

Images in the making

Art, process, archaeology

Ing-Marie Back Danielsson
and Andrew Meirion Jones (eds)



Images in the making



Manchester University Press

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Egyptian hippopotamus figure ('William'), c. 1961–1878 BC.
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Acknowledgements

Edited volumes are often complex things to put together. Overall, this edited volume has been a delight to edit, though of course it has had its ups and downs. We would like to thank all the contributors to the volume who (more or less) stuck to our imposed deadlines, and particularly to our three commentators who have managed to compile comments from quite differing chapters rapidly and with great concision, verve and intellect. Our thanks also go to the peer-reviewers, whose valuable comments sharpened the arguments forwarded by the contributors. We are equally grateful to the anonymous reviewer who read the whole book, and gave valuable comments that improved it. A special thanks is also in place for Hannah Sackett, for the last-minute production of illustrations for Chapter 8.

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We thanked the contributors for their efforts, but we would like to pay tribute to two outstanding contributions. The first was from Joana Valdez-Tullett who completed her contribution only a week late after having given birth to her second child, Einar. The second contribution was from Chantal Conneller, one of our commentators, who completed her comments only a week after the deadline after having nursed three

generations of her family through a virus that saw some of them hospitalised. These two demonstrations of grit and determination, and belief in the book project, have humbled us. We are tremendously grateful to both Joana and Chantal for their efforts.

Preface

This book is concerned with images and art, but it also addresses wider themes such as stasis and movement, and the distinction between processes of making and the idea of completion associated with the finished product.

Images and art are topics that both editors have been devoted to for a number of years. We wanted to explore new ways to engage with this kind of material culture together with researchers from different countries and different academic disciplines. This edited volume therefore contains contributions from invited archaeologists, anthropologists, artists and an Egyptologist who share our interest in advancing new research on images and art, both theoretically and empirically.

The book is also a confirmation in our belief in the importance of international research collaboration. The positive synergy effects international and interdisciplinary research collaboration has on a variety of levels in society, and above all, in academia, is well attested. Granting bodies, such as EU's Horizon 2020 programme, and specifically Marie Skłodowska Curie Action, also recognise and strive to achieve these effects. In fact, it was an EU programme that enabled for one of the editors a two-year research period away from her home institution (Uppsala University, Sweden) at the Department of Archaeology, University of Southampton, UK, home institution of the other editor.

The current volume was compiled also because we believe edited volumes are important as they draw together a group of researchers concerned with a common problem at a moment in time; as documents relating the 'state of the art' for a particular subject. In this respect we thus see research as a process of intellectual development as opposed to

a process directed towards the completion of a predefined academic product.

For our study of images and art then, as for our approach to research, we argue for focusing on play, experimentation and process over pre-determined output, and an understanding of making over the analysis of the final product. We therefore invite the reader to experiment and play with the ideas contained in the volume; who knows what the outcome may be!

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Introduction

in Images in the making

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• ABSTRACT / EXCERPT

In the book's introductory chapter long-held assumptions concerning archaeological art and images are addressed and challenged, particularly representationalism, and new ways to approach and understand them are offered. Specifically, it is argued that art and images continuously emerge in processes of making and engagement, both in the past and in the present. Hence, art and images are always in motion, multiple and unfolding, and the Introduction thus stresses the importance of considering the ontology of images. The chapter introduces the verb 'imaging' to underline the point that images are conditions of possibility that draw together differing aspects of the world. It is also demonstrated that images, as ongoing events, encompass and realise affects, and the significance of experimental play in processes of making is equally underlined.