



Apulian Red Figured Vase Painters Of The

The J. Paul Getty Museum



Apulian Red Figured Vase Painters Of The:

Apulian Red-figured Vase-painters of the Plain Style Alexander Cambitoglou, Arthur Dale Trendall, 1961

Patterns in the Production of Apulian Red-Figure Pottery Edward Herring, 2018-10-01 Most of the previous scholarship on Apulian red figure pottery has focused on the cataloguing of collections the attribution of vases to painters and workshops iconographic and stylistic matters and individual vessels and vase forms This partly reflects the history of vase painting scholarship which grew out of antiquarian collecting during the eighteenth and nineteenth centuries and the fact that a full archaeological provenance is not preserved for the overwhelming majority of vessels This book takes a different approach by using a database containing in excess of 13 500 vessels and fragments to identify patterns in the production and decoration of Apulian vases that cast light on the choices made by vase producers and the preferences of their customers Individual chapters consider the popularity of different vessel shapes over time the use of highly generic decorative scenes which are characteristic of Apulian red figure as well as the popularity of scenes of myth images of the gods scenes of the life of the non Greek population of ancient Puglia and those showing funerary monuments As virtually all of the vases in the sample derive from tombs the patterns identified provide insights into the ways in which the ancient populations of South East Italy both Greek and indigenous honoured their dead

Etruscan Red-Figured Vase-Painting at Caere Mario A. Del Chiaro, 2023-11-15 This study derives from a close investigation of a class of Etruscan plates belonging to the Genucillia Group Soon attracted to these products of no great aesthetic merit were many vases of different shapes and more imposing character also decorated by Caeretan painters We can now recognize a fairly important and prolific red figured fabric produced at Caere an Etruscan city of major significance whose pottery must be fully considered in any future discussion of Etruscan art and civilization Many vases previously grouped and treated within the more general framework of Etruscan red figure are now attributed to Caertan potters an vase painters This disclosure will provide important data for the better understanding of political commercial and cultural relations between cities within and beyond Etruria during the whole of the 4th century B C This study derives from a close investigation of a class of Etruscan plates belonging to the Genucillia Group Soon attracted to these products of no great aesthetic merit were many vases of different shapes and more imposing character also decorated by

The Red-figured Vases of Apulia: Early and Middle Apulian Arthur Dale Trendall, Alexander Cambitoglou, 1978 The total number of extant Apulian red figured vases cannot fall far short of 10 000 The first of two volumes this work attempts to survey the history and development of the fabric as a whole from its beginnings in the later fifth century BC to its end around 300 It also gives a representative selection of the minor pieces

The Italiote Red-figured Vases in the Museo Camillo Leone at Vercelli Alexander Cambitoglou, Maurizio Harari, 1997 Retro 2018 Literaturverzeichnis

The Regional Production of Red Figure Pottery Stine Schierup, Victoria Sabetai, 2014-10-27 In the latter part of the fifth century BC regional red figure productions were established outside Attica

in regional Greece and in the western Mediterranean propelled by the impact of the art of Attic vase painting This collection of papers addresses key issues posed by these production centres Why did they emerge To what degree was their inception prompted by the emigration of Attic craftsmen in the context of the weakened Attic pottery market at the onset of the Peloponnesian War How did Attic vase painting influence already existing traditions and what was selected adopted or adapted at the receiving end Who was using red figure in mainland Greece and Italy and what were its particular functions in the local cultures These and more questions are addressed here with the presentation not only of syntheses but also primary publication of much newly discovered material Regional production centres covered include those of Euboea Boeotia Corinth Laconia Macedonia Ambracia Lucania Apulia Sicily Locri and Etruria Corpus Vasorum Antiquorum: South Italian vases. Apulia Ol'ga Vilenovna Tugusheva,1996 **Archaeology on the Apulian - Lucanian Border** Alastair Small,Carola Small,2022-05-26 The broad valley of the Bradano river and its tributary the Basentello separates the Apennine mountains in Lucania from the limestone plateau of the Murge in Apulia in southeast Italy This book aims to explain how the pattern of settlement and land use changed in the valley over the whole period from the Neolithic to the late medieval **Greek Vases in the J. Paul Getty Museum** The J. Paul Getty Museum,1991 **The Derveni Krater** Beryl Barr-Sharrar,2008 This beautifully illustrated book represents the first full publication of the most elaborate metal vessel from the ancient world yet discovered Found in an undisturbed Macedonian tomb of the late 4th century B C the volute krater is a tour de force of highly sophisticated methods of bronze working An unusual program of iconography informs every area of the vessel Snakes with copper and silver inlaid stripes frame the rising handles wrapping their bodies around masks of underworld deities On the shoulder sit four cast bronze figures on one side a youthful Dionysos with an exhausted maenad on the other a sleeping Silenos and a maenad handling a snake In the major repousse frieze on the body a bearded hunter is associated with Dionysian figures What was the function of this extraordinary object And what is the meaning of the intricate iconography The krater is placed in its Macedonian archaeological context as an heirloom of the descendants of the man named in the Thessalian inscription on its rim and in its art historical context as a highly elaborated early 4th century version of a metal type known in Athens by about 470 B C *Red-figure Pottery in its Ancient Setting* Bodil Bundsgaard Rasmussen,Stine Schierup,2012-05-22 What happened when Athenian pottery reached other cultural contexts and was absorbed into indigenous communities around or outside Greece How did the various contexts influence the adaption of Athenian iconography and does the setting add to an understanding of how Athenian iconographic themes were altered or absorbed as they entered into new cultural contexts To highlight these interpretative challenges the National Museum of Denmark in 2009 stages the colloquium Red figure Pottery in its Ancient Setting and invited a group of specialists to present cases from within their areas of research which would serve to enhance our understanding of the great range of the character and value of red figure pottery and its imagery whether in local Greek a colonial Greek or Etruscan or any other indigenous community

The various cases presented in these proceedings of the colloquium clearly demonstrate that this approach to the study of Greek pottery and its imagery has much to offer

Library of Congress Subject Headings Library of Congress. Office for Subject Cataloging Policy,1990 *Library of Congress Subject Headings* Library of Congress,Library of Congress. Office for Subject Cataloging Policy,2012

P-Z Library of Congress. Office for Subject Cataloging Policy,1990 *Greek Vases: Images, Contexts and Controversies* Clemente Marconi,2021-08-04 This volume deals with Greek painted vases exploring them from various methodological points of view and moving beyond the traditional focus on connoisseurship and style The volume which represents the proceedings of an international conference sponsored by the Center for the Ancient Mediterranean at Columbia University is an effort to exploit the immense richness of these vases by using them to study general cultural history

Reading Ancient Objects Inside Out: Greek Figure-Decorated Pottery in Portugal Rui Morais,Delfim Leão,Maria de Fátima Silva,Daniela Ferreira,David Wallace-Hare,2024-12-12 Collected papers examine ancient Greek vases in Portugal through two approaches scripta explores mythological literary and cultural themes while eikon provides an iconographic analysis The study includes vases from Myths Gods and Heroes and others of historical importance including non figurative examples

Technology, Crafting and Artisanal Networks in the Greek and Roman World Diego Elia,Eleni Hasaki,Marco Serino,2024-12-02 This volume aims to merge theoretical models with methodological approaches on ceramic technology and artisanal networks in the Classical world This convergence of analytical frameworks allowed scholars to explore some traditional archaeological topics that usually have a very low level of visibility such as the skillful gestures of the craftspeople involved the organization of the ceramic production the dynamics of apprenticeship and knowledge transfer as well as intra and inter regional artisanal mobility in the Graeco Roman communities of practice The papers promote interdisciplinary dialogues among various fields of study such as archaeology archaeometry anthropology ethnoarchaeology experimental archaeology and digital humanities such as Social Network Analysis computational imaging and big data analysis

Library of Congress Subject Headings: P-Z Library of Congress. Subject Cataloging Division,1989 *Painter and Poet in Ancient Greece* Eva C. Keuls,2011-05-02 The volumes published in the series Beitr ge zur Altertumskunde comprise monographs collective volumes editions translations and commentaries on various topics from the fields of Greek and Latin Philology Ancient History Archeology Ancient Philosophy as well as Classical Reception Studies The series thus offers indispensable research tools for a wide range of disciplines related to Ancient Studies

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