

Faiyum (Fayum) portrait

-Portraits found in the Faiyum region of Egypt, from the Roman period of occupation of Egypt (beginning in the late 1st c. BCE), painted on wooden panels and wrapped in the linen wrappings of a mummy. Meant to capture the likeness of the deceased, they would often include unique details of jewelry and accoutrements, such as drinking cups or writing implements, and popular hairstyles from the period, while maintaining a consistently frontally oriented format, gazing directly at the viewer in a ¾ length portrait layout

Encaustic

-mixing pigment with hot wax, often used in Faiyum portraits

Tempera

-mixing pigment with egg yolk, often used in Faiyum portraits

Fresco

-wall painting technique in which pigments ground in water are applied to moist plaster so that they become part of the wall itself, (often ensuring a greater level of preservation)

Black-figure pottery

-developed toward the end of the 7th c. BCE by Attic vase painters, the entire design is silhouetted in black against the reddish clay, internal details are scratched in with a needle and whit and purple may be added on top of the black to make certain areas stand out

Red-figure pottery

-gradually replaced the older black-figure technique around 500 BCE, reverses the procedure, leaving the figures red and filling in the background

Hydria

-a Greek vessel used for holding and transporting water

Kylix

-a Greek vessel for drinking wine, used at the ***symposium*** or all-male drinking party

Canon

-A system of proportions developed in order to produce the perfect human form in a work of art (rather than taking it from nature). Another name given to the ***Doryphoros*** of Polykleitos which according to Pliny "artists called the Canon, and from which they derived the patterns of art as if from a law".

Lysippos

-a Greek sculptor from the Late Classical period, known for replacing Polykleitos' canon of proportions with a new, more slender and elongated set. SBMA's ***Auletris*** and bronze ***Hermes*** are both thought to be later Roman adaptations of famous Lysippan sculptures.

Archaic

-One of the 3 main periods of Greek art, c. 700-c. 480 BCE, characterized by formalized hair and "Archaic smile", lack of detail and naturalization, frontal posture, no visible weight shift

Classical

-Next of the 3 main periods of Greek art, c. 480-323 BCE, characterized by more naturalized features and musculature, introduction of contrapposto, a removed, detached or aloof look to the face, attempts to introduce a canon of proportions

Hellenistic

-Last of the major periods of Greek art, 323-27 BCE, characterized by further naturalization of the features and musculature, emotional connection with the viewer introduced, new canon introduced

Sarcophagus

-A chest used for inhumation (burial of a body). SBMA's sarcophagus is an Italic type of sarcophagus which means that it is decorated on 3 sides rather than 4 (like the Asiatic sarcophagi that came from Asia Minor/modern day Turkey). SBMA's sarcophagus is also strigilated

Veristic

-A term applied to Roman portraits meaning overly naturalistic or hyper "realistic", emphasizing elements such as wrinkles, receding hairlines, large ears or noses, stern expressions, etc. A style made popular in the Republican era because it emphasized the sitter's age, mental acuity, Patrician standing and long public service to Rome

Lost wax bronze casting

-A method of casting in which an original is modeled in wax or coated with wax, then covered with clay. When the wax is melted out, the resulting mold is filled with molten metal (often bronze) or liquid plaster

Grand Tour

-Tour of Classical sites, primarily in Italy undertaken by the nobility of northern Europe (especially the English), ranging from late 16th to 18th c., the visitors would take the trip to finish their classical education and would bring back mementos, such as paintings by Pannini, demonstrating that they had taken the trip

Capriccio

-Italian for caprice, a term applied to paintings or drawings of architectural compositions that are combined in fantastic or impossible ways, developed in the 18th c. and associated with artists in Italy (such as Pannini)