

11th November , 2020

'CCFT meeting with guest respondent Alex Hale – Friday 30 October @ 5.00 pm'

That was the announcement- invitation of a meeting that turned out to be not just a fascinating one, but also an openness to new Horizons of 'Time' and not only: *'...Alex is an archaeologist in Survey and Recording, in the Heritage Directorate of Historic Environment Scotland. He specializes in the archaeology of the intertidal zone and the archaeology of graffiti, and has recently been working on a number of projects exploring distinct and shared methodologies employed by archaeologists and artists.'*

Brief introductions and a presentation by Alex was the beginning of the meeting. *'A TOO SHORT presentation'* was named by one of us that reflected all of its richness, dense and ready to explode out of condensed and inspiring meanings presentation. We heard and indulged into understandings of

Archaeology as a Creative Practice',

'Archaeology which should pursue an expansive, disruptive and educational path, rather than act a Capitalist tool that maintains Power and balances and sustains grid exacerbates multiple exclusions, which Colonial Archaeology very much has done'

'Archaeology (contemporary archaeology) as part of inter/ trans disciplinary practices that helps Humanity to take notice on our fragility',

'Archaeology as an Evolving and Emerging Discipline that led us to the charm of the Contemporary Archaeology'.



Alex, trying to bring to the surface hidden, denigrated presences from the CCFT research catalogue referred to the notion of the Stone 'thrown' by one of us in our research catalogue as a Burden to the Farmer/ an Iceberg from the Past, while the 'thrower' Shauna * responded with her urge to wrestle with the physicality, the materiality.

**referring Lochmaben Stone, a megalith standing in a field, on the farm of Old Graitney in Dumfries and Galloway on the Scottish / English border, in Scotland and to the 16 are sucking stones belonging to Samuel Beckett's character Molloy, which circulate around Molloy's four pockets (two in his greatcoat and two in his trousers) and mouth until eventually they are lost, thrown away, gifted or swallowed.*

The meeting followed Ana's throwing of attention to the notion of Pirlgrimage and her starting point of the Luds Church, engaging issues on sacredness including the natural space, and activities as just walking by the river or seeing the sea.

The meeting brought a brief immersion into the archaeology of the Graffiti while oscillated and the remoted areas of Russia, to the Colonial traces of the British Times in Cyprus by erasing the traditional typology of courtyards, and the archaeologies narrated in the trilogy of the Chilean Gussman.

Alex and the discussants of the CCFT pointed out qualities of this kind of activities and the core of the CCFT as the notions of interconnectedness and disconnectedness, the chaos and Complexities , the constant shifting status of things, the in Flux conditions.

CCFT's on-going dialogue and process can be found here:

<https://www.researchcatalogue.net/view/976547/976548>

Please feel free to search the site, headings and the 'Mobility' page!!

<https://www.researchcatalogue.net/view/976547/1018794>

Creative Centre for Fluid Territories (CCFT), is a peripatetic international research group that contributes to discussions about interdisciplinary practices and how they articulate critical insights about place making, belonging and occupation.