genre makes no claim to historical objectivity even though it aspires to seem materially “authentic.” The televised past is an enchanting stylization in our collective imagination, leveraging material things to weave alluring visual narratives that are largely outside polarized accuracy and fakery.

NICULESCU, TATIANA (University of Illinois, Urbana-Champaign) and **JAMIE ARJONA** (University of Illinois, Urbana-Champaign)

[3] *Disabling Agency: the Queer Figure of Dave Drake*

The enslaved potter known as Dave Drake was born in South Carolina in 1801. He was employed first by Harvey Drake, the nephew of Dr. Abner Landrum, who pioneered the mass production of large stoneware vessels in the Edgefield District (Todd 2008). Dave Drake’s artistry remains imprinted in the immense ceramics admired by contemporary potters. Most importantly, archaeologists and art historians identify Dave’s craftsmanship in the historic record through the witty and poetic inscriptions that he carved into his vessels along with his signature. The classic story of Dave’s life focuses on this one man’s achievements- his notable skills as a potter and his ability to write in a witty and articulate manner. Little, if any room, is given to the fact that Dave the Potter was likely an alcoholic and certainly disabled after he lost one of his legs to a passing train while in a drunken stupor. At the age of 35, Dave went from being an able bodied (if not always sober) enslaved man to being a “useless” individual (Boster 2013) who in spite of this term still remained lauded for his masterful productivity.

Many authors highlight Dave Drake’s subversive literacy as an unparalleled form of agency in an antebellum climate that feared and punished these forms of education. This paper endeavors to understand how historic references to Dave written by Euro-Americans seem to portray him as a jovial character, whose skill and determination overcame oppression and physical disability. As a result, Dave’s vessels, fetishized by contemporary art dealers, today sell for three-figure sums at auction. We intend to argue that these pots have become “happy objects” aligned with discourses of agency and individualism (Ahmed 2010). Contemporary descriptions disarm the queerness of Dave’s being in history. Victorian discourses that queered black bodies (Sommerville 1994), entangled with Dave’s own abject body and penchant for alcohol might instead frame the basis for a queer approach to the relationship between Dave and the materials that he crafted. His life provides a locus for studying the complexities race, physical ability, and mental illness (alcoholism) in the antebellum South through the lens of queer theory, disability studies, and materiality.

OPITZ, RACHEL (University of Arkansas Center for Advanced Spatial Technologies)

[8] *Exploring Digital Landscapes at the Human Scale*

Terrestrial scanning creates data and lets us build realistic 3D models at the ‘human scale’. This is quite different from airborne scanning, which creates 3D datasets at a scale larger than that at which people usually experience the world, or object scanning, which collects 3D data at scales too small to be seen by the naked eye. Terrestrial scanning data is situated at the experiential scale and in experiential dimensions, and it is in this capacity that we can best bring it into the interpretive process, using it to explore human perception of the surrounding world. So what specifically can we learn from terrestrial

scanning data? How can it help us, as archaeologists, to make interpretations and understand the past? Does it get us beyond what we, as intelligent observers, can see on the ground?

In this paper I argue that terrestrial scanning data affords an approach to the experience of landscape and the built environment that is at once rigorous, grounded in spatial and perceptual metrics, and relatively unconstrained by the specificities of the experience of a contemporary individual having a real world encounter with a place, as such encounters carry inescapable cultural baggage. I posit that the real world experience of a place, while essential, can quickly result in sensory overload, and finds a valuable foil in the highly artificial and more measured experience of engaging with TLS data, which forces us to concentrate solely on the visual and to unpack this sensory experience. Further, I propose that by drawing on low level spatial and perceptual metrics used to describe 3D space and surfaces and their perception, we can escape—to some extent—our own cultural and linguistic constraints on the visual perception of our surroundings. By exploring the implications of focusing on the purely spatial and visual in ‘human scale’ analyses, applying low level spatial and perceptual metrics to TLS based 3D models from Machu Picchu and the Brú na Bóinne, I illustrate that what may seem like an overly abstract and sterile virtual environment can provide an experience which complements that gained with muddy boots.

PACYGA, JOHANNA A. (University of Chicago)

[12] *The Imperial Bee: Napoleonic Symbolism & the Reimagining the Past for a Legitimate Future*

Drawing on a perspectives and methodologies stemming from material culture studies, design and art history, as well as archaeology, this paper explores the reinvention of the French past, present, and potential future at a key moment in the First Empire period through the medium of a set of lace bed hangings produced in 1808. Designed around the central motif of the bumblebee—one of the foremost emblems adopted by Napoleon—this object draws on France’s Merovingian past, bringing a perceived continuity and element of projected stability into the material lexicon of Napoleon’s reign. The Empire’s heraldic program incorporated a range of symbols, both traditional and *newly* traditional, in an effort to create an image of legitimacy rooted in the Gallo-Roman, Carolingian, and Merovingian pasts of France. The bumblebee motif entered the visual lexicon of Frenchness in 1653 with the discovery of Childeric the First’s tomb in Tournai (5th century C.E.) in which excavators recovered hundreds of gold cloisonné and garnet objects identified as bees. The Napoleonic usage combines this heritage with associations of the bee as a hard worker in the reprocessing of the symbolic animal into the program of Empire legitimization, tacking between historical depths, compressing versions of French history and working in a new way to define a concept of modern ‘Frenchness,’ expressed through material objects.

PAREJA, MARIE N. (Temple University)

[11] *East Meets West: Monkeys in Bronze Age Aegean Glyptic*

In the Bronze Age, seal stones from Crete were often used as a means for personal and administrative authentication, among other uses. Figural and abstract imagery was carved into small portable stones, both precious and not. These stones were usually pierced and threaded onto a strap to be carried on a person at all times, and they generally resembled and perhaps doubled as jewelry. Several creatures are represented on the seals, including those from the natural and supernatural realms. This discussion, however, will focus exclusively on the appearance of monkeys in glyptic (seals and sealings), who have been seen elsewhere to function in *both* the natural and supernatural worlds.

Due to the tiny size of the media, many scenes are often stripped down to their barest constituent parts. Although this tendency is purely practical, it has not been directly addressed. In an effort to identify monkey imagery in glyptic, possible scenes involving monkeys will first be examined and then discussed, which lead one to a clear conclusion: the monkey is formulaically represented. Does this visual formula extend beyond Crete, into other regions in which seal stones were used? Did those other regions regard monkeys in a similar fashion to the way monkeys appear to be revered on Crete and Thera?

This investigation dovetails nicely with a talk being given by the same author in another session, but it also stands alone as a separate topic and may be clearly understood by those who did not attend the talk about frescoes. While the first discussion serves to explain the north-south iconographic dichotomy apparent between Egypt and the Aegean islands with regards to monkey imagery, *this* discussion focuses more closely on the relationship between the Aegean islands and the Near East. By finally taking a step back, any overarching and uniting themes that appear in the Near East, Aegean, and Egypt may also be examined.

PAREJA, MARIE N. (Temple University)

[16] *Strangers from a Strange Land: The Appearance of Blue Monkeys in the Bronze Age Frescoes at Akrotiri, Thera*

The site of Akrotiri, Thera is a little-known treasure-trove of information about the Aegean culture during the Bronze Age. At some point between 1640 and 1525 B.C., the volcano at the center of the island erupted and encased the town of Akrotiri in a destructive yet protective layer of ash. Akrotiri is, essentially, the Pompeii of the Bronze Age Aegean. The large-scale frescoes stand out as one of the rarest and perhaps most prized recoveries among the other stunning finds at the settlement. Among images of naval fleets, female-exclusive religious ceremonies, and calm Nilotic scenery, a strange and foreign yet completely natural figure makes its debut: the blue monkey.

Blue monkeys have been identified in at least four different frescoes from Akrotiri. The creatures have been depicted with such clarity and consistency that the species has even been identified: the vervet, commonly referred to as the *green* monkey, which hails from sub-Saharan Africa. In Egyptian frescoes, the same species is represented relatively infrequently, and is always painted green. Of course, it has been well established that the Egyptians and Aegean people traded during the Bronze Age, but why are the monkeys represented with such different colors? Furthermore, the role of the vervet is radically different in each setting. In Egypt, the vervet is portrayed as precisely what it is: a monkey, doing silly monkey things or tasks that monkeys are trained to do (like pick fruit). At Akrotiri, however, the monkey appears in a number of ritual contexts and exhibits *anthropomorphic behaviors*, and it seems to be the only natural animal (as opposed to unnatural compound creatures, like the griffin) to appear as active in any ritual contexts. At least one scene, however, shows vervets behaving like the average monkey and climbing around a natural, rocky landscape.

Obviously, the significance of the vervet shifts considerably when moved from its native habitat to Akrotiri (and perhaps Crete) and from Egyptian to Aegean iconography. This discussion will focus on deciphering the role played by the blue monkey through an investigation of the depicted landscape, cohabitants, activities, and gestures of the monkeys painted on the walls at Akrotiri. After all, images are the only evidence that exists for monkeys at Akrotiri – physical remains have never been found.

PATON, ROB (Australian Centre for Indigenous History, Australian National University)

[9] *Time is on My Side: the Mutability of Deep "Spacetime" as a Means of Healing History in an Australian Aboriginal Community*

Linear time gives a distance that helps communities deal with memories of tragic events. In this sense the cliché that "time heals" often has some efficacy. But in many Australian Aboriginal communities linear depth of time is perceived to be very short. For Aboriginal people in communities like the ones I have worked with in the Northern Territory, all events exist alongside each other on a flat temporal plain, like the face of a wave that moves forward, capturing all history as it progresses. For this reason, very hurtful and tragic events can potentially have a constancy in these communities. To help break the nexus between very sad historic events and their immediate lives, Aboriginal people engage an elegant mechanism called "winnun". Winnun involves ceremonial trade and exchange of material objects that are given special meaning as a way of rewriting community memories and healing the past.

In this paper I look at one tragic event that occurred in 1986, where the deaths of several people left a Northern Territory Aboriginal community moribund and dysfunctional. By a process of reshaping their history through winnun, the gravity of hurt was lessened and managed. In this instance the material manifestation of "winnun" were wooden boomerangs. I show how the boomerangs, although inanimate objects, were imbued with the gravity of the deaths and then were deliberately discarded to rewrite history and heal a great hurt.

The material signature of the winnun network, I argue, is widespread across Australia. Moreover, it can be traced in the very deep archaeological record, where for thousands of years people's memories took the shape of healing objects that were in turn reshaped to rewrite the past.

PAVLICK, AMANDA (University of Cincinnati)

[11] *The Sign in its System: The Role of Winged Horses on Architectural Terracottas from Central Italy in the 6th century BC*

The 6th century BC in Italy saw an explosion of monumental construction; the new technology of tiled-terracotta roofs allowed for buildings on a scale never before seen in the peninsula. Cultures such as the Etruscans, Latins, and Volscians all built highly visible residences and temples crowned with these roofs, adorning them with decorative programs displaying images of elite prestige. In central Italy, scenes of chariot races, processions, and banquets were employed, possibly representative of actual activities from a given site (Rathje 2001). Yet ca. 530 BC, six settlements (Acquarossa, Tuscania, Veii, Rome, Velletri, and Caprifico) included winged horses, thus elevating these scenes into the divine realm. In publication, such horses traditionally have been only described or interpreted as images of Greek myths; we therefore do not fully understand the meaning of these winged horses to either creator or viewer. Schapiro's work on differential images asserts that images deviating from the norm must be viewed as exceptional and evaluated as such (Schapiro 1973). This paper employs this perspective. At these sites, these horses are the only divine elements. They always appear in scenes depicting a group of winged horses pulling a chariot, accompanied by another chariot with standard horses. These images are thus exceptional in their context and consequently must have been chosen to express a particular meaning. As the cultural groups of pre-Roman Italy spoke different languages, a visual *koine* would have been a useful tool in advertising the strength of a site, particularly given the shifting sociopolitical relationships of the time. What, therefore, was the role of such a composite creature? This paper will examine these creatures in context - from their individual scenes to the broader sociopolitical context of pre-Roman central Italy - to establish their function and better understand the roles of the commissioners, craftsmen, and viewers of these images.

PETERSON, BAYNE (Rhode Island School of Design)

[18] *Industrial Amulets*

In the late 19th century, Inuit art began to reflect the convergence of Inuit communities with whalers and traders from Canada, the US, and Europe. The objects that these outsiders brought with them to the Arctic, such as rifles, knives, saws, shovels, and kerosene lamps and stoves, became new subjects for miniature carvings in ivory. This paper proposes that these small sculptures can illuminate their makers' perspectives on the global spread of industrialism. It provides an overview of my research into this history, as well as my experiences and discoveries from recent travels in Nunavut, Canada. Because I am an artist, I approach this subject primarily from an art historical and art-making perspective.

I began this research with a photograph of an early 20th-century Inuit carving in walrus ivory of a Swedish camp stove, known as *The Primus Stove*. This compelling image served as the subject for a large-scale carving that I made in wood, which I exhibited as part of my thesis work for my Masters of Fine Arts at the Rhode Island School of Design. This past July, I received a grant to do research in the special collections at the Canadian Museum of Civilization in Ottawa, where I was finally able to see, draw, and study *The Primus Stove* and other carvings firsthand. I then lived in a small Inuit village on Baffin Island called Pangnirtung, located just below the Arctic Circle at the mouth of the Cumberland Sound, and interviewed numerous sculptors and printmakers both about their work and about their thoughts on the tradition of utilitarian object carvings.

In this paper I discuss the ideas gleaned from my research and interviews. I look at the importance of art and craft in Inuit history, and how the role of the artist and art object has changed over time. I examine the historical significance of the manufactured objects that the ivory carvings depicted and the ways that they facilitated an increase in non-Inuit peoples' exploration of, and introduction of new economic systems into, the Arctic. I interpret how these changes affected and translated into Inuit artwork, and how these carvings overlay tradition and material culture onto their utilitarian subjects. Finally, I discuss the role of art as an armature for seeing and understanding, as a way both to see one's culture and to see others.

PEZZAROSSO, GUIDO (Stanford University)

[14] "*Solo tienen...tortillas...para comer*": *Comales and Colonial Convergence(s) in Highland Guatemala*

Excavations at the highland Kaqchikel Maya site of San Pedro Aguacatepeque have yielded dramatic differences in the food related assemblage of the site throughout its long occupation, spanning approximately 500-1814 CE. Perhaps the most obvious change is the abrupt appearance and eventual domination of the cooking assemblage by ceramic comales; flat, griddle-like cooking vessels argued to be indicators of a maize tortilla-based diet. Archaeologists have previously interpreted the appearance of the nixtamal/tortilla/comal "complex" in Guatemala as just another indicator of the "Mexicanization" of the Maya in the Postclassic, an argument that places the comal and tortilla as originating from Central Mexico and diffusing to the Maya region as part of the broader Maya acculturation to dominant Mexican cultural practices. However, such passive, unidirectional, and culture essentialist approaches to explaining the change in foodways elides the numerous human and non-human agencies at play in such dramatic shifts in foodways.

Drawing on archaeological, palynological, and documentary evidence, this paper explores the multiple political, economic, social, and material factors that may have influenced the rise of comales and the tortilla as a Maya maize preparation in the Postclassic and its marked persistence in the Colonial periods in the highlands and in particular at Aguacatepeque. I argue for consideration of a variety of factors (and their convergence), ranging from: the material affordances of tortillas over tamales in the increasingly mobile landscape catalyzed by colonial labor regimes to the potential social/political valence of tortilla consumption to the possibility that comales and tortilla production proliferated as an unintended consequence of increasing market oriented production/specialization, and its concomitant decrease in local multi-crafting and increase in market dependence. In short, this paper highlights the incipient steps to reconstructing the diversity of people, forces and influences (as a variety of scales) that must be considered as possible catalysts for change in colonial contexts, even or especially when dealing with the most quotidian of practices and foods, like the tortilla.

POLLOCK, SUSAN (See BERNBECK, REINHARD) [9]

RANDALL, ASA R. (University of Oklahoma)

[12] *Utopic Convergences of Pasts and Futures on the St. Johns River*

At any given moment, landscapes are inhabited through embodied practical memories and commemorative traditions, each of which are entangled with worldly and otherworldly phenomena. Inhabitation is only given shape with reference to other times, typically referred to as pasts (what has happened) and futures (what will happen). In western historiography, the arc of history necessitates that these times are passively separate and sequential. The relations that inhere between different time horizons, however, are neither guaranteed nor stable, but subject to intervention. In this respect, inhabitation is better understood as the convergence of utopic times which establish the conditions for contemporary action to reproduce or transform the world order. Within cultural traditions, there are particular places, substances, objects, and persons which have the capabilities of binding time and space, or redirecting the relations between pasts and futures. While these chronometers may remain imminent, but unreflected upon, at times they can be drawn together to generate new pasts/futures. In this paper I

present one example of an ongoing dialogue between utopic pasts and futures. The St. Johns River valley in northeast Florida was the locus of intensive inhabitation by hunter-gatherer communities during the Archaic period (ca. 7500-4600 cal BP). The materialization of community histories and biographies in place were attested to by mounds of freshwater shell, and earth from wet and terrestrial locales. These places provided opportunities for recognizing long-lived associations between place, person, and time; but serious work was required at moments when a variety of social, economic, and environmental processes converged that challenged accepted time horizons. This paper will highlight how substances like shells, earth, pieces of old places, and human bodies facilitated new orders, in some cases by reanimating once-successful pasts as new futures.

ROTHSCHILD, NAN A. (Columbia University)

[13] *The “Work” of Urban Museums*

Museums create citizens in a number of ways; they define the writing of history, they create heterotopic spaces, and they present a society’s foundational ideas and practices. They represent belief systems and highlight the voices of the powerful, while codifying experiences into dominant and marginal, important and insignificant. Museums are predominantly associated with urban places, as institutions that educate the populace. Cities are typically heterogeneous (socio-economically, ethnically and racially) and thus urban museums play an especially significant role in defining cultural identity, powerful and valued stances. They also teach appropriate behavior. Children are special targets of these educational practices which occur, in different ways, in many types of museums. This paper will discuss these aspects of traditional museums and will also consider new urban museum forms and techniques that have arisen in response to increasing awareness of the singularity of vision characteristic of many museum presentations.

ROWE, MATTHEW (Indiana University) and **RYAN KENNEDY** (Indiana University)

[14] *The Value of the Bathwater: Additional Perspectives on Bone Grease Manufacture from Behavioral Ecology and the Culinary Arts*

Broth production is a convergence between haute cuisine and starvation subsistence. On one level, reduced broth forms a demi-glacé, which provides wonderful texture and depth of flavor to sumptuous sauces. On another level, broth is the final extraction of nutrients from scarce commodities providing an important source of nutrition. This dichotomy is of critical importance to zooarchaeologists considering unidentifiable bone fragments from the archaeological record. These fragments defy most methods of interpretation and analysis, but one common interpretation is that these small bone fragments are evidence of grease manufacture. Production of grease from small bone fragments uses a boiling and skimming process identical to broth production. In some contexts, because the fracturing and boiling process results in a low caloric return from a high-energy investment, archaeologists interpret intensive bone grease manufacture as a starvation strategy or response to hard times and food shortage. Review of this subject reveals that zooarchaeologists have focused on grease production while generally ignoring other natural products created during this process.

This paper suggests that by ignoring the broth produced in the boiling process, zooarchaeologists are missing the full contribution of bone grease manufacture to prehistoric diets. Incorporation of broth and soup production into interpretations of faunal assemblages may help reveal dietary patterns, individual meals, and in some cases force a reassessment of bone grease manufacture as a starvation strategy. We present an additional perspective on bone grease manufacture suggesting that prehistoric bone grease production had a multitude of everyday benefits ranging from caloric contributions, nutritional advantages, and the creation of complex flavor profiles. We incorporate perspectives from behavioral ecology, culinary arts, and nutrition to suggest that alternative interpretation besides starvation strategies, include flavor production, culinary preparations associated with reduced residential mobility, and differential processing of body regions during preparation and consumption of prey animals.

SABOL, JOHN G. (Ghost Excavation Research Center)

[4] *A Modern Ruin and The Materiality of Memory in the Presence of Absence*

There are non-places that serve as gathering spaces with humans forming part of a symmetrical relation between things, physical setting, and sensory assemblages. Centralia, Pennsylvania has become one such non-place. In the presence of absence, it remains a center of contemporary activity. From fictional accounts to legendary curses, today’s ruins of Centralia provide an alternative reality in the archaeological imagination. Here, the convergence of unexpected sights, odd vestiges of the past, cryptic semiotics, and lingering “soundmarks” have created a heterotopia of presences of immiscible temporalities. But these are not romantic images of ruins. The landscape is messy, dirty, and continuing to decay.

For many who gather here, Centralia has become a monument to a “Hell on Earth” the “afterlife” of a once vibrant coal mining community, that has buried (an “incavation”) historical memory. An underground labyrinth of structures, artifacts, and human remains mix with historical surface debris and new depositions of contemporary presence from those who gather here. The town has suffered a “death by fire”, caused by historical underground exploitations and contemporary refuse pits. How this “incavation” plays into the archaeological imagination in a gathering of temporalities and material culture becomes the “technology of memory” that will be discussed and visualized here through photos and text.

SABOL, JOHN G. (Ghost Excavation Research Center)

[5] *A Ghost Town without the Town: What Now?*

According to Laurent Oliver, archaeology “draws its immense theoretical potential from its study of the materiality of the present... archaeology’s relation to matter leads to a veritable phenomenology of the present”. What happens to this “radical new approach to the world” when remains are virtually absent? How can we, as archaeologists, re-cover the present in the presence of absence when the materiality of this present is considered an important task of contemporary archaeology? What is missing in this re-turn to things? Sometimes, references to popular culture tropes provide us with opportunities to grasp the unseen strata of memory that remain from the palimpsest of past sensorial productions of a place. How can we re-cover this stratigraphy of memory? First, by deleting dichotomies (such as past/present; alive/dead; presence/absence), a “sound excavation” can unearth the strata of memories that remain. Through the use of site-specific performances (cf. Pearson/Shanks, *Theatre/Archaeology*, 2001), a “ghost excavation” was enacted in Centralia, Pennsylvania, a former anthracite coal mining community, now existing as mere trace elements, due to a continuing underground fire that has been burning there since 1962. The absent visual presence is explored as an acoustemology of remains. Layers of auditory remains have been recorded there, embedded in particular spaces of the former town. Some sound recordings of these presences will be given, as the remains are made audible again.

SABOL, JOHN G. (Ghost Excavation Research Center)

[9] *Presences that Continue to “Haunt” : The Legacy of Loss in Past Landscapes of Violence*

Some settings call out for an archaeological story. The American Civil War battlefield is one such landscape. In many, the consequences of violent conflict do outlast past acts of horror, destruction, and death. Today, on many of these battlefields, there remain unknown gravesites of countless soldiers, both North and South. Most locations are lost to history. This is important archaeological work because these battlefields still contain extensive human remains. Unfortunately, traditional methodologies cannot adequately identify where these grave sites were located, “since there is often a lack of formal, carefully aligned, grave features” (Espenshade, et al 2002:43). Today, these tranquil landscapes and spaces still remain places of pain and absence that have continued for generations.

My presentation is the story of our non-evasive excavation efforts, through the use of site-specific performance practices, to locate the remains of Lt. Colonel William Holmes, 2nd Georgia who fought and died on September 17, 1862 at Burnside Bridge on the Antietam Battlefield in Maryland, site of the deadliest day of combat in American History. The engagement at Burnside Bridge has been called the “Thermopylae of the American Civil War”. Here, less than 300 Confederate soldiers held their positions for five hours against overwhelming odds (11,500 Union troops). Holmes, ordered to hold the bridge, responded by saying: “I’ll hold the bridge or die in the ditch”. He did, and he remains there, buried somewhere near the bridge he so gallantly defended. This is his story and our efforts to recover his remains, an effort, which required us to “learn and apply the concept of IMP” (Inherent Military Probability), a performance practice that “requires the archaeologist to think like a Civil War soldier” (Espenshade, et.al. 2002:60).

SAMPECK, KATHRYN (Illinois State University)

[14] *A Haptic History of Chocolate*

This paper considers the changes in the imaginative, sensual place of chocolate consumption through touch, smell, taste, sound, and sight from the sixteenth through the early nineteenth century. While pre-Columbian cacao was a common item experienced in a multitude of ways, chocolate itself was a cacao-based beverage, a particular recipe, strongly tied to a highly specific place, in what eventually became colonial Guatemala. Cacao beans as money, pre-Columbian cacao iconography, and chocolate as a beverage engaged diverse sensory realms that constituted critical social relations. The haptic, olfactory, and visual experience of chocolate then became increasingly disengaged from place as it became a cornerstone of the early colonial economy. Imagery from manuscripts and early imprints depict cacao and the first uses of the word “chocolate,” and chocolate as a beverage. Cacao occupied a dubious place as a comestible, then shifted to a semantic realm more firmly associated with food and became iconic of all America. The dominance of the word “chocolate” in French, English, and other European sources to describe a flavor and color--i.e. a way of being-- was unmoored from any place, and by implication, available to all. The equipment of chocolate consumption--special pots, lidded cups, stirring sticks, etc. highlight the distinctive pleasures of sight and sound of consumption. The example of how the experience of chocolate shifted during the colonial period underscores that phenomenology should not be shorn of historical contingency.

SANDU, ION (See ALEXIANU, MARIYS) [14]

SASSAMAN, KENNETH E. (University of Florida)

[12] *If We Could Look Back and See the Future, Would We Intervene?*

The past and future converge in the present, but you would not know it by simply living in the here and now. Historical practice brings it out, revealing the memories of relevance to the horizons of expectation. The pathways of history are contingent, subjective, and mutable, thus what we make of them. Archaeology is an underutilized means for mobilizing knowledge of the past for alternative futures, and not merely by fabricating heritage out of things and places. To take this

leap of relevance is to abandon the linearity of rational time and explore time-bending and other forms of nonlinear temporality. We can then move into a four-step analytical process that connects memory to intervention: (a) sensualize the past; (b) socialize the sensual; (c) emplace the social; and (d) network the places. The drowning of Miami in coming decades is a case in point: it connects to a history of experiencing changes in sea level that drowned 250 km of coastline since humans first made a living on the Florida coast, and to a series of interventions to avert the negative impacts of such change. The last round of interventions, those that made Miami feasible as a counterfeit paradise, were unduly severed from this past, hobbled from the start by the hubris of wealth. Archaeology was not there to intervene when Miami was created, but it has a chance to intervene when the city will be recreated by its abandonment in the year 2050.

SCHEIBER, LAURA L. (Indiana University)

[4] *Yellowstone and the Rocky Mountains as Places that Gather*

The image of the contemporary American West incorporates numerous pervasive myths related to the near and distant past. The dominant narrative recalls the American Frontier, Indian Wars, Wild West shows, and a cast of colorful characters. Meanwhile past Native presence, as well as their impact on the surrounding landscape, is often disregarded in part based on successful wilderness policies in national parks and forests, which claim pristine environments untouched by humans. The tourism industry capitalizes on a history of the West that remains thus manipulated and constructed. In this paper, I discuss the way that the archaeology of modest campsites and hunting features can help bridge gaps in Western heritage that exist in part because of the Yellowstone tourist industry. According to many indigenous residents, time is not as relevant as place in history, and historical events are tied to place much more than they are to time. Archaeological data can be incorporated with oral histories about nearby prominent natural features to reveal a more in-depth engagement with the process of place-making in the past and present. Likewise, archaeology can also engage with the history of the recent past by emphasizing linkages between places and people in historically-manipulated contexts.

SCHMIDT CHRISTOPHER W. (See LOCKHART SHARKEY, RACHEL) [9]

SCHWARTZ, SCOTT W. (CUNY Graduate Center) and **ELISHEVA CHARM** (Hunter College – CUNY)

[13] *Reconfigured & Reformatted: The Derangement of Urban Curation*

Excavation is an extraction of material accidents. Curation is an arrangement of material intentions. Both practices undertake a survey of objects in hopes of eliciting meaning. The argument herein is that excavation and curation uniquely distort their sites through deranged relationships with the materiality of their objects. Both curated spaces (commonly museums, but also delicately manicured landscapes) and excavated spaces (commonly archaeological digs) engender a schism between materiality and experience. By insisting on the application of meaning to the causal trajectory of an object's appearance and presentation, excavation and curation circumvent the phasic transience of materiality through a semiotic stasis. The object becomes castrated, and can no longer reproduce the relationships that give dynamism to durational experience. This paper outlines the preceding argument in greater detail through an analysis of urban curatorial practices. Specifically, we will explore how the choreographed presentation of aesthetics in contemporary Paris (including explicit sites of curation, such as the Louvre) contrasts with accidental collages of interaction such as Bar P'tit (Paris' most venerable dive). The thesis herein is that the city works as a model of convergent materiality at multiple scales. Just as Paris emerges from a perpetual convergence of accidents and intentions, objects emerge from the reproduction of material relationships. The space which the object contains and the space which contains the object engage in a post-human collaboration that is obscured by semiotic interpretations of causality. We attempt to render this obfuscation of causality transparent through a renegotiation of Peircian semiotics with Harman's vicarious causation, borrowing from Latour, Bennett, and Keane along the way. Archaeology is uniquely equipped to undertake this negotiation as it operates in a sphere in which excavation and curation converge. Further, archaeology offers a perspective on causality which is novel in its emphasis on absent interactions.

SCULLIN, DIANNE (Columbia University)

[13] *Sounding Urban*

Hustle and Bustle. Jostle. Clamor. Commotion. Hubbub. All these words instantly evoke the energy and action of any urban space. This action-packed landscape inevitable creates a cacophony of sound through human activity. Some of this sound is desired and intentionally produced via sound producing artifacts. Other sounds are simply the by-product of daily urban life. In either case, part of the identity of the urban experience stems from how is sounds. This particular "city-sound" differentiates this space from both other aspects of a landscape and other aspects of lived experience. Through a discussion of acoustic maps of the "urban" center of Huacas de Moche, this paper will explore the sound of the urban and the process through which city-sound differentiates space and forms identity.

SIEVERT, APRIL K. (Indiana University, Glenn A. Black Laboratory of Archaeology)

[2] *The Ordinary and the Eccentric: Lessons from the Vaults*

Ascription of ordinariness in archaeological interpretation can render much of what archaeologists study invisible, both to peers and to the public, who increasingly wonder at what archaeologists actually gain from obsessing about chert debitage or

plain potsherds. At the same time, we rely on ordinary, repetitive activity to construct the archaeological record. How can archaeologists rectify their need for the repetition that creates tangible sites with their desire for identifying the special objects and past interactions that speak to status, wealth, and cosmological precepts that we find so beguiling? Perhaps one mistake we make is in perceiving the ordinary to represent a realm of relatively uninteresting interactions, while viewing contexts and objects that appear eccentric to reflect incidence of talent, power, influence, or belief. Interest in objects that appear more elaborate, decorated, or eccentric has created a body of archaeological literature, as well as a host of material collections that are skewed toward eccentricity rather than grounded in the everyday activities of daily life (which may and probably do necessitate objects both decorated and plain being used together). Preference for the “special” resulted in collections created by artifact collectors and early archaeologists who focused on materials that were whole, exotic, elaborate, or expertly manufactured. A question for museums then becomes, how do we present collections as representative if we preference the exotic or elaborate, and how do we reduce our prejudice against the plain to fuse the ordinary and eccentric into richer pictures of everyday life?

SIMON, KATIE (See SIMPSON, BETHANY) [8]

SIMPSON, BETHANY (University of California Los Angeles), with **ANNE AUSTIN** (University of California Los Angeles) and **KATIE SIMON** (University of Arkansas Center for Advanced Spatial Technologies)

[8] *Three Dimensional Recording of Architecture in Karanis, Egypt*

This paper presents an evaluation of three methods for the documentation of ancient architectural remains with an emphasis on accurately recording and interpreting complex spatial data of built environments. Traditional archaeological survey has led to a standard for the recording of architecture that includes the publication of data in scale floorplans as well as elevation drawings. However, conventional methods for both data collection and publication are essentially two-dimensional in nature, and are often insufficient in providing the data necessary for the study of complex three-dimensional space. This in turn presents serious limits on the ability of archaeologists to investigate many experiential aspects of ancient spatial environments such as logistics of access, viewshed analysis, and studies of internal environments including air circulation, temperature control, acoustics, and luminosity. Using research conducted at the site of ancient Karanis, a Greco-Roman era town of the Egyptian Fayum, we examine the effectiveness of three survey methods: total station, terrestrial laser scanning, and photogrammetry, for recording extant architectural remains. Based on the comparisons of these three methods, we will suggest options for determining which method should be used based on the needs and research objectives of individual field missions.

SINGLETON, COURTNEY (See BONDURA, VALERIE) [13]

SKOUSEN, B. JACOB (University of Illinois, Urbana-Champaign) and **MATTHEW ADAMSON** (University of Illinois, Urbana-Champaign)

[16] *Movements and Convergences: A Necessary Relationship*

The central point of this symposium is that convergences would be impossible without movement. In this introductory paper we discuss three key points that outline our current perspective of movement and how it might be incorporated it into studies of convergences, entanglements, and relationships. The first point is that the meanings, nuances, and implications of the term “movement” are diverse. Certainly people and other biological entities move in a kinesiological sense, but how do sensory and emotional experiences “move” us? What makes major social, political, or religious restructurings or upheavals “movements”? How do memories “move” us through time and space? How can ideas, observations, and experiences motivate us to “move” past certain theoretical perspectives and into others? The second is that movement is not a solely human phenomenon. All sorts of things move, including non-human bodies, objects, materials, places, substances, forces, powers, etc. Certainly the movements of these other phenomena in the past and present effect broader relational fields and thus alter the potentials for future movements and convergences as well as how those of the past are remembered. Finally, movement is the activity or mechanism that throws the world into a constant state of becoming; in other words, movement underlies flux, transformation, and life. The goal of this paper (and the symposium overall) is not necessarily to provide answers to these questions or outline a new theoretical stance but to help scholars recognize the primacy of movement in the social world and find ways to incorporate it into their respective fields of study.

SKRZYŃIECKI, RAFAŁ (Adam Mickiewicz University, Poznań, Poland)

[9] *Warrior's Social Identity within Social Structure in the Late Neolithic in Southern Poland*

A peculiar type of the so called “warrior graves” emerged towards the end of the third millennium BC in Southern Poland. Burials from cemeteries dated to the period show clear division based on the opposition male:female. Females were usually buried on their left side, with head pointing north, while males were laid on their right side, with head southwards. Hence, the decisive factor was biological sex of the deceased – it determined not only the arrangement of body, but also the privilege to be rewarded with specific categories of grave goods, namely weapons. This seemingly clear image of the social structure of the population discussed becomes quite complicated when one takes into account that not all males were buried on their right

side. In fact, there is a large number of graves where dead males' bodies were arranged in the same way as in those belonging to females. Moreover, these males were buried with grave goods generally associated with women.

In Southern Poland weapons and particular categories of grave goods were placed only with the right-hocker-male burials. This situation generates a number of significant research questions. To start with, which criteria one had to meet to be buried with weaponry; did military objects reflect the lived identity of the deceased, or maybe they were used to create highly idealized image of the dead; which social identities did this particular form of potential warriorhood combine and finally was it institutionalized and what factors were taken into account when it came to recruitment to warrior institutions.

In search for answers I shall refer to theoretical platform proposed by Helle Vandkilde. It combines theories derived from social sciences, particularly conceptions regulating matters of identity and the Giddensian notion of active role of social actors, who use in a creative and dynamic way particular cultural patterns to create their own social identity, both in internal and external manner.

SLOCUM II, TERRANCE L. (University of Wisconsin-Madison)

[4] *Temporary Monuments and the Aggregation of Segmented Activity: The Role of Causewayed Enclosure Construction in the Danish Neolithic*

In recent decades, monumental earth and timber structures known as causewayed enclosures have increasingly been recognized as focal components in the Neolithic landscape of Denmark. Over time, interpretations of the Danish enclosure sites have varied based largely upon contemporary theoretical perspectives. As a result, the enclosures have been interpreted as: fortified settlements, market-places, livestock corrals, astronomical structures, sites of mortuary rituals, and as central assembly or 'rallying places'. Like most prehistoric monuments, the enclosures are also regularly described as territorial markers communicating ancestral land rights and the emerging power of tribal leaders. While each of the suggested interpretations is potentially valid, I propose a reconsideration of Neolithic causewayed enclosure sites by combining traditional political ecological perspectives with material theory.

Recent studies of Neolithic monumentality have emphasized three characteristics of materialization as central to negotiating institutional change: scale, permanency, and control. Permanency of material media conveys stability, increased scale is said to communicate to larger groups, and control limits production to a few against the many. While such a model is acceptable for describing monumental grave sites, Neolithic enclosures in Denmark exhibit an important material difference. Though massive in scale, they lack the permanence of megalithic graves and are thus more accurately described as 'temporary monuments'. Rather than stability, the Danish enclosures communicate social and territorial flexibility and segmentation. During the Neolithic period in Denmark, ceremonial practices at enclosure sites incorporated construction events and communal feasting (the *work-party* feast) with votive and mortuary deposition, serving to both promote idealized representations of socio-spatial order and provide individuals and groups a context for the re-negotiation of this structure at new, multi-scalar levels of interaction. To support my proposal, three aspects of Danish causewayed enclosure sites will be discussed in relation to material culture: landscape location, structural layout and cultural deposition.

STEWART, HAEDEN (University of Chicago)

[9] *Traces in the Desert: Mobility and Violence in the Borderlands*

Since the early 1990s, the American border policy along the U.S./Mexican border has explicitly used geography as a tool to deter and punish undocumented migration. Extremely harsh environments, such as the Sonoran desert, have been left unwalled, with the intention that the harsh environment will be too painful and dangerous to cross. Contrary to this assessment, over this period millions of migrants have made this crossing. While at the same time, due to the harshness of the area, thousands have died. Since 2008, the Undocumented Migration Project (UMP) has used traditional archaeological techniques to find, map, and analyze the trails these migrants have used over the past fifteen years through the artifacts they have left behind. Using data collect by the UMP over the past five years this paper attempts to show how American border policy has increasingly pushed migrants into crossing through increasingly remote and dangerous areas. More specifically, this paper will discuss how the Department of Homeland security has transformed the desert into a weapon for border containment, and how this weaponization is indexed in the material record. Over the past fifteen years, this record shows increasing levels of migrant injuries, increasing use of painkillers and bandages, and ultimately, increasing numbers of migrant deaths.

STRAUGHN, IAN (Brown University)

[1] *The Nobility of Barbarians: an Exegesis on the Material Roots of a Medieval Islamic Sociology*

Barbarians, in most discourses, are unlettered, unkempt and particularly unruly (read violent), hence the seemingly reasonable desire by those civilized authorities to keep them at arm's length and fear whenever they should come knocking at the gates of the city. Nevertheless, such discourses often hold open the possibility for nobility, and in some instances a heightened spirituality among the barbarians, a sentiment not dissimilar to conceptions of the noble savage that permeated early anthropology. This paper explores one context in which the representation and even materiality of the barbarian was given a place of privilege in the discourse and practice of civilization that would culminate in the sociology of Ibn Khaldun. The archaeology of the early Arab dynasties reveals a complex negotiation of self-identification by this new imperial power

as rooted in a barbarian nobility that would claim to be closer to both God and His creation. The threat to such foundations by the materialism of the late antique city and the assumption of royal authority reveals a demographic, architectural and conceptual reorganization of the landscape of regions such as the Levant and Mesopotamia in the Islamic period.

SUTHERLAND, ADAM M. (University of Illinois, Urbana-Champaign)

[12] *A Hopewellian Temporality at Fort Ancient: The Dissolution of Boundaries between Underworld, Upperworld, Past, Present, and Future*

In one view of time, time is often seen as linear, following a direct line from past to present to future. This concept of time has been used by archaeologists to look at the worlds of past peoples, imposing upon them a bounded time that may not be relevant or applicable to their worldviews. As we begin to realize and correct this error we come into the realization that time is more abstract; past, present, and future are not separate entities in the line of time, but rather they are connected. People live in a present that references both the memorialized past and the imagined future. This view of time dissolves the boundaries between past, present, and future and creates a time in which past experiences and memories, present practices and actions, and imagined, planned-for futures are all brought together into a coherent whole. At Fort Ancient, a Hopewell hilltop-fort surrounded by earthen walls, we can see an example of the lived nature of past, present, and future as the people here materialized and spatialized the past in the present through deliberate construction of earthen walls and springs while hoping for and anticipating the future travel of their spirits through an alignment with the cosmos and the upper-world creating their own unique temporality. This site, along with many others, is a perfect example of how our linear concept of time does not hold up in the many different past ontologies that we are attempting to understand.

SYDNOR, SYNTHIA (University of Illinois, Urbana-Champaign)

[16] *Nature of Sport, a Prolegomena*

My panel contribution will overview my current work that focuses on the nature/essence of sport. My idea about the universality and persistence of sport in human culture builds on David Sansone's theory about the origin of sport (*Greek Athletics and the Genesis of Sport*, 1992). I make links between thought about play (Johan Huizinga [1955], Roland Barthes [1957], Gregory Bateson [1972], Robert Fagen [1984], Victor Turner [1986], Richard Schechner [2013], Brian Boyd [2009]) to a thesis about ritual (Adam B. Seligman, Robert P. Weller, Michael J. Puett, and Bennett Simon, *Ritual and Its Consequences: An Essay on the Limits of Sincerity* [2008]) to further develop Sansone's original idea about sport. In my work to understand/characterize the nature of sport, I attempt an integrative statement about the essence/nature of sport that assists me to critique common popular and cultural studies conceptions of sport.

TAMAS, SOPHIE (Carleton University)

[9] *Object Losses: Mapping the Everyday Traces of Leaving Abuse*

In order for individual losses to take on collective meaning, they require public spaces in which their value can circulate and reform in new contexts. Atrocities that occur all at once are (sometimes) readily recognized and memorialized, so the burden of remembrance is not bourn only by their survivors. But losses that occur every day in bedrooms and kitchens, to victims who are likely to blame themselves for their suffering, are not so easily recognized. This paper describes an ongoing arts-based critical qualitative inquiry that builds spaces and practices of remembrance for survivors of domestic abuse. Leaning on Walter Benjamin's collage methods and on archaeological and geographic interpretations of objects, waste, and the everyday, Postscrap.org invites survivors to create and share spatially located images of places and things lost and changed by leaving abuse. Survivors dig into their memories to fabricate images that mark and perhaps fill some of the absences and gaps left by telling their stories. The resulting dynamic atlas of the impact of abuse serves as both a support intervention and a collaborative action research project. This paper describes the theory and methods used to create Postscrap.org, at the intersection of art, activism, and the academy, and its preliminary outcomes.

TENCARIU, FELIX (See ALEXIANU, MARIYS) [14]

TUCKER, DALE (Illinois State Archaeological Survey)

[2] *A Shell of a Journey into the Crab Orchard Tradition*

The Crab Orchard ceramic tradition is among the oldest ceramic complexes in the Midwest, spanning the Early and Middle Woodland periods. In Illinois some prefer Moreau Maxwell (1951) to Fay-Cooper Cole (1951) when typing ceramics. Although attempts have been made to update or change Maxwell's Crab Orchard ceramic types, Maxwell has become the basis for currently used systematics (Butler, Wagner 2000:687). Both works agree on a major typological problem with the earliest Crab Orchard tradition ceramics: though they are made in a manner to resemble fabric impressions, they are not truly fabric impressed. Archaeologists have noticed the lack of innovation in southern Illinois ceramic studies since 1951 (Moffat 1992:148). "The low level of decorative diversity which generally characterized southern Illinois Woodland has long impeded refinement of the initial typology" (Hargrave 1982:1235). I would argue that we do not completely understand the impressions or how they had been formed. "Archaeologists are sometimes justifiably criticized for not being able to see the prehistoric Indian behind the pot sherd" (Moffat 1992:156).

Following a hunch based on field observations, while holding a sherd and an ordinary threeridge mussel shell, I hypothesized that Crab Orchard fabric impressed sherds could be replicated with shell and may better be described as shell impressed. My subsequent experiments with shell impressing resulted in the decorative replication of earlier “fabric” impressions. Unlike the cordage lost to time, shell artifacts are present at these sites in large quantities. Both riverine and marine shells played important roles in both daily and ritual life of people in the region, as early as the Middle Archaic and well beyond the end of the Crab Orchard tradition in the Middle Woodland. My research provides an innovative, fresh look at some of the earliest ceramics in the Midwest by employing experimental archaeology with shell.

VADALA, JEFFREY (University of Florida)

[15] *Ancient Maya Caching and Building Modes of Existence during the Late Preclassic at Cerros, Belize*

Using theory and method from Latour’s new work “An Inquiry of Modes of Existence” this paper provides an analysis of ancient Maya caching and construction practices at the site of Cerros Belize. More specifically, I will analyze five events during the late Preclassic period in which the inhabitants of Cerros rapidly constructed residential and monumental architecture while caching artifacts. These events will be considered as courses of action on an ontologically flat plane where: objects, the landscape, the built environment, and people all exist democratically and exhibit agency in their interactions. Each course of action leading to a cache has been mapped and inserted into a computer modeled network. The results of network modeling will illustrate continuity, discontinuities, historical transformation, and historical emergence of caching and building processes. Additionally, each network’s unique extensions and subjective paths of veridiction have been analyzed in order to illustrate a unique Ancient Maya “mode of existence.” When crossed and compared with another mode, the unique tonality of caching/building mode of existence is enunciated. The results of this work will be useful for comparative studies of ritual, religion, and subjective ways of being.

VADALA, JEFFREY (University of Florida), **RANDEE FLADOBOE** (University of Florida) and **ALISSA JORDAN** (University of Florida)

[15] *Operationalizing Actor Network Theory and Modes of Existence*

Dispelling the age-old philosophical notion of essence entirely, Bruno Latour's unique approach to social science breaks engrained ontological dichotomies such as nature/culture, space/time, and subject/object. Although inspired by this body of work, many archaeologists have struggled to fully realize its potential for research design, data collection, and analysis, on account of the dearth of explicit methods. This paper marks an effort to digest and operationalize core principles from his three-decade long project, translating them into a pragmatic methodology for conducting empirical archaeological inquiry while also surmounting the limitations of “Modernist” scientism. We hope that the conversation will open new possibilities for research and interpretation of ancient and contemporary modes of existence.

WALZ, JONATHAN (Rollins College)

[1] *The Barbarian Within*

In this paper, I address two separate but related renderings of "barbarian" in eastern Africa. In the first instance, I consider the 'barbarian' as strangely unfamiliar (to Europeans) / a foil to civilization, in other words, as of the mysterious, agro-pastoral interior (and not the 'civilized' Swahili Coast) and/or as crazed groups from within the continent who run amok along the coast. Instead, I note that the 'barbarian' label frequently identified those in eastern Africa who challenged imperial and colonial preferences and policies. The 'barbarian', then, might best be seen as an agent in – rather than an unconscious witness to – regional (and global) history. Secondly, I contemplate the contemporary anthropologist/ archaeologist as a 'barbarian' in the eyes of Africans. Both constructions of "the barbarian within" continue to haunt our reckoning of coast-wise pasts and the possibility for remaking deep time histories in eastern Africa.

WATTS, CHRISTOPHER (University of Western Ontario)

[4] *Late Woodland Earthworks as Gathering Worlds*

Recent interpretations of Late Woodland earthen enclosures in the eastern Midwest, while ranging from sites of ceremonial activity to hubs of trade and exchange, often emphasize their role as places of communal (social) gathering. Less frequently discussed, however, is the extent to which such enclosures served concurrently as places of gathering within a metaphysical sense – as unique locales which drew together and mediated the essential building blocks of being in an Eastern Woodlands world. Bounded by embankments, ditches and bodies of water, and constructed in such a way so as to frame and foreground the surrounding landscape (as well as to channel one’s movement through it), these enclosures also served to marshal and make visible distinct elements such as earth, water, fire, trees and the heavens. At the same time, and in defiance of the facile distinctions we might draw between sacred and secular site ‘types’, tasks associated with the rote of daily living are routinely represented, suggesting a relationality not simply in the constituent elements of landscape but of lifeworlds.

WATTS, ELIZABETH L. (See BUCHANAN, MEGHAN E.) [2]

WHITE, KIRRILY (University of Sydney)

[10] *Too Big to be Villages? The Social-material Contradiction of Pastoral/ Agrarian Megasites*

Pastoral and/or agrarian megasite settlements were a global phenomenon in prehistory, but these settlements are traditionally very difficult to classify. They present a unique challenge to interpretation because they do not appear materially to reflect the level of social complexity typically ascribed to their size, so while they are too big to be villages, they do not have the social technologies to be cities. Because of this, they cannot be explained in function or form by the usual mechanisms for settlement categorization. These ‘No Name’ sites actually sit at a convergence of theoretical failings. Without evidence for high density occupation, these sites challenge our habits of analysis. They do not allow us to correlate settlement size, population size and extent of regional control, and the social descriptions typically predicated on these lines of evidence do not have the framework within which to accommodate the material difference between these sites and urban settlements in other regions.

The aim of this paper is to look at the convergence of two points of view that are really incompatible: to attempt to include social information and levels of explanation in a material and spatial analysis while addressing the logical conundrum of inferring social behaviour from material phenomena. It considers the idea that a social form can exceed its material capacity and questions how the settlements’ material behaviour impacted on the viability of the low-density agrarian form. The paper will look at trajectories of growth and patterns of demise through case studies including Cahokia, the Trypillia settlement-giants, and large Late Neolithic Longshan settlements of eastern China.

WILKINSON, DARRYL (Rutgers University)

[1] *Inhuman and Nonhuman Barbarians in the Andes*

It is difficult to imagine empire without the associated spectre of the ‘barbarians at the gates’, against whom imperial civilization is both defined and defended. Sooner or later it always seems that the empire is itself imperialized. And yet as far as we know the Inkas never faced an existential threat from external polities—nor were they ever conquered from without, unlike many of their Old World counterparts (the Romans, the Egyptians, the Chinese etc.). We might wonder then if the Inkas imagined any kind of potent Others to exist at all, threatening them from beyond the borders of their effective control. My suspicion is that they did, but to find them one first needs to look in the right place.

In this paper I argue that the most potent foreigners the Inkas faced were the wild and dangerous mountains (*apu*) that lay within the southernmost reaches of the Inka polity (modern-day Chile and Argentina) and that these beings are thus the closest analogue to a ‘barbarian horde’ that we can identify for the pre-colonial Andes. Inka practices towards these mountains will therefore be considered as evidence for a kind of ‘reverse-tributary’ relationship, intended to placate and mollify a potent class of non-human foreigners. Interestingly however, the early colonial period seems to have exhibited a substantial overlap between indigenous understandings of mountains and the invading Spanish conquistadores. I therefore conclude by considering the possibility of a substantial shift around the period of the European conquests, whereby the Spanish replaced the mountains and so became the last barbarians to haunt the Inka imagination. That such a reconfiguration was possible speaks to the fluidity of the divide between the inhuman and the nonhuman in Inka eyes.

VACCA, KIRSTEN (University of California, Berkeley)

[5] *Let the Memory Live Again: Creation and Recreation of Hawaiian Households*

This paper explores the implementation of memory in cultural production and reproduction, analyzing this process in Hawaiian history as well as academic literature. Much of the archaeological analyses of pre-European contact Hawaiian households are predicated on the writings of 19th century ethnohistorians that collected and recorded oral traditions. As a result, the idea of a house society as centered on the men’s house continues to prevail while the lives of women and commoners are absent. Archaeologists contribute to this issue when interpretations are predicated on idealized and essentialized accounts of the lives of Hawaiian people. The act of utilizing oral traditions as the only means of remembering and reproducing the cultural structure in scholarship creates an image of a falsely simplistic and static society lacking in temporally and spatially diverse practices that are visible archaeologically. The importance of Hawaiian cultural production and reproduction through acts of remembrance is made obvious in the current recorded traditions, yet the static implementation of these descriptive practices in the analytical process by archaeologists prohibits a nuanced understanding of how reproduced memories are enacted differently through time and space. Scholars create biased images of pre-European contact Hawaiian life when they assume that the remembered lives of Hawaiians from one point in history are representative of an entire people through time and space. Rather, oral traditions should be utilized as an illustration of the inherent fluidity and complexity of the Hawaiian culture, and one of many analytical archaeological tools. Investigating the use of memory allows for an increased understanding of the use of historical knowledge in reproduction of social actions in the past and production of knowledge in the present.

ZEDEÑO, MARIA N. and UA 636 (University of Arizona)

[12] *Symbolic Convergence Theory and the Rhetorical Community: An Archaeological Perspective*

Through a brief example that probe the utility of Symbolic Convergence Theory in archaeology, we demonstrate that archaeological interpretations of diverse social and political-economic phenomena are in many ways converging with

theoretical propositions developed completely independently from the intellectual tradition of anthropological archaeology. We explore how rhetorical communities might be contextualized within the making and reproduction of religious practices and objects through ritual performance, that which bridges the gaps between past, present, and future. We examine the utility of interpreting and explaining one of the most well-known and enduring elements of American Southwest Pueblo Culture: Katsina ceremonialism.

Open Art Sessions: Saturday May 23rd – Sunday May 24th

Session 6: The Archaeologist as Artist: Research Photography in a New Context

Much of the scholarship on the role of photography within archaeology focuses on its use as a tool for documentation and a medium for conveying certain types of information to specific—often academic or professional—audiences. While the ideas of objectivity and subjectivity in archaeological photography have been the subject of lively debate and critique within the discipline, few scholars have focused solely on the role that aesthetics play in the creation and circulation of archaeological photographs and imagery. Expanding on similar themes discussed at EuroTAG 1992's "The Cultural Life of Images," this session encourages participants to think about archaeological photographs as works of art in their own right, providing a much-needed space for discussion about the complicated relationships between art, photography, and the documentation of archaeological research. The goal is to challenge participants and those attending the session to think more creatively about the different roles photography plays within the discipline.

Organizers: Kaeleigh Herstad and Elizabeth Konwest

Participants: Rebecca M. Barzilai, Brian Boyd, Meghan E. Buchanan, Rui Gomes Coelho, Zoe Crossland, Jordan Detev, Leslie E. Drane, Kaeleigh Herstad, Marolijn Kok, Elizabeth Konwest, Dru McGill, K. Bryce Lowry, Timothy R. Pauketat, Anna Ressman, Robert Rohe, Laura L. Scheiber, Elizabeth L. Watts

Session 7: Open Art and Photography Session

Artists are encouraged to participate, as art and its myriad forms, representations, and styles are well suited to convey and expound on this theme. Artists are asked to present their original work in order to generate new ideas, stimulate discussion, and, ultimately, initiate convergences in alternative media.

Organizers: Robert Rohe and B. Jacob Skousen

Participants: Kristina Altes, Jeff Benjamin, Kate Bowen, Lauren Edwards, Samantha Fox, Genevieve Godbout, Jessica Jarvinen, Marolijn Kok, Grace Krause, Kera MacKenzie, Emily L. Spratt, Rumena Turkedjiev

Morningside Farmhouse

KRISTINA ALTES

I am submitting a painting for the Theoretical Archaeology Group 2014 Conference in Urbana-Champaign, Illinois. The painting is titled "Morningside Farmhouse". The painting features the unpeopled front porch of a recreated 19th century Florida farmhouse framed by orange tree branches. The farmhouse is part of the "Living History Farm" that is a part of the Morningside Nature Center in Gainesville, FL. The Living History Farm is a recreation of a 19th century homestead featuring period buildings and artifacts. The house shown in the painting remained functional for over a century, yet is presented as a static artifact for the sake of the overall tableau. The farm presents a sanitized version of Euro-American history that can be consumed casually by a general audience. Like many presentations of heritage in the American South, the farm avoids confrontation with the history of brutality inherent in slavery and war, and with the violence that lingers as systemic prejudice and segregation. While the dominant narrative presented at parks like Morningside is often uncritically presented, the Living History Farm and the surrounding nature area are extremely pleasant, encouraging nostalgia for a time that certainly did not exist as has been constructed. This creates a cognitive dissonance among educated visitors who acknowledge that the landscape with which they are interacting is largely fictional. The nature of the farm therefore exemplifies the idea of convergence. In this context, the present converges with the past and the real converges with the imagined. Similarly, the painting that depicts the farm exhibits the convergence of manmade objects and living organisms, of light and shadow, and of irony and sincerity.

Excavation as Drawing: Explorations Within the Abstract Field

JEFF BENJAMIN

The fieldwork of archaeological excavation bears a remarkable resemblance to the process of abstract drawing. On a very basic level, there is the archaeologist-site/artist-paper relationship, and these loci of interaction have seen considerable discovery, debate, refusal and discussion - over the course of decades as well as within the time span of an afternoon in the field or studio. Furthermore, the abstract imperative of eschewing defined form (until it can no longer be denied) mimics the archaeological discipline of questioning and challenging hastily formed conclusions regarding visual and tangible evidence.

The artist's goal, in working abstractly, is to (try to) limit self-imposed meaning on formal properties of shape, color, texture. While skirting the precipice of dogma in disciplined effort, the artist endeavors to embrace the unnamed, the materials themselves, and as in the act of meditation, tries to banish representation, the symbolic, the illustrative, the repetitive. This goal is echoed within recent archaeological texts raising the question of the agency of materials and "things." In a medium such as charcoal drawing, the nebulous, inchoate forms and shapes allude to other meanings, before words. In engaging with this medium, one might extend Paul Klee's famous exhortation "Take a walk with a line" to 'take a swim in chiaroscuro.' In this space I propose to offer a work of abstraction with field notes. Along with the drawing I will provide a record of the process in the form of a text. This is not to equate the two things: excavation is subtractive, drawing is additive, but in both there is a fair amount of dust.

Conjuring Freud's Room

KATE BOWEN, LAUREN EDWARDS and KERA MACKENZIE

In the spring of 2013 Chicago-based artists, Lauren Edwards and Kera MacKenzie, exhibited the show *Burden of Proof* at ACRE Projects, curated by Kate Bowen. This exhibition asked a number of questions regarding the relationships between represented space and the space of representation, ownership of narrative, and the nature of objects as catalysts. Bowen, Edwards and MacKenzie will use the Theoretical Archaeology Group conference space to revisit similar questions, with an increased focus on how documentation of a past event can become its own original.

Starting from a six-foot by six-foot stage in Chicago on which a reenactment will occur, using Freud's consultation room as a historical site of animism, the artists will transpose that occurrence to Urbana-Champaign through various methods of documentation. Photographs, video, postcards, and objects will appear and re-appear in both spaces, allowing the sites to be both its own original and its facsimile. This project addresses the convergence of time and location through a re-activation of objects from dormant or distant histories, using a floor plan as a guide to reanimate past and unseen spaces. As memory is revisited and becomes new again, the impossibility of ever fully visualizing the history of the objects present is debated; the source of its being is always in flux with the past and the present. With a particular interest in the floor plan created from the three sites involved (Freud's consultation room, the stage in Chicago, the Theoretical Archaeology Group conference), the work at TAG will be primarily a floor based installation, and the one-to-one scaled floorplan is created for the given six-foot by six-foot space. However, if more space or any wallspace is available the project can be scaled and/or altered for either.

Memory Protection and the Everyday

SAMANTHA FOX

I have organized a session for TAG called *Cityscapes: The Archeology of Urban Convergences*, for which I plan to present a paper called "There's a Great Future in Plastics: Temporality, Documentation, and East German Alltagskultur." The paper examines a defunct high school in Eisenhüttenstadt, Germany that was for a time transformed into an archive of East German "everyday culture." Each classroom was home to a different category of object: radios, canned food, lamps, agitprop.

In 2013, the city, facing financial troubles, withdrew its funding for the Archive of Everyday Culture, and the archive's director was forced to pack his collection into boxes and fire his staff. Eisenhüttenstadt was founded in 1950 as a socialist utopia, a steel manufacturing city whose products would power the rise of the then-new nation. Today Eisenhüttenstadt is no longer the thriving city it once was and has lost approximately two-thirds of its socialist-era population. Yet much of the city is a federally protected historic site, referred to in German as being under "memory protection." My paper asks, what memory is being protected, by whom, and through what means? Using Marc Augé's analytic of the place/non-place binary, I argue for the categories of past and non-past, claiming that the destruction of the archive has led to the "memory protection" of a non-past.

At TAG, I would like to exhibit photographs that I took at the Archive of Everyday Culture between 2010 and 2013. I began my work there as a MA student in the Visual and Media Anthropology program at the Freie Universität Berlin, where my studies focused on documentary photography. Outside of their relationship to the paper, the photographs raise questions about our understanding of the contemporary past, the ambitions of archival projects, and the ability of things to carry traces of the lives they touched.

The Junk Drawer Project: Aesthetics, Methodological Rituals and the Archaeological Assemblage

GENEVIEVE GODBOUT

The Junk Drawer Project uses photography and material culture analysis to interrogate the relationship between aesthetics, methodological rituals and archaeological interpretations, through the interpolation of photographs portraying "junk" assemblages in contemporary domestic spaces of Chicago, and photographs of artefactual assemblages recovered from an archaeological site in Antigua (Caribbean). Assemblages are here understood as ensembles of objects, fragments and material debris found together within the same stratigraphical context during excavation or, in the case of contemporary assemblages, contained within a same "junk drawers" (i.e. a drawer, bowl or other receptacle that serves as a catch-all storage for domestic artefacts that do not otherwise have a designated place in the home). The project proposes a critical reflection on the modes of visual data representation used in historical archaeology, as well as on the recurring subconscious practices surrounding the creation of assemblage photos and the cataloguing of finds. Through the process of composing assemblage

photos in two distinct contexts and contrasting the resulting images, I hope to generate insight into how sensorial perception intervenes in my own archaeological data recording, how the construction of “assemblages” in turn acts as framing device for the interpretation of these residues of social life, and how the material is thus rendered commensurable with human behavior through visual representation.

Miss Elsie's House

GRACE KRAUSE and JESSICA JARVINEN

Convergence in the context of Americanist historical archaeology can be defined as an intersection of race, class, and gender as these aspects developed and influenced each other over time. Storyville, the red-light district of New Orleans from 1897-1917, provides a complex glimpse into the frequently volatile convergence of racialized, gendered, and classed spheres of human experience that characterized the Jim Crow South. This project examines convergence in Storyville through a short, full-color conceptual comic book. We chose the comic format as an exploration in archaeologically-informed feminist storytelling that is easily accessible to a wide audience. Based on Krause’s dissertation research, the book follows a group of women from a variety of backgrounds employed at a fictional brothel house coming together as they prepare for work. The women are shown to have families, political leanings, pride in their work, business savvy, and fashion consciousness. They dress and eat together, then go meet the first clients of the evening. Each panel is panoramic and richly colored to symbolize the expanse of the women’s world. The final page displays the convergence of this inherently diverse, feminine world with the world of the male consumers—all white men—as clients arrive to fulfill their racially-charged fantasies through sexual tourism. A posted-sized version of the cover will be made to display on the wall, and copies of the book will be printed for viewers to peruse and take home if they wish.

Rockburn

MARJOLIJN KOK

The idea behind the installation Rockburn is a mix of contemporary archaeology and art. It shows how people create their own sense of place even with something as ordinary as a rock used as a rubbish heap that is burned periodically. The discarded objects are given a new life and meaning through their transformation into an artwork. The work poses questions about how we want to deal with our environment, as this rock was on the shore of the Atlantic Ocean. The natural and cultural beauty of the area was steeped in litter, produced by the local inhabitants. The convergence of outsiders (artists) and locals and how they/we viewed and used the landscape could be discussed more freely by making art works. Small prints of the drawings, used in this art installation, were on display in an open-studio event on Fogo during the artist's residency. The people living next to the rock focused more on the memories they had of people and events taking place there, while we as outsiders were intrigued by how people could litter their own shores and did not seem to be aware of this debris as litter. The pride of the place seemed incongruent with their use of it. The different drawings and the photograph make up the installation were produced during an artist's residency on Fogo Island (Canada) in 2013.

Beyond the Edges

EMILY L. SPRATT

In 1854, Henry David Thoreau published his reflections on man’s paradoxical relationship with nature in *Walden*. He observed that we long for “the tonic of wildness” while maintaining a desire to “explore and learn all things.” Although we cannot help but partake in an act of knowledge production when engaging with our environment, we thirst for that which is “mysterious and unexplorable, that land and sea be infinitely wild, unsurveyed and unfathomed by us because (they are) unfathomable.” Insatiable and doomed we quest for meaning. To understand ourselves is to realize our place in the world. Unscripted, searching, and interacting with our world we thus reveal ourselves. It is this unique human- environmental interaction that I aim to capture in my photography.

Five photographs in a series entitled, *Beyond the Edges*, visually explore the capacity of an environment to facilitate communal and individual experiences of transcendence. “Pura Tanah Lot Sun” depicts the silent contemplation of nature generated by a Balinese pilgrimage site. “The Smolenskoye Prayers” is an image of devotional practices at St. Xenia’s shrine in the St. Petersburg cemetery whereas “Vespers in Veliky Turnovo,” is a photograph displaying the desire to reach home in Bulgaria. “The Shadows of Palermo” and “Diving Cephalonia” explore children’s engagement with the environment and the lightness of their interaction with nature.

Embroidered Archaeological Sites

RUMENA TURKEDJIEV

I would like to participate in this year’s TAG Open Call to Artists with a display of embroidered archaeological sites. As a sculptor working and living in New York City, I am particularly interested in the intersections of urbanity and nature as captured by the aesthetics of archeological sites. In particular, I explore the idea of the ‘archaeology of desire’ in my work and am looking to link that to notions of sustainability and excess and what a heritage of excess might look like.

For the display at TAG, I would like to use the space available to install some 2-dimensional work on canvas of enlaced and embroidered archaeological sites and what the majority of people would refer to as ‘ruines.’ The images explore the convergence of not only past and present, but how desire has driven action and imagination.

Getting around Champaign-Urbana

Maps and Schedules can also be found at: <http://www.cumtd.com>

Champaign-Urbana Mass Transit

Bus Fare: \$1 (Seniors: \$0.50) (Only coins or \$1 bills accepted)

Download “CU bus” app on Google play or “CU Transit” for iPhones.

These apps offer maps, schedules and real-time updates.

Note: Green Bus runs late night.

TAXI

- Yellow Cab Company – (217) 355-3553
- Checker Cab – (217) 355-0200
- Cobi’s Cab Company – (217) 954-1918
- Express Cab – (217) 351-5500
- Radio Cab Company – (217) 355-1335

To Illini Union

- **From I-Hotel:** *Free shuttle service provided by hotel (217-819-5000).*
Walk one block north to the E-14 Parking Lot. From here take the 14E Navy to the Transit Plaza by the corner of Wright and Daniel, **OR** take the 1N Yellowhopper to the corner of Wright and Healey.
- **From Hilton Garden Inn:**
Walk .25 miles to State St. and Hessel Rd. Board 4E Blue and exit at Green St. and Wright St.
- **From Landmark Hotel (Urbana):**
Board 5W Green at Green St. and Race St. (NW Corner). Exit at Illini Union.

To Downtown Champaign (Bar-crawl)

- **From I-Hotel:** *Free shuttle service provided by hotel (217-819-5000).*
Board 100N Yellow at First St. and St. Mary’s Rd. (NW Far Side). Exit at Illinois Terminal.
- **From Hilton Garden Inn:** *Free shuttle service provided by hotel (217-352-9970).*
Board 100N Yellow at State St. and Cedar Rd. (SE Corner). Exit at Illinois Terminal.
- **From Landmark Hotel (Urbana):**
Board 50W Green at Green St. and Race St. (NW Corner). Exit at Neil St. and University Ave (or Illinois Terminal).

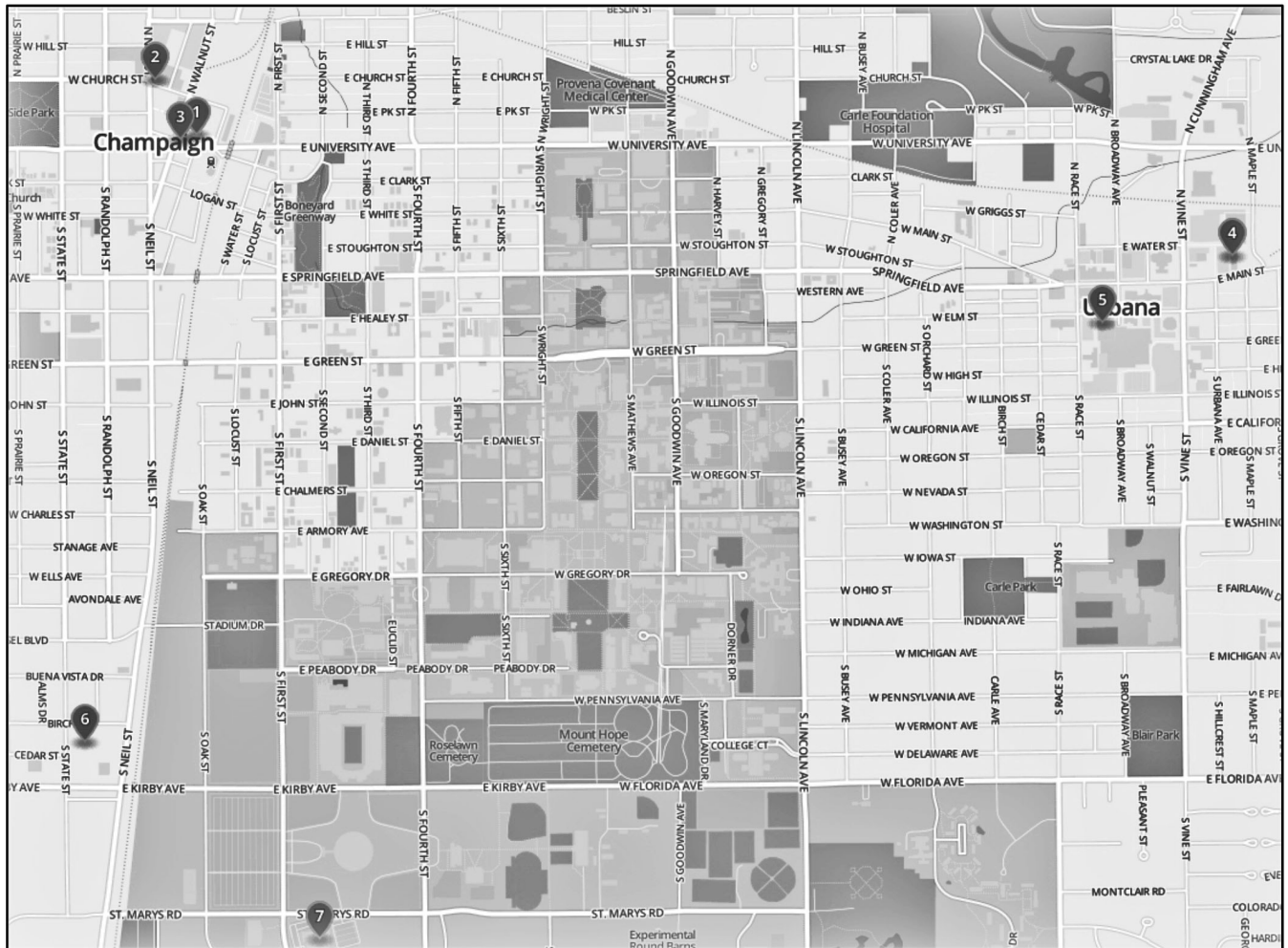
To Channing-Murray (Dance)

- **From I-Hotel:** *Free shuttle service provided by hotel to campus (217-819-5000).*
Board 100N Yellow. Exit at corner of Green St. and Wright St.
- **From Hilton Garden Inn:**
Board 100N Yellow at State St. and Cedar Rd. (SE Corner). Exit at Green St. and Wright St.
- **From Landmark Hotel (Urbana):**
Board 50W Green at Green St. and Race St. (NW Corner). Exit at Illini Union.

Helpful Tips:

Walking Around Town At Night

- Try to stick to the main roads when walking around at night. These include Neil Street, Walnut Street, University Avenue, Green Street, Springfield Avenue, Wright Street. These are well-lit and typically have more people traversing the sidewalks.
- When walking around downtown Champaign, avoiding walking north of Washington Street heading towards Bradley Avenue.
- Do not walk alone at night. Always walk with a group of people



Sponsored Businesses

1. Mike N Molly's
2. Big Grove Tavern
3. Esquire Lounge
4. Xihn Xihn Café

Conference Hotels

5. Landmark Hotel
6. Hilton Garden Inn
7. I-Hotel

UIUC
Campus



Hotels Within Walking Distance of Campus

- **I-Hotel** – 1900 South First Street, Champaign, IL (217-819-5000)
- **Hilton Garden Inn** – 1501 S. Neil Street, Champaign, IL (217-352-9970)
- **Urbana Landmark Hotel** – 210 South Race Street, Urbana, IL (217-384-8800)
- **Hampton Inn** – 1200 West University Avenue, Urbana, IL (217-337-1100)
- **Homewood Suite** – 1417 South Neil Street, Champaign, IL (217-337-1100)

Other Hotels Within Driving Distance


- **Country Inn and Suites** – 602 West Marketview Drive, Champaign, IL (217-355-6666)
- **Comfort Suites** – 2001 N. Lincoln Avenue, Urbana, IL (217-328-3500)
- **Drury Inn** – 905 West Anthony Drive, Champaign, IL (217-398-0030)
- **Wingate by Wyndham** – 516 West Marketview Drive, Champaign, IL (217-355-5566)

Urbana-Champaign Restaurant Guide

Campustown

Timpone's Restaurant [Pizzas & pastas; L,D; \$\$]
710 South Goodwin Avenue #1, Urbana

The Bread Company [Bakery, sandwiches & soups, fondue; L, D; \$\$]
706 South Goodwin Avenue, Urbana

Papa Del's Pizza [Chicago style pizza, pastas; Lunch, Dinner; \$\$] 
206 East Green Street, Champaign

Maize Mexican Grill [Mexican; L, D; \$] 
60 East Green Street, Champaign

Layalina Mediterranean Grill [Middle East; L, D; \$\$]
401 South First Street, Champaign

Basil Thai [L, D; \$]
701 South Gregory Street Suite B, Urbana

Sushi Rock Restaurant [Japanese; L, D; \$\$]
621 East Green Street


Casa Blanca Kebab House [Middle East, Indian; L, D; \$\$]
623 East Green Street, Champaign

Murphy's Pub [Pub, American (new); L, D; \$]
604 East Green Street, Champaign

Espresso Royale [Coffee, tea, bakery, soups; Br, L; \$\$]
1117 West Oregon Street, Urbana or 602 East Daniel Street

Caffe Paradiso [Coffee, tea, bakery; Br, L; \$\$]
801 South Lincoln Avenue, Urbana


Downtown Urbana

Black Dog Smoke & Ale House [Barbeque; L, D; \$\$] 
201 North Broadway Avenue, Urbana

Xihn Xihn Café [Vietnamese; L, D; \$] 
114 North Vine Street, Suite H, Urbana

Crane Alley [Bar, American (Trad.); L, D; \$\$]
115 West Main Street, Urbana


Pizza M/Flying Machine Coffee [Pizza, coffee, pastries; L, D; \$\$]
208 West Main Street, Urbana


Huaraches Moroleon [Mexican; Breakfast, L, D; \$] 
805 Philo Road, Urbana

Courier Café [American (Trad.); Br, L, D; \$]
111 North Race Street, Urbana

Downtown Champaign


Destihl Restaurant & Brew Works [American (New), Gluten-Free, micro-brew; Brunch, L, D; \$\$]
301 North Neil Street, Champaign

Big Grove Tavern [American (New); Brunch, L, D; \$\$] 
1 East Main Street, Champaign

Radio Maria [Spanish, tapas, entrees; Brunch, D; \$\$] 
119 N Walnut Street, Champaign

Ko-Fusion [Asian Fusion, sushi bar; L, D; \$\$]
1 East Main Street Suite 104, Champaign

Bacaro [American (New), Italian; D; \$\$\$]
113 North Walnut Street, Champaign (217) 398-6982

Farren's Pub & Eatery [American (Trad.), pub; L, D; \$\$] 
308 North Randolph Street, Champaign (217) 359-6977

Esquire Lounge [Bar, Pizza, American; L, D; \$]
106 North Walnut Street, Champaign

Mas Amigos [Mexican; L, D; \$\$]
1106 West University Avenue, Urbana

Seven Saints [American (Trad.), Pubs; L, D; \$\$]
32 E Chester Street, Champaign

Dublin O'Neil's [Irish, pub; L, D; \$\$]
301 North Neil Street, Champaign

Manzella's Italian Patio [Pizza, Italian; L, D; \$\$]
115 South 1st Street, Champaign

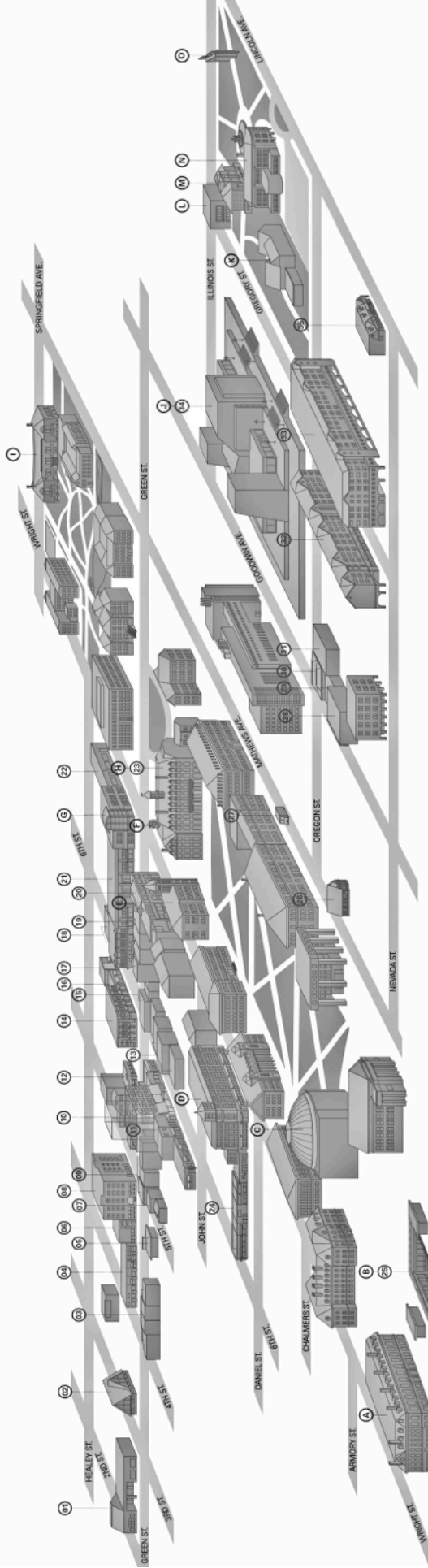
Guido's Bar & Grill [Bar, American (Trad.); L, D; \$\$]
2 East Main Street, Champaign

El Toro [Mexican; L, D; \$]
723 South Neil Street, Champaign



UNIVERSITY OF ILLINOIS CENTRAL CAMPUSTOWN

Dining Spots & Campus Landmarks



N
DINING SPOT
CAMPUS LANDMARK

- 01** Papa Del's Pizza
- 02** IHOP
- 03** Geovanti's Bar and Grill
- Bombay Indian Grill
- Sushi Ave.
- Mandarin Wok
- Walgreens
- 04** Lai-Lai Wok
- BoBo China
- Los Amigos
- 05** Pizza Hut
- 06** Big Mouth's Dogs & Burgers
- 07** Joe's Brewery
- 08** Zygyz Grill
- Empire Chinese Restaurant
- 09** Potbelly Sandwich Works
- Starbucks Coffee
- Cold Stone Creamery
- 10** One World Pizza
- 11** Evo Cafe
- 12** Legends
- 13** The Clybourne
- Firehaus Restaurant and Bar
- Woon Jib Korean Restaurant
- The Cookie Jar
- 14** Chipotle
- Noodles & Company
- 15** Home Town Pantry
- Jimmy John's Gourmet Sandwiches
- Dunkin' Donuts
- 16** Flat Top Grill
- 17** Penn Station East Coast Subs
- 18** Murphy's Pub
- La Bamba
- 19** Howbowda Bagel Co.
- The Pita Pit
- 20** Cocomero Frozen Yogurt
- 21** Subway
- Smoothie King
- 22** Wonderdog's
- Cravings
- Jerusalem Restaurant
- 23** Illini Union Ballroom
- Serendipity
- Espresso Royale Café
- Jamba Juice
- Chick-fil-A
- McAlister's Deli
- Rice Garden
- Sbarro
- Sushi San
- 24** Espresso Royale Café
- Home of Gourmet Chinese & Thai Restaurant
- Silver Mine Subs
- Subway
- 25** Espresso Royale Café
- 26** The Red Herring Restaurant & Coffeehouse
- 27** Derald's Catering
- 28** Timpono's Restaurant
- 29** The Bread Company on Goodwin
- 30** Espresso Royale Café
- 31** Manolo's Pizza & Empanadas
- 32** Blue's BBQ
- Rosat's Authentic Chicago Pizza
- Basil Thai @ Urbana
- Subway
- 33** Sandella's Flatbread Café
- 34** Intermezzo Café
- 35** Caffè Paradiso
- Jimmy John's Gourmet Sandwiches
- A** Main Library
- B** Undergraduate Library
- C** Foellinger Auditorium
- D** Illini Union Bookstore
- E** Altgeld Hall
- F** Alma Mater
- G** Follett's Bookstore
- H** Illini Union
- I** Grainger Library
- J** Krannert Center for the Performing Arts
- K** Spurlock Museum
- L** Visitor's Center
- M** Admissions & Records
- N** Alice Campbell Alumni Center
- O** Hallene Gateway