

# Five Tables of Higher and Higher

March 5, 2020

What is with the human obsession with flight? First it was Icarus, next it was Amelia Earhart, and now Elon Musk. Curated by the BAMPFA Student Committee, this selection of works from the museum's collection explores the nature of flight and what it means to soar. How does it feel to be on top of the world?

1	<p><b>Giovanni Battista Tiepolo</b> Italy, 1696-1770 <i>Flying Female Figure</i> 1739 Ink and wash on paper Museum purchase 1968.4</p> <p>Raised almost entirely by his mother Orsetta Tiepolo, along with five other siblings, Giovanni Battista Tiepolo would become one of the most successful Rococo artists from the beginning of his career. An admired decorative painter, this figure was likely to be painted onto a curved ceiling. It is unknown if this angelic sketch of a woman ever made it onto one of his final works, but gives an insight on Tiepolo's perspective of the ethereal woman.</p> <p>Student: Drew Atkins</p>
2	<p><b>Giovanni Canini</b> Italy, 1617-1666 <i>Saint Transported on a Cloud (side a); Male Nude Figure with Arms Outstretched (side b)</i> Red chalk, pen, brown ink, wash (side a) Red chalk (side b) Museum purchase No. 1967.42.a-b</p> <p>Canini's sketch here is two sided, the first representing a possible Saint enthroned in clouds and a red chalk sketch on the back is of a male nude. The use of red chalk was often for sketching exclusively, to then be replaced by finalized ink lines. Due to the repetition of similar forms, it can be inferred that the artist was copying an existing work, rather than composing something of their own. Separately, Canini himself was most interested in being a historian despite his academic arts training, and stopped painting entirely years before his death.</p> <p>Student: Drew Atkins</p>
3	<p><b>Hans Thoma</b> Germany, 1839-1924 <i>Untitled</i> 1897 Lithograph print Gift of Walter and Herta Nord 1970.32</p> <p>Hans Thoma is a German artist most well known for his idyllic landscapes depicting scenes reminiscent of his childhood family home in the Black Forest of Bernau. He was awarded an apprenticeship in lithography in Basel and then was accepted to the Karlsruhe Art Academy in 1859 to study painting. His first commission was in 1882 for which he painted five frescoes of Wagnerian operas. His lithographs are lesser known and recall the style of Lucas Cranach the Elder and his Northern Renaissance contemporaries. The background of this work resembles the peaceful scenes for which he is best known, while the winged</p>

	<p>figure's identity is unknown. There are several theories about the figure's identity. One theory postulates it is a depiction of Gabriel as he brings a flower to Mary. Another hypothesis is that he represents the god Mercury. Despite the figure's ambiguity, his serene face and smooth, illuminated signify he belongs to the heavenly realm.</p> <p>Student: Sam Lieberman</p>
4	<p><b>Unknown Artist</b>  India  <i>The jina Nemi</i>  17th century  Ink and gouache on paper  Gift of Jean and Francis Marshall  1998.42.2.1</p> <p>In the center of the work, Neminatha (or Nemi) is blue and nude in front of a tree. Nemi is the twenty-second Tirthankara (savior and spiritual teacher) in Jainism, and his full name was Aristanemi which alludes to the sun-chariot. Significantly, in this work, two Jain angels toward the top corners shower Nemi with white flower petals. There is a white conch (a symbol of Nemi) in the center toward the bottom, and the artist actually used ground up shell in the making of this work.</p> <p>Student: Clara Sperow</p>
5	<p><b>Seymour Leichman</b>  United States, 1933-2016  <i>Fate Takes a Hand</i>  c. 1969  Lithograph, signed and numbered in pencil  1981.36.26</p> <p>Seymour Leichman is a prominent contemporary painter, printmaker, illustrator and author. He visited Spain to study Goya (a Spanish romantic painter and printmaker of the late 18th and early 19th century) and Mexico to study Orozco and his contemporaries (a Mexican caricaturist and painter, who specialized in political murals that established the Mexican Mural Renaissance). He received his MFA from Cooper Union and went on to be an accomplished artist, ad man, illustrator of children's books and teacher. As an artist, the subjects that interested him were the human form, landscapes, and baseball, along with the occasional classic reference. Indeed, baseball is the main subject for this painting. More interestingly, a film with the same name was released in the 1960s, suggesting that the artwork might be influenced by it.</p> <p>Student: Lucia Lu</p>
6	<p><b>Benoît Audran the Elder</b>  <u>Lyon, France</u>, 1661-1721  <i>Henry IV Deliberating over His Future Marriage</i> (after Peter Paul Rubens)  Peter Paul Rubens (1577 - 1640)  1710  Engraving and etching  1971.49.4</p> <p>During the 18th century, engraved print copies of renowned paintings were popularized and became a symbol of status and wealth for the upper class. These prints were commonly part of an album and kept in a private collector's library. This engraving is a copy of the painting <i>Henry IV Deliberating over His Future Marriage</i> originally by Peter Paul Rubens. This piece comes from a series that was commissioned by Marie de Medici after the death of her husband King Henry IV while she was regent for her son. The print depicts King Henry gazing adoringly at a portrait of his soon-to-be wife which is presented</p>

	<p>to him by the ancient gods of marriage and love: Hymen and Cupid. In the top left, Jupiter and Juno look down upon the lovers in approval, endorsing their nuptials. Their godly presence is powerful propaganda utilized by Rubens to rewrite Marie de Medici into favor in the French courts.</p> <p>Student: Sam Lieberman</p>
7	<p><b>Zhou Xun</b>  China, early 18th c.  <i>Dragons in Clouds</i>  Early 18th c.  Fan painting, ink on paper  Gift of James Cahill and Hsingyuan Tsao  2001.36.4</p> <p>An illustrious composition, this fan depicts two dragons—one of which is shooting out a plume of flame—writhing in dark smoke, spread across an otherwise unoccupied space. Made during the Qing dynasty in China, it was most likely made for sale or for the court, although it may also be one of the personal “individualist” works. To achieve the illusion of smoke, the artist would have dropped directly water on the paper, giving the work a mythic naturality. The fan is also silver-printed, not only dark but shiny. At the time, dragons were associated with rainwater and flooding. Here, Zhou Xun provides a complexly menacing and beautiful depiction of these mythical incarnations of natural forces. This sentiment is furthered by the fact that one might actually fan themselves with these beings, participating in these fascinating physical and theoretical systems of creation, of air and of water.</p> <p>Student: Collette Keating</p>
8	<p><b>Fusatane</b>  Japan  <i>Bird from the series Genji and the Flowers and Birds, Wind and Moon</i>  1867  Full-color woodblock printing, white embossing  Gift of William Dallam Armes  1919.576.a-b</p> <p>A scene from the popular <i>Tales of Genji</i> written by Murasaki Shikibu, this older story of a crane’s release is repainted to depict the woman in her fashion contemporary to the 19th century. Having kept the crane inside the basket the woman holds, this print demonstrates the moment in which the great bird is finally free. Originally part of a mass-produced triptych scene, the other third of this story, depicted on the next page, shows a young man and woman observing the release.</p>



Image: Paulette and Jack Lantz Collection

Student: Drew Atkins

**Unknown (India)**

India

*Battle Scene Between Krishna and Shiva*

1863

Ink, gouache, and gold on paper

Gift of Jean and Francis Marshall

1998.42.97

9

Krishna, the god of love and compassion in Hinduism, is depicted in a battle scene against Shiva, "The Destroyer". Krishna attacks with an army and snake weapon against Shiva's cohort of gods and demons, including Shiva's bull Nandi and his children, elephant-headed Ganesha and six-headed Karttikeya. The conflict arose after Banasur, a king promised protection by Lord Shiva, angered Lord Krishna through his capture of Krishna's grandson. Shiva battles Krishna to fulfill his oath and protect Banasaur, and the battle ends when Banasaur realizes his arrogance and asks for forgiveness.

Student: Lily Callender

**Alcopley, L.**

United States, 1910–1992

Flight #2

1962

Drawing

20 1/2 x 16 1/2 in.

watercolor and ink on chiffon pur

1967.135

10

Although he studied as a part time scientist, Alfred Lewin Copley painted in the New York School and founded the Eighth Street Club. Painting alongside artists like Willem de Kooning, Copley became best known for his abstract expressionist paintings. This work, aptly named *Flight #2*, mediates on the imagery of movement through flight. However, Copley has abstracted the formal shapes just to the point of ambiguity. Is this a bird? Or an aircraft? Neither? Although the shape defies definition, the sense of a hovering weight, gliding maneuvers, and large wings confidently ensure a sense of flight.

Student: Dane Reeb

11	<p><b>Unknown</b>  Iran or Afghanistan  <i>Solomon's throne (side a); Untitled, Decorative chapter heading (side b)</i>  17 AD  Ink, gouache, and gold on paper  Gift of Jean and Francis Marshall  <u>1998.42.95.a-b</u></p> <p>Most likely created by a persian artist in the 17th century, this page of an illuminated manuscript depicts Solomon debating with his wisemen while a phoenix swoops down, emphasizing his wisdom. The room of Solomon's palace is filled with people as well as elephants, demons, and dragons, representing the large audience he attracts. Using flying animals like phoenixes and dragons to draw attention to Solomon's brilliance within the scene was a conventional form of symbolism during this era. In the 1600s, the structure of manuscript studios was such that the piece was probably created by multiple artists: one who painted the scene and one who created the border.</p> <p>Student: Maya Carpenter</p>
12	<p><b>Utagawa Kunisada</b>  Japan  <i>Untitled (Two women in summer kimono cooling off on a river bank and watching butterflies)</i>  ca. 1851-1853  Color woodblock print  Gift of William Dallam Armes  1919.966</p> <p>Utagawa Kunisada, a celebrated and successful creator of 18th century Japanese woodblock prints, was famous for his portraits of Kabuki actors and scenes depicting women. According to some accounts, he produced over 20,000 designs for woodblock prints over the course of his career. In this scene, two women catch fireflies with a fan on a summer day, surrounded by flowers. They wear summer clothing, cotton yukata kimonos, which add meaning to the work. The woman on the right wears a Yukata with crests from a book, the tale of Genji, signifying that she is a fan of literature. Kunisada was an artist who created artistic conventions rather than conforming to them, and this piece exemplifies his style perfectly.</p> <p>Student: Maya Carpenter</p>
13	<p><b>Eadweard Muybridge</b>  United States, born Great Britain, 1830-1904  <i>Animal Locomotion. Plate 755. (Flying Pigeon)</i>  1887  Collotype  Gift of Jan Leonard and Jerrold A. Peil  2000.50.31</p> <p>Muybridge is known for his pioneering work studying motion through photography—specifically related to animal locomotion. His most famous work centers on race horses, and it ended up proving that horses have all four hooves off the ground while running. More personally, Muybridge was forced to leave California because he was acquitted by means of insanity for killing his wife's lover.</p> <p>Student: Clara Sperow</p>

14	<p><b>Mori Tessan</b>  Japan, 1775-1841  <i>Animals and Insects, Five Birds on Persimmon Branch</i>  <i>Animals and Insects, Tiger or Seal</i>  <i>Animals and Insects, Bull Lying Down</i>  <i>Animals and Insects, Crow on Fence</i>  Unknown date between 1790-1841  Ink and color on paper  Gift of Eugene C. Gaenslen, Jr., M.D. and Anneke Gaenslen  1979.29.7.9-10, 23-24</p> <p>Mori Tessan, also known as Mori Tetsuzan, is a third-generation Mori artist and comes from a family of famous Japanese 18th century artists, some of which were students of the Shijō school, founded by the painter Maruyama Ōkyo in the late 18th century. Tessan did many albums of insects and animals and is incredibly skilled at depicting everyday animals but also created hybrid animals, such as the tiger shaped like the seal. These four pieces are part of a larger series of 24 scrolls all depicting various animals and insects.</p> <p>Student: Nikki Bayat</p>
15	<p><b>Wou-ki Zao</b>  France, born China, 1921-2013  <i>Birds in Flight</i>  1954  Color lithograph  Anonymous gift  1967.55</p> <p>Wou-ki Zao was an abstract gestural painter known for his ability to combine Western abstraction and composition with Eastern techniques and sensibilities. Originally trained in China at the National School of the Arts, Hangzhou, he relocated to Paris in 1947 after school, where he connected with artists such as Joan Miró and Henri Matisse. Zao was one of the artists who challenged post-World War II France's skepticism of abstraction's ability to address the harsh reality of war and its aftermath. Though he was most commonly known for his painting, Zao also designed performance stages, illustrated poetry books, and made prints such as this one.</p> <p>Student: Ruby Bracher</p>
16	<p><b>Kawanabe Gyosai</b>  Japan, 1831 - 1889  <i>Untitled</i>  1889  Full color woodblock printing. Use of aniline red and blues.  Gift of William Dallam Armes  1919.777</p> <p>The colorful painting features the goddess of music in the front and a Chinese sage sitting on a mule behind her holding a gourd. From the opening of the gourd, a flying horse pops out into the sky, leaving a crescent trace of red. The sage is known to travel through China on his mule. He folds the mule up and puts it into his gourd from time to time. And when he needs the mule, he adds water into the gourd for the mule to pop out again. Painted during the Japanese New Year of 1889, the artwork means to bring good luck and joy to its buyer through the caricatural portrayal of good-humored goodness and sage.</p> <p>Student: Luzylar Wu</p>

17	<p><b>Andy Warhol</b>  United States, 1928-1987  <i>Hot air balloon in Colorado</i>  Undated  Black and white print  Gift of the Andy Warhol Foundation for the Visual Arts  2008.2.147</p> <p>Before his career creating pop art, Warhol was an extremely successful commercial illustrator in New York City. However, it was his screen printed images of soup can advertisements and Hollywood celebrities that earned him international recognition. His groundbreaking work attracted a variety of personalities or “Warhol superstars”, many of whom he promoted and even included in his artwork. This photo of a hot air balloon features an ad for Ellesse Ski Wear, exemplifying Warhol’s fascination with advertising.</p> <p>Student: Gaby Gordon</p>
18	<p><b>Ant Farm</b>  United States, 1968-1978  <i>Ply planes, pre-formed rings (Media Burn Studies and Sketches folder)</i>  1974-1975  Blue ink on paper, two-sided  Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker  2005.14.284.14</p> <p>Ant Farm was an innovative group in the practice of graphic arts, architecture, and environmental design. Founders Chip Lord and Doug Michels started the group in San Francisco, 1968. Their work was intended to “have no commercial potential,” but often commented on American culture. These sketches are in preparation for the installation-performance <i>Media Burn</i>, in which a Cadillac convertible was driven through a wall of burning television sets in a critique of the media. The car had a plane-like fin near the rear of the vehicle, its design matching the part shown in the sketch.</p> <p>Student: Lily Callender</p>
19	<p><b>Ant Farm</b>  United States, 1968-1978  <i>For a decade, beginning in 1968 (Ant Farm Timeline)</i>  c. 1976- 2004  Photocopy with collage elements  Purchase made possible through a bequest of Thérèse Bonney by exchange, a partial gift of Chip Lord and Curtis Schreier and gifts from an anonymous donor and Harrison Fraker  2005.14.1.2</p> <p>This work is a catalogue for Ant Farm’s entire body of work, including <i>Media Burn</i> (another work shown), from their inception to culmination. Popularized by their iconic <i>Cadillac Ranch</i>, Ant Farm was a rebellious art collective based out of the American midwest. Stemming from the liberation of the 1960s and 1970s, they sought to find an architecture fitting to a nomadic lifestyle, radically different from typical sedentary architecture (especially the Brutalist architecture popular during that time). In addition to setting up a series of performances, they constructed a bunch of inflatable structures, touring various colleges and universities with their cheap and easy new architecture. The front image shows a group riding on a plane constructed out of buildings in the traditional style, aligning their energetic, forward-moving attitude with flight.</p> <p>Student: Collette Keating</p>

20	<p><b>Robert W. Fichter</b>  United States, born 1939  <i>Air Power (American Roads, 1982)</i>  1979  Photography  1999.18.5.6</p> <p>This piece is one in a collection of twenty other photographers' images of American highways, streets, and roadside attractions. Fitcher is a pioneer in experimental photography often overlaying drawings and other printmaking stencils on to his photographs. The manipulation of color as a tactic to draw attention to certain elements in the black and white photo is referential to larger themes in his work. The unnatural way in which the color pops off the photograph connects the interaction of humankind and the destruction of the natural world due to war.</p> <p>Student: Paloma Macias</p>
21	<p><b>Robert Von Sternberg</b>  United States, born 1951  <i>Hughes Aircraft H-4, Long Beach, California (a.k.a. Spruce Goose)</i>  Unknown date  Photograph, archival inkjet print  2016.37</p> <p>The artist has lived and worked in Los Angeles throughout his life, and the city's landscape heavily influences his work. Human encroachment into the natural world is one of the most recurrent themes in his photographs and a theme that he is most interested in. Van Sternberg's photographs are often distant and elusive. As seen in his body of artwork, he captures locations and scenes where there is no presence of humanity, exploring the idea of how humanity marks the land.</p> <p>Student: Lucia Lu</p>
22	<p><b>Robert Hartman</b>  United States, 1926-2015  <i>Untitled</i>  1960-1992  Lithograph  X.1993.1.48</p> <p>Born into the Golden Age of Aviation, Hartman recalled "always [being] incurably nuts about airplanes". As both a pilot and abstract painter, he is best known for combining his fascinations with flight and art through photography. By steering the plane with his knees and pointing his camera straight down outside the plane window, Hartman captured the Bay Area landscape from an aerial view. In the final years of his career, he taught painting and drawing in the Department of Art Practice at the University of California, Berkeley.</p> <p>Student: Gaby Gordon</p>



23	<p><b>Utagawa Kuniyoshi</b>  Japan, 1798 – 1861  <i>Untitled</i>  1843-1847  Full color woodblock printing, alum applied on surface  Gift of William Dallam Armes  1919.535.a-b</p> <p>A triptych that most likely misses its third print, the painting depicts an evening of firework watching on the river, a popular summer activity in Japan. On the left side, a woman, possibly a servant, sits on a boat on her own. On the right side, a teahouse waitress leans out to look at the sky while dipping her hand in the cooling river water. One could only guess at the flirty conversation, joyful laughter, and air of relaxation going on inside the boat.</p> <p>Student: Luzylar Wu</p>
24	<p><b>Katsushika Hokusai</b>  Japan, 1760-1849  <i>Edo Surugacho Mitsui Misé Ryakuzu (Simplified view of Mitsui Store at Surugacho, Edo)</i>,  from the series <i>Thirty-six Views of Mount Fuji (Fugaku Sanjurokkei)</i>  early 1830's  Full color woodblock print  Gift of William Dallam Armes  1919.507</p> <p>In the foreground, Hokusai depicts the Echigoya drapery store run by the Mitsui family. Originally founded in 1673, the Echigoya store was famous for their <i>genkin, kakene nashi</i> (cash only, prices not marked up) approach to selling products, as written on the signs on the street. On top of the store is a team of tilers working on the roof, and above them are New Year kites, one with the character <i>ju</i> (long life) written on it, in reference to the name of the print publisher, <i>Eijudo</i>.</p> <p>Student: Mei Johnson</p>
25	<p><b>James Lee Byars</b>  United States, 1932-1997  <i>Untitled Photograph (Balloon)</i>  1968  Black and white photograph  The Estate of James Lee Byars  2003.7.66.2</p> <p>James Lee Byars was an American conceptual and performance artist. Byars is best known for his use of personal esoteric motifs, and the persona he self-described as 'half dandified trickster and half minimalist seer.' Most of his work was Zen-influenced, which he claims is the inspiration for his minimalist and conceptual view on art which stressed present beauty over permanence. This particular piece is part of a performance where he released a large balloon and let it float up to the sky.</p> <p>Student: Nikki Bayat</p>

26	<p><b>Hideo Yoshihara</b>  Japan, 1931-2007  <i>Woman in the Sky</i>  1967  Etching and color lithograph  1968.72.1-2</p> <p>Born in Hiroshima in 1931, Yoshihara has found international recognition for his contributions to post-war Japanese printmaking. In 1954, he joined the Gutai group, a collective of experimental artists that formed the first radical, post-war artistic group in Japan. Although Yoshihara left Gutai a year later in favor of the Demokrato Artists Association—which formed in reaction to existing art groups—Gutai's emphasis on the relationship between body and matter still had an influence on his work. It was during this time that he began taking an interest in lithography, which today forms a significant body of his work.</p> <p>Student: Mei Johnson</p>
27	<p><b>Arthur Tress</b>  United States, born 1940  <i>The Flight of Apollo</i>  1992  Vintage cibachrome print  Gift of Steven (Class of 1978), Quynh, Jared, A.J. and Juliet Spile  2009.45.20</p> <p><b>Arthur Tress</b> is an American photographer. He is known for his staged surrealism and exposition of the human body. Born in 1940, Arthur Tress was raised in Brooklyn and started experimenting with photography in his teens. After graduating from Bard College in 1962, Tress traveled internationally for four years as an ethnographic and documentary photographer. This print, from later in his career, diverges from his typical photography medium, although Cibachrome is a print process derived from photography reproducing film transparencies on photographic paper The work appears to depict men in what could be a spaceship, affirming mankind's fascination with the galaxy, planets, and the world beyond our own.</p>
28	<p><b>Clay Edgar Spohn</b>  United States, 1898-1977  <i>Greek Legend</i>  1937  Lithograph  Transferred from UC Berkeley Art Department  1943.29</p> <p>Spohn was born in San Francisco and later attended UC Berkeley as well as a variety of art schools, academies, and leagues. Over the course of his life, he experimented with Surrealism, Dadaism, and Abstract Expressionism. This work portrays the legend of Theseus and the Minotaur. The Minotaur is in the bottom corner of the piece, dead because Theseus killed him. Theseus's father is suspended, falling in air in the background of the work. Because the ship's crew forgot to change the sail from black to white, Theseus's father thought that his son was dead and thus threw himself over a cliff.</p> <p>Student: Clara Sperow</p>

29	<p><b>Unknown (Japan)</b>  Japan  <i>Untitled</i>  Full color woodblock print  Gift of William Dallam Armes  1919.863</p> <p>This long, vertical style of woodblock print was meant to be placed on the pillars in between the sliding doors of traditional Japanese houses. The print itself depicts a popular expression “to jump off the stage at Kiyomizu,” i.e. being confident enough in something “to take the plunge.” Here, the woman is confident enough to jump off the famous 13 meter (42 feet) Kiyomizu platform in Kyoto, but she still brings a parasol with her just to be sure. Below, the god of good fortune watches in order to provide additional assurance if needed. Interestingly, in the Edo period, jumping off the Kiyomizu platform was also believed to help one’s wishes get granted. Out of the 234 jumps recorded, 85.4% survived. The practice was banned in 1872, but still immortalized in woodblock prints like these.</p> <p>Student: Mei Johnson</p>
30	<p><b>Tsukioka Yoshitoshi</b>  Etching by Enkatsu  Japan, 1839-1892  <i>Asanogawa Seisetsugetsu Kojo Chikako (Bright Snows &amp; Moon on the Asano River, Chikako of filial piety) from the series Tsuki Hyaku Sugata (A Hundred Views of the Moon)</i>  1885  Full color woodblock printing  Gift of William Dallam Armes  1919.590</p> <p>From the prolific and widely circulated woodblock series <i>100 Views of the Moon</i> that is circulated even today, this print showcases the tragic loyalty of a young woman to her father. Chikako was the daughter of the wealthy entrepreneur Zeniya Gohei, who promised fishermen that he would turn a lake into rice fields with their investments. When Gohei was unable to follow through on his promise, he was thrown in prison. Devastated by her family’s situation, Chikako threw herself from a cliff into the Asano river to drown or freeze to death. Upsettingly her demonstration of love for her father was in vain, as her father would remain in jail and her brother would be executed for association with the Gohei family. Chikako’s death was an event that happened during the time Yoshitoshi was working on this series, and he immortalized this family’s story with the woman plunging to her death witnessed by none other than the artist’s moon.</p> <p>Student: Drew Atkins</p>
31	<p><b>John Baldessari</b>  United States, 1931-2020  <i>Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts)</i>  1973  Photography  1992.51.4.1-13</p> <p>This is one photo of a larger set in which Baldessari captured on film the act of throwing three balls in the air to create a straight line. He was a leading conceptual and pop artist based in Los Angeles creating satirical artwork, famously commenting on the absurdity in the act of making artwork. The tonality of his work was a humorous exploration into the</p>

	<p>serious matter of language and photography as representative of the larger world we occupy. His reflective work is a commentary on the confines of what is and "is not" considered art. Within his famed career, he has had two-hundred solo exhibits and influenced the work of artists like Cindy Sherman, David Salle, Annette Lemieux, and Barbara Kruger among others.</p> <p>Student: Paloma Macias</p>
32	<p><b>Francisco Goya</b>  Spain, 1746-1828  <i>Disparate Ridiculo (ridiculous Folly), from Los Proverbios or Los Disparates</i>  1816-1875  Etching and aquatint  Museum Purchase  1967.49</p> <p>The Spanish artist Francisco Goya originally created this series, in English called "The Follies" or "The Proverbs," between 1816-1823, but they were never printed due to the oppressive political climate in the inquisition in Spain at the time. The series was later printed in the 1860s and 1870s, after Goya's death. In this print, Goya illustrates a popular saying in a ridiculous way: when people refuse to except reality and become enlightened, they instead go live in a tree.</p>
33	<p><b>Georgios and Constantinos Zangaki</b>  Greece, active in Algeria, Egypt, Jerusalem, 19th century  <i>No. 356 Pyramide de Sakkarah</i>  Photograph  c. 1865-1885  Albumen  2005.3.39.a</p> <p>Working as commercial photographers in the Levant during the 19th century, the Zangaki brothers shot an extensive number of prints. Through this series based in Egypt, the brothers aimed to feed Western tourists' desires for photographs of "the Orient." Here, the brothers have captured a pyramid in a desert as it towers over a small group below. The monumentality of the pyramid's size is emphasized, as it dominates the majority of the photo. The pyramid reaches up and up, a physical manifestation of human desire to ascend. The mystery of the skies are perhaps in reach; if only we can jump, climb, or build high enough.</p> <p>Student: Dane Reeb</p>

34	<p><b>Lin Liang</b>  China, 15th century  <i>Two Eagles</i>  15th century AD  Ink on silk  Extended loan from the Ching Yuan Chai Collection  CM.95</p> <p>Born in Nanhai in the Guangdong province, Lin Liang was a painter for the Ming dynasty imperial court whose influential style was known for its expanded scale and higher contrast in tone. In order to create the feather brushwork in <i>Two Eagles</i> quickly, a large brush was twisted to separate the fibers. This painting was collected by Professor James Cahill in the Art History department at UC Berkeley, who was known for finding paintings at economical prices. This painting is a beautiful depiction of two eagles, but as silk ages it darkens</p> <p>Student: Ruby Bracher</p>
35	<p><b>Unknown</b>  Unknown country  <i>Wheel of Judgment/Souls taken out of their skins from the series Ten Buddhist Hells</i>  19th-20th century  Inks and colors on hanging paper scroll  Transfer from the UC Berkeley Dispersed Art Collection, Gift of Mrs. Anson S. Blake  2006.31.10</p> <p>This hanging scroll visualizes the elaborate cycle of Buddhist reincarnation. Buddhist hell monsters oversee the transitioning of souls from their previous human lives into their next state of being. At the bottom, selected humans are being almost comically zipped up into the skins of animals to live as in their next life. Another group is led up a hill by another monster guiding them with a shared leash. But most prominently, a colorful spinning wheel spits souls out into their next incarnations; some as animals, others as humans in various social castes, and a lucky group who leave the reincarnation wheel forever.</p> <p>Student: Drew Atkins</p>