

Five Tables of the Corporeal Woman

November 7, 2019

Curated by the BAMPFA Student Committee, this edition of Five Tables explores representations of the female figure in art across media and cultures, putting into question the viewer's gaze, the creator's power, and the autonomy of a woman's body.

1	<p>Unknown Artist India <i>Untitled, a girl smokes a hookah</i> 1776-1800 Ink, gouache, and gold on paper Gift of Jean and Francis Marshall 1998.42.8</p> <p>This painting shows the typical characteristics of female depictions at the time: angular face, almond-shaped eyes, and voluptuous proportions. During the late 18th century, Indian painters were aware of European prints that created solid, shaded forms and drew the viewer into a far distance and applied these techniques to their images to convey imperial power and emotional longing. Miniatures such as this one are not likely to be an individualized portrait, but instead a depiction of the archetypal female.</p>
2	<p>Unknown Artist India <i>Untitled, seated woman holding fruit</i> 19th century Watercolors on ivory in velvet case Gift of Jean and Francis Marshall 1999.15.28</p> <p>This work, made by an unknown artist, was most likely commissioned to carry around and is presumably a generic erotic image rather than a specific person. This work was done in the 19th century—we can guess this because it is playing off European depictions of perception and space combined with traditional Indian imagery. The yellow pigment in this piece is similar to "Indian Yellow" or "Mango Yellow" which comes from the purified urine of cows fed mango leaves. This pigment was eventually banned in the 19th century because it made the cows sick, so the use of this pigment in art became rare and valuable.</p> <p>Student: Nikki Bayat</p>
3	<p>Diane Arbus United States, 1923- 1971 <i>Half-man, half-woman, N.Y.C., 1962</i> 1962 Gelatin silver print Gift of Jeffrey Fraenkel 2009.43.2</p> <p>Diane Arbus was a New York photographer, infamous for her portraits of those deemed "freaks" in the 1960s and 1970s. Breaking conventions of the distance between subject and photographer, Arbus documents those left on the margins of society with an intimacy and mutuality. This closeness stemmed from the genuine relationships Arbus formed with her subjects, where she spent swaths of time photographing them and maintained contact afterwards. Her photographs serve as a sweet and transversive look into people who would have been forbidden and forgotten at the time.</p> <p>Student: Collette Keating</p>

4	<p>Félix Bonfils France, 1831-1885 <i>Dame arabe syrienne chez elle</i> Albumen print William K. Ehrenfeld M.D. Collection 2005.3.3</p> <p>Felix Bonfils was a French photographer who became one of the first artists to commercially produce images of the Middle East on a wide scale. He opened his studio in Beirut, which became one of the most prolific studios in the Middle East, producing thousands of images during the late 19th century. This image presents a Syrian woman in her home posed on a couch, representing Bonfils photographic style which often showed people highly posed in traditional clothing.</p> <p>Student: Julia Cunningham</p>
5	<p>Godfrey Kneller England, 1646-1723 <i>Mrs. Turnor</i> 1681-1688 Print INV.2015.0052</p> <p>German born Godfrey Kneller would become one of England's most popular portrait painters of the 17th century. This print, likely aided by other artisans working in his studio, is indicative of the demand of portraiture in the shifting upper classes in England. Works such as this one were direct predecessors to the dreamlike Rococo style, where the role of women in painting like the placid Mrs. Turnor would be overturned to more dynamic figures.</p> <p>Student: Drew Atkins</p>
6	<p>Clifton & Co Bombay <i>Untitled (Royal Rana Nepalese woman in formal dress standing at table)</i> 1920-1940 Silver gelatin print Gift of Jan Leonard and Jerrold A. Peil 2002.43.71</p> <p>This print features a woman married to a Nepalese royal in her traditional formal attire. The use of photographs to capture and preserve the images of the royal family continued a long tradition of royal portraiture. However, unlike paintings that could be manipulated by the artist, photographs provided an image closer to reality. In this image, the royal Nepalese woman stares directly at the viewer and engages with the camera – her unwavering gaze, luscious garments, and staged setting connote her elite status and enforce the power of her family.</p> <p>Student: Samantha Lieberman</p>

7	<p>Arnold Gente Germany, born 1869 <i>Untitled (Irma Duncan)</i> c. 1915-1919 Gelatin Silver Print Gift of Jan Leonard and Jerrold A. Peil 2002.43.812</p> <p>Arnold Genthe is a German-American photographer. After moving to San Francisco from Berlin, he became fascinated with Chinatown, and started to photograph its inhabitants. He opened a portrait studio in the late 1890s, where he photographed numerous prominent actresses, poets, and novelists. Perhaps his most well-known photograph is <i>Looking Down Sacramento Street, San Francisco, April 18, 1906</i>, which photographed San Francisco following the earthquake and Fire of April 18, 1906. He later moved to New York to photograph dancers. The photograph features Irma Duncan, the adopted daughter of acclaimed dancer, Isadora Duncan.</p> <p>Student: Jeffrey Shen</p>
8	<p>Tsukioka Yoshitoshi Engraving by Watanabe hori Sakae Japan 1839-1892 <i>Kirino Toshiaki no sho</i> Between 1839-1877 Full-color wood-block print Gift of the Edgar F. Rosenblatt family 1998.63.192</p> <p>Yoshitoshi was a master of ukiyo-e, often translated as “pictures of the floating world”, an important category in Japanese painting and wood-block prints. The artist did a series of women, not individualized portraits, but “representative women”. In this artwork, Yoshitoshi depicted the heroine figure Hisa, wife of Kirino Toshiaki, a Japanese samurai of the late Edo period, and an Imperial Japanese Army general of the early Meiji era. Hisa joined the army’s march to lead the woman auxiliary troops. Unlike her husband, who was killed during a rebellion, she survived and lived until 1920. This theme is common in Japanese prints depicting non-individualized portraits of women.</p> <p>Student: Lucia Liu</p>
9	<p>Elisabeth Sunday United States, 1958-Present <i>Anima 2: Tuareg Woman</i> 2008-2009 Photograph (Archival pigment print on rag paper, edition 2/10) Gift of Klaus Wirsing 2013.75.1.b</p> <p>An Oakland-based American photographer, Elisabeth Sunday has travelled extensively throughout Africa and Asia for the past 30 years. She travels with simple materials—a camera, a mirror, and mylar—to capture mysterious black and white portraits. The resulting photograph is distorted as bodies fluidly stretch and warp across the surface of the image. The local men and women she photographs are never identified by name, but the woman posing is Tuareg. The Tuareg people are a Muslim semi-nomadic group that inhabit various regions of North Africa.</p> <p>Student: Dane Reeb</p>

10	<p>Gustav Klimt Austria, 1862-1918 <i>Reclining Woman</i> Graphite on paper Private Collection EL.2.2000.23</p> <p>This piece by Gustav Klimt, is likely from the early 20th century, a period late in his career where Klimt spent a lot of time focusing on the female nude. This type of drawing would have been used in preparation for a larger work. His signature style begins to form in this quick drawing. Klimt drew a lot of attention for bringing eroticism into his art and many of his more erotic drawings of female nudes were deemed too explicit to be shown in museums during the time of his career. Because of this some of the original Klimt nudes can be hard to locate today.</p> <p>Student: Nikki Bayat</p>
11	<p>Robert Mapplethorpe United States, 1946-1989 <i>Katherine Cebrian</i> 1980 Photograph Gift of the Robert Mapplethorpe Foundation, Inc. 1991.9</p> <p>Robert Mapplethorpe was an avant-garde American photographer working primarily in the seventies and eighties, photographing a wide range of subjects from socialites and celebrities to homoerotic images and floral still lifes. He primarily photographed socialites in order to fund his art practice. Countess Katherine Cebrian was considered one of the "grand dames" of San Francisco, a socialite photographed here in her San Francisco home. Typically turning down offers for portraits, Cebrian was charmed by Mapplethorpe</p> <p>Student: Quentin Freeman</p>
12	<p>Garry Winogrand United States, 1928-1984 <i>Beverly Hills, from the portfolio "Women Are Better Than Men. Not Only Have They Survived, They Do Prevail"</i> 1980 Gelatin Silver Print Gift of Walter Matzner 1981.28.B</p> <p>Garry Winogrand was an American photographer, most renowned for his documentation of the cultural and social landscape of metropolitans in the mid-twentieth century. Winogrand was considered to be one of the defining figures of street photography at the time. His casual, yet stylized way of photographing rather mundane scenes was extremely attractive to the world of photojournalism and artists nationwide. This particular collection consists of fifteen gelatin silver prints focusing on a variety of female subjects engaging in day to day activities.</p> <p>Student: Haley Kittleson</p>

13	<p>Su-en Wong United States, born Singapore 1973 <i>Shy Green from 2003: In the Year Three (Exit Art benefit print portfolio)</i> 2003 Iris inkjet on Hahnemuhle German etching paper with silkscreen spot varnish Gift of Charles and Naomie Kremer 2007.29.2.7</p> <p>Su-en Wong is a New York-based artist who uses portraiture to examine socialization, identity, and the conflict between power and vulnerability. In <i>Shy Green</i>, three self-portraits rest in the leaves of a lotus, nude. While the viewer gazes at them, they gaze back, intently.</p> <p>Originally colored pencil and acrylic on a panel, this print was made for an Exit Art benefit print portfolio, sold to support Exit Art, a cultural center open from 1982 to 2012, focused on lifting up artists with identities that were underrepresented in the New York art scene.</p> <p>Student: Ruby Bracher</p>
14	<p>Tom Marioni United States, 1937 <i>Untitled photograph (All the Night Sculptures)</i> April 20-21, 1973 Color photocopy Gift of the Naify Family 1995.46.152.12</p> <p>Tom Marioni is a founding member of San Francisco's Conceptual Art movement. In 1970 he opened the Museum of Conceptual Art (MOCA) and staged the performance depicted in this photograph. About this image he said, "Since I was the director of MOCA, I could be in the shows only if I was invisible. In this exhibition, my work was presented by another person using his own name. At the time, most people thought it was his art. Frank Youmans was a moldmaker I had met while working in a plaster shop in the 60s. I asked him to make a plaster mold of a female model and then cast it in plaster. It took him all night to do this, and the room he worked in took on the look of a traditional artist's studio. When he had finished, there was plaster on the floor and the bust of the woman was on the workbench. That piece still exists. I called it The Artist's Studio and the Oakland Museum bought it twenty-five years later."</p>

15	<p>Utagawa Kunisada Japan, 1786 - 1864 <i>Untitled, from the series Mitate Kyogen (woman divers (ama) resting on shore while another dives)</i> 1830s Print Gift of William Dallam Armes 1919.929</p> <p>In 19th century Japan, Utagawa Kunisada was a prolific and highly popular maker of woodblock prints. Modernly, his art historical significance is seen as lesser compared to figures like Hiroshige or Hokusai, but do not be mistaken—Kunisada remains an important figure in the ukiyo-e art movement of Edo period Japan. This print depicts <i>ama</i>, or female shell divers. Diving for abalone shells, pearls, seaweed, and more, these women are participating in a tradition that is around 2,000 years old. This trade allowed women their own income, granting them independence; though men likely overlooked their business, shell diving provided a certain freedom to women from generation to generation. They began training at a young age, often becoming able to stay underwater for long swaths of time, diving in little else than a sarong or loincloth. Due to the women's increased independence and lack of clothing while diving, a mystique of sexuality and eroticism hung about this practice.</p> <p>Student: Saffron Sener</p>
16	<p>Theophilus Brown United States, 1919-2012 <i>Mark and Gordon, Drawing</i> 1984-1985 Etching University of California, Berkeley Art Museum and Pacific Film Archive; Gift of Robert Harshorn Shimshak 1986.32.4.13</p> <p>Theophilus Brown, an eccentric Bay Area artist, is known for his etchings, drawings, and paintings of human figures. In the 1950s, Brown and his partner, Paul Wonner, became involved in the Bay Area figural movement, a group of artists who returned to depicting figures during the age of abstract expressionism, a movement focused on colors and abstract shapes rather than representation of people or objects. This piece is the thirteenth in Brown's portfolio titled <i>Twenty Etchings</i>. Brown depicts an artist and his subject, a nude woman, illustrating the male gaze and the power it has in rendering female figures.</p> <p>Student: Maya Carpenter</p>

17	<p>Willy Jaeckel Germany, 1888-1944 <i>Untitled</i> 1912-1930 Etching Gift of Walter and Herda Nord 1970.50</p> <p>Willy Jaeckel was an early 20th century artist best known for portraits. This print, however, stands in contrast to Jaeckel's usual work. We see two women set against a mountainous backdrop. One female reaches for the other in an act of desperation. These two women are awkward and unusual. The woman on the floor has a long, contorted torso and longer than normal arms. The other woman's neck seems weak and unsupported. While there is an awkward sense of the body, it is clear that the women have an inseparable bond with one hoping to comfort the other.</p> <p>Student: Henry Davis</p>
18	<p>Eadweard Muybridge United States, born Great Britain, 1830-1904 <i>Animal Locomotion. Plate 53. (Semi-Clothed Woman Walking)</i> 1887 Collotype Gift of Jan Leonard and Jerrold A. Peil 2000.50.30</p> <p>Although primarily known for his collotype print of a horse raising all four legs in motion, Muybridge also released a series of prints from 1884 to 1887 under the title "Animal Locomotion", which included prints of women in motion performing different activities partially or fully nude. These series serve as early photographic studies of the human and animal body which had never been revealed through the camera lens. Muybridge worked at the inception of a fascination with revealing unconscious optics through photography and film. In this print, it is the female body that is repeatedly exposed.</p> <p>Student: Samantha Lieberman</p>
19	<p>Pablo Picasso Spain, 1881-1973 <i>The Sculptor's Studio</i> 1933 Etching Gift of Erle Loran 1990.12</p> <p>Pablo Picasso was a renowned Spanish painter, sculptor, ceramicist, and poet widely recognized as the founder of Cubism. This work is a part of the Vollard Suite of etchings commissioned by art dealer and publisher Ambroise Vollard, and one of 46 etchings depicting a sculptor's studio and the relationship between sculptor, sculpture, and model. The etching was inspired by Picasso's tumultuous relationship with his lover Marie-Therese Walter, a seventeen-year-old girl he became involved with at age 45 while still married to his first wife Olga Khokhlova.</p> <p>Student: Quentin Freeman</p>

20	<p>Henri Matisse France, 1869-1954 <i>Large Nude Seated in an Armchair</i> 1927 Lithograph Print Transfer from the Graphic Art Loan Collection, the General Library, University of California 1983.3.8</p> <p>Celebrated for his bold use of color and his Fauvist paintings, Henri Matisse is often regarded as a leading figure in French and modern art. However, Matisse also produced drawings, prints, and sculptures throughout his career. In this print of a nude woman seated upon an armchair, the fluid lines of her body do not always resolve into legible hands or feet. Her flatness is accented by Matisse's decorative style— as seen in the flower wallpaper and floor tiles. Rugged shading and hatching lend the print a particularly textural feel.</p> <p>Student: Dane Reeb</p>
21	<p>Tsukioka Yoshitoshi Etching by Enkatsu Japan, 1839-1892 <i>Asanogawa Seisetsugetsu Kojo Chikako (Bright Snows & 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>

22	<p>Jacques Callot France, 1592 - 1635 <i>Life of the Virgin</i> 1634 Engraving Gift of the Estate of J.K. Moffitt 1956.11</p> <p>Jacques Callot depicts the life of the ultimate woman: Mary, mother of Christ. Callot was a French printmaker and draftsmen from the 17th century who served as an innovator in his field, developing technical practices like using an <i>échope</i> (engraver's needle) and moving away from wax-based ink to varnish utilized by lute makers. The <i>Life of the Virgin</i> was created just a year before his death. From Mary's birth, to her marriage with Joseph, to the annunciation, to her assumption to Heaven, and everything in between, this collection of fourteen engravings was Callot's personal imagination of the most significant events in the life of the Blessed Mother. Their small size was meant to allow purchasers to cut out the images and reassemble them into booklets or for display. Each engraving is finely detailed and intricate, depicting the utmost holiness of the Madonna through halos cresting her head, angels floating nearby, or light descending upon her from the heavens. Simple Latin captions indicate the image's scene, in tune with the preeminence of this language in religious practices at the time.</p> <p>Student: Saffron Sener</p>
23	<p>Giovanni Battista Tiepolo 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>
24	<p>Robert Colescott United States, 1925-2009 <i>Homage to Leonardo</i> 1977 Watercolor and graphite on paper Gift of Robert Harshorn Shimshak and Marion Brenner 1996.4.4</p> <p>Robert Colescott is best known for his reflections on race and sex through satirical genre paintings. His paintings of women are sometimes overtly fleshy, and he frequently mixes multiple races into one figure. Colescott was born in Oakland, and later studied and taught art at the University of California Berkeley. In his work, Colescott often appropriated the work of other well-known artists. This practice, as depicted in <i>Homage to Leonardo</i>, was part homage and part critical critique.</p> <p>Student: Lily Callender</p>

25	<p>Max Beckmann Germany, 1884-1950 <i>The Martyrdom (Das Martyrium)</i>, plate 3 from the series <i>Hell (Die Hölle)</i> 1919 Lithograph Gift of the Goldyne Family 1970.59</p> <p>In <i>Das Martyrium</i>, right-wing soldiers drag the body of communist leader Rosa Luxemburg (1870-1919) to the Landwehr canal in Berlin. Targeted for her progressive views, “Red Rosa” was murdered after being discovered in hiding on the evening of January 15, 1919. In <i>Hölle</i>, Beckmann strove to capture the misery and violence in Berlin that followed World War I through prints like <i>Das Martyrium</i>. However, Beckmann has faced criticism for <i>Das Martyrium</i> in particular because of his depiction of Luxemburg’s death with sexual overtones.</p> <p>Student: Mei Johnson</p>
26	<p>Jack Birns United States, 1919-2008 <i>Police frisk a lineup of striking women workers after a textile mill riot, Shanghai, February</i>, from the series <i>Assignment Shanghai: Photographs on the Eve of Revolution</i> Gelatin silver print Transfer from the University of California, Berkeley Graduate School of Journalism 2004.39.5</p> <p>When Jack Birns was 27, he was sent to Shanghai by Time magazine to photograph the upheaval between the nationalists and the communists. During his trip, he witnessed the brink of the revolution and photographed troop movements, refugees, and other aspects of city life. This photograph, in particular, depicts female labor activists being arrested by police. The image here serves as an important reminder that women, too, played an important role in the revolution. They marched, protested, and resisted arrest in order to improve their lives and stand up for what they believed.</p> <p>Student: Henry Davis</p>
27	<p>Francisco Goya Spain, 1746 - 1828 <i>Amarga presencia (Bitter presence)</i> 1819 - 1823 Etching, reinforced with aquatint Gift of Mrs. Louise Mendelsohn 1970.103.13</p> <p>The first forty-seven of Goya’s eighty-two print series, <i>Disasters of War</i>, represent war and its atrocities. In this collection, women were often victims, symbolizing Spain and enduring violence or abuse in white, muslin-esque dresses. This print, plate 13, displays the rape of two women by soldiers. On the far left, a handcuffed man (presumed to be the husband of one of the women) is forced to watch as two men overcome a woman in the foreground and one man rapes another in the background to the right.</p> <p>Student: Saffron Sener</p>

28	<p>Francisco Goya Spain, 1746 - 1828 <i>Las mugeres dan valor (Women give courage)</i> 1819 - 1823 Etching, reinforced with aquatint Gift of Mrs. Louise Mendelsohn 1970.103.4</p> <p>Following years of unrest and violence, from the Peninsular War to the Dos de Mayo Uprising, in his native country of Spain, Francisco Goya began creating dozens of prints in a collection dubbed the <i>Disasters of War</i>. This print, plate four of eighty-two, depicts a struggle between armed military men and a group of people. On the left, a civilian woman and a male soldier engage in a sword fight while a few figures scuffle to their right.</p> <p>Student: Saffron Sener</p>
29	<p>Charles Dana Gibson United States, 1867-1944 <i>Untitled</i> 1901 Drawing X.1990.4</p> <p>Charles Dana Gibson, an American illustrator, defined the ideal woman in the early 20th century. The iconic "Gibson Girl" was depicted as athletic, fashionable, educated, and independent, participating in activities such as playing tennis and cycling. In this drawing, the Gibson Girl is leaning forward to kiss a man, making the first move. In many of his illustrations, Gibson paints the Gibson Girl as having a persuasive and alluring power over men, and she became both the archetype of the affluent American girl and a beauty standard for women during the early 1900s.</p> <p>Student: Maya Carpenter</p>
30	<p>Joanne Leonard United States, born 1940 <i>Ruth Esther - bride, calendar, tv</i> 1964-1970 Gelatin silver print Gift of the artist 2017.77.5</p> <p>After completing her undergraduate degree at the University of California, Berkeley in the early 1960's, Joanne Leonard moved to West Oakland, where she became active in community-building efforts and developed friendships with her neighbors. In her photographs of Oakland in the sixties and seventies, Leonard blurs the lines between public and private imagery to craft intimate documentation of people's lives. <i>Ruth Esther - bride, calendar, tv</i> is part of her "West Oakland Wedding" series, in which she documents the preparation and wedding ceremony of a young woman named Ruth Esther. The same woman appears in an earlier series by Leonard, in a photograph taken on her prom night.</p> <p>Student: Ruby Bracher</p>

31	<p>Bill Owens United States, b. 1938 <i>Untitled (sewing factory)</i> 20th century Gelatin silver print Gift of Robert Harshorn Shimshak and Marion Brenner 2001.26.11</p> <p>Bill Owens started working as a photographer in the 1970s by contributing to the Livermore paper. Owens quickly tired of photographing just civic meetings for the paper and thus developed a project with the goal to document his community. This project became the book <i>Suburbia</i>, which was published in 1973. This photograph depicts women working at a sewing factory. Because Livermore was extremely white at the time this photo was taken, it is most likely that it was taken at a San Francisco sewing factory.</p> <p>Student: Julia Cunningham</p>
32	<p>David Park United States, 1911-1960 <i>Three Women in Costume</i> 1926-1960 Gouache on paper Gift of J. Caleb Cushing 2001.8.4</p> <p>Best known for his influence on the Bay Area Figurative movement, David Park explored subjects like the human body through his characteristic use of thick paint and vigorous brushstrokes. In his studio, Park painted his subjects from memory, and in this way, distilled their humanity into its most essential form. "I have found that in accepting and immersing myself in subject matter I paint with more intensity and that the 'hows' of painting are more inevitably determined by the 'whats,'" he explained.</p> <p>Student: Mei Johnson</p>
33	<p>Desgranges France <i>Untitled (Woman Standing with Roses)</i> Artwork year unknown Gelatin Silver Print Gift of Jan Leonard and Jerrold A. Peil 2002.43.57</p> <p>This photograph depicts typical fashion and style for pre-World War I women in Europe and was likely included in a women's fashion magazine of the time. The inscription below the image indicates that Desgranges is a photography studio located in Nice. The staged background and pose of the female figure confirm the involvement of a professional photography studio.</p>

<p>34</p>	<p>Gu Jianlong China, 1606-1688 <i>Beautiful Woman with Rocks, Tree, and Bamboo</i> 1683-1683 Hanging scroll: ink and light colors on silk Gift of James Cahill 2009.32.1</p> <p>This painting follows a 17th century Chinese trend of romantic “abandoned woman” artworks. In this painting, the woman sits perched in a desolate landscape. Her expression is soft and inviting, with eyes like that of a boudoir painting. Gazing out towards the viewer, she seems to await the return of a lover, and invites the attention of a male.</p> <p>Student: Lily Callender</p>
<p>35</p>	<p>Unknown China <i>Lady With a Rosary</i> 17th century or later Hanging scroll; ink and color on paper Gift of James Cahill 2009.32.3</p> <p>This scroll would have been one of many of a similar ideological style produced after the introduction of the Qing dynasty in China. Meant to hang in a bedroom as a source of pleasure, it depicts an objectified beautiful woman with a suggestive yet justifiable posture. Rather than representing a real person, this woman presents the recognizable “type” of “the dreamer,” an enjoyable visual metaphor.</p> <p>Student: Collette Keating</p>