

Archaeology tells us stories of the remote and not-so-remote past by placing careful emphasis on drawing out and understanding the contextual relationships of material remains with each other, their environment, and with us.

But what happens when archaeology goes bad? What happens when engagement with the material culture and this way-of-knowing is done in bad faith? Modern archaeology emerged from a colonialist setting where the heroic lone (male) adventurer wrestled knowledge in exotic (to him) places. In many ways, the field has never shed that association, with its winking nods to Indiana Jones — ‘no we’re not all like him ;)’ — and the promise of adventure and heroism.

In this series of lectures, we explore some of the ways ‘bad archaeology’ has meaningful consequences for our everyday relationships with each other, especially here in a Canadian context. By understanding ‘bad’ archaeology, maybe we can begin to understand the power of a ‘good’ archaeology for our present day and age.



**Donna Yates**  
University of Glasgow



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## Ancient Art and Modern Crime: How Stolen Antiquities End Up In Our Most Respected Museums

In 2011 a visitor walked into the Montreal Museum of Fine Arts and stole a 2500-year-old relief of a guard's head valued at over \$1.2 mil. In July of 2018, the New York Supreme Court ordered that the sculpture, which had been seized by the District Attorney of New York from a London-based antiquities dealer, be returned to Iran. How the artefact was stolen from the famous archaeological site of Persepolis and ended up in Canada, and what happened after the piece was stolen again give us a glimpse of the dark underbelly of the art world. This is where high culture meets smuggling, desire, greed, and white collar crime.

Many of our most respected museums house stolen antiquities. High-end auction houses and antiquities dealers sell loot on a daily basis. Upstanding and elite citizens freely engage in this criminal market. But unlike with most illegal commodities, trafficked antiquities can be openly bought and sold, and are often put on public display. How is this possible? Using the Persepolis relief as a case study, this lecture will discuss how research from criminology can be used to understand white collar crime in the art world.

*Co-presented with the support of the Department of Law & Legal Studies.*

**Friday, October 12, 2018**

MacOdrum Library, RM 252  
2:30 - 4:00 pm

Reception to follow

*NOTE: LATER LECTURES IN DUNTON TOWER 2017*

For more information: [carleton.ca/history](http://carleton.ca/history)  
Department of History 613-520-2828

 #shannons2018

### BAD ARCHAEOLOGY

Oct 12 - Ancient Art and Modern Crime: How Stolen Antiquities End Up In Our Most Respected Museums  
Donna Yates (University of Glasgow)

Oct 19 - #Invented Fantasies – Using Social Media to Talk About Pseudoarchaeology  
Steph Halmhofer ([bonesstonesandbooks.com](http://bonesstonesandbooks.com))

Nov 9 - Good Intentions, Bad Archaeology: The uses and abuses of Canadian archaeology against Indigenous people  
Kisha Supernant (University of Alberta)

Nov 23 - There is no 'net neutrality' in digital archaeology  
Katherine Cook (Université de Montréal)

Nov 30 - The Pathways of Pots: The movement of Early Bronze Age vessels from the Dead Sea Plain, Jordan.  
Morag M. Kersel (DePaul University)