

EAA

2021 Kiel, 6-11 Sept.

Widening Horizons

Virtual Meeting



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27th EAA Annual Meeting (Kiel Virtual, 2021)

ABSTRACT BOOK

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Technical editing: Kateřina Kleinová (EAA)

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tery? Could the reason lie in its technological advantages against other contemporarily used materials, or is this advantage perhaps non-functional, socio-cultural or even sacred?

To find the answer to these questions, we conducted a large-scale experiment in which we modeled over a hundred of standardized vessels with the temper of asbestos, feather and crushed granite-gneisses in various combinations and concentrations close to ones known from archeological data. In our paper we'll show the observations we've made by comparing the qualities of these tempers in modeling, firing and using experimental vessels.

The study was performed within the project "Phenomenon of Asbestos Ware in pottery traditions of Eastern Europe: making and use technology, structure of interregional contacts", Russian Science Foundation, #19-18-00375.

11 AN INKA HAUKAYPATA IN EL SHINCAL DE QUIMIVIL (ARGENTINA): CERAMIC STUDIES TO UNDERSTAND PUBLIC SOCIAL PRACTICES IN THE KOLLASUYU

Abstract author(s): Scaro, Agustina (Institute of Andean Ecorregions - CONICET-UNJu; Institute of Geology and Mining - UNJu) - Couso, María (División Arqueología, Facultad de Ciencias Naturales y Museo - UNLP) - Moralejo, Reinaldo (División Arqueología, Facultad de Ciencias Naturales y Museo - UNLP; CONICET)

Abstract format: Oral

The Inca Empire conquered a large part of South America with a central policy that sought to materially introduce conquered peoples into the Imperial Landscape through urbanisation, building administrative architectural elements throughout the Empire. Urban political-ceremonial settlements were centred around the plaza or haukaypata, where core activities for social interaction were carried out within the imperial cosmovision. El Shincal de Quimivil (Northwestern Argentina) was planned following these Inca models, becoming one of the main regional political-ceremonial centres in a landscape of intense dynamics. Among its most outstanding features are a 30,625 m² plaza and a large number of administrative and housing buildings.

To comprehend public social practices that took place in El Shincal plaza, considering social, political, and ideological aspects of Inca administration, 320 sherds were analysed, emphasising a morpho-decorative analysis within stylistic studies. The study revealed the predominance of Provincial Inca pottery (32.5%), while other local styles are very scarce. The presence of Inca Cuzqueño sherds (4.95%) is relevant as they correspond to vessels imported from Cuzco and are very rare in provincial administrative contexts. Their presence in El Shincal reinforces its importance as an imperial centre. The high incidence of aryballos (30.03%), directly associated with the consumption of a highly valued maize beer, indicates that public events were held at the plaza where it was shared alongside large amounts of food (as indicated by cooking vessels with and without soot).

The ceramic analysis provides material evidence about public events sponsored by the imperial administration in the plaza, where reciprocity and redistribution of goods between the Empire and local peoples were at stake. The high proportion of Provincial Inca vessels would indicate that large quantities of food and drink were provided by the administration. This evidence is consistent with the descriptions made by Spaniards chroniclers about haukaypata.

12 TRACING EXCHANGE PATTERNS — THE CONTRIBUTION OF TECHNOLOGICAL APPROACHES TO THE IDENTIFICATION OF POTTERY TRADITIONS

Abstract author(s): Verdelle, Cécile (Gerda Henkel Stiftung; UMR 7041 ArScAn) - Vilain, Sarah (Marie Skłodowska-Curie Fellow)

Abstract format: Oral

Since the 90's, the development of technological analyses within ceramic studies offers the opportunity to complement traditional approaches. Indeed, the manufacturing process has since become an important criterion in the identification of pottery traditions. The diffusion of cultural traits as well as the transmission of the potters' knowledge are now considered as significant signs of social contacts. Over time, the development of exchange networks favoured interactions between craftsmen, resulting in significant modifications in ceramic productions.

Through two case studies, this paper will show how the contribution of technological analyses, combined with typological studies, highlight intercultural interactions and provide new data concerning the understanding of trading connections.

During the 3rd millennium BCE, the intensification of the Mesopotamian exchange network is observable through the reduction of the variety of shapes in pottery assemblages. However, technical studies show that ceramics are still mainly produced locally. Based on a comparative study of specific pottery types from two sites of north-east Mesopotamia, this part will question the standardisation phenomenon and its meaning in the Mesopotamian social organisation.

During the 2nd millennium BCE, Levantine harbours play a crucial role in the circulation of commodities within the Eastern Mediterranean. As a result, Levantine populations are exposed to foreign containers of exogenic shapes, motifs and technics. Soon, imitations as well as new entangled ceramic productions emerge alongside local pottery shapes. Through selected examples, this part will explore the concepts of "local" and "foreign" and discuss how technological studies can be used to pinpoint features related to distinct practices and craft skills.

Ultimately, both case studies developed in this paper put forward how the combination of technological and typological approaches offer new perspectives on pottery traditions and turn out to be useful tools to trace exchange patterns and reassess their overall evolution.

13 ADAPTATION AND TRANSFORMATION OF THE CERAMIC MANUFACTURE FOR SUGAR PRODUCTION IN MEDIEVAL EUROPE

Abstract author(s): Montesana, Roberta - Buxeda i Garrigòs, Jaume (Cultura Material i Arqueometria UB - ARQUB, GRACPE, Dept. d'Història i Arqueologia, Facultat de Geografia i Història, Universitat de Barcelona) - Kilioglou, Vasillis - Hein, Anno (Institute of Nanoscience and Nanotechnology, N.C.S.R. "Demokritos") - Madrid i Fernández, Marisol (Cultura Material i Arqueometria UB - ARQUB, GRACPE, Dept. d'Història i Arqueologia, Facultat de Geografia i Història, Universitat de Barcelona)

Abstract format: Oral

Sugar production and consumption followed the Islamic expansion in the western Mediterranean and had a huge impact on European social, cultural and economic development. The introduction of sugar cultivation entailed a degree of knowledge transfer and new technological requirements, such as the manufacture of sugar pots, used for the crystallization of the sugar, which require a specific design, thermal and mechanical properties. Potters supplied the specific demands of the sugar industry and supported one of the most valuable productions of the Mediterranean in medieval times. However, little was known whether this specific ceramic production was occurring nearby sugar installations or vessels were imported from somewhere else; whether potters were applying their know-how or transformed it to produce such specialised vessels; whether common requirements, standards, for the manufacture of sugar pots were circulating alongside with sugar in the western Mediterranean.

This paper presents part of the results of the Marie Skłodowska-Curie project "SPotEU: Sugar Pot manufacture in Western Europe in the medieval and post-medieval period (11th-16th centuries AD)" which explores sugar pot production and circulation in modern Sicily and Spain. Sugar pots were assessed on morphological, technological and performance points of view aided by instrumental analysis and software modelling. For this presentation, two sugar and pottery production sites of the 15th-16th cent AD are compared, one in Sicily (Himera-Bonfornello) and one in south Spain (Motril). These two contemporary contexts were geographically distant but unified under the same political entity, the Crown of Castile and Aragon, and being part of the western Mediterranean sugar market.

The detailed reconstruction of sugar pots manufacture and circulation allows us to discuss the diverse potters' choices, the manufacture organization and the local adaptation to a common design. As well, this paper will reflect how archaeological science can offer insights on knowledge change and transformation.

14 "COOKING HISTORY": SOCIOCULTURAL, TECHNOLOGICAL AND GASTRONOMIC EXCHANGE THROUGH THE CASE STUDY OF THE PUNIC-ROMAN CITY OF CARTEIA (SAN ROQUE, SPAIN)

Abstract author(s): Sánchez Moral, Carmen María (Universidad Autónoma de Madrid)

Abstract format: Oral

Communication and trading hubs have always been optimal points to get an insight into cultural contacts and the transmission, exchange and assumption of different cultural and technological features associated with and derived from them. Thus, the main aim of this paper is to address these phenomena of cultural interaction through the analysis of the ceramics found at the Punic and Roman port town of Colonia Libertinorum Carteia (San Roque, Cádiz, Spain). The interest of the exceptional case study of Carteia lays on its geostrategic location as the keystone of the arch of the Bay of Gibraltar. That is, a place between two continents, two seas and two bays.

While this interdisciplinary study will be multifocal and holistic, special attention will be paid to technology and foodways, since gastronomy is an undeniable cross-sectional marker for both short and long-term cultural and identity dynamics. Being fundamental to human existence, food consumption implies a deeper dimension beyond mere subsistence, since it is the result of cultural interpretation and consumers choices. Hence, we will focus on their primary pottery evidence -kitchenware and tableware-, crucial yet silent witnesses of daily culinary practices, although different pottery classes will also be considered. Moreover, this contribution will be organised diachronically to analyse the evolution and variation of social and commercial trends and their impact on local technology -chaîne opératoire, incorporation of exogenous technological features, vessel shapes...- and culinary traditions, as well as the relation -the "dialogue"- between imported ceramics and local productions during the transition from Late Punic to Roman Republican periods. These aspects prove to be highly enriching in terms of tracking the eventual arrival of new people, given the integration of Carteia in the Roman Empire as a colony - one of the first colonies with Latin rights outside the Italian Peninsula.

A. A NEW DEEP LEARNING CLASSIFICATION TOOL FOR CERAMIC DECORATION: A CASE STUDY FOR THE BELL-BEAKER POTTERY

Abstract author(s): Paulos-Bravo, Rodrigo (Complutense University of Madrid) - Cifuentes-Alcobendas, Gabriel (Institute of Evolution in Africa; University of York)

Abstract format: Poster

Bell Beaker could be considered one of the first pan-European phenomena in Prehistory. However, this apparent homogeneity in ceramic shapes underlies a great heterogeneity in the styles and decoration techniques. Among these styles, one of the most common in southern Europe is the known as 'incision-style' and its regional variations. Nevertheless, in the recent years, some authors have questioned the nature of these incisions, arguing that the decoration was indeed made by impression techniques. In this way, a new term has been coined to refer to these styles that are still on discussion: 'incision-impression style'.