



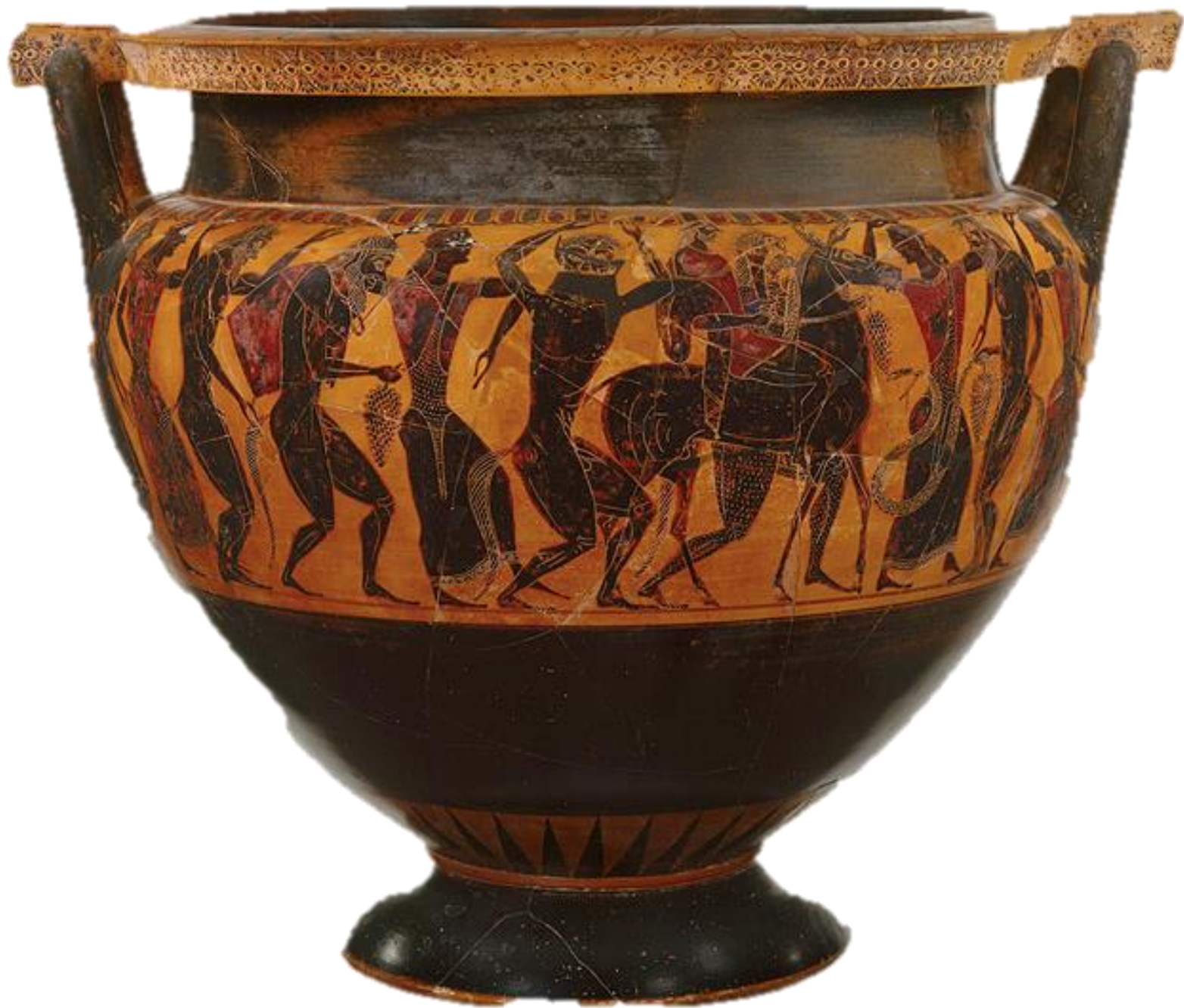
# Sophilos Dinos

- Potter: Unknown
- Painter: Sophilos (Signed “Sophilos painted me”)
- Date: 580 BC
- Shape: Dinos, used for mixing
- Technique: Black-Figure
- Style: Miniature
- Location: The British Museum
- Named figures
- Used of purple-red for cloth and white to identify females
- Sophilos is the first name of any Greek vase painter we know
- Incredibly, minute detail (Hebe’s dress)
- Typical Black-Figure/Miniature: similar poses, lack of movement, incised details
- Influenced by previous Corinthian vases (animal friezes), but the inclusion of gods and myths identify the movement into Attic vases



# Francois Vase

- Potter: Ergotimos (signed “Ergotimos made me”)
- Painter: Kleitias (signed “Kleitias painted me”)
- Date: 570 BC
- Shape: Volute Krater, used for mixing
- Technique: Black-Figure
- Style: Miniature
- Name: Discovered in 1845 in fragments by Alessandro Francois
- Location: National Archaeological Museum (Florence)
- 6 bands of decoration
- 121 of the 270 figures are named
- Used of purple-red for cloth and white to identify females
- Incredibly, minute detail (hair and faces of such tiny figures)
- Overlapping figures, more of a sense of movement (thrusting, running, falling)
- Frontal face (Dionysus in wedding frieze)
- Typical Black-Figure/Miniature: drapery is ill-fitting and no human form beneath
- Influenced by previous Corinthian vases (especially the Orientalising Period)



# Lydos Column

## Krater

- Potter: Unknown
- Painter: Lydos (not signed, attributed to)
- Date: 550 BC
- Shape: Column Krater, used for mixing
- Technique: Black-Figure
- Style: Grand
- Location: The Metropolitan Museum of Art
- Balanced composition: Hephaestus and Dionysus
- Story stretches around vase
- Depth through overlapping figures
- All profile, but 3 figures are frontal/partly frontal
- All figures are the same height
- Incised detail on faces, hair, drapery
- New attention to drapery: folds, hanging
- Variety of gestures and expressions
- Use of red-purple slip for clothes
- Mood: merriment, liveliness (tail-pulling, snake handling, hands and arms raised, wine drinking, bent knees, dancing)



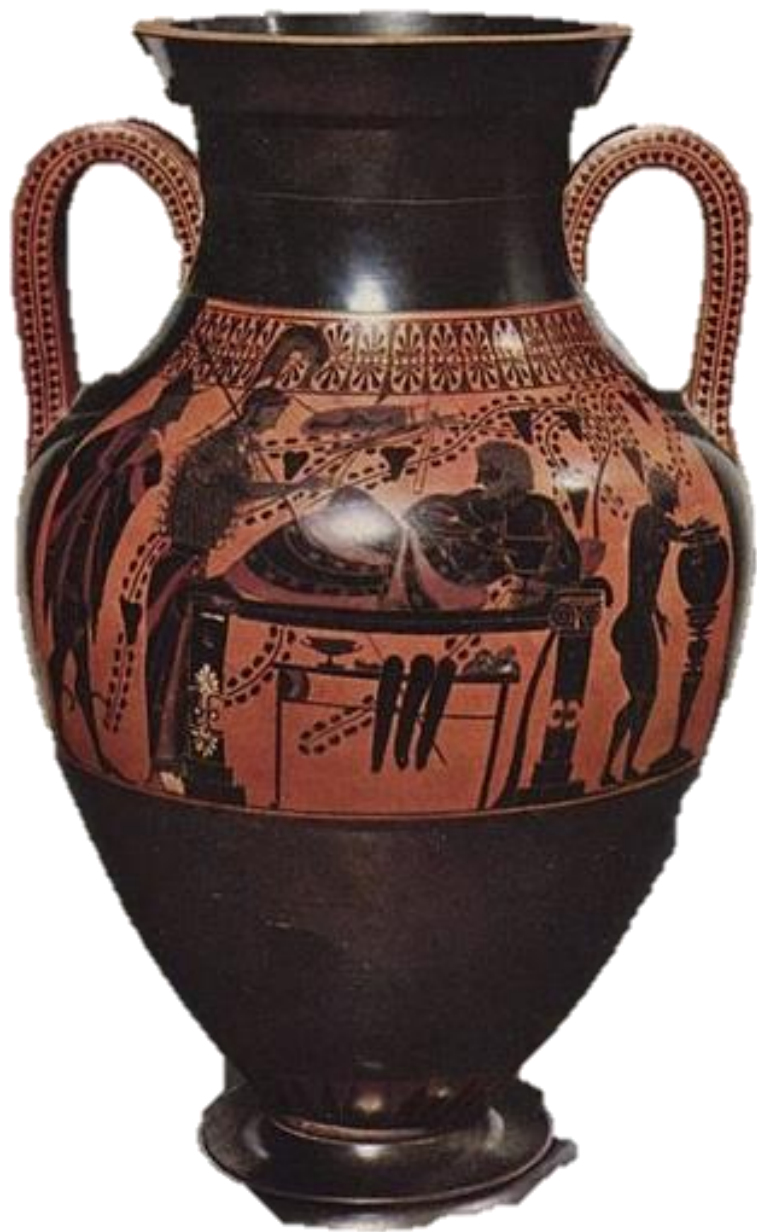
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# Exekias Belly Amphora

- Potter and Painter: Exekias (signed)
- Date: 540-530 BC
- Shape: Belly Amphora, used for storage
- Technique: Black-Figure
- Style: Grand
- Location: Etruscan Museum - Vatican Museum
- Two separate stories
- Side A:
  - Intricate incising (Achilles' cloak: stars, spirals, and flowers influenced by Corinthian Orientalising technique)
  - Balanced composition
  - Symmetry
  - Watch the Khan Academy video!!!
- Side B:
  - Typical pose of the period – head turned but body rigid
  - Balanced with 3 main focal points
  - Folds in drapery
- Added color has faded





# Andokides/Lysippides Belly Amphora

- Potter: Andokides
- Painter: Andokides/Lysippides
- Date: 520 BC
- Shape: Belly Amphora, used for storage
- Technique: Bilingual
- Style: Bilingual
- Location: State Collections of Antiques
- Herakles? Iconography
- Black-Figure:
  - Athena was white-slip
  - Aegis of Athena is incised
  - Grapes appear as black blobs
  - Purple slip on clothing
- Red-Figure:
  - Attention to folds in drapery
  - Figures are still in rigid poses
  - Grapes are incised
  - Purple slip on grape leaves and Herakles' wreath
- Same black-figure border (double lotus palmette) on both sides
- Cup is black-figure on both but "pops" on red-figure side



# Euphronios Kalyx Krater

- Potter: Unknown
- Painter: Euphronios (signed)
- Date: 510-500 BC
- Shape: Kalyx Krater, used for mixing
- Technique: Red-Figure
- Style: Pioneer
- Location: Louvre Museum
- Rounded muscles (stress, strain of action)
- Emotional realism
- Iconography of Herakles
- Barbaric vs. Civilized
  - Hair, eyebrows, beard, mouths, supporters
- Balanced Composition
- Herakles' hair has texture
- Foreshortening: Giant's foot bent behind him
- Typical Pioneer: human form and movement



# Euthymides Belly Amphora

- Potter: Unknown
  - Painter: Euthymides (signed)
  - Date: 510-500 BC
  - Shape: Belly Amphora, used for storage
  - Technique: Red-Figure
  - Style: Pioneer
  - Location: State Collection of Antiques
- Opposing moods: somber vs. revelry
  - “As never Euphronios could do”
  - Named figures
  - Foreshortening
  - Side A:
    - Incision to separate hair from background
    - Purple slip for vines
    - Dark and diluted glaze for major/minor muscles
    - $\frac{3}{4}$  poses, movement
    - Zig-zag folds of drapery
    - Based on live models?
  - Side B:
    - Shoulders follow curve of vase
    - Hector’s foot
    - Zig-zag folds of drapery
  - Little overlapping/depth
  - Breaking of upper border on both sides



# Niobid Painter

## Kalyx Krater

- Potter: Unknown
  - Painter: Niobid Painter (unsigned – named for subject)
  - Date: 470-450 BC
  - Shape: Kalyx Krater, used for mixing
  - Technique: Red-Figure
  - Style: Early Classical
  - Location: Louvre Museum
- Landscape
  - Implied presence of bodies/depth
  - Various ground lines
  - Based on wall fresco?
  - Many characters, variety of poses (3/4, frontal, and profile)
  - Foreshortening
  - True profile eyes
  - Soft folds of drapery, human form underneath
  - Side A:
    - Iconography: Herakles and Athena
    - Possibly interpretations
    - Composition brought together by gazes
    - Foreshortening: shield, Pirithous' foot
    - Pirithous looking at viewer?
  - Side B:
    - Twin gods at center
    - One boy draped over rock
    - One arrow with missing target? No – hidden
    - Boys running from Artemis and Apollo
    - Artemis has a necklace
    - Dead children have closed eyes
    - Artemis hand/foreshortening
    - Apollo moving forward





# Meidias Painter

## Hydria

- Potter: Meidias
- Painter: The Meidias Painter (unsigned – named for the painter who worked with Meidias the Potter)
- Date: 410-400 BC
- Shape: Hydria, used for water
- Technique: Red-Figure
- Style: Mannerist
- Location: The British Museum
- Two friezes separated by border
- Palmette under third handle
- Women: elegant, graceful, jewelry, touching clothes, elaborate hair, female figure
- Wet-look drapery
- Violence depicted in elegant manner
- Side A:
  - Various groundlines to deal with handles
  - Billowing cloaks, drapery
  - Males in embroidered tunics
  - Foreshortening of horses
  - Depth, movement
- Side B:
  - Herakles' iconography
  - Snake coiled around tree, divides frieze
  - $\frac{3}{4}$  pose of Iolaos
  - Less movement than upper frieze
  - Same ground line



# Pan Painter

## Hydria

- Potter: Unknown
- Painter: The Pan Painter  
(over 150 vases attributed to him, his name vase is a Bell Krater featuring Pan)
- Date: 460 BC
- Shape: Hydria, used for water
- Technique: Red-Figure
- Style: Mannerist
- Location: The British Museum
- Iconography:  
Recognizable Figures
- Recognizable Myth
- Movement of drapery,  
natural sway
- Athena's skirt see-through
- Tip-toes, fingertips,  
Athena holds dress,  
Athena's hair
- Medusa's head
- Purple-red slip for blood
- Frieze mostly on shoulder,  
little decoration  
elsewhere on vase