The study of Greek pottery is just one of many interdisciplinary subjects which combine to form the classical archaeology. From an objective assessment of objects, one can be most successfully acquainted with chronological and economic, but elements of art and religion, daily life, and of course, artistic standard. Rank. Some vase-painters were certainly serious artists, although in antique pots and vase-painters as well as sculptors, architects, and poets were also regarded as artists. Vases were made to be sold, in most cases with a particular buyer in mind. There were unique commercial considerations which affected pottery-making, such as the need to package a particular product. Unlike any other category of art, pots were made to be used in daily life to meet ordinary domestic needs, such as storing and serving of food. Shapes. Although thousands of Greek vase forms, there are rather a limited number of shapes and they function primarily to serve and serve and have little impact on society. Many shapes were established during the Geometric period (900-700 B.C.) and remained essentially the same until the beginning of the Hellenistic period (322-133 B.C.). This consensus articulation of types is characterized Greek approach to the problems of dealing with change in the heuris system.

Description. Scholars attempt to discern the hands of particular artists and assign works to their individual hands. Most of the work was completed by the British scholar by John Boardman (1965-1970). To make attributions to artists, it is said what is measured “Marathon analysis” and that’s why the necessary 19th century art historian Giovanni Morelli. This system relies on a comparison of small details in the rendering of figures, dress, and armor to determine a particular painter’s style. If the painter has signed any of his work, we know from the signature; more common, the painter is assigned a nickname found on some of the style of the location of one of his important works. Note, for example, Attic Black-Figure amphora shape from the Officials and the Early Corinthian Group by the Sticky Painter. Early in the history of the study of vases, scholars interpreted scenes on Greek pottery as “elaborate” of Greek fashion, and this theory relies on a simple analysis of painted representations. In some cases, Depictions on pottery are derivations of major artistic creations, such as well-known monuments. There is also a correspondence between representations on vase and Greek myth, we see fights with Amazons and the actions of heroes and gods, we may describe by the standardized attitude which they wear or carry. For example, on Attic Black-Figure Kylikes, the reverse god Hermes is identified by his broad-brimmed traveling hat, short cloak, and winged shoes.

Truly vase scenes with realistic representation of the human figures, weapon, and even reverse to an icon on a similar style results of other famous artists. Two forms of a great gap are below: clones. Artists who wear padded garments to exaggerate bellies and figure in the Black-Figure Kylikes and cups, where women are being on cooking dishes while being enticed by female companions as in the Black-Figure amphora by the Elephant Painter.

Dating. The sequence of Greek pottery has practical applications for archaeology and ancient history. Development in Greek art, which combines with the evolution of figured decoration, provide a relative chronology. Undoubtedly pottery is also useful as a dating tool.

Pottery provides evidence of the commercial and economic picture of the Classical world. One example of this is reflected in the responsiveness of the Athenian potters to the demands of the Classical market. Early in the 5th century (perhaps a Greek or Attic) developed a pottery called “Syntagma.” Because there amphora as found only in Italy collection believe that the shape was developed exclusively for export to Italy. It was thought to suggest that the decorative schemes conclusively proves that Corinthian pottery which had remained essentially conventional in Italy during the preceding century.

It is important to remember that Greek pottery is utilitarian, intended for daily use by ordinary individuals. Vases are preserving from grains, wine, cooking vessels, and containers. After the same use, the high aesthetic standards, appropriate in shape and decoration of pottery, reflect the great achievements of Greek civilization.

This amphora, produced in Athens during the Archaischer Period (400-400 B.C.), is an outstanding example of one of the most common shapes in the repertoire of functional pottery. Probably used as a decanter to hold liquids, it is termed a “neck-amphora,” because the neck is sharply set off from the body. Almost exclusively exported to the Etruscan as an item of trade by the Greeks, the characteristic features of this type of amphora include the use of Corinthian-inspired competitor and animals, and the flared forms in the lower handle region. Potters, from Corinth, another important pottery-producing city in Greece, had previously controlled Etruscan markets. The Attic pottery, exhibiting a style which could be described “Ciremonizing” elements, responded by utilizing a second common taste for Corinthism and animals, and decorative adaptations. Potters, from Corinth, another important pottery-producing city in Greece, had previously controlled Etruscan markets. The Attic pottery, exhibiting a style which could be described “Ciremonizing” elements, responded by utilizing a second common taste for Corinthism and animals, and decorative adaptations.

Attic Black-Figure Ovoid Neck-Amphora, (attributed to) (Greek, 6th Century B.C.), ca. 520 B.C., terracotta, 17 1/2 in., Museum purchase, 1963.478

The Omaha Painter (attributed to) (Greek, 6th Century B.C.) Attic Black-Figure Ovoid Neck-Amphora, ca. 570 B.C., terracotta, 15 in. high Gift of Mr. and Mrs. Thomas C. Woods, Jr., 1963.480

Attic Black-Figure Ovoid Neck-Amphora, (attributed to) (Greek, 6th Century B.C.), ca. 515–500 B.C., 16.3 cm high, Museum Purchase, 1963.484

Attic Black-Figure Bell-krater, (attributed to) (Greek, 6th Century B.C.), ca. 500 B.C., 11 in. high; brim foot, Museum Purchase, 1963.485

Attic Black-Figure Skyphos, (attributed to) (Greek, 6th Century B.C.), ca. 500 B.C., 9.5 cm high, Museum Purchase, 1963.486

Discussion Questions

What is the difference between black-figure and red-figure techniques?

What style of Greek pottery do you like best, and why?

Greek Vase Shapes

1. Column-form: This is a vase with a narrow neck, one vertical handle, and a tall foot. It is used in monumental pieces such as the Arcaic krater, and it was used for holding wine and water.

2. Krater: A krater is a large vase with a wide mouth, a narrow neck, and one or more handles. It was used for serving wine.

3. Bell-Krater: A bell-krater has a wide mouth, a narrow neck, and one or more handles. It was used for serving water.

4. Amphora: An amphora is a vase with a wide mouth, a narrow neck, and two handles. It was used for storing and serving oil and wine.

5. Lekanis: A lekanis is a large, shallow bowl with a wide mouth, a narrow neck, and one or more handles. It was used for serving food.

6. Kylix: A kylix is a shallow bowl with a wide mouth, a narrow neck, and one or more handles. It was used for drinking wine.

7. Loutrophoros: A loutrophoros is a vase with a wide mouth, a narrow neck, and two handles. It was used for carrying water for a wedding ceremony.

8. Hydria: A hydria is a vase with a wide mouth, a narrow neck, and two handles. It was used for carrying water.

9. Balsamarium: A balsamarium is a vase with a wide mouth, a narrow neck, and two handles. It was used for storing and serving perfume.

10. Oinochoe: An oinochoe is a vase with a wide mouth, a narrow neck, and one handle. It was used for serving wine.

11. Phiale: A phiale is a shallow bowl with a wide mouth, a narrow neck, and one or more handles. It was used for serving wine and water.

12. Volute Krater: A volute krater is a vase with a wide mouth, a narrow neck, and two handles. It was used for serving wine.

13. Pyxis: A pyxis is a small box with a lid, a narrow neck, and one or more handles. It was used for storing and serving cosmetics.

14. Rhyton: A rhyton is a vase with a wide mouth, a narrow neck, and one or more handles. It was used for pouring wine or water.

15. Lekythos: A lekythos is a vase with a wide mouth, a narrow neck, and one or more handles. It was used for holding and serving oil.

16. Lekythos: A lekythos is a vase with a wide mouth, a narrow neck, and one or more handles. It was used for holding and serving oil.

17. Chous: A chous is a large vase with a wide mouth, a narrow neck, and one or more handles. It was used for storing and serving grain.

18. Alabastron: An alabastron is a vase with a wide mouth, a narrow neck, and one or more handles. It was used for holding and serving perfume.

19. Lekane: A lekane is a shallow bowl with a wide mouth, a narrow neck, and one or more handles. It was used for serving food.

20. Phiale: A phiale is a shallow bowl with a wide mouth, a narrow neck, and one or more handles. It was used for serving wine and water.

21. Chous: A chous is a large vase with a wide mouth, a narrow neck, and one or more handles. It was used for storing and serving grain.

22. Alabastron: An alabastron is a vase with a wide mouth, a narrow neck, and one or more handles. It was used for holding and serving perfume.
THE OMAHA PAINTER (ATTRIBUTED TO) (GREEK, 6TH CENTURY B.C.)

ATTIC BLACK-Figure OVOID NECK-AMPHORA

CA. 570 B.C.

TERRACOTTA

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