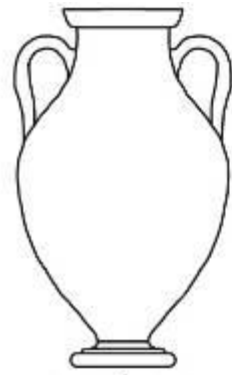# Ancient Greek Pottery

Handout

- Pots were
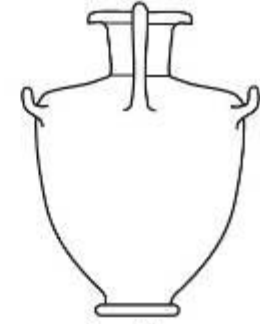
_____

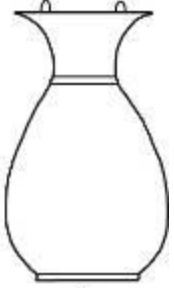according to their

_____.

amphora
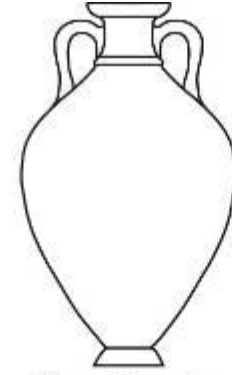
Panathenaic amphora

hydria

olpe

lip
neck
shoulder
body
foot
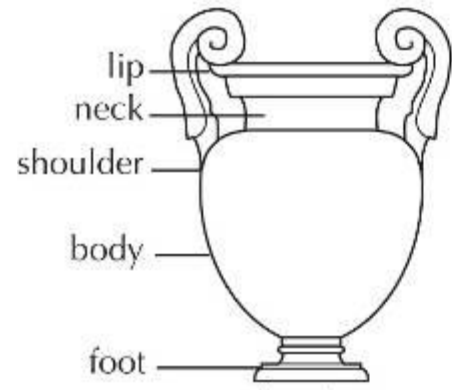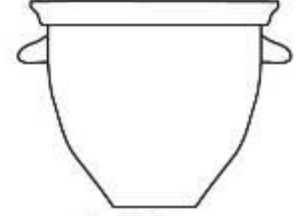
volute krater

calyx krater

bell krater
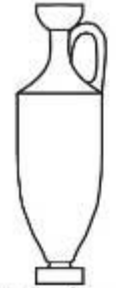
lekythos

oinochoe

kantharos
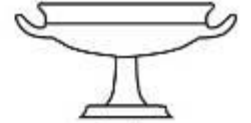
kylix

Most common uses

-
-
-
-

- Cosmetics
- Athletics
- Rituals (weddings, funerals)

Storage: _____

- Oval body with a vertical handle on either side. It was used for _____ or sometimes _____. The name "Amphora" is from the word "amphi" means on both sides and "phero" means to bring.
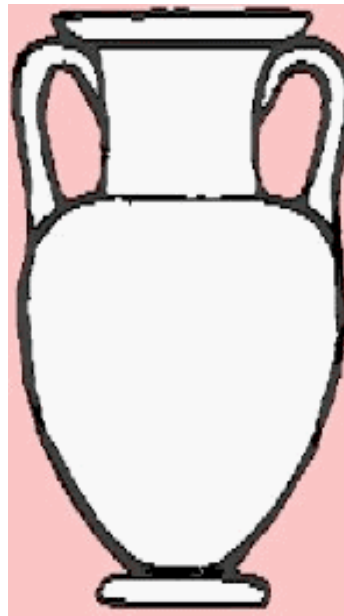
Storage: Amphora

_____ Amphora

- Oval body with a continuous profile from the lip to the foot and two handles.
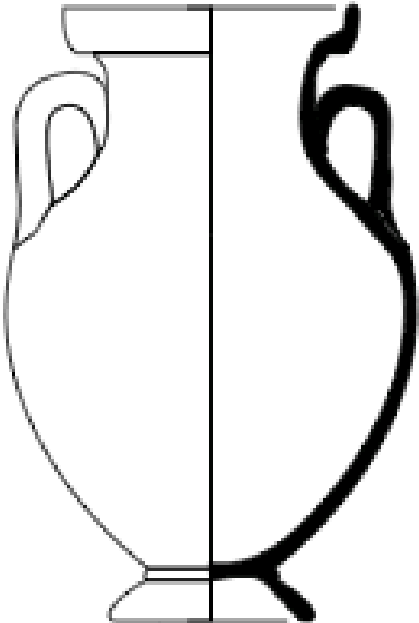
_____ Amphora

- Oval body, an offset neck with a thick mouth, two vertical handles and a heavy stand.
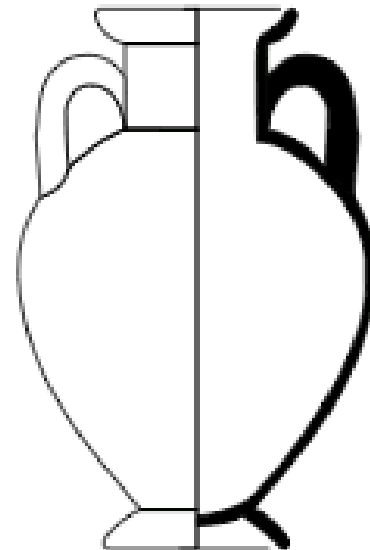
Storage: _____

- A lekythos (plural lekythoi) is a type of Greek pottery used _____, especially olive oil. It has a _____ and _____ attached to the neck of the vessel.

- The lekythos was used for anointing dead bodies and many lekythoi are _____. The images on lekythoi were often depictions of _____ _____, they may also depict funerary rites, a scene of loss, or a sense of departure as a form of funerary art.
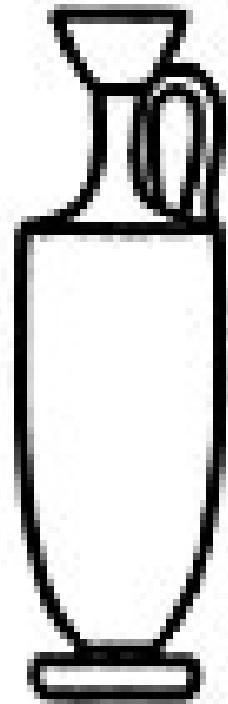
Mixing: _____

- A **krater** (meaning: _____) was a large bowl with two handles, used for _____ _____.
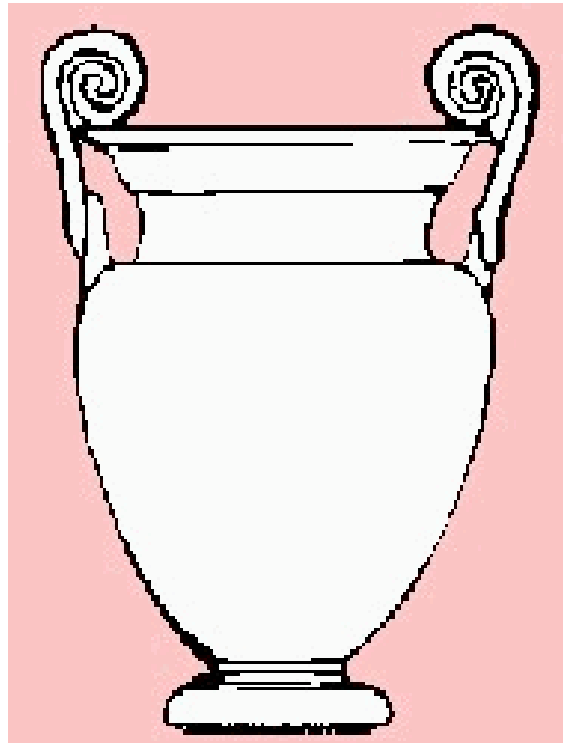
Mixing: _____ Krater

- Round body, a offset neck, a heavy stand and two handles which is in the form of a _____ with flanged sides rising from loops on the shoulder to _____.
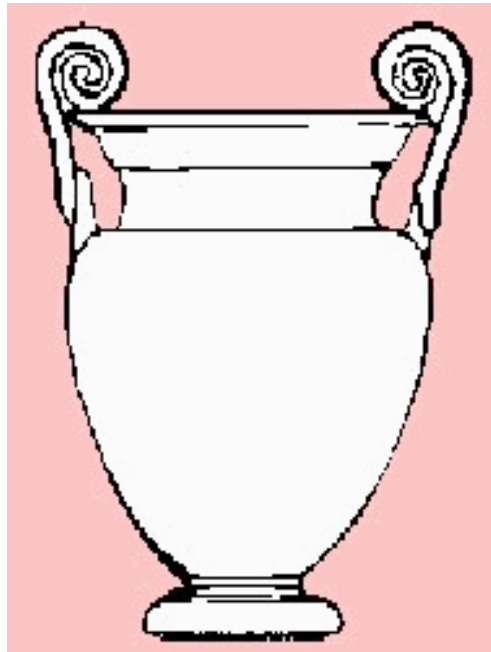
Mixing: _____ Krater

- Round body, a offset neck with a _____ and a heavy stand. Each _____ ends with a horizontal member joined to the rim. (Resembles amphora with different handles and wider mouth.)
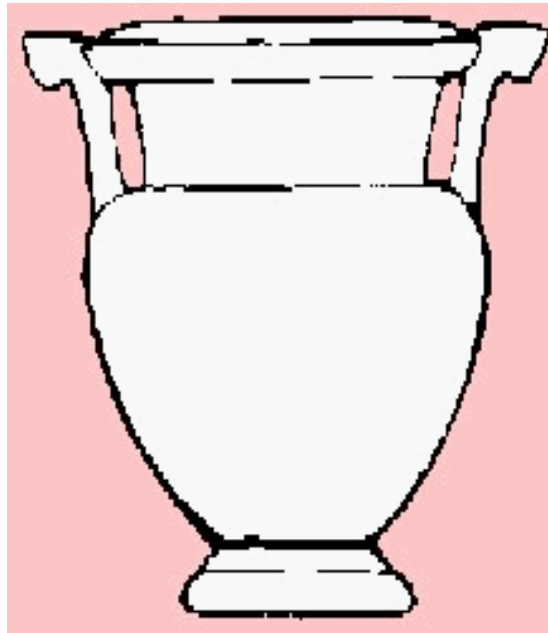
Mixing: _____ Krater

- Deep body with the lower convex, the upper slightly concave. A heavy stand and _____ which are set at the top of the lower part, _____.
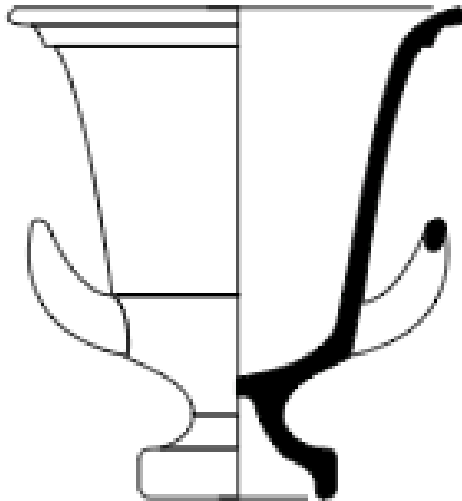
Mixing: _____

- The **dinos** (plural *dinoi*) is a _____. It is meant to sit on a stand. It has _____and _____.
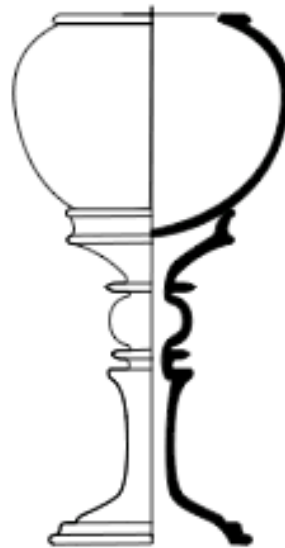
Water Jug: _____

- The **hydria** was used for _____ _____. The name *hydria* comes from the Greek word *hudor*, which means "water." *Hydriai* often stood about a foot and a half high. Many ancient pictures show women going to water sources and gathering water. This type of vase has three handles two for lifting/carrying and one for pouring. It has a _____to avoid spilling.
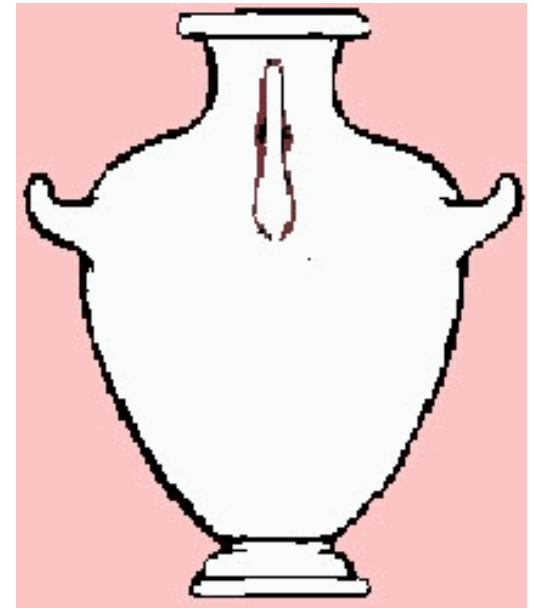
Drinking: _____

- "Kylix" is a _____ with a horizontal handle on either side and used for wine. Its name seems to be applied to the cup in any shape.

You need to be able to recognize:

drinking:

mixing:

water:

storage:

oil:
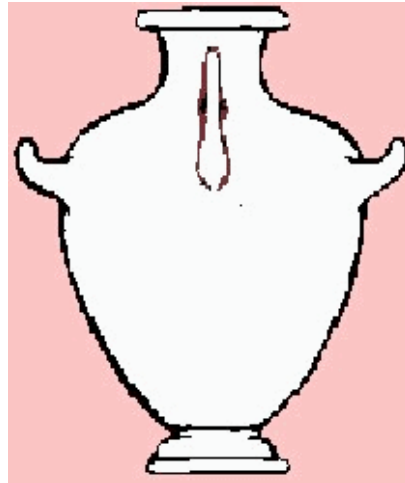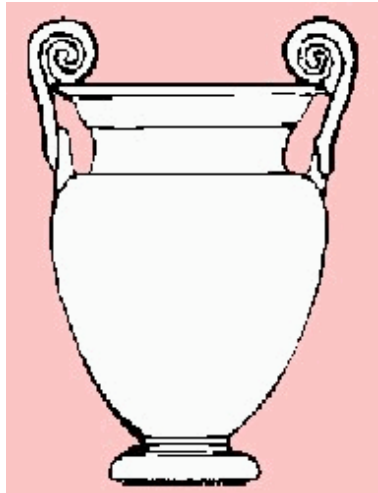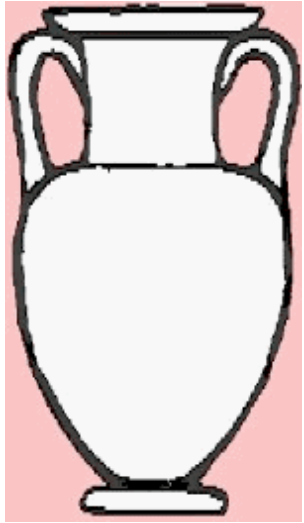
(3 types)

(2 types)

Greek Pottery Vocabulary

- _____ – liquid form of _____, used as paint

- _____ – _____, usually in center of vase

- _____– represents the ground in a frieze

Greek Pottery Vocabulary

Composition:

- _____: Do all the parts of the composition feel as if they belong together, or does something feel stuck on, awkwardly out of place?

- _____: Having a symmetrical arrangement adds a sense of calm, whereas an asymmetrical arrangement creates a sense of unease, imbalance.

- _____: There many ways to give a sense of movement, such as the arrangement of objects, the position of figures, the flow of a river.

- _____: In much the same way music does, a piece of art can have a rhythm or underlying beat that leads and paces the eye as you look at it. Look for the large underlying shapes (squares, triangles, etc.) and repeated color.

Greek Pottery Vocabulary

Composition (cont'd):

- _____: The viewer's eye ultimately wants to rest of the "most important" thing or focal point in the painting, otherwise the eye feels lost, wandering around in space.

- _____: Strong differences between light and dark, or minimal

- _____: An underlying structure, the basic lines and shapes in the composition.

- _____: How things fit together, big and small, nearby and distant.

Unity?

Focus?

Balance?

Conrast?

Movement?

Pattern?

Rhythm?

Proportion?

Greek Pottery Vocabulary

- _____ – used to suggest recession of forms in depth; uses _____ to make an object _____ _____ to the person looking at it; the form of an object appears shortened in relation to the angle from which it is seen
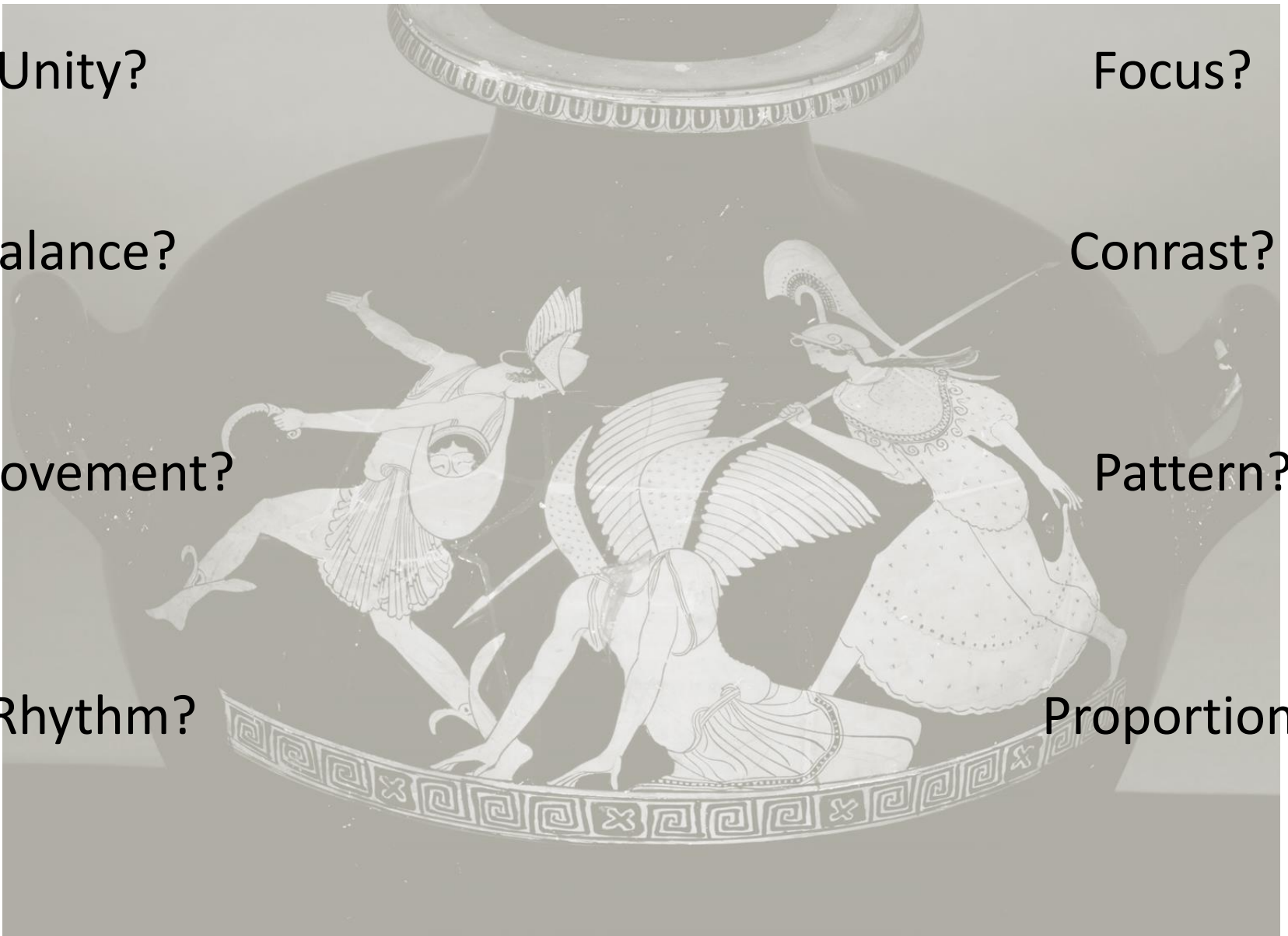
Greek Pottery

- What survives is often _____. Really valuable containers tended to be made of bronze, silver or gold. However, little of this survives because the metal was reused. Pottery fragments, having no real value, survive.

- Despite it being a lesser form than metal-craft, some excellent creations exist.

- Greek pottery and painting evolved into a significant art form.

Periods and Styles
Minoan & Mycenaean
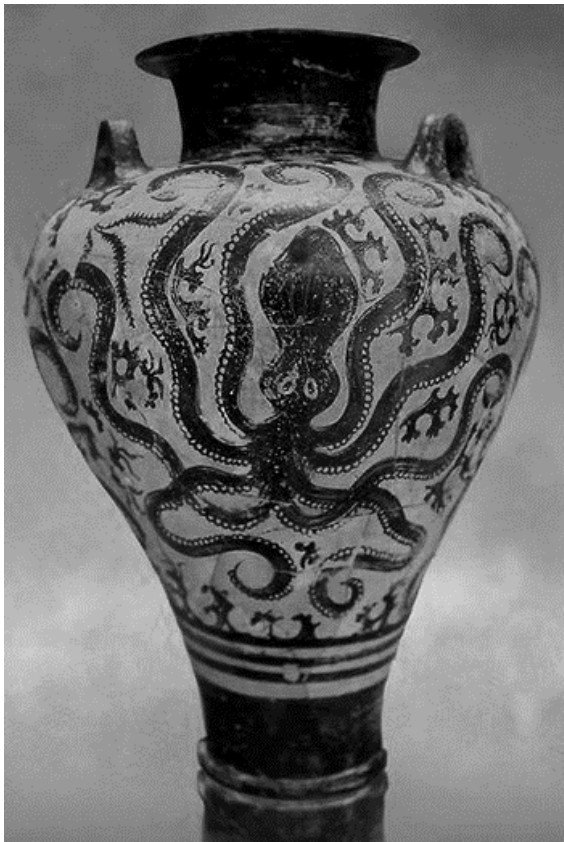
- Minoan & Mycenaean pottery is the _____ that we know of.

- It was exuberantly decorated.

- It tends have as a trait "horror vacui" or fear of leaving open space.

Periods and Styles
Geometric

- The next style to pervade exhibits a different sensibility.

- From the end of the 2nd millennium the geometric style dominates.

- Regular _____ _____, not animal forms, are pervasive.

Periods and Styles
Orientalizing
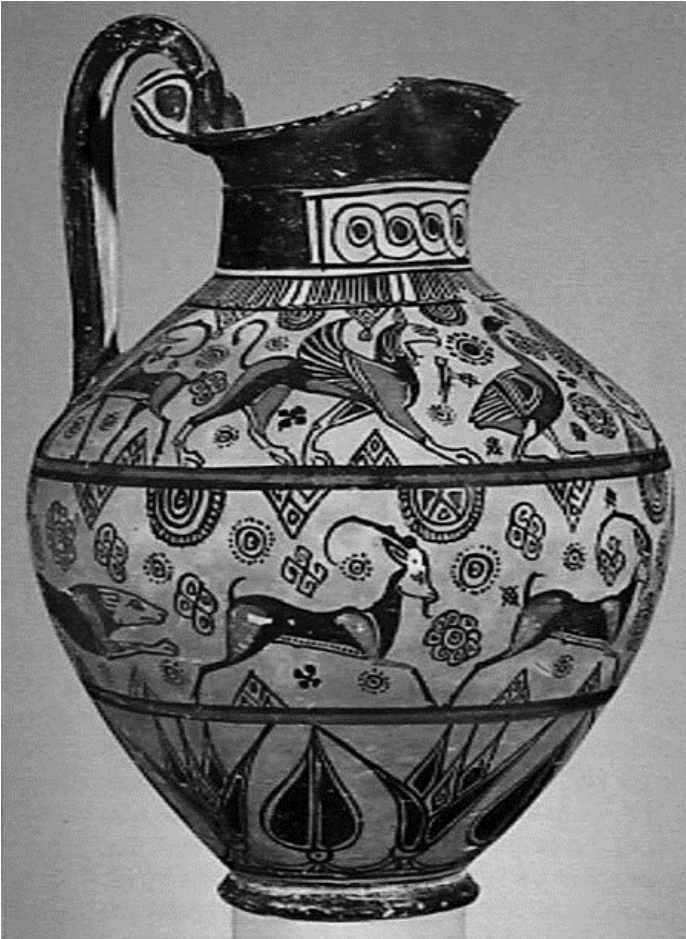
- Contact with _____ brought new innovation in design.

- The next stage is therefore known as the orientalizing period.

- _____ reappear in the bands of design.

Periods and Styles
Orientalizing

- During the orientalizing period (roughly 725-650 BC) the _____ technique is employed in Corinth.

- In the 7th century BC, this spreads to Athens.

Periods and Styles
Archaic

- The Archaic style existed from around 700 to 480 BC.

- _____became important subjects.

- Some artists signed their work.

Black-Figure

- The Black-figure style really did not dominate until the 6th century BC.

- Artists _____ black images silhouetted against the natural red clay background.

- _____ were inserted by _____ the black figures.

- White or purple paint could then be added.
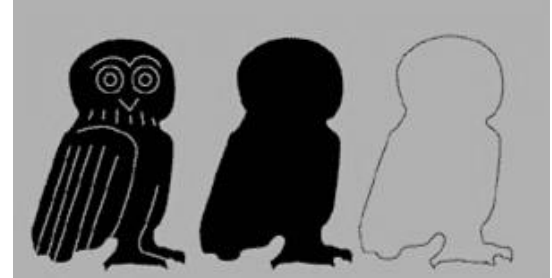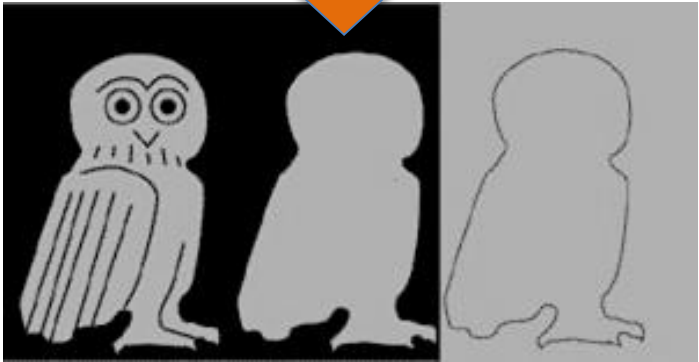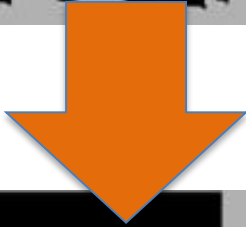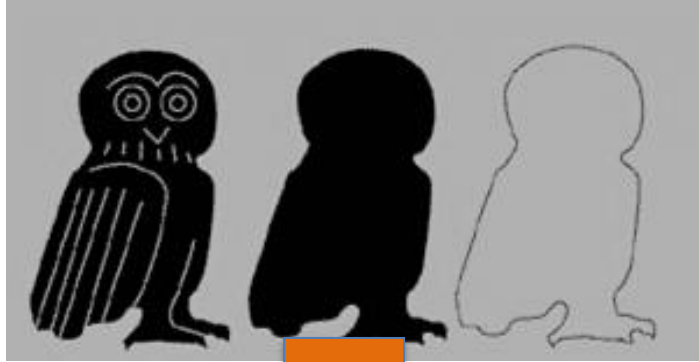
Red-Figure

- The red-figure style appeared between 530-525 BC.

- It was achieved by simply reversing the manner of black figure painting.

- The red figures are reserved and the _____ is painted.

- This is more difficult but it allowed the design to be _____at a distance and it leaves the contour of the pot more visible.

Red-Figure (continued)

- _____ figures, on a _____ scale than black figure allow for _____.

- Use of _____allowed for greater flexibility than incision.

- Lines more flowing and vary in intensity.

- Figures have a more _____ quality.

- Greater sense of mass and three dimensionality.

Periods and Styles

Black Figure – _____

- Several _____ with small figures

- Inspired by Corinthian, Orientalizing period

Black Figure – _____

- One _____ narrative scene instead of several friezes with small figures

- Varied _____

- Depth

- Added color

- Attention to _____

- Created by potters in Athens

Periods and Styles

_____

• Included the older _____ style of decoration on one side of the pot and the newer _____ style on the other side.

• Often, both sides would show the _____, just each one done in a different style.

• Transitional period when black-figure was being gradually replaced in dominance by red-figure

• Almost entirely restricted to _____

• Almost exclusively from Athens

Why? It may have come about as a reflection of potters' uncertainty as to whether or not the public would be willing to accept this new style of decoration – after all, if the public didn't buy it, they'd have to come up with some new decorative style to market. They need not have worried, however – red-figure decoration soon took off, and pieces of bilingual pottery became rarer and rarer. In fact, the period in which they were produced was quite short, which may be why so few examples have survived into the present day.

Periods and Styles

Red Figure – _____

•Interested in depiction of _____ and _____

•Wanted to show the body in _____

•Twisting, torsion, foreshortening, overlapping

•Used brushes of varying width to enable lines with different thicknesses

•Smooth, flowing lines and lighter and darker lines for different _____

•Competitive Group of painters:
   On this vase Euthymides wrote:
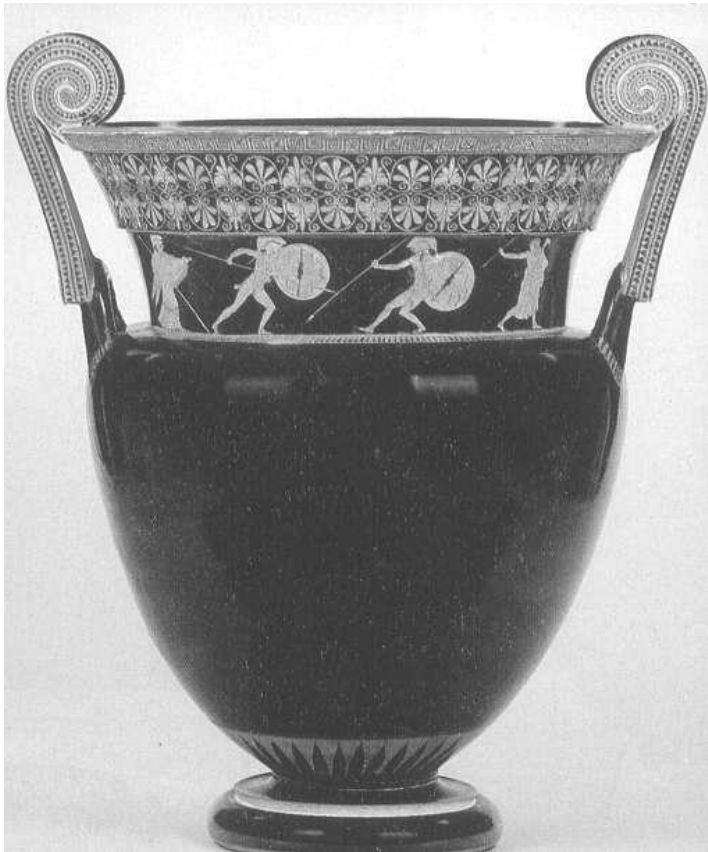   *"os oudepote Euphronios"*
   = 'As never Euphronios (could do)'
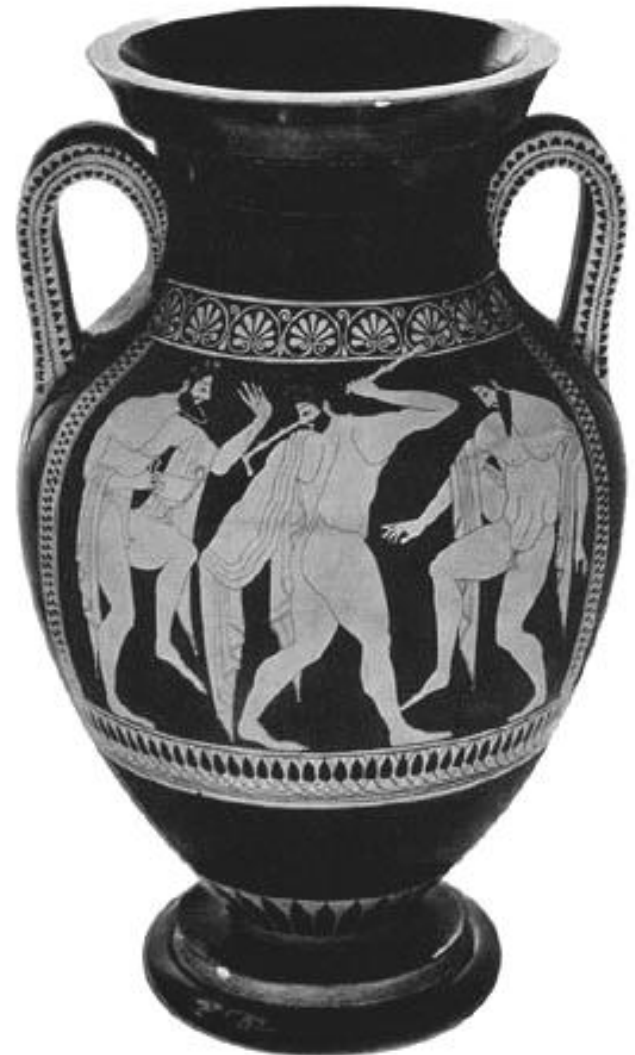
Periods and Styles

Red Figure – _____

•Mastery of perspective foreshortening, allowing a much more _____ of figures and actions

•Drastic reduction of figures per vessel, of anatomic details, and of ornamental decorations.

•Figures are often somewhat stockier and less dynamic than their predecessors. As a result, the depictions gained seriousness, even *pathos (emotion)*.

•Folds of garments were depicted less linear.

•The paintings ceased to focus on the moment of a particular event, but rather, with _____, showed the situation immediately before the action.
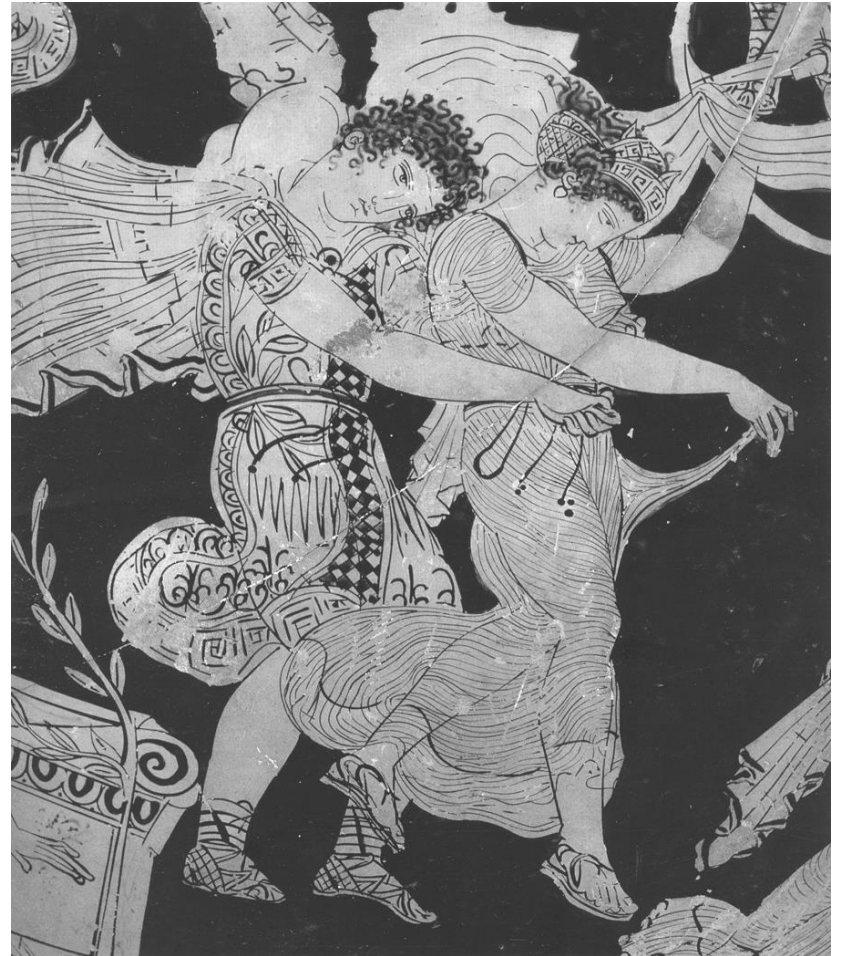
Red Figure – _____

•Continued to paint in Archaic red-figure rather than explore new development of Classical period

•_____of individual features

•Theatrical

•Drapery, decoration, poses and gestures deliberately exaggerated and designed to make figure look more _____

What was gained or loss in the movement from _____?

Gains

- Easier to _____ figures on pot than _____ them
- Brushes allow for freer style
- Greater sense of _____
- Emotions more easily depicted
- Red-figure closer to flesh tones
- Quicker to produce, therefore _____and more cost-effective
- Depiction of _____

Losses

- _____could be produced with darker figures highlighted against simple pale background
- Master could achieve _____ in black-figure

- Freer style
- Natural movement
- Muscles and drapery
- Facial expression
- But...the minute detail is lost

What are some difficulties in portraying the myth on a vase?

- Problem: Story should be _____, easily understood, characters recognizable

- Solutions: _____, _____, particular scenes _____ to myth
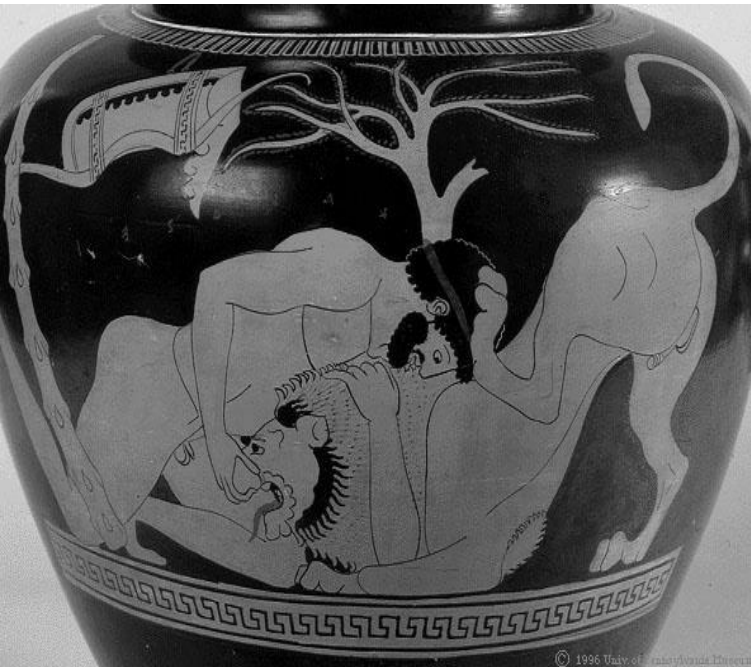
What are some difficulties from the vase shapes when painting on vases?

- Problems:
  - _____ of frieze
  - _____ surface
  - _____; some incorporated, some did not; they could be painted in background color and left blank, or be incorporated into overall decoration

- Solutions:
  - Geometric _____
  - Repetitive shapes of _____
  - Multiple _____

Difficulties of specific shapes

- _____: sides flared outwards from base to tip; large surface to decorate which got bigger at the top; needed to select appropriate story; Berlin painter left most of pot shiny black and highlighted figured friezes on neck of krater

- _____: use of decorative borders or spirals to separate a figured panel from rest of pot; ground-line and frame for scene

- _____: two different, unconnected narratives separated by band of geometric pattern to account for shape of pot

How were women depicted different from men?

- _____in which goddesses and women are shown; relationship of women to men in such scenes
- _____
  - •Clothes were more elaborate and shown with more detail with added color, patterns and decoration
- _____(Black-figure)

How were women depicted different from men?

- Different types of scenes – domestic scenes, weddings, weaving
- _____ on drapery to show status
- Female figure underneath drapery
- Elaborate _____ and added detail such as _____

Depiction of drapery

Black-Figure:

• _____, almost foldless

•Incised and/or painted in purple-red to show pattern and folds

Red-Figure:

•Zig-zag lines at the ends of garments

•Diluted slip and fine brushes to paint _____

•Responded to movement of body and hung in _____

• Overlapping loops

• Drew lines close together for fine fabrics

•Lines further apart for heavier materials

•'Wet-look' drapery to depict the _____ the garment and movement

Depiction of drapery
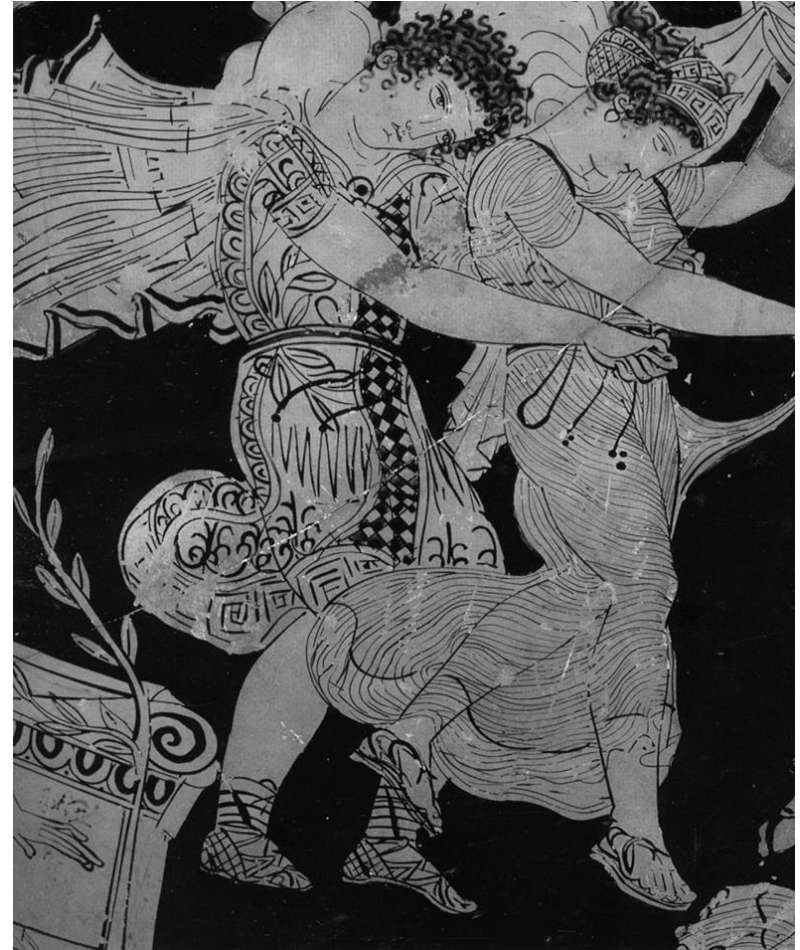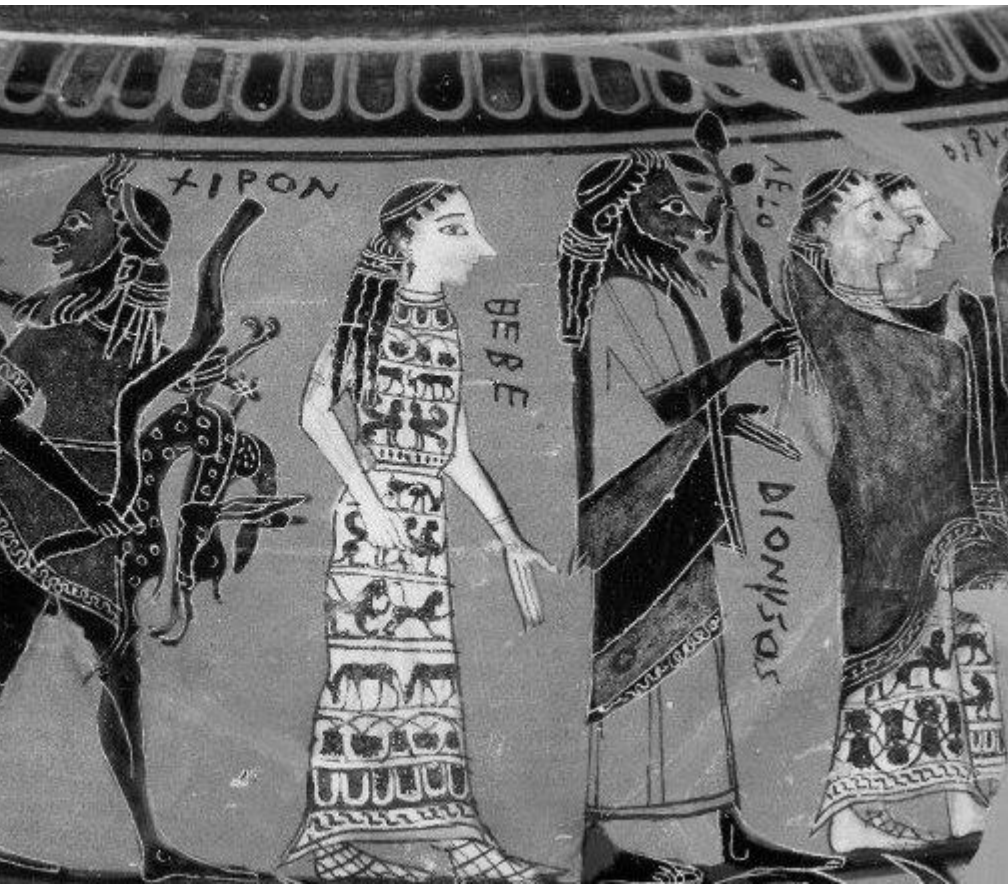
What do I need to know?

-

-

- _____ vases (*plus ___ you must be familiar with*)
    -
    -
    -