



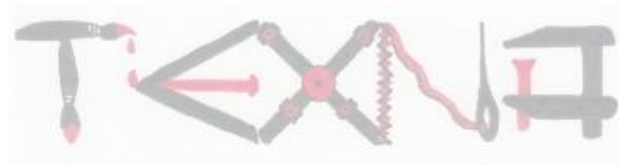
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Archaeological Research Unit



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In the frame of the

TEXNH: Making, creating, and agency networks in the Ancient Mediterranean world

lecture series and discussion forum

we kindly invite you to a lecture by

Dr Despina Ignatiadou

National Archaeological Museum

The cross-overs between three pyrotechnologies: Pre-Roman pottery, metalware, and glassware



20 September 2023, 18.00

at the Netherlands Institute at Athens

11, Makri str., 117 42 Athens

Due to limited seat number please R.S.V.P. at nia@nia.gr or 210 9210760

The event will also be streamed live. For registration please visit:

<https://us06web.zoom.us/meeting/register/tZEudu6trT0qH92SM2NKU0bCljOclvKCcd-8>



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ÉCOLE FRANÇAISE D'ATHÈNES
ΓΑΛΛΙΚΗ ΣΧΟΛΗ ΑΘΗΝΩΝ



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Abstract

The productions of pottery, metals, glass, and faience, all share technological parameters. As they are all based on pyrotechnology it could not be otherwise than be connected and influencing each other. The typological and chronological connections among the products of those productions also follow the technological advances, i.e. the possibilities the latter create.

The technology of pottery, which appeared first, created the conditions for the evolution of all the others, initially on the technical level and later on the artistic one too. It has been suggested that the glass technology is a lateral branch of the pottery technology, while a connection between glassworking and metalworking has been suggested too.

In the workshops, the evolution of furnaces has been of key importance for the firing of products, of any material. Shared equipment often involved workshop furnishings, utensils, tools, and, particularly, molds.

Taking into account prototypes, typology and dating, we cannot overlook the fact that all three productions function in a common artistic milieu; it would therefore be impossible not to notice proximity of shapes and decoration, especially in the case of vessels and utensils. However, the three artisanal productions should not be judged equally, regarding their artistic value and the influence they exercised and received.

As a tool for viewing these influences we should use the theory of skeuomorphism, according to which the materials without intrinsic value are used to imitate expensive materials. The archaeological findings confirm the theory and place every production at a different level of value, dissemination, and the creation of prototypes.