



**BECAP 26**

Pots and Types, Dynamic vs. Static: What about (with)  
Typology?

Belgrade, **May 14-15<sup>th</sup>, 2026**

**Book of abstracts**

**BECA3P**  
Belgrade Conference  
on Archaeological Pottery



1838





**BECAP – Belgrade Conference on Archaeological Pottery**

**BECAP 26**

Pots and Types, Dynamic vs. Static: What about (with)  
Typology?

Belgrade, May 14-15<sup>th</sup>, 2026

**Book of abstracts**

*Edited by*

Jasna Vuković and Vesna Bikić

Belgrade, 2026

## **Publishers**

Faculty of Philosophy, University of Belgrade  
Institute of Archaeology, Belgrade

## **BECAP 26**

## **Organizers**

Jasna Vuković, Department of Archaeology, Faculty of Philosophy, University of Belgrade  
Vesna Bikić, Institute of Archaeology, Belgrade

## **Scientific Committee**

Staša Babić, Department of Archaeology, Faculty of Philosophy, University of Belgrade  
Nikos Efstratiou, Faculty of Philosophy, School of History and Archaeology, Aristotle University, Thessaloniki  
Sauro Gelichi, Department of Humanities, Ca' Foscari University of Venice  
Vujadin Ivanišević, Institute of Archaeology, Belgrade and Serbian Academy of Sciences and Arts  
Sabine Ladstätter, Austrian Archaeological Institute, Vienna  
Tihomila Težak-Gregl, Department of Archaeology, Faculty of Humanities and Social Sciences, University of Zagreb  
Athanasios Vionis, Department of History and Archaeology, University of Cyprus

## CONTENTS

Belgrade Conference on Archaeological Pottery.....	2
Program .....	5
Abstracts.....	10

Belgrade Conference on Archaeological Pottery (**BECAP**) is an international biennial conference aiming at gathering specialists from the field of pottery studies, organized by the Department of Archaeology, Faculty of Philosophy, University of Belgrade and the Institute of Archaeology. Pottery is usually the most abundant material found on archaeological sites, and in many cases, it is the only evidence of different phenomena: lifestyle, every-day activities, communal gatherings, food habits, exchange and trade, religious and ritual practices, symbolic behavior, individual and group identities, and many other aspects of social relations, as well as relations between communities and their environment. BECAP meetings are conceived to explore variety of topics through themed conferences, aimed at addressing specifically formulated problems, from different theoretical and methodological perspectives. Published collections of double-blind peer-reviewed papers presented at the conference will be of significant interest to different fields of archaeology and anthropology: material culture studies, studies of technology, social archaeology, archaeometry, archaeological method and theory, and computer applications in archaeology.

**BECAP 26 – Pots and Types, Dynamic vs. Static: What about (with)  
Typology?**

Belgrade, May 14-15<sup>th</sup>, 2026

Typologies were the first attempts to organize and perceive ceramic assemblages, from establishing chronological sequences at the beginnings of the discipline to the attempts of understanding complex problems, comparing pottery collections, and understand various processes in past societies. Although typologies were originally intended as technical tools for classification, they effectively served as cultural markers. By grouping ceramics based on its key attributes—primarily form and technology—archaeologists sought to explore relationships between cultural groups. In some academic traditions, moreover, typologies were (and still are) the only approach to pottery assemblages. These rigid perspectives on pottery were widely criticized, yet typology remains a primary tool for pottery processing.

Over time, researchers recognized various shortcomings in this method of ceramic systematization and attempted to refine typologies in different ways. However, even the improved type-variety system failed to provide a sufficiently reliable dataset or clear criteria for determining the temporal and spatial boundaries of a given "type" or "variant." On the other hand, a lot of work in pottery studies has been done during the past decades. Especially valuable are insights from ethnoarchaeological research revealing deep differences in perceiving

pottery between their makers/consumers and archaeologists, i.e., between the dynamic vs. static aspect of this class of finds. Consequently, the need for reconsidering and redefining the role of typology in pottery studies emerges. What is typology after all? Do we still need it?

BECAP 26 is aimed at addressing these topics through the main themes:

- Critical (re)considerations about pottery typology
- Typology/classification procedures, including digital methods and photogrammetry, and their application on pottery assemblages
- Theory and method in pottery processing.

The contributors are invited to address some of the following issues:

- Case studies of wide chronological and geographical span (including archaeometry and ethnoarchaeology) revealing (dis)advantages of typological approaches to pottery;
- Theoretical and methodological contributions related to the research of pottery typology.

PROGRAM

## **Thursday, May 14th**

9.30 Official opening of the Conference

10.00 Introduction: Jasna Vuković, **Do we still need typology?**

### **10.30 Coffee break**

#### **Session 1**

11.00 Marko Porčić, Mihailo Radinović, Aleksandra Jovanić. Measuring profile syntax as a culturally salient aspect of vessel form

11.20 Olga Bajčev. Painted Pottery: From Ornament Typology to Technological Style

11.40 Effimia Angeli. Typology between cognition and practice: reconsidering the notion of ceramic classification through the Neolithic assemblage of Halai (Central Greece)

### **12.00-12.20 Coffee break**

12.20 Zsuzsa Hegedűs. On pots, pits and patterns: Methods for analysing Hunyadhalom pottery to better understand community organisation

12.40 Eszter Solnay and Zsuzsanna Siklósi. Integrating Typology and Technology: A Multi-Regional Study of Copper Age Vessels in the Carpathian Basin

13.00 Csaba Bodnár. Problems and possibilities in Early Bronze Age ceramic typology: the case of Nagyrév pottery

### **13.30 – 14.30 Lunch break**

#### **Session 2**

14.30 Ákos Mengyán, Dorottya Györkös, Magdolna Vicze, Attila Kreiter. Ceramic raw material procurement and tempering practices at the Bronze Age tell settlement of Százhalombatta-Földvár (Central Hungary)

14.50 Marija Ljuština and Katarina Dmitrović Classy beakers for eternal rest. Case study of funerary pottery from Late Bronze Age in Western Serbia

15.10 Nikolai Shcherbakov and Iia Shuteleva. Results of a comprehensive analysis of late Bronze Age ceramics from the Southern Urals

### **15.30-15.50 Coffee break**

#### **Session 3**

15.50 Adrijana Čebedžić. Types and function: Typology issues of La Tène kantharoi at the territory of the Scordisci

16.10 Tamás Szebenyi. When the circle closes: remarks on the connections of stamp-decorated pottery types of Roman Pannonia and Dacia

16.30 Petra Jeršek Reassessing early medieval ceramic typology in Dalmatia: methods, challenges and results

16.50 Jelena Živković and Vesna Bikić. Rethinking typologies of early modern ceramics in the Balkans and the Eastern Mediterranean

### **Friday, May 15<sup>th</sup>**

#### **In-person/Online session**

09.00 Joanna Pyzel, Louise Gomart, Martyna Nawrocka, Maksymilian Łuszcz. How to produce a universal pot? Technology of LBK globular vessels from Kuyavia

09.20 Marija Svilar, Darko Stojanovski, Barbara Horejs. When Typology Ends and Every Sherd Matters: Pottery Recycling in the Early Neolithic Central Balkans

09.40 András Füzesi. Trends in pottery traditions of Neolithic and Early Copper Age on the Great Hungarian Plain – perspectives in formal typology

10.00 Orsolya Gyurka. Tradition and Innovation: Ceramic Typology as a Tool for Understanding Change at the Middle and Late Bronze Age Transition in Northwestern Romania

10.20 Márton Szilágyi. A typology-based method for studying large settlement pottery assemblages. Pros, cons and limits.

### **10.40-11.00 Coffee break**

#### **Online session 2**

11.00 Ilia Palaguta, Elena Starkova. Typology in the study of the Cucuteni-Trypillia pottery: an attempts at its construction and reality of ceramic complexes

11.20 Nadezda Kotova. Common ceramic types of Starčevo and early Linear Pottery cultures in the context of the origins of the first farmers in Central Europe

11.40 Lily Bonga. You're not my type. Or Are you? Splitters vs Lumps in Ceramic Analysis

12.00 Florica Măţău, Mitică Pintilei, Ovidiu Chişcan, Vasile Diaconu. Insights into the stylistic and technological attributes of the Late Bronze Age pottery from Eastern Romania

12.20 Christopher Nuttal. How useful is a 'ware'? Reassessing an Early Bronze Age Fabric Category from the Peloponnese (Greece)

12.40 Anna Panti. Iron Age Pottery from the Cemeteries of Oraiokastros and Nea Efkarpia: Typological Analysis and Comparative Evaluation within the Cemeteries of the Thermaic Gulf and Chalkidiki

### **13.00-14.00 Lunch break**

#### **Online session 3**

14.00 Amany Shabaan. Static Types, Dynamic Use: Reconsidering Amphora Typology through Functional Reuse in Hellenistic and Roman Egypt

14.20 Leyla Özlüoğlu, İclal Özelce, Ergün Laflı. Stamped Decoration Of A Late Roman Red Slip Group From Western Asia Minor

14.40 Martina Pérez, Martín Casanova Menéndez, Leticia Gasparotti, Aixa Vidal. Ceramic petrology, or the invisible aspects in the definition of types

15.00 Aixa Vidal, Victoria Gutierrez. Building typologies out of ethnographic knowledge

15.20 Samu Levente, Zsófia Masek. Metric Comparison of Hand-Formed Ceramic Vessels from the Gepidic and Early Avar Periods (6th–7th c. CE)

**15.40-16.00 Coffee break**

**16.00 Final discussion and closing remarks**

# ABSTRACTS

# **Typology between cognition and practice: reconsidering the notion of ceramic classification through the Neolithic assemblage of Halai (Central Greece)**

**Effimia Angeli**

Maria Curie-Skłodowska University (UMCS), Lublin

Typology has long been a fundamental tool for organizing and interpreting ceramic assemblages, shaping archaeological narratives of chronology, cultural affiliation, and technological change. Despite sustained criticism of its rigidity and classificatory constraints, typological thinking remains deeply embedded in pottery studies. As Rice (1987, p. 274) argued, categorization is a cognitive necessity: the human mind relies on classification in order to perceive and construct meaning. The challenge, therefore, is not whether typology should be abandoned, but how it can be critically reconceptualized.

This paper approaches pottery typology as both a cognitive framework and an interpretive practice, drawing on the Neolithic ceramic assemblage from the settlement of Halai in Central Greece, spanning approximately 6000–5300 BC. This long chronological sequence provides a suitable case study for examining how typological categories shape archaeological understandings of change and continuity. Particular emphasis is placed on the long-term persistence of certain vessel types alongside the introduction of new forms in the later phases of the stratigraphic sequence, highlighting overlapping trajectories of production rather than linear replacement.

Rather than treating types as fixed or purely technical entities, the paper argues that typologies actively construct perceptions of temporal

boundaries, innovation, and use. The observed variability and overlap challenge linear evolutionary models and highlight the dynamic nature of ceramic practices. By foregrounding the epistemological assumptions embedded in typological classification, this contribution advocates for a more reflexive and flexible approach to pottery typology—one that acknowledges its cognitive necessity while remaining attentive to the social, technological, and practical dimensions of ceramic production and use.

# **Painted Pottery: From Ornament Typology to Technological Style**

**Olga Bajčev**

Institute of Archaeology, Belgrade

In the archaeology of the Central Balkans, painted pottery of the Starčevo culture has primarily been approached within a cultural-historical framework as a stylistic and typological category. Ornaments were treated as chronologically sensitive markers used to date archaeological layers and sites, construct periodisations, and define relationships between cultural groups in time and space. Decorative change was often described as a linear developmental sequence, moving from simple rectilinear to more complex curvilinear motifs. In this perspective, painted styles were perceived as static visual entities that evolved over time, largely independent of the technological and social practices that produced them.

This paper reconsiders painted ornament through the lenses of technological style and communities of practice. Rather than viewing ornament as a bounded stylistic type, it is approached as the outcome of embodied knowledge, technical choices, and socially transmitted skills. The study is based on macroscopic analysis of painted pottery from three Early Neolithic sites in Serbia: Starčevo-Grad, Grivac, and Pavlovac-Gumnište. By examining variability in pigments and painting techniques, previously defined stylistic types are deconstructed and reframed as constellations of practices. The results reveal varying levels of diversity in pigments, painting techniques, and stylistic execution across the examined settlements, which may reflect distinct degrees of experimentation or social regulation within separate communities of practice.

# **Problems and possibilities in Early Bronze Age ceramic typology: the case of Nagyrév pottery**

**Csaba Bodnár**

Eötvös Loránd University

Typology has long been a primary method in Hungarian prehistoric research, serving mainly to establish chronological frameworks and to distinguish groups of people living in a given region during specific periods. In Bronze Age studies, numerous archaeological cultures have been defined largely on the basis of the recurrent occurrence of certain vessel types (and other categories of material evidence). As a result, ‘culture-specific’ Bronze Age ceramic typologies have been developed; however, these are often characterized by unclear definitions and descriptions of ‘types’, subjective and intuitive classification criteria, and a strong reliance on complete vessels from cemetery contexts, into which the fragmented material from settlements can only rarely be integrated. Terminology further complicates interpretation by frequently conflating formal and functional categories.

This paper addresses these issues through a case study of an Early Bronze Age pottery tradition, the Nagyrév ceramic style, which characterized southern and central Hungary between c. 2400-2000 BC. Although several typological approaches have been proposed for this material—from subjective-intuitive to more objective and systematic methods—they present challenges when used to explore similarities and variability within and among Nagyrév ceramic assemblages. By reviewing these approaches, I propose an alternative classification framework that allows for a less biased comparison of pottery assemblages with varying degrees of fragmentation across different sites and archaeological contexts.

Aiming to investigate variation in potting practices, the approach employs a hierarchical classification system that combines quantitative and qualitative criteria to define distinct vessel types based on their morphometric, stylistic and technological features. It is argued that these empirically defined vessel types – identified through recurring combinations of such features – may also have represented meaningful categories for their Early Bronze Age producers/users. The method's advantages and limitations are demonstrated through material from several EBA Nagyrév sites, and its potential for reconstructing past social networks is discussed.

# **You're not my type. Or Are you? Splitters vs Lumps in Ceramic Analysis**

**Lily Bonga**

INSTAP SCEC

Describing and quantifying the thousands of sherds from Neolithic sites in Greece, even from the smallest excavated areas has, long been a challenge for researchers. While most scholars have recognized the range of topics that can be gleaned from ceramic studies – from social uses to archaeometric studies – there is no agreement on the best approach. Methods and rationale for quantifying the vast number of sherds over the past fifty some years has ranged from calculating the surface area of pots, to weighing, or counting sherds. Treating a sherd as a complete object has also been criticized as it is not a complete object, and the laborious nature of cataloging, drawing, photographic fragments lead to their fetishization.

I present two first-hand examples of the problems that I have encountered first, in developing a typology and quantifying Neolithic ceramics, and second, in how to compare the assemblages under study with the data (or lack thereof) in the publications from comparative sites. The two case sites, Mavropigi-Filotsairi in Western Macedonia and the Pelekita Cave, in East Crete, present different issues due to the nature of the excavations and due to the peculiarities of the material itself.

I propose a broad methodology of assessing such assemblages that does not dwell on strict typologies or hard statistical analysis due to the range in the variability of the hand-made pottery and I suggest how to better

present the traditionally diagnostic sherds within the site assemblage. There is a better way to study and present large Neolithic assemblages holistically, without 'losing the sherd for the pot'.

## **Types and function: Typology issues of La Tène kantharoi at the territory of the Scordisci**

**Adrijana Čebedžić**

Belgrade

The classification of La Tène pottery at the territory of the Scordisci, particularly kantharoi, presents several typological challenges. Although kantharoi are generally interpreted as vessels associated with alcohol consumption, the current typological frameworks often include morphologically and functionally diverse forms under the same category. The main criterion for classification is the presence of two high strap handles, yet the variability in vessel proportions, rim diameters, and neck heights suggests a more complex picture. Such diversity raises questions about whether these vessels truly represent a single typological and functional group, or whether some of them should be defined differently altogether.

The aim of this research is to point out certain typological ambiguities concerning La Tène kantharoi by focusing on their morphological parameters, proportional relations, and technological aspects. Through comparative analysis of vessel dimensions, form elements, and the relationship between vessel size and presumed function, this study seeks to re-examine the defining characteristics of kantharoi and their place within the broader La Tène ceramic repertoire.

# **Classy beakers for eternal rest. Case study of funerary pottery from Late Bronze Age in Western Serbia Asma Ibrahim**

**Katarina Dmitrović**

National Museum Čačak

**Marija Ljuština**

University of Belgrade - Faculty of Philosophy, Department of Archaeology

Long-term research of LBA mortuary contexts in western Serbia provided a solid material basis suitable for various levels of classification and systematization. Different generations of researchers used stylistic-typological analysis of pottery firstly to classify the material, but also to recognize cultural markers, when dealing with interpretation of funerary practices, establishing relationships between cultural groups.

Application of typology did not lead to any innovative approach to pottery studies. On the contrary, when checking different systems developed by individual authors, we recognised very diverse terms used for similar ceramic forms/types. Consequently, it was necessary to unify the terms in the wider region to make the system function at all. Moreover, we suspected that some of the terms not only demarcated formal types and variants but implied their function. Even more problematic was lacking the adequate terminology related to the function of vessels in the funerary contexts, which often remained incompletely elaborated or only implied.

The current study is aimed towards clarification of at least one category of the pottery. Ceramic beakers discovered in both inhumation and

cremation graves under tumuli in western Serbia will be analysed. Within a single type, uniform in terms of style and manufacture, and characterized by a wide and rounded belly, more or less wide neck, and often a rhombic modelled rim with two handles, two groups must be separated, based on dimensions and grave context. This separation is actually functional attribution of the vessels either to the group for holding and drinking liquids used as part of funerary customs, or to ash containers, urns.

The existing typology and nomenclature require a more comprehensive, but also more precise approach in order to define the product group in an unambiguous way. The results will facilitate further research into functional and cultural background of the funerary pottery.

# **Trends in pottery traditions of Neolithic and Early Copper Age on the Great Hungarian Plain – perspectives in formal typology**

**András Füzesi**

Hungarian National Museum

The traditional use of ceramic typology in archaeological research has been limited to relative chronology. The diversity of clay led to the construction of chronology essential for Neolithic research. Typo-chronology, which now has negative connotations, is necessary for creation temporal and spatial frameworks, especially when resources are limited. With the expansion of research methods and the influence of other sciences, the interpretation of ceramics has changed: in addition to form and style, technology has come to the fore, and beyond chronology and connections, questions of function/use and production have also become important. At the same time, every research topic requires the systematization, categorization, and ultimately the typology of data.

The research of the Neolithic on the Great Hungarian Plain followed developments in European archaeology, at the same time adapting to the possibilities of Hungarian archaeology. In the last century, research of the Neolithization, the Linear Pottery culture complex, and tell sites remained significant throughout. As a result, we have a substantial database, both in terms of the number of sites and quantity of assemblages. Ceramic analyses have revealed regional and temporal differences, as well as the mechanisms behind the various formal, stylistic, and technical features. It has become clear that these three main aspects of ceramics have changed following different dynamics.

This presentation introduces an old but nowadays rarely used method of formal typology and its possible results. The envelope method allows for the comparison of profiles from vessels of different sizes. Quantifiable, statistically evaluable data can be assigned to forms evaluated based on geometric shapes. The analysis was based on thousands of vessels of Neolithic, Early and Middle Copper Age. The analysis of formal changes examines trends behind the individual decisions of potters. The different spatial and temporal scales of the evaluation offer new perspectives on formal typology.

# **Tradition and Innovation: Ceramic Typology as a Tool for Understanding Change at the Middle and Late Bronze Age Transition in Northwestern Romania**

**Orsolya Gyurka**

Móra Ferenc Museum

In the 16th century BC, significant social and economic transformations took place in northwestern Romania, reflected in the abandonment of Middle Bronze Age tell settlements and the emergence of the Tumulus cultural phenomenon. In the area between the Crasna and Crişul Repede rivers and the Meseş Mountains in Romania, as well as across large parts of northeastern Hungary, a distinctive ceramic style developed through the combination of local Middle Bronze Age Otomani–Füzesabony traditions and stylistic elements characteristic of Tumulus pottery. In the archaeological literature, this material is commonly referred to as the Cehăluţ or Hajdúbajos/Pişcolt–Cehăluţ cultural group.

The transitional period between the Middle and Late Bronze Age is characterized by pottery assemblages displaying a pronounced mixture of elements, observable in both vessel morphology and decorative repertoires. Identifying the persistence of Middle Bronze Age traditions alongside newly emerging elements requires a well-defined ceramic typology. By combining the limited available radiocarbon dates with systematic comparison of ceramic features to Middle Bronze Age Otomani–Füzesabony material, the paper develops a typo-chronological framework that traces the dynamics of stylistic transition. In doing so, it interrogates the role and limitations of typology as both a methodological tool and an interpretive lens in the study of Bronze Age ceramics.

# **On pots, pits and patterns: Methods for analysing Hunyadihalom pottery to better understand community organisation**

**Zsuzsa Hegedűs**

Hungarian National Museum Public Collection Centre, Hungarian National  
Museum

The Hunyadihalom culture (4000–3700 BC) existed in the dynamic and ever-changing societal and economic landscape of the Middle Copper Age Great Hungarian Plain. To better understand its diverse settlement organisation patterns, complex studies need to be carried out, in which the analysis of communities' pottery sets can play a key role. Being deeply embedded in everyday practices – from storage to processing and consumption – pottery reflects both domestic routines and broader patterns of community organisation. In the case of Hunyadihalom sites, it is reasonable to expect that settlements differing in structure and likely function, also differed in the composition of their pottery assemblages. For example, a community focusing on hunting may have had a vessel set suitable for processing large quantities of meat, while a structurally complex settlement inhabited for generations likely needed more fineware to use in large-scale community setting. Thus, a certain kind of diversity in the pottery sets relating to the settlements is to be expected – and the goal of this research is to present methods that are able to capture this.

A complex analytical framework is proposed for approaching the study of Hunyadihalom pottery material. Traditional typological classifications are replaced by a geometric system that provides a basis for a series of variation analyses. These aim at detecting the standardisation in pottery production, which can reflect several aspects of community and craft

organisation. In addition, the functional reconstruction of vessels examines their physical properties in relation to their suspected uses, while also seeking to uncover the relationship between shape and function. Together, these approaches aim to step beyond traditional typological frameworks, and create a different analytical approach in assessing fragmented pottery assemblages. By focusing on production, craft organisation, and functionality within the given site's social context, pottery becomes a powerful comparative tool for understanding variability among Hunyadihalom settlements.

# **Reassessing early medieval ceramic typology in Dalmatia: methods, challenges, and results**

**Petra Jeršek**

Department of Archaeology, Faculty of Humanities and Social Sciences,  
University of Zagreb

In the existing literature, ceramic finds from early medieval cemeteries in Dalmatia are only generally divided into two broad groups: pottery of Slavic forms and “special” forms. Furthermore, the terminology used to describe vessel shapes has remained partly unclear and inconsistently applied. Until recently, there was little interest in establishing a detailed typology of ceramic material, both for already published individual sites and within the broader context of the 8th-9th century cemetery horizon. The specific archaeological context has resulted in a high occurrence of complete vessels, a favorable circumstance of great significance for defining typology. However, the use of the wheel-coiling technique, also practiced by less experienced potters, has produced numerous asymmetrical vessels with various imperfections.

The typology of ceramics from key sites in this region (Nin-Ždrijac, Kašić-Maklinovo brdo and others) uses a combination of vessel contour analysis and a geometrical approach. Through the analysis of approximately three hundred complete vessels, several types of pots (A1–8), jugs (B1–4), bottles (C1) and cups (D1–4) have been identified. This typology serves as a foundation for further analyses aimed at exploring technological traditions through chaînes opératoires, particularly those related to shaping techniques, and the organization of production, which remains ongoing for some sites. The main objective is to highlight the complexity and challenges

involved in constructing the typology of this material, to show how the typology's aims influenced the definition of types and variants, how clarity and usability were ensured for its application to other related assemblages, and what insights were gained from producing an experimental ceramic set.

**Common ceramic types of Starčevo and early Linear Pottery cultures in the context of the origins of the first farmers in Central Europe**

**Nadezhda Kotova**

Institute of archaeology, Kyiv

There are three the earliest sites of the Linear Pottery culture, which are included in the Formative phase in Austria (Brunn 2, 5660-5360 BCE) and Hungary (Szentgyörgyvölgy-Pityerdomb and Zalaegerszeg-Andráshida, 5460-5360 BCE). These sites demonstrate two regional variants: Austrian and Hungarian. The important peculiarity of the Formative phase was the lack of classical fine pottery. The main part of the Brunn 2 pottery was made from clay with a lot of plant admixture, only little sand and mica. Clay with a significant presence of sand and mica dominated in the earliest Linear Pottery culture sites in Hungary as well as the synchronous late Starčevo sites. All basic types of vessels from the Brunn 2 site had prototypes among the coarse ceramics of the early Starčevo in Croatia and partly in Serbia. It is notable that the number of ceramic types is lower, first of all, among the high bowls, a feature commonly observed in the late Starčevo settlements and the earliest Linear Pottery culture sites in Hungary. During the Formative phase, the Linear Pottery culture people created a few innovative ceramic types as well as a new percentage distribution of large groups (low bowls, high bowls, pots with a neck, biconical and globular vessels, amphorae) in ceramic sets.

# **Insights into the stylistic and technological attributes of the Late Bronze Age pottery from Eastern Romania**

**Florica Măţău**

Alexandru Ioan Cuza University of Iaşi

**Mitică Pintilei**

Alexandru Ioan Cuza University of Iaşi

**Ovidiu Chişcan**

Alexandru Ioan Cuza University of Iaşi

**Vasile Diaconu**

History and Ethnography Museum of Târgu Neamţ

In the eastern part of modern-day Romania, the Late Bronze Age period corresponds to the development of the Noua culture (second half of the 16th to the 12th century BC), characterised by the practice of mobile pastoralism as the core subsistence strategy, which most often yielded sparse material remains associated with various crafting activities.

Although they appear in large quantities, the pottery identified in the Noua settlements show a rather restricted typological diversity, comprising jars, so-called "bag-type" vessels, two-handled jars, vessels with profiled bodies, bowls, small-sized vessels, and two-handled cups, so-called kantharos. Most of our knowledge referring to the Noua pottery is based solely on typology, and only a few archaeometrical investigations have been conducted until now.

In this study, our aim is to determine the interaction networks within the pottery production system, which will help us infer the social complexity of Late Bronze Age pastoralist communities.

By investigating the various sequences that characterise pottery production, from the selection of raw materials to the shaping and decoration of the final product, our aim is to gain insights into a range of attributes that are learned and transmitted within a community of practice. When evaluating interaction based on the examination of all these attributes, we will consider their hierarchical distribution with respect to visibility, manufacturing decisions, and production sequence. Those attributes that are not visible to the naked eye and are restricted to a restricted geographic area are considered low-visibility attributes. In our study, we will use them as a proxy for tracing interpersonal relationships because they are difficult to detect and copy and must be learned through direct contact with another potter. The high-visibility attributes considered in our approach are the vessel's form and decorative style, which are readily detectable in the final product and have a broad geographic distribution.

**Ceramic raw material procurement and tempering practices at  
the Bronze Age tell settlement of Százhalombatta-Földvár  
(Central Hungary)**

**Ákos Mengyán**

Archaeometry Laboratory, National Institute of Archaeology, Hungarian  
National Museum, Hungarian National Museum Public Collection Centre,  
Institute of Exploration Geosciences, University of Miskolc

**Dorottya Györkös**

Archaeometry Laboratory, National Institute of Archaeology, Hungarian  
National Museum, Hungarian National Museum Public Collection Centre

**Magdolna Vicze**

National Institute of Archaeology, Hungarian National Museum, Hungarian  
National Museum Public Collection Centre

**Attila Kreiter**

Archaeometry Laboratory, National Institute of Archaeology, Hungarian  
National Museum, Hungarian National Museum Public Collection Centre

Százhalombatta-Földvár is a fortified Bronze Age tell settlement, formerly enclosed by ditches and ramparts, situated on a natural loess plateau approximately 160 metres above the right bank of the Danube River in Central Hungary. The site is characterized by occupation layers up to 5 metres thick, beginning with the Early Bronze Age Nagyrév culture, while the overlying strata belong to the Middle Bronze Age Vátya culture, dated to approximately 2500–1450 BC. Excavations have been conducted at the site since 1999 by the Százhalombatta Archaeological Expedition (SAX). The

investigations focusing on a 20x20 metres trench, within which several Bronze Age household units were uncovered, yielding a large number of finds, most notably ceramic assemblage.

Early and Middle Bronze Age tell societies in the Carpathian Basin are primarily distinguished by differences in ceramic styles and burial practices. Vatya pottery is characterized by considerable typological variability, particularly in table wares during the late phase of the Middle Bronze Age (Koszider Period). Most vessels exhibit surface treatment and/or decoration, encompassing a wide range of decorative elements. Table wares, in particular, often display highly exaggerated, angular, and complex forms combined with intricate decorative schemes. In contrast to table wares, domestic wares are typologically and stylistically homogenous. Previous studies on ceramic technology have demonstrated that grog temper was a key technological feature in both the Nagyrév and Vatya pottery production in Central Hungary. Moreover, similar chaînes opératoires have been identified among different tell communities throughout the Carpathian Basin.

The present study investigates ceramic raw material procurement and tempering practices in Middle Bronze Age occupation layers of the settlement through thin-section petrography. The primary aim is to examine similarities and differences in pottery production strategies by comparing typologically and stylistically diverse table wares and domestic wares from two distinct household contexts. The results indicate considerably variability in raw material selection strategies, while tempering practices appear largely uniform, with a consistent preference for grog temper.

# **How useful is a ‘ware’? Reassessing an Early Bronze Age Fabric Category from the Peloponnese (Greece)**

**Christopher Nuttall**

Swedish Institute at Athens

The label Rather Coarse Gritty Reddish (RCGR) was first applied to pottery identified in the Methana Survey Project in the Saronic region of the eastern Peloponnese (Greece) and has since been used to describe some coarseware vessels attributed to the Early Bronze Age (3200–2500 BC). Although it offers a convenient shorthand, its analytical value has yet to be examined in any detail. The term appears to encompass a wide range of fabrics, surface treatments, and vessel forms, over a potentially wide geographical area, raising the question of whether it denotes a coherent ceramic tradition or merely a modern classificatory shortcut.

This paper reconsiders RCGR as a case study for the limits of typological reasoning for coarse wares. The category’s defining traits are broad enough to invite inconsistent attribution, yet narrow enough to imply a technological or regional unity that may not exist. If the term obscures meaningful distinctions in production or use, its continued application may hinder rather than support interpretation.

New examples from the authors project: the Little Islandscapes of the Saronic Project (LISP) on Agistri, adjacent to Methana, provide an opportunity to re-evaluate the term’s usefulness beyond its original context. The material highlights both the potential reach of such fabrics and the difficulty of determining whether similar coarse reddish wares reflect shared potting practice, parallel developments, or geological coincidence.

By interrogating RCGR as an analytical category rather than accepting it as a stable type, this paper contributes to broader discussions about the risks and requirements of typology in Aegean survey ceramics, especially where coarse wares dominate and classification must balance practicality with interpretative precision.

# **Stamped Decoration Of A Late Roman Red Slip Group From Western Asia Minor**

**Leyla Özlüođlu**

Dokuz Eylül University

**İclal Özelce**

Dokuz Eylül University

**Ergün Lafli**

Dokuz Eylül University

In this paper, we deal with Phocaeen red slip ware (PRSW) found at Küçük Deniz coastal avenue in Eski Foça in 2001 and 2002. The paper continues previous reports on the same material published in 2023, 2024 and 2025 in *Quaderni friuliani di archeologia* (ÖZELCE, LAFLI, BUORA 2023, 2024 and 2025), which examined some stamped decoration on these sherds. The focus of the present paper is to provide a corpus of whole stamped decoration classified in these vessels.

The ornamented examples in our corpus consist of 263 decorated amorphous and base/body sherds. Some of the samples bear roulette decoration on their rim and lip edges. Others have triangular, inverted triangular, round, and drop-shaped ornaments, either alone or in combination, in single, double, or multi-row roulette decoration. The stamped decorations were probably crafted with motifs prepared in wood or other material moulds. Sometimes the same decoration appears in

identical proportions, size, and form, suggesting that they may have been produced in the same workshop, if not by the same potter. At other times, the motif is similar but with varying proportions and sizes. This feature indicates the existence and activities of various workshops in Phocaea during the Late Roman period.

# **Typology in the study of the Cucuteni-Trypillia pottery: an attempts at its construction and reality of ceramic complexes**

**Ilia Palaguta**

Saint Petersburg Stieglitz State Academy of Art and Design, Faculty of Fine Arts and Restoration, Art History department of Theory and history of spatial arts

**Elena Starkova**

State Hermitage Museum

The typological method began to be developed in the early 20th century from various perspectives. For Oskar Montelius, it was a tool for constructing a chronological grid based on the analysis of Geschlossenen Fundkomplexes and constructing evolutionary “typological range/series” of the items included within them (1903). For Vasily Gorodtsov, typology = classification, analogous to Carl Linnaeus’s biological taxonomy (1901; 1927).

Systematization based on clearly defined features is quite suitable for the analysis of fairly homogeneous categories of objects. It is usually limited to morphological features. Ceramic vessels are the most difficult material to classify due to their mass production, variability, plasticity of raw material.

In the study of Cucuteni-Trypillia pottery, the development of rigid classification schemes has not been developed. This is due to the diverse range of shapes, the mass production and fragmentation of the material, and the diversity of ornamentation techniques. Therefore, a generalized classification of forms and ornaments is used, the correlation of which yields

taxonomic clusters sufficient for comparing ceramic complexes of different sites (Palaguta 2022; Starkova 2022).

Nevertheless, the morphology of Cucuteni-Trypillia ceramics deserves more thorough exploration. This should not be based on the construction of a rigid classification scheme, but rather should address the factors that determined the modification of vessel shapes over the course of the culture's development, where the shape of an object is determined by its function, the characteristics of the material, and the development of technology.

The set of forms is determined by their function. The shape of a particular item is largely determined by its construction method (molded from horizontal bands and assembled from parts), raw material, vessel's size, influence of non-ceramic vessels, contacts with neighboring cultures etc.

Despite numerous local variations, their development can be confidently linked to the expansion of mass ceramic production against the backdrop of the trend toward settlement consolidation. It determined using of molding for their forming. Thus, the formation of a "typological series" is, among other things, influenced by the socio-economic processes occurring in ancient societies.

**Iron Age Pottery from the Cemeteries of Oraiokastros and Nea Efkarpia: Typological Analysis and Comparative Evaluation within the Cemeteries of the Thermaic Gulf and Chalkidiki**

**Anna Panti**

Hellenic Ministry of Culture/Ephorate of Antiquities of Thessaloniki Region

The present talk aims to study the funerary ceramic assemblages from two Iron Age cemeteries, those of Oraiokastros and Nea Efkarpia, located in the hinterland of the Thermaic Gulf in northern Greece. Both sites have yielded a small number of cremation urns, mainly cut-away jugs and amphorae and a substantial number of ceramic grave offerings, consisting predominantly of handmade phialai of various types, alongside jugs and small amphorae, as well as a limited number of wheel-made vessels, including skyphoi and one-handled cups decorated with geometric motifs.

The study aims, firstly, to provide a systematic typological classification of this material and to clarify its internal development, morphological variability, and chronological range. Secondly, it seeks to situate the assemblages within their broader regional context through a comparative analysis with contemporaneous finds from other settlements around the Thermaic Gulf and the Chalkidiki peninsula. Particular emphasis is placed on the period preceding the establishment of the Euboean colonies in the region, as well as on the earliest phases following the foundation of these new urban centers.

By integrating typological, stylistic, and contextual data, the article explores patterns of cultural interaction and transmission. It investigates possible influences from neighboring regions of northern Greece, while also

assessing the impact of contacts with southern Greece, especially the Euboean circle. Through this approach, the study aims to contribute to a better understanding of local ceramic production, mechanisms of cultural exchange, and the processes of social and economic transformation that accompanied the emergence of new colonial networks in the northern Aegean during the Iron Age.

## **Ceramic petrology, or the invisible aspects in the definition of types**

**Martina Pérez**

Universidad de Buenos Aires, Instituto Nacional de Antropología y Pensamiento Latinoamericano (INAPL), Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET)

**Martín Casanova Menéndez**

Instituto Nacional de Antropología y Pensamiento Latinoamericano (INAPL), Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET)

**Leticia Gasparotti**

Instituto Regional de Estudios Socioculturales (UNCA/CONICET),  
Escuela de Arqueología (UNCA)

**Aixa Vidal**

Instituto de Arqueología (IA), Facultad de Filosofía y Letras,  
Universidad de Buenos Aires (UBA)

Ceramic typologies are traditionally built on the formal and decorative aspects of pots. However, other aspects such as paste composition or recipes may be crucial in order to identify meaningful peculiarities in any complex assemblage. In this presentation, we discuss the grave goods recovered from a multiple burial of Inka chronology, where pottery is an outstanding item. The petrographic analysis yielded important differences in the kind and amount of materials used to temper the vessels, which help define specific types and subtypes of pots. Considering that the Inkas are known to use pottery as an imperial marker, the types and subtypes identified in this burial seem to represent the connection of Antofagasta de la Sierra with the several peoples incorporated into the Inka empire.

# **Measuring profile syntax as a culturally salient aspect of vessel form**

**Marko Porčić**

University of Belgrade – Faculty of Philosophy, Department of Archaeology

**Mihailo Radinović**

University of Belgrade – Faculty of Philosophy, Department of Archaeology

**Aleksandra Jovanić**

Faculty of Fine Arts, University of Arts in Belgrade

The classification of ceramic vessels into types has long been central to archaeological analysis, yet scholars disagree about the theoretical and epistemological status of the concept of type. From the perspective of cultural transmission theory, the idea of the vessel – the meme – is socially learned, so our classificatory systems should reflect this fact if the types we define are to be used to measure time (e.g., by seriation) or intercommunity interaction. We argue that vessel form – specifically its geometric syntax, defined here as the ordered sequence of rising, falling, concave, and convex segments that shape the vessel outline – is one aspect with cultural salience.

We present a new method for capturing and quantifying vessel syntax from profile drawings and demonstrate it on a small set of examples. By conceptualizing the vessel outline as a mathematical function, the method uses derivative-based measures to identify local geometric behavior and divide the profile into syntactic segments. Each segment is then classified according to the combination of the signs of the first and second derivatives of the vessel profile curve, producing discrete formal categories that can be combined into sequences to generate types.

The approach relies on pseudo-landmark data derived from scanned drawings and enables automated classification, allowing large datasets to be processed efficiently. While the method does not replace existing geometric morphometric techniques, as it is insensitive to variation in overall size and proportion, it provides a complementary framework for systematically quantifying vessel form. Our results tentatively indicate that this method may outperform some conventional quantitative techniques when the goal is to group vessels with similar profile syntax. The types defined by this method are grounded in vessel syntax, so unlike classificatory methods that rely on overall similarity of form, these types have clear interpretation and theoretical justification.

# **How to produce a universal pot? Technology of LBK globular vessels from Kuyavia**

**Joanna Pyzel**

Maria Curie-Skłodowska University in Lublin

**Louise Gomart**

CNRS, Université Paris 1 Panthéon Sorbonne

**Martyna Nawrocka**

Lublin

**Maksymilian Łuszcz**

Maria Curie-Skłodowska University in Lublin

The vessels of the first farming communities in Central Europe represented by the Linear Pottery Culture (LBK) exhibit a high degree of homogeneity. Most pots belong to a single typological form: globular vessels, which were used for various purposes. In our presentation, we will discuss the preliminary results of our research into the production of LBK pottery in Kuyavia, focusing on the forming sequence. Despite the morpho-typological uniformity of the assemblage, we will present evidence of different technical traditions.

Research is financially supported by the National Science Centre, Poland, OPUS 26 (project no. 2023/51/B/HS3/00207).

## **Metric Comparison of Hand-Formed Ceramic Vessels from the Gepidic and Early Avar Periods (6th–7th c. CE)**

**Samu Levente**

Institute of Archaeology, Research Centre for the Humanities, Eötvös  
Loránd University (Budapest)

**Zsófia Masek**

Institute of Archaeology, Research Centre for the Humanities, Eötvös  
Loránd University (Budapest)

Hand-formed ceramics are commonly found at settlement sites in the Middle Danube Basin dating from the 4th to the 7th centuries CE. They are particularly significant in several Gepidic-period settlements and during the Early Avar period (also referred to as the Early Slavic period in other regions).

In Gepidic-period sites, hand-formed pottery occurs relatively rarely and in low proportions (ca. 15%). The majority of the ceramic assemblage from these settlements consists of wheel-turned fine and coarse wares, with fine wares often featuring burnished or stamped decoration. Hand-formed vessels from the Gepidic period are primarily found north of the Körös rivers. These pots are distinctive and differ significantly from earlier hand-formed pottery types of the Great Hungarian Plain (Sarmatian and Hun-period traditions). Similar vessels also appear in the Early Avar period in different cultural contexts (e.g., at Kölked in former East Pannonia, or in the northeastern Hungarian Plain, on the fringes of the Avar cultural sphere).

Although previous research has repeatedly noted the affinities between the hand-formed pottery of these periods, no comprehensive study

of the material has yet been conducted. Given the simplicity of these vessel forms, we argue that metric analysis combined with multivariate statistical methods can significantly contribute to their systematic classification. In this presentation, we conduct a metric analysis and comparative evaluation of ceramic assemblages from these two periods and present our conclusions regarding their cultural connections.

# **Static Types, Dynamic Use: Reconsidering Amphora Typology through Functional Reuse in Hellenistic and Roman Egypt**

**Amany Shabaan**

Ministry of Tourism and Antiquities

Traditional ceramic typology classifies amphorae on the basis of form and technology, treating vessel types as relatively static indicators of chronology, provenance, and function. Despite its methodological importance, this approach frequently overlooks the dynamic life histories of amphorae, particularly patterns of reuse and functional change.

This paper examines the functional reuse of amphorae in Hellenistic and Roman Egypt, with particular emphasis on ceramic assemblages from the Mareotic region. Amphorae originally manufactured for the transport and storage of wine were frequently repurposed for alternative functions, including water transport, domestic and industrial activities, and ritual contexts such as infant burials. In addition, several vessels exhibit intentionally made or modified openings whose functions remain unclear, suggesting additional or transformed uses beyond their original purpose. Evidence derived from repair traces, soot deposits, patterns of breakage, and secondary depositional contexts demonstrates that rigid, type-based classification alone may obscure the broader social, economic, and cultural practices embedded in the life cycles of amphorae.

By integrating typological analysis with contextual data, use-wear analysis, and depositional evidence, this study promotes a dynamic, life-history approach to amphorae. While typology remains a valuable analytical

starting point, it must be applied flexibly to account for reuse, functional change, ritual use, and intentional vessel modification.

This study engages with current debates on static and dynamic perspectives in ceramic studies, arguing for a more flexible application of typology that better reflects the complexities of everyday life, trade networks, and cultural practices in Hellenistic and Roman Egypt.

## **Results of a comprehensive analysis of late Bronze Age ceramics from the Southern Urals**

**Nikolai Scherbakov**

Institute of Archaeology Russian Academy of Sciences; Bashkir State  
Pedagogical University n.a. M. Akmulla

**Iia Shuteleva**

Institute of Archaeology Russian Academy of Sciences; Bashkir State  
Pedagogical University n.a. M. Akmulla

Ceramics is the most popular material excavated in the Late Bronze Age site. The study of the ceramic complexes, together with the study of the funeral rite peculiarities made it possible to distinguish archaeological cultures and their interaction in the Late Bronze Age of the Southern Urals. In Russia A.A. Bobrinsky developed an independent scientific trend of the pottery study, i.e. a historical and cultural approach to the study of ancient ceramics. The purpose of the pottery material study within the frames of historical and cultural areas is the reconstruction of cultural traditions in pottery manufacturing within the studied population.

In the process of technical analysis of the ceramics it was established that in the vessels there were admixtures of fire clay, sand and organics in different concentrations. Thin section petrographic analysis has been undertaken on six Late Bronze Age sherds from the Usmanovo 3 Site, Kazburun Region, Southern Transurals (P.S. Quinn). Constructing of ware was carried out in accordance with several programs of stuff preparing. Wide variety of clays and many compositions of molding compounds discovered in investigated ceramics may mean possible inflow of little groups of population probably caused by marital contacts. At the same time

investigated methods of stuff preparation in accordance with different programs prove that in combining of population groups that left these settlements and barrows at least two culturally different population groups took place.

The ceramics of the Srubnaya cultural and historical community is fairly standardized (the ornament is represented by a spiked stamp, barbs, incised lines, diamonds, open triangles, seed-shaped indentations). In the contact zone of the two population group-mixing - Srubnaya and Andronovskaya (Alakulskaya) - vessels with signs (zoomorphic pictographs, sophisticated symbolic figures) were identified. The morphological analysis of the vessels allowed identifying three groups: the Srubnaya archaeological culture, the Andronovskaya (Alakulskaya) archaeological culture and the mixed Srubno-Alakulskaya vessels.

# **Integrating Typology and Technology: A Multi-Regional Study of Copper Age Vessels in the Carpathian Basin**

**Eszter Solnay**

MTA-ELTE Lendület “Momentum” Innovation Research Group, Institute of  
Archaeological Sciences, Eötvös Loránd University (Budapest, Hungary);  
UMR 8215 Trajectoires (Paris, France)

**Zsuzsanna Siklósi**

MTA-ELTE Lendület “Momentum” Innovation Research Group, Institute of  
Archaeological Sciences, Eötvös Loránd University (Budapest, Hungary)

The typological classification of pottery assemblages is, in most archaeological periods, not suitable for establishing real social networks. Despite this recognition, research often struggles to transcend the boundaries of typological systems and the tendency to attribute direct social meaning to archaeological cultures. Over the past decades, methods focusing on other aspects of vessels, such as the manufacturing techniques or use-wear analysis, have become widespread. However, these results can only be properly contextualised if the form, size, and decorative style of the vessel are also considered and integrated into the study. Thus, when combined with appropriate interpretive frameworks, the typological approach remains an indispensable component of the research of archaeological vessels.

This presentation demonstrates the successful integration of typology with technological analysis of pottery forming. This method is particularly suited for reconstructing networks based on strong personal interactions among potters, rooted in the long learning processes. In this

study, we examined the pottery assemblages of 27 Early and Middle Copper Age sites across three regions of the Carpathian Basin: the Great Hungarian Plain, Transdanubia, and the Budapest Region.

The results reveal two distinct technical traditions in the Copper Age Carpathian Basin, where vessel morphology plays a pivotal role. In one tradition, specific forming methods were strongly associated with individual vessel forms. In contrast, the other tradition applied a uniform manufacturing technique regardless of the vessel form. This indicates that not only do the technological knowledge differ between the regions, but the structure of the production is fundamentally different. These results highlight the importance of typological analysis for other analytical approaches. Without it, the broader socio-technological patterns cannot be accurately interpreted.

# **When Typology Ends and Every Sherd Matters: Pottery Recycling in the Early Neolithic Central Balkans**

**Marija Svilar**

Austrian Archaeological Institute

**Darko Stojanovski**

Austrian Archaeological Institute

**Barbara Horejs**

Austrian Archaeological Institute

Ceramic typologies in the central Balkans have traditionally privileged complete vessels and diagnostic fragments, treating fragmentation as an analytical obstacle rather than an interpretative resource. Consequently, the most abundant component of Neolithic assemblages, small-sized diagnostics and body sherds tends to fall outside analytical frameworks once typological classification is complete. This paper argues that such selectivity obscures the dynamic post-breakage lives of pottery and limits our understanding of everyday household practices in the Early Neolithic.

Drawing on material from the Early/Middle Neolithic sites of Svinjarička Čuka (Serbia) and Amzabegovo (North Macedonia), the paper shifts the analytical focus from vessels to sherds. Special attention is given to abraded, modified, and reused fragments lacking typological value yet displaying consistent morphological selection and use-wear patterns. Through integrated macro- and micro-wear analysis, these fragments are interpreted as functional tools embedded in routine domestic activities,

including vessel manufacture and the processing of organic materials such as hide and wood.

By foregrounding both diagnostic and non-diagnostic fragments as analytical units, the study engages with the limits of typological classification in the central Balkans and adopts a practice-based perspective informed by object biographies and fragmentation studies. Rather than exceptional responses to scarcity, ceramic recycling emerges as a habitual strategy of material management. In doing so, the paper demonstrates how sherds contribute to reconstructing dynamic human–object relationships and how typological frameworks can be complemented by analyses focused on use and secondary use, and material continuity.

## **When the circle closes: remarks on the connections of stamp-decorated pottery types of Roman Pannonia and Dacia**

**Tamás Szebenyi**

University of Szeged, Department of Archaeology

The author wishes to discuss the production of table amphorae in Dacia (2nd-3rd century AD) and compare it with the presence of imported wine amphorae. The category of table amphora is still not a well-studied class in the literature at the level of the whole Roman Empire (in terms of existing typologies for different regions), often being presented only the aspects related to their technical analysis, but ignoring aspects of economic nature and their content. This analysis is intended to present this local ceramic category, which seems to imitate amphorae produced in Gallia. At the same time, their content, which was most probably local wine requires also an analysis aimed at comparing the presence of imported wine in Dacia with local wine. The study of local production versus amphora imports can also provide a line of study that focuses on observing differences in the social classes that had access to and consumed these products. In addition to this, some observations can be made regarding the possible trade of these products in small quantities between neighbouring provinces, and thus, some aspects of regional trade can be observed.

# **A typology-based method for studying large settlement pottery assemblages. Pros, cons and limits**

**Márton Szilágyi**

Budapest

Archaeology in Eastern-Central Europe faced many new challenges in the last thirty years or more. One of these was the so-called motorway archaeology, which introduced a new dimension of archaeological observation: large excavated areas that yielded such an amount of find material that was previously inconceivable. It is a cliché, but still true, that pottery usually makes up the largest part of a find assemblage; thus, pottery holds a significant portion of the archaeological information. This has been a big challenge for archaeologists, who suddenly faced tens of thousands of pottery finds, or even more. As earlier methods of pottery analysis were nearly inapplicable to such a large number of potsherds, new approaches and methods needed to be developed.

This contribution presents a typology-based method that has proven to be viable and efficient for processing large quantities of settlement pottery through three case studies from Central Europe. Even if this method has yielded good results and offers the opportunity to study a vast number of pottery finds in a relatively short time, it has its limits and downsides, which will also be highlighted.

## **Building typologies out of ethnographic knowledge**

**Aixa Vidal**

Instituto de Arqueología-Universidad de Buenos Aires

**Victoria Gutierrez**

Instituto Nacional de Antropología y Pensamiento Latinoamericano

This presentation aims to reflect on the criteria archaeologists use to build ceramic typologies. The immediacy of the materiality of pots is understandably the variable most commonly used to identify traditional types. However, in everyday life, this aspect is frequently correlated with - and sometimes conceals- intangible aspects that may be even more significant for pottery makers and users than the morphology, decoration, or materials that characterize a pot. The interviews and participant observation we carried out with indigenous women potters from the South-American Gran Chaco can provide food for thought on this issue and reveal a diverse number of actions and situations for pot classification that are not so obvious for researchers, such as the potter's status, her reproductive cycle, or the symbolic value of the materials used for temper. These observations also highlight how technological attributes are not perceived solely as functional or technical choices, but as carriers of social, symbolic and experiential meanings that shape how pottery is understood, produced and classified within communities.

## **Rethinking typologies of early modern ceramics in the Balkans and the Eastern Mediterranean**

**Jelena Živković**

The University of Tübingen  
Institute of Archaeology, Belgrade

**Vesna Bikić**

Institute of Archaeology, Belgrade

The early modern era in Southeastern Europe (the 15th-19th centuries) brought increased diversity in ceramic materials, technologies, and morphologies. Participation in long-distance trade through multiple imperial networks– the Ottoman, Venetian, and Austrian being the most significant – resulted in the widespread consumption of imported ceramics of unprecedented variety in both urban and rural contexts. At the same time, ceramic production of Ottoman urban centres across the region exhibits similar patterns in vessel forms and decorative styles.

Although no unified classification system has been adopted, ceramic studies commonly rely on typo-chronological approaches, largely focused on glazed wares that serve as archaeological dating markers. Glazed ceramic wares are predominately defined by decorative styles and macro-fabrics, while their names often indicate proposed provenance (e.g. Iznik Ware). In contrast, coarse wares have been less studied and are often classified in a site-specific manner. Their typologies are typically based on macro-fabrics, forming techniques, and morphology.

This paper discusses several challenges associated with ceramic typologies commonly used in the Balkans and the Eastern Mediterranean.

Recent archaeometric studies have showed that some well-established glazed wares were produced at multiple centres, calling into question interpretations of regional exchange networks built on typologies. At the same time, efforts to integrate ceramic typologies into broader analytical frameworks—such as studies of rural economies or local-scale cultural continuity—have introduced important methodological advances. Furthermore, the application of digital tools enables the creation of multiple, dynamic links between typologies and other analytical categories in ceramic research, opening new possibilities for the reassessment and reuse of existing classification systems.