AS THE WHEEL TURNS
Potters' Communities in Ancient Greece and the Mediterranean

A Colloquium Held at
The University of Arizona
Silver and Sage Room, Old Main

November 6, 2014
9:00 AM–5:00 PM

Event Program

Aiatucson.arizona.edu/wheel
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ACKNOWLEDGMENTS

For their generous support with various aspects of this colloquium we gratefully acknowledge:

Dr. Charles Adams and Ms. Margot Ellis; Dr. Nancy Odegaard; Dr. Pearce Paul Creasman and the Tree-Ring Laboratory; Dr. Jan Bell and the Southern Arizona Clay Artists; Dr. Joey Williams and the BASIS Tucson North Charter School; Ms. Veronica Peralta; Mr. Alan May.

The graduate students in the Ph.D. Concentration in Mediterranean Archaeology at the School of Anthropology, the graduate students in the M.A. Program in Classics as well as the residents of the Laboratory for Traditional Technology: Lauren Alberti, Katherine Bare, Ben Curry, Asia Del Bonis-O’Donnell, Rachel DeLozier, Emily Graff, Matt Harder, Sarah Hildreth, Luke Kaiser, Mike Koletsos, Stephanie Martin, Danielle Phelps, David Pickel, Emily Prosch, Cara Ramsey, Andrew Richard, Jay Stephens, Kazumaza Suzuki, and Matt Winter.

Colloquium Organizer: Dr. Eleni Hasaki, hasakie@email.arizona.edu
Photography: Cathryn Schiel and Peter Cortes
Program Designer and Colloquium Graphics Coordinator: Miriam Warren

COLLOQUIUM SCOPE

Forming a vessel or a sculpture is a central phase in the ceramic manufacturing process, where skill and talent, vision and experience, converge to transform a lump of clay into a meaningful piece. Clay artists often use in combination a wide range of forming techniques, such as wheel-throwing, coil-building, mold-making, hand-modelled. This colloquium focuses primarily on the forming techniques employed by the ancient Mediterranean potters with an emphasis on the Greek potters. The time commitment involved in mastering these techniques makes the potters’ communities prime example of communities of practice where situated learning is a fundamental mechanism of transmitting knowledge across generations and groups. Ancient philosophers highlighted the mastery at wheel-throwing as the best metaphor for mastering any discipline through a structured and gradual apprenticeship. In doing this, they captured a widespread admiration for the potter’s dedication to mastering the forming techniques. This colloquium brings together specialists who approach and apply forming techniques in a variety of contexts: archaeological, experimental, methodological, art-historical, and studio art. By juxtaposing the worlds and expertise of ancient and modern practitioners we aim to highlight the continuities and divergences in a craft that is known both for its adherence to tradition and its flair for innovation.
9:00  Welcoming Remarks

SESSION 1:  Philosophers, Potters, Purchasers
9:15  Plato on Craft and its Meaning
9:35  Innovation and Tradition in the Early Iron Age Pottery of Greece
9:55  Sculpture in Clay: The Techniques of the Ancient Coroplast
10:15  Structure, Process, and Purpose of Figure in Clay
10:30  Break—Refreshments

SESSION 2:  Practicing at the Wheel
11:00  The Skills and Secrets of Ancient Greek Potters
11:20  Why Throw Pots?
11:40  Exploring the Logic, Gestures, and Skill of Wheel Fashioning in Comparison to Coiling and Wheel Throwing: An Experiment
12:30  Break—Demonstrations and Displays
      Wheel-Throwing Demonstrations
      Pottery Displays

KEYNOTE SPEAKER
14:00  Construction Techniques of Greek Pottery

SESSION 3:  Graduate Research on Ceramic Production in Greek Antiquity
14:40  The Manufacture and Technique Behind the Cycladic “Frying Pan”
15:00  Terracotta Ladies of Ayia Irini, Kea: A Reconstruction and Technical Exploration of the Bronze Age Large-Scale Statues
15:20  Creating Color in Antiquity: A Technical Analysis and Replication of Corinthian Polychrome Pottery

COLLOQUIUM DISCUSSANT
15:40  Reactions from the Perspective of a Roman Pottery Specialist
16:00  Break—Refreshments

SESSION 4:  Wheel-throwing Demonstrations and Curatorial Remarks of Mediterranean Ceramics
16:15  Teaching Wheel-Throwing to the Uninitiated
16:30  Presentation of Mediterranean Ceramic Objects from the Arizona State Museum
16:45  Concluding Remarks
9:00  Welcoming Remarks
Javier Durán (UA, Spanish and Portuguese, Director of Confluencenter for Creative Inquiry)
Eleni Hasaki (UA, Anthropology/Classics)

SESSION 1: Philosophers, Potters, Purchasers
Chair, David G. Romano (UA, Anthropology)

9:15  Plato on Craft and its Meaning
Julia Annas (UA, Philosophy)

9:35  Innovation and Tradition in the Early Iron Age Pottery of Greece
Mary Voyatzis (UA, Anthropology/Classics)

9:55  Sculpture in Clay: The Techniques of the Ancient Coroplast
Nancy Serwint (ASU, Art History)

10:15  Structure, Process, and Purpose of Figure in Clay
Hirotune Tashima (PCC, Ceramics Program)

10:30  Break—Refreshments

SESSION 2: Practicing at the Wheel
Chair, Pamela Vandiver (UA, Materials Science and Engineering)

11:00  The Skills and Secrets of Ancient Greek Potters
Eleni Hasaki (UA, Anthropology/Classics)

11:20  Why Throw Pots?
Andy Iventosch (Potter)

11:40  Exploring the Logic, Gestures, and Skill of Wheel Fashioning in Comparison to Coiling and Wheel Throwing: An Experiment
Armance Dupont Delaleuf and Kostalena Michelaki (ASU, Human Evolution and Social Change)

12:30  Break—Demonstrations and Displays

Wheel-Throwing Demonstrations
Clay and other supplies will be available for participants and public to throw on electric and hand-operated wheels from the School of Anthropology’s Laboratory for Traditional Technology at the South Side of Old Main.

Pottery Displays
From 2:00pm to the end of the colloquium a selection of Mediterranean Ceramics from the Arizona State Museum (Irene Romano and Mike Jacobs) and the University of Arizona Museum of Art (Kristen Schmidt) will be on display at the Silver and Sage Room, Old Main.
SCHEDULE OF EVENTS

KEYNOTE SPEAKER

14:00  Construction Techniques of Greek Pottery
      Toby Schreiber (Potter)
      Author of Athenian Vase Construction: A Potter’s Analysis

SESSION 3: Graduate Research on Ceramic Production in Greek Antiquity
Chair, Daniela Triadan (UA, Anthropology)

14:40  The Manufacture and Technique Behind the Cycladic “Frying Pan”
      David Pickel (UA, Classics)
15:00  Terracotta Ladies of Ayia Irini, Kea: A Reconstruction and Technical
      Exploration of the Bronze Age Large-Scale Statues
      Rachel DeLozier (UA, Art History)
15:20  Creating Color in Antiquity: A Technical Analysis and Replication of
      Corinthian Polychrome Pottery
      Jay Stephens (UA, Anthropology)

COLLOQUIUM DISCUSSANT

15:40  Reactions from the Perspective of a Roman Pottery Specialist
      Ted Peña (UC Berkeley, Classics)

16:00  Break—Refreshments

SESSION 4: Wheel-throwing Demonstrations and Curatorial Remarks of
         Mediterranean Ceramics
Chair, David Soren (UA Anthropology/Classics)

16:15  Teaching Wheel-Throwing to the Uninitiated
      Aurore Chabot (UA, Ceramics Program)
      Live demonstration at the South Side of Old Main at 12:30
16:30  Presentation of Mediterranean Ceramic Objects from the
      Arizona State Museum
      Irene B. Romano and Mike Jacobs (UA, ASM)
      With Asia Del Bonis-O’Donnell, Emily Prosch, Cara Ramsey,
      and Kasumazu Suzuki (UA, Classics)

16:45  Concluding Remarks
      Eleni Hasaki (UA, Anthropology/Classics)
PLATO ON CRAFT AND ITS MEANING
Julia Annas, Department of Philosophy, University of Arizona
jannas@email.arizona.edu
Despite the perception that Plato draws our attention away from the material world, he frequently uses practical crafts to make philosophical points. Pottery is a good example of what he finds interesting in practical crafts: the creativity of form being imposed on materials.

INNOVATION AND TRADITION IN THE EARLY IRON AGE POTTERY OF GREECE
Mary Voyatzis, School of Anthropology and Classics Department, University of Arizona
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After the collapse of Mycenaean civilization, a new style of pottery emerged in the 11th century called “Protogeometric.” Textbook examples include drinking vessels with high conical feet, decorated with compass-drawn concentric circles. While this style of decoration is common in Eastern regions such as Athens, Euboeia, the Argolid, the Corinthia, and East Greece, it is virtually non-existent in most other parts of the Greek world, including much of the Peloponnese, the Ionian islands, and Central and Northern Greece. Recently discovered pottery from the sanctuary of Zeus on Mt. Lykaion, allows us to explore other styles of Early Iron Age ceramics, and to consider what is novel, what is traditional, and why we have regional variation.

SCULPTURE IN CLAY: THE TECHNIQUES OF THE ANCIENT COROPLAST
Nancy Serwint, Art History, Arizona State University
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Ancient potters utilized a range of techniques that resulted in not only some of the most exquisitely decorated ceramic vessels that have been rightly credited as masterpieces but also a range of durable and resilient plain wares that made for the stuff of ordinary life in the ancient world. In tandem with pottery, clay was also used as the most common medium for sculpture with results that spanned the spectrum from the sublime to the banal. This paper will focus on the variety of production strategies employed by coroplasts working in the eastern Mediterranean during the first millennium BC. The gamut of manufacturing techniques that included hand fashioning, the use of the potter’s wheel, and the implementation of the mold will be discussed from the point of view of tactics and stratagems that responded to the demands of an enthusiastic market.

STRUCTURE, PROCESS, AND PURPOSE OF FIGURE IN CLAY
Hirotsume Tashima, Department of Arts and Communication, Pima Community College
htashima@pima.edu
Historically, human figures in clay are created in many different regions with some dating back to 22,000 BC. These figures were made to fit the needs of their societies. Greek and other cultures tried a variety of processes to meet their purposes. What are some main concerns when making figures in clay? How did sculptors in antiquity and how do we nowadays overcome these challenges? The size creates problem, the drying process creates problem, the firing creates problem, the glazing creates problem, message can create problem. Professor Tashima will discuss the challenges that he and other ceramists face while creating large and small scale figures in clay.
THE SKILLS AND SECRETS OF ANCIENT GREEK POTTERS
Eleni Hasaki, School of Anthropology and Classics Department, University of Arizona
hasakie@email.arizona.edu
Greek vessels are predominantly formed on the wheel by experienced potters. Limited evidence on potters’ wheels includes philosophical references, pictorial representations, and several prehistoric clay discs interpreted as rotating mats or wheel-heads. The entire apparatus of a potter’s wheel has not yet been excavated, either in prehistoric or historical contexts. Athenian and Corinthian depictions show potters, mainly in a seated position, using a low, hand-turned wheel, often assisted by younger workmen. Experimental data from constructing and operating a modern replica of an ancient potter’s hand-operated wheel highlights the challenges of its form. It also examines the relationships between speed and weight of clay as well as weight of wheelhead. This paper will incorporate archaeological, iconographical, experimental, and ethnoarchaeological data to evaluate optimal construction materials and design of ancient Greek wheels and to elucidate issues of wheel operation and size-related specialization in wheel-throwing.

WHY THROW POTS?
Andy Iventosch, Potter, Tucson, Arizona
iventoschpottery@gmail.com
Andy Iventosch will address the impetus to throw pots on the potter’s wheel, exploring a variety of sources, personal, historical and cultural. He will address the process of throwing as well as some technical considerations. Images will accompany the presentation.

EXPLORING THE LOGIC, GESTURES, AND SKILL OF WHEEL FASHIONING IN COMPARISON TO COILING AND WHEEL THROWING: AN EXPERIMENT
Armance Dupont-Delaleuf and Kostalena Michelaki, School of Human Evolution and Social Change, Arizona State University
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Wheel fashioning is a widely used, but poorly understood ceramic vessel forming technique. Potters utilize a wheel, like in wheel throwing, but instead of starting from a lump of clay, they build their pots up with coils, as in coiling. To develop an understanding of the logic, gestures, and equipment such a forming method actually requires we have undertaken a series of comparative experiments, generating about 250 pots using coiling, wheel fashioning, and wheel throwing techniques. Here we report our results and their implications for the nature of wheel fashioning as an independent forming method practiced over several centuries in some regions without the use of wheel throwing ever developing.

THE MANUFACTURE AND TECHNIQUE BEHIND THE CYCLADIC “FRYING PAN”
David Pickel, Classics Department, University of Arizona
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This study brings new attention to one of the most iconic and enigmatic artifact types of the Aegean Bronze Age: the so-called Cycladic “frying pan.” While many theories have been suggested regarding their possible function(s) and the symbolism of their decorative features, little attention has been paid to their manufacture. A close analysis of their chaîne opératoire and morphological characteristics (e.g., weight, measurements, syntax of decoration, and rendering of idiosyncratic motifs) can not only reveal aspects of manufacture and artist’s intent, but may also invite reconsideration of some proposed functions. This presentation provides the results of an experimental study, including exposition on the methodology and procedure of the reproduction, as well as observations on manufacture, design, and possible function(s).
ABSTRACTS

TERRACOTTA LADIES OF AYIA IRINI, KEA: A RECONSTRUCTION AND TECHNICAL EXPLORATION OF THE BRONZE AGE LARGE-SCALE STATUES
Rachel Delozier, School of Art and Department of Classics, University of Arizona
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This project focuses on the large-scale terracotta statues from the temple of Ayia Irini on the Aegean island of Kea (LM IB/LC II or 1500–1425 BCE), examining the material and physical challenges involved in their manufacture. Our investigation consisted of two major efforts: a preliminary experiment in Tucson in which we recreated the most complete of the statues (inv. no. k3.611; 0.986m in height), followed by a close examination of select pieces from the original Bronze Age group of over 50 statues kept in the Archaeological Museum of Kea. By completing the reconstruction project first, our intention was to gain a deeper understanding of terracotta as a medium and, more specifically, a more comprehensive knowledge of the clay techniques involved. Our subsequent examination of the original fragments, then, was better informed by this foundation of knowledge related to terracotta’s material challenges.

CREATING COLOR IN ANTIQUITY: A TECHNICAL ANALYSIS AND REPLICATION OF CORINTHIAN POLYCHROME POTTERY
Jay Stephens, School of Anthropology, University of Arizona
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Polychrome slipped and decorated pottery from Corinth, Greece, developed over two centuries (8th–6th c. BCE) from monochrome, dark brown slips and washes on a calcareous yellow clay body to a wide range of decorative techniques. Once significant experimentation with color variability began, five colors were produced. Black, added red, white, wine red (or purple), and overlying matte banded slips were studied by optical microscopy, petrographic and scanning-electron microscopy with semi-quantitative energy dispersive x-ray analysis, as well as wavelength-dispersive electron microprobe (epma) elemental mapping and analysis. Results from compositional analysis were then used to replicate the five slip colors.

TEACHING WHEEL-throwing to the UNINITIATED
Aurore Chabot, Ceramics Program, School of Art, University of Arizona
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How did those experienced potters teach the skill and standards to their apprentices? Since not much has changed in terms of throwing technique, except for the use of electric wheels and the availability of commercially mixed clay, how I teach my students now can very easily be correlated with teaching methods used by ancient Greek potters and their apprentices. Professor Chabot will invite a member of the audience to volunteer as a student interested in learning to throw. Anyone with limited or no experience working with clay will be encouraged to give wheel throwing a try with hands on assistance from Professor Chabot.
PRESENTATION OF MEDITERRANEAN CERAMIC OBJECTS OF THE ARIZONA STATE MUSEUM

Irene Romano, Arizona State Museum, Art History and Anthropology, University of Arizona
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with

Mike Jacobs, Arizona State Museum, jacobsg@email.arizona.edu

Asia Del Bonis-O’Donnell, Classics Department, University of Arizona, asiadelbonis@email.arizona.edu

Emily Prosch, Classics Department, University of Arizona, eporsch@email.arizona.edu

Cara Ramsey, Classics Department, University of Arizona, caramramsey@email.arizona.edu

Kasumazu Suzuki, Classics Department, University of Arizona, zaizen@email.arizona.edu

In this presentation ten ceramic objects from the Mediterranean collection of the Arizona State Museum (ASM) of the University of Arizona are highlighted. Though ASM is a museum devoted to the cultures of the American Southwest, the collection also includes some 500 accessioned ancient Near Eastern, Egyptian, Greek, Etruscan, and Roman objects, as well as a large Egyptian pottery typology collection. The vast majority of these were acquired in the early days of the museum’s history from its founding in 1893 to around 1950 through exchange, donation, and, less commonly, purchase. The objects presented here were selected for study by Dr. Romano and four graduate students in Classics as a research project for the fall 2014 semester.

DISTINGUISHED GUESTS

SANCHITA BALACHANDRAN

Recreating Ancient Greek Ceramics
Curator/Conservator, The Johns Hopkins Archaeological Museum
sanchita@jhu.edu

In the spring of 2015, an interactive, hands-on undergraduate course at Johns Hopkins University entitled “Recreating Ancient Greek Ceramics” will consider the complexities of making black figure and red figure vases. Supported by funding from the Andrew W. Mellon Foundation and the Johns Hopkins Program in Museums and Society, the interdisciplinary course will bring together the expertise of master potters, art conservators, art historians, archaeologists, and materials scientists. Working from well-known examples of vases in the Johns Hopkins Archaeological Museum, the class will attempt to recreate key moments in the fabrication of these vessels as a way to glimpse the genius of Athenian pottery workshops. Through making objects, students will recognize that each aspect of the production of these vessels—from selecting the clay and slip, to throwing and painting the vessels, and finally building a kiln and firing the vases—required a specialized knowledge which we may never be able to approach. In order to make this knowledge accessible to a broader audience, a short film documenting the experience of recreating the vessels will be created and a series of radio conversations about the project will air on Baltimore’s National Public Radio station.

SARAH GRAFF

Honors Faculty Fellow, Barrett College, Arizona State University
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Sarah Graff’s research examines the relationship between the economy, cross-cultural exchange, and political authority during the establishment and decline of early states in the Middle East. Her research interests include formal and informal economies, trade and exchange, craft production, material culture studies, urbanism, cooking and food, technological change and the intellectual history of economic anthropology. Methodologically she analyzes the production techniques used to make ceramic containers, their use and movement. She also analyzes spatial and environmental data, archival records, and material culture more broadly.
ANNAS, JULIA
Professor Annas is Regents Professor of Philosophy at the University of Arizona, having previously taught at the University of Oxford. She is a member of the American Academy of Arts and Sciences, past President of the Pacific Division of the American Philosophical Association and founder editor of Oxford Studies in Ancient Philosophy. She has written many books and articles on a wide range of topics in ancient philosophy.

CHABOT, AURORE
Professor Chabot has taught Ceramic Art in the UA’s School of Art since 1988. She was Director-at-Large and Publications Director for the National Council on Education for the Ceramic Arts during 1999-2004 and was honored as Fellow of the Council in 2005. She received two NEA Individual Artist grants and completed two major national public art commissions, installed on the UA’s Marley Building and at Sky Harbor International Airport, Phoenix. Her work has been included in over 100 exhibitions worldwide and reproduced in art publications, including the Sculpture Reference Illustrated by Arthur Williams, and Ceramics, Ways of Creation by Richard Zakin. In September she was a visiting artist at South Utah University, Cedar City. She teaches wheel throwing and hand building techniques and constantly develops her artwork in clay and other media. Images of a selection of her work can be viewed at http://www.u.arizona.edu/~aurorec/.

DELOZIER, RACHEL
Rachel Delozier graduated from the University of Arizona with honors, having majored in Classics and Art History. Her Honors Thesis was entitled Bronze Age Terracotta Statues of Ayia Irini, Kea: Materials, Context, and Experimental Reconstruction. During her time as an undergraduate she studied abroad in Italy and Greece where she focused her studies on Mediterranean craft traditions and gained archaeological experience in excavations and museum work. She plans to continue her research on Ancient Mediterranean Art and Archaeology in Boston University’s Art History doctoral program in Fall 2015.

DEL BONIS-O’DONNELL, ASIA
Asia del Bonis-O’Donnell is a second year M.A. student focusing on Classical Archaeology in the Department of Classics at UA. She received her A.B. in Archaeology & the Ancient World and Classics from Brown University in 2011. Asia’s research interests include Greek religion and the use of figural sculpture in sanctuary contexts.

DUPONT-DELALEUF, ARMANCE
Armance Dupont-Delaleuf received her Ph.D. in Anthropology from the University of Paris Ouest-Nanterre in 2011. She is currently a Postdoctoral research associate at the School of Human Evolution and Social Change at Arizona State University, sponsored by the Fyssen Foundation. Being a potter herself she is interested in how we can evaluate expertise in the ancient world, based on understanding the skill and logic of potters. Her current research focuses on the emergence of the potter’s wheel in the Middle East and central Asia during Protohistory.

HASAKI, ELENI
Eleni Hasaki is an Associate Professor of Anthropology and Classics at the University of Arizona. Her publications focus on the craft technologies of Classical antiquity, the spatial organization of workshops, craft apprenticeship, and on representations of craftspeople. She is the co-director of the Laboratory of Traditional and Experimental Technology and a collaborating partner at the Center for Mediterranean Archaeology and the
Environment at the University of Arizona. In addition to archaeological fieldwork in Greece, Hasaki directs an
ethnoarchaeological project of potters’ communities in Tunisia and an experimental pyrotechnological project in
Tucson, Arizona. She is also directing a summer program on archaeological and ethnoarchaeological approaches
to craft technologies and the environment in the Aegean.

**IVENTOSCH, ANDY**
Andy Iventosch received a BFA from Northern Arizona University and a MFA from the University of North
Texas. He is inspired by a variety of sources including the Mingei ceramics of Japan and England as well as
American abstract expressionist ceramics. He continues to produce domestic ware in stoneware and porcelain
as well as some larger pots. His work is available at the Tucson Museum of Art gift shop, the Phoenix Art
Museum gift shop and other venues, and can be viewed at iventoschpottery.com.

**JACOBS, MIKE**
Mike Jacobs is Archaeological Collections Curator at ASM where he has been a staff member since 1972.
He received his M.A. in Anthropology from the University of Arizona and is a specialist in material culture,
especially ceramics.

**MICHELAKI, KOSTALENA**
Kostalena Michelaki is an Associate Professor at the School of Human Evolution and Social Change at
Arizona State University. Her research focuses on technological analyses of prehistoric ceramics to explore
questions of identity and social organization, human-landscape interactions, as well as economy and
exchange. Her fieldwork in the last decade has focused in Calabria, in southern Italy, although she has also
worked in Hungary and in Canada.

**PENNA, THEODORE. J.**
Theodore (Ted) Peña is a professor of Roman archaeology in the Department of Classics and Graduate
Group in Ancient History and Mediterranean Archaeology at the University of California, Berkeley. He
obtained a BA in Classics and Archaeology from Wesleyan University and an M.A. and Ph.D. from the
Interdepartmental Program in Classical Art and Archaeology at the University of Michigan. Before joining
the faculty of UC Berkeley in 2009 he served on the faculty of the University at Albany, SUNY, and
University at Buffalo, SUNY, where he was chair of the Department of Classics and founding director of
the Institute for European and Mediterranean Archaeology. At Berkeley he has served as acting chair of the
Graduate Group in Ancient History and Mediterranean Archaeology (AHMA) and is currently an academic
trustee of the Archaeological Institute of America. His areas of interest include the archaeology of Roman
and pre-Roman Italy, the Roman economy, ceramic analysis/technology, and material culture studies. He
currently directs two research projects in Italy, the Palatine East Pottery Project (PEPP) and the Pompeii
Artifact Life History Project (PALHIP).

**PICKEL, DAVID**
David Pickel is a second year Master’s student in the Classics Department, studying Classical Archaeology.
He received his undergraduate degree in Classical Archaeology from Florida State University, and
later received a post-baccalaureate certificate in Classics from the University of Pennsylvania. He has
participated in excavations in Italy and Portugal, and is currently writing a thesis on the possible impact
that climate had during the late Roman period in North Africa.

**PROSCH, EMILY MARIE**
Emily Prosch received her B.A. in Classical Archaeology from Carthage College in Kenosha, WI. She is a
second year M.A. student in Classics at UA studying Classical Archaeology. Her research interests include
Bronze Age and Greek archaeology and religion.
RAMSEY, CARA MARIE
Cara Ramsey is a second year graduate student at UA, pursuing a M.A. in Classics. She received her B.A. in Classics and Anthropology from the University of Colorado at Boulder. Her research interests are Roman and Etruscan archaeology and Mediterranean trade.

ROMANO, IRENE BALD
Irene Romano is the Deputy Director of ASM, with teaching appointments in the School of Anthropology and Department of Art History. She earned a Ph.D. in Classical Archaeology from the University of Pennsylvania (1980), and is a specialist in collections-based research in museums, Greek and Roman sculpture, and the ancient marble trade. From 1980 to 2006 Dr. Romano worked in various capacities at the University of Pennsylvania Museum of Archaeology and Anthropology. From 2006-2012 she was the Executive Director of the American School of Classical Studies at Athens.

SERWINT, NANCY
Nancy Serwint teaches ancient art and archaeology in the School of Art at Arizona State University. Receiving her doctorate in classical archaeology from Princeton University, and a master’s degree in art history from the University of Chicago, her career as a field archaeologist has allowed for working broadly throughout the Mediterranean – at Morgantina (Sicily), ancient Corinth, the Athenian Agora, and for over thirty years at the ancient sites of Marion and Arsinoe on the island of Cyprus. She is the assistant director of the Princeton University Cyprus Expedition and is responsible for the publication of the vast coroplastic votive corpus that has been found during excavation at Marion. Publishing widely on issues associated with coroplastic studies and Cyprus, she also focuses research efforts on gender issues in antiquity as well as cross-cultural influences that impacted on the development of sculptural style on the island of Cyprus. Along with Diane Bolger, she co-edited Engendering Aphrodite: Women and Society in Ancient Cyprus. She also is a former director of the Cyprus American Archaeological Research Institute and considers Cyprus a second home.

SCHREIBER, TOBY
Toby Schreiber is a master potter who became fascinated with the construction techniques used by the potters who created the classic Greek vases. An art graduate of Cornell College with a major in ceramics, she spent years creating and selling her pottery. In the mid-1970s, after the Getty Museum had been built only a few miles from her seaside studio in Malibu, California, she became associated with the museum as a gallery teacher, and she had the opportunity to see and examine the Museum’s collection of Greek vases and their fragments. She soon realized that there was a need for a seasoned potter to analyze systematically the construction techniques used in the creation of these magnificent pieces. The result was a book entitled Athenian Vase Construction (J. Paul Getty Museum 1999), which has been critically acclaimed.

STEPHENS, JAY
Jay Stephens is a graduate student in the Ph.D. Concentration in Archaeology of the Mediterranean World at the School of Anthropology. He grew up as an army brat in Heidelberg, Germany and attended the University of Arizona for his undergraduate studies, where he graduated (magna cum laude) with a BA in Art History, a BS in Archaeology, and a minor in Material Sciences and Engineering. As a part of his senior thesis, Jay used SEM-EDS, Optical Petrography, Electron Microscopy, Xeroradiography, and Differential Thermal Analysis to investigate the technology behind the production of Corinthian polychrome pottery. Jay is primarily interested in using archaeometric techniques to investigate ceramic production and technology in the Mediterranean during the Early Iron Age. He has conducted field and laboratory work on projects in New Mexico, Arizona, and Arcadia, Greece.
Old Main was constructed in 1887 with James Miller Creighton as its architect. It is the University of Arizona’s oldest building and originally housed all functions of the University, from classrooms to sleeping rooms. Through the years it has been home to several departments, including Business and Public Administration, the Graduate College, Art, French, Mathematics, History, and Political Science, among others. The building is Territorial in style with European adaptations such as the French mansard roof. The building reveals a conscious attempt to relate to conditions of the Sonoran Desert with its broad, elevated and encircling veranda, high roof forms, partially recessed ground floor and large windows. The building has gone through many uses in its lifetime, and has come dangerously close to being demolished on more than one occasion. Fortunately, Old Main was preserved and in 1972 became the first campus building to be listed on the National Register of Historic Places.
This colloquium was made possible in part by the Director’s Fund for Excellence, Confluencenter for Creative Inquiry, and by the Society Outreach Grant of the Archaeological Institute of America.

Our thanks to these Tucson businesses for their support

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