



## **BECAP 22**

Pots as media: Decoration, technology, and message  
transmission

Belgrade, May 12-13<sup>th</sup> 2022

**Book of abstracts**



1838



**BECAP – Belgrade Conference on Archaeological Pottery**

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*Edited by*

Jasna Vuković and Vesna Bikić

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## **BECAP 22**

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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 22 – Pots as media: Decoration, technology and message transmission**

Since the beginning of the discipline, decoration on ceramic vessels was considered one of the most important features of pottery; motifs and designs were important in defining archaeological cultures and understanding chronological sequences. With time, the research topics related to decoration broadened and today many potential lines of investigation are possible, making pottery designs still challenging and inspiring. Instead of focusing on typology, BECAP 22 is aimed to address the topics related to pottery decoration through three main themes:

- **Technology:** the procedures and techniques of applying specific designs; artisans' skill and knowledge transfer; organization of production related to decoration; characterization and origin of raw materials needed for applying of the designs; identification and usage of tools used for decoration execution; the relations between pots' function/usage and decoration.
- **Style:** meaning of the motifs; the relations between the decoration and users of the pots, i.e. elite and people of high status vs. others; (dis)continuity of specific motifs and their meaning through time; creativity and (or)

conservatism in decoration techniques and the choices of motifs.

- **Methodology:** methods of processing and quantification of pottery decoration.

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

- case studies of wide chronological and geographical span dealing with pottery decoration: technological aspects, including archaeometry, and style;
- theoretical-methodological contributions related to the research of decoration including quantitative methods;
- ethnoarchaeological case studies and experiments designed and conducted to resolve the issues related to the application of specific decoration techniques.



# PROGRAMME

**Thursday, May 12<sup>th</sup>**

**10.00 Official opening of the Conference:**

**11.00 Keynote lecture**

Michela Spataro, Department of Scientific Research, British Museum,  
**Ceramic technology and style as media of socio-cultural identity  
and influence: Case-studies from the ancient world**

**11.45 Coffee break**

## **I Technology and Production**

12.00 Clare Burke, Stylish Choices: The Technology and Raw Materials of Starčevo type from Svinjarička Čuka, Serbia and it's Place Within Neolithic Potting Traditions

12.20 Marija Svilar, Dragan Milanović, and Miroslav Kočić, Get into the groove: Decorative techniques and motifs on the Late Eneolithic pottery from the site of Adžine Njive (Western Serbia)

**12.40 Andreja Kudelić, Ina Miloglav, and Dalibor Branković, White  
paste inlay – on the trail of the manufacturing sequence**

13.00 Sergio Taranto and Vanessa Forte, Investigating the score patterns of the 'husking trays' through a technological traces analyses

## **13.20 Lunch break**

### **II Technology and Production**

14.00 Carlo De Mitri, The Apulo-Lucanian Hellenistic Ware. An entangled node between Aegean and Italic pottery productions: the Moldmade Ware

14.20 Flora Miele, *Ars ornamentum*: Analysis of the decorative repertoire present on tin-glazed wares of southern production from Cencelle (VT)

14.40 Ilaria Incordino, The decorative repertoire of the ceramics from the monastery of Manqabad (Egypt)

15. 00 Beatrice Brancazi, The usefulness of the superfluous. Majolica's decorations as indicators of the socio-economic dynamics of a late medieval context

## **15.20-15.40 Coffee break**

### **III Chronology, Continuity/diachronic phenomena, quantitative analyses**

15.40 Canay Alpagut, White-on-Red Painted Pottery: Interregional Interactions between Western Anatolia, the Aegean coast and the Balkans in the Early Neolithic

16.00 Simon Radchenko and Nadia Kotova, Double zigzag decoration in the Prehistory of Eastern Europe

16.20 Elena Starkova, The main approaches of the study of Tripolye-Cucuteni ornaments

### **16.40-17.00 Coffee break**

17.00 Marija Ljuština and Katarina Dmitrović, Rocky Road to Sokolica: Middle Bronze Age Pottery in Central Serbia from Vatin to Bubanj-Hum IV-Ljuljaci Culture

17.20 Miklós Takács Thoughts on the level of importance of incised decoration on the pottery of 11<sup>th</sup> – 13<sup>th</sup> c. Hungary

17.40 Anastasiia Korokhina Decorational shift as a marker of cultural change? A case study from the Late Bronze Age settlement of Hlyboke Ozero-2 in Eastern Ukraine

## **Friday, May 13<sup>th</sup>**

### **10.00 Keynote lecture**

Joanna Sofaer, University of Southampton, **Thinking through creativity in prehistoric pottery**

### **10.45-11.00 Coffee break**

## **IV Identities, networks, boundaries**

11.00 Márton Szilágyi, Pottery styles and identities in the second half of the 5th millennium BC in the Carpathian Basin

11.20 Jasna Vuković and Boban Tripković, Culture melting pot?: Mixed pottery traditions in the 5th millenium western Serbia

11.40 Esmeralda Agolli, Transmission through style: an attempt to understand the decoration of handmade pottery in Albania

12.00 Ivan Ninčić, Bassarabi Decorative Style as a Material Culture Trait of the Initial Stages of the Early Iron Age in the Western Parts of the Serbian Danube Region

12.20 Thomas Eriksson, Styles and tribes in decorated pottery c. 180-600 AD in Sweden

12.40 Vesna Bikić, Message on the pot: Sgraffito pottery decoration and group identities in the medieval Balkans

### **13.00-14.00 Lunch Break**

## **V Meaning and symbolism**

14.20 Ilya Palaguta, Ornament: Power, expression, technology. And where is meaning?

14.40 András Füzesi, Communicate through the feasting: long-term changes in the decoration of pedestal vessels in the Neolithic and Copper Age of the Great Hungarian Plain

15.00 Miloš Spasić Animals on pots: Ornaments curating social interactions among Late Neolithic Vinča culture communities

### **15.20-16.00 Coffee break**

16.00 Cesare Vita, Shapes and meanings. A preliminary study of the matt-painted pottery decorations and their role in the communication system of ancient communities in Southern Italy (half of the 7th - half of the 5th century BC)

16.20 Miroslav Vujović, Roman Chimney pot from Golubac (Cuppae)

16.40 Ivan Bugarski, Stick figures on early medieval pottery vessels

### **17.00 General discussion**

## **White paste inlay – on the trail of the manufacturing sequence**

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White paste or incrustation represents a very characteristic technique of decorating prehistoric ceramic vessels, especially within the framework of pottery traditions in the area of the Carpathian Valley and the Balkans. Due to its very attractive decorative style, the first researches were focused on stylistic analysis, but in the last 10 years, following the development and application of analytical methods in archaeology, the technology of making the white paste began to interest scientists.

To this date, several scientific papers have been written about the mineral and chemical composition of the white paste material and its origin. The results showed that the basic component of various recipes consists of calcite or hydroxyapatite – the bone material, and aragonite – carbonate polymorph, found in bivalves and mollusc shells. However, the

process of making a paste, especially regarding the binding agents, is still unknown. Yet, there is no focused research on the manufacturing sequence which could enable discussion on characteristics of social practice related to raw material or the process itself.

This paper presents preliminary results of experiments that are aimed at the manufacturing process and procedure of applying white paste inlay. The initial archaeological experiment was designed following published scientific research results and the results of compositional analysis of encrustation of the Copper and Bronze Age pottery in Croatia. Accordingly, animal bone material and river mollusc shells were used in experiments. The result showed that the organic binder is not effective and that the homogenisation and strength of the material is a result of applying one of the oldest chemical processes known to man – slaking of quicklime. In addition to establishing a production sequence, the research goal is to create experimental reference samples of white paste and to conduct mineralogical and chemical analyses of paste comparing the analysis results with the archaeological material, in order to create the foundation for scientifically based technological analysis.