

# Michael Shanks

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# Research Interests

Critical theory, posthumanism, pragmatism — transdisciplinary paradigms in archaeological theory  
Design history, research, and theory — from material culture studies to design foresight

## Archaeology

Regional archaeology — the case of the Roman borders of England/Scotland  
The antiquarian tradition in northern England and Scotland — chorography through the Scottish enlightenment  
Ancient urbanism: early Greek cities in the Mediterranean and Roman provincial towns

## Experiential Learning and Pedagogy

Project-based learning, problem-oriented, design thinking

## Applied Archaeology

Next-generation design thinking, change and innovation management  
Knowledge creation and collaboration  
Design foresight and scenario planning

## Current projects

### **Archaeological history — building scenarios.**

Greece and Rome: a new model of antiquity. With Gary Devore. A project concerned with how one might conceive of antiquity as a kind of archaeological prehistory, retold through speculative fabulation. Against conventional narrative is offered a model of ancient lifeworlds conveyed through 45 personae and scenarios. Estimated delivery end of 2026.

### **Archaeological sites — encountering location.**

Against place: a border archaeology. Based on archaeological itineraries in the northern borders of England/Scotland, including prehistoric and Roman field research, this project explores border crossings, trespass and transgression in questioning the character of space and place, site and region. Estimated delivery 2027.

### **Archaeological praxis — performance design.**

Theatre/Archaeology: performing remains. With Mike Pearson. This book sums up 30 years of collaboration with performance artist Mike Pearson. In five portfolios of case studies in performance design they set out a pragmatics and methodology of deep mapping contemporary antiquity and prehistory. Estimated delivery end of 2025.

### **Archaeological actuality — for the future.**

Archaeologies of Nature in Art: from Landscape to Climate Breakdown. With Gabriella Giannachi. This project mobilizes an archaeology of arts practices, from prehistory to contemporary art, to offer action-oriented responses to climate change in a reframing of the concept of nature. Estimated delivery late summer 2025.

# Narrative

## Summary

Michael Shanks is one of the most original and influential of contemporary archaeologists. He has been at the forefront of archaeological thought and practice since the 1980s, pioneering new ways of understanding and explaining, engaging with Graeco-Roman antiquity and European prehistory, mobilizing remains of the past all around us — instigating changes in archaeology and how we all work with remains of the past. A specialist in long-term perspectives on design and creativity, innovation and social change, he explores connections across the sciences, humanities, and arts in research collaborations and outreach through and beyond the academy, tapping more than \$32m of funding over the last 25 years.

## Keywords, concepts, memes, aphorisms

#archaeological theory #material culture studies #social theory #long-term archaeological modeling #Graeco-Roman antiquity #archaeological sensibility #archaeological imagination #archaeologists work with what remains #telling stories *with* the past not *of* the past #deep mapping #chorography #archaeography #animated archive #memory practices #actuality #past-presences for the future #creative pragmatics #scholaristry #design foresight #applied archaeology #applied humanities #business archaeology #theatre/archaeology #archaeological theatre #pre-history — archaeology before history #the prehistory of antiquity #archaeological poetics #archaeological mythography #critical romanticism

## Questions

Shanks's archaeology involves four interrelated research questions:

- How might one understand and model human societies and cultures, design and innovation, change and stasis, as long term genealogies of complex living adaptive systems?
- How does an archaeological sensibility and imagination, working with what remains, offer fresh perspective on building knowledge, on making and creativity, on archives and memory?
- How might one build fresh accounts of antiquity and European prehistory, given the evolution of archaeological theory and method, and the availability of new data over the last few decades?
- How might the answers to these three questions help us now navigate our troubled and complex times of uncertainty and threat?

## Propositions

- Most of our big picture of history is skewed, mis-focused, over-simplified caricature, or just wrong. This is not only to do with ideological bias, emphasizing a narrative of national origins for example. Taking a broader view, there was no agricultural revolution, no urban revolution; civilization-barbarism is a false binary; the ancient city state is a “zombie concept”; technology is another and has never instigated change; modernity is not the destination of history. How do we know all this? — refreshed concepts focused on more evidence in new ways.
- An archaeological sensibility is not only critical — it is mythographic. It does not seek merely to debunk the kinds of narratives and myths just mentioned, but to tell other kinds of myth: layered and spectral, recursive and resonant. Mythography here becomes a practice of attentiveness to multiplicity, rupture, and return, a poetic epistemology that embraces ambiguity, multiplicity, and metaphor. Such mythographies are diagrammatic devices — means of mapping the entangled relations of pasts-in-the-present. They are needed now more than ever to help us dwell poetically amid the remains of modernity — and there were only ever remains.
- Narrative is overrated because it typically locks things down, constrains conceptions of the past, and stops us imagining how things might be different. Storytelling, the rhetoric, the performance of more-than-narrative that animates the past, animates the archive, is a different matter.
- We are told we are ever-so-modern, living in a new information age of the anthropocene. We aren't — “we have never been modern” (as Latour so well argued). What is changing is scale, the time-space compression and density of experiences of mobility and flow, media and communication, of archives and data. To understand this we need long-term archaeological perspectives.

- The past is not back there, over and done. Multiple pasts are all around us now, archival traces that work like memory — haunting, orienting, constantly reframing our very lives as well as the stories we tell ourselves to make sense of things.
- In science, in knowledge-building, we are part of what we seek to understand. As archaeologists, we do not discover the past but work creatively with remains, caring about the past with a view to the future in crafting knowledge of pasts-through-presents. This makes knowledge a creative pragmatics that involves hybrid art-science and scholartistry. The archaeological imagination tells stories with the past, not of the past.
- In pursuing applied archaeology, applied humanities, one seeks to mobilize academics beyond specialized bodies of knowledge, through skills and competencies in creative pragmatics, a shorthand term for collaborative problem-solving and wayfinding in times of complexity and uncertainty.

## Paradigm shift — 1980s

Two books written by MS with Christopher Tilley in the 1980s (*ReConstructing Archaeology* 1987, and *Social Theory and Archaeology* 1987) are credited widely with helping to prompt a paradigm shift in archaeological theory and practice, from the anthropological orthodoxy of processual to a more pluralist and situated post-processual archaeology, as it is conventionally described. For Shanks and Tilley this meant raising the bar on debates in the social sciences and humanities, engaging with critical theory and developments in qualitative and quantitative methodology through detailed empirical case-studies in prehistory and contemporary pasts. In offering new accounts of the embodied everyday in European prehistory, museum design and curation, the design of beer packaging and marketing in northern Europe, Shanks and Tilley raised questions about how the past might be reconstructed, the role of academic research and discourse in matters of concern such as heritage and legacy, commodification and the cultural politics of identity, challenging the claimed neutrality of social science.

The books laid the foundations for a more informed and thoughtful archaeology, integrating the arts, humanities, social sciences, and scientific techniques. Constantly questioning the adequacy of its concepts and methods for contributing to debates about the place of the past in the present, archaeology, for Shanks and Tilley, is much more than a technical field of the recovery and processing of remains of the past. Building on, rather than replacing anthropologically-oriented processual archaeology, Shanks and Tilley were concerned with how to model complex socio-cultural systems, past and present. The key concept here is agency, defined as one's capacities and competencies to effect, to affect, to make a difference (or not) in worldbuilding, the ever-ongoing creative processes of life-world, in the complex living adaptive systems that connect people and things.

This involves throwing doubt on schemes of social and cultural evolution, often teleological, that reduce change to relatively simple processes, in favor of finding ways to track non-linear complexity and the emergence of structure and change. Doubting essential and/or universal categories such as the state, empire, agriculture, and indeed society, involves attention to everyday engagements between people, things, artefacts, environments, other species — indeterminate, located, heterogeneous relationships, raising questions about the ontology of such relationships. With the growing amount of archaeological data thrown up over the last few decades, archaeologists are indeed proposing that relatively simple (meta)narratives of agriculture, domestication, urbanization and state formation, the scaffold of orthodox accounts of social archaeology, are at best incomplete, do not fit the variability in evidence, and require fresh ways of understanding how people make their worlds.

## Interdisciplinary reach — 1990s

What are archaeologists doing? What should they be doing? Work with Tilley in the 80s had involved sociology of archaeological knowledge and immanent critique of an epistemology of remains of the past-in-the-present, in the argument that archaeologists are part of what they seek to understand (hence immanent critique). With Ian Hodder, Alexandra Alexandri, Victor Buchli, John Carman, Jonathan Last, and Gavin Lucas, Shanks organized a conference at Peterhouse Cambridge in Fall 1991 to explore big questions in archaeology (philosophy, origins and meaning, writing, history, material culture) when archaeological knowledge-building is treated as interpretation and more, reframing archaeological praxis to be informed and self-aware.

His book *Experiencing the Past* (1992) laid out such a radical review, anticipating many shifts in archaeological thinking over the next 30 years. The basic proposition is that archaeologists work with what remains. Grounded in an analysis of the discourse of archaeology, the book offers an experimental demonstration how the past may be archaeologically mediated, written and visualized, in imagery, text, model, simulation, narrative. Shanks argued for an extension of archaeological interest to include the contemporary world, archaeologies of the contemporary past, with a particular focus upon the convergence of archaeology, photography, and contemporary art, tracing archaeology's cultural associations with modernity — horror fiction to gardening, forensics to fakery. The cultural politics of archaeology are revealed through an ethnography of archaeologists and those with archaeological interests, and the book makes the case for a new conception of heritage — not through academic disdain for popular interest in the remains of the past, but in a celebration of certain kinds of actuality that embody creative memory-like relationships with the past. Rather than have archaeology only engaged in explaining and interpreting the past, the book argues for a post-interpretive turn to take us beyond epistemology into work upon the dynamic (im)materiality of the past — ontologies of relationship and manifestation between past and present, taking into account the materiality of cultural experiences past-present and their dynamic embodiment in people and things. Much more than a disciplinary field, MS

outlines the features of an archaeological sensibility in an archaeological imagination, crafting the past out of the present in a process-relational paradigm grounded in an archaeological reading of Nietzsche, Bergson, Whitehead, Benjamin, Adorno's negative dialectics, feminist science studies, Rorty, and the nomadics of Deleuze and Guattari.

In the early 90s Shanks was based in Paris (Maison des Sciences de l'Homme, and the Centre d'Archéologie Classique, Paris 1 Sorbonne) and fell in with an informal research community focused on technology and science practice. His research into ancient ceramics had led him to study studio potters and craft traditions through the concept of design. In June 1992 he joined a seminar at Les Treilles, the Schlumberger estate in Provence, on *The social origins of technology/ the technical origins of humans*, hosted by Bruno Latour and Shirley Strum. Attending were a group of remarkable thinkers in science and technology studies, in design studies, in anthropological approaches to material culture: Pierre Lemonnier, Sander van der Leeuw, Don Norman, David Hounsell, Don Mackenzie, François Sigaut, Michel Serres, Nathan Schlanger, Michael Dietler, Madeleine Akrich, Anique Coudart, Philippe Descola. While he presented reflections on archaeology and design at the gathering, it was the discussions that week that prompted MS to realise the potential of connecting science and technology studies (later formalized as actor-network theory, and beyond), design practice, and an archaeology of design in a conception of archaeological practice as an expanded cultural and semantic field. This was a turning point in his thinking.

He presented such a synthesis in a series of works through the 90s. A lecture course at Leiden in Fall 1993 described archaeology as a means of analysing socio-technical systems characterized by human and non-human agencies; a paper on the life of things followed (*Archaeologica Fennoscandia* 1998). *Classical Archaeology of Greece* (1996) and especially *The craft of archaeology*, a paper written for *American Antiquity* with Randy McGuire in 1996, conceived archaeology as mode of cultural production, crafting, and not discovering, knowledges of pasts-in-the-present.

Preceded by two major papers in *Journal of European Archaeology* (1992) and *Cambridge Archaeological Journal* (1995), the book *Art and the Early Greek State* (1999) offered a comprehensive illustration of the implications of this synthesis. Shanks begins in medias res, interrogating a single artifact, a perfume jar, made in Corinth, a community in central Greece in about 650 BCE. Following the processes of design of the artifact, through sourcing, making, exchanging, consuming, curating, discarding, he traced relationships with associated activities, goods and environments, navigating kaleidoscopic experiences of civic membership, conflict and fighting, dress, social responsibility, iconography, divinity, dining, architecture, monsters and myths, travel and mobility. Orthodox narratives of a Greek renaissance from the 8th century BCE, state formation, urbanization, demographic and cultural expansion through the Mediterranean cannot encompass such an archaeology of design. Shanks offered another orthogonal kind of account. Direct engagement with the making, the design, of a ceramic perfume jar focused on the agency of those acting, wrapped up, entangled in their lifeworld. Shanks offered a model of their worldbuilding, where the polis, the city-state, as concept, is a complex construction that emerges from a milieu of heterogeneous experiences, contingent and without essential characteristics. It was not the polis of Corinth that produced the perfume jar; making and using the jar created the polis.

In their case studies, Shanks and Tilley placed emphasis upon addressing the ways that knowledge is constructed institutionally and collaboratively in the likes of archaeology. In his modeling of classical antiquity Shanks pursued the methodology of an archaeology of design and, in parallel, delivered a commentary on building knowledge of antiquity in the book *Classical Archaeology of Greece: Experiences of the Discipline* (1996). Archaeologists work with remains to build knowledge; archaeologists work creatively with what remains: this proposition involves an elision of knowledge and creativity, art and science. Experiments in research creation with arts company Brith Gof (art directors Mike Pearson and Cliff McLucas) followed Shanks's book *Experiencing the Past* (1992). Their collaboration through the 90s and into the 2000s included a series of performance works and site specific theatre, guided walks through contested landscapes, fragmented compositions deep in the forest, built at scale. These were pitched as radical experiments in the performance of building knowledge, manifestations of an archaeological imagination that transcends the discipline.

## Expanded transdisciplinary fields — from 1999

Shanks moved to Stanford University in 1999 with an invitation, a mandate to expand the scope of Classics and archaeology, to develop projects that conceive archaeology as an expanded semantic and experiential field (as introduced in *Experiencing the Past* 1992). Ian Hodder's arrival soon after brought a broader opportunity to create what they both saw, with Ian Morris, as a new kind of archaeology center pioneering academic exploration. By 2005 new faculty had been hired and the center found a home in a refurbished Building 500 on Stanford campus. Shanks's advice to the architects was to embody three qualities of archaeological experience in the building's fabric: the history of the building itself (not to disguise but to expose the old windows, pipes, ducting); an industrial architectural aesthetic (archaeologists work with remains, engineer knowledge from detritus); a collaborative and transdisciplinary ethos (archaeologists work in teams in lab workspaces and in the field, as much as in offices). That learning is embodied in spaces, places, architectures was taken up by Chris Witmore, Ashish Avikunthak and Tim Webmoor in an archaeological study of the construction of the archaeology center, later published, that again foregrounded the proposition that knowledge building (sic) is an active, located, and creative process.

## Performance

Publication of the book *Theatre/Archaeology* in 2001, written with Mike Pearson, posited theatre/archaeology to be the rearticulation of remains as real-time performance/event. With well-documented works in the Brith Gof repertoire since the late 80s, the book marked a wider outlook that connected archaeology with performance studies and practice. The Three Landscapes Project 2000–2001, with Cliff McLucas and Dorian Llewelyn (as Senior Fellows at Stanford Humanities Center), connected the concept of performance with the temporal topographies aptly named deep maps (and as outlined in *Theatre/Archaeology*). The project offered a triangulation of three spatialities: the line (California’s seismic geology), the surface (the constructed picturesque of the Hafod estate in west Wales), and the volume (archaeological excavations of a settlement in west Sicily). Graphical, text-based, and performance experiments coordinated the perspectives of three personae in these scenographies: the host, the ghost, and the visitor.

With Nick Kaye (Exeter UK), Gabriella Giannachi (Exeter UK) and Mel Slater (University College London), Shanks pursued a large-scale collaborative project funded by the UK Arts and Humanities Research Council under the title *Performing Presence: from the Live to the Simulated* (2005–2009 and published in 2012 as *Archaeologies of Presence: Acting, Performing, Being*). In commentary on performance artworks, interviews with artists, original performance works, and in experiments in immersive virtual environments the project explored the archaeological dynamics of presence and absence, live and recorded. Involved were Jon Erickson, Tim Etchells, Josette Féral, Erika Fisher-Lichte, Lynn Hershman-Leeson, Gary Hill, Amelia Jones, Simon Jones, Janet Murray, Tony Oursler, Mike Pearson, Andrew Quick, Nicholas Ridout, Rebecca Schneider, Phillip Zarrilli.

Meanwhile MS continued collaborative conversation, projects, and writing with Mike Pearson. From the end of the 90s Pearson had developed new works of performance and theatre, shifting register between intimate works at small-scale and directing National Theatre Wales and Royal Shakespeare Company, exploring antecedents, dispositions, classical themes of deep interest to Shanks — Coriolanus and the Roman *Res Publica*; Aeschylus, conflict and civic community; Ovidian transformations; Homeric epic and war; the urban polis; the performance of civic membership; embodied memory. In joint works, site specific visitings in the UK (2013 – 2018), in performed works at Stanford (2013), as artists-in-residence in Manhattan at Bard Graduate Center and Gallery (2016), and in ongoing conversations they reiterated such a repertoire — the presence/absence of the past, visiting and remediating remains, sites and architectures of memory, the actuality of classical antiquity. For Shanks this brought inspiration and motivation to make further experiments in photography, in what he had configured in the 90s as archaeography — where the performance of photowork meets its archaeological sensibility. By 2017 they were writing a new book on performance design under the title *Theatre/Archaeology: Performing Remains*, substantially complete but unfinished when Pearson died in 2022.

Pearson’s performance work involved remediation (video and sound) and was informed by his research into the history of techniques of street and informal theatre. In parallel, the deep mapping of theatre/archaeology has involved a return to pre-disciplinary antiquarian chorography — documenting the character of a lived environment. Shanks and Witmore made the case for the significance of the concept to landscape archaeology and the performance of place in a paper for the journal *Performance Research* (2010); chorography is a benchmark concept in their regional studies of Greece (Witmore *Old Lands: A Chorography of the Eastern Peloponnese* 2020) and of the English/Scottish Borders (Shanks, ongoing).

## Performing remains — a critical manifesto for the heritage industry

Shanks’s early work, especially *ReConstructing Archaeology* (1987) and *Experiencing the Past* (1992) refused to separate present and past, the agent of knowledge from what they seek to understand, and included discussion of the actuality of the past in the heritage industry — the sector of society that creates, packages, and markets representations of the past, tangible and intangible — as cultural products and experiences. As just mentioned, the evolution of theatre/archaeology from the 90s, under its definition as the rearticulation of remains as real-time performance, involved experiment in experiences of visit and return, guiding, reenactment, physical presence, report from afar, intervention and commentary on ruins and remains — experiences at the heart of heritage. Shanks associated this with a critical reading of European Romanticism, with its themes of assertion of local agency, the heterogeneity and equivocality of experience, the limits of reductive rationality in the face of vital ongoing processes of historical change. This also connected with Shanks’s reception of science studies, conceiving knowledge building as performative practice.

In the Reinwardt Memorial Lecture of 2012 (Amsterdam), “Let me tell you about Hadrian’s Wall” — *Heritage, Performance, Design* (reprinted in Chinese and Spanish translations) Shanks presented a synthesis of this understanding in a call-to-action for the heritage sector. He specified ethical and methodological grounds for treating heritage as a field of performance design that recycles, upcycles the remains of the past. Features include: staging (the past), dramaturgies (stories of achievement, or of loss, for example), sites and artifacts (props), audiences and player-performers, scripting and production.

Heritage is one in a constellation of concepts that includes legacy and inheritance, cultural property (tangible and intangible), value and worth, ownership and appropriation, personal and cultural identity, cultural memory, regionalism, nationalism, and globalism. These are all intimate to contemporary “culture wars” that involve grandstanding certain cultural achievements over others, denigration of diversity, claims to cultural property, matters of colonial extraction and appropriation, of post-colonial reparation and readjustment, of coming to terms with legacies, remains, and ruins of the past.

Shanks makes it clear that heritage, conceived as performance design, offers not abstract but secure actionable grounds for respecting diverse interests in navigating such complex and contentious debates.

## Design

The design group at Stanford University has had remarkable reach and influence, not least upon the development of Silicon Valley since the 1960s. Shanks had connected with Larry Leifer's design research group in 2005 through an invitation, coordinated by management consultant Amiel Cornel, to apply his archaeology of design to a challenge faced by Research and Technology North America, the research subsidiary of Daimler Chrysler based near Stanford; Leifer was also on the advising committee. Instrumental in this linkage was an ex-student of Leifer's, Bill Cockayne who, as executive director of Stanford Humanities Lab (MS was codirector), had introduced Shanks to design foresight, modeling future scenarios. Shanks and Cockayne, with Mikah Lande, coordinated a student research team and delivered a report on the future of mobile media that was to be the basis of the Chrysler concept car of 2009, "Facebook on Wheels", rolled out at the Detroit Motor Show. This was the beginning of Shanks's consultancy in applied archaeology and humanities.

At the invitation of Bill Moggridge (IDEO) and Bernie Roth in 2008, Shanks joined their design studio in Stanford's new d.school, the Hasso Plattner Institute of Design, to explore design thinking as a mode of innovation project management. This expansion of an archaeology of design continued when, with Cliff Nass, and under the extraordinary visionary leadership and gifted support of Miles Collier of the Revs Institute in Florida, MS established the Revs Program at Stanford (2009–2015). Its mission was to explore what Collier called the archaeological automobile, the intersection of past, present, and future, in the curation and design of automobiles.

## The concept and practice of archaeology

Just what is archaeology? A discipline of things.

In the early 2000s, working with Bjørnar Olsen and Chris Witmore, Shanks was concerned at a trend in archaeology towards a methodological orthodoxy that side-stepped vital matters of theory, seen in a growing emphasis on the application of scientific tests and techniques, avoiding close engagements with the character of archaeological inference — how archaeologists work with remains to build knowledge. As a response to what they characterized as an impoverishment of archaeology, they clarified and presented a premise of symmetry between past and present, people and things, archaeologists and what they seek to understand. Just as archaeologists, in working with what remains, are constructing knowledge and crafting the world around them, so too people in the past, in their everyday engagements with things, were constructing the world around themselves.

This proposition was argued in an issue of the journal *World Archaeology* in 2007. With Tim Webmoor, Olsen, Witmore and Shanks went on to write a comprehensive introduction to archaeology under the title *Archaeology: The Discipline of Things* (2012). As much a manifesto as a description of the discipline, they laid out a pragmatist understanding of how people engage with things, through making and design, and showed how this is a defining feature of both the concept and practice of archaeology. The book is cited as a pivotal contribution to debates around new materialism, object-oriented ontologies, in a symmetrical archaeology.

In recognition of the vital significance of collaborative team work, the book was written using a new web 2.0 collaborative authoring platform, a wiki coded and hosted on a server in Shanks's studio.

Just what is archaeology? What archaeologists do.

Retired from University of Arizona Tucson, Bill Rathje, archaeologist, anthropologist, inventor of garbology, came to Stanford and worked in collaboration with MS from 2001 to 2012. Fascinated by the human face of archaeology, in every sense, they staged a series of recorded transcribed, and edited conversations with archaeological visitors to Stanford, asking them what they do as archaeologists (Sue Alcock, Lewis Binford, Victor Buchli, John Cherry, Meg Conkey, George Cowgill, Ian Hodder, Kristian Kristiansen, Mark Leone, Randall McGuire, Lynn Meskell, Mary and Adrian Praetzelis, Colin Renfrew, Michael Schiffer, Alain Schnapp, Patty Jo Watson, Alison Wylie). The result was the book *Archaeology in the Making* (2013), edited with Chris Witmore.

The message? Actual archaeology is far from how it is presented in textbooks, to the extent that textbooks actively promote a misunderstanding of what archaeologists do. An exercise in oral history and the ethnography of an academic discipline, the conversations reveal archaeology to be a messy pragmatics, against method, immersed in the contingencies of career paths, funding, project management, institutional and petty personal politics. This study was a validation of the findings of science studies and offered a fresh understanding of the field as an ecology of practices (*sensu* Isabelle Stengers).

## Prehistory and antiquity

In 1977 Shanks had re-catalogued the 500 inscribed and sculpted Roman stones in the collections of the Museum of Antiquities, University of Newcastle-upon-Tyne UK, supervised by the Keeper, David Smith. At the same time he joined the ongoing excavations of Roman and medieval Newcastle under the direction of Barbara Harbottle (1978–82). He surveyed the medieval castle for a new and complete plan (1981). Research into European prehistory in the late 70s and 80s with Tilley involved extensive quantitative analysis of excavation finds; Shanks wrote the code for a principal components analysis to run on the Cambridge University mainframe IBM 370/165 — an early case of computational humanities. A summer season of field survey in Sweden in 1988 rounded off their research into northern European prehistory.

Shanks's research into the Greek city state in the Mediterranean involved many study visits to museums through the 90s that culminated in the book *Art and the Early Greek State* (1999), discussed above, while also prompting critical reflection upon the institutional setting of Classical Archaeology in museums and universities (captured in the book *Classical Archaeology: Experiences of the Discipline*, 1996). His affiliation with University of Gothenburg led in 1998 to three seasons of excavation at the mid-first-millennium BCE site of Monte Polizzo (Salemi) in Sicily (with MS, project leaders were Kristian Kristiansen and Sebastino Tusa).

In 2003 Shanks brought all this experience together when he turned attention again to the archaeology of northern Europe. Annual and ongoing fieldwork and survey since then has connected research into the prehistoric and Roman English-Scottish borders with the archipelago and cultural milieu of the North Sea, from prehistory through medieval to modern.

MS had met Gary Devore, specialist in the archaeology of Pompeii and the critical heritage of the Roman north, at Stanford in 2005. In 2009 they began collaborating on the excavation of the Roman outpost of Binchester (Vinovium), County Durham UK, and on a book, a new synthesis of Graeco-Roman antiquity.

Excavations at Binchester ran from 2010–2015; as well as Devore and MS, project directors were Richard Hingley (Durham University), David Petts (Durham University), Peter Carne (Durham Archaeological Services), David Mason (Durham County Council), Chris Witmore (Texas Tech). For Shanks the project has been a threshold into a fine-grained exploration of what one can call border archaeology (referencing also the research of Fiona Campbell and Jonna Ulin that Shanks advised at Gothenburg).

The book *Greece and Rome: a New Model of Antiquity* began as a textbook that would serve the needs of those wishing to draw upon the latest thinking and research in teaching antiquity; it was a response to Devore and Shanks failing to find a suitable textbook for their Stanford classes in Classical Archaeology. The project has since evolved, not least as part of growing critical concern that the field of Classics needs to change radically. Many drafts have combined socio-cultural modeling of antiquity with speculative scenarios and personae, mobilizing an archaeological imagination in challenging the orthodox narratives of ancient Greece and Rome, while reframing and reanimating characters and events both familiar and unfamiliar.

## Art-science — research-creation, artreality, scholartistry

Shanks joined Jeffrey Schnapp in 2004 in the enterprise of Stanford Humanities Lab (2002–2009) — to connect research and pedagogy in projects that would prototype radical futures for a transdisciplinary humanities (Henry Lowood came later; Anne Balsamo and Bill Cockayne were executive directors). Its agenda was threefold: A Animating archives; B Building bridges to a bigger picture; C Cocreative collaboration. Of note is that this agenda subsumed and surpassed the growing and fashionable trend for a digital humanities (Shanks's archaeology had included computation, digital media, databasing, and GIS since the late 70s).

For Shanks, Stanford Humanities Lab was an expression and extension of a long-running concern to bypass the divisions between the arts, humanities, and sciences in hybrid transdisciplinary praxis of research-creation. Writing with Schnapp in a paper titled *Artreality: art as craft in a knowledge economy*, Shanks drew up recommendations for the future of arts education in a major 2009 collection edited by Steven Madoff (*Art School: Propositions for the 21st Century*).

To be included in this context of art-science-archive-curation are Shanks's collaborations, mentioned above, since 1993 with Mike Pearson and Cliff McLucas of arts company Brith Gof — theatre/archaeology and performance design; Shanks became a company board member in 1997. From 2005–2006 he was collaborating through Stanford Humanities Lab with California-based artist Lynn Hershman-Leeson on a mixed reality work in the online world Second Life, reanimating, re-presencing an archived work of hers from 1972 that had appeared in the Dante Hotel in San Francisco (more theatre/archaeology). Two curatorial experiments in Stanford's Cantor Arts Center fit here. Encouraged by center director Tom Seligman, in 2005 Shanks organized an online commenting and annotating platform (a wiki built in his lab) to complement an exhibition of the photography of Edward Burtynsky — actualizing his imagery. In 2007 MS managed a project to open up public access and foster active response to the storerooms of the collections. Collaboration with Museum Boijmans van Beuningen in Rotterdam 2012–2013 involved him complementing with essay annotation a series of exhibitions curated by Annemartine van Kesteren where, under the title *Design Column*, she brought together contemporary debates in the news with works of speculative design. Instigated by Sjarel Ex, director of Boijmans, Shanks started a collaboration with UK artist Paul Noble, delving into his

graphical worldbuilding by constructing a concept map, manifested as a web site and catalogue glossary that accompanied a retrospective exhibition of Noble's work at Boijmans in 2014.

Central to these efforts to bridge arts-humanities-sciences has been collaboration with Connie Svabo. Having met when she was a fellow of Stanford H-Star Institute in 2012, they have authored papers on mobile media photography, experience design (after Serres), and the convergence of archaeology and photography (pragmatology and archaeography), before proposing scholartistry as a hybrid concept and practice that captures the potential of art-science, the performance of knowledge and learning. They presented the case in the collection *Redesigning Liberal Education: Innovative Design for a 21st Century Undergraduate Education*, edited by Rebecca Pope-Ruark, Phillip Motley and William Moner in 2020.

A culmination of this collaboration with Svabo is the collection *Creative Pragmatics for Active Learning in STEM Education* (edited with Chungfang Zhou and Tamara Carleton 2025). Here are combined policy recommendations for higher education focused upon twenty-first century skills and competencies, grounding in science studies conceived as the performance of knowledge, and the active integration of arts and humanities in creativity-oriented science education.

## Applied archaeology and applied humanities — Design Foresight

Why are we academics? What role in society for the academy? In a knowledge-based creative economy? Outreach and impact upon society beyond the academy are major widespread and global concerns. As head of department University of Wales Lampeter, and with colleague David Austin, MS secured start-up funds for a heritage consultancy. A major new direction opened up in 2005. Introduced to strategic foresight by Stanford Humanities Lab colleague and transdisciplinary pathfinder Bill Cockayne, MS began a series of projects in what he has come to conceive as applied archaeology, applied humanities. Inspired by and often collaborating with Tamara Carleton, whom he met through Stanford Center for Design Research, and Kimihiko Iwamura, a corporate leader, founding member and emeritus Senior Fellow at Stanford mediaX, MS mobilizes an archaeology of design as it complements strategic foresight, working with many corporations, institutions and organizations. Visionary leadership has been a key influence on Shanks, especially Ahmed Aboutaleb (Mayor of Rotterdam), Sander de Jonge (Secretary General, Rotterdam International Advisory Board), Akiyoshi Hiraoka (President, Biprogry), Kenji Suzuki (President, Aisin Corporation), Riel Miller (Head of Program in Futures Literacy, UNESCO). Key questions have included how one gains a human-centered perspective on a complex contemporary world of change and uncertainty, how to foster collaboration and innovation, how to manage organizational culture, how to implement a learning community that embraces a future-oriented growth mindset of constant and open learning.

## Project-based active and experiential life-long learning

As a high-school teacher at the beginning of his career, MS reworked the curriculum to deliver future-oriented learning experiences in the traditional field of classical studies and ancient languages. At University Wales Lampeter, he oversaw the introduction of an innovative modular degree program in archaeology; the department achieved top ranking in the government-instigated Teaching Quality Assessment of 1998.

Shanks's leadership of Stanford Humanities Lab, with its focus on the integration of research and learning, his studio-based teaching in Stanford d.school, and the implementation of project-based IT-facilitated learning in all his classes finds expression in the 2025 collection *Creative Pragmatics for Active Learning in STEM Education* (edited with Connie Svabo, Chunfang Zhou and Tamara Carleton).

In each of his 25 years at Stanford MS has offered a class in the Continuing Studies Program, many with Gary Devore and Tamara Carleton — another expression of a commitment to the value of life-long learning that has reached more than 700 mature students.

## Career path — through and beyond the academy

### **Peterhouse Cambridge, Paris, NE England, and University of Wales Lampeter**

Experiencing the catastrophic decline of the industries of the North East of England in the 60s and 70s, where he grew up in a family of miners and shipbuilders, deeply affected Shanks, instilling a concern to witness the tensions between everyday experience and sometimes overwhelming social and political change. A scholarship took him, as a first-generation low-income student, to a very traditional schooling in Classical languages at Royal Grammar School, Newcastle-upon-Tyne (1970–1976) where he faced directly the intersection of class culture, classical antiquity, social mobility, and cultural politics. He completed his undergraduate studies in archaeology and anthropology at Peterhouse Cambridge in 1980. Disappointed in the academy, Shanks spent two years excavating medieval and Roman Newcastle-upon-Tyne in the north east of England under the mentorship of county archaeologist Barbara Harbottle, honing skills in architectural survey and photography.

Not willing to be excluded from the academic establishment Shanks published his undergraduate research on prehistoric mortuary practices with Christopher Tilley in the collection *Symbolic and Structural Archaeology*, edited by Ian Hodder (1982). The book has come to be seen as a watershed

in archaeological thought. He wrote a dissertation on twentieth-century radical education in the UK as part of a masters program at Durham University (Post-graduate Certificate in Education). Credentialed for high school teaching, he spent six years teaching Classics at Whitley Bay High School UK. This experience rekindled his concern with Graeco-Roman antiquity. Meanwhile he continued to work with Tilley and, driven by personal drive to critique, they delivered *ReConstructing Archaeology and Social Theory and Archaeology* to Cambridge University Press and Blackwell-Polity for publication in 1987.

In the wake of the controversy raised by the books, MS returned reenergized to Peterhouse in 1988 with three years' funding from the British Academy to pursue doctoral research into Classical antiquity. Advised by Ian Hodder, Anthony Snodgrass, Alain Schnapp, and Colin Renfrew, he completed his dissertation at the Maison des Sciences de l'Homme in Paris in 1992. He then moved to University Wales Lampeter to join Chris Tilley, Julian Thomas, Martin Bell, Barry Burnham in creating a new kind of Department of Archaeology that embraced entrepreneurial and socially-responsible interdisciplinarity, realizing the visionary leadership of David Austin. Michael was Reader and Chair when he moved to Stanford in 1999, having been instrumental in appointing Mark Pluccienik, Paul Rainbird, Brian Boyd, Sarah Tarlow, Bill Sillar, Yannis Hamilakis, Alex Woolf, Andrew Fleming to an extraordinarily talented academic team.

## Stanford University

With Ian Morris and Ian Hodder, MS was founding faculty of Stanford's Archaeology Center, first conceived on his arrival in 1999. He codirected Stanford Humanities Lab (2003–2009) with Jeffrey Schnapp and Henry Lowood and with Bill Cockayne as Executive Director, pioneering innovative project-based pedagogy in the arts, humanities, and social sciences. The Lab introduced Stanford's major in Digital Humanities (later discontinued). With Fred Turner and supported by Stanford Humanities Center and the Mellon Foundation, Shanks ran Stanford's seminar in New Media from 2003–2008. He created the Revs Program at Stanford with Cliff Nass, connecting the archaeological and collectible automobile with contemporary car design (2010–2015). Affiliated with Larry Leifer's Center for Design Research in Stanford's School of Engineering, he has run studios with Bill Moggridge, Meghan Dryer, Bernie Roth, Jon Feiber, and David Kelley in Stanford's d.school, the Hasso Plattner Institute of Design (founded 2005). Shanks's studio/lab at Stanford, with the moniker Metamedia (2001-2012), was organized as a collaborative hub for undergraduates, graduates, post-doctoral fellows and visiting faculty. Always committed to student-centered teaching, his class on the archaeology of design was voted by students to be one of the top ten classes to take at Stanford; enrollment peaked at 500 in 2015 before shortage of administrative support in the humanities forced him to cap numbers. He contributes to programs in Science Technology Society, Urban Studies, Writing and Rhetoric, as well as Archaeology and Classics.

MS was awarded a Docentur (higher doctorate) by Gothenburg University in 1998 to become affiliated faculty, was visiting professor at Leiden (Fall 1993), the Humanities Institute of Ireland, University College Dublin (2010–2013), and at Durham University UK (2010–2017). In acknowledgement of his contributions to design research and pedagogy MS received an honorary doctorate in 2018 from Roskilde University in Denmark, a university that from the 1970s has pioneered student-centered project-based learning in higher education.

Pioneering applied archaeology, applied humanities, Michael is a faculty lead, with Larry Leifer, Tamara Carleton and Bill Cockayne in Stanford's research group Foresight and Innovation. For two decades, until its closure in 2023, and under the inspirational leadership of Martha Russell, he worked with mediaX, the affiliates' program that connected Stanford with industry through technology and innovation. He served on the city of Rotterdam's International Advisory Board from 2008 to 2017 and works with many companies and organisations in developing cultures of innovation, promoting competencies in what UNESCO calls futures literacy. Projects have included futures-oriented design research with Nissan Motor Company (2019–20), developing a Digital Commons platform with Nihon Unisys/Biprogy (2019–2023), and managing culture change through building a learning community in Aisin's business ecology (2022 ongoing in 2025).

In a concern for the vital importance of intergenerational communication and understanding, the integration of academics and residential life in the learning experiences of students, in 2021 Shanks became resident faculty in Stanford's Ng Humanities House, an endowed residence for 125 undergraduates that celebrates the humanities and arts.

Since 2020 Shanks has established strong links of collaboration between his studio and Connie Svabo's Research Center in Science Education and Communication (FNUG — Forskningscenter for Naturvidenskabelig Uddannelse og Formidling) at University of Southern Denmark. Their shared and ongoing agenda is the promotion of what they call creative pragmatics — a particular synthesis of skills and competencies in art-science for modeling and navigating complexity, past, present, and future.

## Some metrics

Founded upon his arrival at Stanford in 1999, Studio Michael Shanks is located in Building 500, Stanford Archaeology Center, in the main university campus.

Between 2001 and 2012 the studio adopted the moniker metamedia, acknowledging collaborative projects that focused on mediation of the past in text, visuals, and in performance, taking in media materialities, media ecologies, and media archaeology. Between 2003 and 2009 the studio was closely affiliated with Stanford Humanities Lab, and between 2015 and 2023 with the Center for Design Research in Stanford School of Engineering.

As of 2025, Studio Michael Shanks has hosted 10 visiting faculty (resident in total for 20.5 academic years), 7 post-doctoral fellows (10.5 academic years), 4 independent community researchers (5 academic years), 18 affiliated doctoral researchers (8 as primary advisees), 11 undergraduate researchers.

Since 2000 37 projects associated with the studio have tapped, directly and indirectly, more than \$32m of funding and have involved more than 2500 collaborators through 42 institutions, organizations, and agencies.

As of March 2025, Shanks's resumé lists more than 180 published items, including 21 books and 25 papers in major journals; 37 conferences organized; 204 invited talks, lectures and keynotes; 57 classes offered at Stanford across 12 programs, reaching more than 3700 students since 2000.

Impact — applied archaeology and humanities. Since 2008 MS has been listed as primary or coauthor of 13 corporate and government reports. Five conferences, 2 edited books, a journal issue, 6 academic papers, 14 press interviews, and 7 articles in the professional and popular press have been dedicated to discussing his work.

## Qualifications and education

PhD (Honoris causa)	Roskilde University (Project-based learning and design foresight)	2018
Docentur (Higher Doctorate)	Göteborgs Universitet (Archaeological theory and heritage studies) Moderator: Matts Bärström	1996
PhD	Peterhouse, Cambridge Dissertation: Archaeology, design and social change: Corinthian Ceramics in Archaic Greece Supervisors: Ian Hodder and Anthony Snodgrass Examiners: Colin Renfrew and Alain Schnapp	1992
MA	Peterhouse, Cambridge	1983
Postgraduate Certificate in Education — MEd	University of Durham	1982
BA	Peterhouse, Cambridge Archaeology and Anthropology (Prehistoric Europe) Examiners: Glyn Daniel and Stuart Piggott	1980
	Royal Grammar School, Newcastle-upon-Tyne, UK (Classical Languages)	1970–1976

## Publications for reviews of my work see section on Impact, and Appendix

## Books

### **Creative Pragmatics for Active Learning in STEM Education**

(edited with Connie Svabo, Tamara Carleton, Chunfang Zhou)

Springer, 2025

contributions from (in order of appearance): Andrew Pickering, Jesper Bruun, Søren Nedergaard, Gabriele Characiejane, Martin Niss, Amalie Thorup Eich-Høy, Maiken Westen Holm Svendsen, Dorte Moeskær Larsen, Falk Uebernickel, Mads Hoby, Michael Haldrup, Sara Daugbjerg, Sofie Pedersen, Martin Malthe Borch, Nicolas Padfield, Schack Lindemann, Nikolaj Møbius, Bo Thorning, Rie Troelsen, Katrine Bergkvist Borch, Michael Bell, Chris Ford, Thomas R. S. Albrechtsen, Karina Kiær, Gitte Miller Balslev

### **Archaeography: an Introduction**

Stanford, 2025

### **Traces by Design: Towards an Archaeological Method**

(with Alfred Gell, Itta Weinryb, Boris Groys, Krystof Hejny)

Museum of Design, Benešov CZ, 2023

### **Smart Universities: Education's Digital Future**

(edited with Christian Stracke and Oddgeir Tveiten)

Logos, 2018

### **A Walk Along the Smith River: a Small Work of Theatre/archaeology**

Stanford, 2018

### **Nobson Newtown**

(with Paul Noble)

Museum Boijmans van Beuningen, Rotterdam  
2014

### **Itinerarium Septentrionale One: Coast**

Stanford, 2014

### **Ghosts in the Mirror: Daguerreotypes**

Stanford, 2014

### **Heritage: Performance and Design**

(The Reinwardt Memorial Lecture 2012)

Amsterdam School of the Arts, 2013  
Chinese trans. 2020, Spanish 2023

### **Pearson|Shanks 1993–2013**

(with Mike Pearson)

Stanford, 2013

### **Archaeology in the Making**

(with William L. Rathje (Stanford) and Chris Witmore (Texas Tech))

Routledge, 2013

contributions from (in alphabetic order): Sue Alcock, Lewis Binford, Victor Buchli, John Cherry, Meg Conkey, George Cowgill, Ian Hodder, Kristian Kristiansen, Mark Leone, Randall McGuire, Lynn Meskell, Mary and Adrian Praetzellis, Colin Renfrew, Michael Schiffer, Alain Schnapp, Patty Jo Watson, Alison Wylie

### **Archaeology: the Discipline of Things**

(with Bjørnar Olsen (Tromsø), Chris Witmore (Texas Tech), Tim Webmoor (Oxford))

University of California Press, 2012

### **Archaeologies of Presence: Acting, Performing, Being**

(edited with Nick Kaye and Gabriella Giannachi (Exeter))

Routledge, 2012

contributions from (in alphabetic order): Jon Erickson (Ohio State), Tim Etchells, Josette Féral (Montreal), Lynn Hershman, Erika Fisher-Lichte (Free University Berlin), Amelia Jones (Manchester), Simon Jones (Bristol), Janet Murray (Georgia Tech), Mike Pearson (Wales, Aberystwyth), Andrew Quick (Lancaster), Nicholas Ridout (Queen Mary London), Rebecca Schneider (Brown), Phillip

Zarrilli (Exeter)

**The Archaeological Imagination**

Left Coast Press, 2012, Routledge 2017

**Ancient Greece: National Geographic Investigates**

(with Marni McGee)

National Geographic, 2007

**Archaeologies of the Modern**

(edited with Jeffrey Schnapp and Matthew Tiews)

Modernism/Modernity 11.1 2004  
Special Thematic Edition

**Theatre/Archaeology**

(with Mike Pearson)

Routledge, 2001

**Art and the Early Greek State: An Interpretive Archaeology**

Cambridge University Press, 1999  
paperback edition, 2004

**Classical Archaeology: Experiences of the Discipline**

Routledge, 1996;  
second paperback edition, 1997

**Interpreting Archaeology: Finding Meaning in the Past**

(edited with Ian Hodder, Alexandra Alexandri, Victor Buchli, John Carman, Jonathan Last and Gavin Lucas)

Routledge, 1995  
second paperback edition, 1997

97 contributions from a conference held in 1992

**Experiencing the Past: On the Character of Archaeology**

Routledge, 1992  
paperback edition, 2012

**Social Theory and Archaeology**

(with Christopher Tilley)

Blackwell Polity, 1987  
second impression, 1993  
University of New Mexico Press, 1988  
Fuji Tokyo, 1993

**ReConstructing Archaeology: Theory and Practice**

(with Christopher Tilley)

Cambridge University Press, 1987  
second paperback edition, Routledge, 1992

**Books** in production

**Greece and Rome: a New Model of Antiquity**

(with Gary Devore)

commissioned by Oxford University Press,  
manuscript in seventh draft

**Archaeologies of Nature in Art: from Landscape to Climate Breakdown**

(with Gabriella Giannachi)

under consideration by Routledge

**AI: Archive and Archaeology**

(with Gabriella Giannachi)

Funded by Arts and Humanities Research  
Council UK and due December 2026

**Theatre/Archaeology: Performing Remains**

(with Mike Pearson)

forthcoming, Performance Research Books,  
manuscript 80% complete

**Against Place: a Border Archaeology**

A report on 20 years of field work and  
landscape survey in the north of Europe,  
including the excavations of the Roman town  
of Binchester, estimated complete 2027

## Papers in peer reviewed journals

Replay: an archaeological sensibility

The archaeological automobile: questions of ontology

Defense against the dark cars: design principles for grieving of autonomous vehicles  
(with Dylan Moore, Rebecca Curano, David Sirkin)

Scholaristry: integrating scholarship and art  
(with Connie Svabo)

Ruins: archaeology's aesthetics

Autosuggestion

Archaeology 2.0?  
(with Chris Witmore)

Echoes of the past: chorography, topography and antiquarian engagement with place

Engagement: archaeological design and engineering

Symmetrical Archaeology

Arqueología Simétrica

Revolution fulfilled? Symbolic and Structural Archaeology, A Generation On  
(with Ian Hodder, Mark P. Leone, Reinhard Bernbeck, Silvia Tomášková,  
Patricia A. McAnany, Stephen Shennan, Colin Renfrew)

Three rooms: archaeology and performance

Archaeological modernisms  
(with Jeffrey Schnapp and Matthew Tiews)

The Perfume of Garbage: Modernity and the Archaeological  
(with David Platt and William L. Rathje)

The life of an artifact  
comments and discussion from Mats Burström (Stockholm), Mika Lavento (Helsinki), Eero  
Muurimäki (Helsinki), Brit Solli (Tromsø)

Relativism, objectivity and the politics of the past  
(with the Lampeter Archaeology Workshop)  
comments and discussion from D. Raven (Utrecht), U. Veit (Tübingen), I. Hodder (Cambridge)

The craft of archaeology  
(with Randall McGuire)

Performance Research, forthcoming

Journal of Contemporary Archaeology,  
forthcoming

HRI '20: Proceedings of the 2020 ACM/IEEE  
International Conference on Human-Robot  
Interaction: 201–209 (March 2020)

Journal of Problem-based Learning in Higher  
Education 6.1: 15-38 (2018)

Journal of Contemporary Archaeology 1.1: 42-  
46 (2014)

Performance Research 19.3: 101-110 (2014)

Internet Archaeology 32 (Oct 2012)  
[http://intarch.ac.uk/journal/issue32/shanks-  
witmore.html](http://intarch.ac.uk/journal/issue32/shanks-witmore.html)

Performance Research 15: 97-107 (2010)

Archaeologies: Journal of the World  
Archaeological Congress 5: 546-556 (2009)

World Archaeology 39: 589-96 (2007)

Complutum 18: 292-296 (2007)

Cambridge Archaeological Journal 17: 199-228  
(2007)

Journal of Social Archaeology  
4: 147–180 (2004)

Modernism/Modernity 11:1–16 (2004)

Modernism/Modernity 11:61–83 (2004)

Fennoscandia Archeologica 15:15–42 (1998)

Archaeological Dialogues 4: 164–198 (1997)

American Antiquity 61: 75–88 (1996)

Performing a visit: archaeologies of the contemporary past  
(with Mike Pearson)

Art and the archaeology of the early Greek city state: a project of embodiment  
comments and discussion from I. Morris (Stanford), L. Olivier (French Ministry of Culture), J.L. Benson (Amherst), R. Osborne (Oxford), A. Schnapp (Paris), F. Lissarague (CNRS), N. Schlanger (Oxford), J. Tanner (London)

A ruined past: experience and reality  
(with Jos Bazelmans, Peter van Dommelen, Jan Kolen)

Style and the design of an Archaic Korinthian perfume jar

Archaeology into the 1990s  
(with Christopher Tilley)

comments and discussion from B. Bender (London), I. Hodder (Cambridge), B. Olsen, (Tromsø), F. Herschend (Uppsala), J. Nordbladh (Göteborg), B. Trigger (McGill University), R. Wenke (Washington Seattle), C. Renfrew (Cambridge)

Abstract and substantial time  
(with Christopher Tilley)

The Castle, Newcastle-upon-Tyne (plans and survey)

Performance Research 2: 42–60 (1996)

Cambridge Archaeological Journal 5:1–38  
(1995)

Archaeological Dialogues 1: 56–76 (1994)

Journal of European Archaeology 1:77–106  
(1992)

Norwegian Archaeological Review 22.1 (1989):  
Special discussion issue: Shanks and Tilley

Archaeological Review from Cambridge 6:  
32–41 (1987)

Archaeologia Aeliana (5s) IX: 75–89 (1981)

# Papers, Essays, Chapters, Reports, Interventions

An archaeological sensibility	in François Richard (ed) <i>An Archaeological Sensibility</i> , Routledge, forthcoming
Foreword and introduction	in Christina Unwin <i>Archaeology and Design</i> , Bloomsbury, 2025
1 Creative Pragmatics for Active Learning in STEM Education	in Connie Svabo, Michael Shanks, Tamara Carleton and Chunfang Zhou (eds) <i>Creative Pragmatics for Active Learning in STEM Education</i> , Springer, 2025
2 Creative Pragmatics—Situated Performances of Knowing	
3 Creative Pragmatics—Knowing and Competence in a Complex World	
13 A Call to Action for Embedding Creative Pragmatics in STEM Education (editorial chapters)	
Innovation in and Through Learning	Aisin Corporation, 2025
A Digital Commons: Features and Implementation	Biprogy Corporation, 2024
Social theory and archaeology	in <i>Encyclopaedia of Archaeology</i> (ed Peter Biehl), Elsevier, 2023
Dialectical images	in Thora Pettusdottir (ed) <i>Archaeological Papers in Celebration of Bjørnar Olsen</i> , Tromsø, 2023
Future mobility, healthcare and wellbeing (with Kimihiko Iwamura)	Nissan Motor Company, 2022
Digital transformation: an applied archaeology (with Kimihiko Iwamura)	Aisin Corporation, 2022
Design principles for educational spaces (with Connie Svabo and Chunfang Zhou)	Report for Stanford mediaX and QiTian School, China, 2021.
Decoding nonverbal online actions: how they are used and interpreted (with So Yeon Park and Mark Whiting)	in Larry Leifer and Christoph Meinel (eds) <i>Design Thinking Research: Translation, Prototyping and Method</i> , Springer, 2021
Future mobility: four scenarios for 2050	Nissan Motor Company, 2021
A Digital Commons (with Kimihiko Iwamura)	Nihon Unisys, 2021
Introduction: Automotive archaeology	in Miles Collier <i>The Archaeological Automobile</i> , Naples FL, Revs Institute for Automotive Research, 2021
The archaeological Imagination	in Anna Abraham (ed) <i>The Cambridge Handbook of the Imagination</i> , Cambridge University Press, 2020
Scholaristry: experiential learning and the future of the Liberal Arts (with Connie Svabo)	in Rebecca Pope-Ruark, Phillip Motley and William Moner (eds) <i>Redesigning Liberal Education: Innovative Design for a 21st Century Undergraduate Education</i> , Johns Hopkins University Press, 2020
Rotterdam, stay close to what you are! (with Rotterdam International Advisory Board)	Report and Policy Recommendations, City of Rotterdam, 2017
Rotterdam Discovery City (with Rotterdam International Advisory Board)	Report and Policy Recommendations, City of Rotterdam, 2015
Experience as excursion (with Connie Svabo)	in Peter Benz (ed) <i>Experience Design</i> , London, Bloomsbury, 2014

- Theatre/Archaeology: reflections on hybrid creative practice  
(with Mike Pearson)
- Archaeology in the making: the human face of pasts-in-the-present
- Virtual worlds: ichnography and archaeology  
in the design of memory and archive
- Archaeology and photography: a pragmatology  
(with Connie Svabo)
- The Hill of Tara: reflections
- Mobile media photography: new modes of engagement  
(with Connie Svabo)
- The politics of big data, or, Data-snooping – what is really going on?
- Speculative design and the posthuman body, or, Bodyworks
- Globalization, critical design, and time, or, Design as exchange
- The politics of new media: it's an old story, or, "Likes"
- What is (of our) human making?
- Archaeology and design history
- Archaeologies of presence: here and now  
(with Lynn Hershman)
- Rotterdam 2030: scenario planning  
(with Rotterdam International Advisory Board)
- Michael Shanks and Lynn Hershman: the scientist and the artist
- Memory practices and the archaeological imagination in risk society:  
design and long term community  
(with Christopher Witmore)
- The political economy of visual media in archaeology  
(with Timothy Webmoor)
- Rotterdam: Human-centered urban futures  
(with Rotterdam International Advisory Board)
- in Ian Russell and Andrew Cochrane (eds) *Art and Archaeology*, New York, Springer, 2013
- in Sophie Bergerbrant and Serena Sabatini (eds) *Festschrift for Kristian Kristiansen*, Göteborg, University of Göteborg, 2013
- in Karl-Magnus Johansson (ed) *The Future of the Archive: Perspectives from Contemporary Art*, Göteborg, University of Göteborg, 2013
- in Alfredo González-Ruibal (ed) *Reclaiming Archaeology: Beyond the Tropes of Modernity*, London, Routledge, 2013
- in Muiris O'Sullivan (ed) *Tara: From the Past to the Future*, Dublin, Royal Irish Academy/Discovery Program, 2013
- in Jonas Larsen and Mette Sandbye (eds) *Digital Snaps: the New Face of Photography*, London, IB Tauris, 2013
- Design Column #6, a multimodal exhibition of speculative design, Museum Boijmans Van Beuningen, Rotterdam, 2013
- Design Column #5, a multimodal exhibition of speculative design, Museum Boijmans Van Beuningen, Rotterdam, 2013
- Design Column #4, a multimodal exhibition of speculative design, Museum Boijmans Van Beuningen, Rotterdam, 2013
- Design Column #3, a multimodal exhibition of speculative design, Museum Boijmans Van Beuningen, Rotterdam, 2013
- Design Column #2, a multimodal exhibition of speculative design, Museum Boijmans Van Beuningen, Rotterdam, 2012
- in Peter Miller (ed) *Cultural Histories of the Material World*, Ann Arbor, University of Michigan Press, 2012
- in Nick Kaye, Gabriella Giannachi and Michael Shanks (eds) *Archaeologies of Presence: Acting, Performing, Being*, London, Routledge, 2012
- Report and Policy Recommendations, City of Rotterdam, 2011
- in Adam Bly (ed) *Science is Culture: Conversations from the Seed Salon*, New York, Harper Collins, 2010
- in Stephanie Koerner and Ian Russell (eds) *The Unquiet Past: Theoretical Perspectives on Archaeology and Cultural Heritage*, Farnham, Ashgate, 2010
- in Sheila Bonde and Steven Houston (eds) *Representing the Past: Archaeology through Image and Text*, Providence RI, Brown University, Joukowsky Institute, 2010
- Report and Policy Recommendations, City of Rotterdam, 2009

- Artereality: art as craft in a knowledge economy  
(with Jeffrey Schnapp)
- Rotterdam: Leadership and quality of life  
(with Rotterdam International Advisory Board)
- Video as Social Agent: Three works in the Intermedia  
Art Programme at the Tate Gallery
- Cultural Property
- Social theory and archaeology
- The Artist and the Archaeologist (with Lynn Hershman Leeson)
- Digital media, agile design and the politics of archaeological authorship
- Postprocessual archaeology and after
- Key concepts: heritage, habitus, agency
- Archaeology/politics
- Culture/Archaeology: the dispersion of a discipline and its objects
- The future of the past in post-industrial society
- The craft of archaeology  
(with Randall McGuire)
- Postprocessual and interpretive archaeology  
(with Ian Hodder)
- Archaeology, the vitality of the material past,  
and a new romanticism (in Greek)
- L'archéologie et le passé contemporain: un paradigme
- Foreword: Archaeology and landscape
- Photography and the archaeological image
- Style and the design of a perfume jar from an archaic Greek city state
- Ironmaking: preservation, restoration and reconstruction
- in Steven Madoff (ed) Art School: Propositions for the 21st Century,  
Cambridge MA, MIT Press, 2009
- Report and Policy Recommendations, City of Rotterdam, 2008
- [http://www.tate.org.uk/intermediaart/video\\_as\\_social\\_agent.shtm](http://www.tate.org.uk/intermediaart/video_as_social_agent.shtm) Tate  
Gallery, London, 2008
- The Oxford Companion to Law, Oxford, Oxford University Press, 2008
- Encyclopaedia of Archaeology, London, Elsevier, 2008
- Seed Magazine, October 2007
- in M. Brittain and T. Clack (eds) Archaeology and Media, Walnut Creek,  
Left Coast Press, 2007
- in C. Chippindale and H. Maschner (eds) Handbook of Archaeological  
Method and Theory, Walnut Creek, Altamira, 2007
- in P. Bahn and C. Renfrew (eds) Archaeology: Key Concepts, London,  
Routledge, 2005
- in J. Bintliff (ed) The Blackwell Companion to Archaeology, Oxford,  
Blackwell, 2004
- in I. Hodder (ed) Archaeological Theory Today: Breaking the  
Boundaries, Cambridge, Blackwell Polity, 2001
- in H. Westin (ed) Industrial Heritage as Force in Democratic Society,  
Stockholm, National Heritage Board, 2001
- in J. Thomas (ed) Reader in Interpretive Archaeology, Leicester, Leicester  
University Press, 2000
- in D.S. Whitley (ed) Cognitive and Postprocessual Archaeology, London,  
Routledge, 1998
- in P. Astreimidou and G. Semaiphorides (eds) The Unknown City:  
Architects Plans for Ten Archaeological Sites in Thessalonika, Athens,  
Untimely Books, 1997
- in A. Schnapp (ed) Une Archéologie du Passé Récent?, Paris, Fondation  
Maison des Sciences de L'Homme, 1997
- in G. Nash (ed) The Hermeneutics of Space: Archaeology of Mind,  
Oxford, Tempus Reparatum, 1997
- in B. Molyneux (ed) The Cultural Life of Images: Visual Representation  
in Archaeology, London, Routledge, 1997
- in R.W. Preucel and I. Hodder (eds) Contemporary Archaeology in Theory,  
Oxford, Blackwell, 1996
- in G. Magnusson (ed) The Importance of Ironmaking: Technical  
Innovation and Social Change, Stockholm, Jernkontorets Bergshistoriska  
Utskott, 1995

- The archaeological imagination: hopes and futures  
in M. Kuna and N. Venclová (eds) *Archaeology at the End of the Millennium: Essays presented to E. Neustupny*, Prague, Academy of Sciences of the Czech Republic, 1995
- Archaeological realities: embodiment and a critical romanticism  
in M. Tusa and T. Kirkinen (eds) *The Archaeologist and his/her Reality: Proceedings of the 4th Nordic TAG Conference, 1992*, Helsinki, Department of Archaeology, 1995
- Archaeology and the forms of history  
in I. Hodder and M. Shanks (eds) *Interpreting Archaeology*, London, Routledge, 1995
- Interpretive archaeology: a glossary  
in I. Hodder and M. Shanks (eds) *Interpreting Archaeology*, London, Routledge, 1995
- Postprocessual and interpretive archaeology  
(with Ian Hodder)  
in I. Hodder and M. Shanks (eds) *Interpreting Archaeology*, London, Routledge, 1995
- Craft  
in S. Pearce (ed) *Interpreting Objects and Collections*, London, Routledge, 1994
- Archaeology: theories, themes and experience  
(with Iain Mackenzie)  
in I. Mackenzie (ed) *Theoretical Archaeology: Progress or Posture?*, Aldershot, Avebury, 1994
- Interpretation in archaeology  
in R. Francovich et al (eds) *III Ciclo di Lezioni sulla Ricerca Applicata in Campo Archeologico*, Siena 1989, Firenze, Edizioni all'Insegna del Giglio, 1990
- Reading the signs  
in I. Bapty and T. Yates (eds) *Archaeology after Structuralism*, London, Routledge, 1990
- Ideology, symbolic power and ritual communication: a reinterpretation of Neolithic mortuary practices  
in I. Hodder (ed) *Symbolic and Structural Archaeology*, Cambridge, Cambridge University Press, 1982

## Reviews

Since 2003 I run reviews of works and events at [mshanks.com](http://mshanks.com)

Mark Dion: Archaeology	Cambridge Archaeological Journal 12: 171–174 (2002)
Victor Buchli: An Archaeology of Socialism	Cambridge Archaeological Journal 12: 151–154 (2002)
Gavin Lucas: Critical Approaches to Fieldwork: Contemporary and Historical Practice	Cambridge Archaeological Journal 12: 138–142 (2002)
Sakellarakis: Digging for the Past	American Journal of Archaeology 102: 430–431 (1998)
Recent publication in Gender Archaeology	Antiquity 71: 1091–1093 (1997)
Archaeological theory: what's on the agenda?	American Journal of Archaeology 101: 78–85 (1997)
Recent works in Social Archaeology	Journal of European Archaeology 5: 78–85 (1996)
Trill: Schliemann	International Journal of Heritage Studies 2: 247–248 (1996)
Comments on A. Piccini, Filming through the mists of time: Celtic constructions and the documentary	Current Anthropology 37(S):104–105 (1996)
Neustupny: Archaeological Method	Journal of the Royal Anthropological Institute 1:408–409 (1995)
McGuire: A Marxist Archaeology	Journal of European Archaeology 3: 220–221 (1995)
Comments on A.M. Byers, Symboling and the Middle-Upper Palaeolithic transition: a theoretical and methodological critique	Current Anthropology 35:390–392 (1994)
Bernal: Black Athena	History Today June 1992
Some recent approaches to style and social reconstruction in Classical Archaeology	Archaeological Review from Cambridge 11: 48–53 (1992)

## Photography, Graphics, Artwork, Exhibitions

my photography and artwork appears at [archaeographer.com](http://archaeographer.com)

The power of less - a pop-up museum of automobile history

Historic Vehicle Association of America, 3 cars on display telling a story of innovation, 432 Park Avenue Manhattan, December 2016

Staging Evidence - a new work of theatre/archaeology  
(with Mike Pearson)

Site specific performances, Bard Graduate Center, New York, as part of the exhibition "Charles Percier", December 2016

In Parenthesis  
(with Paul Noble)

Exploring Nobson Newtown, web site, from 2014

Paul Noble: Retrospective

Catalogue and commentary on the exhibition at Museum Boijmans van Beuningen, Rotterdam, 2014

Design Column  
(with Annemartine van Kesteren)

Curatorial experiment in six exhibitions, Museum Boijmans van Beuningen, Rotterdam, 2013–14

Autosuggestion  
(with Mike Pearson)

Site specific performance, Stanford, June 2013

Behind the Locked Door: an archaeology of the store rooms of the Cantor Center for Visual Arts

Curatorial experiment and participatory web site  
Cantor Center for Visual Arts, Stanford – March 2007–March 2008  
Support from the Cantor Center's Faculty Choice Program

Life Squared  
(with Lynn Hershman, Jeff Aldrich, Henrik Bennetsen, Henry Lowood, Henry Segerman)

An art installation in the virtual world SecondLife.com, 2006–  
Montreal Museum of Fine Arts 2007  
Manchester Whitworth Gallery 2007  
San Francisco Museum of Modern Art 2008–2009  
also in  
Rudolf Frieling, Boris Groys, Robert Atkins, Lev Manovich, 2008 "The Art of Participation: 1950 to Now", New York, Thames and Hudson.

Edward Burtynsky: photography

collaborative web site, accompanying an exhibition of photography  
Cantor Center for Visual Arts, Stanford, Summer 2005

[archaeographer.com](http://archaeographer.com)

photography web site, ongoing

Tri Bywyd (Three Lives): a site specific performance by Brith Gof

photography and graphics in N. Kaye (ed) Site Specific Art, London, Routledge, 2000

Theatre archaeology: photography

The Drama Review, Winter 1994

Experiencing the Past  
(with Helen Simpson)

exhibition of photography and artwork, Museum of Archaeology and Anthropology, Cambridge, Sept–Oct 1991

Ancient Northumbria

artwork on permanent display at the George Washington Hotel, Tyne and Wear UK, from Oct 1987

## E–Publication

[vimeo.com/mshanks](https://vimeo.com/mshanks)

[archaeolog.stanford.edu](https://archaeolog.stanford.edu)

[archaeographer.com](https://archaeographer.com)

Itinerarium Septentrionale One: Coast  
Ghosts in the mirror: Daguerreotypes

[archaeography.com](https://archaeography.com)

[archaeolog.com](https://archaeolog.com)

[mshanks.com](https://mshanks.com)

Traumwerk: experiments in hypertext: a wiki  
(software built with Sam Schillace (Google) and Abram Stern)

Metamedia: collaborative authoring and social software  
incorporating chiasme.com

Three Landscapes: A Visual Primer  
(after Dorian Llywelyn and Clifford McLucas)

Exploring Applied Archaeology, from 2024

Studio Michael Shanks, from Spring 2020

Archaeology and photography

Artist's book derivative of [archaeographer.com](https://archaeographer.com), 2014  
Artist's book derivative of [archaeographer.com](https://archaeographer.com), 2014

Collective photoblog on archaeology and photography  
2022 – under redesign  
56k hits, 8k visitors a month in 2011

Weblog, now archived at [archaeolog.stanford.edu](https://archaeolog.stanford.edu)  
90k hits, 10k visitors per month in 2011

Weblog: all things archaeological  
June 2003 –

<http://documents.stanford.edu/Traumwerk>  
from September 2002; archived

<http://metamedia.stanford.edu>  
September 2003 –  
45k pages, >400 contributors; archived

A report on the Three Landscapes Project, Stanford 2000-2003; archived

## Public-facing archaeology — performed lectures, radio, TV and press appearances

DX and Learning Community: essential corporate futures	Conversation with Kenji Suzuki, Chief Innovation VP, Aisin Corporation @ YouTube	June 2024
Futures Literacy	Interview for Prince Mohammad Bin Fahd University, Saudi Arabia	Dec 2021
Thinking through things	A podcast series @ vimeo.com	from September 2020
A Digital Commons	Broadcast conversation with Aki Hiroaka, President Nihon Unisys	June 2021
An archaeologist in strategic foresight	Interview by Samira Ben Messaoud Operator Radio, Rotterdam	October 2017
Design Thinking	Interview by Ilse Zeemeijer, Het Financieele Dagblad (Dutch daily financial newspaper)	April 2017
Jacquetta Hawkes	Interview with Christine Finn - BBC Radio 3	Sept 2012
Long term perspectives on Innovation	Interview with Erwin Boogerts, Emerce Magazine, Rotterdam	Dec 2008
The Origins of Agriculture	Conversation with Robert Harrison (Stanford) KZSU Radio - Program - Entitled Opinions	Feb 2008
The Artist and the Archaeologist	Videoed conversation with artist Lynn Hershman - for Seed Magazine	June 2007
The Archaeological Imagination	Conversation with David Levine (Stanford Law School) KZSU Radio - Program - Hearsay Culture	May 2007
The Life Squared Project has received extensive coverage in the international media, including	New York Times, Wired, CNN, San Jose Mercury, San Francisco Chronicle, Le Monde, La Stampa	Jan 2007–
New media - the ethical implications	TV interview - KQED San José	Feb 2006
The international trade in illicit antiquities	Radio interview - Voice of America	Dec 2004
Sicily: 35 Archaeological Moments (Performed lecture)	European Association of Archaeologists Meetings, Thessaloniki, Greece, and Stanford Archaeology Center	Sept 2002 April 2001
Theatre/Archaeology (with Mike Pearson in Lincolnshire UK) (Performed lecture)	Arizona State University	April 2000
The megalith Pentre Ifan (Performed lecture)	Site specific event in west Wales	Sept 1998
Body of evidence (with Mike Pearson) (Performed lecture)	Lampeter, UK	June 1998
An archaeological visit to West Wales (with Mike Pearson) (Performed lecture)	Roda Sten Arts Center, Göteborg, Sweden	April 1997

Esgair Fraith, a guided tour of the ruin (with Mike Pearson) (Performed lecture)	Site specific event in west Wales	Sept 1996
Archaeologies of the ineffable in Archaic Greece (Performed lecture)	European Association of Archaeologists Meetings, Santiago de Compostela, Spain	Sept 1995
Prehistoric Wales	Radio program for BBC series "Backtrack"	June 1994
Peter Greenaway: Some Organizing Principles (Glynn Vivian Art Gallery, Swansea, UK)	TV interview - "The Slate" (BBC2 Arts Magazine)	Nov 1993

## Impact — conferences, books, review articles, and interviews

— discussion (select) of my work and its impact

Deep Mapping Dialogues: Towards a Systematic Deep Mapping Approach in Archaeology and History	Online Workshop planned for September 2025 — discussing methodology and application of my development of the concept of deep mapping	Organized by Cristina Manzetti (University of Cyprus) and Valentina Mignosa (Ca' Foscari University, Venezia)
An Archaeological Sensibility	edited collection discussing my concepts of the archaeological imagination and an archaeological sensibility, completion planned for 2025	edited by François Richard (Paris and Chicago) and under consideration by Routledge
Traces by Design: Towards an Archaeological Method	Museum of Design, Benešov CZ, 2023 — exhibition exploring design through my archaeological commentary and critique	with Alfred Gell, Itta Weinryb, Boris Groys, Krystof Hejny
Life's redemption - photography and the sacred	discussion of my photography project “Ghosts in the mirror” in Photography and the Contemporary Cultural Condition, Routledge, 2018	Peter D. Osborne
An archaeologist in strategic foresight	Operator Radio, Rotterdam, Oct 2017	Samira Ben Messaoud
The materiality of the invisible	Jan Van Eyck Academie, Maastricht, August 2017 — a joint exhibition exploring the archaeological imagination	works by 24 artists across three venues in Maastricht
Chorography as deep mapping	Conference at Lancaster University UK, June 2017 — discussing my work associating antiquarian chorography with the concept of deep mapping	Organized by Christopher Donaldson. Contributors included Rosemary Sweet, Richard Hingley, Darrell Rohl
Design Thinking	Het Financieele Dagblad, April 2017 (Dutch daily financial newspaper)	Ilse Zeemeijer
Tracing Creation	A conference on the topic of Theatre/Archaeology, University of Antwerp, March 2016.	With Jan Fabre, Tim Etchells, Romeo Castelucci
Is Design thinking the new Liberal Arts?	Chronicle of Higher Education, April 2015	Peter Miller
Interview: Long term perspectives on innovation	Emerce Magazine Dec 2008 (new media and IT - Netherlands)	Erwin Boogerts
Fragmenting the past - taking a leaf out of Shanks and Tilley's book.	TAG Annual meetings York 2007 (one of the two main annual archaeology meetings in the UK). A conference session discussing the reception of my work since 1987.	James Dixon (Bristol), Sarah May (English Heritage), David Robinson (UCLAN), Kristian Kristiansen (Göteborg), John Chapman (Durham), Sian Jones (Manchester), John Carman (Birmingham), Ben Edwards (Durham), Brent Fortenberry (Boston), Mike Pearson (Aberystwyth), Chris Witmore (Brown), Josh Pollard (Bristol), Dan Hicks (Oxford)
Interview: Michael Shanks and Metamedia	Studii de Prehistorie 3: 5-10 (2005/2006)	Douglass Bailey

Revolution fulfilled? Symbolic and Structural Archaeology, A Generation On	Cambridge Archaeological Journal 17: (2007) Discussion of the impact on archaeology of the book that included one of my first publications	With Ian Hodder, Mark P. Leone, Reinhard Bernbeck, Silvia Tomášková, Patricia A. McAnany, Stephen Shennan, Colin Renfrew
The archaeologist and the artist: Michael Shanks and Lynn Hershman	Seed Magazine October 2007	A video and conversation
The sun always shines (on college professors) in California - article on how my appointment at Stanford represented a growing "brain drain"	The Independent (UK daily) February 3 2000	Lucy Hodges
Michael Shanks (Series: 12 top young academics in the UK)	Times Higher Education Supplement January 1998	Lucy Hodges
Michael Shanks, Classicist and guru of post-processual theory	British Archaeology 22 (1997): 14	Simon Denison
An archaeological dialogue with Michael Shanks	Archaeological Dialogues 1 (1994): 56-76	Peter van Dommelen, Jan Kolen, Jos Bazelmanns
Blurred Genres: archaeology as archaeology or ...?	Helenium 32 (1992):215-26	Peter van Dommelen
Ozymandias, king of kings: postprocessual radical archaeology as critique	American Antiquity 55 (1990): 673-89	Richard A. Watson
Shanks and Tilley	Norwegian Archaeological Review 22.1 (1989) Special discussion	Barbara Bender (University College London), Ian Hodder (Cambridge University), Bjørnar Olsen, University of Tromsø), Frands Herschend (Uppsala University), Jarl Nordbladh (University of Göteborg), Bruce Trigger (McGill University), Robert Wenke (University of Washington Seattle), Colin Renfrew (Cambridge University)
The black and the red: Shanks and Tilley's programme for a radical archaeology	Antiquity 62 (1988): 473-482	Kristian Kristiansen

## Survey, excavation, post-excavation research

- regional survey, Hadrian's Wall UK 2004 ongoing — deep mapping borderlands — a project in chorography
- excavation, Binchester Roman Town UK 2009–2013 (total funding for the first five year research plan >\$800k)
- regional survey, western Sicily 1999–2000, part of the Three Landscapes Project (total project budget in excess of \$250k)
- excavation, western Sicily 1998–1999 (total project budget in excess of \$150k)
- museum based research into Corinthian pottery 1989–1992
- survey and excavation focused on methodological issues of documentation, databasing and historiography
- two years in urban and Roman professional contract archaeology 1980–1981

Binchester Roman Town the English-Scottish Borderlands and the North Sea region	report due December 2025 post-excavation 2015 ongoing excavation and regional survey: 2009–2013 deep mapping the region: 2003 ongoing
The Corinthia and the Argolid, Greece	topographical survey: 2007–2008
Monte Polizzo, Sicily	excavation and regional survey: 1998–2000
Clywedog, west Wales	photo and topographic survey: Aug–Sept 1995, Dec 1996–Jan 1997
Bohüslan, Sweden	computer simulation of the bronze age landscape, with Mark Johnson: Nov–Dec 1994
Bryn Celli Dhu, Wales	excavation, with Julian Thomas: July–Aug 1993
Louvre, Paris	museum studies, Corinthian pottery: March 1992
Greece and Italy, various museums	museum studies, Corinthian pottery: April–June 1991
National Museum, Athens	museum studies, Corinthian pottery: July 1989
Medieval castles, Northumberland UK	photographic survey: 1988–2001, 2005–
Megaliths, Sweden	photographic survey, with Christopher Tilley: Aug–Sept 1988
The Castle, Newcastle-upon-Tyne	architectural survey: Jan–Mar 1981
Blackfriars' and the Castle, Newcastle-upon-Tyne UK	excavation, as site supervisor, site draftsman and photographer: July 1977–Oct 1981
Museum of Antiquities, Newcastle-upon-Tyne UK	preparation of a new catalogue of the inscribed and sculptured Roman stones: Nov 1976–Apr 1977
Wallsend Roman Fort, UK	excavation, as volunteer assistant: Aug 1975
Corbridge Roman Fort, UK	excavation, as volunteer assistant: Aug 1974

## Project Funding — direct, as PI (indicated by \*), and in collaboration

Program BRAID (Bridging Responsible AI Divides) Arts and Humanities Research Council UK	GB £ 800k	AI: art and archive (Studio Michael Shanks is US partner to core team based in UK)	2025–2026
Arts and Humanities Research Council UK	GB £ 80k	AI: art and archive (Studio Michael Shanks is US partner to core team based in UK)	2025–2026
Stanford mediaX	\$10k*	Futures Literacy	2022
Stanford mediaX	\$10k*	Futures Literacy	2021
Hasso Plattner Design Thinking Research Program	\$109k*	Non verbal communication in experience design	2020–2021
Hasso Plattner Design Thinking Research Program	\$109k*	Non verbal communication in experience design	2019–2020
Historic Vehicle Association of America, and the NB Center for American Automotive Heritage	>\$30k*	project funding “The future of the automotive past”	2016–2018
Bard Graduate Center	\$30k*	Resident artist, with Mike Pearson — “Staging Evidence”	2016
Museum Boijmans van Beuningen, Rotterdam	n/a	various contributions to major exhibitions: five on speculative design, and the major retrospective of the artist Paul Noble	2012–
Oxford University Press	\$120k*	Production budget	2010–
Private Donor - Miles Collier	>\$12m*	The Revs Program at Stanford	2010-2014
English Heritage	\$80k	Excavation— Binchester Roman Town UK – community involvement	2009
Durham University, Durham County Council, Stanford University	>\$800k*	Excavation— Binchester Roman Town UK	2009-2013
France-Stanford Center for Interdisciplinary Studies	\$15k*	Project—Bibliotheca Universalis Antiquaria Co-PI: Giovanna Ceserani (Stanford)	2008-2009
Brown University	\$10k*	Project—Anglo-American Antiquarians. Co-PIs Sue Alcock, Harlette Hemmasi, Chris Witmore (Brown)	2007-2008
Stanford Humanities Center	\$10k*	Project—Anglo-American Antiquarians. Seed funding for an international research network. Co-PI: Giovanna Ceserani (Stanford)	2007-2008
Stanford Humanities Center	\$8k*	Colloquium— “The Politics of Presence”	May 2007
Stanford Presidential Fund for Innovation in the Humanities and Stanford Archaeology Center	>\$100k*	Project—Ceramics: art and science. Co-PIs: Ian Hodder, Gail Mahood, Jody Maxmin	2007-2010
Library of Congress	\$550k	Project—Preserving Virtual Worlds. A collaboration with University of Illinois (Urbana-Champaign), University of Maryland, Rochester Institute of Technology, Linden Lab (\$130k to Stanford)	2008-2010

Fondation Langlois	\$50k*	Project—Life Squared. An Art installation and archival experiment in the virtual world Second Life. co-PIs - Lynn Hershman and Henry Lowood	2006–2007
Wallenberg Global Learning Network	\$50k*	Project—Cocreating Cultural Heritage — exploring participatory media in the creation of archaeological heritage co-PI - Kristian Kristiansen, Göteborg	2006–2008
DaimlerChrysler	\$60k*	Project—media experience in the vehicle interior of 2015 Industrial Affiliates Program, Stanford Humanities Lab	2005
Cantor Arts Center, Stanford	\$5k*	Exhibition—Edward Burtynsky at Stanford Development of an interactive web site	2005
Arts and Humanities Research Council UK	\$450k	Project—Performing Presence: from the live to the simulated co-PIs - Nick Kaye (Exeter UK), Gabriella Giannachi (Exeter UK), Mel Slater (University College London)	2005–2008
Brith Gof Theatre Company	GB £2.9m	funding from public arts agencies, sponsorship, fees, generated income	1988–2004
Stanford Humanities Laboratory	\$25k*	Project—Traumwerk Collaborative social software development and testing in context of multidisciplinary research and pedagogy	2003–2004
Hoskins Fund, Stanford	\$15k*	Support for Metamedia Lab, Stanford	2002–2003
Stanford Humanities Center	\$170k*	Two Faculty, two Post-Doc Fellowships Collaborative Research Initiative Project—Three Landscapes Project	2000–2001
Dean of Research, Stanford	\$10k*	Project—Three Landscapes Project	
Tressider Fund, Stanford	\$50k*	Project—Monte Polizzo excavations, Sicily	2000–2001
Development Board for Rural Wales	\$8k*	Business start-up—heritage consultancy	June 1999
Federal University of Wales	\$400k*	GIS development, Department of Archaeology, University of Wales, Lampeter	July 1997 1995–1997
Peterhouse, Cambridge	\$6k*	Conference—Interpreting Archaeology (with Ian Hodder)	Sept 1991
British Council	\$5k*		
MacDonald Institute, Cambridge	\$5k*		
British Academy	\$5k*		
Peterhouse, Cambridge	\$5k*	Doctoral research—travel	1990–1991
Routledge	\$5k*	Publication costs—Experiencing the Past	1990

**Smaller grants, awards and honoraria (up to \$5k) have been awarded by the Universities of Columbia, Brown, New York State, Harvard, Minnesota, Arizona, Cambridge, Wales Lampeter, Thessaloniki, Turku, Paris 1, Prague, Leiden, Helsinki, Bristol, Exeter, University College Dublin, Sienna, Durham, Göteborg, Amsterdam, and by Routledge and Canon UK.**

**Funding for consultancy in design foresight, project-based learning, workplace learning, and futures literacy is not included.**

**Personal research funding from Stanford University is not included.**

## Appointments, Awards, Honors, Positions

Roskilde University, Denmark	Honorary Doctorate and Adjunct Faculty	2018–
Roskilde University, Denmark	Visiting Professor	2016
Humanities Institute of Ireland	Member, Advisory Board	2014–2018
Museum Boijmans van Beuningen, Rotterdam	Curator (Visiting)	2012–2015
Reinwardt Academie, Amsterdam School of the Arts	Reinwardt Memorial Lecturer	2012
University of Durham UK	Professor of Archaeology (Visiting) Honorary Fellow	2010–2013 2014–2017
Humanities Institute of Ireland, University College Dublin	Professor of Humanities (Visiting)	2010–2013
Stanford University	Affiliated Faculty, Hasso Plattner Institute of Design Affiliated Faculty, Woods Institute for the Environment Affiliated Faculty, Urban Studies Program	2009–2014 2009–2013 2008–2013
	The Violet Andrews Whittier Faculty Fellow, Stanford Humanities Center	2007–2008
	Codirector, Stanford Humanities Lab	2004–2009
	The Omar and Althea Dwyer Hoskins Faculty Scholar Professor of Classics Professor of Cultural and Social Anthropology (by courtesy)	2000–2013 1998– 1998–2005
Maison des sciences de l'homme, Paris	Visiting Professor	June 2008
University of Turku	Visiting Professor	April 2006
Aristotle University of Thessaloniki	Visiting Professor	February 2006
Bristol University	Benjamin Meaker Fellow and Visiting Professor	June 2005
Institutionen för Arkeologi, Göteborgs Universitet	Docent and Adjunct Professor	1997–
Brith Gof cyf (Theatre)	Board Member	1997–2004
University of Wales Lampeter	Reader Lecturer Teaching Fellow	1996–1998 1993–1996 1992–1993
Carmarthen College of Technology and Art Göteborgs Universitet	Visiting Lecturer Visiting Professor	1993–1995 Lent 1995
University of Cambridge	The Garrod Lecturer	1994

Archeologisch Centrum, Rijks Universiteit, Leiden	Visiting Professor	Lent 1993
Maison des sciences de l'homme, Paris, Centre d'Archéologie Classique, Paris 1	Research Fellow	1992
British Academy	Doctoral Research Fellow	1988–1991
Whitley Bay High School, Tyne and Wear	High School Faculty: Classical Languages, Ancient History, and Classical Studies	1982–1988

## Academic, Administrative, and Public Service

Contemporary and Historical Archaeology in Theory Group	Standing Committee Member	2025–
Valley Breeze Consulting	Consulting Board Member	2022–
Stanford University, Ng Humanities House	Resident Faculty	2022–
UCLA — Cotsen Archaeological Institute	Review Committee Member	2017
Historic Vehicle Association of America	Board Member (501c3 non-profit)	2016–2018
Palo Alto Historical Museum	Board Member (501c3 non-profit)	2013–2016
Economic Development Board, City and Port of Rotterdam	International Advisory Board (to the Mayor), Member	2008–2018
VINOIVM.ORG	Board Member (501c3 non-profit)	2009–2016
California Classical Association	President Vice-President	2009–2011 2008–2009
Academic Service, Stanford University	Co-Director, Revs Program at Stanford Co-Director, Stanford Humanites Lab	2010–2015 2004–2009
	President's Panel on Outdoor Art: Chair	2002–2007
	President's Panel on Outdoor Art: Member	1999–2002
	Advisory Committee: Stanford Digital Repository:	2005–2006

	Member Committee for the Review of Undergraduate Majors: Member	2001–2004
National Endowment for the Humanities	Challenge Grants Selection Committee: Member	2007
Brith Gof (Theatre Company)	Board Member Registered Arts Charity (Non-profit organization)	1997–2004
Standing Conference of University Heads and Professors of Archaeology UK (SCUPHA)	Member	1996–1999
French Ministry of Culture	Commission member: the archaeology of the contemporary past (Alain Schnapp and Laurent Olivier)	May 1995
Department Management University of Wales Lampeter	Head of Department Budget Holder (Archaeology) Director of Undergraduate Studies Director of Graduate Studies (MA Archaeological Theory) Staff-Student Consultation Committee (Chair) Director of Department Computing	1996–1999 1996–1999 1993–1996 1993–1996 1992–1993 1994–1996 1994–1999
University Management and Academic Service University of Wales Lampeter	University Library Committee (Governing body): Chair University Senate (Governing body): Member University Examining Board (Archaeology): Chair University Subject Panel (History, Classics, Archaeology): Member Founder's Library Committee: Member Information Services Committee: Member Teaching Innovation Committee: Member Graduate School Committee: Member	1996–1999 1996–1999 1996–1999 1996–1999 1996–1999 1996–1999 1996–1999 1996–1999 1996–1999
Modernism/Modernity Journal of Contemporary Archaeology Fennoscandia Archaeologica Archaeological Dialogues European Journal of Archaeology Routledge Cambridge University Press MIT Press Bloomsbury	Editor Editorial Board: Member Editorial Board: Member Editorial Board: Member Reviews Editor Peer Reviewer Peer Reviewer Peer Reviewer Peer Reviewer	2006 2012– 1992–2007 1994–2007 1995–1998 1992– 1992– 2015– 2022–

## New Media and Digital Humanities

Since my undergraduate research at Cambridge I have pioneered the use of information and communication technologies, new use of analog and digital media in Archaeology, Classics and Anthropology.

This has culminated in my Metamedia Lab at Stanford, and my involvement with Stanford Humanities Lab: collaborative, creative and experimental work in Archaeology, Anthropology and the Humanities generally. (See also appendices below on SHL and Metamedia)

### Representation, document, record: animating the archive

Technology, techniques, media:

graphics and photography, databases, personal content management software, narrative, performance, VR, mixed reality performance, hypermedia, participatory media, AI.

Projects and achievements:

- AI: art and archive — collaborative research project — GB £ 880k funding from Arts and Humanities Research Council UK (2025-2026)
- Museum Boijmans van Beuningen — various curatorial experiments (2012–2014);
- The Revs Program at Stanford (2010–2014);
- Experiencing the Past — several experimental sections in my book (Routledge 1991);
- Performed lectures (various 1993–2002, 2011, 2013);
- Projects in hybrid media and research with site specific theater company Brith Gof (1993–2004);
- Archaeological photography (various projects 1979– see archaeographer.com)
- “The Three Landscapes Project” (Stanford Humanities Center 2000–2001);
- “Three Rooms” – hypermedia documentation, <http://documents.stanford.edu/traumwerk>, Journal of Social Archaeology 2004;
- “Performing Presence: From the Live to the Simulated” – <http://presence.stanford.edu>, \$450k funding from the Arts and Humanities Research Council UK (2005-2010);
- Burtynsky at Stanford — an exhibition at the Cantor Center for Visual Arts (2005)
- Behind the Locked Door — an exhibition at the Cantor Center for Visual Arts (2007–2008)
- Life Squared—the archive of artist Lynn Hershman in the virtual world SecondLife.com, \$50k funding from the Langlois Foundation, culminating in exhibitions at Montreal Museum of Fine Arts, SFMoma, Manchester Whitworth (2005–2008);
- Preserving Virtual Worlds— collaboration between Stanford, Rochester, Maryland, Illinois around the conservation of digital art, \$550k funding from the Library of Congress (2007–2009).

### Collaborative authoring and co-creation; research networks

Technology, techniques, media:

social software/participatory media, agile development/project management.

Projects and achievements:

- Thinking through things: podcast series (2020–)
- Stanford Design Foresight: research network (2020–)
- Urban Futures (Stanford Foresight and Innovation) (2016–);
- The Revs Program at Stanford (2010–2014);
- Anglo-American Antiquarians and the Bibliotheca Universalis Antiquaria (2007–2009);
- Traumwerk – wikis and hypermedia <http://documents.stanford.edu/traumwerk> (2002–2008);
- “Performing Presence: From the Live to the Simulated” <http://presence.stanford.edu>, \$450k AHRC UK (2005–2010);
- Various projects in my Metamedia Lab (see below).

## ICT in teaching and learning

Technology, techniques, media:

presentation software, smart classrooms (after Winograd's e-spaces), participatory and social media, VR (secondlife.com), AI.

Projects and achievements:

- Learning Community — transforming the culture of Aisin Corporation with Applied Humanities, 2022 – 2026;
- A Digital Commons: project with Nihon Unisys, 2020–2021;
- All my teaching since 1994 has been digitally-enabled hybrid learning;
- Book — Creative Pragmatics (edited with Connie Svabo, Tamara Carleton, Chungfang Zhou) 2025
- Book — Smart Universities: Education's Digital Future (edited with Christian Stracke and Oddgeir Tweiten) 2018
- Online curricula for Stanford Continuing Studies, 2016–;
- “Eight Great Archaeological Sites” – wiki-based collaborative learning (Stanford Program in Writing and Rhetoric 2005–2015);
- Human and Machine – wiki and VR enabled, including classes run entirely in a VR online world, Stanford Introduction to the Humanities Program (IHUM) 2005–2008;
- Cocreating Cultural Heritage — a joint project with the Institute of Archaeology, Gothenburg, exploring participatory software, performance and project-based learning, \$50k funding from the Wallenberg Global Learning Network 2006–2007.

## E-publication

Technology, techniques, media:

wikis, blogs, social media, Web 2.0, html, Flash.

Projects and achievements:

- mshanks.com and archaeolog.stanford.edu — Studio Michael Shanks, from 2024
- archaeographer.com – photography galleries, with derived print-on-demand books
- archaeolog.com – blog, 1m hits, 75k visitors 2003–2005;
- E-publication in archaeology — three on-line books, two PhD dissertations at metamedia.stanford.edu;
- archaeography.com – collaborative photoblog (from 2004);
- Traumwerk – an early wiki (from 2002), multiple sources of funding, including Stanford Humanities Lab;
- Metamedia.stanford.edu – various projects (see below);
- Stanford Humanities Lab – various projects (see below).

## Computational Humanities and Social Science

Technology, techniques, media:

customized statistical programming, multivariate statistics software, GIS.

Projects and achievements:

- Neolithic mortuary practices – Principal Components Analysis written in Fortran IV, 1979;
- Beer Can design, UK and Sweden – multivariate statistical analyses, various publications 1982–87;
- GIS lab development, University of Wales Lampeter, 1995–1997, \$400k investment;
- Monte Polizzo Archaeological Project, Sicily, 1999–2000; databasing and on-site GIS, multiple sources of funding.

# Teaching

In 2014 my course An archaeology of design: ten things was voted by students one of the top ten classes at Stanford

Stanford University (1999–)

Programs:

Archaeology

Classics

Science Technology and Society

Urban Studies

Interdisciplinary Studies in the Humanities

Program in Writing and Rhetoric

Introduction to the Humanities

Stanford Freshman/Sophomore seminars

Woods Institute for the Environment

Hasso Plattner Institute of Design

Center for Design Research

Stanford Continuing Studies

Undergraduate lecture courses:

Design Thinking for the Creative Humanities

An Archaeology of Design: Ten Things

Urban Sustainability: an Archaeological Perspective

Human and Machine (Introduction to the Humanities Program) (with Jeffrey Schnapp and Henry Lowood)

Bodies in Place (Introduction to the Humanities Program) (with Haun Saussy and Tim Lenoir)

Origins: Contested Identities (Introduction to the Humanities Program) (with Ian Hodder)

Narrative: Telling it like it is (Introduction to the Humanities Program) (with Paulla Ebron)

Landscape—from Fine Art to Archaeology

Edges of Empire (Roman History and Archaeology) (with Jennifer Trimble)

Undergraduate/graduate seminars/workshops:

An introduction to the archaeology of Greece

The design of cities

Ceramics: Art and Science

Digital Humanities (Interdisciplinary Major in the Humanities, core course)

Ten things: science, technology and design (Science, Technology and Society Program)

Creative Computing in the Humanities

Design: Ten things: Ten conversations (with Barry Katz)

Archaeology, anthropology and photography

Five ancient cities

Greece and Rome: modeling antiquity

Freshman seminar:

The Archaeological Imagination

Archaeologists and Antiquarians

Cars: past, present, future

Sophomore seminar:

Eight Great Archaeological Sites in Europe

Graduate seminars:

Archaeological theory: a review

Archaeology and environmental aesthetics

Archaeology: new directions in social theory

Archaeology: post-humanist agendas

Models in Archaeology

Transformative Design (with Meghann Dryer, Bernie Roth, Bill Moggridge, Stanford d.school)

Pragmatogony

Archaeography – archaeology and photography

Material Culture and Modernity

Corinth—Research Agendas in Classical Archaeology

Critical Theory in Classics

Classical Archaeology—Experiences of the Discipline (Graduate Program core gateway course)

Archaeologies of the Contemporary Past

Archaeology and Society (Graduate Program core capstone course)

Introduction to Archaeological Theory (Graduate Program core gateway course) (with William L Rathje)

Continuing Studies Program:

Reading Antiquity: a book club

dGlobal - an online curriculum (4+ classes) in strategic foresight and design innovation

An Archaeology of Design: Ten Things

	<p>Cars: past, present and future  The Archaeology of Classical Greece  The Archaeology of Roman Britain (with summer field class) (with Gary Devore)  The Archaeology of the Roman Empire (with Gary Devore)  The Archaeological Imagination  Classical Archaeology  Eight Great Archaeological Sites in Europe  Archaeologists and Antiquarians  Five Ancient Cities  Design: Ten things: Ten conversations (with Barry Katz)  Greece and Rome: a New Account of Antiquity  Origins: archaeology and the big questions of history</p>
Stanford/Roskilde	<p>Online course for Stanford Continuing Studies, with Connie Svabo  Creative by design: imagination, the arts, and design thinking</p>
Stanford/Bard Graduate Center	<p>Graduate seminar, with Peter Miller  Antiquarians — a paradigm in design thinking</p>
Institutionen för Arkeologi, Göteborgs Universitet, with the Central Board of Antiquities, Sweden (1996–1998)	<p>Professional courses:  Heritage Management (Dec 1996–Feb 1997 and Dec 1998)  Local, regional and superregional: archaeological theory and practice (Sept 1997)</p>
Institutionen för Arkeologi, Göteborgs Universitet: Visiting Professor (Lent Term 1995)	<p>Graduate seminars, with Alain Schnapp, Paris:  Classical Art History and Material Culture  An Historical Perspective on Archaeological Theory</p>
University of Wales, Lampeter (1993–1998)	<p>Undergraduate courses:  Classical Archaeology: Discourse and Narrative  Aspects of Later European Prehistory  Theory and Philosophy of Archaeology  The Past in the Contemporary World  Technology and Material Culture Studies  Archaeology, Film and the Media  Contemporary Social and Political Philosophy  Archaeology of the Naples Region  Key Thinkers in Archaeological Theory  Advanced Archaeological Theory</p> <p>Graduate seminars:  Case Studies: the Interface between Theory and Practice  Issues in Archaeological Theory: Key Readings</p>
Carmarthen College of Technology and Art (1993–1995)	<p>Seminars:  Design theory  Classics and Humanities</p>
Archeologisch Centrum, Rijks Universiteit, Leiden: Visiting Professor (Lent Term 1993)	<p>Lecture course:  Archaeological Realities: Materiality and the Past</p>
Centre d'Archéologie Classique, Paris 1 (Sorbonne) (Spring 1992)	<p>Undergraduate course:  Greek ceramics</p>
Dipartimento di Archeologia e Storia delle Arti, Università di Siena (Nov 1989)	<p>Professional course/seminar:  Interpretation in fieldwork</p>
Cambridge University (1989–1991)	<p>Undergraduate supervision: Classical Archaeology and Archaeological Theory</p>
Whitley Bay High School, Tyne and Wear UK (1982–1988)	<p>Classes in Latin, Greek, Ancient History, Classical Studies</p>

# Studio Michael Shanks — visiting faculty, post-doc fellows, research supervision

Members of my studio/lab at Stanford since 2000; research supervision.

(Members of research projects not included — see [archaeolog.stanford.edu](http://archaeolog.stanford.edu))

## Visiting Faculty

William J Rathje (Arizona, Emeritus) — 6 years  
 Bjørnar Olsen (Tromsø) — 3 years  
 Kristian Kristiansen (Gothenburg) — 2 years  
 Kostas Kotsakis (Thessaloniki) — 2 years  
 Connie Svabo (Roskilde)  
 Alain Schnapp (Paris 1, Institut national de l'histoire de l'art)  
 Douglass Bailey (San Francisco State) — 2 years  
 Natalia Pulyavina (Plekhanov, Moscow) — 2 years  
 Victor Taratukhin (Muenster and SAP)  
 Sabine Remdisch (Leuphana) — 2 years  
 Alessandra Lopez y Royo (London)  
 Gabriella Giannachi (Exeter)

## Post-doctoral researchers

Cliff McLucas (Fellow, Stanford Humanities Center)  
 Dorian Llywelyn (Fellow, Stanford Humanities Center)  
 Viso Immonen (Helsinki) — 1 year  
 Þóra Pétursdóttir (Tromsø)  
 Alfredo Gonzales-Ruibal (Santiago di Compostela) — 2 years  
 Melissa Chatfield (Stanford) — 2 years  
 Doug Carmichael (Stanford mediaX — strategic foresight)

## Independent community researchers

Joe Adler (independent — education software)  
 Jon Summers (independent — automotive history)  
 Bill Barranco (independent — car design)  
 Rich Green (Palo Alto History Museum)

## Doctoral research supervision (Stanford) (advising)

Chris Ford (Design — Engineering)  
 So Yeon Park (Design — Engineering)  
 Anne Duray  
 Anja Krieger  
 Thea De Armond  
 Sebastian DeVivo  
 David Platt  
 Chris Witmore

## Doctoral research supervision (Stanford) (committee member)

Meg Butler  
 Nolan Epstein  
 Donni Wang  
 John Kim (Communications)  
 Ralph Maurer (Graduate School of Business)  
 Alison Mickel (Anthropology)  
 Serena Love (Anthropology)  
 Tamara Carleton (Design — Engineering)  
 Dylan Moore (Design — Engineering)  
 Tim Webmoor (Anthropology)  
 Ashish Aivikunthak (Anthropology)

PhD External Examiner  
(since 2000)

Samantha Edwards-Vandenhoeek (Western Sydney University)  
Lily Díaz (Helsinki)  
Fiona Campbell (Gothenburg)  
Jonna Hanson (Ulin) (Gothenburg)  
Ian Russell (Trinity Dublin)

Undergraduate and co-term  
research supervision

Abram Stern (Art Institute San Francisco)  
Philip Dhingra  
Lauren Marquez  
Chris Andrewes  
Sybil Sayiner  
Sarah Quartey  
Ethan Aines  
Megan Rowe  
Bianca Carpeneti  
Chris Lowman  
Yash Mehta

Doctoral research supervision  
(University of Wales Lampeter 1992–1998)

Greg Stevenson  
Cornelius Holtorf  
Mark Johnson  
George Nash

## Conferences organized, hosted, chaired

Futures Literacy, Ng Humanities House, Stanford University — 21 talks and workshops for undergraduate residents, Jan – Feb 2024,  
Organiser, with Riel Miller (UNESCO Futures Literacy, Head of Program)

Business Archaeology, with Zurich Business School (EMBA Program), Stanford Archaeology Center, July 2024  
Organizer, with Tamara Carleton

Futures Literacy, Stanford mediaX symposium and workshop, Feb 2022  
Organiser, with Tamara Carleton

Futures Literacy, Stanford mediaX symposium and workshop, May 2021  
Organiser, with Tamara Carleton

The Archaeological Now: Future Worldbuilding, TAG (Theoretical Archaeology Group) USA, Stanford, May 2021  
Session Organizer, with, Natalia Pulyavina, Victor Taratukhin and Chris Witmore

Speculative Archaeology, European Association of Archaeologists Meeting, Sept 2020  
Session Organizer, with Anna Beck and Connie Svabo

Connoisseurship of the Car, Revs Institute, Naples Florida, March 2019  
Faculty host

The future of the museum: a symposium with Winy Maas (architect) and Sjarel Ex (museum director), Auto-Vino Menlo Park, December 2017  
Organizer (with Museum Boijmans Van Beuningen, Rotterdam) and Chair

Automotive futures and pasts, January 2017, Detroit Motor Show  
Organizer and Host, with Mark Gessler (HVA)

Driving History: the Future of the Automotive Past, October 2016, NB Center for American Automotive Heritage, Allentown PA  
Organizer and Chair, with Mark Gessler (HVA) and Barry Stiefel (College of Charleston)

Future Learning Summit — Mobile Media, May 2015, Stanford University  
Faculty host with Stanford H-Star Institute, for Oddgeir Tveiten, University of Agder, Norway

Connoisseurship of the Car, March 2015, Revs Institute, Naples Florida  
Faculty host, and representative of the Revs Program, Stanford

The Revs Program at Stanford: Celebrating the Automobile (Program Launch), April 2011, Stanford University  
Organizer, with Clifford Nass and Chris Gerdes

Julius Caesar: from Roman Republic to American Empire California Classical Association: Spring Conference 2010, Stanford University  
Organizer

Archaeology: the Discipline of Things, TAG (Theoretical Archaeology Group) USA, Stanford, May 2009  
Session Organizer, with Chris Witmore and Tim Webmoor:

Technologies of the Text: Books, Readers, and Antiquity, California Classical Association: Spring Conference 2009, Stanford University  
Organizer

Classics and Archaeology: Past and Present, California Junior Classical League: November 2009, Menlo School, Menlo Park CA  
Organizer

“There’s no place like Domus”: the Roman House , California Classical Association: Spring Conference 2008, Stanford University  
Organizer, with David Smith (San Francisco State University):

Session: Shanks and Tilley 20 Years On, TAG (Theoretical Archaeology Group) Annual Meetings, York UK, December 2007  
Organizer with James Dixon (Bristol University)

Archive 3.0, Colloquium on the future of archives and collections. Stanford Humanities Center, May 2007  
Organizer

The Politics of Presence, Colloquium organized as part of a Mellon Foundation sponsored Research Workshop  
"Critical Studies in New Media". Stanford Humanities Center, May 2007  
Organizer

Archaeological Practice and the Politics of Manifestation, 4S (Society for the Social Study of Science) conference, Vancouver, November 2006  
Session organizer, with Chris Witmore and Tim Webmoor

Archaeology and Science Studies, 4S (Society for the Social Study of Science) conference, Pasadena, November 2005  
Session organizer, with Chris Witmore and Tim Webmoor

Connection and Evocation: Beyond Explanation in Archaeology, CHAT (Contemporary and Historical Archaeology in Theory) conference, Bristol, November 2003  
Session organizer, with Doug Bailey

Creative Heresies in Archaeology, World Archaeological Congress, Washington DC, June 2003  
Session Organizer, with Doug Bailey

Creative Heresies in Archaeology, European Association of Archaeologists Meeting, Thessaloniki, Sept 2002  
Session Organizer

Rock Art, European Association of Archaeologists Meeting, Lisbon, Sept 2000  
Session Chair

Theater/Archaeology, Performance Studies International, Annual meeting, Tempe Arizona, April 2000  
Session Organizer

Archaeology and the Public, European Association of Archaeologists Meeting, Göteborg, Sept 1998  
Session Organizer

Points of Contact: Place, the Past and Performance, Centre for Performance Research, Aberystwyth, Sept 1998  
Conference Curator, with Mike Pearson

European Association of Archaeologists Meeting 1996, Riga, Sept 1996  
Session Organizer: Archaeology: Politics and Ideology

Presenting Archaeology, European Association of Archaeologists Meeting, Santiago de Compostela, Sept 1995  
Session Organizer

Heritage Management: Reconstructions and the Issue of Authenticity, European Association of Archaeologists Meeting, Ljubljana, Sept 1994  
Session Organizer

International Conference: Interpretive Archaeologies, Peterhouse, Cambridge, Sept 1991  
Organizer, with Ian Hodder

The Craft of Archaeology, Society for American Archaeology Meetings 1991, New Orleans  
Session organizer, with Randall McGuire:

Beyond Structuralism and the Symbolic: Key Themes and Directions in Post-processual Archaeology, Society for American Archaeology Meetings 1990, Las Vegas  
Session Organizer

International Conference: Investigating Social Stratification, St John's College, Cambridge, Mar 1980  
Organizer, with Keith Ray and Mark Gregson

## Lectures, Talks (invited)

British Archaeology, the Council for British Archaeology journal/magazine, described my public lecturing as “spectacular”

Nov 2024. Chris Tilley in the 1980s and 1990s.	University College London. Conference: Celebrating Christopher Yates Tilley
Nov 2024. Learning Community in corporate culture	Innovators' Garage, Nagoya
April 2024. The archaeology of American muscle cars	Candy Store Collectors Club, Burlingame CA
March 2024. Commentary: architecture and archaeology	Michael Bell Studio: Columbia Graduate School of Architecture
April 2022. Visiting Danmarks Tekniske Museum (video)	SDU (University Southern Denmark) Webinar - Inspiration til teknologiforståelse i grundskolen og gymnasium
April 2022. Commentary: the mobile office	Michael Bell Studio: Columbia Graduate School of Architecture
Feb 2022. The future of design thinking	Skolkovo School of Management, Moscow
Jan 2022. Keynote. Future of talent and education	SAP Universities Alliance
Dec 2021. Commentary: Urban planning: Cross Bronx Freeway	Michael Bell Studio: Columbia Graduate School of Architecture
Dec 2021. Futures Literacy	UNESCO World Summit, Prince Mohammad Bin Fahd University, Al Khobar, Saudi Arabia
Sept - Oct 2021. Keynote. Thinking through things	Conference, Imagining the non-present, Orpheus Institute, University of Ghent
Sept 2021. Keynote. The future of innovation	SAP Universities Alliance
Sept 2021. Policing the borders: exploring incivility in a theatre/ archaeology of body politic at the edge of empire	Borders & Territories Graduate Studio, TU Delft
August 2021. How to decolonize the future. Reflections through 50 years of archaeological theory	WAC (World Archaeological Congress). Session: Whither European Archaeology?
June 2021. Keynote. Seeing a bigger picture: designing future mobility	EGADE Business School, Monterrey, Mexico
June 2021. Keynote. Digital Commons. A conversation with company President Akiyoshi Hiraoka	Nihon Unisys, annual conference.
Dec 2020. Research in next-generation design thinking	SAP post-COVID World Challenge
Oct 2020. Commentary: the mobile clinic	Michael Bell Studio: Columbia Graduate School of Architecture
Sept 2020. Speculative design: an archaeological intervention in Graeco-Roman antiquity	European Association of Archaeologists Meetings
Sept 2020. Past Presenting. Questions of science in European archaeology since 1995	European Association of Archaeologists Meetings
Jun 2020. Keynote. Next-gen Design Thinking	Skolkovo School of Management, Moscow
May 2020. Keynote. Next-gen Design Thinking	Conference, SAP Now
Mar 2020. Commentary: micro-schools	Michael Bell Studio: Columbia Graduate School of Architecture

Feb 2020. Strategic planning: a workshop for Palo Alto History Museum	Palo Alto
Mar 2019. Automotive archaeology	Symposium, The Revs Institute, Naples, Florida
Dec 2018. The actuality of the past: experiences of an archaeologist in Silicon Valley	TAG (Theoretical Archaeology Group) Chester UK
Oct 2018. Keynote. Out of the ordinary: visiting an art museum	A field visit to DeYoung Museum, San Francisco, for Genentech
Oct 2018. Architectures of abundance	Michael Bell Studio: Columbia Graduate School of Architecture visiting Stanford
Oct 2018. The impact of the Humanities	AESIS (Advancing and Evaluating the Societal Impact of the Sciences) Conference, Copenhagen
Oct 2018. Art and the archaeological imagination: the work of Milica Tomic	Steirischer Herbst Art Festival, Graz, Austria
Sept 2018. Creativity, mediation and the future of the Humanities	Roskilde University, accepting an honorary doctorate
Sept 2018. Learning ecologies	World Learning Summit, University of Adger, Norway
June 2018. Learning spaces	World Learning Summit, Oslo
Jan 2018. The future of cultural organizations in Rotterdam	Design workshop, for Rotterdam Partners
Jan 2018. Keynote. Rotterdam futures: reflections from an archaeologist in Silicon Valley	Public lecture, for Venture Café and R'Damse Nieuwe, Rotterdam
Jan 2018. Opening Keynote. The way of design and the future of learning.	NHL Stenden University, Leeuwarden, Netherlands. On the occasion of the merger of the universities.
Dec 2017. Designing the museum of the future: the case of Boijmans van Beuningen, Rotterdam	Workshop, Stanford Archaeology Center
Nov 2017. Urban design: abundance and the libidinal economy	Studio, Graduate School of Architecture, Columbia University
Oct 2017. The libidinal economy: perspectives on innovation	Public lecture, for R'Damse Nieuwe, Rotterdam
Aug 2017. Opening Keynote. Contemporary archaeology: towards a creative political economy	European Association of Archaeologists Meetings, Maastricht
Aug 2017. Opening Keynote. The Materiality of the Invisible	Jan Van Eyck Academie, Maastricht, opening a collaborative exhibition of work by 24 artists exploring the archaeological imagination
Aug 2017. Keynote. Design thinking and cultures of learning.	Future Learning Summit, Santa Clara
June 2017. Keynote commentary. Chorography	Conference, Chorography as deep mapping, Lancaster University UK
May 2017. Material culture as historical evidence	Castilleja School, Palo Alto
Mar 2017. Scholartistry: design thinking and the future of the Liberal Arts	Elon University
Jan 2017. Automotive Futures and Pasts (with Mark Gessler, HVA)	Detroit Motor Show
Oct 2016. Keynote. The Future of the Automotive Past	Conference. Driving History, NB Center for American Automotive Heritage, Allentown PA

Oct 2016. The Object and the Cyborg	Conference, Objects and Making Meaning, Roskilde University
June 2016. Keynote. Design and the Future of Learning	Future Learning Summit, Agder University, Norway
March 2016. Theater archaeology	Tracing Creation, Conference, Antwerp
Feb 2016. Urban design	Durham University UK
Nov 2015. Design Thinking	Erasmus University Business School Rotterdam.
Nov 2015. Designing the future city	Rotterdam City Council
June 2015. Palo Alto — heritage and the future	Palo Alto Historical Society, Annual Dinner
May 2015. Future Learning Summit — facilitator and discussant	Conference. Stanford University
May 2015. Urban transformation	Public conference, Rotterdam
April 2015. Theatre/archaeology revisited Ruth Tringham celebrated	SAA Meetings, San Francisco
March 2015. Revs Institute Symposium	Connoisseurship of the Car, Naples Florida
October 2014. Design Thinking	Public lecture, for R'Damse Nieuwe, Rotterdam
June 2014. Archaeology	Terman Middle School, Palo Alto
May 2014. Urban Transformation	Public lecture, Rotterdam, to accompany the opening of the Central Station
Feb 2014. Keynote: Design Thinking	Design Summit 3, University of Wisconsin Madison
Feb 2014. Modeling Antiquity	Binghamton University
Nov 2013. The performance of research	Bard Graduate Center, Manhattan NY
Oct 2013. Bodybuilding: a conversation with Arne Hendriks, artist	Design Column #5, Museum Boijmans van Beuningen, Rotterdam
Oct 2013. Keynote: the future of the automobile and the internet of things	eDay (conference in e-commerce), Amsterdam
Sept 2013. Archaeology	Terman Middle School, Palo Alto
July 2013. The Archaeological Imagination	Rocking C's Ranch, Montana. A series of talks
June 2013. Autosuggestion: a work of performance with Mike Pearson	Conference, Performance Studies International 2013, Stanford
June 2013. The animated archive of Lynn Hershman Leeson	Conference, Performance Studies International 2013, Stanford
June 2013. Automotive Heritage	Symposium, Historic Vehicle Association/Dept of Interior/National Parks Service, Washington DC
March 2013. Automotive connoisseurship	Symposium, The Revs Institute, Naples FL
Sept 2012. What a potsherd may tell us: duration and the archaeology of human selfhood	Conference, The Human Document Project, Stanford
July 2012. Chorography in the north	Colloquium, Department of Archaeology, Durham University UK

May 2012. Heritage: performance and design	The Reinwardt Memorial Lecture, Reinwardt Academie, Amsterdam School of the Arts
June 2012. Design Thinking	Michelin Program, Stanford Center for Professional Development
Feb 2012. Heritage: a design paradigm The Archaeological Imagination - site specific art	Göteborgs Universitet
Nov 2011. What it is to be human: archaeological perspectives on creativity	Public lecture: Festival - Innovation Dublin 2011
Nov 2011. Collaborative innovation networks: how to be interdisciplinary	University College Dublin, Humanities Institute of Ireland
May 2011. Storytelling and journalism - a conversation with Melissa Gallagher (CNN)	Conference: Innovation Journalism 2011, Stanford University
April 2011. The Revs Program Launch	Stanford University
Feb 2011. Design history and archaeology	Bard Graduate Center, Manhattan NY
Nov 2010. The Humanities and innovation	Public lecture: Festival - Innovation Dublin 2010
Nov 2010. Design and innovation	University College Dublin, Humanities Institute of Ireland
Oct 2010. Binchester and the Roman north	Junior Classical League, Castilleja School, Palo Alto
Sept 2010. Keynote. Ethnography and design	EPIC (Ethnographic Praxis in Industry Conference) 2010, Tokyo
Aug 2010. Does innovation have a method? - a seminar with Hideshi Hamaguchi (Ziba Design)	iSchool Tokyo
July 2010. Roman frontiers (discussant)	Colloquium, Department of Archaeology, Durham University UK
June 2010. The Border antiquarians	Getty Villa and Research Institute, Los Angeles Conference: Traces, collections, ruins — towards a comparative history of antiquarianism
June 2010. Design, innovation, archaeology	Design School, Northumbria University, Newcastle-upon-Tyne UK
May 2010. Binchester and the Roman north	Anthony Raubitschek Memorial Lecture, Archaeological Institute of America, Stanford University
May 2010. Automotive futures	“Leading Matters” Stanford Alumni Association, Santa Clara CA
March 2010. Digital Culture and the Humanities	University College Dublin, Humanities Institute of Ireland
March 2010. Water and identity in the ancient world (discussant)	Colloquium, Institute of Advanced Study, Durham University UK
Oct 2009. The Hill of Tara: an archaeological undecideable	University College Dublin Conference: the Hill of Tara
Oct 2009. Archaeology and innovation	Google Tech Talk - Mountain View CA
Sept 2009. Keynote. Revisualizing the antiquarian tradition	University College Dublin, Humanities Institute of Ireland Conference: Visualizing antiquarianism in Ireland
June 2009. Commodification and alienation: reframing the politics and ethics of heritage and cultural property	Durham University UK Conference: Archaeology and Ethics

May 2009. William Gell and Walter Scott	Stanford University California Classical Association Spring Conference
May 2009. Selective fidelity and prosthetics – from the Eighteenth-century to Cyber-archaeology Assemblage We have always been cyborgs	TAG (Theoretical Archaeology Group) (USA) Stanford University
May 2009 Designing digital media - perspectives from the Humanities and Arts	Stanford Humanities Lab/INVENTIO Denmark Colloquium: Design and the Digital Humanities
Mar 2009. William Gell and Walter Scott	Joukowsky Institute, Brown University
Mar 2009. Keynote. Performing presence: an archaeological frame	Exeter University UK Conference: Performing Presence: from the Live to the Simulated
Sept 2008. Storytelling and the Web	“The Next Web Salon”, Amsterdam
Sept 2008. Keynote. Animating the archive: mixed reality museological futures	Manchester University UK UMAC (International Committee for University Museums and Collections) Annual Meetings
April 2008. Keynote. Figure-ground relationships and the archaeological imagination	San José State University CA Graduate Conference: Art is History
Mar 2008. The archaeological imagination and how to visit an old country	Menlo School, Menlo Park CA
Mar 2008. Archive and memory in virtual worlds	MediaX (Stanford Industrial Affiliates) Annual Conference, Stanford
Dec 2007. Collaboration and Research Networks in the Humanities	Getty Research Institute (with Nicole Coleman)
Nov 2007. The bronze age hero	California Classical Association, Berkeley Repertory
Nov 2007. The future of the museum	Stanford Humanities Center (with Dominic Willsdon and Rudolf Frieling, San Francisco Museum of Modern Art)
Nov 2007. Life-Squared: an animated archive	Manchester Whitworth Museum UK (video link via Second Life) Conference - Lynn Hershman Leeson: Autonomous Agents A Real + Second Life Symposium
Nov 2007. Beyond Powerpoint	Google Tech Talk - Mountain View CA
May 2007. Symposium: Archive 3.0. Animating the Archive	Stanford Humanities Center
May 2007. Symposium: The Politics of Presence	Stanford Humanities Center
Dec 2006. Archaeology and the posthuman Landscape, Archaeology, Chorography: Encounters in the Scottish Borders	Joukowsky Institute, Brown University
Nov 2006. Border mediations - reflections on antiquarian performance	4S Society for Social Studies of Science Conference, Vancouver
Oct 2006. Latin - the archaeology connection	California Junior Classical League, Castilleja School, Palo Alto CA
Oct 2006. Contemporary art and the found object	SFMOMA - San Francisco Museum of Modern Art
April 2006. Chorography - against landscape	Aristotle University, Thessaloniki
Feb 2006. Media and archaeological futures	Turku: Nordic Graduate School

Dec 2005. Symmetrical archaeology	TAG (Theoretical Archaeology Group), Sheffield UK
Nov 2005. Archaeology and design	Southern California Institute of Architecture, Los Angeles CA
Oct 2005. The science question in archaeology	4S Society for Social Studies of Science Conference, Pasadena CA
Oct 2005. An archaeological ghost story	Second Grade Class, Nixon Elementary, Palo Alto CA
June 2005. Performance and archaeology (two lectures) Origins: how new archaeological thinking is changing the way we understand history	Bristol University UK
June 2005. Keynote. Vernacular Architecture	Vernacular Architecture Forum, Tucson, AZ
May 2005. Writing long-term history	Department of Cultural and Social Anthropology, Stanford
Feb 2005. Keynote. Visualization in Archaeology	Seeing the Past, Stanford Archaeology Center
Dec 2004. Digital media and the politics of archaeological representation Media Archaeology and the post-interpretive turn: to the life of things	TAG (Theoretical Archaeology Group), Glasgow UK
May 2004. Keynote. Thoughts from an archaeologist on the future of cultural collections and archives	Cantor Arts Center, Stanford, celebrating 50 years of membership
Feb 2004. Things from 100 years ago	Kindergarten Class, Nixon Elementary, Palo Alto CA
Nov 2003. Matters of metaMedia in contemporary archaeology	CHAT (Contemporary and Historical Archaeological Theory) conference, Bristol UK
June 2003. Archaeology	6th Grade class, Woodside High CA
June 2003. Media Archaeology	World Archaeological Congress, Washington DC
March 2003. Matters of metaMedia in contemporary archaeology	Nordic TAG (Theoretical Archaeology Group), Uppsala Institute of Archaeology, Göteborg, Sweden (video link)
Sept 2002. Sicily: 33 archaeological moments	European Association of Archaeologists Meetings, Thessaloniki
May 2002. Archaeology	Preschool class, Bing Nursery, Stanford CA
Dec 2001. Political progress in the social sciences: some technical issues	Department of Anthropology, UC Berkeley
May 2001. Keynote. The future of the past in post industrial society	Council of Europe Conference: Industrial Heritage as a Force in Democratic Society, Orebrö, Sweden
April 2001. Theatre/Archaeology	Department of Anthropology, UC Santa Cruz CA
Feb 2001. The limits of narrative in archaeology	Cantor Center for Visual Arts, Stanford. Conference: Narrative pasts: past narratives
Sept 2000. Theatre/Archaeology and the boundaries of a discipline	European Association of Archaeologists Meetings, Lisbon
June 2000. Theatre/Archaeology and the politics of place	Conference: Crosscurrents in Cultural Studies, Birmingham University UK
May 2000. Uncanny sensibility and the dark side of the antiquarian imagination	Stanford Humanities Center, celebrating Marina Warner

May 2000. Archaeology	Cantor Arts Center, Stanford. Curators' seminar
Nov 1998. Archaeology, (post)modernity and the future of craft	Victoria and Albert Museum, London, celebrating 50 years of Contemporary Applied Arts
Sept 1998. Bruno Latour: implications for archaeology	EAA Meetings, Göteborg, Sweden
Nov 1997. Heritage and postmodernity	Department of Archaeology, Cambridge University UK
Sept 1997. Landscape archaeology: theory and practice	Institute of Archaeology, Göteborg, Sweden
May 1997. An archaeological visit to west Wales	Department of Archaeology, Sheffield University UK
April 1997. An archaeological visit to west Wales	Nordic TAG (Theoretical Archaeology Group), Göteborg, Sweden. Plenary event
Mar 1997. Recent developments in archaeological theory War and the body in archaic Greek iconography	Institute of Archaeology, Prague
Dec 1996. Warfare in ancient Greece	TAG (Theoretical Archaeology Group), Liverpool UK
Oct 1996. Archaeologies of the contemporary past	Department of Archaeology, Manchester UK Department of Archaeology, Newcastle-upon-Tyne UK
Sept 1996. Archaeologies of the contemporary past	Conference: Performance, identity, tourism. Centre for Performance Research, Aberystwyth UK
Sept 1996. Style, technology and function: some design principles for archaeology	Union Internationale des Sciences Pre- et Protohistoriques, Forlì, Italy
May 1996. Heritage	MacDonald Institute, Cambridge University UK
Feb 1996. Archaeology/Critical Romance	Department of Archaeology, Cardiff University UK
Dec 1995. Technical progress and political futures: archaeology as technology	TAG (Theoretical Archaeology Group), Reading UK
Oct 1995. Reconstructing landscapes: the implications	Council of Europe Conference: The Atlantic Bronze Age. Lisbon
May 1995. Le moment archéologique	Institut de l'Art et d'Archéologie, Paris 1 Sorbonne
May 1995. Ironmaking: preservation, restoration and reconstruction	Conference: Ironmaking: Technical Innovation and Social Change. Norberg, Sweden
April 1995. The character of interpretive archaeology Archaeological futures: a view from a northern periphery	Aristotle University, Thessaloniki, Greece
Dec 1994. Sense and sensitivity in archaeological interpretation War and the body in archaic Greece Writing archaeological landscapes	World Archaeological Congress, Delhi
Nov 1994. Stanley Kubrick (Full Metal Jacket), Shinya Tsukamoto (Tetsuo) and archaic Greek art: aspects of long term ideological structures	Department of Archaeology, Sheffield University UK
May 1994. Incorporating archaeology: the body in Greek art	Institute of Archaeology, Oxford University UK
Feb 1994. Art and the early Greek state: a project of embodiment	Garrod Lecture. Department of Archaeology, Cambridge University UK

Dec 1993. Anthony Giddens and structuration theory On the experience of architecture: the case of the medieval castle	TAG (Theoretical Archaeology Group), Durham UK
Nov 1993. Archaeological illustration	Carmarthen College of Technology and Art UK
Feb 1993. Keynote. Death, decay and the archaeological project	Association of Young Irish Archaeologists, Annual Conference, University College, Cork, Ireland
Nov 1992. Some recent developments in the theory and philosophy of archaeology Approaches to interpretation in archaeology	University College, Cork, Ireland
Nov 1992. Interpretive Archaeology	Department of Anthropology, Peabody Museum, Harvard
Oct 1992. Stanley Kubrick, Georges Bataille and archaic Korinithian pottery	Conference: Ancient Corinth. Newcastle University UK
Oct 1992. Protokorinithian design: a general economy	Department of Classics, Cambridge University UK
Sept 1992. Archaeological realities: materiality, embodiment and a critical romanticism	Nordic Theoretical Archaeology Group, Helsinki
June 1992. Archaeology and design	Social origins of technology/ the technical origins of humans. Interdisciplinary workshop, Les Treilles, Provence, France
May 1992. L'archéologie: les choses et les expériences	Institut de l'Art et d'Archéologie, Paris 1 Sorbonne
May 1992. L'archéologie et la céramique Grecque	Centre d'Archéologie Classique, Paris 1 Sorbonne
Dec 1991. Some impressions from an Archaic Korinithian perfume jar	Department of Archaeology, Reading University UK
Nov 1991. Some impressions from an Archaic Korinithian perfume jar	Department of Archaeology, Cambridge University UK
Sept 1991. The archaeological object	Kettle's Yard Gallery, Cambridge UK, as part of the exhibition "Excavating the Present"
July 1991. Archaeologists and what they do	5th Grade class, Bebside Middle School, Blyth UK
Mar 1991. The design of Korinithian pottery	Department of Archaeology, Cardiff University UK
Jan 1991. The craft of archaeology	Department of Archaeology, Sheffield University UK
Nov 1990. Archaeological theory	Extra-mural Continuing Studies, Cambridge University UK
Oct 1990. Death, desire, the past: an archaeological erotics	Department of Archaeology, Durham University UK
May 1990. Archaeological theory and Classics: a promising future?	Institute of Classical Studies, University College London
April 1990. Archaeology, science and interpretation	Department of Anthropology, Arizona State University, Tempe AZ
April 1990. Picturing the past: representation in archaeology	Center for Ancient Studies, University of Minnesota, Minneapolis Department of Anthropology, University of Massachusetts, Amherst
April 1990. Pluralism, relativism and science in archaeology	Peabody Museum, Harvard Department of Anthropology, SUNY Binghamton
Mar 1990. Getting to know the past: the issue of gendered epistemology in archaeology	Department of Archaeology, University of Wales Lampeter UK

Feb 1990. Interpretive archaeology and its intellectual context	Department of Archaeology, York University UK
Dec 1989. Keynote. Identity, the past and an archaeological poetics Death and a general economy of excess	TAG (Theoretical Archaeology Group), Newcastle-upon-Tyne UK
Oct 1989. Archaeological theory and Classics; Historiography; The politics of discourse; The prospect of a social archaeology of the Greek state	A series of four seminars. Department of Classics, Cambridge University UK
May 1989. The perfume of violence: ceramic design in archaic Corinth	Conference: Art and iconography. Department of Archaeology, Cambridge University UK
March 1989. Experience, materiality and archaeological knowledge	Department of Archaeology, Cambridge University UK
March 1989. Archaeology into the 1990s	Department of Archaeology, Newcastle-upon-Tyne UK
Feb 1987. Material culture and social strategies: understanding beer can design	British Sociological Association Study Group: Material Culture. London School of Economics
Oct 1986. Time and archaeology	Department of Archaeology, Cambridge University UK
Feb 1986. Archaeology and social totalities	Department of Archaeology, Cambridge University UK
Mar 1980. Neolithic mortuary practices	Conference: Investigating Social Stratification. St John's College, Cambridge
Nov 1979. Phenomenology and archaeology	Department of Archaeology, Cambridge University UK

## Appendix 1

### Achievements as Head of Archaeology, University of Wales Lampeter 1996–1999

Before joining Stanford in 1999, I was head of a young and dynamic department internationally renowned for its pathbreaking contributions to archaeological theory and landscape archaeology, to contemporary debates about the character of the discipline, and for its innovative cross-disciplinary curricula. I held full responsibility for the department budget (about \$2 million per annum), research and teaching standards, student admissions and examinations. The Department was the first to receive top grading in the quality assessment of teaching and curriculum run in by the Higher Education Funding Council (Wales) (report published by Her Majesty's Stationary Office in 1996).

I left University Wales Lampeter having helped the Department grow by 25% to 13 faculty with another 5 in research and support, an annual intake of 70 undergraduates, and a graduate school of 20.

#### Aims 1996–99

- growth of the Department—faculty, undergraduates, research school and business arm
- to further develop the Department's graduate school in terms of research funding, research culture, and modular taught masters degrees
- to increase the delivery of high-quality research publications from the Department under a rationalized strategic plan
- to develop a business arm of the Department — an agency supplying research and educational services in the field of heritage research and interpretation, professional training, and further education
- introduction of new administrative structures — streamlining to free-up time, to provide opportunities for faculty research, and to enhance the quality of student experience
- to secure and improve student recruitment through coordinated and upgraded publicity and admissions strategies
- to develop links, in research and teaching, locally and further afield with other European institutions
- these as part of a diversification of activities with an aim of securing multiple sources of funding
- to consolidate teaching excellence and diversify with further curricular development, new teaching and learning programs techniques and materials, through coordinating course aims and objectives, all to enable and sustain growth
- to enhance and communicate the corporate image of the Department — its ethos and overall aims

#### Achievements after two years:

- over 25% growth in size of department (faculty and staff FTEs)
- two new labs added to Department facilities
- dendrochronology facility added, servicing Wales and the west of England
- first stages of business launch funded and underway
- major new administrative structures introduced to enable more effective concentration upon research and teaching; teaching timetable reorganised for the same reason; more financial resources made available for individual research projects
- research supported by new arrangements for appraisal and mutual support/mentoring
- introduction of a new integrated degree — Archaeology and Anthropology
- first phase completed in the introduction of a fully modular Masters programme
- Department publicity wholly and professionally redesigned, including innovative web site

## Appendix 2

### Between the Arts and the Academy — arts company Brith Gof 1993-2004

Site specific performance: hybrid experiments in theatre archaeology and deep mapping.

From 1993 to 2004 I worked with the performance arts company Brith Gof (<http://BrithGof.org>). I was elected a Board Member in 1997. The company closed down after the death of its Artistic Director Clifford McLucas.

Brith Gof Productions was based in the UK and is internationally applauded for its experimental site specific performances. The company worked at all scales, from small solo works of storytelling to large epic works staged in locations such as disused factories, sand quarries, ice hockey stadiums, railway stations, abandoned farmhouses and even deep in the forest.

Under its Artistic Directors, Mike Pearson and then Clifford McLucas, Brith Gof built a 20 year record of developing innovative ways of working across different media. The company was part of a distinct tradition in European contemporary performing arts—visual, physical, amplified, poetic and highly designed. Rather than focusing on the dramatic script, its work was part of an ecology of ideas, aesthetics and practices which foregrounded the location of performance and relationships with audience and constituency. Brith Gof’s works thus dealt with issues such as the nature of place and its relation with identity, the presence of the past in strategies of cultural resistance and community construction, the cultural politics of local regions in these times of post-industrial globalism. Particular works took up the topics of industrialization in northern Europe, the Celtic epic *Gododdin*, the Welsh community in Patagonia, personal memory and folk tradition in Wales and Lincolnshire, polymath Thomas Johnes of Hafod and the eighteenth century romantic enlightenment.

With my involvement the company developed its work in an archaeological sensibility, notably creating the hybrid genres of theatre/archaeology and deep mapping. Together we worked on ideas of history, memory and place, exploring multimedia digital work. We were concerned to strengthen company links with academia through focus on hybrid fields where arts practice merged with research, where cultural outreach fused with pedagogy. In 1999 Mike Pearson became Professor of Performance at University of Wales Aberystwyth. Our book *Theatre/Archaeology* was published in 2001; it gathered company ideas about deep mapping and the documentation of performance. In academic year 2000–2001, Clifford McLucas and Dorian Llywelyn held Senior Fellowships at Stanford Humanities Center as part of the collaborative research project “Three Landscapes” that I created with McLucas in Sicily from 1998.

Brith Gof was a Registered Charity with the status of a Company Limited by Guarantee.

Annual company turnover peaked at about \$225k in 1998. Sponsorship, fees and generated income totaled £2.9m million between 1988 and 2004.

## Appendix 3

### Human-centered Design and DaimlerChrysler 2005–2006

Between Industry and the Academy. Project — Mobile Media 2015: brainstorming design and the vehicle experience.

In 2004 I was approached by DaimlerChrysler to collaborate on the design of car interiors and IT innovation in style and design. A joint project with Stanford Humanities Lab ran from June 2005 to February 2006, with \$60k funding under an Industrial Affiliates agreement with Stanford Humanities Lab that funded an interdisciplinary program/class. The program involved undergraduates, graduates in Management Science, Archaeology, Classics and Anthropology, as well as members of RTNA (Research and Technology North America), one of DaimlerChrysler’s research divisions in the US. We asked: “What will be the media experience of the vehicle interior of 2015?”. We used ethnography, foresight modeling, technology road-mapping and interpretive anthropology/archaeology to build three narrative scenarios.

The connection is the growing importance of ethnography as a tool for understanding people’s relationships with consumer goods, and the original perspective on innovation and creativity given by an anthropological/archaeological perspective in the Humanities.

The 2009 Chrysler concept car unveiled at the Detroit Motor Show was based on our research and recommendations.

## Appendix 4

### Stanford Humanities Lab 2004–2009

From 2004-2009 I directed Stanford Humanities Lab (SHL) with Jeffrey Schnapp and Henry Lowood.

My background in archaeology, that most naturally transdisciplinary field, proved invaluable in SHL.

The agenda: here is an abecedarium for the contemporary Humanities:

#### A Animating archives.

Regenerating, bringing to life, and fostering new modes of interaction with the storehouses of human, cultural, artistic, and scientific achievement. Our focus is on the question of the relationship of the human past to contemporary efforts at conservation, preservation and opening access.

#### B Building bridges to a bigger picture.

Establishing partnerships between industry, museums, foundations, and high-level university-based research as a means of putting specialized research into the context of matters of common human concern; questions, for example, of rapid social change and innovation, the ethical implications of information technology, the character of distributed digital communities, the politics of identity and citizenship in a global world, the past, present, and future of intellectual property.

#### C Cocreative collaboration.

Developing successful models of teamwork, learner-centered models of training (thinking through doing and making), and collaborative authoring tools and processes. Because an address to matters of common human concern surely demands transdisciplinary shared effort that combines diverse expertise and stakeholder interest.

SHL — a Center for Transdisciplinary Study.

SHL believed that some crucial questions about what it is to be human, about experience in a connected world, the boundaries of culture and nature, the contemporary relevance of global and local cultural heritage, transcend the old divisions between the arts, sciences and humanities, between the academy, industry and the cultural sphere. Especially today, with new developments in bio-tech, digital culture, global society.

SHL offered a diverse, collaborative ecology of experimental research and pedagogy.

SHL operated as a kind of incubator for work that linked the Arts and Humanities to Science and Technology not in abstract terms, but by means of large-scale, hands-on projects with concrete deliverables as outputs. Much as in a natural science lab, SHL projects were based upon teamwork. They explored matters of common human concern with a risk-taking ethos that involved a triangulation of arts practice, scholarly research rooted in the traditional Humanities practices of commentary, critique, and interpretation, and outreach beyond the academy in the form of partnerships with museums, public performance spaces, industry, and foundations.

SHL celebrated practice as research.

Staffed by students working under the supervision of faculty principal investigators and often involving expertise from outside the academy, SHL projects connected knowledge acquisition to knowledge production, the development of high-level specialized knowledge to communication with non-specialist audiences. Projects learned by making, whether the making in question involved producing a piece of original scholarship, writing a piece of code, developing a visualization, storyboarding an animation, mounting an exhibition or building a physical structure. Each served as a tessera within a larger transdisciplinary mosaic.

Projects were devoted to the reconstruction of lost Renaissance optical instruments and the material culture of their production; the role of physical and virtual crowds as the protagonists of public life in the modern era; the cultural impact of interactive simulation and video games; experiences of presence in performance and art; body language in twentieth century Russian and Soviet society; the cultural-historical stratigraphy of Berlin, Shanghai, and Paris; mobile media of the future; the development of the Bibliotheca Universalis Antiquaria - an interactive digital library as research environment for the study of the antiquarian tradition (with my lab Metamedia).

Manifestation as well as publication.

SHL projects resulted in scholarly publications, software tools, interactive timelines, web sites, games, databases, exhibitions, analytic and analog models, hardware devices, works of installation art, reconstructions of lost or imaginary structures, and, most characteristically of all, combinations of these outputs merged into experimental hybrids. Media hybridities were at the core of the SHL experiment in the belief that the hybrid of today is the likely standard genre of tomorrow. SHL saw this hybridity as an extension of traditional academic publication into diverse manifestation of the work of the academy in the community.

Diverse pedagogical experience integrated with research.

SHL maintained a curricular footprint with classes and graduate workshops in new media and digital humanities, integrating fields such as design

history, as well as more familiar subjects for the Interdisciplinary Studies in the Humanities program, and for the freshman program Introduction to the Humanities. These championed the integration of new pedagogy (performance and project based learning, mixed and virtual reality experiences, social software) and traditional lecture, seminar and supervision-based learning.

Fundamental to SHL was an elision of research, pedagogy, and manifestation/publication — an extension in the new knowledge economy of the complementarity of research and teaching associated with traditional university scholarship.

Agile, lean and fluid management.

From its foundation in 2000, SHL evolved into a flat, agile and fluid management structure focused on enabling projects, offering a reservoir of experience in securing funding, managing collaborative research networks, integrating technology.

The vitality of ideas.

Above all, the achievements of SHL centered upon the vitality of ideas. With its program of brain trusts (open research workshops), its sponsorship of interest groups, its project productions, interventions in the life of the university and community, the lab offered an effervescent buzz of concerted address to matters of common human interest.

### Stanford Humanities Lab — some metrics:

- Over 30 SHL projects from 2000–2008 directly involved and benefited at least 38 Stanford faculty, 30 external faculty, 29 staff (lecturers, library and computing staff), 55 graduate students, and 28 undergrads.; its activities covered over 25 departments and units at Stanford;
- Classes offered by SHL projects, pioneering new and digital humanities, reached over 300 students in 2006–2007;
- SHL worked with over 55 external agencies including university departments, museums, the Library of Congress, the UK Department of Trade and Industry, The Swedish National Heritage Board;
- SHL worked by invitation with high-level multi-institutional organizations in new thematic areas such as Digital Humanities and New Media: these include HASTAC (SHL was a founding institutional member), the MacArthur Foundation’s Digital Media and Learning Initiative, and the NEH-sponsored Digital Humanities Summit;
- SHL projects generated \$1.76 million income from sources external to Stanford 2002–2009;
- SHL pioneered the design, use and evaluation of participatory and collaborative software and new media, including gaming software and virtual reality in teaching (recognized by awards from 6 agencies totaling over \$800k);
- SHL participatory websites offered a hosted research and pedagogical environment to over 600 faculty, students and professionals at Stanford and beyond (these figures of indirect involvement in SHL are in addition to those given above);
- SHL pioneered new kinds of Humanities collaboration with industry (an Industrial Affiliates program generated \$85k income);
- This all came out of a Stanford investment between 2000 and 2007 of \$350k from the President’s Fund and \$920k from the School of Humanities and Sciences — an average of \$180k per annum.

From 2000 to 2004 SHL was a project funded by the President’s Office at Stanford. In 2007 SHL moved out of Stanford’s School of Humanities and Sciences and became an independent lab, before dissolving into separate projects in 2009. My opinion is that the lab ended because of a lack of management vision verging on incompetence in the School of Humanities and Sciences.

## Appendix 5

### Metamedia: a studio/lab in Stanford Archaeology Center 2000–2012

Metamedia was the name of my archaeology lab at Stanford. Its digital home is constantly under remodel; 2020 saw newly integrated projects intended to revitalize the mission and vision. Accordingly, the name will be simply Studio Michael Shanks.

Metamedia was a studio and lab, a loose and diverse network that pursued research projects and pedagogy in archaeology, design history and media materialities. Currently it is evolving with a tighter focus on substantive archaeological research as well as applied archaeology — design foresight and business archaeology. This in the context of what is well-conceived as Applied Humanities.

Metamedia was located in Stanford Archaeology Center and was a hub for worldwide affiliates.

The lab began for me as a fascination with media — how archaeologists, of necessity, translate the material remains of the past into text, image, map, diagram, 3D visualization. My book “Experiencing the Past” (1991) took up the challenge to experiment with such archaeological mediation of the past in the present and led directly to a long-running dialogue and collaboration with the arts company Brith Gof (see above) around the documentation of performance. We developed hybrid genres of theatre/archaeology (the rearticulation of remains as real-time event) and deep mapping (the stratigraphies of temporal topography). Stanford brought an introduction to the latest of digital technology and the lab was formally created in 2003 to be a focus for the cross-fertilization of social and participatory software and content management systems with archaeological themes of memory, fragment and document. In 2005 Metamedia became tightly associated with Stanford Humanities Lab, sharing resources and many thematic interests. From 2007 its projects have become more focused on archaeology and design history and research.

Metamedia combined archaeology and media, with an archaeological and long-term focus on how people get on with things, with media(works) treated as modes of engagement between people and things. Media as artifacts and prostheses as well as systems to convey meaning: we emphasized the materialities of mediation at the heart of design — the way the steel was burnished, the clay was turned, how the vessel connects makers and materials, users and contents in genealogies of containment, portage, representation ... whatever work gets done.

The concept of Metamedia is a hybrid of archaeology and media/mediating practices —

- because time, historicity and memory are at the heart of media, in re-presentation, record, documentation, archive — mediawork is temporal process — constantly revisiting the past, reworking, re-presenting
- because mediation is at the heart of time, our sense of history (historicity), and memory — the past, to live, has always to be brought into the present — visualized, written about, re-presented in its traces — mediated
- because media are artifacts and archaeology is THE discipline of things
- because we do well to remember the materiality of all media, understanding our writing, visualization, our conversation, our work in video and sound as material modes of engagement with objects, environments, each other, through instruments and material modalities — media are so much more than the communication of messages, texts, images.

Some highlighted projects:

*Bibliotheca Universalis Antiquaria* (2007–2010). A research network centered upon a digital library of the antiquarian tradition coupled with an integrated research environment designed to enable multidisciplinary and collaborative research into this branch of early science and human experience. An international project involving Stanford, Brown, the Getty Foundation, University College Dublin, Durham University, The Bibliothèque nationale de France, The Institut nationale d'histoire de l'art, the Wolfenbüttel Library.

*Anglo-American Antiquarians* (2007–2009). A component of the *Bibliotheca Universalis Antiquaria* focused upon the English language antiquarian tradition. The hypothesis was that antiquarian practices of documentation and recording should not be cast as a “backwater” to later archaeological techniques, but are far more central to the development of experimental science than has hitherto been supposed. Several case studies were involved.

*Ceramics: Art and Science* (2008–2009). A multidisciplinary research project in Stanford Archaeology Center that investigated the medium of clay.

*Co-creating Cultural Heritage* (2006–2007). Enabling communities build their own history and heritage using participatory software, project-based and performance-based pedagogy. Funded by the Wallenberg Global Learning Network.

*The Presence Project* (2005–2010). Official title — “Performing presence: from the live to the simulated”. A major international research project involving 16 of the world’s foremost performance artists and asking — What creates a sense of presence? A sense of “being there”? In performance. In a memory. In ruined remains. In an online community. Funded by the Arts and Humanities Research Council UK.

*Life Squared* (2006–2008). The future of the art museum explored as we revisited with artist Lynn Hershman Leeson a hotel room in 1972 and built an archival experience in a virtual world. Part of the Presence Project, funded by the Langlois Foundation, and appearing in various art museums

including Museum of Fine Arts Montreal, Manchester Whitworth and San Francisco Museum of Modern Art.

Critical Studies in New Media (2004–2007). Organized with Fred Turner (Stanford Department of Communication). A research workshop funded by the Mellon Foundation and sponsored by Stanford Humanities Center. The theme for 2006/2007 was “The politics of presence”.

Archaeography.org (2004–2014). A collective photoblog exploring our contemporary archaeological sensibility.

Mobile Media 2015 (2005–2006). When Classical Archaeology clashed with the 2006 Dodge Charger. A project in material culture studies with DaimlerChrysler as part of a new Industrial Affiliates Program in Stanford Humanities Lab. Topic: modeling media experiences in the car of 2015.

Epic Memory (2002–2003). Documenting contemporary war-time epic in Crete. Project run by Richard Martin and Chris Witmore (Classics, Stanford).

Traumwerk (2002–2006). Building wikis for the exploration of the archaeological imagination. A collaboration with net artist Abram Stern, Web 2.0 guru Sam Schillace (Google), and games designer Philip Dhingra.

Undergraduate and graduate students were based in the lab in the Archaeology Center. From 2002, eleven faculty colleagues and five postdoctoral researchers spent sabbaticals of between a term and a year in the lab. Metamedia published theses and books on archaeology. It hosted blogs and wikis for faculty and students at Stanford and far beyond.

## Appendix 6

### Stanford Strategy Studio (Foresight and Innovation) 2008–2011

Stanford Strategy Studio was an experimental project, organized with Doug Carmichael of Stanford (mediaX and an H-Star Fellow) and Rich Green (media expert in Silicon Valley), that ran from June 2008 - June 2011. We developed environments and processes centered on the Arts and Humanities that enhanced discussion, strategic planning and collaborative decision making around matters of common and pressing, human and international concern, such as environmental change, energy, new media and technologies, the global market, sustainable planning and design, local democratic agency, social and cultural change. Target — Applied Humanities.

The Studio was like a salon because it brought together in conversations and seminars those whose professional focus is on such key issues and those whose scholarship in history, philosophy, literature, archaeology, and arts practice provides valuable human insight into vital themes and trends.

The Studio was a composite of real and virtual, a rich and engaging environment saturated with visuals and artifacts and extended with social and participatory media, an online world of the digital commons. It was a room with a memory, embodying past conversations and also broad analytic contexts for addressing questions such as How did we get here? Where are we now? What are the scenarios going forward?

The Studio’s conversations were designed to provide greater focus on the motives and perspectives of each participant, broader outreach for potentially relevant frames of reference, a greater appreciation for the fit between motives and values of participants and the proposed courses of action, and more effective means of establishing collaborative focus.

Project teams included Douglass Carmichael (Stanford mediaX), Alex Pang (Saïd Business School, Oxford), Paul Ehrlich (Stanford), Donald Kennedy (Stanford).

In 2016 Stanford Foresight and Innovation found a new home in the Center for Design Research in the School of Engineering and has been a foundation for developing projects in design foresight and applied humanities.

## Appendix 7: Endorsing Reviews

Reviews of my books have appeared in all the major archaeological and anthropological journals, in major journals of other disciplines, and in the general review press, including Choice, the Times Literary Supplement, and the Times Higher Education Supplement.

My work with Lynn Hershman appeared in The New York Times, The Guardian, Le Monde, La Stampa, Seed Magazine, and on CNN.

### **Creative Pragmatics for Active Learning in STEM Education (edited with Connie Svabo, Tamara Carleton, Chungfang Zhou): Springer, 2025**

How would you teach STEM subjects in a way that foregrounds not finished and ready-made science but science-in-action? How might the findings of Science and Technology Studies translate into teaching? — Creative Pragmatics is the answer!

Andrew Pickering, Professor, Science Studies, Exeter University

It must be obvious that teaching and learning in STEM have to change as our common world changes, and, in that regard, this book on new and creative approaches to active learning in STEM education is a welcome breath of fresh air.

Søren Nedergaard, COO Novo Nordisk Foundation

I am thrilled to introduce this book. It addresses a critical need in contemporary education: moving towards a holistic and dynamic understanding of knowledge, skills, and competencies within the STEM disciplines to prepare students for the multifaceted challenges of the modern world ... A critical resource for a broad array of stakeholders in STEM educational systems, it offers a holistic and practical approach to transforming educational systems. I highly recommend this book and look forward to seeing its impact on the global educational community.

Jesper Bruun, Copenhagen University, Head of STEM Studies Graduate Program

### **Archaeology in the Making (edited with William Rathje and Christopher Witmore): Routledge, 2013**

A fascinating collection of interviews — lively, controversial and exciting. The back-and-forth nature of the dialogues brings to life themes that often appear drab and dull ... a colorful, diverse set of informed opinions on where the field is today.

Matthew Johnson, Professor, Northwestern University

One can find (in this book) a common set of ideas that one might realistically see as the developing core of a mature method and theory for contemporary archaeology. Credit here must go to the intelligent questioning, notably by Mike Shanks, which eschews partisanship regarding approaches and intellectual affiliations in favor of letting the interviewees speak and reflect on their own careers.

John Bintliff, *American Antiquity* 79.1 (2014)

A fascinating volume ... a fabulous way for readers to easily engage with challenging concepts.

Paul Bedford, *The Historic Environment* 4.2 (2013)

This book will change the way that theory and its most prominent proponents are seen ... a groundbreaking collection that brings archaeological theoreticians to life.

Kiara Beaulieu, *Canadian Journal of Archaeology/Journal Canadien d'Archéologie* 38 (2014)

### **Archaeology: The Discipline of Things (with Bjørnar Olsen, Tim Webmoor, Christopher Witmore): University of California Press, 2012**

This book exhorts the reader to embrace the materiality of archaeology by recognizing how every step in the discipline's scientific processes involves interaction with myriad physical artifacts, ranging from the camel-hair brush to profile drawings to virtual reality imaging. This is a refreshingly original and provocative look at the meaning of the material culture that lies at the foundation of the archaeological discipline.

Michael Brian Schiffer, Professor, University of Arizona, Tucson

This volume is a radical call to fundamentally rethink the ontology, profession, and practice of archaeology. The authors present a closely reasoned, epistemologically sound argument for why archaeology should be considered the discipline of things, rather than its more commonplace definition as the study of the human past through material traces. All scholars and students of archaeology will need to read and contemplate this thought-provoking book.

Wendy Ashmore, Professor, University of California Riverside

A broad, illuminating, and well-researched overview of theoretical problems pertaining to archaeology. The authors make a calm defense of the role of objects against tedious claims of “fetishism”.

Graham Harman, Professor, American University in Cairo

A book which sets out to be constructive. It is optimistic about archaeology and about the future of archaeology. It is engagingly concerned with the archaeology of the present ... it invites us, in an informed way, to reexamine the nature and substance of archaeology ... it stands on the side of the angels.

Colin Renfrew, *Journal of Anthropological Research* 70 (2014)

### **The Archaeological Imagination: Left Coast Press, 2012**

In this thoughtful book Shanks makes a powerful case for the archaeological imagination as creative practice, cutting across science and the humanities, past and present.

John Cherry, *American Antiquity*, 78.3 (2013)

Michael Shanks, with all his wit, charm and smarts, shows us how the world of contemporary object studies — art history, archaeology and anthropology — is the living heir to the long thought dead antiquarian tradition. With this Copernican Revolution many old warhorse categories fall away and new ways of thinking materiality come into clear focus.

Peter Miller, Dean, Bard Graduate Center

In his new book Michael Shanks expands the perception of archaeology to include its penetrating role in modern society. In doing so he also proposes to expand its theoretical repertoire to deal with this new ‘imagined territory’ by taking us back to the historical origins of archaeological thinking. It is a fascinating intellectual journey that will not leave you untouched.

Kristian Kristiansen, Professor, Göteborgs Universitet

This important book provides a much-needed critical perspective revealing the intellectual, historical and practical depths of archaeology’s embedded role within cultural production. Presenting archaeology as creative practice, Shanks frees the archaeological sensibility from its dependence on positivistic science to enjoy the riches of transdisciplinary creativity which it never should be denied. *The Archaeological Imagination* is a long overdue and potent source of inspiration for practitioners across the humanities, sciences and visual and material arts, reminding us that the past as narrative and image is a precious resource, but one that is renewable through well-intentioned, reflexive acts of creative mediation.

Ian Russell, Curator, David Winton Bell Gallery, Brown University

### **Theatre/Archaeology (with Mike Pearson): Routledge, 2001**

Fascinating and ground-breaking.

Elin Diamond, Professor, Rutgers University

An extremely influential book.

Julian Thomas, Professor, University of Manchester

If the origins of cultural performance lie near the intersection of theatre and anthropology, perhaps its future unfolds in *Theatre/Archaeology*, an extraordinary text by Mike Pearson and Michael Shanks. With this book, the authors jump-start a field of inquiry whose contours, contests, and passions they stage from a variety of perspectives, beginning with two biographies, two disciplines, and two sites: Pearson and Shanks, theatre and archaeology, ancient Greece and contemporary Wales.

Jon Mackenzie, *Theatre Journal* 54.2 (2002)

### **Art and the Early Greek State: Cambridge University Press, 1999**

This study has a voice of its own. (Michael Shanks) is a truly original scholar combining a solid training in Classics with a good inside knowledge of the latest tendencies in symbolical archaeology as well as with a taste for the practice of the visual arts, which is rare among archaeologists.

Anonymous Reader for Cambridge University Press

Fascinating ... the most intelligent analysis of Protocorinthian (or for that matter any kind of Greek art) that I’ve read. The book is full of wonderful flashes of insight. It deserves to have a major impact on all kinds of archaeology.

Anonymous Reader for Cambridge University Press

A bold and innovative discussion about the design of a culture and a way of life in times of great change ... Chapter 3, almost one-half of the book is the pivotal chapter on 'art'. It is a dazzling collage or counterpoint of illustrated vessels, literary sources and anthropological discussion — routes into the archaic Greek imagination. Some of the illustrations are marvellous constructs, many of which will delight inquisitive readers and challenge their curiosity and understanding for hours on end.  
John Papadopoulos, *Cambridge Archaeological Journal* 10 (2000)

M Shanks's study is to be welcomed as innovative and insightful ... the book is a landmark in the study of the art of Corinth.  
Nassos Papalexandrou, *American Journal of Archaeology* 105.1 (2001)

**Artefact Design and Pottery from Archaic Corinth: Doctoral Dissertation, University of Cambridge 1992**  
(The basis for the book *Art and the Early Greek State*)

M. Shanks a mobilisé un vaste savoir faire et une excellente connaissance du matériel ... L'information primaire est parfaitement maîtrisée et la littérature secondaire donne une idée des lectures éclectiques de l'auteur ... M. Shanks a l'art de captiver l'attention de son lecteur ... Toujours intéressant, parfois provocant, M. Shanks contribue avec ce livre à faire sortir l'archéologie classique des ornières de la tradition et de l'admiration béate du miracle grec: il faut lui gré d'une thèse bien informée et originale.  
Alain Schnapp, Director General, INHA (National Institute of Art History and Archaeology); Professor, University of Paris 1 (Sorbonne)

**Classical Archaeology: Experiences of the Discipline: Routledge 1995; second paperback edition 1997**

A wonderful book, full of insights and ideas. I hope the book will make the classical archaeologists of my country wiser, and more reflexive too. A brilliant book.  
Kostas Kotsakis, Professor, Aristotle University, Thessaloniki

A necessary book ... a classic ... a real step forward ...an essential book. There is simply nothing else like it, nothing else that explores the history, theories and practices of Classical Archaeology with any degree of critical distance and understanding. It is well written, and often a pleasure to read ... Anyone with even a passing interest in the subject should read this book.  
James Whitley, University of Wales Cardiff, Director, British School at Athens: *Antiquity* 70 1996

A fascinating and thought-provoking book.  
Joint Association of Classical Teachers Review 1996

Shanks takes the field by the scruff of the neck and shakes it briskly. For anyone curious, or uneasy, about the place of Classical Archaeology in the late 20th century, this is a must-read book ... His coherent and fluent presentation in this volume will provide a constructive and much-needed platform for a debate that it seems the discipline can no longer escape.  
John Cherry, Professor, University of Michigan

There is constructive stimulation in plenty on offer here as well as needling provocation.  
Paul Cartledge, Professor, Cambridge University UK: *Anglo-Hellenic Review*, 1997

Shanks shows us the perils of uncritically accepting past methods.  
*Greece and Rome*, 1997

'Experiences of the discipline' is exactly the right sub-title for this book, expressing as it does the first-hand knowledge of the practitioner, together with something of the mystification felt by the relative newcomer in a subject governed by a rule book of long standing. Michael Shanks, who had been first a teacher of Classics and later an influential writer on prehistoric archaeology, had an unusual preparation: one which equipped him ideally for the questioning of tradition and axiom, the gentle criticism, the positive but undogmatic proposals for change which characterise his book.  
Anthony Snodgrass, Professor, Museum of Classical Archaeology, Cambridge University UK

An analysis full of insight that deserves to be widely read.  
Nick Saunders, *New Scientist*, 17 February 1996

**Experiencing the Past: On the Character of Archaeology: Routledge 1992; paperback edition 2012**

A superb, cogent narrative supplemented with elegant and evocative photographs ... strongly recommended to all archaeologists, no matter their epistemological commitments, to those interested in archaeology, and to anyone who values good expository prose.  
Chris Peebles, Professor, University of Indiana: *Choice* September 1992

A brave and pioneering attempt to explore new territory ... augmented with photographs and photomontages, many of them strikingly evocative ... a challenge that archaeologists should not ignore.

Tim Champion, Professor, University of Southampton UK: *Times Higher Educational Supplement* June 1992

Experiencing the Past offers some keen insights into current archaeological theorizing and practice ... addresses fundamental themes such as the nature of archaeological activities, the conceptualization of the past and its role in the present. Shanks has demonstrated how archaeology can be written creatively.

Peter van Dommelen, University of Leiden Netherlands: *Helinium* 32 1992

A fundamental challenge to many of the cosy assumptions that we all make about the nature of archaeology ... accompanied by often beautiful and evocative photographs ... deserves to be read and digested by all practising archaeologists.

Matthew Johnson, Professor, University of Durham UK: *Archaeological Review Journal* 149 1992

**ReConstructing Archaeology: Theory and Practice (with Chris Tilley): Cambridge University Press 1987; Routledge 1992 (second edition); Turkish translation 2017**

This is the first book incorporating critical theory and post-structuralist approaches in archaeology. It raises all the issues that accompany a thoroughly reflective approach to a discipline of the past. It is the primer for the field, yet it is so complete and so novel in the extent of its applications that it is a major research statement as well. Shanks and Tilley have created a breakthrough that will touch all archaeology because of the seriousness of the issues it raises. They have written the end of innocence.

Mark Leone, Professor, University of Maryland College Park

An extremely important book which issues in a new generation of archaeology - a new age of a philosophically informed and critically aware discipline ... Few who read this book will remain unabsorbed by some new angle on their taken-for-granted, their assumed dogmas.

Ian Hodder, Professor, Cambridge University UK

A most important contribution to the debate on the nature of archaeology, the social construction of the past and the role of the social sciences in contemporary society.

Tim Champion, Professor, University of Southampton UK: *Antiquaries Journal* 68 (1988)

A bold and stimulating book.

Trevor Watkins, Professor, University of Edinburgh UK: *Bulletin of the Institute of Archaeology* 27 1991

An essential text for all those interested in critical theory ... an elegant statement of the status of archaeological knowledge

Nick Saunders, *New Scientist* 15 May 1993

**Social Theory and Archaeology (with Chris Tilley):**

**Polity Press 1987, reprinted 1993 and 1996; University of New Mexico Press 1988; Japanes translation Fuji, Tokyo 1993**

One of the most stimulating works to have appeared in recent years.

Kristian Kristiansen, Director General, Archaeological and Historical Resources, National Forest and Nature Agency, Denmark: *Antiquity* 62 1988

A timely book that should advance a desirable change in the social sciences ... Social geographers and other scholars who deal with the problems of cultural change in historical or regional geography should find reading this book to be professionally rewarding.

James Eflin: *The Geographical Review* April 1989

**On both of these books with Chris Tilley:**

Many of the views presented in these two books will come to dominate much of archaeological debate during the coming years.

*Norwegian Archaeological Review* 22 1989; editorial introduction to the special edition discussing Shanks and Tilley

Their writings entail some of the best and most hard-hitting criticism of archaeological ideology ever written.

Bjørnar Olsen, Professor, University of Tromsø: *Norwegian Archaeological Review* 22 1989

Two very interesting volumes ... their expositions are opening up new avenues for discussion and are challenging archaeologists to re-examine the theoretical foundations of their own work.

Colin Renfrew, Professor, Cambridge University UK: *Norwegian Archaeological Review* 22 1989

On these reviews: "This sounds like standard postmodern hyperbole included more for starkness than factuality, but these works have indeed begun to alter our view of how archaeology should be done"

Paul Wason, *The Archaeology of Rank*, Cambridge 1994, 16