

ATHENIAN BLACK FIGURE WARE

About 580 BC innovations and challenge to Corinthian domination.

- a) redder clay (more ferrous oxide in it).
- b) blacker paint and shinier surface - via sintering.

By 570 BC Athenian painters independent of Corinth.

- a) Instead of narrow bands of figures and animals large panels with human figures.
- b) By time of Exekias mood is as important as action - more so at times.

TWO BASIC STYLES

- a) **Vigorous** - with massive figures often violent scenes - developed from NESSUS painter of C7 - eg. the NESSUS GORGON. EXEKIAS is in this tradition.
- b) **Delicate** - with neat fine drawing, rather formal, often silhouetted. The AMASIS Painter is in this tradition - following the delicate Corinthian style.

INFLUENCES ON PRODUCTION IN EARLY C5

1. Competition with Corinth - crafts encouraged by Solon - to earn living.
2. Crafts fostered by Pisistratus for home and export market; he also fostered competitions hence "Prize Pots" and luxury - to divert aristocracy from political involvement and anti-Pisistratus activities - hence the new luxury market.
3. Influx of Ionian refugees at time of Persian wars - introduced new ideas eg. elegant vases with a single figure, precision drawing on cups, and amphoras which were the main shapes in use - nice symmetrical shapes.
4. Amasis the potter supposedly came from Egypt. Is he the painter too?

INDIVIDUAL INFLUENCES

1. **First "Personality" NESSOS - GORGON VASE - late C7.**

Things to note: Black figure treatment of floral chain on neck.
Incised rosettes: double/treble incised lines - animals eg feathers.
Some outline drawing eg. the teeth.
Last of the big vases for monuments.
Heraldic animals - Corinthian style: horses - Attic style.
Story and movement in the pictures. Note two stories.
Combines - Corinthian "filling in" of ornament: Athenian palmettes and tendrils.