



Pair Of Terracotta Askoi Great Greece Italy Apulia Daunia 4th-3rd Century. Av. Jc Greek Vase



2 000 EUR

Period : Before 16th century

Condition : Bon état

Material : Terracotta

Length : 33

Width : 31

Description

Two Greek pouring vessels known as askoi, made of wheel-thrown terracotta, with a flattened globular body, a handle at the top, and a tubular spout. This form derives from leather wineskins (askos originally meaning "wine skin") and was intended for the controlled pouring of liquids--oil, perfume, or libations. The larger example (33 cm) is related by its proportions and shape to productions from southern Italy, particularly the Daunian period, where this type saw significant development during the Classical and Hellenistic periods. Direct parallels are preserved in the British Museum, notably a globular askos from Canosa dated to around 350-325 BC. The two smaller examples (15 cm), dating from the 1st century BC, exhibit comparable volume and typology. The smaller, more compact example

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belongs to the same formal tradition, attested from the Aegean Bronze Age and widely disseminated throughout the Mediterranean basin, from Greece to Italy and as far as Cyprus. These objects are examples of domestic production. Their decoration, here understated or even faded, and their patinated surface reflect an aesthetic of function, where the quality of the form takes precedence over ornamentation. Comparable sets are held at the Metropolitan Museum of Art (Apulian askoi, circa 340-320 BC) as well as at the Walters Art Museum for Attic examples from the 4th century BC, confirming the widespread distribution and persistence of this typology in the ancient world. Together, these two pieces aptly illustrate a variation in scale within the same type, where functional continuity meets a highly economical formal expression. The two pieces establish a natural dialogue between scale and function. They reveal, with restraint, the continuity of a gesture and the precision of a form, where the original use still surfaces beneath the patina. They should be presented as a contemporary art installation.