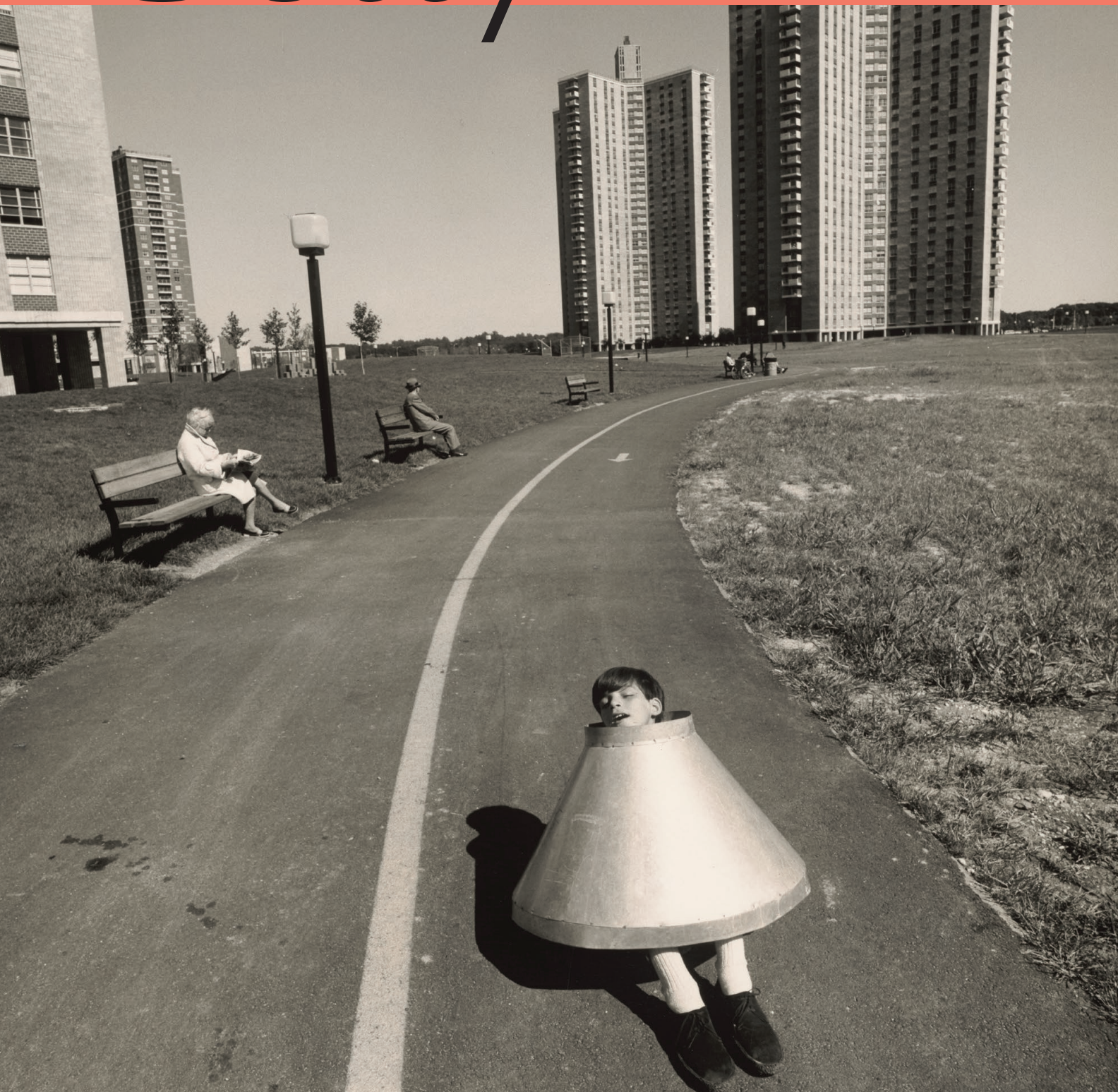


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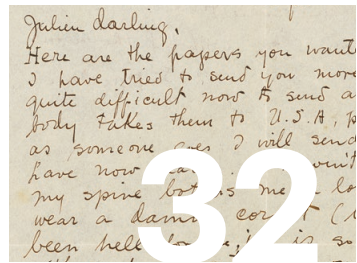
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Saving a pool designed to welcome Black swimmers



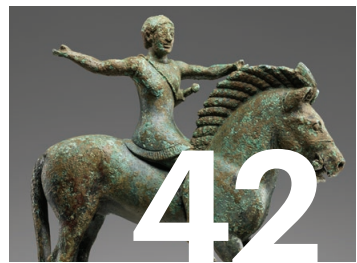
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On the cover:
Boy in Tin Cone, Bronx, New York (detail), 1972, Arthur Tress. Gelatin silver print. Getty Museum. © Arthur Tress Archive LLC. On view in *Arthur Tress: Rambles, Dreams, and Shadows*

PRESIDENT'S MESSAGE



from an uninspired first-year college student: grammatically correct, seemingly well researched, but lacking in fresh, interesting syntax or diction and unique references—in short, the things that pull a reader into a story or essay and keep them reading.

A lot of my C-level students were producing A-level work by the time they graduated though; a liberal arts education does that for you. Studying language, history, literature, creative writing, abstract science—all the subjects that give us what the US higher education establishment likes to call critical thinking skills—provides wide-ranging rather than siloed knowledge and helps students develop reason, judgment, and other cognitive abilities. Not only do these skills improve how we express ourselves in the world, they also ready us to identify and help solve humanity's most complex issues. The idea of training intellectually for civil service started with the ancient Greeks; philosophers like Plato taught grammar, rhetoric, and logic as the skills free citizens would need to help shape a successful democracy.

Humankind has always found great pleasure and inspiration in our highest, most groundbreaking achievements, holding them up as evidence that we're not all bad, despite the destruction we oftentimes wreak. And even if a host of new Silicon Valley start-ups find ways to refine the chatbots' work, someone has to create the material chatbots source—like that philosophy major who didn't switch to premed. Maybe human-generated material will only become more valued and protected, and those who create it more highly sought after.

There's already evidence of that. According to a recent Conference Board survey, "creativity" ranks among the top five skills US employers increasingly prioritize—creativity as in "problem identification or articulation." And the Association of American Colleges and Universities recently found that employers overwhelmingly value skills like oral communication, critical thinking, ethical judgment, and written communication as the best preparation for long-term career success.

Research on the arts' impact on children further reveals the value of the liberal arts. As you'll read on page 55, high school students who take arts classes are five times less likely to drop out than their peers. In college, lower-income students who take arts classes are twice as likely to graduate than peers with no arts education.

Speaking of students, walking across the Getty campus these days, I see lines and lines of schoolchildren barely containing their glee as they head into galleries to see paintings, sculptures, photographs, and decorative arts objects that will surely delight them. I'm probably just as thrilled as they are—because here at Getty we can all be part of introducing youth to great works of art and to the frighteningly intelligent, very human artists who created them.

Katherine E. Fleming

Show of hands: how many of you are unsettled by the recently unleashed ChatGPT and other generative AI tools?

They have certainly generated a lot of questions. What I hear most often at Getty is: Will these new technologies make jobs involving writing, researching, analyzing, or creating art go away? Should the liberal arts majors who are on track for those jobs switch to premed, prelaw, or data science? Will institutions like Getty, whose mission is to support and share art and culture, become obsolete, with no liberal arts majors to staff them, and with once enthusiastic visitors now more interested in machine-generated art?

I myself remain optimistic that the answer is a resounding NO to all of the above. Yes, I saw the paper written by Princeton, NYU, and University of Pennsylvania scholars ranking writers and artists as highly likely to be affected by AI. But I don't think we'll see a mass use of speech- or image-generating tools anytime soon. At Getty, for instance, we've told staff that although the tools can save time when drafting communications or computer code, they can also pose a variety of potential risks, including problems with accuracy, data ownership, privacy, intellectual property, bias, and consumer protection—and we've said that for now, staff should not use AI-generated images or text in public material until we can establish guidelines around them.

Another issue: the AI-generated writing I've seen so far still needs a lot of human intervention. AI prose reminds me of work

Getty Creates a New Position: Head of Sustainability

Getty has hired its first head of sustainability, Camille Kirk, who will work closely with Getty leadership and departments within the Museum, Conservation Institute, Foundation, and Research Institute to define and advance Getty's sustainability goals. She started work on August 21.

Kirk comes to Getty from the University of California, Davis, where she was the director of sustainability and the campus sustainability planner.

"Camille is a visionary leader and organizational strategist who can provide thoughtful leadership, creativity, subject matter expertise, and an experienced perspective on sustainability issues," says Steven Olsen, Getty's chief operating officer and chief financial officer. "With sustainability as one of our top organizational priorities, Camille will be integral to helping Getty become a sustainability leader in the cultural sector."

"I believe passionately in Getty's mission," Kirk says, "and am excited to build a sustainability program for this world-

renowned institution. One of the many things about Getty that attracted me is its principle of sharing knowledge and best practices, or 'teaching a man to fish.' We have enormous potential at Getty to both be an international leader in sustainability and help other institutions advance their own sustainability practices."

In her role at UC Davis, Kirk led the Fossil Fuel-Free Pathway Plan to reduce fossil fuel use by 95 percent. She developed plans to reduce greenhouse gas emissions and water use and to implement performance metrics. Her efforts helped UC Davis achieve national and international recognition as one of the greenest universities in the world.

"I am keen to work with my new community to create our sustainability plan," she says. "I'm reaching out to stakeholders as I continue to learn about Getty's programs and operations, and I invite anyone who would like to share their ideas and observations to submit them at gty.art/sustainabilityfeedback or send them to sustainability@getty.edu."

Kirk joined UC Davis in 2005 as an associate environmental planner and held positions of increasing responsibility as the campus expanded its sustainability efforts. Prior to UC Davis, she ran an environmental mitigation and impact consultancy. She holds a BA in geography from the University of Texas at Austin and an MA in geography from UCLA. ■



LA Buildings Representing African American History Nominated as Historic-Cultural Monuments

At a community event in June headlined by Kareem Abdul-Jabbar, the City of Los Angeles's Office of Historic Resources and Getty announced that four buildings representative of LA's African American history have been nominated as Historic-Cultural Monuments.

The nominees are: the offices of the *California Eagle*, the oldest African American newspaper in LA; the First African Methodist Episcopal Church; Stylesville Beauty & Barbershop; and the home of Tom Bradley, the first Black mayor of Los Angeles, and his wife, humanitarian Ethel Bradley.

The designations are the result of the ongoing work of African American Historic Places, Los Angeles, launched by the city and Getty in 2021 to identify, protect, and celebrate LA's Black heritage. Only about 4 percent of the city's approximately 1,280 locally designated landmarks currently reflect African American history. The project team wants to increase this representation and use the project as a model for surfacing the history of other races and ethnic groups in the region.

"Everyone involved in this project recognizes the importance of increasing public awareness of our African American cultural landmarks," says Roland Wiley, chairman of the Historic-Cultural Monument nominating committee. "We have put great care and consideration into how to approach this very complex and historically important project, and I am encouraged by the progress we have made."

The initial Historic-Cultural Monument nominations will go before the city's Cultural Heritage Commission later this year. The African American Historic Places team is also working to prioritize additional sites for historic designation, expand LA's historic preservation framework for African American history, and develop cultural preservation strategies with three historically African American neighborhoods. ■



The First African Methodist Episcopal Church was designed by trailblazing Black architect Paul R. Williams. Photo: Caleb Griffin



The event's headliner, legendary basketball player, social activist, and writer Kareem Abdul-Jabbar, shared stories about his favorite places in Los Angeles (the Roxy nightclub and Dolphin's of Hollywood record shop among them).

A New Website Teaches Middle and High Schoolers about the Ancient World

Getty has launched Explore Ancient Worlds through Art, a website featuring objects from the antiquities collection at the Getty Villa Museum, to complement middle and high school curricula across the United States.

The Museum's holdings include ancient Greek, Roman, and Etruscan objects from the Neolithic period through the late Roman Empire (about 6500 BCE–500 CE). The website highlights 14 objects from the collection, including the *Bust of Commodus*, *Elgin Throne*, *Sarcophagus with Scenes from the Life of Achilles*, and *Statue of Hercules*, and offers related historical information.

The site also includes resources where students in grades 6–12 can learn more about antiquity: related videos and audio clips, and 12 object learning guides with discussion prompts and activity ideas for the classroom.

“We’re hopeful that this material makes learning about the ancient world not only informative while addressing key content standards, but also fun and entertaining,” says Keishia Gu, head of education at the Getty Museum. To learn more, visit exploreancientworlds.getty.edu. ■



Robert W. Lovelace Appointed Board Chair of the J. Paul Getty Trust



Robert Lovelace, a Getty trustee since 2016, began a four-year term as board chair on July 1 of this year.

As chair, Lovelace leads the 11-member board of trustees and works closely with Getty's leadership to further the institution's mission of advancing the understanding and preservation of the visual arts.

“I am honored to work with Getty, a special organization deeply rooted in Los Angeles and partnering globally in the arts, conservation, and research,” Lovelace says. “I am also excited to work with President and CEO Katherine Fleming as she develops our plans to grow the impact Getty can have locally and around the world. The board shares my enthusiasm, and we are already engaged in expanding the great work we do directly, through Foundation grants, with partners, and by convening. Although we are in our fourth decade, I feel like we are just getting started.”

“Rob has a deep appreciation for the transformative power of art, and he brings extensive experience in board governance,” Fleming says. “I will be thrilled to have his invaluable partnership and support as Getty continues to thrive as a generous, global force in fostering cultural understanding and preservation.”

Lovelace is vice chair, president, and a director of the Capital Group Companies, as well as CEO of Capital Research and Management Company, a subsidiary of Capital Group. He is also a portfolio manager for the American Funds and president of the New Perspective Fund; cochair of the Pacific Council on International Policy's board of directors; a director of the California Community Foundation; and a trustee of the US Olympic and Paralympic Foundation.

He was a founder of the Value Schools, a group of charter schools in Los Angeles, and of Vistamar School, a private independent high school in El Segundo. Lovelace joined Capital in 1985 after receiving a bachelor's degree in mineral economics from Princeton University and holds the Chartered Financial Analyst designation.

Lovelace succeeds David L. Lee as Getty chair. Lee departed Getty after 13 years of board service, and began his four-year term as chair in 2019. ■

Celebrating Ceruti

In July, Getty hosted a festive reception for members of the Italian cultural community, exhibition lenders and collaborators, and Getty donors to celebrate the opening of *Giacomo Ceruti: A Compassionate Eye*. Timothy Potts, the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, welcomed guests, including representatives from the Italian Consulate in Los Angeles, and toasted the prominent place of Italian cultural heritage at Getty. Francesca Bazoli, president of the Fondazione Brescia Musei, which co-organized the exhibition, expressed gratitude for the show's warm reception and commented on the contemporary relevance of Ceruti's paintings, known for their dignified and empathetic portrayal of marginalized people. After the reception, guests enjoyed a tour of the exhibition.



Top: Stefano Karadjov and his son in the gallery

Above: Davide Gasparotto, the Getty Museum's senior curator of paintings; Francesca Bazoli; Timothy Potts; and Stefano Karadjov, director of the Fondazione Brescia Musei

Right: Getty Research Institute Council, Museum Director's Council, and Museum Villa Council member Michael Silver and Stephanie Thomas

Photos: Ryan Miller/Capture Imaging

Patron Reception for *The Gospel at Colonus*

On September 6, the Getty Patron Program hosted a reception for the popular Getty Villa Outdoor Theater series. Timothy Potts, the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, welcomed Getty donors, community partners, and special guests to the opening of *The Gospel at Colonus*, this year's production. The play, performed by the Tony Award-winning Court Theatre of Chicago, reimagines the Greek tragedy *Oedipus at Colonus* by Sophocles as a stirring musical celebration infused with the traditions and cadences of a Black gospel church. The audience experienced rousing call-and-response, soaring oratory, and other reminders of the vital role of communal performance in both classical and contemporary societies.



Above: Shantina Lynet', Isaac Ray, and Cherise Thomas

Left: Aerial Williams as Antigone, Kelvin Roston Jr. as Oedipus, and Mark Spates Smith as Theseus

Bottom left: Patrons Kathy and Frank Baxter

Bottom right: Mark J.P. Hood, *Gospel at Colonus* co-director; Clove Galilee; Charles Newell, co-director; and Jenny Rogers

Photo of Patrons and guests: Molly O'Keeffe/Capture Imaging





Smith makes a wish and blows out the candles on her birthday cake. Behind her are exhibition curators Glenn Phillips and Pietro Rigolo, artist Cheri Gaulke, and The Box director Mara McCarthy.



Above: Barbara T. Smith addresses attendees in the Harold M. Williams Auditorium.

Right: Longtime friend and artist Cheri Gaulke celebrates with Smith.



Happy Birthday, Barbara!

On July 8, the Getty Research Institute (GRI) celebrated the 92nd birthday of artist Barbara T. Smith, complementing her Getty-published autobiography, *The Way to Be: A Memoir* (2023). A new generation of admirers joined lifelong friends in commemorating Smith's impact on the Los Angeles arts community and beyond.

Highlights included personal stories from close friends and collaborators such as Nancy Buchanan, Sigrid Burton, Cheri Gaulke, Lisa Williamson, and Michael Masucci; a performance by artist and musician The Dark Bob; and words of acknowledgment from the artist herself. The audience sang along in a joyous rendition of "Happy Birthday" led by Glenn Phillips, cocurator of Smith's exhibition, and then gathered on the terrace to celebrate with champagne and a pink tiered birthday cake.

Jackie Kennedy, former director of Smith's gallery, The Box, said, "It's so amazing to see this work at the Getty," and noted the dynamic and multigenerational mix of partygoers. Artist Paul McCarthy—whose wife, Karen McCarthy, recalled working with Smith on her memoir 40 years prior—summarized the tenor of the day and of Smith's work: "Barbara understands what being an artist is."

Copy Art Workshop

Over the summer the Getty Research Institute (GRI) hosted a copy art workshop inspired by artist Barbara T. Smith's seminal work with a Xerox machine, as featured in the exhibition *Barbara T. Smith: The Way to Be*. Guided by artist Kameelah Janan Rasheed, workshop attendees were invited to engage with three stations—"pattern," "quilt," and "play"—and to explore self-expression through collaging. Guests could assemble magazine cutouts, ribbon, feathers, and other found materials on sheets and make copies of their creations on Xerox machines. The results were as energetic and unique as their makers.



Above: Attendees show off copy art made by collaging items from magazines.

Far left: An attendee poses with her copy art at the entrance to the GRI exhibition *Barbara T. Smith: The Way to Be*.

The GRI's Chelsea Anderson and daughter share their art collaboration.



A family takes in *Barbara T. Smith: The Way to Be*.



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The Power of Arts Education Comes to Getty

More than 400 educators from 55 districts across California convened at the Getty Center on June 26 to learn more about Prop. 28, which passed last fall with a promise to bring nearly \$1 billion for arts education into California schools.

Actor and educator Ahmed Best emceed the convening, which included a performance by the Youth Orchestra of Los Angeles (YOLA), a discussion about the importance of the arts to the growth and development of the brain, and a tactical panel on how to access funding and support emerging teachers. The final speaker was actor John Lithgow, who stars in an upcoming KCET show on the value of arts education. “You are my heroes,” he told the audience.

Throughout the day, speakers and attendees stressed how vital the arts are to learning. “This moment is significant,” California State Superintendent of Public Instruction Tony Thurmond told the audience. “We have known forever that art supports many things, including academic achievement, our students’ social development, and creativity, and we can integrate arts into so many subjects.”

“Every single one of us is entitled to an optimistic future,” said Best, wrapping up the day. “And to build that optimistic future, we have to be allowed to dream. We have to be allowed to imagine. And those dreams and that imagination are cultivated through an arts education. That’s how we do it.”

1. Left to right: Annamarie Francois, associate dean of public engagement, UCLA; Tony Thurmond, California state superintendent of public instruction; Erika D. Beck, president, California State University, Northridge

2. Ahmed Best

3. Members of YOLA perform at the Getty Center.

4. John Lithgow

5. Educators enjoy a break between talks.



3



4



5



City National Bank

GETTY IS PLEASED TO ACKNOWLEDGE City National Bank’s most recent gift supporting a landmark exhibition on visionary French sculptor Camille Claudel, opening in April 2024. Since 2016, the bank has been a leading corporate sponsor of Getty programs, with a remarkable record of support for exhibitions featuring timeless artistic pieces. Getty audiences have enjoyed artists from Michelangelo to contemporary master Cy Twombly through the generous assistance of City National.

“At City National Bank, we believe that extraordinary art and culture deserve to be enjoyed and celebrated by all,” says CEO Kelly Coffey. “We make a point of investing in the communities we serve because there’s more to success than what’s on a balance sheet: a vibrant economy and lasting artistic endeavors go hand in hand. That’s why we’re proud to support Getty, a global leader advancing the arts around the world and right here in Los Angeles.”

Founded in 1954, City National is a subsidiary of Royal Bank of Canada (RBC), one of North America’s leading diversified financial services companies. Getty is grateful to City National for its longstanding commitment to programs that benefit our diverse audiences in Southern California.

Getty



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Jump-started by her love of Renaissance faires and fantasy books, assistant curator of manuscripts Larisa Grollemond shares her passion for the Middle Ages with 21st-century audiences

The gist of what I do: I create exhibitions for Getty’s manuscripts department, and as part of that work and other projects, I try to connect art history and medieval art with the lives of contemporary people. In the last couple of years especially, museums have faced a reckoning: what is the function of a museum as a public space? And what social responsibility does a museum have to its visitors and community? I hope to not only argue for the relevance of medieval art but also to produce exhibitions, programming, and digital content that speaks to what the past can teach us about today.

A budding medievalist: I had a very nontraditional path to art history in some ways. I grew up on a farm in northern Illinois and am a first-generation college student. But I also grew up going to the Bristol Renaissance Faire in Wisconsin. At first I went with my parents—I think they thought, “This will just be a fun thing to do on a summer day.” I was so enamored by people coming in costume. Renaissance faires are participatory, and you really need to immerse yourself to have a good time. You learn what they call “castle speak”—“good morrow,” “prithee” (please), and, of course, a hearty “huzzah!”—and you



have to embody a character. I found that fascinating and intimidating as a shy kid. When I started going with my friends in high school, we began dressing up, with me going as a refined Tudor lady. It was really fun because we were all super nerds, and it was a way of bonding with other super nerds and exploring those fandoms.

I was also really into reading and fantasy-adjacent worlds and loved Disney movies, especially the medieval-inspired ones like *Robin Hood* and *Sleeping Beauty*. I was so taken by that idea of historical fiction. All these interests played into this fascination with the past, whether that was a fantasy past, a real past, or a fantasy past inspired by the real past. I don’t think I would’ve become a medievalist without those early experiences.

Discovering manuscripts: I didn’t really understand art history as a career path until I was in college. I went to New York University and started taking medieval history classes and then art history classes. I didn’t quite realize that I could do both of those things at the same time until I was a junior or senior.

I decided to get my master’s degree in art history at CUNY Hunter College. I had a wonderful professor, Cynthia Hahn, who was a medievalist. I took a bunch of classes with her, and when it came time to choose a thesis, I decided to work on a manuscript held at the Morgan Library. I went to research that manuscript and was just like, “Oh, this is it.” The manuscript was the first one I had handled. It was, of course, fascinating intellectually, but there’s also this very personal aspect of handling people’s books. Someone touched it, it belonged to them, and it was potentially a really important object for this person. I remember the smell—since parchment is prepared animal skin, medieval manuscripts tend to have a bit of an earthy scent. That experience of doing in-depth research, handling manuscripts, and thinking about the complicated social and cultural context that book was made in got me started down the path of studying medieval manuscripts more seriously.



Larisa Grollemond gets ready for the Bristol Renaissance Faire in Wisconsin in 2006 with the help of her mom, Theresa.

From academia to Getty: While I was at the University of Pennsylvania for my PhD in art history, I knew I wanted a career that wasn’t as niche as a professorship, because I wanted to talk to regular people about art. After I finished my dissertation, I got a graduate internship in the manuscripts department here at Getty. I knew Getty had an incredible manuscripts collection from my own dissertation research, and I was thrilled I could be with medieval books regularly. It was transformational, participating in the workings of the department, curating shows, seeing all the ways the curators interact with other areas of the museum. At the end of my internship, I was hired as an assistant curator.

A day in the life: What I like best about my job is that it’s extremely varied. I’m working on a couple of different exhibitions now, and each one is at a slightly different stage. The morning might be looking at the gallery text for a show that’s coming up, and making sure that

those wall labels and section texts are ready to go. I might need to do research for upcoming exhibitions, and that could mean looking at actual manuscripts, which is a highlight of my day. And then there’s so much to do around the production of digital content. If I’m working on a video for my Instagram Reels series *Medieval Tymes*, in which I answer frequently asked questions about the Middle Ages and medieval art, that might be scripting, choosing images, or filming a video, which takes a lot longer than you might think.

Most memorable visitor feedback: In the *Fantasy of the Middle Ages* exhibition, we included a case of Middle Ages-inspired items from pop culture that were lent by Getty staff. One of the items was a comic book that was a gender-swapped story of the Arthurian legend *The Once and Future Queen*. It just so happened that some of the writers and illustrators of that comic book unexpectedly came to the exhibition. They posted on social media:

“This is incredible. We can’t believe our work is on view at the Getty.” It’s funny to me, because as a medievalist, most of the artists and creators who I deal with are dead. Not just dead, but super dead, and lots of times their names and identities are lost to history. So I never think about contemporary artists responding to things on view, but it was such a cool moment.

Favorite artwork in the Getty collection: We have a manuscript of excerpts from the Roman poet Ovid that was made for Anne of Brittany, who was the queen of France around the early 1500s. She is a fascinating figure to me because she was a woman, but was politically active, and then later in life she became a patron of the arts and had an extensive book collection. Our manuscript includes an early portrait of Anne as queen, and the rest of the images tell the stories of classical women who were wronged by their lovers. It’s an interesting glimpse into what was in fashion at the French court around that time, not to mention a stunning work of art.

What you would have liked about living in the Middle Ages: Nothing. Even if you were a relatively successful peasant, the work that it took just to be alive in a premodern, preindustrial society, just to make food for yourself and your family—we are not prepared for that conversation. A couple of nights of sleeping with your livestock on a straw mattress, someone from the 21st century would be done. If you had to pick, maybe living in a good convent somewhere would be the best scenario. If you were a rich widow who ended up at a nice convent, that would be the ideal situation. Other than that, being a nobleman would be the second-best option.

But the Middle Ages is an interesting period to me because it seems at once really historically removed, really far away in the imagination, but then also weirdly present because we see the echoes of it in so much of popular culture. For me it’s about exploring the shared humanity of the people looking at the art and the people who made, experienced, and used the medieval art in our galleries. At the end of the day, these are just people who have wants and needs and desires and hopes and a lot of shared interests, even with contemporary people. Uncovering those moments of connection between past and present is really fascinating for me. ■



Anne of Brittany Enthroned and Accompanied by Her Ladies-in-Waiting (detail), about 1493, Master of the Chronique Scandaleuse. Tempera colors, gold, and ink on parchment. Getty Museum

Ten-year-old Camilla (“Lila”) Sanchez tells us what she loves best about visiting the Getty Center

RIGHT NOW I’M VERY BUSY WITH SCHOOL—I recently started the fifth grade—but a few months ago I went to the Getty Center with my dad and our family for our second visit. It’s one of our favorite places to go in LA.

I really enjoy the paintings and the water fountains all around the property. And during my first visit, the photography area was my favorite part of the museum. I love a photograph because it feels like an image that is trapped, and I’m traveling through time to that experience. I love a lot of the paintings too. They feel alive and pop with color. We especially love all the paintings with animals and pets.

During our second visit my dad and I started playing a fun game we called “Find the pets in the art.” With his phone we took pictures of over 15 dogs and other amazing animals, including a parrot on the ceiling. I’m a huge animal lover. I have over 100



stuffed animals, a poodle named Dutch, and a Frenchie named Ruby with stubby legs.

As a Latina, I appreciate the diversity of art Getty displays, as well as the performances by Latino musicians. I hope more Latinos get to experience all these art forms, because I know they will also make them happy and smile.

In school my favorite classes are art classes, and when I get older, I would like to become an artist of some kind, maybe a photographer. I was given a Polaroid camera for my birthday and really enjoy creating special moments and images with it.

Maybe one day my dad and I can create a photo book for kids showing all of the wonderful pets in art at the Getty, or even a fun scavenger hunt, so kids can look for all the cool pets around the museum. Thank you, Getty, for art that all the world can see. ■



Top right: Lila with her dad, Luis Sanchez

Above: Lila loves the bright colors in this 19th-century work, her grandfather’s favorite painting at the museum. *Christ’s Entry into Brussels in 1889* (detail), James Ensor. Oil on canvas. Getty Museum

Left: One of Lila’s favorite paintings at the museum is a portrait of an 18th-century Dutch girl holding her dog (possibly a Japanese Chin). *Portrait of Maria Frederike van Reede-Athlone at Seven Years of Age*, 1755–1756, Jean-Étienne Liotard. Pastel on vellum. Getty Museum

A Dive into **Charles McAfee's Beloved**
MODERNIST SWIMMING POOL

How Getty and a Kansas neighborhood rallied to save a community pool designed to welcome Black swimmers

By **Carly Pippin**
Communications Specialist
Getty Foundation

Modular concrete shade structures designed by McAfee in 1969. Photo: Nicole Bissey Photography



Architect Charles McAfee has always aimed to serve his community in Wichita, Kansas, where he has lived and worked for almost all his 90 years. There was the time he lobbied Wichita City Hall to rename what would become McAdams Park after Emerson McAdams, a former city cop and the neighborhood park’s first director, who had cut the grass and raked the sand so that children would have a beautiful place to play. Or the time McAfee opened a manufacturing plant that provided jobs and full-time healthcare for 50 people.

So in 2017 it felt fitting when his community rallied together for him.

A municipal swimming pool McAfee had designed in 1969 at McAdams Park was facing closure due to slowing attendance and budget shortfalls. A group of local supporters (dubbing themselves the “Women Warriors”) quickly formed the Save McAdams Pool coalition to protect the architect’s creation. Due to their activism, the city promptly changed course and preserved the water complex, ultimately renaming it in McAfee’s honor.

And last June the Getty Foundation, in collaboration with the National Trust for Historic Pres-

ervation, awarded a grant to the City of Wichita to conserve the pool through Getty’s Conserving Black Modernism initiative, an effort to elevate and preserve the work of Black modernist designers and architects in the United States. Through this partnership with the National Trust, Getty provided \$1.2 million to fund preservation efforts at eight modernist sites across the country—churches, a civic building, a university, a cultural center, and the pool—with another round of grants to be announced next year. The grants are part of the National Trust’s African American Cultural Heritage Action Fund, created in 2017 and dedicated to preserving sites of African American activism and achievement.

“The extraordinary contributions of Black architects and designers to modernism in the United States have been overlooked for too long,” says Joan Weinstein, director of the Getty Foundation. “These grants prioritize the preservation of buildings that speak to the experiences of Black communities and shed light on the talents and resilience of 20th-century Black architects in the United States.”

A Wichita-based artist designed these new sliding doors in 2021, in collaboration with McAfee, who was leading an expansion of the pool’s perimeter. Photo: Nicole Bissey Photography

A modernist pool for modern times

The newly renamed Charles McAfee Pool represents another of the architect’s efforts to serve others—a safe, built-to-last pool for a historically Black community that had previously been denied access to recreational facilities due to segregation.

“McAdams Park was always very important to me, as it was the only park Black people could attend when I was growing up,” says McAfee, who still remembers playing there with neighborhood kids. “When I got the chance to build the pool, I used materials that were going to last forever. Mostly concrete columns and brick walls that I knew couldn’t easily be destroyed.”

Today the pool stands with much of its original design intact, and its concrete and brick have become iconic markers of more than just durability. They are a testament to McAfee’s progressive modern design.

A design movement that took shape worldwide from the early 1900s through the 1980s, modernism reflected aspirations for a better way of living in response to global technological and social change. Modern architects embraced experimental materials, including reinforced concrete, glass, and steel, and innovative concepts, such as open floor plans, curtain walls, and asymmetric shapes, to expand what was possible with the built form.

One of the first African Americans to graduate with an architecture degree (in 1958) from the University of Nebraska, McAfee was an enthusiastic adopter of modernism and went on to win numerous accolades, including the American Institute of Architects Kansas Chapter Excellence in Architecture Award and the Federal Housing Administration’s First Honor Award. He applied modernism’s minimalist ethos and dictum that “form follows function” with his clean-lined, L-shaped Wichita pool. He knew that many local schoolchildren didn’t know how to swim and that they had never competed in swimming races, so he designed the length of the lanes to meet competition regulations. The pool helped introduce young people to the idea of swimming as a sport and became the first in the state where African Americans could practice laps at competition length.

Next to the pool, McAfee erected concrete light towers for night swimming and double sandblasted concrete shade structures where poolgoers could find respite from the sun as it moved through the columns. A nearby pool house composed of concrete and brick offered guests a streamlined place to shower and change.

The pool helped introduce young people to the idea of swimming as a sport and became the first in the state where African Americans could practice laps at competition length.



Charles McAfee with his daughters Cheryl McAfee (left) and Cheryl McAfee-Duncan at the pool’s renaming and dedication ceremony in 2021. Image courtesy of the McAfee family



Neighborhood residents enjoy a day at the newly renovated Charles McAfee Pool in 2021. Image courtesy of the McAfee family

“Everything that you see is modular. The concrete, the brickwork...there is no cut brick because everything aligns perfectly,” McAfee says. “It’s the discipline that you notice when you walk into the pool area. The lines in the concrete are lined up with the columns. You must have personal discipline so that there’s no waste.”

“The heartbeat of the area”

With Getty grant support, these features and McAfee’s original designs will become the focus of historical research and be enveloped into a preservation plan that emphasizes both cyclical maintenance and long-term care. The City of Wichita also plans to make crucial yet sensitive renovations to the pool house locker rooms, including modifications to align with the Americans with Disabilities Act of 1990 that will protect the integrity of McAfee’s vision and legacy.

“There is a lot of energy around the pool, and it really is the heartbeat of the area,” says Tim Kellams, principal planner and landscape architect at the City of Wichita, who will manage the preservation plan process. “It helps the community stay connected and grow, especially during summertime, when the surrounding park becomes the epicenter of Juneteenth celebrations.”

Christina Rieth, the City of Wichita preservation planner, is leading the charge to get the pool listed on the National Register of Historic Places. This designation could help the site receive federal preservation tax credits under the National Park Service.

“My father’s pool is such an exciting facility, and it doesn’t look like anything else that was ever built—he was very much ahead of his time and deserves to get recognized,” says Cheryl McAfee, Charles McAfee’s eldest daughter and CEO of McAfee³ Architects, Charles’s firm (renamed to include representation of his daughters). Both Cheryl and her sister, Charyl McAfee-Duncan, have become accomplished architects and leaders at the firm and within their communities. “What Getty has done with its Conserving Black Modernism initiative is prevent valuable cultural heritage by my father and other African American architects from being destroyed.”

The fate of many modern buildings is far from certain, particularly those by Black architects and designers whose work has long gone underrecognized—as the near loss of the McAfee Pool shows.

“We invited the community to express their interest in the pool’s future,” says Mary Dean, a Wichita resident since 1979 and member of the Save McAdams Pool group. She and other engaged citizens attended City Hall meetings when the pool was on the agenda

and advocated against its closure. “Well, guess what? Five hundred people brought their children out to McAdams Park to play games, eat food, and declare that, yes, they wanted that pool to stay open.”

“The city heard them loud and clear—this place is cherished,” says Kellams, who remembers the excitement when the city council voted to save the swimming pool. That decision led to a slew of important site improvements and repairs that culminated in 2021. But another of McAfee’s buildings, the Wichita Eagle Newspaper headquarters (which McAfee had remodeled and expanded in the late 1960s), was not so fortunate. In 2017 it was demolished by the building’s new corporate owners, demonstrating the need for concerted efforts to save Black-designed structures.

“If Black contributions to history are not preserved, spoken about, written about, and learned, then we’ll lose them—and Black contributions don’t just need to exist, they need to be elevated,” says Cheryl, the first African American woman to receive an architecture license in the state of Kansas. She also served as the first female president of the National Organization of Minority Architects, and along with Charyl, has fervently advocated for minority female representation in the American Institute of Architects. “People of color are now aspiring to become architects, but they’ve never seen a Black architect or a female person of African descent who’s an architect,” she says. “They need to see people who look like them.”

The McAfee family is helping to change that. From Charles’s affordable housing designs to Cheryl’s spearheading of sports venues for the 1996 Olympic Games in Atlanta to Charyl’s renovations of the Samuel-Grand Recreation Center and Tennis Center in Dallas, the McAfees offer a profound example of architectural leadership.

For Charles, it all goes back to the pool, and to Wichita. “The pool just evolved into the next project, and the next project, and the next project...my dedication to this community has been my whole life.”

Today the pool has resurged in popularity and is open seven days a week. “There are a lot of smiles, and it’s the perfect place for people in the community to learn to swim,” says Charyl.

“I hope that this pool will be open for over a hundred years,” adds Cheryl. “I hope the greater community will be able to enjoy it and know who my father is.” ■

To learn more about Conserving Black Modernism, visit www.getty.edu/projects/conserving-black-modernism/.

The Mysteries of Early Photography

Two 19th-century photographers beat the odds and kept their photographs from quickly fading or darkening—but how?

In 1830, when French-Monégasque inventor Hercule Florence was 26 years old, he wrote a long entry in his diary about the future he sensed approaching. Soon, he predicted, people from nations that had never seen each other would meet, and do so frequently.

The inventions devised by Florence and many others in the 19th and 20th centuries—from Samuel Morse’s telegraph to Thomas Edison’s light bulb—have proven this prediction, connecting us despite distance and difference. But reaching the level of technological advancement we experience today required these ever-curious innovators to push through much struggle and failure.

As an inventor, Florence, like his peers, took on the early challenges of a field that would soon be known as photography. Unlike others, he limited his use of the camera obscura to his early experiments. The camera obscura is a device that projects an upside-down and reversed image of the external world onto

a flat surface through a small hole. He was looking for a less expensive and involved method of printing than those available at the time. For a few decades, Europeans had been making images appear on chemically sensitized surfaces through exposure to light, but no one had yet figured out how to keep that image in place, preventing it from darkening over time.

Unlike contemporaries who worked on this and other issues, Florence traveled to South America, inspired by his reading of Daniel Defoe’s *Robinson Crusoe*. He found employment in Brazil, and it was there that he responded to an ad and was hired as an illustrator and draftsman for a scientific expedition. Though he was far from Europe, where news of progress and breakthroughs would have reached him more easily, he still managed to create images that have survived to this day.

Florence and his generation birthed and rapidly developed photography as a medium, inventing numerous photographic methods.

By Sarah Hoenicke Flores
Digital Content Editor
Getty Conservation Institute



Fountain of the Rivers, Place de la Concorde, Paris, 1847, Hippolyte Bayard. Salted paper print. Getty Museum



Left: Portrait of Hercule Florence. Hercule Florence Institute. Photo: Érika Beraldo Takahashi

Above: Pharmacy labels photographed by Hercule Florence. Hercule Florence Institute. Photo: Érika Beraldo Takahashi

For Florence, a person of wide-ranging interests, photography would only be a brief pursuit, but he didn't leave the field behind without first making his mark. He named his invention "Photographie," a word he coined that derives from two Greek terms that together translate as "drawing with light."

Saving the early art form

Early chemical photography used sunlight for exposure and varied development techniques, making this a complex and time-consuming endeavor. Nonetheless, it set the stage for the emergence of more convenient and accessible photographic processes that came into wide use during the 19th and 20th centuries—including those enabled by the Kodak Brownie, a portable, affordable camera that brought photography to the masses.

How photographs are made has changed drastically over the last 200 years—from capture on a chemically prepared surface to digital processes—and with this change, the number of images made each day has increased exponentially. According to 2023 Phototutorial data, five billion photographs are taken each day worldwide, and the average smartphone user keeps 2,100 pictures on their phone.

The comparatively small number of existing photographs from the 1800s makes them valuable, both as records of a way of life gone by and as examples of processes now only used by a handful of hobbyists, conservators, artists, and researchers.

Scientists at the Getty Conservation Institute (GCI), observing a shift in the availability of materials necessary for chemical photographic processes, began to gather samples of these supplies in the early 2000s. Since then the GCI has compiled a chemical photography reference collection, researched and published on the major historical chemical photographic processes and their variants, and studied examples of the processes in collections around the world.

These efforts serve the goal of better understanding what early chemical processes and techniques involved, so that examples of photographs from this era might be better cared for and appropriately displayed—thereby preserving them, and what they picture, for generations to come.

Thrifting and convening

When Art Kaplan, who trained as a biochemist, joined the GCI to work on early photographic processes, he had some idea of

what awaited him. "To me, photography was color and black and white," he says.

He thought he could quickly grasp what he would need to know to do his job, but soon learned there was much more to it. "If we're talking about processes and variations of the processes, there are a couple hundred. That's a lot of chemistry."

All that chemistry has kept him busy for nearly 20 years. Getty researchers working in this area aim to enhance the understanding of historical techniques, develop conservation strategies, and ensure the long-term preservation of valuable photographic collections.

Whenever Kaplan travels, he looks for local flea markets or pawnshops, having found interesting items to study in these places. While perusing, he keeps an eye out for any images that look unique or different from those he usually comes across, or that might represent a particular photographic process.

"I've purchased Wothlytypes," Kaplan says, referring to pictures made using a silver-based photographic process that also utilizes uranium. This method was never widely taken up, and so examples of photos made using it are rare.

In 2022 Kaplan joined an international team of scholars, researchers, and scientists at the University of Évora in

Portugal to study three of Florence's surviving photographs. The research included analysis of the prints to determine their chemical make-up, the composition of their paper supports, and any chemistry indicating how the images may have been stabilized or fixed.

Findings to date, Kaplan says, show that the prints exemplify two different processes, one based on silver, the other on gold.

Because the GCI's in-house science laboratories are currently under renovation, Kaplan hasn't had the chance to duplicate Florence's processes. He'll take this next step once he has a functioning lab and access to the chemistry and a chemical hood, as well as to a dark space with sinks and water.

Though precise dating of Florence's images is not possible with the tools currently available, researchers believe they are among the earliest in the world to have survived to the present day.

A researcher's treasure trove

In collaboration with Carolyn Peter, assistant curator of photographs at the Getty Museum, Kaplan has recently studied early images by Hippolyte Bayard, a contemporary of Florence's who developed the art over four decades.



Photographs conservators are using for photographic processes research



Wothlytypes from the Getty Conservation Institute's reference collection. Photo: Art Kaplan

Getty houses more than 200 of Bayard's images—self-portraits, pictures of sculptures and buildings, photographs of other people—many of which came to the Museum pasted into a large album. To exhibit these prints, Peter needed to know if they could tolerate gallery conditions. She also wanted to verify the chemical recipes included in some of the images' inscriptions. Kaplan and Getty Museum conservators Sarah Freeman and Ronel Namde ran tests to answer these questions.

Most of the Bayard photographs in Getty's collection are salted paper prints, which were made by coating paper with light-sensitive silver salts. Some are direct positives— Bayard's best-known process, one that produced unique images without a negative.

The information gathered by scanning several of Bayard's photographs with specialized equipment has allowed Peter

and her collaborators to tell a fuller story of Bayard's work and to better understand his place in the development of photography in the 1830s and '40s. Until the analysis was performed, for instance, it was not known whether the process Bayard had described in a sealed letter from 1839 corresponded to one or both of the images he had included with the letter.

The research also helps prove that in 1839 Bayard was already experimenting and coming up with processes that were different from those of two other major figures working at that time: Louis-Jacques-Mandé Daguerre and William Henry Fox Talbot.

Given the results of this research, showing which photographs can be displayed for the public and broadening the narrative concerning Bayard's process, Peter is co-organizing an exhibition of Bayard's work that will open at Getty on April 9, 2024.

What's next

Peter wants to continue testing Bayard's recipes. It is known now that "there is some correspondence to the inscriptions"—those notes included alongside Bayard's photographs in the album as it came to Getty—"and what's actually in the photographs that we tested, and that's really exciting," Peter says. This proves her hunch that Bayard was, at the very least, involved in the album's assembly.

This clarity about the album's construction is one outcome of Kaplan's research into Bayard's photographs. His broader work with these early processes has helped to broaden the historical narrative about who invented the medium. The Getty Research Institute (GRI) has also been doing work in this area, but with an eye toward the future.

The GRI recently introduced a new generation to the importance of photography conservation by holding the first iteration of a workshop for undergraduate students from historically Black

colleges and universities, during which attendees were able to work with the Johnson Publishing Company (JPC) archive. JPC, once the largest African American-owned publisher, founded *Jet* and *Ebony* magazines. Its archive of more than four million photographic prints, slides, and negatives, as well as other materials, is now owned by a consortium that includes Getty.

Kaplan participated in the workshop, sharing his own experiences in conservation over the last two decades. He will continue to teach at this and future seminars, take on research in partnership with others in the field, and search for more of those unique photographs as he travels.

There's always the chance he'll stumble across an example of a process not yet well known, one he'd be happy to share with the conservation world.

"Whenever I see something I don't recognize or understand, I feel a rush of excitement and immediately start pondering what its analysis might show me," Kaplan says. ■



Hippolyte Bayard's letters and photographs, which he submitted to the Académie des sciences on November 11, 1839, and that were opened on February 8, 1841

By Anya Ventura
Editorial Content Producer
Getty Research Institute



Nam June Paik portrait, 1979, Harry Shunk.
Getty Research Institute. Photograph: Harry
Shunk © J. Paul Getty Trust

INTIMATE ADDRESSES

In a new podcast, old letters let us peek into artists' private lives

Last year the poet Tess Taylor began having long discussions with Marcel Duchamp.

Taylor had been spending her days immersed in letters the artist wrote to his close friend, fellow artist Man Ray. As she sifted through the thick correspondence, she became more and more preoccupied with Duchamp and the details of his life as he discussed the imminent death of his partner, the artist Mary Reynolds—a resistance fighter during World War II—his travel plans, and the high price of leather.

Taylor reports that during her imagined chats and arguments with Duchamp, he could be both sexist (after all, he once said maternal energy is antithetical to the creation of art) and generous (he helped Frida Kahlo arrange a show in Paris). “What if art was procreative?” Taylor remembers asking him. “What if we thought of the artist as a gardener, or a mother, a steward of life?”

The glimpse of a gruff, travel-worn Duchamp inaugurates the second season of Getty’s *Recording Artists* podcast, which features unique archival materials from the Getty Research Institute (GRI). Spanning the end of World War II to the civil rights movement and the explosion of feminism in the early 1970s, each episode in the series’ second season, called *Intimate Addresses*, focuses on one letter from an artist’s life. The series features letters by Marcel Duchamp, Frida Kahlo, Meret Oppenheim, Nam June Paik, Benjamin Patterson, and M. C. Richards. These letters are read by Pulitzer Prize–nominated actor and playwright Anna Deavere Smith, known for her roles on television shows like *The West Wing* as well as for her one-person plays. In

the series, Taylor, alongside guest artists, critics, and scholars, probes the private lives of the artists, their work, and the historical and social forces that shaped them.

“We obviously wanted to tell the story of 20th-century art through these letters,” says Taylor, “but we also wanted to capture artists in these moments in their ordinary lives, in the backstage of making art as they were falling in love, asking for money, or working through pain.”

Looking into artists’ inner worlds

The podcast was an ideal project for Taylor, whose poetry often draws from archival sources. In her poetry collection, *Last West: Roadsongs for Dorothea Lange*, Taylor collaged fragments from the notebooks of photographer Dorothea Lange to tell the story of California during the Great Depression. And as a poetry critic for NPR’s *All Things Considered* and a trained classical singer, Taylor already loved the idea of reaching people through the intimacy of the human voice. When Getty approached her to host *Intimate Addresses*, she enthusiastically agreed and began her deep dive into the archive at the GRI.

Sorting through an archive is always part eavesdropping and part looking at a rough draft of history, with unordered events that haven’t yet been organized into a narrative. Its beauty, as Taylor says in one episode, is its “web of strange fragments, lost voices, old postage stamps.” We see the uneven lines of cursive, the smudges, bleeds, and cross-outs; feel the paper’s grain and heft. We hold the physical traces of a life, if only in pieces.

In the letters, poet and potter M. C. Richards describes her lover’s eyes like “black blood sausage,” and video artist Nam June Paik jokes about the growing colony of roaches in his New York apartment. Frida Kahlo, on straw-yellow stationery, complains about her cast-iron corset, and Fluxus artist and composer Benjamin Patterson announces the birth of his son in Paris. “You have the elements surrounding an artist’s life in front of you, and it feels a little bit like being in your grandmother’s attic,” says Taylor. “If you spend time with those different artifacts, you get a sense, almost like an aroma, of the time and context in which people are working.” Instead of figures entombed in history books, they are human beings amid the familiar chaos of living.

If an archive is a puzzle—a motley assortment of old letters, memos, sketches, photographs, and diary entries, among other things—then there are many ways of piecing these fragments together. “It was exciting seeing people from an angle that you’ve never seen before,” says Taylor. She found that, for instance, she learned a drastically different story about Duchamp than the one taught in her college art history classes. While he is infamous for placing a porcelain urinal inside a gallery, Taylor began to see him primarily as a box maker, obsessively creating suitcases—which would become series like *Boîte-en-valise*—as he fled the Nazis. In the wake of destruction, Duchamp created his own archive: a leather suitcase carrying miniature replicas of nearly everything he’d made before life as he knew it exploded.



Boîte-en-valise, series C, 1958, Marcel Duchamp. Getty Research Institute, 95-F37. © Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp

A fresh look at the process of making

The letters also provided the material to rewrite the usual stories told about art. “The archive is a place where you can shift the story of what’s important about a life, or whose life is important, or whose story is important,” says Taylor. She had never heard of a few of the artists. Patterson, for example, struggling against racial barriers, had dropped out of the art world for many years. And Richards, part of the famed experimental art school Black Mountain College, was long overshadowed by male members like John Cage. “Finding these artists in the archive was like finding a new art ancestor, and it was incredibly nourishing to fill in the story of people who might have otherwise been left out,” she says.

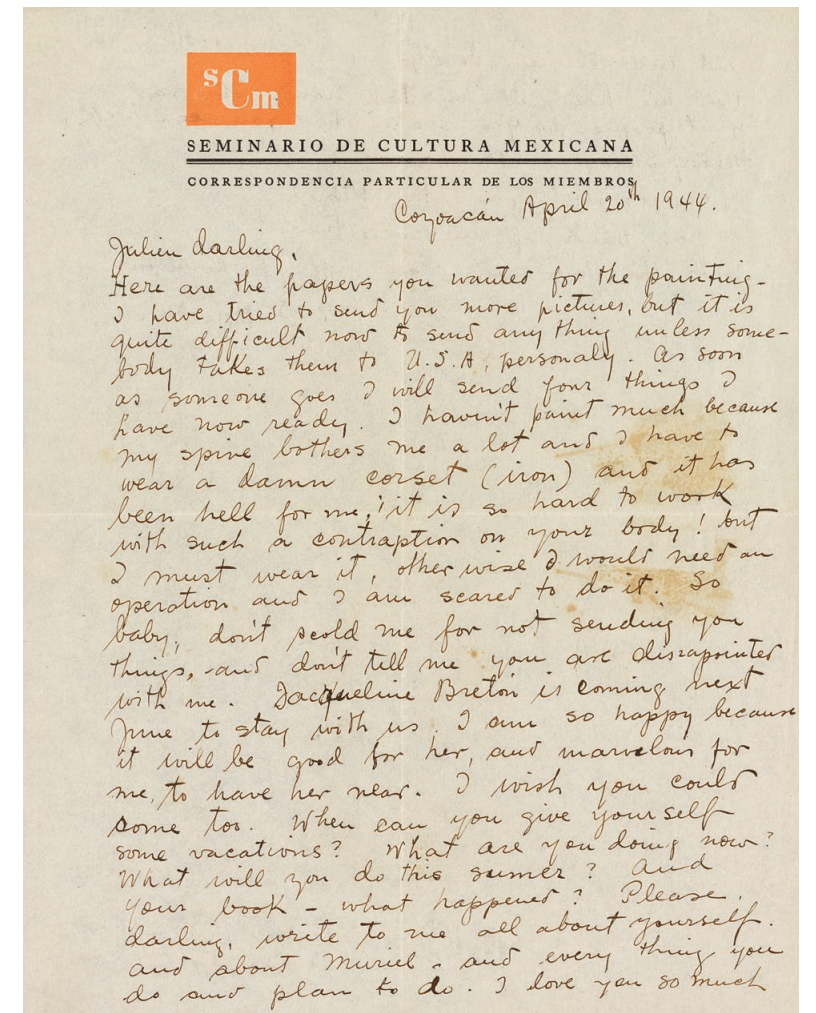
In the process of researching, writing, and recording the six episodes, Taylor experienced what it meant to craft a life around creativity, in all its precarity and joy. With each of her subjects, she found a new and exciting way to pursue a life as an artist. “I felt like I got six different role models out of it in terms of their wisdom, their strategies, their stamina,” she says. “You see the through-line of ‘makerly’ lives. All of us that are makers in any way, we sit down to blank canvases and blank pages and blank screens and try to get our work into the world.”

Part of the value of these old letters was witnessing the beginnings of artworks before they grew into the well-known pieces found in museums today, the seeds of ideas. “Seeing that can be so powerful because it helps you see your own doodles and drafts a little bit differently—that they have this kind of unfinished potential to them,” Taylor says.

Building a global creative community

By the end of the project, the experience for Taylor felt like reading a linked novella, with the different artists’ stories overlapping over the years and across the world to form a vast, interconnected network—with Duchamp at the center. “All the artists were having a conversation with him in some way or another,” she says. “I was imagining it almost like a Netflix series, like ‘Lights up on 1956!’” she says. “‘Lights up on 1963,’ now we’re in New York City. ‘Lights up on 1975,’ suddenly we’re in Switzerland.” The references to common places, events, or people came into focus, each letter dotted with small clues, and the form of the past—rippling, concordant, kaleidoscopic—began to take shape. “This was a project about archives, and yet Duchamp saw the archive as a kind of art that you combine in different ways. And then I saw the other artists recombining him in different ways.”

To these artists’ voices, Taylor adds her own, combining and recombining. We also hear the voices



of contemporary artists and scholars, reflecting on the meaning of these artists’ work, their lives and motivations. We hear Smith’s voice as she animates the decades-old correspondence, and, of course, the voices of the artists themselves. “All of these voices converge to imagine this moment or this person and what’s at stake,” says Taylor. Although our knowledge of the past will always be incomplete—some of its mystery dissolved, but not all—this chorus of voices, the endless conversation, brings it a little closer. ■

Frida Kahlo letter to Julien Levy, April 20, 1944. Getty Research Institute, 2022.M.20. © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. Photo Schalkwijk / Art Resource, NY

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HOW TO MERGE WITH THE GODS

**Getty's ancient Egyptian
"Book of the Dead"
manuscripts go on view
for the first time**

By Lyra Kilston
Senior Editor
Getty Museum

When Foy Scalf was a graduate student at the University of Chicago, he learned about a group of first-to second-century papyrus manuscripts scattered in museum collections in Europe and Egypt that had never been fully studied or translated. They were religious texts written in Demotic, a late script of ancient Egyptian notoriously difficult to learn due to its scrawling cursive and similar-looking signs. Scalf was already drawn to challenging questions about civilizations' origins and the intertwined realms of ancient religion and magic, so the warning of "notoriously difficult" appealed to him.

"I'm fascinated by how our relationship to the world around us has developed," he says. "Reading the texts from ancient cultures shows me that they struggled with many of the same things we do: a meaningful life in a complicated environment. Finding such similarities between people many continents and millennia apart helps to build a shared empathy and understanding between all of us."

Getty's lead preparator, Marcus Adams, opens the case containing part of the Book of the Dead. *Papyrus of Pasherashakhet*, about 375–275 BCE, Egyptian. Ink on papyrus. Getty Museum, Gift of Mr. and Mrs. H.P. Kraus





Top left: *Mummy Wrapping of Petosiris, Son of Tetosiris* (detail), 332–100 BCE, Egyptian. Ink on linen. Getty Museum, Gift of Mr. and Mrs. H.P. Kraus

Top right: *Papyrus of Pasherashkhet* (detail), about 375–275 BCE, Egyptian. Ink on papyrus. Getty Museum, Gift of Mr. and Mrs. H.P. Kraus

Bottom left: *Mummy Wrapping of Petosiris, Son of Tetosiris* (detail), 332–100 BCE, Egyptian. Ink on linen. Getty Museum, Gift of Mr. and Mrs. H.P. Kraus

Bottom right: Foy Scalf of the University of Chicago's Institute for the Study of Ancient Cultures

After gaining proficiency in Demotic, Scalf traveled to the British Museum, Louvre, and other museums to analyze the unstudied religious manuscripts, work that became his dissertation. He also worked as an epigrapher at archaeological digs in Egypt, examining and translating administrative inscriptions written on clay pottery fragments (known as ostraca) or cylinder seal impressions. “Every day when we commuted to work, we got in a little truck and drove up to the Great Pyramid and then walked around the fields of tombs around the pyramids at Giza,” he recalls. “It was mind-blowing. I miss it, but a lot of the work I’m still doing is very similar. I’m still reading from original, unpublished texts—many of which nobody’s read in two or three thousand years.”

Today Scalf heads the research archives at the University of Chicago’s Institute for the Study of Ancient Cultures and oversees databases of ancient inscriptions. He may not be reading from objects days after their excavation, but categorizing and analyzing digital images of text from collections around the

world yields its own wealth of discovery. As a scholar, he’s spent the last several years focused on the origins and evolution of the Book of the Dead, a huge body of religious writings that preceded the unexplored Demotic papyri he examined for his dissertation.

Book of the spells

Neither a book, nor primarily about death, the name “Book of the Dead” is misleading. It is a collection of nearly 200 spells, or ritual incantations and instructions, that played an essential role in the religious life and burial practices of Egyptians for nearly 1,500 years, from about 1550 to 50 BCE.

The spells were written in hieroglyphs and hieratic, a cursive form of hieroglyphs (both predecessors to Demotic), often with illustrated vignettes. Priest-scribes were responsible for copying, and reinterpreting, the texts, resulting in a wide range of spell selections, orders, and wording. Like stating positive affirmations aloud, some spells declare the deceased’s

new identity as divine with first-person language, associating them with gods: “I am Osiris, I am Hapy,” etc. Scalf notes a spell in which the deceased claims each of their body parts as different gods. “Their eyes are one goddess. Their ears are another god, their tongue, their lips, their teeth, their hands, their legs—all are gods.”

There is great variety too—some spells offer poetic visions of “joining with the stars,” while others are more pragmatic, intent on warding off bugs. The spells were likely familiar to all Egyptians through shared oral traditions, no matter their status, and were an integral part of everyday life, in which the realms of magic, medicine, and religion were undivided.

The spells appeared on an abundant range of objects (for those who could afford them): carved into figurines, amulets, and stone sarcophagi; painted onto coffins, tomb walls, and wooden tablets; inked onto thousands of papyrus scrolls; written on the rough linen cloth of mummy shrouds and wrappings. Even King Tutankhamen’s famous golden mummy

mask bears a protective spell. Often, many of these methods would be used simultaneously for one person’s burial. “You can imagine if you’re an ancient Egyptian with money and you’re worried about your afterlife, this is one way to do something about it,” Scalf explains. “You make this layered approach where you’re literally wrapping yourself in a magical cocoon of text.”

The name “Book of the Dead” was bestowed upon the texts by a German scholar in 1842 (*Das Todtenbuch*), but an actual translation is closer to “Spells for Going Forth by Day.” In death, ancient Egyptians believed the spirit separated from the body and emerged from the tomb to join with the sun god Re. Upon setting in the west, the spirit was transformed, merging with the gods—particularly Re and Osiris, god of the dead—and accompanying them in their daily solar cycle of eternal rebirth. By reciting or reading the spells during one’s life and afterlife, one could manifest this process of transfiguration and safely complete the journey.



Papyrus of Pasherashkhet (detail), about 375–275 BCE, Egyptian. Ink on papyrus. Getty Museum, Gift of Mr. and Mrs. H.P. Kraus

The process of understanding this profound body of writing continues as additional fragments, with new versions of the spells, are discovered.

Sealed away for 40 years

In 2017 staff at the Getty Villa Museum carefully unpacked storage boxes holding Egyptian Book of the Dead manuscripts that had not been seen by anyone in years. The unrolled papyrus scrolls and strips of linen mummy wrappings had remained in storage since arriving at the museum as a donation in 1983. Before that, the group had been in private collections for over a century, after coming to England sometime before the 1870s. While small, this group of 19 objects has a remarkable span of 1,400 years, representing both the early and late phases of Book of the Dead production.

“We realized we had this significant body of material that had never been displayed, let alone fully translated and analyzed,” explains Getty curator Sara E. Cole, who organized Getty’s forthcoming exhibition *The Egyptian Book of the Dead* (November 1, 2023–January 29, 2024). “We developed a plan to publish the manuscripts, and that’s when I reached out to Foy Scalf.”

Scalf was thrilled to hear that Getty was finally surfacing the artifacts. “There are some very rare objects in this group, including an early spell written in retrograde hieratic,” he says.

“It’s like reading the lines of text backward. Imagine starting the page of a book at the bottom! It shows that the scribes were experimenting before they nailed down their style.” This spell is the oldest manuscript in the group, and more surprising, it was made for a woman—Webennesre. Manuscripts made for men are more commonly known. Scalf will explore these discoveries further in an open-access digital catalogue, due for release in 2024. It will include the first full study of Getty’s collection, by Scalf, as well as essays by Cole and Judith Barr, from the Getty Museum, and Yekaterina Barbash, from the Brooklyn Museum.

While the catalogue is still in progress, a selection of manuscripts will go on view at the Getty Villa for the first time, offering visitors insights into the Book of the Dead based on the most current research. “There has been a history of exoticizing ancient Egypt in the West,” notes Cole, who has been carefully considering how to display and contextualize these objects and emphasize the humanity of their original owners, from whose tombs the objects were taken.

“There can be a tendency to look at Book of the Dead texts and see the Egyptians’ practices and beliefs as mystical or bizarre,” she says. “But the Book of the Dead shows how the Egyptians were making sense of the world around them, and it confronts a universal anxiety—what happens when we die? What can we be doing when we’re here on earth to impact that?” ■

Conservation Treatment of the Book of the Dead

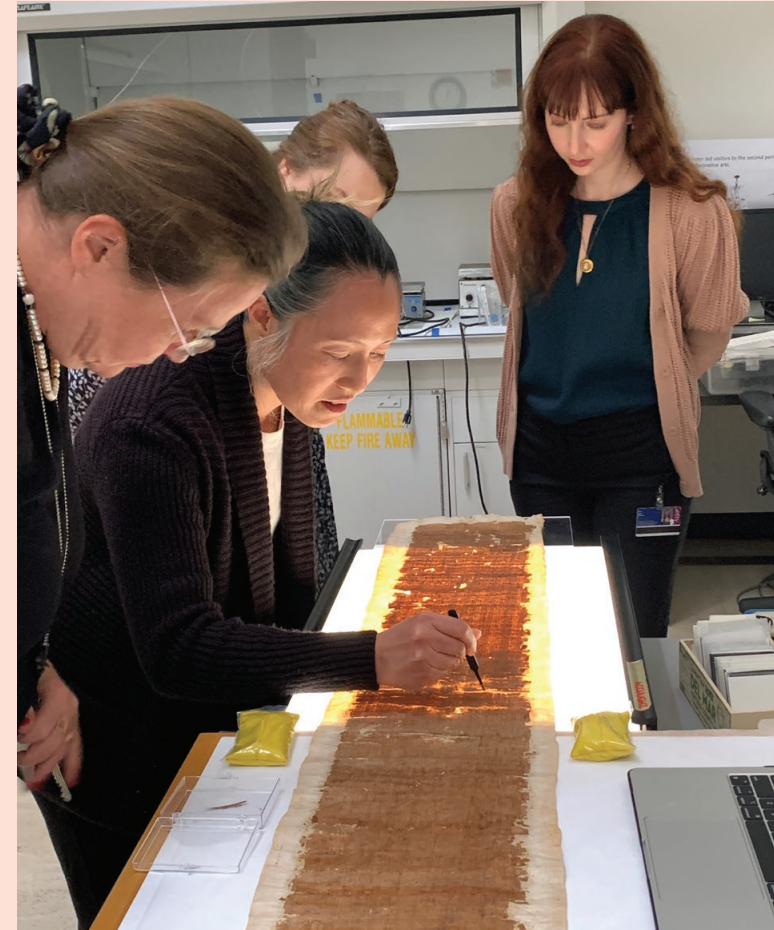
When Getty’s Book of the Dead papyri scrolls and linen mummy wrappings were unpacked in 2017, several of these ancient artifacts were discovered to be in poor condition, including the oldest manuscript in the group (dating to around 1450 BCE). In the late 19th century, the papyrus scrolls were glued down to cotton backings, and over time they detached from their support and became extremely brittle.

Enter contract paper conservators Erin Jue and Soko Furu-hata, who treated and prepared the oldest papyrus and the three other scrolls for display. They reattached the most fragile papyrus to its cotton support, set down its lifting fibers, humidified it to restore moisture, and flattened it under weights for two and a half weeks. Despite the challenges and difficulty of conserving papyri, Jue said it was “very exciting to work on [this] organic object!”

Ancient Egyptian papyri were made from stalks of the papyrus plant that artisans hammered down and layered flat, producing a lightweight but strong surface to write on—the very first “paper.” The linen fabric of mummy wrappings was woven from the fibers of flax, a delicate plant with periwinkle blooms cultivated in fields along the Nile River. Textile conservators Irena Calinescu and Cara Varnell treated and prepared the linen mummy wrappings for display.

Only the four papyrus scrolls and three linen bandages going on view have been treated thus far. When the exhibition closes on January 29, 2024, the Antiquities team hopes to undertake a larger project to treat the additional 12 Book of the Dead objects in the group. Getty conservator Marie Svoboda is coordinating this project. “It’s wonderful that all these special artifacts will finally be on display,” she says.

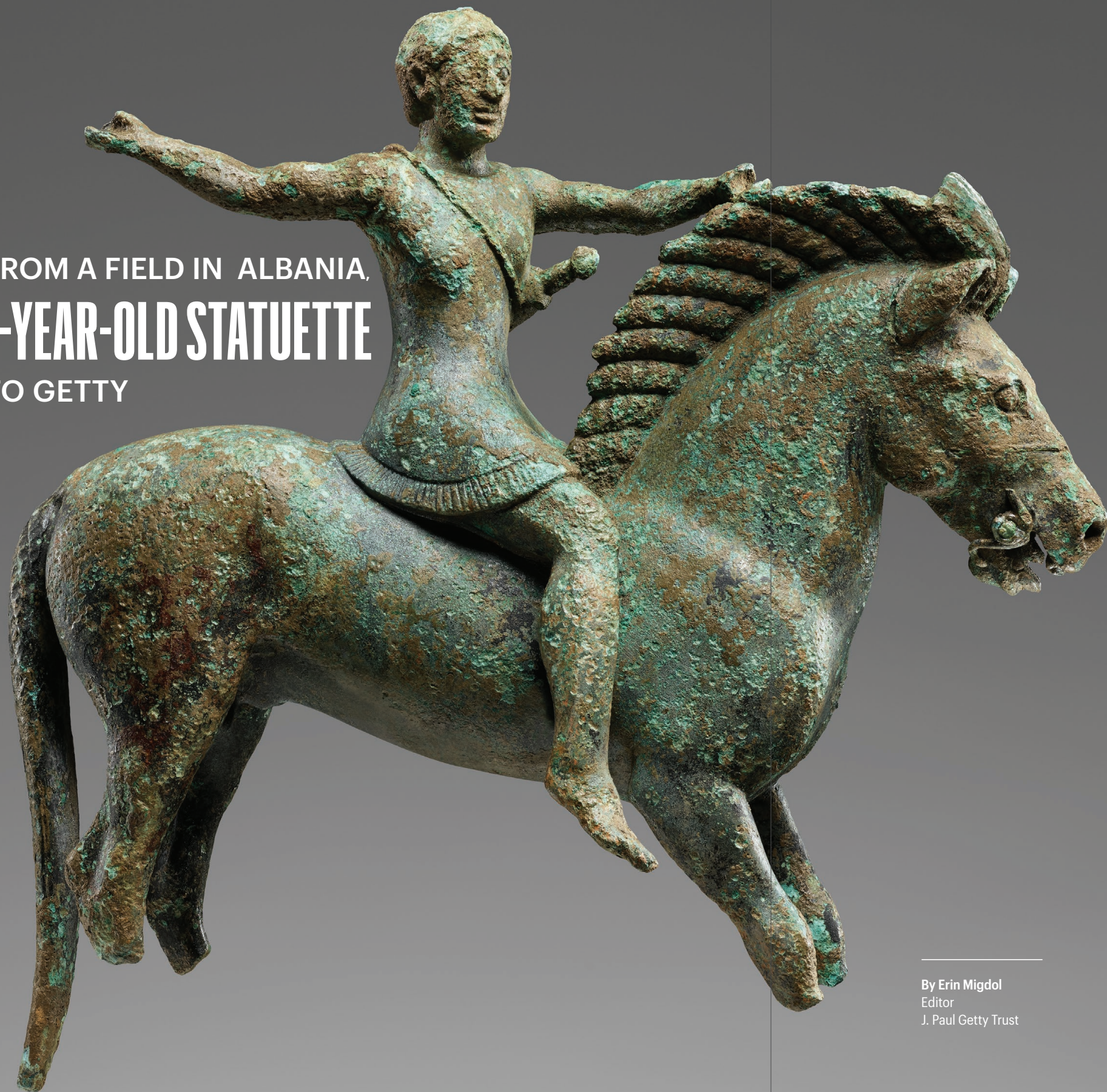
A discussion on the Book of the Dead featuring five scholars, including Foy Scalf, will be held at the Getty Villa on November 4, 2023. For details, see getty.edu/whats on.



Top to bottom: Former Museum Scholar Verena Lepper, conservators Erin Jue and Elizabeth Condie, and curator Sara E. Cole examine the Getty’s oldest papyrus scroll.

Conservator Erin Jue at work

PULLED FROM A FIELD IN ALBANIA,
A 2,500-YEAR-OLD STATUETTE
COMES TO GETTY



Statuette of a Horse and Rider, 520–500 BCE, Greek. Bronze. Albanian Institute of Archaeology, Tirana

By Erin Migdol
Editor
J. Paul Getty Trust

How conservators removed centuries of dirt to reveal an exceptional ancient bronze

At first, it was just a glint of green and brown in the dirt, exposed during routine plowing at an Albanian farm next to an ancient Greek settlement. Then, as archaeologists carefully cleared the soil away, its shape gradually emerged: a figure of a rider atop his horse, one arm extended as if to brandish a weapon or whip.

The horse's hooves were lost, and much of the rider's body was still concealed beneath layers of dirt. But the archaeologists who spotted this statuette knew it was something exceptional.

The Albanian Institute of Archaeology enlisted Getty's help, entrusting the horseman—still caked in soil—to the Museum's lab, where conservators and researchers spent months cleaning the bronze and investigating its origins. The statuette is on view in the exhibition *The Horse and Rider from Albania* at the Getty Villa Museum through January 29, 2024; then it'll head back home.

"How did it get there, why was it there, and why was there nothing else related to it found there?" asks Jens Daehner, associate curator of antiquities at the Getty Museum, listing questions researchers are trying to answer about this unique find. And he marvels, "The Albanian piece is of a quality you hardly find anywhere else in the Greek world. It's a really special object."

An unexpected treasure

The 2018 discovery of the *Statuette of a Horse and Rider* was serendipitous. During that year's excavation campaign at the site of Babunjë—a project of several European countries—the archaeologists happened to notice a local farmer plowing a nearby field. Their interest was piqued, since stray finds are always a possibility, especially near the top layers of soil. And sure enough, as the farmer plowed the field after the season's onion harvest, the archaeologists witnessed the statuette rising up from no more than 15 inches below the surface.

Initial assessments based on the piece's artistic techniques, how it was cast, its style, and its location in an area where ancient Greeks settled indicated that the object was Greek and dated from around 500 BCE.

Recognizing Getty's expertise in antiquities conservation and its state-of-the-art facilities, the Albanian colleagues proposed a collaboration with Getty on the statuette's conservation. Plans for the investigation, treatment, and eventual exhibition were made, and the statuette finally arrived in Los Angeles last year.

Removing centuries of grime

Susanne Gänsicke, senior conservator of antiquities at Getty and a specialist in the preservation of ancient metals, had her work cut out for her. The statuette came to the conservation lab with plenty of soil still attached, making it impossible to see many details. First, the bronze was examined by X-radiography, which revealed that the horse was solid, not hollow in its center, and that the work was, impressively, cast in one piece. The imaging also showed that beneath the dirt, the rider wore a sword.

Using a tiny scalpel made for performing eye surgery, Gänsicke began carefully picking away at the dirt. Dabs of ethanol served as a lubricant to help loosen the soil, and a tiny paintbrush helped sweep away dust. "It's pretty similar to what we experience when we go to the dentist," she says. The process was nerve-racking, she admits, because she needed to remove soil without damaging the original surface.

Eventually, her careful work revealed details on the statuette—the horse's eyes and nostrils, the rider's smile. Further research will help determine the exact nature of the corrosion that's turned the bronze green.

Investigating the statuette's origins

Curators and historians from Getty and in Europe eager to learn the story behind the statuette face a big challenge: no other artifacts were found nearby. There's no evidence—from, say, the remnants of a house or sanctuary—to provide clues about who owned the bronze and where or how it was used. And because the horse's hooves are missing, it's unclear if or how it was attached to something else, like a piece of furniture or a vessel. "We can compare it to other objects of a similar nature and then come up with a couple of scenarios, but so far we cannot point to one more than another," Daehner says. "So, it's still an open question: was it a stand-alone piece or part of something even bigger and more impressive?"

When the statuette returns to Albania, its full history will likely remain a research subject for years to come. "The conservation includes analysis that allows us to learn more about the actual metallurgy, i.e., the composition of the metal, how it was made, and where it could have been made," Daehner says. "We hope that with future excavations, we will gain more data points and get closer to answering these questions."

Visitors to the exhibition at the Getty Villa will see the statuette as well as videos and images documenting the conservation process. In Albania, the object will eventually go on permanent display at the National Historical Museum in Tirana.

"Two things about this project are really special," Daehner says. "One, we get to display this extraordinary statuette for the first time here, which is a sign of these institutions trusting Getty with this high-value piece. And two, we don't usually get to work on an object like this. Doing conservation work on something that just recently came out of the ground is a rare opportunity for us." ■



The statuette was found in this field near the excavation site of Babunjë, Albania. Photo: Gregor Döhner



Top: Susanne Gänsicke uses an ophthalmologist's scalpel to carefully remove soil from the statuette. *Statuette of a Horse and Rider*, 520–500 BCE, Greek. Bronze. Albanian Institute of Archaeology, Tirana

Above: Before Getty's conservation work began, the statuette was caked in soil.



Right: Gänsicke used ethanol to help loosen the dirt. A microscope gives her a zoomed-in view.

The Unwhitewashing of *América Tropical*

By Lilibeth Garcia
Digital Content Editor
Getty Conservation Institute

Summer Ibarra’s project as a Getty Marrow intern introduced her to a censored mural she now works to preserve



LIKE MOST LATINOS IN LOS ANGELES, Summer Ibarra refers to the marketplace in the heart of downtown as La Placita—the little plaza. Amid sunbaked adobe buildings, visitors find rows of stalls bursting with colorful Mexican trinkets, mariachis strumming guitarróns, and the aroma of fried taquitos wafting from food stands. A tall wooden cross stands proudly in its center, commemorating the city’s founding with the carved inscription, “El Pueblo de la Reyna de Los Angeles... September Fourth 1781.”

La Placita, the city’s oldest district, is part of El Pueblo de Los Angeles Historical Monument. El Pueblo’s market, historic buildings, restaurants, and several museums draw millions of tourists each year, but for Ibarra, it’s simply home. She grew up a few miles east of El Pueblo’s Olvera Street, and members of her family were baptized at La Placita Church, founded in 1814.

Despite her proximity to LA’s birthplace, Ibarra didn’t learn about its deeper history, such as the significance of David Alfaro Siqueiros’s *América Tropical*, an 80-foot-long mural in El Pueblo, until adulthood. The mural was painted over shortly after its completion in 1932—you’ll learn why in a moment—and had it not been for the work of activists and scholars as well as conservation efforts carried out by the City of Los Angeles and Getty, she might never have heard of it, let alone seen it.

Two years ago *América Tropical* took on a new meaning for Ibarra when she became a Getty Marrow intern assigned to El Pueblo’s History & Art Division. Now a full-fledged employee of the division, she scours the city’s archives, assists with museum tours and operations, and organizes community events. For the past 10 years the division has also been tasked with caring for the site of *América Tropical*. But for Ibarra and the rest of the team, that also means keeping its story alive.

The whitewashing of *América Tropical*

On Easter Sunday 1930 the Oakland-born entrepreneur Christine Sterling launched Olvera Street as a Mexican-themed marketplace designed to draw tourists to a nostalgic version of the city’s Mexican past. In preparation for the 1932 Summer Olympics in LA, and in the spirit of civic boosterism, a local Olvera Street art gallery director commissioned the renowned painter David Alfaro Siqueiros—one of a trio of artists, along with Diego Rivera and José Clemente Orozco, known as “Los Tres Grandes”—to paint an idealized tropical scene on the gallery’s second-story exterior wall.

Siqueiros would depict something else entirely, though: an Indigenous man lashed to a double cross, with a Maya pyramid emerging from a dense jungle behind him. Perched above him is an American eagle, and two revolutionaries crouch nearby, one taking aim at the eagle with his rifle. Far from portraying an idyllic landscape, the mural bore weighty critiques of Indigenous suppression, imperialism, capitalism, US foreign policy in Latin America, and even the romanticized depiction of Mexico on Olvera Street.

Within 18 months, the part of the mural visible from Olvera Street was painted over; by whom remains a mystery. Within about a decade, the entire mural had been whitewashed, an erasure that mirrored the experiences of local residents. A year before the mural was created, the LAPD sealed off the streets surrounding the plaza. Units poured in, officials questioned everyone there (an estimated 400 people) on their immigration status, and arrested 18 of them. The plaza would become infamous for sweeping deportation raids throughout the Great Depression, a period when Mexicans were among those scapegoated for the country’s economic downturn.



Left: A conservation team carries out maintenance treatment on *América Tropical*. All images of mural: © 2023 ARS, New York / SOMAAP, Mexico City .

Right: Leslie Rainer, wall paintings conservator at Getty, and Edgar Garcia, assistant general manager of El Pueblo, examine the mural during a monitoring and maintenance session.

“We had been requested to paint Tropical America, and we could not lie by painting a false Tropical America; we had to paint the true, authentic Tropical America,” Siqueiros said in 1933, evidently aware of the plaza’s reputation. He found out about the mural’s fate through newspaper clippings. “Without a doubt my work was destroyed because of its theme, because of the content that I had put into it.”

Conserving LA art history

Despite growing up in and around El Pueblo, Ibarra would first become aware of Siqueiros’s mural in 2018 during an art history course at East Los Angeles College (ELAC). Watching a documentary about the work, she learned about *América Tropical*’s profound influence on the Chicano mural movement in the 1960s and how conservation professionals, including senior project specialist Leslie Rainer from the Getty Conservation Institute (GCI), were trying to preserve it.

The GCI’s efforts dated back to 1988, when Getty began a collaboration with the City of Los Angeles not only to conserve the mural but also to safeguard, interpret, and provide public access to it. This led to a study of the environment around the mural and the design of a protective canopy, an interpretive center, and a viewing platform. All work was completed in 2012, and that same year, 80 years after its creation, *América Tropical* was re-unveiled to the world.

Ibarra’s interest in local art history grew while attending ELAC, and her professor encouraged her to apply to the Getty Marrow Undergraduate Internship program, a paid summer

internship that places students from backgrounds underrepresented in the arts in core areas of museum work: curatorship, conservation, education, publications, and public programming. To date, 175 LA-area arts institutions, including Getty, have hosted more than 3,500 interns, introducing college students to career possibilities in the arts. El Pueblo hosts a Getty Marrow intern every year.

After a string of retail jobs, Ibarra had never considered an internship before. But after learning about the Getty Marrow program, she applied persistently. The fourth time was the charm. By then, 2021, she had transferred to UCLA to earn a bachelor’s degree in art history. “I knew I wanted to be in a museum somewhere,” she says. “But I didn’t know where that dream would lead me.”

She landed in El Pueblo’s History & Art Division and worked under Edgar Garcia, a Getty Marrow alumnus himself and assistant general manager of El Pueblo. She also worked with GCI conservators—the same people she had seen in the *América Tropical* documentary.

Although visitors can experience the mural from a rooftop viewing platform, working alongside conservators allowed Ibarra to see it in stunning detail, both with her naked eye and through photogrammetry, a process used to create an immersive virtual model of the mural.

“Siqueiros was actually here,” she remembers thinking. “You can see a lot on the platform, but being up close is a whole different experience. I never thought I’d be able to see something like that in my backyard.”



Summer Ibarra grew up just a couple miles east of the *América Tropical* site. Now she and the rest of El Pueblo’s History & Art Division are entrusted with caring for the mural.

El Pueblo’s History & Art Division hired Ibarra in the fall of 2022. Now she and the rest of the department are caring for the mural into the future, since Getty had committed to monitoring the mural for 10 years following the completion of conservation work in 2012 and then transferring responsibility to the city.

In addition to Garcia and Ibarra, the team entrusted with monitoring the mural, shelter, viewing platform, and interpretive center include Priscilla Bravo and the museum guides of El Pueblo—all native Angelenos who are passionate about protecting what they also consider to be their home. “Looking after *América Tropical* is a tremendous civic responsibility for my team and me as it entails protecting a major piece of our city’s artistic and cultural heritage for current and future generations,” Garcia says. “To not do so would be to effectively whitewash the mural again.”

Rainer, who started working on the mural in 1996, believes it’s being left in good hands. “El Pueblo is building a team of people to care for *América Tropical* and its site, as well as their other museums and historic and cultural properties, and they are deeply invested as stewards of the mural and its site.”

The future of *América Tropical*

Kids from local elementary, middle, and high schools often take field trips to El Pueblo, squeezing into historic buildings to learn about LA’s past. Teaching them about El Pueblo is one of the most gratifying parts of her job, Ibarra says. She herself didn’t know much about art history or that she could pursue it as a career until her senior year of high school, when a teacher took her class on art and architecture tours around LA.

Ibarra occasionally shadows Bravo, who maintains museum operations and leads museum tours. Bravo has transformed the museums’ tour scripts to include parts of LA history not commonly taught in the public school system, like the Chinese massacre of 1871 and the coercive repatriation of Mexicans during the Great Depression. “Some of the stories here on Olvera Street have been buried to highlight other histories,” Bravo says. “But we have a great history department now, so we’re in a spot where we can really shine a light on the histories that have been pushed away.”

“When we bring up what was happening in LA during the 1930s, like the unconstitutional deportations happening here at the plaza, the kids get really interested,” Ibarra says. “Young kids are learning about local history in ways I didn’t. Third grade teachers are coming in asking for lectures on *América Tropical*. High schoolers are lingering to ask questions. And some educators are visiting the site for the first time and saying, ‘I’m adding this to my curriculum.’”

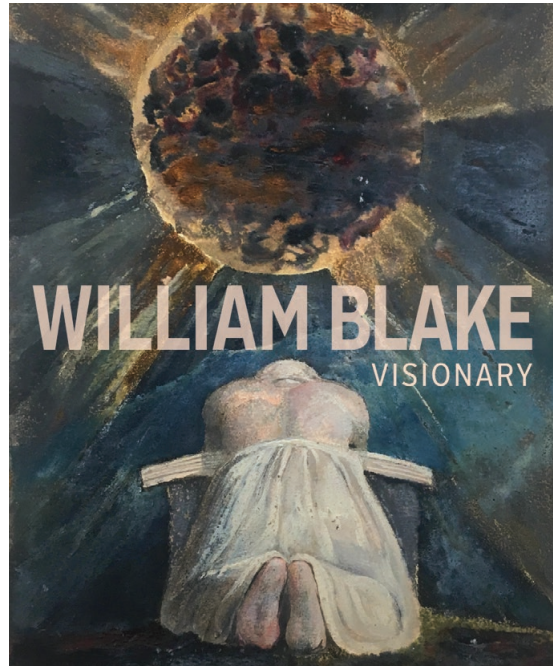
Students are also surprised that they can see *América Tropical* with their own eyes—and that the work is so massive.

“They hear about the mural’s history, and that may or may not be impactful,” Ibarra says. “But seeing the work right in front of them—that’s when they realize, this is something that matters.” ■



Top: El Pueblo staff monitor the conditions of *América Tropical*.

Above: *América Tropical* as seen from the viewing platform of the interpretive center during the monitoring and maintenance of the mural



William Blake: Visionary

Edina Adam and Julian Brooks

FEATURING MORE THAN 130 COLOR IMAGES, this accessible yet comprehensive introduction to William Blake's achievements includes discussions of his relationship to the medieval, Renaissance, and Baroque artists who preceded him; his visionary imagination; and his unparalleled skill as a printmaker. The book also complements the new exhibition *William Blake: Visionary*, on view at the Getty Center beginning October 17. Here's an excerpt.

William Blake (British, 1757–1827) is an immensely complex character, as is evident from the huge body of literature dedicated to his life, poetry, and art. His lifetime overlapped with the reign of the inept, illness-compromised King George III (r. 1760–1820), during which Great Britain underwent significant political, economic, and social changes. The country engaged in three major military conflicts that ranged over five continents. The Seven Years' War (1756–63) and the Napoleonic Wars (1803–15) increased British colonial power, while the country's humiliating defeat in the American Revolution (1765–83) resulted in the loss of thirteen North American colonies. Despite the astronomical costs of these wars, Britain

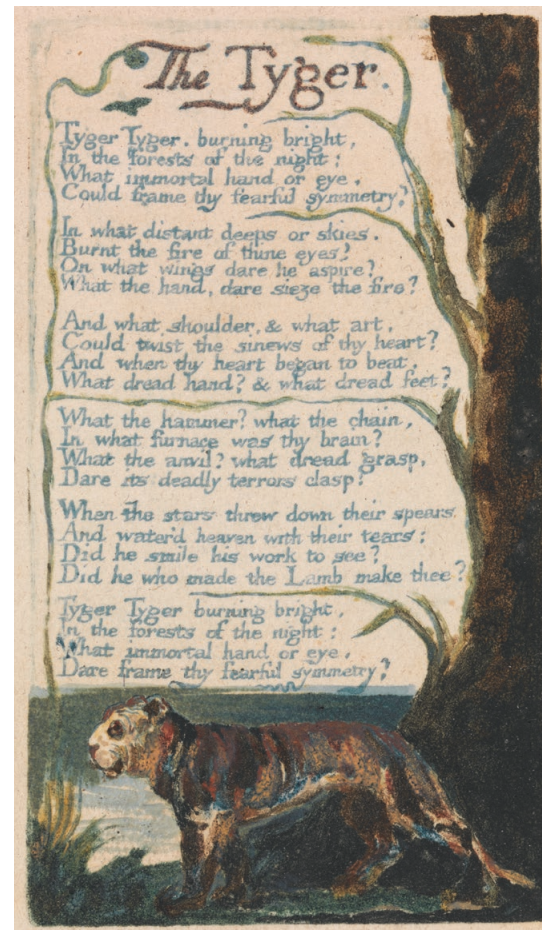
as a whole experienced great prosperity thanks to its economic activities in the colonies and increasing industrialization. But the wealth was distributed unequally, and the disparity between the classes grew, resulting in social unrest. Religion continued to remain a source of division. Catholics, Jews, and Dissenters (Protestants who did not conform to the practices of the Anglican Church) had limited rights. Anxiety about the turn of the century crystalized among Nonconformist groups, who interpreted concurrent historical events such as the American and French Revolutions as signs of an impending apocalypse.

Blake bore witness to these changes. He watched the city of London transform in front of his eyes, growing grander and more crowded with each day. He saw the emergence of a professional middle class that, with its accumulated wealth, became a driving force of consumerism and art patronage. Raised in a Dissenter family, he was critical of the political and religious establishment. He was receptive to esoteric religious ideas, even becoming involved with the Swedenborgians, a group dedicated to the doctrines of Emanuel Swedenborg (1688–1772), who believed he communicated directly with spirits. Blake associated with progressive thinkers, echoing their thoughts in his work. He understood history in millenarian terms and, with the creative power of his imagination, transformed violent upheavals and revolutions into universal struggles between great forces in his art.

Throughout his life, Blake lived in relative obscurity. His art was appreciated by a small group of mostly wealthy and educated middle-class individuals. Though Blake supported himself and his wife throughout their lives by his commercial illustrations and commissions from a few patrons, he rarely attempted to respond to the demands of the marketplace. For him there could be no compromise.

To enter William Blake's world is to journey into a deftly crafted, frequently morphing universe, replete with rich symbols, obscure mythologies, shape-shifting theatrical characters with exaggerated and wild gestures, and a combination of reality and fantasy unusual for its time. For the modern reader and viewer, extraordinary revelations abound—not always those intended by the artist. It becomes easy to see why Blake's contemporaries and even kindred spirits were baffled. But travelers in Blake's world are nourished by his superlative imagination. They are offered fantastical visions in the form of large jewel-like watercolors with the luminosity of stained glass and colored prints—often with added watercolor—with complex and beautiful effects that astound and puzzle with their technique, while defying imitation. ■

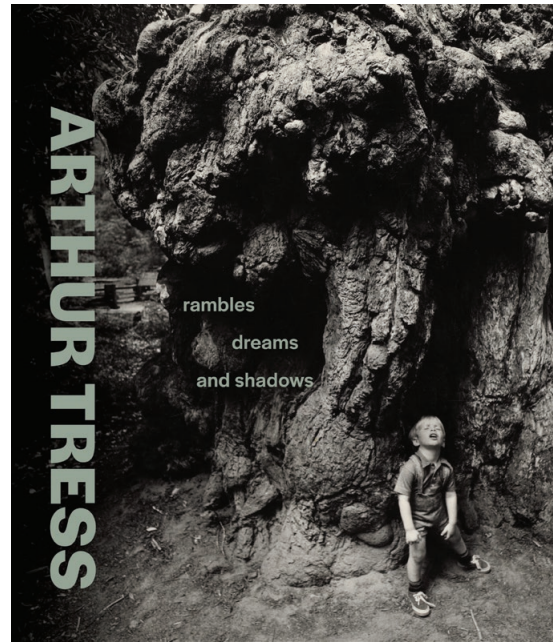
From *William Blake: Visionary*, published by Getty Publications, © The J. Paul Getty Trust. The accompanying exhibition is supported by the Getty Patron Program, and the hospitality partner for the exhibition is Hilton.



Top Left: Plate 1 from *Jerusalem: The Emanation of the Giant Albion*, printed about 1821, William Blake. Relief etching printed in orange with pen and black ink, watercolor, and gold. Yale Center for British Art, Paul Mellon Collection

Top Right: *The Ancient of Days*, from *Europe a Prophecy*, Plate 1 of Copy A, 1794, printed 1795, William Blake. Color-printed relief etching in dark brown with pen and black ink, oil, and watercolor. Yale Center for British Art, Paul Mellon Collection

Left: *The Tyger*, from *Songs of Innocence and Experience*, Plate 42 of Copy F, printed 1789 and 1794, William Blake. Color-printed relief etching with watercolor. Yale Center for British Art, Paul Mellon Collection

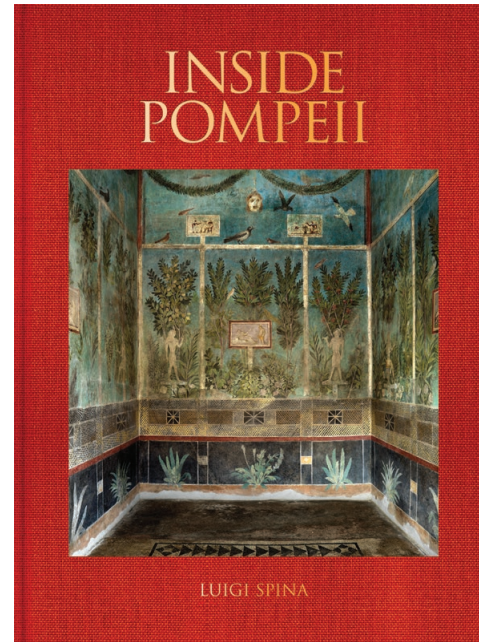


Arthur Tress: Rambles, Dreams, and Shadows

Edited by James A. Ganz, with contributions by Mazie M. Harris and Paul Martineau

Arthur Tress (b. 1940) is a singular figure in the landscape of postwar American photography. His seminal series, *The Dream Collector*, depicts Tress's interests in dreams, nightmares, fantasies, and the unconscious, and established him as one of the foremost proponents of magical realism and staged photography. Plumbing Tress's work and archives, studying ephemera, personal correspondence, unpublished notes, diaries, contact sheets, and more, this abundantly illustrated catalogue contextualizes the highly imaginative, fantastic work Tress became known for. It also imparts a fuller understanding of his career and the New York photographic scene of the 1960s and 1970s.

J. PAUL GETTY MUSEUM
264 pages, 9 1/2 × 11 inches
17 color and 198 b/w images
Hardcover
US \$60

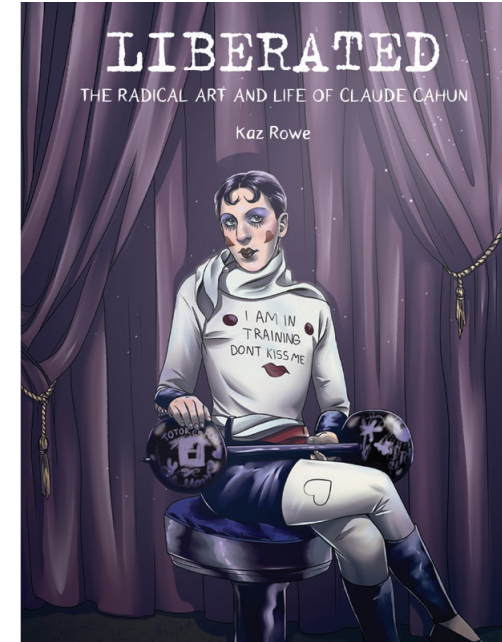


Inside Pompeii

By Luigi Spina

Pompeii, one of the most astonishing and well-preserved sites of classical antiquity, is also one of the world's most visited sites. This lavish volume takes readers on a tour through an array of visually compelling and original photographs by artist Luigi Spina. Pompeii's architecture is a central feature of the images, which were shot at all times of day, in all seasons, and in natural light. Lacy peristyles and column fragments give way to intimate, atmospheric interior spaces. Mosaic floors and beautiful wall paintings are reproduced with stunning fidelity and sensitivity. *Inside Pompeii* provides the wondrous experience of wandering through this remarkable site without ever leaving home.

J. PAUL GETTY MUSEUM
480 pages, 9 1/2 × 12 1/2 inches
332 color illustrations
Hardcover
US \$125



Liberated: The Radical Art and Life of Claude Cahun

By Kaz Rowe

At the turn of the 20th century in Nantes, France, Lucy Schwob met Suzanne Malherbe, and lightning struck. The two became partners both artistically and romantically and transformed themselves into the creative personas Claude Cahun and Marcel Moore. Together, the couple embarked on a radical journey of Surrealist collaboration that would take them from conservative provincial France to the vibrancy of 1920s Paris to the oppression of Nazi-occupied Jersey during World War II, where they used art to undermine the Nazi regime. This graphic biography by cartoonist Kaz Rowe brings Cahun's inspiring story to life.

Ages thirteen and up

GETTY PUBLICATIONS
96 pages, 7 × 9 inches
11 b/w photographs and color illustrations throughout
Hardcover
US \$19.95



Reckoning with Millet's *Man with a Hoe*, 1863-1900

Edited by Scott Allan, with contributions by Simon Kelly and John Ott

A monumentalizing portrayal of a man bowed over by brutal toil, *Man with a Hoe* (1860-62) by Jean-François Millet (1814-1875) is arguably the most art historically significant painting in the J. Paul Getty Museum's collection. This volume situates the work in the arc of Millet's career and traces its fascinating and contentious reception, from its scandalous debut at the 1863 Paris Salon to the years following its acquisition by American collectors in the 1890s. This is the first publication dedicated to the work since its acquisition by the Getty Museum in 1985.

J. PAUL GETTY MUSEUM
136 pages, 7 1/4 × 8 5/8 inches
45 color and 13 b/w illustrations
Paperback
US \$26.95

Back to school facts that might surprise you



Bed (Lit à la turque), about 1750–1760, attributed to Jean-Baptiste Tiliard. Gessoed and gilded beech and walnut; modern silk upholstery. Getty Museum

89% of museum-goers think museums “give visitors more knowledge,” making that the **#1** impact of museums. (2023 results of Annual Survey of Museum-Goers)

What city hosts the most museums?

1. Paris (**297** museums)
 2. Moscow (**261**)
 3. Los Angeles (**219**)
- (World Cities Culture Forum)

90,000+ Getty visitors signed up for a public tour in FY23 (July 1, 2022–June 30, 2023). Architecture and garden tours were the most popular.

62,938 kids came to Getty in FY23 on field trips. (FY23 was the first full year of operating the field trip program since the pandemic.) **76%** of these children were from Title I (lower income/under-resourced) schools. Students especially love the mummy of Herakleides and Medusa mosaic at the Villa and *The Entry of the Animals into Noah’s Ark* painting and *The Vexed Man* sculpture at the Center.

5,183 California schools qualify as Title I, far more than in any other state. Colorado ranks second with **784**, while Connecticut comes in third with **439**. (National Center for Education Statistics)

California has designated nearly **\$1 billion** for K–12 arts education beginning this school year, thanks to the new Prop. 28. More than **400** educators from **55** districts convened at the Getty Center in June to talk about next steps. (See page 12.)

High school students who take arts classes are **5x** less likely to drop out than their peers. These art-loving kids are also:

- **4x** more likely to be recognized for academic achievement
 - **3x** more likely to pursue a bachelor’s degree
 - **30%** more likely to pursue a professional career
- (National Endowment for the Arts)

Students who take four years of arts and music classes score an average of over **150** points higher on the SAT than students who take only one-half year or less. (Americans for the Arts)

Lower-income students with access to arts education are **2x** more likely to graduate from college than their peers with no arts education. (National Endowment for the Arts)

The Getty Marrow Internship program supports more than **100** paid summer internships each year throughout LA County and at Getty, introducing college students from backgrounds typically under-represented in the arts to career possibilities in museums and visual arts nonprofits. **32%** of intern alums surveyed now work in the arts. **92%** of those working in the arts say their internships inspired them to pursue a career in the arts.

72% of business leaders say that creativity is the #1 skill they value when hiring; and **85%** of these employers say they can’t find the creative applicants they seek. (The Conference Board’s “Ready to Innovate” study)

The Getty Library houses:

- **1,500,000+** books, periodicals, and auction catalogues
- **thousands** of electronic books and serials
- about **15 miles** of archives and other materials, making it one of the largest art libraries in the world

54 pre- or postdoc scholars and fellows from all over the world are in residence at Getty this year, working on everything from the African American Art History Initiative to projects about the impact of technology on art.

EXHIBITIONS

Make free, timed reservations for the Getty Center and Getty Villa Museum at [getty.edu](https://www.getty.edu).

Getty Center

William Blake: Visionary

October 17, 2023–January 14, 2024

Sheila Metzner: From Life

October 31, 2023–February 18, 2024

Arthur Tress: Rambles, Dreams, and Shadows

October 31, 2023–February 18, 2024

Giacomo Ceruti: A Compassionate Eye

Through October 29, 2023

Eugène Atget: Highlights from the Mary & Dan Solomon Collection

Through November 5, 2023

Reckoning with Millet's *Man with a Hoe*

Through December 10, 2023

Alfredo Boulton: Looking at Venezuela (1928–1978)

Through January 7, 2024

Finding an Audience: 19th-Century Drawings

Through January 7, 2024

Graphic Design in the Middle Ages

Through January 28, 2024

Porcelain from Versailles: Vases for a King and Queen

Through March 3, 2024

Mercedes Dorame: Woshaa'axre Yaang'aro (Looking Back)

Through July 28, 2024

Untold Stories of a Monumental Pastel

Through October 20, 2024



Satan Exulting over Eve, 1795, William Blake. Graphite, pen and black ink, and watercolor, over a color print. Getty Museum



Bega. Peppers, 1982, Sheila Metzner. Pigment print. Getty Museum. © Sheila Metzner



Hand on Train, Staten Island, New York, 1972, Arthur Tress. Gelatin silver print. Getty Museum. © Arthur Tress Archive LLC

Getty Villa

The Egyptian Book of the Dead

November 1, 2023–January 29, 2024

The Gold Emperor from Aventicum

Through January 29, 2024

The Horse and Rider from Albania

Through January 29, 2024

Online

Mesopotamia

mesopotamia.getty.edu

Persepolis Reimagined

persepolis.getty.edu

Return to Palmyra

getty.edu/palmyra

FINAL FRAME

Think of fin-de-siècle Paris and you'll probably picture images created by Henri de Toulouse-Lautrec. He was the phenomenally successful observer of 19th-century Paris, perhaps best known for his posters advertising the Moulin Rouge cabaret and performers such as Jane Avril and Aristide Bruant. Yet in March 1899, at age 34, Toulouse-Lautrec was in a mental clinic, consigned there reluctantly by his mother. Alcoholism had a hold on him, causing unpredictable—occasionally violent—behavior and serious memory loss. Fearing that his new surroundings would become permanent, the artist and his friend and gallerist Maurice Joyant devised a plan. To show that Toulouse-Lautrec could work quietly and calmly and that his powers of recall were not forever affected, he drew—entirely from memory—dozens of circus scenes. One of them was *At the Circus: Entering the Ring* (right), with its dynamic viewpoint and poignant details in the long shadows, acid colors, and charged atmosphere. The plan worked, and the artist was discharged in late May. He wrote, “I bought my freedom with my drawings.”

—Julian Brooks, Senior Curator, Drawings, Getty Museum



At the Circus: Entering the Ring, 1899, Henri de Toulouse-Lautrec. Black and colored chalks. Getty Museum. On view in *Finding an Audience: 19th-Century Drawings*

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Recording Artists Season 2: Intimate Addresses

“I haven’t painted much because my spine bothers me a lot and I have to wear a damn corset (iron) and it has been hell for me, it is so hard to work with such a contraption on your body!”

—Frida Kahlo writing to her New York gallerist and rumored lover, Julien Levy

In the new season of our *Recording Artists* podcast, host Tess Taylor and actor Anna Deavere Smith bring to life deeply personal letters between artists and their family members, partners, friends, and colleagues. Frida Kahlo tells Julien Levy about her health and struggles to work; Marcel Duchamp writes to his dear friend and fellow artist Man Ray about how Duchamp might support himself after fleeing Europe during WWII; and Méret Oppenheim explains her choice to remain child-free. Tune in at [getty.edu/recordingartists](https://www.getty.edu/recordingartists).

Frida Kahlo, 1938, Julien Levy. Gelatin silver print. Philadelphia Museum of Art, 125th Anniversary Acquisition, The Lynne and Harold Honickman Gift of the Julien Levy Collection, 2001, 2001-62-645. © Philadelphia Museum of Art



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