

CREATIVITY IN THE BRONZE AGE

Creativity is an integral part of human history, yet most studies focus on the modern era, leaving unresolved questions about the formative role that creativity has played in the past. This book explores the fundamental nature of creativity in the European Bronze Age. Considering developments in crafts that we take for granted today, such as pottery, textiles, and metalwork, the volume compares and contrasts various aspects of their development, from the construction of the materials themselves, through the production processes, to the design and effects deployed in finished objects. It explores how creativity is closely related to changes in material culture, how it directs responses to the new and unfamiliar, and how it has resulted in changes to familiar things and practices. Written by an international team of scholars, the case studies in this volume consider wider issues and provide detailed insights into creative solutions found in specific objects.

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CREATIVITY IN THE BRONZE AGE

UNDERSTANDING INNOVATION
IN POTTERY, TEXTILE, AND
METALWORK PRODUCTION

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The important role of creativity in human expression and in underpinning cultural changes through time, means that understanding why and how it works poses an important challenge for archaeology. Such insights also have bearing on understanding creativity in other contexts, including the present. Through a focus on the interconnections between materials, practices, and objects, CinBA aimed at explicit analytical engagement, thus moving the study of creativity beyond intuitive responses which have hitherto made it difficult to clearly argue why some things are considered creative and others not.

Research on creativity is undoubtedly complex but is nonetheless a satisfying task. We would like to thank the following funding bodies, organisations, and individuals who have made our research possible:

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Finally, although the reader will note that the sections of this book have different lead authors, it has been a true collaboration; Lise Bender Jørgensen, Joanna Sofaer, and Marie Louise Stig Sørensen have contributed in equal measure to this volume.