

# The Art of Alchemy

"Among all the arts, it is the art of alchemy that imitates nature most closely"  
—Albertus Magnus, teacher of St. Thomas Aquinas (On Minerals, III.2)

## I. ALCHEMICAL CREATION

### *Greco-Egyptian Alchemy*



#### **1. Mercury**

ca. 1570–1580

Johann Gregor van der Scharadt (Netherlandish, ca. 1530–after 1581)

Bronze

Lent by the J. Paul Getty Museum, Los Angeles

95.SB.8



#### **2. Crystal Icosahedron (Water Atom)**

North of Rome, ca. first century

Rock crystal

Lent by Staatliche Museen zu Berlin, Antikensammlung

2016.E.6



### 3. *Hollow Icosahedron (Water Atom)*

Leonardo da Vinci (Italian, 1452–1519)

Woodcut in Luca Pacioli, *Divina proportione* (Venice, 1509), fol. xxii  
84-B9582



### 4. *Hermes Trismegistos Teaching the Geometry of Creation*

France, ca. 1687

Watercolor in Michael Maier, "Atalanta Fugiens," trans. anonymous, ca. 1687, p. 41  
950053.1



### 5. *Hermes Trismegistos Teaching Ptolemy the World System*

Eastern Mediterranean, ca. 500–600

Silver plate

Lent by the J. Paul Getty Museum, Los Angeles

83.AM.342



## 6. Red Lead Mummy Portrait

100–110 CE

Isidora Master (Romano-Egyptian, active 100–125 CE)

Encaustic on wood and linen

Lent by the J. Paul Getty Museum, Los Angeles

81.AP.42

## *Alchemy in Asia*



## 7. Mercury, "The Hypocritical Planet"

Istanbul

Watercolor in Zakariya ibn Muhammad al-Qazwini, "Kitāb al-ʿajāʿib wa'l-gharāʿib" (Book of Wonders and Oddities), 1553, pp. 29–30

Gift of Lawrence J. Schoenberg

2010.M.65



## 8. The Planet Budha [Mercury]

Kashmir, ca. 1776

Watercolor in "Devi-Gita" (Devanagari manuscript on paper), ca. 1776

2015.M.38.1



### 9. A Chinese Mercury Industrial Complex

Facsimile of woodcut in Song Yingxing, *Tian Gong Kai Wu* (Exploitation of the Works of Nature) (n.p., 1637; reprint, 1929), chap. 5

Lent by the UCLA Richard C. Rudolph East Asian Library, Los Angeles  
2016.E.11



### 10. Latin Alchemical Work

Attributed to Jabir ibn Hayyan (Persian, ca. 721-ca. 815)

Woodcut in Pseudo-Geber (Paul of Taranto), *Summa perfectionis magisterii* (Venice, 1542), pp. 1-2

2874-519



### 11. Model of the Magisterial Furnace in the Act of Extraction

Woodcut in Giovanni Agostino Pantheo, *Voarchadumia contra alchi'miam* (Venice, 1530), p. 59  
88-B638



**12. Glass Pyxis Imitating Agate**

Roman Empire, 1–100 CE

Glass

Lent by the J. Paul Getty Museum, Los Angeles

2003.256



**13. Glass Spouted Vessel**

Iran, eighth to ninth century

Glass

Lent by the Los Angeles County Museum of Art

Gift of Medford W. Stone and Philo W. Van Wagoner

2016.E.13.1



**14. Glass Imitating Chalcedony**

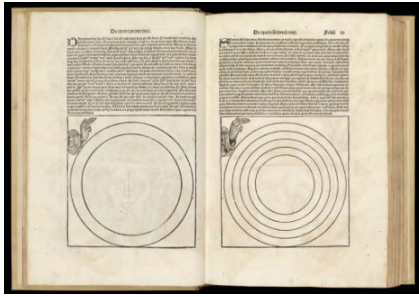
Venice, ca. 1500

Dichromatic glass bowl

Lent by the J. Paul Getty Museum, Los Angeles

84.DK.660

*Crafting the Cosmos*



### 15. The First and Second Days of Creation

Workshop of Michael Wolgemut (German, 1434-1519)

Woodcut in Hartmann Schedel, *Liber chronicarum* (Nuremberg, 1493), fols. 2v-3r  
84-B7073



### 16. Chaos

Paullus van der Doort (Flemish, active 1590–1602)

Engraving in Heinrich Khunrath, *Amphitheatrum sapientiae aeternae* (Hanover, 1609), pl. 8  
1380-905



### 17. The First Cosmic Figure

Woodcut in Annibal Barlet, *Le vray et methodique cours de la physique resolutive, vulgairement dite chymie* (Paris, 1653), pp. 18–19  
2823-655



### 18. God Creating the Earth and the Elements

Hand-colored woodcut in Johann Hildebrandt, *De lapide philosophico* (Sachsen, 1618), opening after fol. iiiii

2803-415



### 19. *Natural Magick*

Richard Gaywood (English, ca. 1630-1680)

Engraving in Giambattista della Porta, *Natural Magick* (London, 1658), title page

84-B28046



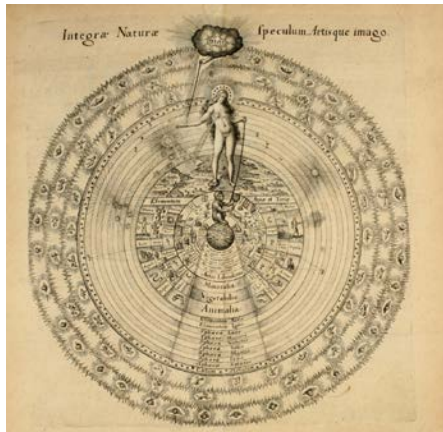
### 20. God Breathing Spirit into the World

Giulio Bonasone (Italian, ca. 1510-after 1576), engraver

Parmigianino (Italian, 1503-1540), draftsman

Engraving in Achille Bocchi, *Symbolicarum quaestionum de universo genere* (Bologna, 1555), emblem 315

94-B2063



**21. Art as the Mirror of All Nature**

Matthaus Merian the Elder (Swiss, 1593–1650)

Engraving in Robert Fludd, *Utriusque cosmi maioris scilicet et minoris . . . historia* (Oppenheim, 1617–1621), vol. 1, pl. after p. 3  
1378-183.v1

**II. ALCHEMY AND CREATIVITY**

***Making the Philosophers' Stone***



**22. Conjunction and Separation**

Watercolor with gilding and silvering in "Das Buch mit Sieben Siegeln," ca. 1700, vol. 2, p. 93  
950053.5.2



**23. Conjunction**

Raphael Custos (German, ca. 1590–ca. 1651)

Engraving in Steffan Michelspacher, *Cabala, Spiegel der Kunst und Natur in Alchymia* (Augsburg, 1663), pl. 3  
1380-833



#### 24. Cutting Up the King

Hand-colored woodcut in [Salomon Trismosin], *Aureum Vellus oder, Guldin Schatz und Kunstkam[m]er* (Rorschach am Bodensee, 1598–1599), p. 27  
41-266



#### 25. The Alchemist

Netherlands, 1663  
Cornelis Bega (Dutch, 1631/2–1664)  
Oil on panel  
Lent by the J. Paul Getty Museum, Los Angeles  
84.PB.56



#### 26. Cinnabar-Glazed Saucer

Jiangxi province, 1774  
Cinnabar, porcelain, gilding  
Lent by the Los Angeles County Museum of Art.  
Gift of Jo Ann and Julian Ganz, Jr.  
2016.E.13.2



**27. The Coagulation of Minerals within the Earth**

Engraving in Athanasius Kircher, *Mundus subterraneus* (Amsterdam, 1678), pl. after p. 186 88-B4566



**28. Jabirian Geological Creation: The Mercury-Sulfur Theory**

Attributed to Jabir ibn Hayyan, "Min kitāb an-nur" (Book of Illumination), ca. eighteenth century, ff. 72v–73

Lent by the UCLA Library Special Collections, History and Special Collections for the Sciences 2016.E.12.1



**29. The Perfection of the Work**

Hand-colored engraving with gilding in Johann Michael Faust, *Compendium alchymist[ae] novum sive Pandora . . .* (Frankfurt, 1706), plate T 1385-531

*Extracting Essence: The Apparatus of Alchemy*



### 30. *The Elixir of Life*

Attributed to Donato d'Eremita (Neapolitan, active early 1600s)

Engraving in Donato d'Eremita, *Dell'elixir vitae* (Naples, 1624), pl. 1, after p. 182  
93-B17851



### 31. *Allegory of Distillation*

Claudio de Domenico Celentano di Valle Nove (Neapolitan, active ca. 1606)

Watercolor in Claudio de Domenico Celentano di Valle Nove, [Book of Alchemical Formulas] (Naples, 1606), pp. 6-7  
950053.3



### 32. *The Curious Destillatory*

Thomas Cross (British, active 1645–1685)

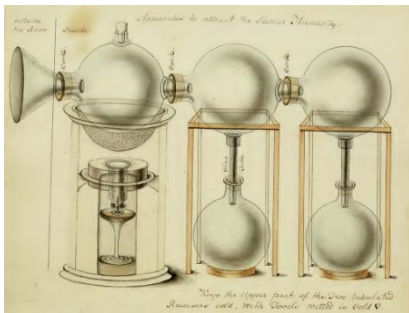
Engraving in Johann Elsholtz, *The Curious Distillatory; or, The Art of Distilling Coloured Liquors, Spirits, Oyls, &c. from Vegetables, Animals, Minerals, and Metals* (London, 1677), frontispiece and title page

85-B8467



**33. The Form of the Furnace**

Woodcut in Philippus Ulstadius, *Coelum philosophorum seu de secretis naturae liber* (Strasbourg, 1528), fol. 3v  
1380-904



**34. Device for Distilling the Lunar Humidity**

Sigismund Bacstrom (German, ca. 1750–1805)  
Ink and watercolor in Johan Friedrich Fleischer, "Chemical Moonshine," trans. Sigismund Bacstrom, 1797, frontispiece  
950053.4.1



**35. Alchemical Equipment**

France, ca. 1700  
Watercolor in "Traite de chymie," ca. 1700, pp. 10–11  
950053.2



**36. Retorts and Their Likenesses**

Woodcut in Giambattista della Porta, *De distillation* (Rome, 1608), pp. 40–41  
41-502



**37. The Ultimate Furnace**

Woodcut in Pietro Mattioli, *Commentarii in libros sex Pedacii Dioscoridis . . . de materia medica* (Venice, 1568), last page  
Gift of Tania Norris  
44-31

*The Chemical Wedding*



**38. On the Mountains of the Seven Planets or Metals**

Engraving in Michael Maier, *De montibus planetarum septem seu metallorum* (Rouen, 1651), title page  
1384-705



### 39. Hermaphrodite

Southern Germany, 1410–1419

Watercolor and gold in "Buch der Heiligen Dreifaltigkeit," 1410-1419, fol. 121

Lent by Staatliche Museen zu Berlin, Kupferstichkabinett

2016.E.7.1



### 40. The Chemical Wedding of Hermes and Aphrodite

Matthaus Merian the Elder (Swiss, 1593–1650)

Engraving in Michael Maier, *Scrutinium chymicum* (Frankfurt, 1687), pp. 96–97

1380-908



### 41. The Marriage of the Dragon and the Tiger

Woodcut in *Xingming guizhi* (Directions for Endowment and Vitality) ([Beijing], 1669)

Lent by Staatliche Museen zu Berlin, Museum für Asiatische Kunst

2016.E.9



**42. Chrysography**

Rhine-Meuse, ninth century

Brass ink on parchment

Bifolium from a Gospel lectionary

Lent by the J. Paul Getty Museum, Los Angeles

83.MD.73.49



**43. Christ in Majesty**

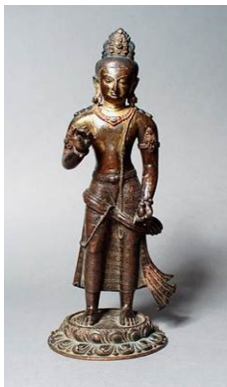
ca. 1188

Limoges School

Engraved and gilt copper with enamel

Lent by the J. Paul Getty Museum, Los Angeles

2007.6



**44. The Bodhisattva Maitreya**

Nepal, ca. eleventh century

Gilt copper with gemstones

Lent by the Los Angeles County Museum of Art

Gift of Mr. and Mrs. J. J. Klejman

2016.E.13.3

## Artists, Artisans, and Alchemists



### 45. Alchemical Secrets

Francesco Boccaccio (Italian, ca. 1660–after 1750)

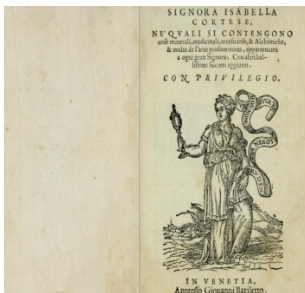
From Francesco Boccaccio, [Commonplace Book], Cremona, ca. 1710–1720, pp. 44-45  
890130



### 46. Art's Gate Opened

Engraving in *Die zu allerhand raren und neuen Curiositäten . . . eroffnete guldene Kunst-Pforte* (Frankfurt, 1710), frontispiece

41-461



### 47. The Secrets of Isabella Cortese

Woodcut in *Isabella Cortese, I segreti de la signora Isabella Cortese ne'quali si contengono cose minerali, medicinali, arteficiose, & alchimiche, & molte de l'arte profumatoria, appartenenti a ogni gran Signora* (Venice, 1565), title page

1370-098



#### 48. Plans for a Furnace

Hans Hanberg (German, active late 1500s)

Watercolor and ink in Hans Hanberg, [Notebook with Sketches], ca. 1570–1598, fol. 126  
2012.M.8



#### 49. Elementary Alchemical Recipes

Woodcut in *Kunstbüchlin* (Frankfurt, 1535), title page with English translation supplied on facing page

1575-296



#### 50. Designs for Fire Atoms

Wenzel Jamnitzer (German, 1507/8–1585), draftsman

Jost Amman (Swiss, 1539–1591), engraver

Engraving and facsimile of title page in Wenzel Jamnitzer, *Perspectiva corporum regularium* (Nuremberg, 1568), fol. 7

2002.PR.39



### 51. The Peacock Stage

Attributed to Jörg Breu the Elder (German, ca. 1475–1537)

From Salomon Trismosin, *Splendor solis* (Nuremberg or Augsburg, ca. 1531–1532), fol. 28r

Lent by Staatliche Museen zu Berlin, Kupferstichkabinett

2016.E.7.2



### 52. Mars and Venus Surprised by Vulcan

1606-1610

Joachim Anthonisz Wtewael (Dutch, 1566-1638)

Oil on copper

Lent by the J. Paul Getty Museum, Los Angeles

83.PC.274



### 53. The Experimental Art of Glass

Nicolaus Haublin (German, active 1650–1680)

Engraving in Johannes Kunckel, *Vollkommene Glasmacher-Kunst* (Frankfurt, 1679), title page

2613-430



#### 54. Gold Ruby Glass Faceted Bottles

Bohemia, 1700s

Gilt ruby glass

Lent by Staatliche Museen zu Berlin, Kunstgewerbemuseum

2016.E.8



#### 55. Becoming Rich through Alchemy

From Bernard Palissy, *Le moyen de devenir riche . . . de l'alchimie* (Paris, 1636), title page after p.

255

1531-697



#### 56. Oval Basin

ca. 1550 (or eighteenth-century imitation)

Attributed to Bernard Palissy (French, 1509–1590)

Lead-glazed earthenware

Lent by the J. Paul Getty Museum, Los Angeles

Gift of Mr. and Mrs. Alain Moatti in honor of Peter Fusco

97.DE.46

*Ars Magna—The Great Art*



**57. All Things from One**

Wolfgang Kilian (German, 1581–1662)

Engraving in Malachias Geiger, *Microcosmus hypochondriacus* (Munich, 1652), pl. after p. 422  
1405-924



**58. The Microcosm and the Macrocosm**

Matthaus Merian the Elder (Swiss, 1593–1650)

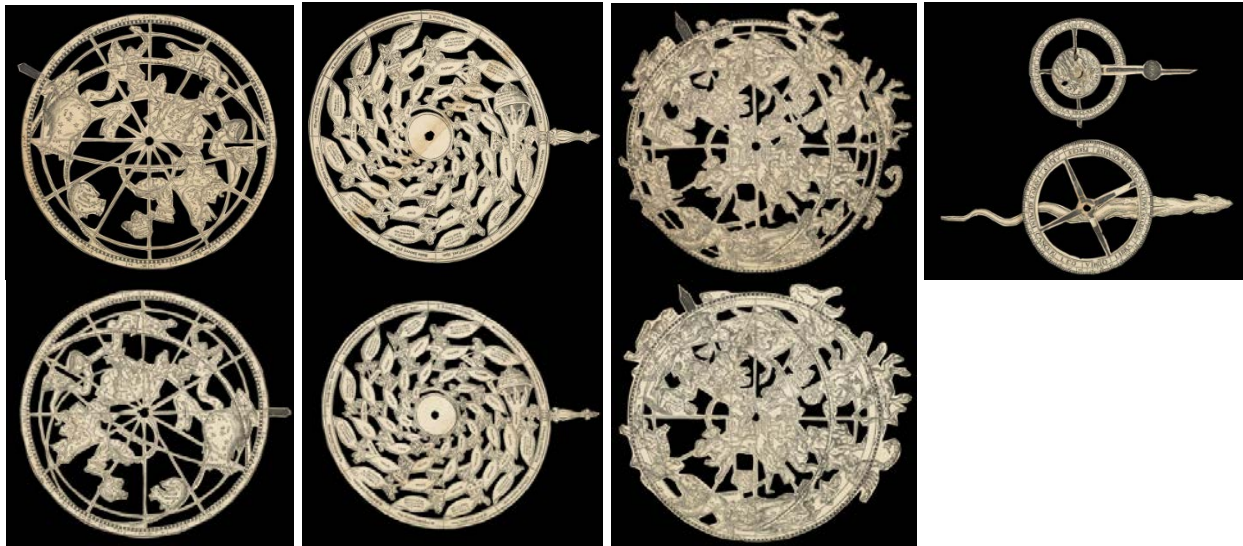
Engraving in *Musaeum Hermeticum* (Frankfurt, 1678), pl. 4  
1380-912



**59. Calculating Celestial Movement**

Peter Hille (German, d. 1574)

Engraving in Leonhard Thurneisser zum Thurn, *[Der Planeten] Circkel und Lauff* (Berlin, 1575), fol. 3  
92-F166



### 60. Planetary Volvelles

Peter Hille (German, d. 1574)

Engravings in Leonhard Thurneisser zum Thurn, *[Der Planeten] Circkel und Lauff* (Berlin, 1575)

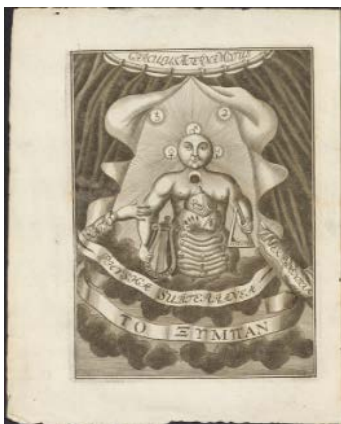
92-F166.[pl1].1, .2, .3; 92-F166.[pl4].1, .2, .3; 92-F166.[pl5].1



### 61. Test-Tube Royalty

Engraving in *Aureum Vellus* (Hamburg, 1708), pp. 194-195

1378-549



### 62. The Body as Alchemical Laboratory

Engraving in Joachim Becher, *Physica subterranea* (Leipzig, 1738), frontispiece

1386-575.c2



**63. The Anatomical Furnace**

Woodcut in Paracelsus, *Chirurgische Bücher und Schrifften* (Strasbourg, 1618), pp. 740–741  
1374-748



**64. The Entire Earthly, Natural, and Dark Man**

Hand-colored etching in Johann Georg Gichtel, *Theosophia Practica* (Leiden, 1723), pl. before p. 25  
2611-134



**65. Alchemical Anatomy**

Lucas Kilian (German, 1579–1637)

Engraving in Johann Remmelin, *Catoptrum microcosmicum* (Augsburg, 1619), pl. 1

Lent by the UCLA Library Special Collections, History and Special Collections for the Sciences  
2016.E.12.2



**66. The Ripley Scroll**

England, ca. 1700

Watercolor

950053.6

**III. ALCHEMICAL CULTURE**

*Alchemy and Empire*



**67. Drainage Disposal of Metallic Waste and Mining By-Products**

Hans Deutsch (Swiss, 1525–1571)

Woodcut in Georg Agricola, *De re metallica* (Basel, 1556), pp. 136–137

84-B21868



**68. Silver Mining with Mercury in Mexico**

Andreas Magliar (Italian, active ca. 1690)

Engraving in Giovanni Francesco Gemelli Careri, *Giro del mondo* (Naples, 1699–1700), vol. 6, pl. after p. 134

Gift of Getty Research Institute Council

2698-167.v6



**69. Strip-Mining Sulfur at Pozzuoli**

Anton Eisenhoit (German, 1553/4–1603)

Engraving in Michele Mercati, *Metallotheca Vaticana* (Rome, 1717), pl. after p. 78  
2915-542



**70. Dichromatic Glass Flask with Salamander Mounts**

French, ca. 1550–1600

Free-blown dichromatic glass with pewter mounts

Lent by the J. Paul Getty Museum, Los Angeles

84.DK.519



**71. Just as the Salamander Lives in Flame, So Too the Stone**

Matthaus Merian the Elder (Swiss, 1593-1650)

Engraving in Michael Maier, *Atalanta Fugiens* (Oppenheim, 1618), pp. 124-125  
41-427



**72. Gold Medal of Rudolf II Wearing Collar of the Order of the Golden Fleece**

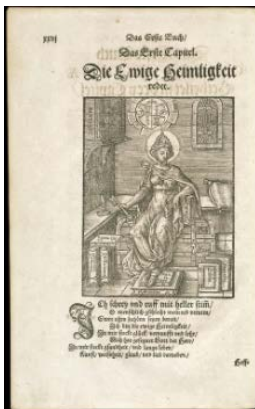
Prague, ca. 1600

Gold

Lent by the J. Paul Getty Museum, Los Angeles.

Gift of Cyril Humphris

92.NJ.87



**73. *The Eternal Secret Speaks***

Woodcut in Leonhard Thurneisser zum Thurn, *Quinta essentia* (Leipzig, 1574), pp. 26–27  
2871-095



**74. Medici Porcelain Flask**

Florence, ca. 1580s

Medici porcelain manufactory

Soft-paste porcelain with blue underglaze decoration

Lent by the J. Paul Getty Museum, Los Angeles

86.DE.630

*Better Living Through Alchemy*



**75. Apothecary's Cabinet of Curiosities**

Giovanni Bertoni (Italian, seventeenth century)

Engraving in Benedetto Ceruti, *Musaeum Francisci Calceolarii junioris veronensis* (Verona, 1622),  
pl. before section 1

85-B1661



**76. The De Pauli Pharmacy Overseen by Mercury**

Salomon Kleiner (German, 1703–1761)

Watercolor and facsimile of title page in *Christophori De Pauli pharmacopoeia camera materialium ad vivum delineata* (Vienna, 1751), pl. 11

861133



**77. Apothecary Wagon with Clyster Cannon**

J. B. Lachmuller (German, active 1837)

Colored lithograph in *Die grosse offentliche Maskerade zu Pferde und zu Wagen in Bamberg*  
(Bamberg, 1837), no. 12

1375-152.pl12



### 78. The Doctor of Fools

Theodor de Bry (Franco-Flemish, 1528–1598)

Engraving in Jacques Lagniet, *Recueil des plus illustres proverbes, divises en trois livres* (Paris, 1657–1663), pl. 15

87-B9592

## *Enlightenment Art and Science*



### 79. The Physics of Painting

Jacques Fabien Gautier-Dagoty (French, 1710–1781)

Four-color mezzotint in Jacques Fabien Gautier-Dagoty, *Observations sur l'histoire naturelle, sur la physique et sur la peinture* (Paris, 1752–1755), vol. 1, pl. after p. 106

88-S116.v1



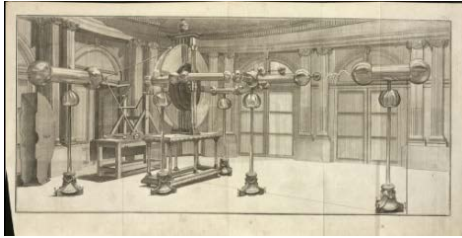
### 80. Table of Chemical Affinities

Louis-Jacques Goussier (French, 1722–1799)

Engraving in Denis Diderot, *Encyclopédie* (Paris, 1762–1772), vol. 3, unnumbered plate

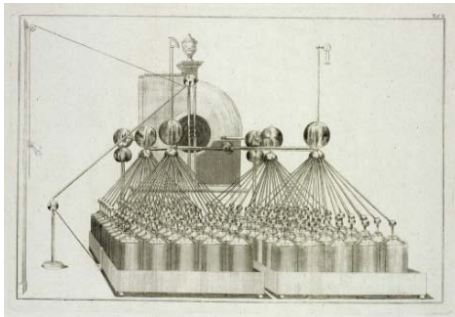
84-B31322.v3.c2

## *Battery-Powered Alchemy*



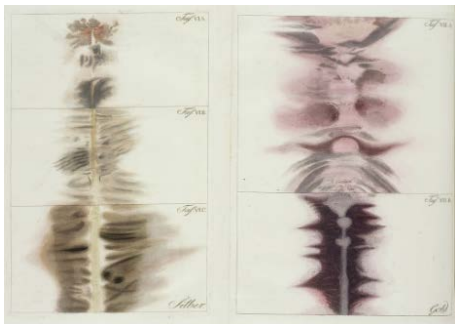
### **81. An Unusually Large Electrostatic Machine**

Engraving in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisir-Maschine* (Leipzig, 1786–1798), pl. 1 after p. 3 (in appendix) 2675-394



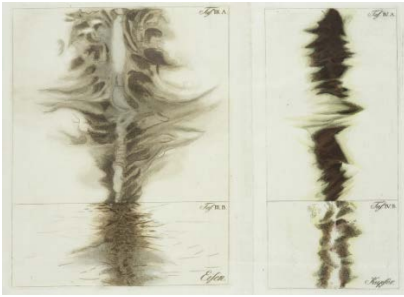
### **82. Batteries**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisir-Maschine* (Leipzig, 1786–1798), pl. v



### **83. Silver and Gold**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisir-Maschine* (Leipzig, 1786–1798), pls. vi and vii



**84. Iron and Copper**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisirer-Maschine* (Leipzig, 1786–1798), pls. iii and iv



**85. Tin**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisirer-Maschine* (Leipzig, 1786–1798), pl. ii



**86. 1/2 Lead, 1/2 Tin**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisirer-Maschine* (Leipzig, 1786–1798), pl. viii



**87. 1/2 Lead, 1/2 Tin**

Engravings (reproductions) in Martinus van Marum, *Beschreibung einer ungemein grossen Elektrisirer-Maschine* (Leipzig, 1786–1798), pl. ix

## *The Alchemical Rainbow*



### **88. Aniline Lake Pigments**

Lake pigments in *Farbenfabriken vorm. Friedrich Bayer & Co., Anilinfarben für Lack* (Elberfeld, 1901)

663-921



### **89. Galalith ("Milk Stone")**

Milk protein, formaldehyde, and pigments in *Galalith* (Harburg-Wilhelmsburg, ca. 1920), pp. 2–8  
2990-802.pl2, 2990-802.pl3, 2990-802.pl4, 2990-802.pl5, 2990-802.pl6, 2990-802.pl7, 2990-802.pl8

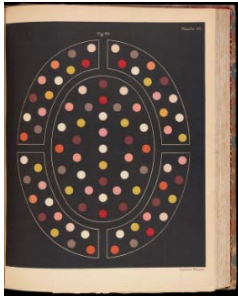


### **90. The Shadowy House**

Germany, ca. 1475

Watercolor (facsimile) in "Donum Dei," ca. 1475, fol. 12

© British Library Board, MS Sloane 2560



**91. The Perfect Black**

Chromolithograph in M. E. Chevreul, *De la loi du contraste simultané des couleurs et de l'assortiment des objets colorés* (Paris, 1889), pl. 38

86-B1692



**92. Cyanotypes of Greek Lace Patterns**

Julia Herschel (English, 1842-1933)

Cyanotype in Julia Herschel, *A Handbook of Greek Lace Making* (London, 1870), pl. 13

2655-193



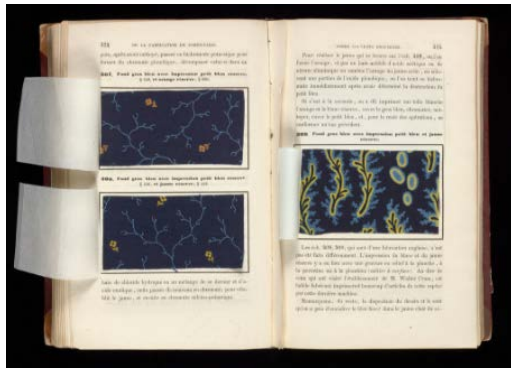
**93. Patterned Unguent Jar**

East Mediterranean, fourth to third century BCE

Glass

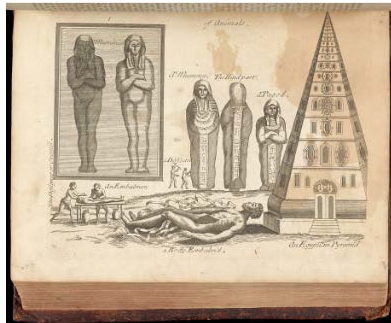
Lent by the J. Paul Getty Museum, Los Angeles

2003.191



#### 94. Color Chemistry

Color printing on textile in Jean-Francois Persoz, *Traité théorique et pratique de l'impression des tissus* (Paris, 1846), vol. 4, pp. 324-325  
2821-853.v4



#### 95. Looting Mummies for Medicine and Art

Engraving in Pierre Pomet, *A Complete History of Drugs . . . Chief Druggist to the Late French King Lewis XIV* (London, 1748), pl. 69  
Gift of Tania Norris  
2882-111

### *Synthetic Worlds*



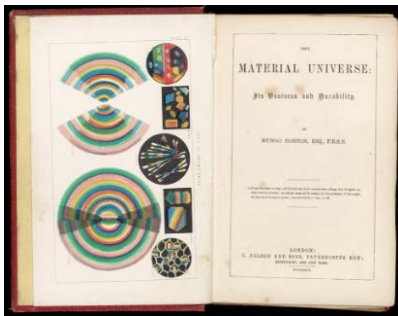
#### 96. Liquid Crystal Souls

Ernst Haeckel (German, 1834–1919)  
Chromolithograph in Ernst Haeckel, *Kristallseelen* (Leipzig, 1917), frontispiece  
Lent by a private collection, Los Angeles  
2016.E.14



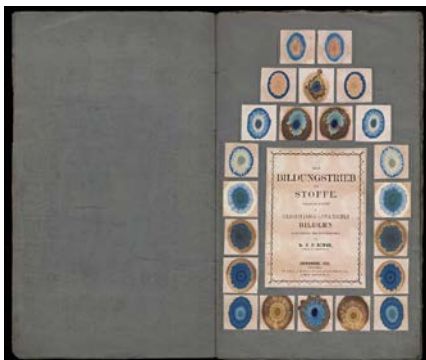
**97. Babbitt's Principles of Light and Color**

Photoengraving in Edwin Babbitt, *The Principles of Light and Color* . . . (New York, 1878), pl. II 2663-893



**98. The Material Universe**

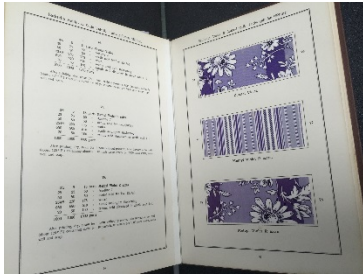
Chromolithograph in Mungio Ponton, *The Material Universe: Its Vastness and Durability* (London, 1863), title page 2990-850



**99. Nature's Urge for Pattern**

Friedlieb Ferdinand Runge (German, 1795-1867)

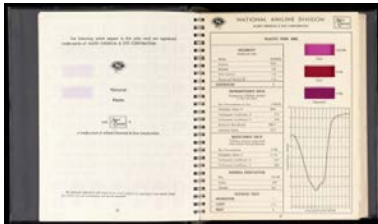
Chromatograph in F. F. Runge, *Der Bildungstrieb der Stoffe veranschaulicht in selbstständig gewachsenen Bildern* (Oranienburg, 1855), title page 2990-556



### 100. Methyl and Crystal Violet Dyes

Dyed cotton in Badische Anilin- & Soda-Fabrik, *Aniline and Alizarine Colours Printed on Cotton Cloth* (Ludwigshafen am Rhein, 1910), pp. 54-55

86-B17969



### 101. Plasto Dyes

Dyed cellulose acetate in [Allied Chemical and Dye Corporation], *National Plasto Dyes on Cellulose Acetate* (New York, 1956), pp. 8-9

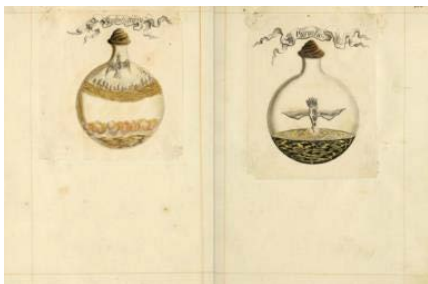
2700-389.c2



### 102. Galalith ("Milk Stone")

Milk protein, formaldehyde, and pigments in *Galalith* (Harburg-Wilhelmsburg, ca. 1920), p. 1

2990-802



### 103. Separation and Purgation of Gold

Watercolor in "Das Buch mit Sieben Siegeln," ca. 1700, pp. 104-105

950053.5.1



**104. *Early Abstractions—Number 10***

1957

Harry Smith (American, 1923–1991)

Hand-painted 16 mm film (digital reproduction)

2013.M.4



**105. *Beautiful Chemical Reactions***

2015

Liquid Crystal Display (LCD) monitors

4K UltraHD Digital video

Courtesy of Beautiful Chemistry ([www.BeautifulChemistry.net](http://www.BeautifulChemistry.net))

Photography: Yan Liang, Experiment: Wei Huang, Xiangang Tao, and Yan Liang