

## **Forthcoming issues**

### **Volume 36.2**

*Text and Image*

Edited by GLYNNIS MAYNARD AND ELISA SCHOLZ

Volume 36.2 of the *Archaeological Review from Cambridge, Text and Image*, will explore these two visual communication systems and how they interact with one another. The constant intrinsic ambiguity between ‘reading’ and ‘seeing’ involved in both systems creates culturally specific phenomena that are valued and manipulated by makers and intended recipients. Therefore, the production of text and image creates social meaning and diversifies cultural trajectories. This volume aims to dismantle image-script/script-image hierarchies prevalent throughout academic disciplines, in favour of approaches which emphasize the co-dependency of image and script within their archaeological or historical context.

## **Volume 37.1**

### *Rethinking the Archaeology-Heritage Divide*

Edited by ALISA SANTIKARN, ELIFGÜL DOĞAN, OLIVER ANT CZAK, KIM EILEEN RUF AND MARIANA PINTO LEITÃO PEREIRA

Archaeology and Heritage are often thought of as different, with separate theories, concerns and practices, despite dealing with the same objects of study and sharing a common history. At the heart of this upcoming volume is the argument that the current institutional and ideological division between Archaeology and Heritage is false, and the two are better viewed as interdependent and mutually constitutive. What can be gained from questioning this pre-existing notion of disciplinary difference and can/should it be dismantled? The collection of works aims to interrogate this ideological disjuncture through case studies and theoretical explorations that highlight not only examples of where a mutual engagement of the disciplines has been achieved, but also instances where their continued separation has been problematised. This reconceptualization serves to question the very purposes of both heritage and archaeological research and who their intended audiences are, thus broadening the scope of archaeological practice to include a more central role in heritage management—and vice versa. Perspectives presented in this volume will interrogate the historic underpinnings of both disciplines and contribute to the development of a more ethical and decolonised study of the past.

## **Volume 37.2**

### *Aesthetics and Archaeology*

Edited by POLINA KAPSALI and RACHEL PHILLIPS

The concept of aesthetics has always received attention in archaeological studies, beginning with the ‘treasure-hunting’ model of early excavators and continuing through modern discussions of art and style. The last two decades have witnessed renewed attempts to expand the applicability of the concept and to develop methodologies for its study. The purpose of this volume is to appraise the possible contribution of aesthetics to archaeology, beyond the main directions of the past. Starting from the study of the physical world, this volume aims to explore the socially informed processes of perceiving and evaluating the properties of artefacts, the natural environment, raw materials, and the human body. At the same time, it aims to consider how these processes channelled people’s capacities for action and affected social praxis. We would like to provoke new insights on the role of aesthetics in archaeology, alongside theoretical approaches, methodologies, and case studies that explore expanded directions for applying this concept.

## Cover Art

BENJAMIN MERCIER

Artist, designer and illustrator

Portfolio: <https://benjaminmercier.myportfolio.com>

Instagram: @peter.pan.is.a.crook

Benjamin is an illustrator and designer, born and raised in Paris, where he studied multimedia graphic design. In 2018, he moved to London, where he graduated from an MA at Central Saint Martins, University of the Arts in London. He is currently working as associate service designer at Cambridge University Press. From Aubrey Beardsley to Hergé by way of Joel-Peter Witkin and Pierre & Gilles, his visual influences are wide but always come back to a certain idea of messiness and visual exuberance, which tend to come out in his own work.

## Cover and Issue Design

SIMONE I. RUSSO

Graphic designer and illustrator

E-mail: [simonerusso9011@gmail.com](mailto:simonerusso9011@gmail.com)

Portfolio: <https://www.behance.net/Simone90>

Instagram: @simoneignazio

Simone graduated at the Academy of Fine Arts in Catania, Italy and is currently a graphic designer and freelance art director for visual communication based in Mexico City. He has more than a decade of experience in developing visual art and creative advertising for different brands at an international level, as well as in the publishing sector. He is available for commissions and is always keen to work on projects that connect art and design.