one scale or the other. The authors of the chapters in the volume explore that dynamic with varying degrees of success. A shortcoming of Stokes's introduction, as well as many other chapters in the volume, is a lack of engagement with some crucial works that were either contemporaneous with these earlier studies or that appeared over the few years subsequent to the original SAA symposium. The extent to which chapters were updated after the 2013 symposium varies considerably. Some missed opportunities for pushing beyond the work of past decades on communities and households include (1) incorporating perspectives from landscape studies that extended Southwest archaeologists' attention beyond the confines of the site and often at scales coterminous with or encompassing communities (e.g., Snead, *Ancestral Landscapes of the Pueblo World*, 2008), (2) exploring how renewed calls for examining ancient Southwest social organization through the lens of ethnology require rethinking of archaeological categories (e.g., Ware, *A Pueblo Social History*, 2014), and (3) investigating how synthetic research at larger spatial scales—including that of regions (e.g., the Village Ecodynamics Project) or the entire Southwest (e.g., Southwest Social Networks Project)—encourage us to reconsider how communities and their constituent households interacted and changed in wider fields.

With that said, the chapters are well written, they provide useful summaries of important projects, and they occasionally develop some farther-reaching insights. The volume has two parts: one is ostensibly focused more closely on the household scale, and the other on the community scale, but the authors usually move so deftly between the two due to Stokes's original charge that it was often hard to see the utility of this division. Strong contributions include Henry Wallace and Michael Lindeman's exploration of the protracted transformation of Hohokam village organization during the late Preclassic and early Classic periods in the Tucson Basin; an overview by Katie Richards, James Allison, Lindsay Johansson, Richard Talbot, and Scott Ure of variability in household architecture and community form in the Fremont area in Utah; Myles Miller's characteristically data-rich study of communal spaces and households in the Jornada region; and Kristin Safi and Andrew Duff's synthesis of a large body of work that considered multiple, adjacent Chaco-era communities in the southern Cibola region of New Mexico. The chapter by Safi and Duff illustrates the promise of exploring multiple communities at larger scales in order to better understand social organization within communities themselves.

The potential impact of *Communities and Households in the Greater American Southwest* will, unfortunately, be limited by its production and cost. Like a number of recent, edited books from the University Press of Colorado, it is a 6 × 9 in. hardcover, with tiny text and poor print quality. In many cases, the figures are so small that they are unreadable. This is unacceptable for a hardcover book costing $79.00. An e-book version is nearly as costly at $63.00, but fortunately, some scholars may have access to this version on JSTOR. The e-book is far more readable. One can zoom in on the figures, which are crisp and clear, and some even appear in color, unlike the grayscale versions in the print book. Even though academic presses are under siege, archaeologists must demand formats that are better suited to our work and our budgets. Although we are slowly moving toward digital publication, this trend may also provide an opportunity for us to advocate for better physical formats. The 8.5 × 11 in. paperbacks that were once much more common for scholarly publications in archaeology provide far more room for graphics, and they cost significantly less. There is an opportunity for a press that reinvigorates the quality of archaeological publications by figuring out the optimal blend of digital and physical formats.

Ceramics and Society: A Technological Approach to Archaeological Assemblages. VALENTINE ROUX, in collaboration with MARIE AGNÈS-COURTY. 2019. Springer, Cham, Switzerland. xxxi + 329 pp. $109.99 (cloth), ISBN 978-3-030-03972-1. $84.99 (e-book), ISBN 978-3-030-03973-8.

Reviewed by Rita P. Wright, New York University

Ceramics and Society is a practical guide to technological studies of ceramics. Valentine Roux, principal author of the volume, traces the origins of her theoretical and methodological approach to the works of French sociologist Marcel Mauss, prehistorians and pioneers in technological studies André Leroi-Gourhan and Jacques Tixier, and the anthropologist Pierre Lemmonier. Their ideas converge on the central focus of the book, the concept of *chaînes opératoires*—the specific gestures or actions implemented by artisans in transforming material resources into desired cultural forms. Roux's contributions to technological studies bring concepts from these earlier works to an original approach not proposed previously in the study of archaeological ceramics. Her presentation in a chapter-by-chapter ordering of a systematic strategy presents the core of her project. Drawing on the fields of ethnoarchaeology and archaeology to elaborate on ceramic processes, Roux provides figures, graphs, and

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images—arguably the most powerful features of the book—that guide the reader through a hierarchy of issues in the five chapters following the introduction.

Chapters 2 and 3 are rooted in the author's long-term ethnoarchaeological and archaeological studies of technical processes in the early stages of pottery production drawn primarily from her research in South Asia. These discussions identify diagnostic traits visible in sherds and vessels that are the bases for identifying *chaînes opératoires* in the "lives" of the ceramics that we study archaeologically. The first level of analysis is materials selection and the steps performed in transforming raw clay materials into finished products. It is followed by various technical operations, nicely illustrated, for example, in a discussion of inclusions in clay paste, moving from classifications of petrofacies such as grain size inclusions and mineralogy, and whether the latter may be from local or nonlocal deposits. Roux introduces analytical techniques (X-radiography) and micro- and macroscopic markers (such as porosity) that can help identify different stages of ceramic production.

In Chapters 4 and 5, Roux discusses potters' practices that are visible as diagnostic markers on exterior and interior surfaces. They are interpreted as gestures or mindsets distinctive to traditional ways of producing "sociologically and functionally" acceptable products. Classification on this level involves detailed sorting procedures using hierarchical selection strategies inclusive of technical criteria, petrographic analyses, and morpho-stylistic measures. Helpful tables and imagery assist in following these procedures. In distinction to the geoscience principles outlined in preceding chapters, potters' responses to questions about observed features sometimes lack clarity with respect to their foundations. For example, in response to interview questions about why potters performed certain actions, they might say that it is simply better to produce the vessel in a certain way or that it is what they were taught. Additional refinements include variability in technical skill interpreted as indications of workmanship. These include level of expertise, individual signatures, motor habits, and standardization.

In Chapter 6, Roux describes the goal of her project as the resolution of "historical processes and diversity" (p. 316) in a broad range of synchronic and diachronic issues. In barest outline, they comprise socioeconomic contexts defined as the organization of production, distribution, and circulation; cultural histories, the filiation and absence of filiation involving innovation and diffusion; and evolutionary forces and laws underlying the order and "diversity of historical trajectories" (p. 308). There is an expectation of the tendency over time of "less energy expenditure" (p. 308). Other evolutionary forces relate to conditions of technical change resulting from either autonomous developments or social mutations.

In this final chapter, Roux offers a challenge to reconcile Francophone and Anglophone approaches. Francophone studies at U.S. universities and colleges focus on French literature, culture, and intellectual history. Francophone studies of technology and evolution are rooted in the research of the prehistorians and anthropologists discussed in the introductory chapter. Leroi-Gourhan's research and his introduction of the concept of *chaînes opératoires* resulted from his studies of lithic technologies. In this book, Roux's attempt to integrate the concept and its principles into the study of archaeological assemblages of ceramics is a novel and welcome contribution.

Roux characterizes Anglophone approaches to technological studies of ceramics as "models waiting to be applied on relevant empirical data" (p. 316). Just as many American archaeologists may not be familiar with Francophone approaches and their explanatory frameworks, readers of *American Antiquity* may find Roux's view of technological research limited. Anthropological archaeologists, with their roots in four-field approaches, look broadly at a range of human behaviors. They have demonstrated the significance of technical choices on gender and specialization, community and artistic practices, intersections of materials and sustainability, and agency and group signaling along with their social, political, and economic implications.

My final thoughts on Roux's challenge fall into two areas: her method and her theory. In general, most of the methods proposed in the book are practiced by many anthropological archaeologists. In anthropology, they have their origins in the pottery analyses of Anna Shepard, which date back to the study of Pecos Pueblo in New Mexico (*Papers of the Southwestern Expedition* 7:389–587, 1936) and her book, *Ceramics for the Archaeologist* (1956). Anthropological archaeologists have since built upon her methods (Ronald L. Bishop and Frederick W. Lange, *The Ceramic Legacy of Anna O. Shepard*, 1991). It is the interpretive strategies and basic theoretical frameworks that differ between approaches taken by Roux and by anthropological archaeologists (for example, *Approaches to Archaeological Ceramics*, written by Carla Sinopoli, 1991; and *Gendered Labor in Specialized Economies*, edited by Sophia E. Kelly and Traci Ardren, 2016).

Where does this leave analytical approaches to ceramics rooted in Francophone and Anglophone archaeologies? Roux's approaches are consistent with Francophone origins. Anglophone approaches vary

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somewhat in different world areas, and I have commented here on the perspectives of anthropological archaeologists. My understanding of theoretical differences is based on basic principles in their relative disciplines. Most archaeologists who conduct research in the Old World are conversant with the tenets of Roux's approach, but they may be underappreciated by anthropological archaeologists focused on New World archaeology. However, an effort to "reconcile" (reunite, merge) seems unhelpful. I prefer understanding and appreciating distinct approaches as a more workable practice in future research and scholarly conversations.

Ceramics of Ancient America: Multidisciplinary Approaches. YUMI PARK HUNTINGTON, DEAN E. ARNOLD, and JOHANNA MINICH, editors. 2018. University Press of Florida, Gainesville. xiii + 370 pp. $110.00 (hardcover), ISBN 978-0-81305-606-7.

Reviewed by Kathleen M. Sydoriak Allen, University of Pittsburgh

This innovative volume illustrates the diversity of analytical approaches that archaeologists, anthropologists, and art historians take to the study of ceramics, and the diversity of interpretations they can achieve. The 15 case studies in the book come from South America (Ecuador and Peru), Mesoamerica (Maya, Toltec, Tarascan, and Valley of Oaxaca), and North America (Mississippian and the U.S. Southwest). Common themes include relationships between ceramic form, style, and identity; how changes in pottery production related to developing political complexity; and how ceramic variability is related to patterns of interaction and economic relations. Whereas archaeologists are more concerned with context, both at the site level and in relationship to other associated finds, art historians devote more attention to the objects themselves and apply theoretical and structural tropes in making interpretations and arguments. Chapters in this volume are well organized in methodological sections focused on formal analysis, iconographic analysis and intertextuality, symmetry analysis, and diachronic studies. Each section includes chapters from the different disciplines encompassed in the book.

Part I, "Revealing Natural and Supernatural Concepts through Formal Analysis," includes two chapters focused on formal and visual characteristics of objects. David Dye (Chapter 2) discerns six ceramic styles indicative of Mississippian water spirits and employs them to locate cultural groups. Combining this method with eighteenth-century texts, he identifies symbolic meanings of these forms, their purpose, and their possible links to environmental and historic stresses. James Farmer (Chapter 3) conducts a formal analysis of Ecuadorian figurine fragments that have a *contrapposto* stance, focusing on examples from several areas and eras. This pose conveys movement and rest, and it has been interpreted as evidence for a humanistic ideology confined to western European art. The presence of figurines exhibiting classic *contrapposto* stances suggests an independent development of this humanistic quality. Although both authors use formal analyses to study ceramic styles, their research illustrates the diverse applications of this method and the rich interpretations it enables.

Part II, "Investigating Identity and Social Narrative through Iconographic Analysis and Intertextuality," includes four chapters on analyzing imagery on ceramic figures and comparing them with symbols on other media. Three chapters examine whole or fragmentary figurines from Peru or Ecuador, investigating cultural, social, and political identity. As archaeologists, Shelia Pozorski and Thomas Pozorski (Chapter 4) emphasize provenience and context of ceramic finds to identify activities that took place at several Casma Valley sites in Peru. Identification of fez-like caps on some figurines and comparisons with warrior imagery at other sites strengthen their interpretations of the dynamics of the Sechin Alto polity. Yumi Park Huntington (Chapter 5) looks at the configuration of engraved imagery, applied after firing, and the imagery on architecture at the Cupisnique ceremonial site of Huaca de los Reyes in the Moche Valley of Peru. She argues that these forms of imagery are related to expressions of cultural identity. Sarahh Scher (Chapter 6) analyzes figural objects on Moche vessels painted with costumes that contain imagery portraying the boundary between the natural and supernatural worlds. Her semiotic analysis of human costumes reveals patterns of social and gender ideologies in Moche culture. Michael Carrasco and Robert Wald (Chapter 7) consider iconography in Classic Maya culture through an analysis of the Regal Rabbit Vase and related ceramics associated with elite feasting and gift exchange. They compare imagery on the Royal Rabbit Vase and Naranjo Stela 22, both commissioned by the royal house of Naranjo. Their intertextual analysis considers the viewers of the objects and the mythological and historical knowledge they bring with them.

Part III, "Symmetry Patterns and Their Social Dimensions," includes research by Dorothy Washburn (Chapter 8) and by Johanna Minich and Jeff Price (Chapter 9). Symmetry analysis is a well-established technique that focuses on underlying structures of

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