

INDEX

- Abramović, Marina, 130–131, 148
 abstraction in figurines, 36
 abundance of materials as condition for
 recycling, 43–44
 academic fields, cross-fertilisation in, 75
 acquisition of skills, 19
 acting, 131
 actions, meaning of in cultural context, 20
 actualizing, 131
 Adamson, G., 5, 153, 154
 additive forms, 27–34
 aesthetics, in design, 59
 affordances, in design, 59
 alphabet of materials, 42
 altar from Darda, 27–28, 30
 alterations made to vessels, 49–51
 amphora, Bell Beaker, 84
 anatomy of hands and craft technique,
 18–19
 animal figures
 general discussion, 21, 22
 influence of local tradition on, 36–38
 pinched out, 26, 27
 with voids, 30–31, 33
 anthropological perspective on mimesis,
 113–114
 apprenticeship, 158
 archaeology
 failure in, 162–163
 investigation of creativity through, 1–3
 of modernity, 116
 arrowheads, Csepel Group, 82
Art and Agency (Gell), 114
 art of practice, 95, 109
askos, 22–23
 assemblages, mortuary, 82–83, 86–89
 assimilation, mimesis and, 123–125
 Bâ, A. H., 21, 38
 Bachelard, Gaston, 17
 Balinese sanghyang dedari trance dancing,
 133
 Barthes, R., 95–96
 basketry, 17
 Bauman, Z., 40, 55, 74
 Baxandall, Michael, 153
 Beaker package, 88–89
 Beckett, Samuel, 149
 behavioural design, 59–60
 belief system, shared, 37–38
 Bell Beaker Culture
 amphora, 84
 bell beakers, 82, 85
 blended in Csepel Group, 86
 Csepel Group cemeteries, 80–83
 description of, 79–80
 bell-shaped skirts, 34
 Bender Jørgensen, L., 20
 Benjamin, Walter, 66, 115–116
 biconical jug, Proto-Nagyrev, 83, 84
 bird representations
 distribution of, 24
 general discussion, 21, 22
 rattles, 28–29, 31, 32
 realism and abstraction in, 36
 ritual use of, 22–23
 typological classifications, 25
 Vatin bird, 26, 28
 vessels, 30–31, 34
 black American working class culture, 97

- Boas, F., 1
- body. *See also* hands
 combination of objects with, 89–92
 movement in woodworking, 17–18
- Bourdieu, Pierre, 73
- bowls. *See also* Swedish helmet bowls;
 turban rim bowls
 Csepel Group, 82
 Füzesabony, 63, 64
 Makó-Kosihy-Čaka, 84
 Vatya bowl from Cegléd-Öreghegy, 63
 Vatya bowl from Kelebia, 64
 Vatya-Koszider, 49–50
- Brancusi, Constantin, 3
- Brazilian peasants in urban areas, 97–98
- Brodsky, Joseph, 165
- Bronze Age. *See also* Early Bronze Age; Late
 Bronze Age; Middle Bronze Age
 in Carpathian Basin, 8–12
 spinning of yarn in, 20
 variation in ceramic forms and decoration
 during, 9–10
- bronze objects, design of, 57
- burial rites
 Cârna cemetery, Romania, 142–148
 Csepel Group, 81
 Velika Gorica and Dobova cemeteries, 100
- Cârna cemetery, Romania
 burial rites, 137–139, 142–148
 ceramics from, 139–141
 description of, 137
 general discussion, 137–142
 internal chronology of, 141
 map of, 138
 overview of, 13
 performance of burial at, 142–148
 script for funeral in, 142–144
 stratified society evident in, 141–142,
 145–146
- Carpathian Basin
 Bronze Age in, 8–12
 Cârna cemetery on map of, 138
 Csepel Group distribution on map of, 79
 as cultural crossroads, 10
 local variability in ceramics, 10–11
 map of, 8
 map showing cultural groups with
 decorated bowls, 61
 overview of, 8–9
 prevalence of clay in, 9
- Százhalombatta and Lăpuș on map of, 156
- Velika Gorica and Dobova Groups on
 map of, 99
- Vukovar Lijevo Bara cemetery on map of,
 118
- carved ceramic vessels, 160–162
- Cegléd-Öreghegy, Vatya bowl from, 63
- cemeteries. *See also specific cemeteries by
 name*
 ceramics from, 51, 103–109, 120, 139–141
 clay models in, 22, 23
 Csepel Group, 80–83
 inhumation graves, 89–90
 mortuary assemblages, 82–83, 86–89
 symbolic graves, 81, 89
 unurned cremation graves, 90–91
 urn burials, 90, 91
- cemetery pottery, 122–123
- ceramics. *See also* Csepel Group;
 decorations; *specific objects by name*;
 Százhalombatta, Hungary
 from Cârna cemetery, Romania, 139–141
 copies of, 127–129
 from Dobova cemetery, Slovenia, 102–109
 from Lăpuș, Romania, 14, 158–162
 miniatures and figurines, 21–25
 modeling, 25–38
 surface treatments, 6, 64–65, 122–123
 from Velika Gorica and Dobova
 cemeteries, 103–109
 from Vukovar Lijevo Bara cemetery, 120
- certainty, workmanship of, 151
- chaîne opératoire*, 133–134
- chairs, 27–28
- chariots, 27–28
- children, graves of, 23, 142
- Chomsky, Noam, 75, 87
- circles on base of Swedish helmet bowls, 61–64
- clay
 creative potential of, 4–8
 duration, 6–8
 language of, 5–6
 plasticity of, 17
 recycling, 7–8
 risks in workmanship of, 151–152
 timing, 6
- communities of practice, 19–20, 37
- consumers, creative, 96
- copies of vessels, 127–129
- cosmology
 effect of beliefs on creativity, 38

Index

207

- motifs on Swedish Helmet bowls, 62, 63–64, 70
 - motifs on turban rim bowls, 125–127
- costume, 24–25
- counters, 49
- Counts, Charles, vi
- course wares found in Százhalombatta, Hungary, 46–47
- cradling grip, 18
- craftmanship, role of hands in, 16–21
- creative consumers, 96
- creative destruction, 41–42, 53, 54–55
- creative field, 73
- creative marginality, 75
- creativity
 - as cultural and material phenomenon, 2–3
 - decontextualisation of objects as act of, 41
 - discussion of, 1–3
 - everyday, 95–98
 - mimesis and, 11
 - potential of clay, 4–8
 - recycling and, 41–44
 - relationship between materiality, mimesis, and, 114–116
 - role of hands in, 16–21
 - technical ability, 19
- Creativity and Craft Production in Middle and Late Bronze Age Europe* (CinBA), xi–xii
- cremation. *See also* urns
 - Csepel Group, 81, 90
 - Velika Gorica and Dobova cemeteries, 100
- creolisation, 76–77
- cricket test, 77
- cross-cultural cognitive processes, creativity defined by, 1–2
- cross-fertilisation in academic fields, 75
- Csepel Group
 - associations between objects and bodies in graves, 89
 - cemeteries, 80–83
 - combination of objects with body, 89–92
 - cultural combination of objects, 83–86
 - description of, 78–80
 - general discussion, 78–83
 - hybridization, 91–92
 - map of distribution of, 79
 - mortuary assemblages, 86–89
 - settlements, 80
- Csikszentmihályi, Mihály, 77, 83
- cultic use of clay models, 22–23
- cultures
 - acquisition of embodied knowledge, 19–20
 - creativity as cultural phenomenon, 2
 - creolisation, 76–77
 - cultural crossroads in Carpathian Basin, 10
 - globalization, 76
 - objects from combined, 83–86
- cupping grip, 18
- daggers, Csepel Group, 82
- Danube River, 24
- Darda, altar from, 27–28, 30
- de Certeau, Michel, 13, 95, 96–97, 109, 110
- decontextualisation of objects as creative acts, 41
- decorations
 - on bell beakers, 82
 - on Csepel Group ceramics, 84–85
 - on human figurines, 24–25
 - on Nagyrév bowls versus Swedish helmet bowls, 67–71
 - on turban rim bowls from Vukovar Lijevo Bara cemetery, 121–122
 - on urns from Vukovar Lijevo Bara cemetery, 121–122
 - on vessels from Cârna cemetery, Romania, 140–141
 - on vessels from Lăpuș, Romania, 160–162
- Deleuze, Gilles, 2, 116–117, 150
- design. *See also* Swedish helmet bowls
 - aesthetics, 59
 - aspects of, 58–60
 - for experience, 59–60
 - general discussion, 56–58
 - of interfaces, 59–60
 - overview of, 12
 - usability and practicality, 59
- destruction, creative, 41–42, 54–55
- disc ornaments, Csepel Group, 82
- Dobova cemetery, Slovenia
 - burial rites, 100
 - excavation of, 99
 - general discussion, 98–102
 - grave goods found in, 101–102
 - map of Dobova Group, 99
 - metalwork and ceramics at, 102–109
 - urns from, 104–110
- Dogan, M., 75
- domination, responses to, 94–95
- dramatisation of creative thought, 131–132

- Duchamp, Marcel, 41
duration, in craft production, 6–8
- Early Bronze Age. *See also* Csepel Group;
Swedish helmet bowls;
Százhalombatta, Hungary
miniatures and figurines, 21–25
modeling, 25–34
Nagyrev jug, 14, 155–158
- Edison, Thomas, 150
- Emden, C. J., 116
- emotional design, 59–60
- emotional response and mimesis, 116, 127
- encrusted pottery, 23, 61–65
- everyday creativity, 95–98
- failure. *See also* Lăpuș, Romania;
Százhalombatta, Hungary
in archaeology, 162–163
general discussion, 149–151
learning from, 149
Mayan creation story, 149–150
Nagyrev jug from Százhalombatta, 155–158
overview of, 13–14
in process of innovation, 150
risk and, 151–155
as twin of creativity, 150
vessel from Lăpuș, 158–162
- female figurines, 24–25, 34
- female graves, 88–90, 103, 119, 141
- female storage vessel, 47
- fibula, in Velika Gorica and Dobova
cemeteries, 103
- figurines. *See also* animal figures
distribution of, 24–25
evidence of shared technique, 37
folding technique for, 34, 35
found in cemeteries, 22
general discussion, 21–25
influence of local tradition on, 36–38
realism and abstraction in, 36
typological classifications, 25
- fine wares. *See also* Swedish helmet bowls
found in Százhalombatta, Hungary, 46–47
Nagyrev bowls versus Swedish helmet
bowls, 67–71
- firing and surface finish of vessels, Vukovar
Lijeva Bara cemetery, 122–123
- fluted decoration on urns, 121–122
- folding technique for human figurines,
37–38
- form, search for, 17
- formal training in theatre, 132–133
- Foucault, M., 94
- Fountain (Duchamp), 41
- Fragments (Counts), vi
- Freud, Sigmund, 113
- frontiers, margins as, 74–75
- funerals in Cârna cemetery, Romania,
142–148
- Füzesabony bowl
from Gelej-Kanálisdűlő, 63
from Golop, 64
from Megyaszó, 63
- Gandini, L., 42
- Gehry, Frank, 153–154
- Gelej-Kanálisdűlő, Füzesabony bowl from,
63
- Gell, Alfred, 114
- gendered social identity, 24–25
- German Renaissance wood sculptures, 153
- globalization, 76
- Golop, Füzesabony bowl from, 64
- grave goods, in Velika Gorica and Dobova
cemeteries, 101–102
- graves. *See also* cemeteries
of children, 23, 142
inhumation, 81, 89–90
of men, 88–90, 119, 141
miniature objects found in, 23
symbolic, 81, 89
unurned cremation, 81, 90–91
wealthy versus poor graves in Cârna
cemetery, Romania, 141–142
of women, 88–90, 103, 119, 141
- grips, types of, 18–19
- grog made from recycled materials, 52–53
- Guggenheim Museum in Bilbao, design of,
153–154
- Cyulavarsánd bowls, 60–66
- hair-rings, in Velika Gorica and Dobova
cemeteries, 103
- Hallstatt salt mine, staircase from, 57
- handmade objects, 16, 38–39
- hands. *See also* modeling
creativity and craftsmanship, 16–21
encountering creativity through, 38–39
general discussion, 15
grips, types of, 18–19
knowledge from, 16–17

Index

209

- miniatures and figurines, 21–25
 - modeling, 25–38
 - relationship between clay and, 12, 15
 - skills, 19
 - as tools, 18
- Hannerz, U., 76
- Harman, G., 136
- hearths, in Százhalombatta, Hungary, 51–52
- Heidegger, Martin, 16, 70, 136
- Hoffiller, Viktor, 106, 108
- hollow additive form, 28–29, 32
- homme total*, 18
- houses
 - architecture with recycled materials, 51–52
 - Csepel Group, 80
 - recycling in Százhalombatta, Hungary, 53–54
 - use of clay in Százhalombatta, Hungary, 47
- human body, understanding of, 37–38
- human figurines
 - distribution of, 24–25
 - evidence of shared technique, 37
 - folding technique for, 34, 35, 37–38
 - found in cemeteries, 22
 - general discussion, 21
 - influence of local tradition on, 36–38
 - realism and abstraction in, 36
 - typological classifications, 25
- human-bird figures, 22–23
- hybridization, 78, 91–92
- hyphenated identities, 76–77

- identities, social performance and, 134
- illusion, mimesis and, 120–122
- imagination
 - Cârna burials, 147–148
 - craftmanship and, 20–21
 - creativity and, 11–12, 17
 - margins as creative locations, 75
 - mimesis and, 113, 114–115, 136
- imitation of form, mimesis and, 122–123
- In Search of Lost Time* (Proust), 116
- Indian classical dance, 20
- individual identities, 94
- informal training in theatre, 133–134
- Ingold, Tim, 75
- inhumation graves, 81, 89–90
- innovation, failure in process of, 150
- interaction design, 59–60
- interfaces, design of, 59–60

- Japan
 - community of practice in, 19–20
 - origami, 17
- Jeanes, E., 41–42
- Jeannerod, M., 116
- jewelry, 24–25
- jugs, Csepel Group, 82

- Kaul, Flemming, 126
- Kelebia, Vatyá bowl from, 64
- Keller, C., 7
- Kerbschnitt* decoration, 160–162
- Királyszentistván Right, bowl from, 64
- Knappett, Carl, 112
- knives, in Velika Gorica and Dobova cemeteries, 102–103
- Kristiansen, Kristian, 126–127

- language and mimesis, 115–116
- languages of materials, 2–3, 5–6
- Larson, A., 40
- Larsson, Thomas, 126–127
- Late Bronze Age. *See also* Cârna cemetery, Romania; Vukovar Lijeva Bara cemetery, Croatia
 - bird symbolism, 22
 - metalwork in, 10–11
 - vessel from Lăpuș, Romania, 14, 158–162
- Latour, Bruno, 78
- Leal, Ondina, 97–98
- learning process, risk in, 152–153
- Leslie, E., 16
- Lévi-Strauss, Claude, 75
- listening to objects and materials, 42–43
- local variability in ceramics, 10–11
- location, relationship between creativity and. *See* margins
- Loznjak Dizdar, D., 103
- Lăpuș, Romania,
 - description of, 158–159
 - vessels from, 14, 158–162
- lugs on turban rim bowls, 123–125

- magic, sympathetic, 113–115
- Makó-Kosihy-Čaka bowl, 84
- Mansfield, Katherine, 132
- manual dexterity, 19
- margins. *See also* Csepel Group
 - combination of objects in assemblages, 86–89
 - combination of objects with body, 89–92

- margins (cont.)
 as creative locations, 74–78, 92–93
 creative marginality, 75
 creolisation, 76–77
 cultural combination of objects, 83–86
 discussion of term, 74–75
 general discussion, 73–74
 hybridization, 78
 hyphenated identities, 76–77
 overview of, 13
- Marton, Helen, 42–43
- materials
 alphabet of, 42
 creativity as material phenomenon, 2–3
 design evident in variety of, 57
 languages, 2–3
 listening to, 42–43
 qualities of, 2–3
 recycling, 41–44, 51–54
 relationship between creativity, mimesis,
 and materiality, 114–116
 relationship of hands to, 16–18
 resonance of, 42–43
- Mauss, Marcel, 18, 19
- Mayan creation story, 149–150
- Megyaszó, Füzesabony bowl from, 63
- men, graves of, 88–90, 119, 141
- metalworks
 similarity in, 10–11
 at Velika Gorica and Dobova cemeteries,
 102–103
- Middle Bronze Age. *See also* Cârna
 cemetery, Romania; Swedish helmet
 bowls; Százhalombatta, Hungary
 metalwork in, 10–11
 miniatures and figurines, 21–25
 modeling, 25–34
- mimesis. *See also* Vukovar Lijeva Bara
 cemetery, Croatia
 anthropological perspective on, 113–114
 assimilation and, 123–125
 in burial rites in Cârna cemetery,
 Romania, 145
 creativity stemming from, 11
 general discussion, 111
 illusion and, 120–122
 imitation of form, 122–123
 language and, 115–116
 layers of, 117
 materiality and creativity, 112–117
 non-sensuous similarity, 125–127
 overview of, 13
 Plato and, 112
 psychoanalytical perspective on, 113
 simulacra and, 127–129
 sympathetic magic, 113–115
 technology and, 116
- mimetic magic, 114
- miniatures, 21–25
- modeling
 act of, 25–26
 additive forms, 27–34
 forming techniques, 25–26
 miniatures and figurines, 21–25
 naturalism in, 34–38
 ritual or cultic role of models, 22–23
 singular forms, 26
- modifications to vessels, 49–51
- mortuary assemblages, 82–83, 86–89
- motifs
 on bell beakers, 82
 on Early Bronze Age Nagyrév bowls,
 67–71
 on Swedish helmet bowls, 61–64, 65
 on vessels from Cârna cemetery, Romania,
 140–141
 on vessels from Lăpuș, Romania, 160–162
 on vessels in Vukovar Lijeva Bara
 cemetery, 125–127
- mudra*, 20
- Mycenaean figurines, 24
- Nagyrév ceramics
 bowls versus Swedish helmet bowls, 67–71
 jug from Százhalombatta, 14, 155–158
 narrative and time, relationship between, 113
 narrative for burial, Cârna cemetery,
 Romania, 142–148
 naturalism in modeling, 34–38
 nervous system, 114
 non-sensuous similarity, mimesis and,
 125–127
- North African immigrants, 95
- novelty, 155
- objects
 listening to, 42
 in performance, 135–136
 recycling, 41–44, 47–51
- On the Mimetic Faculty* (Benjamin), 115–116
- optical illusions on ceramics, 120–122
- origami, 17

Index

211

- Pahre, R., 75
 Pallasmaa, Juhani, 15, 38, 39, 166
 perforated buttons, Csepel Group, 82
 performance. *See also* Cârna cemetery, Romania
 funerals in Cârna cemetery, Romania, 142–148
 general discussion, 130–131
 objects in, 135–136
 overview of, 13
 preparation and, 132–134
 relations between people in, 135
 social, creativity in, 134
 temporality, 134–135
 themes in, 131–136
 transformation, 135
 performance art, 130–131, 135
 physical characteristics of materials, understanding, 42
 Piazza, G., 42
 pinching grip, 18, 26, 27, 28
 pins, in Velika Gorica and Dobova cemeteries, 103
 place, relationship between creativity and. *See* margins
 plasticity of clay, 17
 Plato, 112
 potentials of materials, 2–3, 4–8, 17–19, 42–43
 poor versus wealthy graves in Cârna cemetery, Romania, 141–142
 Pope, R., 67
Popol Vuh, 149–150
 pottery stacks, from Cârna cemetery, Romania, 139, 140, 144–145, 146–147
 potting, duration of, 6–8
 practicality, in design, 59
The Practice of Everyday Life (de Certeau), 95
 preparation for performance, 132–134, 146
 productive failure, 150
 props, 135–136, 145
 Proto-Nagyrev biconical jug, 83, 84
 Proust, Marcel, 116
 Proustian effect, 116
 psychoanalytical perspective on mimesis, 113
 Pye, David, 56, 151

 qualities of materials, 2–3, 5–6, 42–43

 rattles, 22–23, 28–29, 31, 32
 Ravno Selo figurine, 37

 realism in figurines, 36
 reappropriation
 everyday creativity, 95–98
 tactics of, 95
 recombination
 in assemblages, 86–89
 with body, 89–92
 creativity and, 75
 cross-fertilisation in academic fields, 75
 cultural, 83–86
 in recycling, 41
 of symbolic systems, 77
 recycling. *See also* Százhalombatta, Hungary
 architecture with recycled materials, 51–52
 conditions leading to, 43–44
 general discussion, 40
 grog made from recycled materials, 52–53
 of houses, 53–54
 of materials, 41–44, 51–54
 of objects, 41–44, 47–51
 overview of, 7–8, 12
 recombination in, 41
 tools made by, 48–49
 reflective design, 59–60
 religious significance in craftsmanship, 20–21
 resistance. *See also* Dobova cemetery, Slovenia; Velika Gorica cemetery, Croatia
 everyday creativity and, 95–98
 general discussion, 94–95
 overview of, 13
 resonance of materials, 42–43
 Ricoeur, Paul, 113
 riding bicycles, 19
 risk, workmanship of, 151
 risk and failure, 151–155
 ritual performance, 135
 ritual use of clay models, 22–23
 River Danube, 24
 Robertson, R., 76
 Rousseau, Jean-Jacques, 113
 Roy, R., 40
 rule-governed creativity, 75, 87
 Rushdie, Salman, 93

 sanghyang dedari trance dancing, 133
 Savage, Polly, 43
 scarcity of materials as condition for recycling, 43
 Schechner, Richard, 131, 132–133, 135
 school uniforms, 94

- script for funeral in Cârna cemetery,
Romania, 142–144
- Sennett, R., 4
- settlements,
clay models in, 22, 23
Csepel Group, 80
Százhalombatta, Hungary, 44–46
- shamans, 114, 125
- shanty towns, 43
- shared belief system, 37–38
- signatures of potters on vessels, 127–129
- simulacrum, 116–117, 127–129
- singular forms, 26
- skeumorphs, 112
- skills
apprenticeship, 158
development of, 132
general discussion, 19
and levels of risk, 152
- social attitudes, influence in
Százhalombatta, 51–54
- social creativeness, 135
- social developments in Bronze age, 25
- social performance, creativity in, 134
- social significance in craftsmanship, 20–21
- Somogyvár-Vinkovci vessel, 84
- Sørensen, M. L. S., 53–54
- Spanish conquest of the Americas, 95
- spindle whorls, 49
- spinning of yarn, 20
- spiral ornaments, Csepel Group, 82
- stacked vessels, from Cârna cemetery,
Romania, 139, 140, 144–145,
146–147
- staircase from Hallstatt salt mine, 57
- star motifs on Swedish helmet bowls, 62,
63–64
- status symbols, Swedish helmet bowls as, 65
The Storyteller (Benjamin), 66
- storytelling, relationship between potting
and, 66–67
- stratified society, evidence in Cârna
cemetery, Romania, 141–142, 145–146
- Stravinsky, Igor, 154
- Sturt, George, 16–17
- Suciu de Sus pottery, 161
- sun motifs
on Swedish helmet bowls, 62, 63–64
on turban rim bowls, 125–127
- surface treatments, 6, 64–65, 122–123
- sustainable innovation, 40
- Swedish helmet bowls
creativity and design, 67–71
description of, 60–65
design for visual appeal, 65
functional form, 65–66
general discussion, 60–66
map showing cultural groups with, 61
motifs on, 61–64, 65
Nagyrév bowls versus, 67–71
reasons for design, 71–72
role of design, 66–67
as status symbols, 65
storytelling with, 66–67
surface treatments, 64–65
from Százhalombatta, Hungary, 62
- symbolic graves, 81, 89
- symbolic references of materials,
understanding, 42
- symbolic systems, recombination of, 77
- sympathetic magic, 113–115, 125
- Százhalombatta, Hungary
apprenticeship, 158
architecture with recycled materials, 51–52
description of, 44–46, 155
evidence of modifications to vessels, 49–51
finds at site, 46–47
general discussion of site, 44
grog made from recycled materials, 52–53
hearths in, 52
influence of social attitudes, 54–55
map with location of, 45
material recycling, 51–54
Nagyrév jug from, 155–158
Nagyrév vessel from, 69
object recycling, 47–51
pottery deposits in pits, 47–48
recycling in, 44–47, 53–54
Swedish helmet bowls from, 62
tools made of recycled ceramics, 48–49
use of clay in houses, 47
value of ceramics, 51
waste disposal, 52
- Taussig, Michael, 114, 125
- Tebbit, Norman, 77
- technical ability, 19
- Techniques of the Body* (Mauss), 19
- technology
developments in Bronze age, 25
mimesis and, 116
- temper made from recycled materials, 52–53

Index

213

- temporality and performance, 134–135
 textiles, design of, 57
 texture, creating in living spaces, 97
Wizard of Oz (film), 135–136
 theatre traditions, training in, 132–134
 theatricality, 131
 thinking hands, 166
 thinking through body, 16–17
 thumbled out objects, 26, 29
 timing, in craft production, 6
 Tiryns, Greece, 43
 tokens, 49
 tools
 hands as, 18–19
 recycled ceramics as, 48–49
 screwdrivers as, 18
 toys, 23
 tradition as knowledge base for creativity,
 154
 transformation qualities of performance, 135,
 146–147
 translation, 5
 transliteration, 5
 turban rim bowls
 decorations on, 121–122
 lugs on, 123–125
 motifs on, 125–127
 signatures of potters on, 127–129
 Turner, V., 135
 typological classifications, 25
 unurned cremation graves, 81, 90–91
 urbanized Brazilian peasants, 97–98
 urns
 from Cârna cemetery, Romania, 139, 140,
 144–145
 Csepel Group, 81, 90
 from Velika Gorica and Dobova
 cemetaries, 104–109
 from Vukovar Lijevo Bara cemetery,
 121–122
 Urnfield culture, 46–47, 100, 109–110. *See*
 also Dobova cemetery, Slovenia; Velika
 Gorica cemetery, Croatia; Vukovar
 Lijevo Bara cemetery, Croatia
 usability, in design, 59
 Vatia. *See also* Százhalombatta, Hungary
 bowls, 49–50, 63, 64
 cemetaries, 51
 Swedish helmet bowls, 60–66
 Velika Gorica cemetery, Croatia
 burial rites, 100
 excavation of, 98–99
 general discussion, 98–102
 grave goods found in, 101–102
 map of Velika Gorica Group, 99
 metalwork and ceramics at, 102–109
 urns from, 104–110
 vessels. *See also* Swedish helmet bowls
 with bird-head protomes, 31, 34
 from Cârna cemetery, Romania, 139,
 140–141, 144–145, 146–147
 Csepel Group, 84–85
 duration in creation of, 6–8
 evidence of modifications to, 49–51
 found in Százhalombatta, Hungary, 46
 grog made from recycled materials,
 52–53
 from Lăpuș, Romania, 14, 158–162
 made for burial, in Vukovar Lijevo Bara
 cemetery, 122–123
 Nagyrév bowls versus Swedish helmet
 bowls, 67–71
 signatures of potters on, 127–129
 Somogyvár-Vinkovci, 84
 thumbled out, 26, 29
 timing in creation of, 6
 in Velika Gorica and Dobova cemetaries,
 100
 with voids, 30–31
 Vicze, M., 69–70
 violin-bow fibula, in Velika Gorica and
 Dobova cemetaries, 103
 visceral design, 59–60
*Viscerality, Faith and Skepticism: Another
 Theory of Magic* (Tauszig), 114
 voids, additive forms with, 30–31, 33
 voodoo doll, 114
 votive deposits, 47–48
 Vukovar Lijevo Bara cemetery, Croatia,
 ceramics from, 120
 decorations on turban rim bowls, 121–122
 decorations on urns, 120–121
 description of, 117–119
 firing and surface finish of vessels made for
 burial, 122–123
 graves in, 119–120
 mimesis, 117–120, 129
 motifs on vessels, 125–127
 positioning of bowls in graves, 127
 ‘signatures’ of potters on vessels, 127–129

- wagons, 21, 25, 27–28
- waste disposal, Százhalombatta, Hungary, 52
- wealthy versus poor graves in Cârna cemetery, Romania, 141–142
- wheel motifs
 - on Swedish helmet bowls, 62–64
 - on turban rim bowls, 126
- Wildenhain, M., 56
- Williams, Brett, 97
- Wirkkala, Tapio, 16
- Wittgenstein, Ludwig, 73
- women
 - female storage vessel, 47
 - figurines of, 24–25, 34
 - graves of, 88–90, 103, 119, 141
- woodworking
 - body movement in, 17–18
 - design in, 57
 - sculptures from German Renaissance, 153
- workmanships of risk and certainty, 151
- wristguards, Csepel Group, 82
- Yagi Kazuo, 15
- yarn spinning, 20
- zoomorphic vessels, 30–31, 33, 34
- Žuto Brdo-Gârla Mare group, 37–38, 137, 141, 146. *See also* Cârna cemetery, Romania