

**DOMESTIC WARE, RITUAL UTENSILS OR FUNERARY VASES?
FUNCTIONS OF THE LATE GEOMETRIC POTTERY FROM THE 'SACRED HOUSE' OF THE ACADEMY IN ATHENS**

Alexandra ALEXANDRIDOU
FNRS-ULB CReA-Patrimoine

The mud brick edifice, composed of a number of compartments set on either side of a corridor, which has been explored in the late 1950's at the site of the later Academy of Plato, has been given the name "Sacred House" by its excavator, who further associated it with the cult of the local hero Akademos. The conditions of the excavation were difficult, the information published by the excavator in his short reports is not compatible with that of the excavation diary, the finds suffered from several rearrangements and labeling in the storage rooms, leaving behind a number of uncertainties concerning their original context.

Large quantities of Early Iron Age pottery, mostly dating to the last decades of the eighth century, were found in association with the edifice. Some of it was reported as coming from a number of pyres, which have been firstly interpreted as remains of ritual activities addressed to the local hero or to the deceased, mainly children, buried in its vicinity. Nevertheless, since the ceramic material was never studied in detail or published the "Sacred" character of the construction could not be seriously tested.

The present paper will focus on three particular shapes dominating among the excavated material: banded amphorae, basins with the characteristic wavy band at the handle zone, as well as decorated kraters with or without spout. Could we assign to the shapes a funerary, a ritual or simply a domestic use? How can they be associated with the explored pyres or the nearby burials? The accounts of the excavation diary will serve as a main guide for setting the material back to its right context. Consequently, the different phases of the edifice and its function will be examined, taking into account the evidence from contemporary structures of comparable character known from the rest of Attica too.

L'ATELIER DU DIPYLON : STYLE, TYPOLOGIE ET CHRONOLOGIE RELATIVE

Anne COULIE

Musée du Louvre

Une nouvelle publication des fragments de vases monumentaux du Géométrique Moyen et Récent, conservés au musée du Louvre, s'impose. Il existe de nombreux inédits et des ensembles déjà publiés peuvent être complétés ou revus. En amont de ce travail de longue haleine, qui suppose une politique de dérestauration, de nettoyage et d'étude des fragments, il peut paraître judicieux de dresser un premier bilan sur les collections du Louvre, qui souligne l'ampleur des lacunes de la documentation. Ainsi l'estimation précise du nombre de vases monumentaux produits dans l'atelier de potiers le plus important et le plus prestigieux d'Athènes au VIII^e siècle reste-t-elle aujourd'hui largement hors de portée; de même, le caractère lacunaire des vases complique singulièrement l'approche des formes. Il n'en reste pas moins que l'étude des traditions artisanales qui unissent et distinguent les membres de cet atelier permet de confronter des choix stylistiques et typologiques et de préciser la chronologie relative de l'atelier.

POTTERY AND CULTURAL INTERACTION IN EIA TYRRHENIAN COUNTRIES

Bruno d'AGOSTINO

Università di Napoli

In the major centers of Tyrrhenian Etruria, such as Veii, Caere, Tarquinia and Vulci, tombs of Phase II of the Early Iron Age include in their grave-goods Greek and Greek-type pottery. This mainly consists of cups (skyphoi), mostly decorated with pendent semicircles or rows of chevrons between the handles, datable to the first half of the eighth century BC.(MGII-LGIA). In Greece, they were used for the consumption of wine within the symposium, a ceremony reserved to groups of aristocrats held together by bonds of solidarity. This ceremony may have been used by Greek prospectors to facilitate their approach to the local elites during the period that marked the resuming of relations between Greece—and especially Euboea—and the West.

The present study examines Tyrrhenian necropoleis to shed light on the meaning of the inclusion of these vases among grave-goods and their role in the process of cultural interaction between Tyrrhenian centers and the Greek world. As a case-study, the author has picked Pontecagnano, a major "Villanovan" center located in Campania, 10 km south of Salerno. Here archaeologists have excavated and documented vast EIA necropoleis, which have yielded a higher number of Greek imports than any other Tyrrhenian centers. An examination of grave-goods at this site reveals the early flourishing of local artisanal workshops adapting the typical motifs and decorative syntax of Greek pottery to local requirements and vase shapes, and thus developing an original production of clay pottery. The most accomplished products of these ateliers were large jars used for ceremonial purposes, meticulously patterned after LGIA Euboic-Cycladic pottery. Another workshop produced vases used for food consumption—large bowls and lekanai—completely covered outside with large concentric-circle motifs recalling coeval Cypriot production.

One wonders why the local community fashioned such vases and graced them with a painted decoration, while continuing to produce and use impasto ware with incised or impressed decoration for their everyday needs. An examination of their burials shows that Greek pottery is not associated with a specific funerary ritual or tomb type, and that its presence does not depend on the social status of the deceased—although there is a general trend to the inclusion of Greek or Greek-type pottery in outstanding burials, where men are distinguished by weapons and women by rich parures of personal ornaments.

The author's conclusion is that this pottery, originally introduced through its role in an elite ceremony, the symposium, eventually acquired a ritual character in the eyes of the local population, who thus adopted it for ceremonies belonging to their own tradition and used it for the consumption of food and drink during funerary rites. (*translated by F.Poole*)

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NARRATIVE ART AND RITUAL IN THE SANCTUARY OF HELICONIUS POSEIDON IN ANCIENT HELIKE, ACHAEA

Anastasia GADLOU

National Archaeological Museum, Athens

The main theme of the present paper is the interpretation of certain art works with figure decoration in the light of the historical, cultural and secular environment of an 8th century Greek sanctuary: the sanctuary of Heliconius Poseidon in Ancient Helike, Achaea.

It is argued that any change in sociopolitical circumstances is reflected in cult practices, and in the formation of the sanctuary space in which they are enacted. The view that sanctuary activity is determined by the kinds of votive offerings, which possibly reflect the personal status of the dedicators as well as developments in the political process, is the starting point for discussion of both general policy and the special conditions of dedication characteristic of eighth-century sanctuaries, a period when the concepts of 'state' and personal initiative had not yet been crystallized.

A dance scene, the image of the horse, and two narrative scenes, a chariot race and a tripod in between two seated figures, as well as an enigmatic scene of two men and a woman, depicted on an oinochoe and on two architectural roof models, will be presented, analyzed and discussed in an effort to understand if and how ritual is documented via narrative art.

The proposed interpretation of the iconography of the objects presented and discussed is probably going to present the form of ritual and cult practice expressing the cultural values of the dedicators through objects.

DEFINIR UN ATELIER DE CERAMIQUE COMMUNE, LE CAS DE TENOS

Jean-Sébastien GROS

British School at Athens

Au sein du matériel de Xombourgo sur l'île de Ténos a été reconnue une catégorie particulièrement distincte de céramique commune. Sa pâte mi fine, ses formes mais surtout le mode de façonnage en partie moulée et le traitement de surface caractérisent ce matériel téniole. Le fait que cette production soit techniquement et stylistiquement isolée nous conduit à quelques interrogations et remarques sur la nature de l'atelier et son fonctionnement.

Après avoir décrit les principales caractéristiques et la typologie de cette production nous le confronterons à d'autres productions présentes à Ténos ou à d'autres attestées dans les îles proches des Cyclades. Cet examen nous conduira à une réflexion sur des questions relatives à l'atelier, en particulier, sur l'identité des acteurs, sur de la coexistence proche d'autres ateliers, ou encore à propos de l'échelle de la diffusion de la production ou des modalités de transmission du savoir-faire.

MATERIAL AGENCY AND SOCIAL ROLE OF INSCRIBED POTTERY IN EARLY GREECE

Antonis KOTSONAS
University of Edinburgh

One of the most striking features of Greek Early Iron Age pottery is the early inscriptions and graffiti it occasionally carries. Generally (and to an extent understandably), this evidence has been approached primarily from a textual perspective. Drawing from recent work on materiality, and especially the materiality of inscribed objects, I will be discussing the material properties of inscriptions from six sizeable assemblages of Early Iron Age pottery (Athens, Eretria, Pithekoussai, Kommos, Kalapodi, Methone). Emphasis will be placed on the ways these inscriptions interacted with the shape and the decoration of the vases on which they are rendered, and also on the relevance of vessel provenance. The main aim is to highlight the visual and sensual dimensions of ceramic consumption and the entanglement of pots and people.

LOOKING FOR THE EIA SOCIETY. POTS AND FUNCTION, STYLES AND WORKSHOPS

NOTA KOUROU
UNIVERSITY OF ATHENS

The range of Early Iron Age pottery workshops identified so far points towards a number of distinct ceramic traditions within the broad umbrella of Early Greek culture. They present aspects of the artistic side of local workshops and their traditions, but on their own they do not represent the regional cultural identity of the area. It is the function of the pots, as indicated by their context, which introduces features of everyday life or social practices and rituals that constitute main facets of a regional culture. Imported pottery, on the other hand, adds further evidence for contact or trade related to the site and its community. In this paper aspects of the regional culture of an EIA site are examined by discussing distinctive pottery groups from burial and mortuary contexts against the broader Early Iron Age background.

GEOMETRIC POTTERY FOR BEGINNERS: CHILDREN AND PRODUCTION IN EARLY GREECE

**Susan LANGDON,
University of Missouri**

Drawing upon anthropological models and ethnographic comparanda, this study examines evidence for the involvement of children in the making of pottery in Early Iron Age Greece. Ceramic objects that according to mechanical and cognitive criteria were child-produced are most often found in burials, debris from potters quarters, and sanctuaries with a kourotrophic focus. I focus particularly on material from Athens, Argos, and Eretria, where it is possible to examine the relative visibility of children within different communities. Closer study of these sub-normative examples of pottery recognizes the contribution of children not only as productive craftspersons but as agents of multi-generational artistic and cultural change.

TABLEWARE FROM LG SICILIAN NAXOS

Maria Costanza LENTINI

Museo archeologico di Naxos

Naxos was the first Greek colony in Sicily (734 BC); it lies on the East coast at the natural landing-point for ships sailing West to Sicily from the East and probably also on the route to the West. The first colonial settlement seems to have occupied the eastern area of the Schisò peninsula, in close contact with the bay and the harbour. The results of in-depth excavations carried out in this area help to recognize the set-up of the colony. In this regard the discovery of portions of three nearby curvilinear dwellings is crucial. Destroyed a little after the beginning of the 7th century BC, perhaps by a fire, the buildings are overlaid by a large solid grit floor that is lined on the north by the East-West Road Si. The pottery from the context of the destruction of the curvilinear buildings as well from the earlier road levels shows a predominance of tableware with surprisingly many samples of craters and louteria associated with bowls and a few plates, several jugs (trefoil oinochoai above all), hydriai and table amphorai. The majority of these vessels belong to local workshops whose production is clearly related to the Euboean LG manner, but not exclusively so because the links with Cycladic and Protoattic pottery become more evident. On the other hand, as regards imports, Corinthian pots (skyphoi with panels of the Thapsos class, but also craters and LG kotylai) are frequent and more numerous than those of Euboean fabric to which we can now add some LG Attic vessels. It is possible that the curvilinear buildings had a residential function, so the analysis will be completed by pottery from other contemporary contexts, found in the same settlement area, whose domestic function is clearer.

THE RATTLE GROUP OF ATTIC GEOMETRIC VASE-PAINTING AND THE ORIENTALISING PHENOMENON IN ATTICA

Manolis MIKRAKIS

Archaeological Research Unit, University of Cyprus &
Directorate of the National Archive of Monuments, Hellenic Ministry of Culture

In the archaeological and iconographic record of the so-called Orientalising phenomenon in late 8th century BC Attica, a range of intriguing particularities can be observed. Attic Geometric art began to respond to influences from the Near East at approximately 740-730 BC, at a time when Near Eastern commodities were no longer imported into Attica and other areas in the Aegean (and further west) had long experienced their own phenomena of Orientalisation. Moreover, Cyprus and Crete seem to have been important in mediating foreign influences to Attica. Internal socio-political developments associated with the emergence of the Athenian *polis* provided the primary thrust for the artistic change. The paper re-examines the early stages of the Orientalising phenomenon in Attica by focusing on the so-called Rattle Group of LG II vases, mainly pitchers, and their puzzling images of musical performance.

**THE SANCTUARIES OF ARTEMIS MOUNICHIA AND ZEUS PARNESIOS.
THEIR RELATION TO THE RELIGIOUS AND SOCIAL LIFE IN THE ATHENIAN CITY-STATE DURING THE 7TH CENTURY**

Lydia PALAIOKRASSA

University of Athens

Evangelos VIVLIODETIS

National Archaeological Museum, Athens

The sanctuaries of Artemis Mounichia and Zeus Parnesios are among the earliest sanctuaries in Attica, as cult activity is evidenced already from the 10th century BC. In common with all other sanctuaries of Attica, this activity was intense from the second half of the 8th and throughout the 7th century BC.

In these two specific sanctuaries the quantity of pottery dated to these centuries is especially large, while the shapes of the vases are typified. At the sanctuary of Artemis the small sized standed krater is the predominant shape, a type of vase of ritual significance up to the 5th century BC, as documented also by the finds from other sanctuaries of Artemis in Attica. The use of this vessel in the Mounichia sanctuary is traced back to the 10th century.

The pottery from the sanctuary of Zeus is Attic and the predominant shape is the oinochoe. From the end of the 8th century Corinthian pottery appears (aryballoi and alabasters). In addition, inscribed vases were found, bearing the name of the god, *Zeus Parnesios*, as well as names of dedicators.

These finds bear witness to an organisation of ritual practices already from the 10th century BC. At the Mounichia sanctuary from the beginning of the 7th century the cult was under the control of the *polis*. On the contrary, the Parnes sanctuary, due to its position and to the nature of the worshiped god, as master of the weather phenomena, had a broader impact.

OWLS TO ATHENS: IMPORTED POTTERY IN EARLY IRON AGE ATHENS

John K. PAPADOPOULOS

University of California

The focus of this paper is on three Aegean settlements: Athens, Lefkandi, and Knossos in the Early Iron Age and, more specifically, in the earlier part of the period (Protogeometric, Early and Middle Geometric). In their overall ceramic repertoire of locally-made and imported ceramics, these three settlements present three very different patterns. At Knossos imported ceramics are plentiful, deriving from all over the Aegean and beyond. From the North Cemetery alone, there are well over 100 imports, of which the Athenian are the most prolific: there are more Attic imports at Knossos than at all other imports combined. Moreover, the range of Athenian shapes is impressive. In contrast, Cretan Early Iron Age pottery is rare during this period outside of Crete; there are no Cretan imports to my knowledge in Athens or at Lefkandi, or indeed in Attica or Euboea. At Lefkandi, Athenian imports also predominate; there are a dozen or so Attic Late Protogeometric imports, in comparison to two other LPG imports, one Cypriot, the other of uncertain manufacture. The Geometric imports to the cemeteries in Lefkandi tell a similar story. Unlike Cretan pottery, Euboian is far-flung, both in the Aegean, as well as the eastern and central Mediterranean.

In Athens, the situation is similar to Lefkandi in only one respect: Athenian pottery is distributed over a large area and within the Aegean it outnumbers all other imports in the period between Protogeometric and Middle Geometric, being plentiful in Euboea and Crete, throughout the Cyclades and other islands, the north Aegean, and even in the Argolid. In stark contrast, imports to Athens are not only paltry, but highly idiosyncratic: one "Submycenaean" skyphos that should be Argive from the Kerameikos, an Early Geometric cooking pot from the Booties Graves in the area of the later Agora, and one or two highly unusual one-off confections that may prove to be locally produced. It is only in the Middle Geometric period that sporadic imports, especially handmade vessels from Corinth are found, while in Late Geometric the number and range of imports steadily increases. The more numerous vessels from the unpublished non-funerary deposits from the Athenian Agora tell a similar story. Not only are there no Cretan imports to Athens, there is nothing that is clearly Euboian, and imports from other regions are few and far between.

Thus these three Early Iron Age settlements tell very different stories. What economic factors underlie these patterns? And why are imported ceramics so rare in Athens? It is the purpose of this paper to explore potential reasons behind these differences.

MORE CUPS FOR DIONYSOS. A SELECTION OF LG DRINKING VASES FROM THE SANCTUARY OF HYRIA ON NAXOS

Evagelia SIMANTONI-BOURNIA,
University of Athens

The sanctuary of Hyria, in the midst of the main and most fertile plain on the island of Naxos, in the Cyclades, became by the late 9th c. BC an official cult-centre, an important place of congregation and worship. The numerous finds, mainly pottery, unearthed during consecutive excavation periods (1986 – 2000), even though in a shabby condition, shed light on various aspects of the sanctuary's history.

The present paper will focus on a special category of these finds, the drinking vessels of the Geometric period. Skyphoi and one-handled cups predominate with kotylai following closely. There is but one certain example of a kantharos and a few vessels which we should call lekanides. Variations in fabric, shapes and decoration will be briefly discussed, followed by some observations on Naxian trading ties that are supplemented by a quick review of the pottery from Hyria.

Few remarks can be made on the nature of the local divinity and its worship, as offerings in a sanctuary vary in accordance with the development of the cult and the needs of the worshippers and seldom if at all do they give any insight on the deity's identity.

**REPRESENTATIONS EQUESTRES. EN AMONT DE LA CONSTRUCTION ICONOGRAPHIQUE,
QUELQUES REFLEXIONS SUR LA PLACE ET LE ROLE DU CHEVAL A L'EPOQUE GEOMETRIQUE**

Pascal SIMON,

Université de Lausanne

Nous avons abordé ailleurs comment nous envisageons le cheval dans la société eubéenne de l'époque géométrique en reconsidérant sa place telle qu'elle nous est parvenue au travers des témoignages iconographiques figurant la céramique. Il s'agissait en effet de replacer la tradition bien établie des *hippobotes* et *hippeis* eubéens – et ainsi *l'hippotrophia* qui en découle naturellement – dans le cadre pratique et quotidien des communautés eubéennes de cette période. Nous avons alors pour servir notre propos un cratère exceptionnel, vestige d'une pyra érétrienne, figurant deux saillies équines et un accouplement humain. Témoignage unique de la pratique de l'élevage, la jument enrênée de l'une des saillies montrait qu'elle avait été sélectionnée et que, dans cette configuration, le peintre avait clairement montré que l'élevage des chevaux érétriens était à la fois un devoir et une prérogative de l'élite : il s'agissait alors de conclure que produire de beaux poulains (avantage sélectif) était tout aussi important que produire de beaux enfants (accouplement humain).

En exploitant le parallélisme proposé par le peintre du cratère dit « aux Chevaux noirs », nous examinons alors comment le cheval pouvait dans le cadre iconographique de la céramique eubéenne et athénienne, devenir métaphore en illustrant indirectement quelques aspects de la vie des élites de l'époque. Par exemple, le motif (schème) de la frise de chevaux paissant, fort célèbre tant en Attique qu'en Eubée, apparaissaient sous un jour nouveau : en suivant les fécondes propositions de S. Langdon sur les files de danseurs ou danseuses, le parallèle impliquait un regard renouvelé sur les représentations de chevaux de la céramique géométrique.

La présente conférence pousse la réflexion sur le rôle du cheval dans le contexte de la maturation des jeunes gens en examinant un aspect peu étudié par la recherche abordant *l'hippotrophia* : le dressage des chevaux. Je souhaite dans un premier temps aborder la question sous l'angle pratique. Quelles sont en effet les outils – éventuellement les pratiques – que l'on peut détecter en examinant les textes (éventuellement plus tardifs) mais surtout le même corpus iconographique que nous avons mis à contribution dans l'étude du cratère aux chevaux noirs ? Quelles sont les implications possibles que le dressage d'un cheval de prestige et de guerre génère sur la communauté masculine, notamment sur les jeunes de l'élite sociale ?

Je terminerai par la question peu débattue de l'acquisition des chevaux par la razzia- le rapt, tel qu'illustré par Diomède et Ulysse au chant X de l'Illiade - et ce que peut signifier ce type de pratiques pour notre compréhension des sociétés de l'époque géométrique.

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IMAGES, SUPPORTS ET CONTEXTES: DES RAPPORTS COMPLEXES. REFLEXIONS A PARTIR D'EXEMPLES ERETRIENS DES 8^E ET 7^E SIECLES

Samuel VERDAN

Université de Lausanne

Lorsqu'il s'agit de saisir le sens d'une image, en rapport avec la fonction du vase qui la porte, on s'accorde à reconnaître l'importance du contexte de découverte. Mais il arrive que ce dernier exerce une forme de tyrannie sur la réflexion : comme une part importante de la céramique qui retient notre attention a été trouvée dans des nécropoles ou dans des espaces sacrés, on insiste sur le rôle de l'image et du récipient lors des cérémonies funéraires ou des pratiques culturelles. Ce rôle est indéniable : les vases déposés dans une tombe ou offerts à une divinité sont chargés de signification. On sait cependant que nombre d'entre eux étaient d'abord destinés à d'autres usages ; que leur existence peut avoir été longue, avant leur enfouissement définitif. Chercher à déterminer pourquoi et pour qui ces vases ont été produits originellement est un exercice délicat, mais nécessaire à la compréhension des images.

Dans cette perspective, nous reviendrons sur l'interprétation de céramiques à décors figurés datant des 8^e – 7^e siècles et mises au jour à Erétrie, dans des tombes et dans plusieurs espaces sacrés. Nous examinerons principalement un corpus bien connu d'amphores et de cruches, sur lesquelles sont représentés des personnages de sexe féminin occupés à diverses activités. Dans ce cas précis, il semble que l'usage funéraire ou culturel des récipients ne suffise pas à expliquer les images. Il convient donc d'envisager, plus largement, la manière dont cette vaisselle pouvait être associée à la vie des femmes.

POTTERS AND PAINTERS: ASPECTS OF WORKSHOP ORGANIZATION IN LG ATTICA

Vicky VLACHOU

ULB CReA-Patrimoine - University of Athens

By largely adopting an approach of distinguishing individual vase painters and workshops on stylistic grounds, previous analysis has built the foundations for the study of Geometric pottery and clarified the field better for the approach of related issues and other aspects. Taking into consideration the narrow range of evidence we possess on issues of organization of pottery workshops during the Early Iron Age and the limitations posed by the paucity of textual or iconographic data, this paper aims at exploring further the interconnections of potters and painters in Athens and Attica during the second half of the 8th century BC and addressing certain issues of specialized production for ritual and collective activities.

As a starting point will serve a huge belly handled amphora that was found in June 1966 by the 3rd Ephorate of Prehistoric and Classical Antiquities at Kriezis Str., some 300 m. to the north-east of the Kerameikos cemetery. The amphora, although never properly published, has been assigned to the so-called Hirschfeld Painter and is the single known amphora of monumental size associated with the Painter. A closer examination and study of the figured decoration of the vessel offers the opportunity to look into the work of the Hirschfeld Workshop; the distinction of individual painters and their interrelations may allow the reconsideration of an Athenian pottery workshop of the LG period at work.

New evidence from the *chora* of Attica and namely from the area of Marathon reveals common traditions and innovations in pottery production and close connections in the funerary use and ritual function of some prominent oversized vessels. In this respect, the local pottery production of Marathon shall contribute in tracing artistic connections and finally achieve a reliable comparison between an Athenian and a non-Athenian but still Attic workshop.

**AGENCY, PERSONHOOD AND THE BELLY-HANDLED AMPHORA:
EXCHANGE AND SOCIETY IN THE NINTH CENTURY AEGEAN**

James WHITLEY
Cardiff University

The belly-handled amphora is one of the most distinctive shapes produced by Athenian potters and painters in the ninth century BC. In Athens, larger belly handled amphorae seem to be associated in particular with the graves of women of middle years, and these graves seem to have been 'richer' than most contemporary male graves. This observation has led to a debate about gender in this period (most recently by Susan Langdon), and the significance of other pot forms (shoulder-handled and neck-handled amphorae) in mortuary representations.

The focus of this paper will be on what happens to these vessels when they move out of their specifically Athenian context. Is the association with 'rich women' maintained in Argos and Knossos, where examples of these vessels have been found? What do such vessels in non-Athenian contexts tell us about 'gift exchange'? This paper argues that we have to make use of a new vocabulary that helps to describe and explain the relationship between people and things to understand the significance of such objects. Agency, personhood and material entanglement are some of these concepts, whose utility will be explored in this paper.