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Fish Tales: Stories and Legends From the Deep

Jill Deupi

Perri Lee Roberts

Patricia Cooke

Karli Evans

Izia Lindsay

See next page for additional authors

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Contributors
Jill Deupi, Perri Lee Roberts, Patricia Cooke, Karli Evans, Izia Lindsay, Gabriel Madan, Anna Meier, Noura Maziak, Cooper March, Lucy Hynes, and Nicole Erichsen
FISH TALES
STORIES AND LEGENDS FROM THE DEEP
April 20, 2017 — April 1, 2018
University museums are unlike other museums. They are not intended to be powerhouse displays of masterworks, though some have their share of these. They are, before all else, teaching instruments intended for hands-on use by students and scholars.


As we unveil this—the 8th—edition of ArtLab @ The Lowe, I wanted to take a moment to reflect on the value of this remarkable program. Envisioned as a true laboratory for learning, ArtLab provides participating students with opportunities not only to work closely with members of the University of Miami’s world-class faculty but also to gain invaluable hands-on experience through the development and implementation of a full exhibition. This year was no exception: the 2018 ArtLab cohort benefited from the guidance, direction, and expertise of renowned scholar of Renaissance art and culture, Dr. Perri Lee Roberts, as they explored the early history of museums and the phenomenon of the “cabinet of curiosities.” Reinforcing their theoretical learning were the students’ deep dives into the Lowe’s permanent collection, which spans five millennia and includes nearly 19,000 works of art. From these holdings, ArtLab participants pulled together their own novel exhibition, Fish Tales: Stories and Legends from the Deep. Along the way, they researched the individual works they chose to feature while also discovering how interesting—and complex—curatorial work can be. The students equally enjoyed an immersive travel experience in New York City, where they spent their Spring Break visiting the studios of artists Michele Oka Doner, Alexis Rockman, and Walton Ford; enjoying behind-the-scenes tours and conversations at the Solomon R. Guggenheim Museum, the Yale University Art Gallery, and the Peabody Museum of Natural History; and learning about the contemporary art market at a range of commercial galleries including the Ryan Lee Gallery, Cheim and Read, and Sikkema Jenkins. The net result was a new understanding of the fields of art, art history, museums, and galleries, as well as an enhanced appreciation of future career opportunities and areas ripe for exploration.

I was delighted and honored to have been a part of this year’s ArtLab @ the Lowe and, as such, extend my sincere gratitude to Dr. Roberts as well as to her ten wonderful students, all of whom are poised to set the world on fire! I equally wish to thank President Julio Frenk, Provost Thomas LeBlanc, and Dean of the College of Arts and Sciences Leonidas Bachas for their ongoing support of education, engagement, and enrichment through the arts in general and at the Lowe in particular. I would also like to recognize Stella M. Holmes, who has championed ArtLab since its inception and whose promotion of this critical program will enable it to grow and flourish. Finally, I want to express my deep appreciation for the ongoing commitment of Beaux Arts; Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council; the Miami-Dade Mayor and Board of County Commissioners; the Florida Division of Cultural Affairs; and the City of Coral Gables, whose support makes ArtLab possible.

Jill Deupi JD, PhD
Beaux Arts Director and Chief Curator
ACKNOWLEDGEMENTS

ArtLab @ The Lowe is the result of the collaboration of undergraduate and graduate students enrolled in a museum studies course during the spring 2017 semester, drawing on the impressive collection of the Lowe Art Museum. As the curators for the exhibition, the students selected the theme of fish in recognition of the importance of preserving the oceans around the globe and the power of story-telling in art. In designing this exhibition, they were inspired by the example of Renaissance and Baroque “cabinets of curiosities,” which incorporated a wide variety of artifacts and art forms to excite the imagination and delight the viewer.

The success of this exhibition is due to the hospitable assistance of the entire Lowe Art Museum staff. The class is indebted to Dr. Jill Deupi, Beaux Arts Director and Chief Curator, for enthusiastically supporting ArtLab @ The Lowe and leading the class trip to New York City during their Spring Break to meet with museum curators, commercial gallerists, and practicing artists. This exposure to professionals in the art world was an invaluable experience for the students. Without the expertise and gracious guidance of Katherine Keck, Registrar; Ryan Farrell, Senior Preparator; and Susanne Haase, Communications Director, neither the exhibition nor the catalog would have been possible.

I would like to personally thank the students in the class for their dedication, hard work, and camaraderie in bringing Fish Tales to fruition. I could not have asked for a better group of individuals to work with on this, the last class in my 35-year career in the Department of Art and Art History at the University of Miami. To the graduate students, Patricia Cooke, Karli Evans, Izia Lindsay, Gabriel Madan, and Anna Meier, who designed the display, catalog, and who contributed to the photography, I wish you the success you deserve in your careers as artists. To the undergraduates, Noura Maziak, Cooper March, Lucy Hynes, and Nicole Erichsen, who researched the works and contributed to the catalog essays and captions, I hope that taking the ArtLab @ The Lowe class will remain a highlight of your college education.

Dr. Perri Lee Roberts
Professor of Art History
Chair, Dept. of Art and Art History
University of Miami
INTRODUCTION

The sea hath fish for every man.
– William Camden (1551-1623)

Since man first walked the earth, the mysterious and fearsome nature of the world’s oceans, seas, and rivers and their aquatic inhabitants have given rise to some of our most cherished myths, legends, and tall tales. As the most ubiquitous and plentiful of sea creatures, fish figure prominently in many of these stories. Based on their distinctive traits, they have been considered symbols of abundance and prosperity; fertility and regeneration; and liberty and freedom from all restraints. The natural beauty of fish and their tales have inspired artists from around the globe for the last 140,000 years.
The oldest object in the exhibition—a bowl by an anonymous potter working in the area of the Indus River Valley of what is today Pakistan—exemplifies the importance of fish in mankind’s diet. The painted decoration on this vessel captures the vivacity of five fish as they leap out of the water, caught on a tackle line but not yet captured by the angler. Another very different example of this trope is embodied in the ancient East Han dynasty sculpture of a female banquet chef. Created as part of an ensemble of miniature tomb figurines for the social elite of the Eastern Han Dynasty (25 C.E.-250 C.E.), the figure prepares an eternal seafood meal for the entombed, ensuring the rewards of a prosperous life in the hereafter.

The theme of “fish as food” persisted as an aesthetic subject throughout the following centuries. The American artist Abraham Walkowitz (1878-1965) grew up in the neighborhood of the Fulton Fish Market, the center of immigrant life in late nineteenth-century New York. At the time that he made the drawing of a woman selling a fish to a customer, the market supplied the city with 140 million pounds of fish a year. Similarly, the twentieth-century Mexican artist Francisco Zuniga (1912-1998), celebrated the traditional role of native peasant women providing for their families in his lithograph of a female fishmonger.
Fish have a legacy of potent iconographic associations. Derived from the Greek word for fish, *ichthys* was also an acronym for *Iesous Christos, Theou Yios, Soter* ("Jesus Christ, God’s Son, Savior") and, as such, an important Christian symbol. It is not surprising, then, that stories about fish abound in the Bible. Jesus, for example, is portrayed as a “fisher of men” and some of his best-known miracles involve these creatures. One of the most memorable stories is that of the Prophet Jonah from the eponymous book in the Bible. Thrown overboard during a tempest at sea, Jonah was swallowed by a “great fish.” Artists, such as the anonymous illustrator who contributed a work on this subject to the early eighteenth-century Dutch Bible held in the Lowe’s permanent collection, frequently depicted this being as a threatening beast, an allusion to the violence, mystery, and danger of the oceans. Another notable “fish tale” is that of the Archangel Raphael and Tobit. In this story from the *Apocrypha*, Tobit, who is elderly and blind, sends his son, Tobias, on a journey with the Archangel Raphael. One day while bathing in the Tigris River, Tobias encounters a large fish that threatens to devour him. Raphael instructs the young man to catch the fish, kill it, and remove its gall, which Tobias uses to restore his father’s eyesight.

Western literature, tales, and legends equally abound with references to the seas and their creatures. These include Homer’s *Iliad* and *Odyssey*, Herman Melville’s *Moby Dick*, and...
Ernest Hemingway’s *Old Man and the Sea*, to name just a few. A slightly less familiar story is the *Little Fish and the Fisherman*, one of the fables associated with the ancient Greek story-teller Aesop. The seventeenth-century French poet, Jean de la Fontaine, retold this tale in which a fisherman catches a small fish that begs for its life, arguing that when it gets larger it will make a more satisfying meal. The fisherman is not persuaded by the little fish’s plea and refuses to throw it back into the water as is shown in Marc Chagall’s etching of the story. The moral of the story is clear: “One possession is better than two promises,” or in more common parlance, “a bird in the hand is worth more than two in the bush.”

Marc Chagall (Russian, 1889-1985)  
*The Little Fish and the Fisherman*, 1928-31  
Hand-colored etching  
11 7/8 x 9 7/8 inches  
Gift of Dr. and Mrs. Martin B. Grossman  
79.056.006
Fish emerged as a significant subject of Japanese art during the Tokugawa shogunate (1603 to 1868), which ruled the country from Edo (Tokyo’s original name for Tokyo, meaning “bay-entrance” or “estuary.”) One of the many distinctive features of urban life in Edo was its refined cuisine. Among the many fishes available for consumption, tai (or sea bream) was considered a delicacy reserved for special occasions. In a woodblock print from this period, an attendant delivers tai to two courtesans as a sign of their elevated social status within Edo society.

In addition to their importance in the Japanese diet, fish figure prominently in the cosmology and legends of this island-nation and were often depicted on netsuke, small sculptural objects which Japanese men used to secure removable external pockets to the sashes of their kimonos. Particularly popular was the image of the “earthquake fish,” Namazu, a monstrous catfish which lives beneath the islands of Japan. Only the powerful “thunder god” Takemikazuchi immobilizes the giant fish with a heavy stone, but when the god lets down his guard, Namazu trashes about causing violent earthquakes.

As in many other cultures worldwide, the Japanese believed in the existence of mermaids, legendary aquatic creatures with the head and upper body of a woman and the tail of a fish. Often, mermaids on netsuke were represented holding a sacred pearl or tama, which in Japanese is the same word for “human soul” or “spirit.” This fact led to the association of the sacred pearl with the concepts of longevity and immortality. The Japanese owner of such a netsuke would have valued it for both its aesthetic and talismanic qualities.

That the Japanese were well aware of challenges of fishing is demonstrated by the netsuke illustrating the mythological figures of Ashinaga (“long legs”) and Tenaga (“long arms”), who used their enhanced extremities to their advantage in catching fish. In another netsuke in the exhibition, a fisherman frantically wrestles with an oversize fish which towers above his head. Fish also appeared on utilitarian objects, such as small water droppers used by East Asian calligraphers to make ink; in this instance, the image is a clever reference to the means by which fish breathe, taking water into their mouth and forcing air out of their gills.

A highlight of the Japanese artifacts included in Fish Tales is The Clam’s Dream, a masterpiece of ivory carving by the artist Kaigyokusai Masatsugu (1813-1891). The intricate miniature depicts the imaginary residence of Ryūjin, the Dragon King of the Sea and god of thunderstorms.
Tomakazu (Japanese, active 1760s-1830s)
Earthquake Fish
[Namazu] Wrapped Around a Gourd, 19th century
Wood and stain
1 \(\frac{1}{8}\) x 1 \(\frac{3}{4}\) x 1 \(\frac{3}{8}\) inches
Gift of Dr. and Mrs. Joseph Kurstin
94.0063.08

Kaigyokusai Masatsugu (Japanese, 1813-1892)
Mermaid with a Sacred Pearl [Tama], 19th century
Boxwood
1 \(\frac{1}{8}\) x 2 \(\frac{1}{4}\) x 1 inches
Gift of Dr. and Mrs. Joseph Kurstin
85.0230
FISH IN CHINESE ART

From early in its cultural history, the Chinese associated fish with good fortune, prosperity, and longevity. These symbolic attributions were based on the plentitude of fish in the ocean and the capability of producing many eggs at one time.

Images of goldfish (an ornamental variety of carp), in particular, were popular in Chinese ceramics and painting because their name was understood as a pun for the words, gold and plenty; moreover, the red color of the fish was a traditional symbol of happiness. A punch bowl from the Qing Dynasty decorated with goldfish swimming in a pond was intended to convey the expression, “May you have a prosperous household.”

According to the legend recounted in both China and Japan, Qin Gao was an artist who often painted fish and preached respect for all sea life. One day, the King of the Fish offered him a journey through the river; upon his return to dry land, Qin Gao asked his disciples never again to kill fish and, thereafter, disappeared to live forever beneath the surface of the water. A ceramic artist of the Tang Dynasty illustrated the story by depicting the Immortal Qin Gao riding a carp, a species of fish which symbolized the virtues of strength, perseverance, and accomplishment in Chinese culture.

The pleasing image of fish swimming freely was immortalized by the Chinese artist Xu Yi (1599-1669) in the scroll, A Painting of Joyful Fish. The subject was inspired by the story of the Chinese Daoist philosopher, Zhuangzi, and his fellow philosopher, Huizi, who were strolling alongside the Hao River one day. Zhuangzi observed: “The minnows swim so freely, following the openings wherever they take them. Such is the happiness of fish.” When his companion asked how one can know the happiness of fish, Zhuangzi responded: “The fish are doing what fish do, and this is their happiness.”
Xu Yi, (Chinese, 1599-1669)
*A Painting of Joyful Fish*, 1621
Scroll painting, ink, and colors on paper
9 3/4 x 300 inches
Gift of Stephen Junkunc III
60.226.005

China, Qing Dynasty, 1644-1911,
Kangxi period, 1662-1722
*Bowl*, early 18th century
Porcelain and underglaze copper red
4 7/8 x 9 7/8 inches
Gift of Stephen Junkunc III
57.080.000
Fish are ubiquitous in Pre-Columbian art, especially in the decoration of ceramics produced by the indigenous peoples who lived on the Pacific coast and valleys of present-day Colombia, Peru, and Ecuador. Thanks to the cold ocean current that flows north along the west coast of South America, the Native Americans of this region benefitted from what was one of the largest fisheries in the world. Fishermen, such as the smiling pair on the ceramic bottle from Nazca, used nets to catch the plentiful fish offshore. Besides fish, manioc (a starchy vegetable) was the primary food source in the pre-Columbian era. Connecting these two dietary essentials, the artisans of the Tumaco-Lat Tolita created fish-shaped ceramic graters to shred manioc tuber. Other craftsmen made stirrup-spout drinking containers and flutes in the shape of fish.

According to the mythology of pre-Columbian culture, fish lived in the liminal world of the ocean which constituted the boundary between earth and the underworld. Ai Paec, the creator or sky god, engaged in battles with sea creatures, including a poisonous blowfish, thereby gaining entry into the depths of the world. Depicted with his typical ferocious fangs, jacquard headdress with bird feathers, and snake ear ornaments, Ai Paec is shown confronting an enemy on the decoration of a ceramic stirrup-spout vessel.
Nazca, South Coast, Peru
Bowl, 1-700
Pottery and slip paint
1 3/4 x 6 1/8 inches
Gift of Mr. and Mrs. Fredrick Kokaram
89.0092

Vicús, Piura River Valley, Peru
Bottle, 200 BCE-200 CE
Pottery and slip paint
7 3/4 x 4 1/2 x 9 inches
Gift of Beatrice Drimmer
88.0119
The study of fish benefitted from the increased interest in scientific discovery and the expansion of global exploration during the period of the Enlightenment. Artists and amateur-naturalists turned their attention to recording the physical appearance of the thousands of fish-species living in the world’s oceans, seas, and rivers. A primary example of this new kind of scientific illustration is *The Natural History of Carolina, Florida, and the Bahama Islands* by the English naturalist Mark Catesby. Published in London between 1729 and 1747, it is the first published account of the flora, fauna, and fish of North America, and the first natural history book to incorporate color plates. Sponsored by the British Royal Society, Catesby (1682/83-1749), Catesby spent seven years in Virginia, collecting and sketching specimens in preparation for executing the two hundred and sixty-five watercolors of the five-volume series.

*The Zoology of the Voyage of H.M.S. Beagle Under the Command of Captain Fitzroy, R.N., during the Years 1832 to 1836* is best known for the contributions of Charles Darwin to the multi-volume work, however the volume on fish—published in 1840-42 and illustrated with line engravings—was written by the British clergyman and naturalist, Leonard Jenyns (1800-1893). Black and white engravings of this type were common in nineteenth-century scientific books about fish, rather than more expensive color plates. Another example of this type of illustration may be seen in Francis Day’s *The Fishes of India: being a natural history of the fishes known to inhabit the seas and fresh waters of India, Burma, and Ceylon*, published in London in 1878. Day (1829-1889), a pioneer ichthyologist who served as the colonial Inspector General of Fishes in India and Burma, discussed more than three hundred fishes in this two-volume work. In the twentieth-century, photographs gradually replaced the older forms of natural history illustration. A notable exception is the work of the American artist and naturalist, James Prosek (b. 1975), whose watercolor of *Jack Crevalle* is one of many such illustrations for his book, *Ocean Fishes* (2012).
James Prosek (American, b. 1975)

*Jack Crevalle*, 2011
Watercolor, gouache, colored pencil, and powdered graphite on tea-stained paper
34 1/4 x 36 3/4 inches
Courtesy of Reynolds Gallery
IL2017.8

Mark Catesby (British, 1683-1749)

Hogfish, *Lachnolaimus maximus*
Hand-colored engraving
Checklist of Works in *Fish Tales*

**Nazca, South Coast, Peru**
*Double-spout Bottle*, 1-700
Pottery and slip paint
7 1/4 x 5 1/2 inches
Gift of Gustave Schindler
57.059.000

**Xu Yi, (Chinese, 1599-1669)**
*A Painting of Joyful Fish*, 1621
Scroll painting, ink, and colors on paper
9 1/8 x 300 inches
Gift of Stephen Junkunc III
60.226.005

**China, Qing Dynasty, 1644-1911,**
*Kangxi period, 1662-1722*
*Bowl*, early 18th century
Porcelain and underglaze copper red
4 7/8 x 9 1/8 inches
Gift of Stephen Junkunc III
57.080.000

**Japan, Edo Period, 1615-1868**
*Water Dropper*, late 19th century
Silver-copper alloy and gold
1 1/2 x 2 3/8 x 3/4 inches
Gift of Mr. and Mrs. Milton Fischmann
61.083.134

**Caspar Luyken (Netherlandish, 1672-1708)**
*Jonah Is Cast into the Sea and Is Swallowed by a Great Fish (Jonah 1)*, ca. 1700
Engraving
13 1/8 x 9 1/2 inches
Gift of Dr. David Klein
74.008.000.127

**Jan Luyken, (Netherlandish, 1649-1712)**
*The Archangel Raphael Guides Tobias to Find the Gall of a Fish to Restore Tobit’s Sight (Tobit 6)*, ca. 1700
Engraving
13 1/8 x 9 1/8 inches
Gift of Dr. David Klein
74.008.000.132

**Moche, North Coast, Peru**
*Stirrup-spout Bottle*, 100-800
Pottery and slip paint
9 5/8 x 6 3/8 inches
Gift of Albert Gildred
76.008.002

**Marc Chagall (Russian, 1889-1985)**
*The Little Fish and the Fisherman*, 1928-31
Hand-colored etching
11 5/8 x 9 3/4 inches
Gift of Dr. and Mrs. Martin B. Grossman
79.056.006

**Walker Evans (American, 1903-75)**
*Merman Curio Shop*, ca. 1940
Gelatin silver print
6 5/8 x 6 5/8 inches
Gift of an Anonymous Donor
80.0185.37

**Japan, Edo Period**
*Earthquake Fish [Namazu] on a Gourd*, 19th century
Stag antler
3/4 x 1 3/4 x 1 5/8 inches
Gift of Arthur I. Epstein
81.0487
Tomomasa (Japanese, 19th century)
Ashinaga and Tenaga, 19th century
Ivory and stain
3 1/4 x 1 1/8 x 1 1/4 inches
Gift of Mr. and Mrs. Julian Fernandez
83.0098

Bahía, Ecuador
Whistle, 500 BCE-500 CE
Pottery and slip paint
2 x 6 x 2 5/8 inches
Gift of Mr. and Mrs. Robert M. Bischoff
84.0245.06

Tumaco-La Tolita, Colombia/Ecuador
Grater, 300 BCE-200 CE
Pottery, stone and paint
3 3/8 x 7 3/8 x 5/8 inches
Gift of Mr. and Mrs. Robert M. Bischoff
84.0261.57

Kaigyokusai Masatsugu (Japanese, 1813-1892)
Clam’s Dream, late 19th century
Ivory
1 x 2 1/4 x 1 1/2 inches
Gift of Dr. and Mrs. Joseph Kurstin
86.0255

Hogyoku (Japanese, 19th century)
Pipe Case [Kizeruzutsu], 19th century
Wood, lacquer, and metal
8 3/4 x 1 1/8 x 3/4 inches
Gift of Dr. and Mrs. Joseph Kurstin
87.0338

Vicús, Piura River Valley, Peru
Bottle, 200 BCE-200 CE
Pottery and slip paint
7 3/8 x 4 1/8 x 9 inches
Gift of Beatrice Drimmer
88.0119

Nazca, South Coast, Peru
Bowl, 1-700
Pottery and slip paint
1 3/4 x 6 1/8 inches
Gift of Mr. and Mrs. Fredrick Kokaram
89.0092

Attributed to Ogawa Haritsu, Japan, dates unknown
Dried Salmon, 19th century
Wood, lacquer, mother of pearl, and glass
1 1/8 x 4 3/8 x 5/8 inches
Gift of Dr. and Mrs. Joseph Kurstin
90.0235

China, Ming Dynasty
Fish on a Plate, 16th century
Pottery and glaze
1 3/8 x 3 5/8 x 2 3/8 inches
Gift of Janet and Lawrence Shepps
93.0042.23

Japan, Edo Period
Two Fish in a Bed of Bamboo, 1615-1868
Ivory, mother of pearl, and black coral
1 3/8 x 1 3/8 x 1 3/8 inches
Gift of Dr. and Mrs. Joseph Kurstin
94.0063.02

Japan, Edo Period
Fish and Shrimp, 19th century
Wood, glass, ivory, and black coral
1 1/8 x 1 3/8 x 3/4 inches
Gift of Dr. and Mrs. Joseph Kurstin
94.0063.04
Checklist of Works in *Fish Tales*

**Japan, Edo Period**
*Lizard with Fish, Shells and Sting Ray*, 19th century
Wood, mother of pearl, and black coral
1 1/8 x 1 1/4 x 1 1/2 inches
Gift of Dr. and Mrs. Joseph Kurstin
94.0063.05

**Tomakazu (Japanese, active 1760s-1830s)**
*Earthquake Fish [Namazu] Wrapped Around a Gourd*, 19th century
Wood and stain
1 1/8 x 1 3/4 x 1 3/8 inches
Gift of Dr. and Mrs. Joseph Kurstin
94.0063.08

**Silvia Lizama (American [born Cuba], b. 1957)**
*Adventures of Philip with Fish (Las aventuras de Philip con el pescado)*, 1990
Gelatin silver print and photo oils
10 1/2 x 10 1/2 inches
Donation from the Cuban Museum of the Americas, Gift of Jack and Linda Adams
99.0009.091

**Francisco Zúñiga (Mexican [born Costa Rica], 1912-88)**
*Mujer con Pescados (Woman with Fish)*, 1980
Lithograph
21 5/8 x 29 1/2 inches
Gift of Ann and Dr. Norman Jaffe
99.0030.34

**China, Tang Dynasty**
*Paperweight*, 9th century
High-fired pottery and brown glaze (Tongguan ware)
1 3/4 x 3 3/4 x 1 3/4 inches
Gift of Mr. and Mrs. Ben Shepps
99.0047.04

**China, Ming Dynasty**
*Qin Gao, The Immortal Who Rode a Fish*, 17th century
Pottery
13 1/8 x 15 1/8 x 7 inches
Gift of John J. McCarthy, Jr.
2000.052.07

**China, Eastern Han Dynasty**
*Female Figure Cutting a Fish*, 1st century
Pottery and paint
14 3/8 x 8 x 10 3/8 inches
Gift of Marlene and Marvin Padover
2002.53.1

**China, Tang Dynasty**
*Merman*, mid-7th to early 8th century
Pottery and green glaze
2 1/2 x 8 1/2 x 1 1/2 inches
Gift of Teresa and John Whitaker
2003.53.4

**Japan, Edo Period**
*Fish*, 18th century
Wood, lacquer, shell, and glass
2 3/4 x 1 1/4 x 1/2 inches
Gift of Dr. and Mrs. Joseph Kurstin
2003.57.2

**Korea, Choson Dynasty**
*Water Dropper [Yeonjeok]*, mid- to late 19th century
Porcelain and underglaze cobalt blue
1 1/2 x 3 1/4 x 2 3/8 inches
Gift of Brian A. Dursum
2004.35.6
Ono Ryomin (Japanese, 19th century)
*Man Wrestling a Ferocious Fish*, 19th century
Ivory, stain, and black coral
5 1/8 x 1 3/8 x 5/8 inches
Gift of Dr. and Mrs. Joseph Kurstin
2005.50.4

China, Jin Dynasty, 1115-1234
*Mirror*, ca. 1200-25
Bronze
3/8 x 6 inches
Gift of Michael McEachen
2006.38.1

Katsukawa Shuncho (Japanese, active 1783-1821)
*Waiter Serving Tai Fish to Beauties (Bijin)*, ca. 1790
Woodcut
12 7/8 x 8 3/4 inches
Gift of Dr. Joseph Kurstin
2007.16.3

Kenji (Japanese, dates unknown)
*Mermaid*, 20th century
Marine ivory
1 1/8 x 1 1/8 x 1 1/4 inches
Gift of Dr. and Mrs. Joseph Kurstin
2007.57.10

China, Qing Dynasty, 1644-1911
*Punch Bowl*, early 18th century
Porcelain, iron red, and enamel
4 3/8 x 10 1/2 x 10 3/8 inches
Gift of Mr. and Mrs. Leon Amar

Frank Paulin (American, b. 1926)
*Woman through Fish Tank*, 1981
Woodcut
12 3/4 x 19 inches
Gift of Bruce Silverstein
2009.24.15

Unknown Artist, Mehrgarh, Pakistan
*Bowl*, ca. 3500 BCE
Pottery and paint
9 1/4 x 12 1/6 inches
Gift of Dr. David Nalin
2012.24.1

James Prosek (American, b. 1975)
*Jack Crevalle*, 2011
Watercolor, gouache, colored pencil, and powdered graphite on tea-stained paper
34 1/4 x 36 3/4 inches
Gift of Bruce Silverstein
IL2017.8
Book Illustrations


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