

Getty

MAGAZINE | WINTER 2023



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PRESIDENT'S MESSAGE



“way leads on to way”—one fork in the road inevitably leads to another, and then to yet another. In a quite evident way, I would not be where I am today had I not decided, close to 40 years ago, to do something that was totally unexpected and off the standard track of life.

I also wouldn't be where I am now if I hadn't had the good fortune to make connections around the world. How can one make such experiences and pathways possible at an institutional level? How can we push ourselves to take some risks, even as we pursue our mission? Getty has already established programs like Connecting Art Histories, which supports scholars across the world through intergenerational research seminars and visiting professor programs. And the Conservation Institute has long held international workshops, the latest in the World Heritage Site of Al Ain, an oasis city in the United Arab Emirates where conservators learned hands-on methods for preserving buildings made of eco-friendly, economical earth.

In honor of this being the winter issue, I'll reference a poet associated with snow: Robert Frost, who in 1915 wrote “The Road Not Taken,” which has come to be one of those works of literature that everyone's heard of but few have actually read. Having spent several summers a few miles from the so-called “Frost Farm,” I had occasion to read it at a pretty young age. Hackneyed though it may now seem, the poem's basic conceit is a powerful one: that choosing challenging or less obvious pathways can “ma[ke] all the difference,” as Frost puts it.

I've been tremendously lucky at different times in my life to have been presented with a choice of pathways, and privileged to have been able to make risky, counterintuitive choices. Without fail, the outcome has been defining. Experiences that start off as impulsive, not 100% safe larks can end up deeply influencing our personal and professional trajectories.

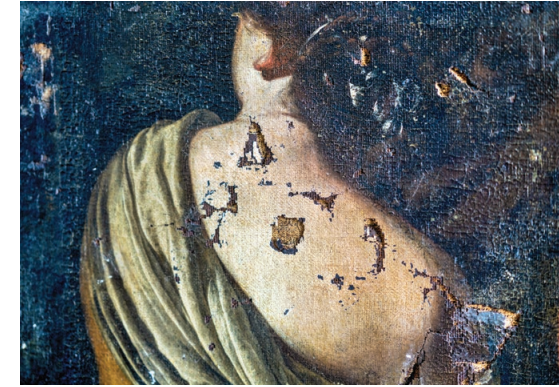
For me, one such decision was to drop out of college to waitress at a taverna in rural Crete. I lived in a tiny village, learned a new language, and ultimately built a whole professional life upon an improbable foundation first established while I was still a teenager. I wound up becoming a historian, specializing in modern Greece. That in turn led me to a job at New York University, one of the few universities in the country that has a modern Greek historian. After many years there—and many other decisions that seemed improbable—I became provost, which in turn led to my joining Getty. As Frost writes, in life

Getty helps artworks travel abroad, too. A painting by Artemisia Gentileschi, badly damaged in 2020's double explosion in Beirut, recently arrived in Getty's paintings conservation labs. Once we've repaired its wounds and thoroughly cleaned its surface, we'll put it on view at the Center and then return it to Beirut. And where we can't go ourselves, we send support. To help Ukraine, where at least 231 cultural heritage sites have been damaged in the war, Getty has partnered with the international alliance ALIPH and committed \$1 million to help protect the country's museums, libraries, archives, and historic places.

One resolution for 2023 is to find more ways to create international exchange, more ways to be philanthropic and outward-facing, more ways to intervene in pressing crises and conflicts. But just as much as taking unorthodox pathways, Frost's poem is also about recognizing that in choosing one path and its cascading pathways, one is inevitably forestalling others. We cannot travel them all. This too is something I've been thinking about in our institutional context. And because Getty is blessed with a clarity of mission that many organizations find elusive, another goal is to engage colleagues in discussions about our mission and work together to ensure that it remains crisp.

Along the way, maybe we can seek out some new, Frostian paths “less traveled by.”

Katherine E. Fleming



Left: Ulrich Birkmaier

Left and above: *Hercules and Omphale* (detail), 1630, Artemisia Gentileschi. Oil on canvas. Surssock Palace Collections – Beirut, Lebanon

Artemisia Gentileschi's *Hercules and Omphale* Comes to Getty for Conservation

On August 4, 2020, a double explosion in the port of Beirut devastated the city. More than 200 people were killed and thousands of buildings were damaged, including Surssock Palace, a 19th-century mansion that was once an opulent symbol of Beirut's cosmopolitanism and prosperity. The roof of the mansion was partially wrecked, and hundreds of pieces of furniture and art were smashed.

One of the many damaged art objects in the building was a priceless painting by Artemisia Gentileschi depicting the Greek myth of Hercules and Omphale. The painting was heavily damaged by debris and shattered glass that tore through the canvas.

"*Hercules and Omphale* is one of the most important recent discoveries within the corpus of Artemisia Gentileschi, demonstrating her ambition for depicting historical subjects, something that was virtually unprecedented for a female artist in her day," says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum.

Before the painting was brought to Getty for conservation, Ulrich Birkmaier, senior conservator of paintings at the Getty

Museum, traveled to Beirut to assess the damage. There he collected debris from the explosion and worked to parse out paint fragments. Each fragment contained clues to the artist's work and process, from the composition of the paint she used to the canvas materials.

The conservation work on the painting will take at least a year to complete, Birkmaier says. "The goal is for people to be able to enjoy the painting again as it was painted." Conservators will continue to assess the damage, work on both the front and back of the canvas, and fill in lost paint. They will also clean the whole surface with organic solvent mixtures to remove the old varnish.

Hercules and Omphale will go on view at the end of 2023 at the Getty Center after its conservation, before returning to Surssock Palace, which is currently undergoing restoration. ■

—Cassia Davis, Creative Producer, Photography, J. Paul Getty Trust

Getty Board Elects Educator and Philanthropist to Its Ranks

Antonieta Monaldi Arango has joined Getty's Board of Trustees. She is president of the California-based Aramont Charitable Foundation and an education advocate who has long promoted access to education as a way to reduce inequality.

"Antonieta brings to Getty a commitment to LA and education, and a strength in finance and investment," says David Lee, chair of the Getty Board of Trustees.

Arango is a trustee at Portal Schools, an incubator for innovations in education. She is part of the Faculty of Arts and Sciences Dean's Council at Harvard University, and a member of the Dean's Advisory Board at the Harvard Graduate School of Education. At UCLA, she serves on the Chancellor's Second Century Council and on the Humanities Advisory Board.

Born in Venezuela, Arango graduated from Harvard University with an AB magna cum laude in economics and from UCLA with an MA in Spanish literature. She worked as an investment analyst at the Capital Group Companies in the emerging markets division covering Latin America, and later taught Spanish and literature as a teaching assistant at UCLA.

"It is a great honor to join the Getty Board of Trustees at a time of renewed potential," says Arango. "I am excited for the opportunities to expand its strong global position in the arts and culture to benefit education broadly, and most particularly in the communities around Los Angeles." ■

Far right: Saint Joan of Myrrh Church, Kharkiv, damaged during shelling of the city. Photo: Emmanuel Durand

Right: Antonieta Monaldi Arango. Photo: Kefa Memeh



ALIPH and Getty Partner to Protect Cultural Heritage in Ukraine

The International Alliance for the protection of heritage in conflict areas (ALIPH) announced a \$1 million commitment by the J. Paul Getty Trust to support the protection of Ukraine's cultural heritage.

The grant is part of ALIPH's existing Ukrainian Action Plan, which to date has committed \$3 million to support projects to protect museums, libraries, archives, and historic sites and assist the heritage professionals caring for them.

As of December 2022, UNESCO had verified damage to 231 cultural heritage sites in Ukraine, including places of worship, museums, historic buildings, cultural centers, monuments, and libraries. Winter weather and the energy crisis pose new threats. Collections can become endangered when stored in damp conditions and freezing temperatures or when exposed to the elements in damaged buildings and monuments.

Attacks in the region are also increasing, notes Valéry Freland, executive director of ALIPH. "This new funding will help cultural heritage professionals face the many challenges ahead."

Getty's grant will support the improvement of the security of museum collections; the upgrade to some large storage spaces across the country; the deployment of preventive conservation measures for key sites and monuments; and the preparation of stabilization and conservation measures. ■





Getty Medal Celebration

In October the Getty community awarded its highest honor, the Getty Medal, to Kwame Anthony Appiah, Martin Puryear, and Alice Walton. The medal recognizes individuals whose body of work has inspired and transformed the world through extraordinary contributions to the practice, understanding, and support of the arts and humanities.

In celebration of the honorees, Getty President and CEO Katherine E. Fleming welcomed an international community of artists, cultural and philanthropic leaders, and previous recipients to a festive dinner under the stars at the Getty Center, acknowledging her predecessor Jim Cuno, who inaugurated the Getty Medal in 2013.

Darren Walker, president of the Ford Foundation, presented the award to Alice Walton, singling her out as one of “the pantheon of proud, fierce, deter-

mined women who defined art patronage in America for over a century.” Walton shared that her motivation for founding the Crystal Bridges Museum of American Art and the Art Bridges Foundation, which promote greater access to art in communities all across the nation, was her belief that “everyone deserves access to great art.”

Art patron and philanthropist Agnes Gund, a Getty Medal recipient in 2018, introduced longtime friend Martin Puryear as an artist who since the 1970s has quietly revolutionized the field of sculpture. Puryear recalled visiting the Getty over 25 years ago, when he was commissioned by then-Getty Museum director John Walsh to create the sculpture that now presides over the arrival plaza at the Getty Center, *That Profile*. He thanked Getty for embracing the art of our time as well as great works of the past.

Katherine Fleming presented the award to Kwame Anthony Appiah, praising him as one of the leading thinkers and cultural theorists in our world today. Fleming acknowledged Appiah for his transformative contributions in the subjects of cosmopolitanism, race, ethics, museums, and cultural heritage. Appiah recalled that being the child of an English mother and Ghanaian father helped him develop his sense that art of all times and places enriches the experience, understanding, and imagination of people everywhere, becoming part of our common heritage.

Fleming concluded by toasting the honorees as individuals who exemplify the goals of the award with their fearless curiosity and lifelong commitment to the humanizing power of the imagination. Brief videos introducing the honorees can be viewed on Getty’s YouTube channel at https://www.youtube.com/results?search_query=Getty+Medal+.

Opposite (from left): Getty Trust Board of Trustees Chair David L. Lee, Getty President and CEO Katherine E. Fleming, Martin Puryear, Alice Walton, Agnes Gund, Kwame Anthony Appiah, and Darren Walker

Below: Getty Medal recipients Kwame Anthony Appiah, Alice Walton, and Martin Puryear



“Whose Heritage?” Getty Medal Lecture by Kwame Anthony Appiah

On October 2 Getty Medal honoree Kwame Anthony Appiah delivered a talk entitled “Whose Heritage? Preservation, Possession, and Peoples.” This second Getty Medal Lecture drew on his extensive scholarship for an insightful meditation on the concepts of heritage, cultural identity, and the role of modern collecting institutions as stewards of artworks with often complex and layered histories. A professor of law and philosophy at New York University and the author of award-winning books, Appiah brings philosophical rigor and a storyteller’s gift for empathy to a subject that is increasingly relevant for cultural institutions, including Getty. Audience members participated in a lively Q & A discussion following the lecture.

Above: Kwame Anthony Appiah delivers the Getty Medal Lecture at the Getty Center.



Karen Mack, CEO and executive director of LA Commons, poses with a digital display of student artists' work at the Getty 25 Celebrates Crenshaw festival. Photograph: Elizabeth Pezza

Community Engagement Project Inspired by the Kamoinge Workshop

Working Together: The Photographers of the Kamoinge Workshop, recently on view at the Getty Museum, was the first major exhibition about the Kamoinge Workshop, a collective of Black photographers formed in New York in 1963 who sensitively registered Black life in the 1960s and 1970s. In the spirit of the artists' collaboration, and to introduce young people to their work, the Museum organized a community engagement project in partnership with local art nonprofits LA Commons, Venice Arts, and Inner-City Arts.

Teen and young adult photographers in the greater LA area were invited to participate in summer workshops held off-site and to take photographs in historically Black neighborhoods such as Leimert Park and Market Street. The student artists' photography was then exhibited publicly at the Getty 25 Celebrates Crenshaw festival and in a digital experience at the Getty 25 Family Festival. Inspired by the Kamoinge artists, students portrayed their subjects as vibrant residents of their communities—whether photographing the business owners of a Leimert Park health store or a martial arts grandmaster expertly wielding a sword in front of a colorful mural.

The project gave participants the chance to work collaboratively at various sites and capture multiple points of view of a particular subject, says Julia Berghammer Villareal, director of education at Venice Arts. "Students and artists with different backgrounds worked together towards a collective understanding of the history of Black art in LA. No matter how small, shared experiences are critical to creating moments of connection, understanding, and belonging."



Detail of compartments containing relics in Limburg Staurotheke, circa mid- to late 10th century. Sycamore, gilded silver, gemstones, and pearls. Diözesan Museum. Photo: HIP / Art Resource, NY

The Secrets We Keep

From the relics of the imperial palace to the military uses of Greek fire, some of the most seductive aspects of the Byzantine Empire were shrouded in secrecy. In this year's annual Gaehtgens Lecture, art historian Roland Betancourt examined the role of the art historian in approaching arcane knowledge, demonstrating how visual evidence allows us to decode new answers—and sometimes, how it purposely conceals them.

Betancourt is an expert on the art, liturgy, and theology of the Byzantine Empire, with an interest in issues of sexuality, gender identity, and race. In his lecture, he explored how scholars access histories preserved in only fragmentary glimpses, and how practices of speculation and reconstruction manifest differently across the work of historians.



Patron Holiday Brunch

Getty hosted Patron Program members in December for their annual holiday brunch. Patrons gathered at the Getty Villa to celebrate another year of community and impact while sharing a festive meal and participating in Villa activities. Getty President and CEO Katherine E. Fleming welcomed the group, thanking them for their support of Getty's programs. Guests had the opportunity to hear from curator Sara E. Cole and tour the exhibition *Nubia: Jewels of Ancient Sudan from the Museum of Fine Arts, Boston*; attend a discussion entitled "The Alternative Histories of Artist Umar Rashid" with Rashid and Jeffrey Spier, the Anissa and Paul John Balson II Senior Curator of Antiquities at the Getty Villa Museum; and participate in a family workshop on Nubian jewelry and metalwork.

Left: Brett Valenstein, Tricia Nelson, and Jodi Fodor

Black College Success Kickoff and Celebration of Working Together: Artists of the Kamoinge Workshop

In September students from nine South LA high schools came to the Getty Center to hear a presentation by Black College Success, an initiative that partners with select colleges and universities to create pathways for college and career success. After a rousing performance by the Inglewood High School Marching Band, Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, welcomed students, counselors, and parents. Ibert Schultz, Black College Success's executive director, spoke about how the organization focuses on empowering African American students from South LA. Writer and comedian Dave Helem acted as MC, and speakers included Tyrone Howard, professor of education at UCLA, and Kamarie Brown, 2021 valedictorian of Crenshaw High School and now a student at Spelman College in Atlanta. Students visited the exhibition *Working Together: Artists of the Kamoinge Workshop* and enjoyed a talk by curator Mazie Harris.



The event was made possible by Getty trustee Megan Chernin and her husband, Peter, who generously supported exhibition and community programming for *Working Together*.

Top right: Ibert Schultz, executive director of Black College Success

Bottom right: Nick Halaris (Black College Success supporter), Mazie Harris, Ibert Schultz, Megan Chernin, Timothy Potts, and Alex Silverman (Black College Success supporter)



Garden of Unicorns: A Surrealist Ode to Blondell Cummings

In October choreographer Marjani Forté-Saunders presented a dance in the Central Garden in tribute to her mentor, renowned dancer and video artist Blondell Cummings (1944–2015). The Getty Research Institute had recently developed the exhibition *Blondell Cummings: Dance as Moving Pictures* (held at Art + Practice) and published an accompanying catalogue.

At dusk, 14 dancers brought Forté-Saunders's choreography into conversation with Cummings's signature work, *Chicken Soup*, first performed in 1981. In *Chicken Soup*, Cummings used abstract, eye-catching movements to reenact memories of being in her grandmothers' kitchens. She danced with a cast iron skillet, scrubbed the floors, and shelled peas, all to underline the universality of such intimate, day-to-day experiences.

Forté-Saunders was drawn to the water and labyrinth pool in the Central Garden, and determined it was the right setting for her dance, evoking an imagined home for unicorns—the dancers wore tall headpieces of white scaffolding to evoke a unicorn's horn. Unicorns have been a repeating motif in Forté-Saunders's work, signifying a legendary icon (like Cummings) and their place of honor in her personal pantheon.



Choreographer Marjani Forté-Saunders



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Ramón Hurtado draws model Jesus Zarkin. Photo by Sebastien Jupille

Art history enthusiast Ramón Hurtado reveals the secret lives of artist's models

WHAT WAS IT LIKE TO WORK as an artist's model in the 19th century?

This question grabbed hold of Ramón Hurtado, an LA-based artist and teacher, somewhat by accident.

Hurtado investigates how artists learned to draw in 19th-century Paris and visited the Drawings Department study room at the Getty Museum in February 2020 to research the materials and techniques that Georges Seurat and Émile-Jules Pichot used in their work. But when he came across Seurat's *Nude Study of an Old Man*, the model portrayed in the drawing left an impression. He was strikingly distinctive—thin frame, long beard, topknot—and Hurtado couldn't stop wondering about him.

He would eventually discover the model's name—Père Bainville—and learn that Seurat had drawn him while attending the prestigious *École des Beaux-Arts* in Paris around 1878–79. Pichot drew him too.

Digging deeper, Hurtado unearthed facts about the life of a 19th-century artist's model: that at the *École* and the smaller art academies across the city, life drawing classes were an essential part of the curriculum, and selecting a model was a weekly ritual; that models would gather outside the gates of the *École*, hoping to audition; and that auditioning entailed getting up on a stand, striking a pose, and waiting for the students' vote of yea or nay.

"There are accounts of models going up and the students saying things like, 'Oh, she is short of leg,'" Hurtado says. "Just the most awful sort of *American Idol* audition you can imagine! And there were career models, some of them prized for their physiques, the attitudes they would adopt, or the characters they played."

The models came from all walks of life, Hurtado learned, and there were no real age limits or child labor laws, so older adults, adolescents, and sometimes even kids worked as models. Many artists believed that Italians were closer to Greek ideals of beauty, so students at the *École* often hired Italian immigrants as models.

Bainville was also a favorite of *École* students: at a time when there was an increasing emphasis on capturing the individual physical qualities of a sitter, his build, beard, and bun made him distinct. Such was the case with another older male working at the same time—Père Fruscot—an Italian known for his long hair and well-defined muscles.

Hurtado learned other interesting tidbits. During the last quarter of the 19th century, for instance, the average model made about five francs per sitting (about four hours of work). These wages were a little more than the daily earnings of workers in France during the same period.

"Then as now, although models generally earn an above-average hourly wage, work was inconsistent, and many found it difficult to make ends meet," Hurtado says. "Models today also contend with the cost of driving around, both in terms of gasoline and time. In many ways, the seemingly novel problems brought on by the gig economy have been familiar to art models for over a century, from lack of protections and services to being at the mercy of bookings and cancellations."

Artists worked with their models for about a week, and the length of each session depended on

whether classes met during the day or in the evening. During the day, sittings lasted around five hours, and models had to remain still for about an hour, with a 15-minute rest period. For evening sessions, which were reserved for a select group of students, models posed for roughly two hours. Today, models generally pose for much shorter stretches of time and are given more frequent breaks.

The relatively long breaks provided the model with much-needed rest. Art students used this time to unwind, drink, eat *chassons aux pommes*—apple turnovers—and make mischief, in part because many drawing classes functioned with limited supervision by an instructor. Students who had been with the studio for some time often hazed new classmates with trials that ranged from stripping and singing a song, to paint duels, to the notorious *le fer rouge* (the red iron), when students threatened to brand a new classmate with a hot iron, only to switch it at the last second with one painted red.

Artists' treatment of their models could be equally embarrassing or even cruel, Hurtado reports. Many men and women modeled out of financial necessity, and some students made them the target of pranks and reveled in their discomfort. When a poor American artist hired Bainville to pose in his studio, for instance, Bainville complained that the room was too cold. But rather than turn on the heat, the artist, Hurtado says, "painted a *trompe l'oeil* thermostat that permanently read 16 degrees [Celsius, or almost 61 degrees Fahrenheit] on the wall. He was basically gaslighting this model! Any time Bainville asked about the temperature, the artist was like, 'It's plenty warm.'"

Still, Hurtado found various accounts of models, especially young women, who not only adapted to the social conventions of the studio but thoroughly enjoyed the spectacle and verbal sparring. They would change poses as they liked and even knock over easels, fully taking part in the pranks and mayhem that characterized French ateliers.

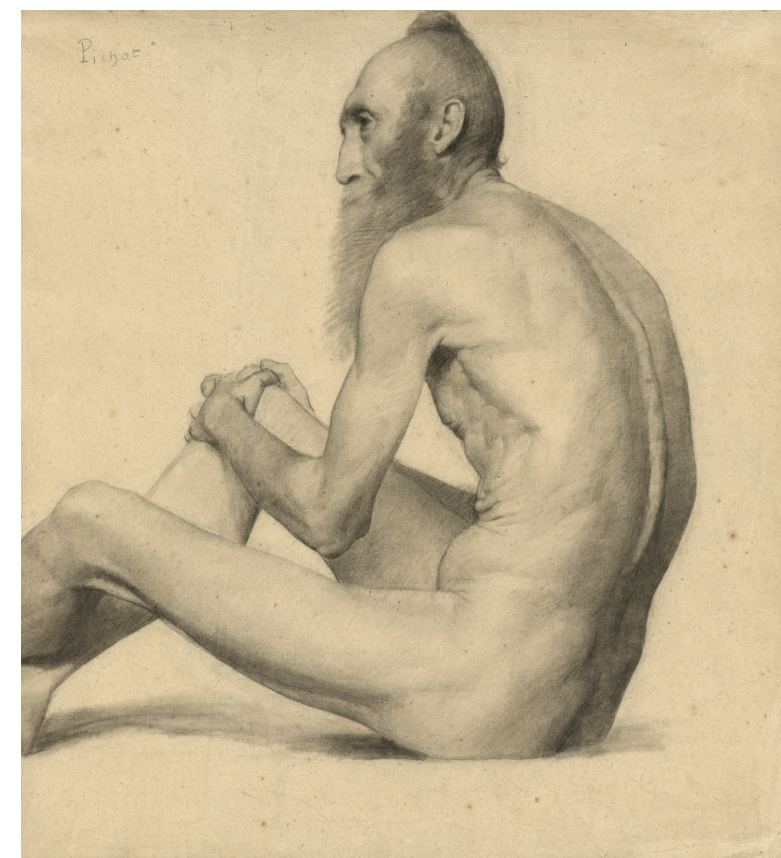
And after hours of posing, did the models get a chance to see how the students had depicted them? Some models at the *École* took it upon themselves to look at the students' work during breaks, Hurtado says, and those who posed for competitions could see the finished work when prizewinners were exhibited.

"Models who worked for artists privately, especially famous models, enjoyed a different relationship with artists and could often see the works they inspired at the salon and other exhibition spaces," Hurtado says.

Though models could command respect, and some had their names recorded for posterity, many remain anonymous, their existence recorded only in the works they inspired. But knowing more about the man in Seurat and Pichot's drawings will enrich how the works are seen and interpreted, Hurtado says. This new knowledge certainly affects how he views the drawings. After conducting his research, he's come to believe that frequently—today and in the past—models don't get their due.

"Very often the art-making process is seen as something that's intensely personal, and there's a hugely lopsided interest in the artist," Hurtado says. "But this is not a still life you're drawing. This is an actual person. And so drawing a portrait of someone is, to varying degrees, a collaborative enterprise." ■

—Casey Lee, Curatorial Assistant, Drawings Department, Getty Museum



Nude Study of an Old Man, about 1878–79, Émile-Jules Pichot. Charcoal and powdered vine charcoal with stumping and lifting, on laid paper. Getty Museum, Gift of David Leventhal in honor of Lee Hendrix

Zanna Gilbert, senior research specialist at the Getty Research Institute, gives us the untold story of Xerox art and its bold female pioneers



IN 2017 my former Getty Research Institute (GRI) colleague John Tain and I initiated a project about artists who had used a humble office staple—the photocopier—to make art from the 1960s to 1980s.

The GRI has many rich examples of “copy art” in its collections, including Wallace Berman’s esoteric work with the early Thermofax copier and the better-known 1968 Xerox Book organized by Seth Siegelaub with Joseph Kosuth, Sol Lewitt, and other well-known conceptualists. As we researched the collections and convened panels at art history conferences, we soon encountered a whole global history of artists experimenting with the photocopy.

Brazil, for instance, was one of the first countries after the US to have mass access to copy machines in the 1970s—and for artists there looking for new and more democratic ways to address their audiences, the impact of that access was immediate. Queer artist Hudinilson Jr., for example, photocopied his body for a piece he called *Xerox Action* and distributed the resulting sheets in an envelope that acted as a discreet book cover. He even trained to become a photocopier repair person to get closer access and a better understanding of the machine.

As we continued to research, though, it became clear that many of the artists deeply exploring this new art form were

lesser-known women pioneers like Barbara T. Smith, whose archive resides at the GRI. After a 2019 conference panel that John and I convened in Brighton, England, Paris Nanterre University’s Judith Delfiner and I, over fish-and-chips at a local pub, decided there was clearly a story of women artists and technology to be told.

For her part, Judith was writing a book about San Francisco artist Jay DeFeo and her experimentations with xerography. Judith and I began planning a major international symposium at the National Institute for Art History in Paris. The symposium would be delayed three times by the Covid pandemic, and I would end up giving my introductory address at 2:00 a.m. from Los Angeles, heavily pregnant. It was disappointing to miss out on this long-awaited in-person gathering, but I was thrilled that the history of these radically experimental artists was finally being told.

Several reasons for these women’s intense attraction to the photocopier have emerged from our research project. For one, the copier was strongly identified with women’s gendered roles as secretaries and office workers—there were even extremely patronizing ads in magazines and on TV showing that “even a woman” could operate these machines—and the artists may have

been propelled to challenge this representation. One of our collaborators, art historian Michelle Donnelly, has shown how artist Joan Lyons deliberately played with both the standardization of copying and the stereotype of the submissive secretary by creating photocopied self-portraits in which she intervened mid-copying process with an electrified wire.

Access to photocopiers was also key. In her new autobiography, Barbara T. Smith relates that she leased a Xerox 914, a 650-pound copier available to the general public, and installed it in her dining room after a well-known printing press turned her down for being “basically unknown.” Artists with fewer financial means, meanwhile, used the copy shops that were beginning to proliferate or took advantage of their access to copiers at work. In some regions, like Eastern Europe, photocopiers were effectively banned, so there is little Xerox art from the region. What is interesting to me, though, is that some artists, aware of Xerox art, even if they weren’t actually using the technology, still applied its aesthetic and logic through other print mediums.

The art the women made with the photocopier created a new visual language that was often otherworldly. Using Canon’s 3M Color-in-Color machine in the mid-1970s, for example, Chicago-based Sonia

Landy Sheridan created images of flowers that are beautifully ephemeral and color saturated. Smith, Lyons, and British artist Helen Chadwick created intimate images of the female body that defied sexist representations in the mass media. The women used the effects of the photocopier, such as the fading created by repeated copying or the ability to collage together family photographs and other assembled elements, to fragment the body and play with the impermanence of memory. Some artists wrote about their relationship to the machines in unusually intimate terms and felt that the process of copying their bodies facilitated a kind of self-transformation.

It’s incredibly important to focus on women artists who have been ignored or systematically written out of art history. And we must note that they were extremely technically accomplished, in contrast to the claims of those early Xerox ads. Some intervened in the engineering of the machine to get the photographic effects they wanted. Also part of the story: photocopying was essential to spreading messages and forming feminist communities through zines, flyers, and posters.

This November, Judith and I organized another more intimate gathering to brainstorm the common themes in our collaborators’ research with a view to publishing a book and organizing an exhibition. Looking forward, we’ll hold a public event this spring related to the exhibition *Barbara T. Smith: The Way to Be*, which runs from February 28 to July 16, 2023, and is curated by my colleagues Pietro Rigolo and Glenn Phillips. The exhibition, complete with a Xerox 914 copier on display, is a wonderful chance to learn about Smith’s work from her own perspective; it uses her own autobiographical narrative to tell the story of her career. ■

From the collection *An Awakening* (lace and face), about 1965, Barbara T. Smith. Coffin series and related material. Getty Research Institute



As head of education at the Getty Museum, Keishia Gu is responsible for “exploration, enrichment, for just pure joy and creativity”

The gist of my job: The role of education—is to really engage our visitors in authentic, fun, inspirational learning about our collections. We are not just lecturing to passive recipients who visit the museum. You’re in this with us—we are activating your desire to engage with the art. I oversee five programs and their teams at the Center and Villa—the K-12 community schools program, resource development and professional development for teachers, our docent programs, gallery education, and youth development, a new program that’s close to my heart; I spent seven years teaching at a high school.

Discovering a passion for art education: I was born in rural Mississippi, to a family that worked in the field and in cotton plants. My dad’s only way to escape from that was to go to college and join the military; he’s a first-generation college graduate. Because of his career, I went to 16 schools from kindergarten to 12th grade in big towns like Las Vegas and small rural towns like Clovis, New Mexico. So I learned a lot about schools and education. I think I always knew that I was going to go into education, because I was very critical of every school I went into, of every teacher and counselor. Especially as I got older, I was highly aware of what kind of education I was getting—especially what was being left out. I understood the inequities that existed in education even then.

My family is a hardworking family, like boots-on-the-ground, get-your-hands-dirty kind of family. The arts were just not something that we talked about, because “that does not make money, that does not put food on the table.” So, it was “focus on those things that are really going to propel your future, propel your trajectory.”



I always felt like art was a luxury. It’s a luxury to think about art, it’s a luxury to draw, to have the time and space to be creative. For me, art was quietly drawing on the side. And I consider my writing background as artistic. I was consistently writing stories, writing books, and I was sloppily trying to illustrate the stories I wrote. When I got to Georgetown and majored in writing, I was slowly building my own pathway, taking theater, art history, and drawing classes.

I started going to museums when I lived in Washington, DC. Having the Smithsonian, all the wonderful museum outlets that DC has—and historical monuments and historical houses—that’s what really activated the arts and culture for me. DC was such a multicultural city, so when I landed there, I was able to feel like “this is home, this is my city, and so the museums are part of my orbit.” The monuments became mine. I loved the architecture of Georgetown so much that I became a tour guide. I wanted everyone else to know about it and explore it.

From teaching to educating at Getty:

I always joke that I worked my way backwards in my career. My first job after graduating was in undergraduate admissions at Georgetown. After graduate school at the Harvard Graduate School of Education, I moved to LA and worked for a high school, the Crossroads School for Arts & Sciences in Santa Monica. I thought, “This is great, now I can see the trajectory of how I can help high school kids prepare for university.” Next I went to KIPP charter middle schools and started saying, “Okay, from middle school, this is how you prepare for high school placement.” And then I was also working with elementary school students.

In making my career choices, it was really important for me to see every aspect of education I possibly could—and that proved so helpful when I did come to Getty. I had been a teacher, college admissions counselor, dean, a director of admissions, and executive director of a nonprofit. So when I saw a job that



said “head of education,” I felt that I was qualified for it. It felt like my dream job.

Inspiring joy and creativity: At Getty I’m not directly responsible for a kid’s grade, a child’s next step, where a student’s going to college. I am responsible for exploration, enrichment, for just pure joy and creativity. That’s exactly what I wanted to do, after 20 years of saying, “You’re going to USC, you’re going to Northwestern, and this is how you’re going to get there: you’re going to go to this high school, and this is how you’re going to get there.”

Here, I learn so much from watching young people pick the objects they’re most interested in talking about. There are parts of the collection that I had not explored. Last year, a 17-year-old student in the Student Gallery Guide program gave a talk on an Ethiopian manuscript, and I was like, “We have an Ethiopian manuscript?” The level of behind-the-scenes access that an education student gets, and the knowledge they get about what it is to work at a museum, is so great.

Favorite artwork at Getty: *Study of the Model Joseph* by Théodore Géricault. Here is why I love that painting—because I didn’t like it at first. I thought it was a static portrait of an African American, and it made me sad. But then I learned from a DEAI [Diversity, Equity, Accessibility, and Inclusion]-focused session

with docents that Joseph was actually somewhat of a celebrity model in France back in the 1800s, and I was like: “Wait, what? The sad-looking portrait?” And so, learning that background totally changed how I looked at that piece. He was not necessarily the forlorn and disenfranchised character I created because of my positionality and assumption about Black models of the era. I wanted to learn more about the model and the artist, and that’s the strength of Getty’s approach to teaching and engaging with art. I encountered a different narrative about a portrait that viscerally saddened and frustrated me.

My wish list: I was very intentional in my decision to work at Getty, because I wanted my then seven-month-old to grow up with the arts and museum education as a backdrop to her formal education. As with all teenagers who visit Getty, I want my daughter to feel a sense of belonging and inclusion in art and other cultural spaces. I’d love to see her become a Student Gallery Guide or have her photographs exhibited in a Getty Unshuttered show. I want her to feel inspired as a creative thinker and future artist, scholar, scientist, and researcher. I hope she sees herself reflected in the art, and even if she doesn’t, I hope she has learned visual literacy and analytical skills to explore the history and cultural narratives told and untold in any museum collection. ■

By Erin Migdol
Associate Editor
J. Paul Getty Trust

BACK TO EARTH

*The Getty Conservation Institute's
four-week course on earthen
architecture conservation
educates the next generation*

Nizwa Fort, Oman



Zahra Ali Baba looks into a Total Station surveying instrument. Image courtesy of the Department of Culture and Tourism – Abu Dhabi

IF YOU WALK THROUGH KUWAIT CITY with someone who lived there before the 1960s, you often get a tour of buildings that no longer exist.

“Someone from an older generation will pinpoint empty plots and say, ‘I used to live here, our neighbor used to live here, kids used to play here,’” says Zahra Ali Baba, a Kuwaiti architect and cultural heritage specialist. “They remember the earthen buildings that are no longer there.”

As she explains it, Kuwait’s capital city was originally built in the 18th century with earthen blocks. As the country’s oil industry grew, though, most of these earthen structures were replaced by buildings made of materials like concrete and steel, and new streets crisscrossed what used to be roads lined with mud-brick neighborhoods. Today, only a few earthen structures remain in Kuwait City, and among those, many have been “repaired” with concrete instead of earth.

Many earthen sites around the world face similar risks. Earthen buildings require maintenance to survive challenges like earthquakes, floods, and

new development, but their caretakers may not want, or know how, to preserve them. To teach the next generation of earthen architecture conservators the skills they need to preserve earthen sites in their own communities, the Getty Conservation Institute (GCI) led a four-week training initiative last fall called the International Course on the Conservation of Earthen Architecture.

The course is a partnership between the GCI and the Department of Culture and Tourism–Abu Dhabi with support of the Oman Ministry of Heritage and Tourism. Al Ain, United Arab Emirates (UAE)—an oasis city that has been inscribed on the World Heritage List—was used as an open-air laboratory where participants learned practical, hands-on methods for preserving earthen buildings and archaeological sites. On a study trip to Oman, participants were assigned an exercise: develop conservation planning measures for urban settlements made of earth in Nizwa’s Al Aqr neighborhood, an ancient, fortified city built in mud brick.

Twenty students hailing from Kuwait, Jordan, Oman, UAE, Saudi Arabia, Algeria, Egypt, India, Morocco, Spain, Nepal, Bangladesh, the US, and Ecuador received training they can take back to their communities. They also made connections with colleagues in the earthen conservation field whom



they can consult for future projects. Participants emerged from the course armed with the tools to preserve precarious earthen heritage sites.

“In the long run, learning more about the craft of traditional architecture really contributes to the value of society and future generations,” says Ali Baba.

A Long History and an Uncertain Future

You can find buildings made from earth all over the world, from Latin America to the Middle East, Africa, and the American Southwest. Earthen buildings date as far back as the Neolithic era and as recently as the 21st century, and have served as homes, places of worship, schools, hospitals, and palaces. Many feature detailed carvings, adornments, and other intricately designed decorative elements, though earthen architecture can vary dramatically. Structures from different places may use dissimilar types of soil and building techniques, so specialized knowledge is required to construct and preserve the architectural style in each area.

The advantages of earthen architecture are significant. It utilizes an already plentiful natural resource that’s right under our feet; remains cool in hot temperatures and warm in cold temperatures, reducing the need for air conditioning or heating; keeps indoor spaces naturally quiet; and features an architectural style developed by a region’s native



Top left: Participants in the International Course on the Conservation of Earthen Architecture inspect an earthen gate in the Bin Jabr al Suadi house, Al Ain, UAE. Image courtesy of the Department of Culture and Tourism – Abu Dhabi

Top right: Course participant Enas Qasem applies an earthen plaster to a wattle and daub frame. Image courtesy of the Department of Culture and Tourism – Abu Dhabi

Above: Students study the granulometry of a soil in the laboratory.



residents, rather than colonizers or other outside influences.

That said, earthen buildings face several challenges. They’re vulnerable to earthquakes, heavy rains, and floods, and many earthen buildings need structural upgrades to withstand these catastrophic events. Knowledge about earthen building methods is not widespread—a building’s owner may not know how to properly make repairs or find experts who can help. Restoring earthen buildings authentically, without the use of modern additives like concrete, can also be expensive.

But the biggest challenge to conserving or building earthen structures, experts say, is the belief that earthen architecture represents the past and doesn’t have a place in a city’s future. Many people prefer modern building materials like concrete, glass, and steel and view ultra-modern cities such as Dubai as aspirational. For them, putting in the effort required to save earthen buildings is just not worth it.

Student Spotlight

Why Algerian architect Farah Hadji is fighting to preserve a town made of earth

In the Sahara of Algeria, a town rises from the red earth. Square buildings made from clay jut up from the ochre sand, some in ruins, others inhabited, while palm trees, shops, and cafes dot the streets. This is the oasis town of Timimoun, a site of centuries-old earthen buildings originally created by a group of tribes to serve as a village, trading site, and fort. The lively town is one of Algerian architect Farah Hadji's favorite places in the world.

Hadji first visited Timimoun on a school trip in 2009 during her second year of studying architecture at the University of Blida in Algeria. It was a hard time for her—she had just lost her grandmother—but the warm, earth-toned town comforted her. She's returned almost every year since then with her family, to learn more about the unique city's architecture and to urge locals to care for its majestic, and in some places crumbling or abandoned, architecture.

Hadji recently started a new job working in restoration and preservation at the ancient Saudi Arabian city of AlUla, but she took a month-long break for the GCI's earthen architecture conservation course. She signed up hoping to gather the skills and connections she needs to one day develop a safeguarding plan for Timimoun—so she can help preserve the “red oasis” that's become her second home.

“I'm torn between two emotions,” Hadji says. “I want to conserve the buildings and make them able to be used and lived in again, but at the same time, it's so beautiful the way they are right now.”

Hadji's mother was also an architect who worked on earthen architecture projects in the Sahara. She took Hadji and her siblings with her to visit her worksite in the Sahara in 2006. The first time Hadji saw the earthen buildings amongst the sand dunes was like a “spiritual experience.”

When Hadji visits Timimoun, she stays with family friends,



attends workshops at a cultural center, and reads books about the architecture in the library. She also finds time to talk to the town's residents about the importance of preserving the architecture. It's not unusual for Timimoun locals to leave their homes and move to the city for better-paying office jobs, and they often use concrete to make repairs or construct new buildings, since it's more affordable than creating adobe bricks. The techniques to create earthen walls are also fading from the community's memory.

“I try to tell them, ‘You can construct in concrete elsewhere—don't do it in the oasis, let it be the way it is,’” Hadji says. “There are some people who want to keep constructing with earth, but it's difficult for them because it takes a lot of time and energy, and you need help from other people. It's not something that one person can do by themselves.”

The hands-on instruction in the course helped her learn building and preservation techniques she can pass along to the community, so they can continue the work on their own homes.

“One woman who lives in Timimoun asked me, ‘Why do you keep learning about this and trying to preserve these buildings?’” Hadji says. “I said, ‘It's what represents you. It's supposed to be you who is fighting for this.’”



Top: Farah Hadji (left) inspects an earthen wall while participating in the Getty Conservation Institute's course on earthen architecture conservation in Abu Dhabi. Image courtesy the Department of Culture and Tourism – Abu Dhabi

Right: Bird's-eye-view of Timimoun. Photo: Sofiane Mohammed Amri, licensed under a Creative Commons Attribution-ShareAlike 4.0 International (CC BY-SA 4.0). Source: Wikimedia Commons

There's good news, however. Naima Benkari, assistant professor in civil and architectural engineering at Sultan Qaboos University in Oman and an instructor for the GCI course, said she has noticed a shift recently among academics and local governments toward preserving earthen buildings. In Oman, for example, government officials hoping to increase tourism have begun to champion the preservation of the country's traditional architecture. But many people still tell her they prefer newer construction.

“I showed one of my students a building that looks like a glass cylinder,” Benkari remembers. “She told me, ‘I like that. It is very pale, and it is very modern.’ And I told her, ‘What if it was made out of our local materials, the most sustainable materials, the least polluting, the least greenhouse-gas-emitting?’ ‘Oh, no, no, this is backward,’ she said. They are all focused on glass and steel structures, multistory buildings, even in the middle of 45 degrees Celsius [113 degrees Fahrenheit].”

Teaching the Next Generation

The GCI organized courses on conservation and management of earthen architecture and archaeological heritage in Latin America in the 1990s, but the idea for a series of courses set in the Middle East didn't crystallize until 2015.

GCI project specialist Benjamin Marcus had worked in earthen architecture conservation in Abu Dhabi years earlier and knew that Al Ain and Oman would provide ample opportunity for hands-on study of earthen architecture conservation in an area where education in earthen materials is limited and where conservation professionals may not have the resources to travel for additional training. The first course was held in 2018; the second, covering similar material, in 2022; and both took place in Al Ain and Oman.

Students spent the first three weeks in Al Ain. The lessons covered topics such as the history and theory of conservation, materials analysis and construction techniques, nondestructive testing, and decay mechanisms. Participants learned how to conserve an earthen building holistically, from documentation and assessment to repair of various types of structural damage and erosion, and finally adaptive reuse, to give life to abandoned earthen structures. The course also included modules on the conservation of decorated surfaces of earthen architecture and on management concerns for earthen archaeological sites. For the final week, the students journeyed to Nizwa, Oman, to examine the 17th-century earthen settlement of Harat Al Aqr, identify threats to the architecture, and develop proposals for its future conservation.

Instructors included GCI staff and earthen architecture experts from around the world. Architecture consultant and researcher Wilfredo Carazas Aedo taught the students how elements such as air and water also coexist within earthen materials, and participants carried out the “Carazas Test,” which demonstrates the interrelationships between earth, water, and air and can help determine appropriate construction techniques based on the composition of the soil. He

wanted the students to walk away from the course with a deep understanding of earthen matter and how it becomes a construction material.

“One of the particularities of earthen construction is that it requires a more intimate relationship between the professional builder or conservator and the earthen material; in other words, direct contact with the material, understanding its specificities in order to master it, and thus propose coherent solutions for building conservation,” Carazas Aedo says.

Benkari's goal is slightly different. “I want to try to make conservators sense not only the built or the frozen heritage but also the living heritage—how the houses are being lived in, and how they have been lived in. I would like them to perceive the humane dimension of these settlements.”

Preserving Earth to Preserve Culture

All the students selected to participate in the course had some previous experience studying and working in cultural heritage conservation. While from around the world, they all shared a passion for earthen architecture's beauty and its ability to represent its community's past, present, and future.

For student Farah Hadji, an architect and cultural heritage conservator from Algeria (see sidebar), the course was a chance to gain actionable skills in earthen conservation so that she can help ensure that future generations don't lose this living embodiment of her community's culture.

“Yes, it's an energy reducer, it's sustainable, but it doesn't stop there,” Hadji says. “It's much bigger than this. It's our inner energy and spiritual energy. Everything, really, is touched by this material.” ■



At Harat Al Aqr, groups of students explored various neighborhoods to identify threats and develop policies for conserving their zone.

ANCIENT NUBIA IN TODAY'S LA

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AS I WALK TOWARD AN ART GALLERY inside Baldwin Hills Crenshaw Plaza, a jazz soundtrack mixes with the shouts of children darting around the shopping center's play area, and mannequins pose in clothing stores' bright windows.

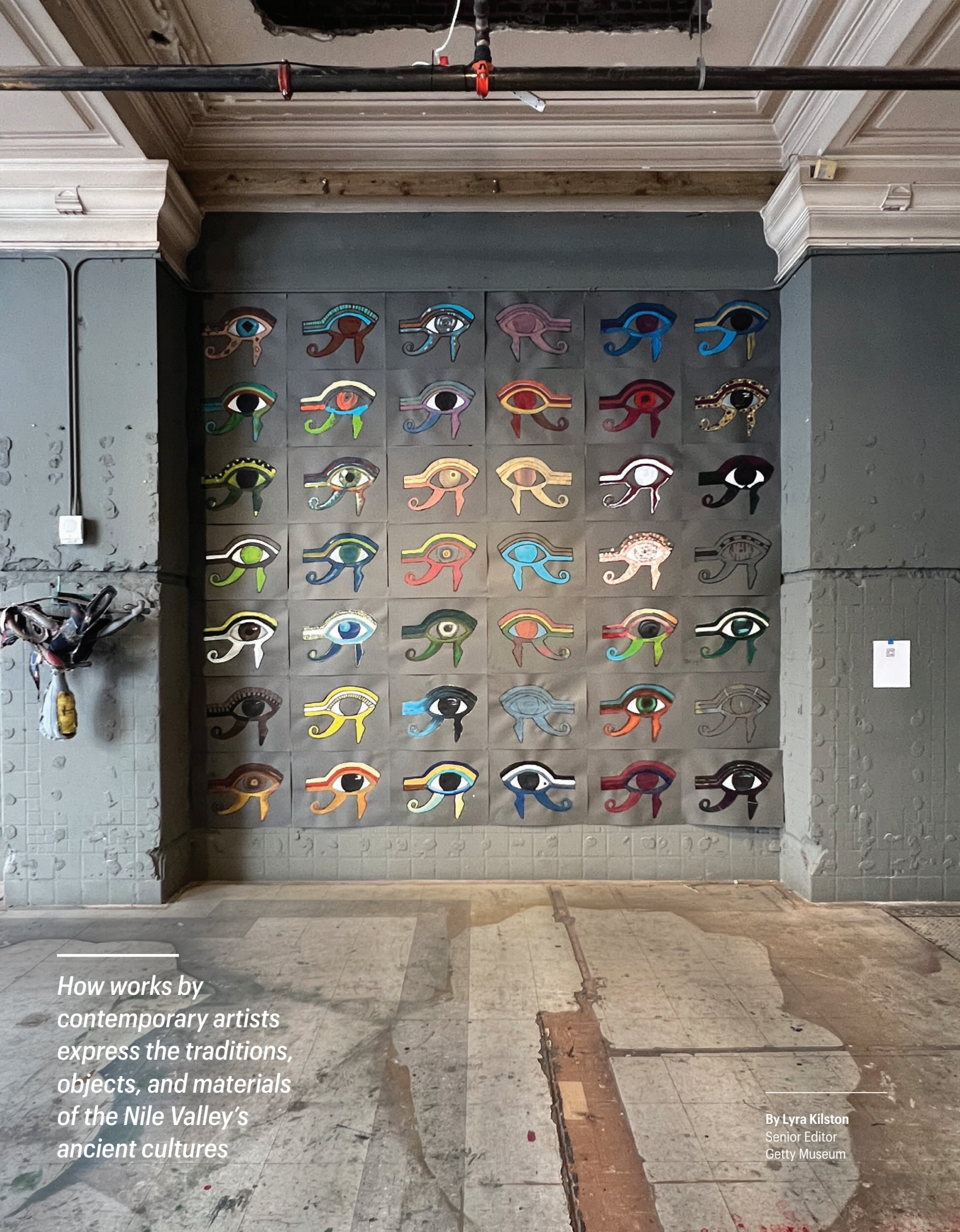
Greeting me at the gallery's entrance is a very different kind of mannequin: a life-size shamanic statue draped in layers of embroidered colorful fabric and crowned by a face-obscuring mass of hair. The statue—titled *Kentifrican Ashantee Healer* by Kenyatta A.C. Hinkle—is part of *Adornment | Artifact*, a vibrant series of exhibitions showcasing contemporary artworks that integrate elements of ancient African culture (totems, altars, rituals, scarabs, pyramids, and hieroglyphs). Organized by Transformative Arts, the series features the work of more than 60 Los Angeles artists at five locations across the city, offering a chorus of connections and responses to the ancient Nile Valley's culture and art.

Mounting one of the exhibitions in a well-trafficked shopping center elicits unexpected connections between ancient and modern life. Indeed, the words painted outside the gallery's doorway call out to passersby, "The ancient heart beats in us."

A historical exhibition at the Getty Villa Museum complements *Adornment | Artifact*. *Nubia: Jewels of Ancient Sudan from the Museum of Fine Arts, Boston* displays the statues of goddesses and powerful queens as well as the gold, bronze, and stone jewelry created during the 3,000-year reign of the Kingdom of Kush (see sidebar on p. 27).

Opposite page: Mural of Horus Eyes at Transformative Arts gallery, painted by East Los Angeles and Skid Row community members as well as local artists

Left: *Ashantee Kentifrican Healer*, Kenyatta A.C. Hinkle. Synthetic fiber, cloth, mirror, beads, mannequin. Courtesy of the artist



How works by contemporary artists express the traditions, objects, and materials of the Nile Valley's ancient cultures

By Lyra Kilston
Senior Editor
Getty Museum

Why Nubia?

Nubia may seem like just one of several fascinating ancient civilizations, but its symbolism remains uniquely alive and important to many. To express the strong resonance between Nubia and contemporary artists, the Museum invited jill moniz, cofounder of Transformative Arts, to curate *Adornment | Artifact*.

When moniz began seeking artworks tied to Nubian themes, she looked for objects that expressed the same kind of materiality as Nubian artifacts, like gold and other precious materials, and used a similar visual iconography. “I was also looking at the ways that artists used adornment,” she says. “That has long been part of our community, particular among women, but all people adorn themselves in ways that telegraph who they are and what they believe. Finally, I was looking for objects that act as a transformative device, like Nubian artifacts do, where the wearer or user deploys the object to tap into something greater than themselves—a spiritual power.”

moniz says that Alison Saar’s *Cool Mama* was on her mind from the very beginning. The work is a life-size, copper-relief sculpture of a nude woman with small holes torn into her body. Within the holes hang single cowrie shells that moniz interprets as sores from the experience of being human. “Saar takes those

sores and fills them with cowrie shells as a healing element, which embody both the spirit and the environment itself. That’s the complexity I was looking for.”

Some artists made new works inspired by Nubian artifacts. When moniz showed Enrique Castrejon the exhibition catalogue for *Nubia*, he pored over it, taking lots of photos. He was particularly drawn to a golden chest ornament depicting a Nubian version of Isis. He told moniz that the goddess had gotten into his head and demanded tribute. Castrejon ended up making a shimmering, 13-foot-long golden kite depicting Isis with her wings spread. The kite is displayed high up on the gallery wall in Baldwin Hills Crenshaw Plaza, but one can easily imagine it flying outside against the blue sky, its golden streamers glittering in the sun.

The sculpture *Gene Permutations* by Alicia Piller includes a circular sculpture hung on the wall includes a hodgepodge of materials—from batteries and seedpods to printouts of a DNA test. Layered behind it are images of a model ship owned by the artist’s mother, a reference to the ocean passages their ancestors unwillingly made from Africa to the Americas. moniz selected this work “to visualize the conversation around lineage and legacy” and to pose the question, “Who has the ability to claim Nubia, and why?”



Installation view at Band of Vices. Center: Alison Saar, *Cool Mama*, 1992; left: Miguel Osuna, *Tómbola*, 2022; right: Francesca Lalane, *What I Saw*, 2019. Courtesy of the artists



Top: *Perceive*, Raksha Parek, 2022. Courtesy of the artist

Below: *Gene Permutations*, 2019, Alicia Piller. Vinyl, leather, latex balloons, digital photography, on paper, recycled batteries, melaleuca globifera seeds (Western Australia), resin-molded thumbs, metal, resin & glass. Courtesy of the artist

Nubia: Jewels of Ancient Sudan from the Museum of Fine Arts, Boston

On view at the Getty Villa Museum through April 3, 2023

Nubia—a region along the Nile River in present-day southern Egypt and northern Sudan—was home to some of the earliest civilizations of ancient Africa. This exhibition presents superbly crafted jewelry and other precious objects excavated in Sudan from 1913 to 1932. Most of the pieces come from royal and aristocratic burials, and all vividly display the splendor of ancient Nubian society.

Beginning around 2400 BCE, a series of kingdoms dominated Nubia from successive capitals at Kerma, Napata, and Meroë. Collectively known as the Kingdom of Kush, they flourished during a period of nearly 3,000 years, skillfully making use of their rich natural resources, location on key trade routes, and military strength. Throughout this time, close ties to Egypt, Nubia’s neighbor to the north, encouraged commercial and cultural exchanges but also led to conflict. Nubia was a place of artistic, religious, and political innovation, and its legacy of personal adornment as an expression of power and identity still resonates today.



Pendant with a Head of Hathor, Nubian, 743–712 BCE. Gold and rock crystal. Museum of Fine Arts, Boston. Harvard University-Boston Museum of Fine Arts Expedition. Photograph © Museum of Fine Arts, Boston



Goddess Isis Kite, 2022,
Enrique Castrejon. Mixed
media. Courtesy of the artist
and Bermudez Projects

The Nubian Diaspora in LA

Adornment | Artifact expands the notion of Nubian ancestral legacy even further; moniz describes the participating artists as all belonging to the “Nubian diaspora.” In this generous definition, the diaspora includes artists of various ethnic identities whose work honors ancestral traditions and symbols that have endured centuries of dismantling and extraction under colonial rule. (Nubian artifacts, as one example of many, were permanently removed by American archaeologists in the early 20th century with permission not from Sudan or Egypt but from British authorities during their half-century occupation.) “I wanted to emphasize how complex and how multicultural and deeply connected LA contemporary artists are to diasporic origins,” moniz says.

This illumination and cross-pollination of ancient traditions are themes moniz was excited to see artists embrace. In the painting *Perceive* by South African-born Raksha Parekh, two large eyes are framed by a background of deep red. The spiral form below them invokes the South Asian design for Buddha’s all-seeing eyes, while the gold paint on the eyelids and black marks on the bottom lids suggest the Nubian Eye of Horus, a symbol of protection. Two distinct cultural traditions are blended to create a powerful solidarity.

The works in *Adornment | Artifact* prove that objects excavated a century ago, and the culture that created them thousands of years ago, can still speak to today’s artists. moniz asserts that these exhibitions are just the beginning of a conversation, not the completion of a survey. The rich culture of this ancient African kingdom still has much to teach us. ■

The venues hosting Adornment | Artifact include the Getty Villa (a small group of works) and Baldwin Hills Crenshaw Plaza, Band of Vices, Transformative Arts, and Eastern Projects (larger presentations). The installation at the Villa is on view through April 3, 2023. The exhibitions at the other venues (except that at Band of Vices) are on view through March 5, 2023. The project is organized by Transformative Arts with support from Getty.

CULTURE ON THE MOVE

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Scholars are using Getty Foundation funding to draw attention to Africa's complex influence on art and culture throughout the Mediterranean

A SMALL CEMETERY in southern Tunisia's port city of Zarzis evokes ancient descriptions of paradise. Fragrant jasmine and red bougainvillea climb trellises between headstones. Pomegranates and oranges ripen in the sun. Five olive trees represent the five pillars of Islam.

The people interred within the bright stucco walls experienced nothing like paradise in their last few hours, though. The cemetery, named *Jardin d'Afrique* (Garden of Africa), is a creatively designed final resting place for hundreds of migrants who drowned trying to cross the Mediterranean from North Africa to Europe.

Envisioned and constructed by Algerian artist Rachid Koraïchi in 2019, the Garden of Africa is a hopeful response to the indignity and inhumanity experienced by thousands of people each year seeking to escape poverty, war, political oppression, and more through the arduous journey north. The migration of many of these individuals began south of the Sahara Desert, and Koraïchi launched his project after learning that the policy of local officials denies burial to non-Muslims.

Koraïchi believed it was his duty "to make a burial ground, one with presence and intelligence, so that one day the families, the fathers, the mothers, the tribes and the countries know



View of Rachid Koraïchi's *Jardin d'Afrique* in Zarzis, Tunisia

that their children are in a heavenly place, the first step to heaven," he told the Associated Press in 2021.

The Garden of Africa is a profound place for multiple reasons. In addition to offering dignity to those lost at sea, as an artwork the cemetery reflects a critical conversation taking place in the humanities around the relationship between Africa and Europe and the longstanding, but relatively overlooked, cultural interplay between the South and North.

"In a very moving way, it reminds us that the Mediterranean Sea has always been a space of circulation and crossing," says Miguel de Baca, a senior program officer at the Getty Foundation. De Baca oversees Connecting Art Histories, a grant initiative that increases intellectual exchange across borders. "We can no longer remain indifferent to the relationships that exist between South and North, whether they reflect tragedy, grief, hope, or humanity," he adds.

Last June, de Baca joined a group of scholars visiting the Garden of Africa and other key cultural and historical sites throughout Tunisia, considered a fulcrum of South-North exchange. The goal was

to explore how Africa and the wider Mediterranean world interacted during the early modern period (14th–17th centuries) and how that exchange continues today through the movement of people and ideas.

This traveling research seminar, co-organized by Harvard's Villa I Tatti and Columbia University, was the first event of "Black Mediterranean: Artistic Encounters and Counter-Narratives," an ambitious, multiyear Connecting Art Histories program funded by the Getty Foundation. The organizers' long-term goal is to develop a more complex—and ultimately accurate—story of the stylistic, material, religious, and cultural influences of the South-North meridian.

What Is the Black Mediterranean?

At the nexus of Europe, Asia, and Africa, the Mediterranean has long been known as the place where East and West collide. But scholars' new focus on the human, material, and philosophical migrations between South and North is deepening their understanding of how interdependent Europe and Africa have been for centuries—not just during



Detail of *Cantino Planisphere*, 1502. Biblioteca Universitaria Estense, University of Modena, Italy. This planisphere is the earliest surviving map showing Portuguese geographic discoveries in the east and west, and is particularly notable for depicting the African coast of the Atlantic and Indian Oceans with remarkable accuracy and detail.

colonialism and the Atlantic slave trade, time periods that scholars often emphasize today. As a result, a fresh picture of the intercontinental Mediterranean is emerging. This picture challenges the Eurocentric model, and art historians and other researchers in law, the humanities, and the social sciences are embracing it and now using the term “Black Mediterranean” to describe vectors of African migration and influence.

“The project is a corrective methodological tool that aims to include forgotten narratives and revisit written histories of racial subordination,” says Avinoam Shalem, the Riggio Professor of the History of the Arts of Islam at Columbia University. He is co-organizing the project with Alina Payne, the Paul E. Geier Director of Villa I Tatti, The Harvard University Center for Italian Renaissance Studies in Florence. “By reexamining these accounts and combining all of Africa—from Timbuktu to Ghana to Ethiopia, Somalia, and the Sahara—we can reframe Western control of the past and potentially introduce terms such as Afro-American and Afro-European to discuss the related histories of these two continents.”

From a cultural perspective, the aesthetic migration from South to North has existed for centuries. During the early modern period, for example, luxury items such as pearls, silver, adornments for shields, fezzes, Qur’ans, and Bibles frequently made their way north through trade routes from such places as Kairouan, an ancient city in Tunisia with a confluence of Christian, Jewish, and Muslim cultures. Dynasties like the Hafsids, Habsburgs, and Ottomans also fought over control of the Mediterranean waters—a struggle reflected in looted Hafsid Qur’ans and other treasures that appeared on European soil.

“Many underestimate how extremely valuable African objects were in Renaissance Europe,” says de Baca. “If you were an Italian monk and had something from Africa in your hands, you would study it and hold it and use it to practice illustration.”

To draw attention to the under-told histories of the South-North meridian, one of this Connecting Art History program’s main goals is to support scholars in and from Africa.

“The production of knowledge around the Mediterranean has been mostly a Western enterprise, at least since the end of the Middle Ages, and Southern scholars remain marginalized,” says Youssef Cherif, seminar participant and Director of Columbia Global Centers | Tunis, Columbia University’s campus in North and West Africa. “Hence the importance of this Connecting Art Histories project, which aims to alleviate such gaps and allow Southern scholars to act with their agency, to understand and explain their own history, and to picture their region using their own tools.”

Uniting Scholars to Reexamine Historical Narratives

The Black Mediterranean project continues in 2023 with a traveling seminar focused on the Suez Canal, a man-made waterway in Egypt that connects the Mediterranean and Red Seas. Completed in 1869, the Suez Canal was the culmination of millennia of human imagination about how to drastically reduce travel time between Europe and Asia.

“The Romans were the first to think of the possibility of creating a fluid trade route to take them into the Indian Ocean,” says Shalem, who is designing the seminar. “The creation of the Suez Canal was a moment of change that had unprecedented

implications for the entire Mediterranean, and we’ll be exploring all of that.”

In the meantime, a series of visiting professorships, fellowships, and workshops like the Garden of Africa visit, which focus on a single site, will continue to stimulate new research on African influences on the European art and culture of the greater Mediterranean basin.

Alebachew Birru, assistant professor of archaeology and heritage studies at Debre Berhan University in Ethiopia, will be a residential fellow at Villa I Tatti starting early this year as part of the Black Mediterranean project. The fellowship will enable him to collaborate with international scholars focused on African and Mediterranean exchange while continuing his research on Ethiopia’s medieval trading networks with the Mediterranean world.

“My research focuses on the untapped subject of the exchange of devotional objects, mainly beads, between the Mediterranean world and east Africa, and thus can shine new light on the interplay between these two worlds,” says Birru. “I’m eager to meet experts from many other countries at I Tatti and take advantage of the many Florentine museums and laboratories with collections from the 10th–16th centuries.” Birru’s fellowship and

similar activities are the core aim of Connecting Art Histories, launched by the Getty Foundation in 2009 to strengthen the discipline of art history globally and forge relationships across national and regional borders. To date the initiative has supported 50 projects across the globe with grants totaling more than \$15 million, all working to build intergenerational networks of scholars in parts of the world where economic or political realities have previously prevented collaboration, especially Latin America, the Greater Mediterranean, Asia, and Central and Eastern Europe.

“Getty’s Connecting Art Histories initiative is like making a work of art,” says Shalem, who has participated in Connecting Art Histories activities since 2009. “It’s not about the finished piece and how it stands in the living room. It’s about the kitchen, the place where we cook and work, and from that space, all the intellectual and academic bones are being consolidated.”

Just like the Garden of Africa, which combines tragedy and hope, the history of the Mediterranean is complex, our understanding of it requiring constant reworking to arrive at fresh conclusions. With Getty support, scholars today are working together to write a more expansive and accurate history of this global nexus of cultural production. ■

A group of scholars participate in the 2022 “Habsburgs in Tunis” workshop, the inaugural event of the “Black Mediterranean” project, at a guided tour of Ksar Saïd Palace in Bardo, Tunisia.



Mindfulness in the Museum

Unlock a whole
new way to see art

By Erin Migdol
Associate Editor
J. Paul Getty Trust



View of the Bridge and Part of the Town of Cava, Kingdom of Naples, 1785-90, Jean-Joseph-Xavier Bidauld. Oil on paper, laid down on canvas. Getty Museum, Anonymous Gift in honor of John Walsh

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FOR FIVE MINUTES, AN AUDITORIUM full of Getty Center visitors tried to imagine themselves as the mountain in an 18th-century painting being projected on a screen.

Using a calm, soothing voice, Getty gallery educator Lilit Sadoyan invited the group, a mix of museum professionals, educators, and meditation enthusiasts, to arrive in the present moment and look closely at the painting.

“Hold your body upright, still and strong, vast and wide,” Sadoyan said. “Lift the crown of your head like the peak of the mountain. Take a deep breath of the fresh air.” A stillness and peace settled over the room, as if the painting’s rolling green hills had been experienced in person.

The exercise kicked off the Mindfulness in the Museum Convening, a daylong gathering at the Getty Center last August

where staff from museums around the country, including Getty, shared how they are introducing mindfulness into their galleries.

Inspired by ancient Buddhist traditions such as Vipassana meditation, mindfulness is defined as awareness that arises through “paying attention on purpose, in the present moment, and non-judgmentally,” according to Jon Kabat-Zinn, a champion of the practice in the West since the 1970s. We can use mindfulness to help manage emotions and thoughts and to appreciate the here and now. As demonstrated during the event, it can also foster deeper connections to works of art.

“We’re finding effective ways to integrate mindfulness into encounters with art so that it deepens our experience of both,” says Sadoyan.

Participants at the Mindfulness in the Museum Convening practice mindfulness. *PICTURE WITHOUT WORDS*, 1997, Ed Ruscha. Acrylic on canvas. Getty Museum. © Ed Ruscha



Lilit Sadoyan leads the Art Impact students in mindfulness exercises using Vincent van Gogh's *Iris*.

Exploring Mindfulness

The Getty Museum's exploration into mindfulness began in 2015 with a program called Mindfulness with a Masterpiece. Now called Mindful Moments in the Museum and still occasionally offered at the Getty Center, this free 20-minute program invites visitors to explore an object from the permanent collection through guided meditation led by Sadoyan.

These mindfulness sessions follow a basic format. First, Sadoyan leads the group to the work of art and invites everyone to sit or stand in front of it (whichever they prefer). Next, a five-minute meditation begins—participants are asked to observe their breath, feel the floor beneath them, bring their awareness to physical sensations and sounds, notice their thoughts and let them go, and ground themselves in the present moment.

Participants then turn their attention to the artwork. Each session is tailored to an individual piece, so no two sessions are alike. But Sadoyan often starts by asking group members to think about—and, if they're comfortable, share aloud—what they notice about the composition. Visitors then switch back and forth between using their breath as an anchor for mindfulness and using the work of art as a prompt to keep exploring the world within it.

In a mindfulness exercise centered around Vincent van Gogh's *Iris*, Sadoyan might invite participants to envision themselves as one of the flowers gently blowing in the wind. Attendees might imagine the warmth of the air on their skin and the dirt beneath their feet. These "embodiment" exercises encourage guests to block out distractions, engage more closely with the art, and notice details they may otherwise overlook.

"If you see the same object on a more traditional tour, you're thinking about what came before, what's coming next," says Sadoyan. "You can allow yourself to forget these logistical things in the mindfulness experience. It's really a moment to just be here now."

After the session is over, do participants walk out with that blissful, centered glow that mindfulness practitioners often exhibit? Oftentimes yes. And participants have frequently remarked that they've never had such an enlightening or moving experience in a museum. Sadoyan remembered hearing about a visitor who approached a colleague afterwards to tell her that the exercise helped her process her grief over her husband's death.

"During these sessions people are much more vulnerable, intimate, and open to sharing these deeply personal responses," says Sadoyan. "In another tour or experience, maybe they don't feel like the open-hearted invitation is there."

Teaching Mindfulness to Teens

In 2019 the museum began building a pilot program for teens called Art Impact, generously supported by Gregory Annenberg Weingarten and GRoW @ Annenberg. Gregory and wife Regina are longtime supporters of Getty and have been active on the Disegno and President's International councils. In collaboration with artworxLA, a nonprofit that connects students at alternative high schools with opportunities in the arts, the program invited 12 high school "interns" to visit the museum over six consecutive Saturday mornings this past spring. Participants explored the museum and practiced mindfulness while examining art, building on their knowledge each week.

"We were interested in students who might be disassociated from the system, their families, schools, and so forth, and seeing how a mindfulness art activity might have positive outcomes on their lives or their trajectories," says Keishia Gu, head of education at Getty. "The theme of that program was to say, 'If you were to come to the Getty six times on a Saturday, would that change anything about how you interact with the world?'"

A program evaluation found that Art Impact increased students' knowledge of art terms and the basics of mindfulness and helped them feel more comfortable talking about art. As the report noted, the teens used words like "inspiring," "mind-blowing," and "life-changing" to describe the program. "After I learned about using visualization when looking at art, I started using it in other things too, especially when I get upset," one participant commented.

Jada Sparks applied for Art Impact after hearing about it at Duke Ellington High School in South LA. She had never been to an art museum before, was using YouTube to teach herself how to draw, and had

practiced mindfulness in therapy to help her relax and think more clearly.

Practicing mindfulness while studying artworks in Getty's collection opened her eyes to the emotions expressed in art. "I feel like each one tells a story and is showing you something," says Sparks. She continues to practice mindfulness in her daily life and keeps in touch with her fellow Art Impact participants. She learned, she says, to remember to take in her surroundings with more openness and inquisitiveness. "You never know what's out there until you take your first step."

The Future of Mindful Moments

Getty's education team plans to offer more sessions in the future and to add more programs like Art Impact to reach other specialized audiences, such as older adults and teachers. Plans are also underway to incorporate mindfulness-based practices into a new feature in the GettyGuide®.

"Museums can be contemplative places," Gu says. "So we're thinking about ways to be connected and ever-present with our communities." ■



At the end of the Mindfulness in the Museum Convening, Sara Blowers led a sound bath in the Getty Museum's Central Garden. In a sound bath, resonant tones are created using tools such as gongs and bowls, the goal being to reset the nervous system into rest and digest mode, alleviate pain, and bring listeners into a meditative state.



A new exhibition and memoir trace the life and work of a trailblazing California performance artist

THE WAY TO BE

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SINCE THE EARLY 1970s, BARBARA T. SMITH has been at the vanguard of cultural movements in California, particularly in the areas of performance and feminist art. Her work has taken the form of painting, drawing, installation, video, performance, and artist's books and often involves her own body as a vehicle for expression. She has explored concepts fundamental to the human experience, including sexuality, physical and spiritual sustenance, technology, and death.

The Getty Research Institute exhibition *Barbara T. Smith: The Way to Be* centers on Smith's life from 1931 to 1981. During this period, she faced many difficulties: her complex relationship with her conservative family, divorce, estrangement from her three children, and struggles in a male-dominated art world. In documenting 50 years of the artist's life, this autobiographical exhibition traces Smith's transformation from an isolated suburban housewife to a performance artist at the forefront of creative experimentation.

In this excerpt from Smith's memoir, she describes how she conceived *A Week in the Life of...*, a 1975 performance in which she auctioned off her time to members of her local art community.

Left: Performance documentation of *The Way to Be*, 1972, Barbara T. Smith. 35mm film strip. Photographer: Mike Kelley and Ernie Adams. Getty Research Institute (2014.M.14)



For whatever reason, I began to see that I was going through a major change. I found that I was sleeping all the time. Although I was really tired from overwork, it felt like the sleepiness was more than that. I had a dream or two and came to realize they were guidance dreams that were teaching me new things. I noticed that my central desire was changing. Whereas for some years I had been deeply involved in an ethic of the hero, I had become aware of its faults. Every hero was bound to discover a weakness, an Achilles' heel that made her vulnerable.

I was still living in my studio in the then-derelict part of Old Pasadena. Paralyzed with loneliness, I felt that I had no way to meet new friends. I was also desperately horny and could not understand why, in the scheme of things, it was so difficult for women to meet good men. I reasoned, "I am a creative person; I should be able to figure this out!" My solution, essentially, was to auction myself off. I imagined creating an event with a professional auctioneer to sell my time to others to do specific activities, those that I might enjoy sharing with someone else.

On an immediate level, I was broke and had to get a job. The gap between my need, opportunity, and the impracticality of my skills was huge. I'd stare at the newspaper unable to move. Finally, I applied to work at Hamburger Hamlet as a hostess. It was one thing I knew I could do, but I had been encased in my studio for so long that I hardly knew how to behave anymore. I had only two skirts and had to buy pantyhose.

I showed up at the Beverly Hills Hamburger Hamlet and began work. I kept upsetting the professional cashier because I'd arrive in dark skirts covered with cat hair on the back without knowing it. But I discovered that I could still attract men. One guy invited me to leave the country with him and travel in Europe. Then there was Mr. Platz, an older man, who after one date realized my life was too unconventional for him. He was a fine person who created hospitals and nursing homes, and won awards for them. Another younger guy named Kirk kept complimenting me on my legs, and finally he asked me out.

The amazing thing was that over the short period of time that I worked at the Hamlet, my feeling of competence grew. By the end, I was offered the opportunity to be an assistant manager, nine a.m. to five p.m., six to seven days a week. Alas, this would not work for me.



Top: *A Week in the Life of...* (Rachel), 1975, Barbara T. Smith. 35 mm film strip. Getty Research Institute (2014.M.14)

Below: *Portrait of Barbara T. Smith*, 1971, Gelatin silver print. Photographer: Boris Sojka. Getty Research Institute (2014.M.14)

Opposite page: *Xerox, Coffin, Die-Cut, Rick* (interior spread), about 1970. Barbara T. Smith. Xerox book. Getty Research Institute (2013.M.23)

It was spring, and the annual artists' picnic approached. Every artist of any sort in the Pasadena area was invited. My neighbor, Susan Grieger, mobilized the purely social event from mailing lists she had garnered from every source, feeling certain they were complete. One day I came across a gallery called Pasadena Artists Concern (P.A.C. Gallery), a co-op that, to our surprise, had apparently been there some months. I learned that they were having financial difficulties and instantly got the idea that I/we could save them with performance art. I suggested that we hold a benefit for the gallery. The money we raised would be divided between the gallery, for its expenses and future, and me, for my future.

This was the perfect opportunity for my auction, which took place in March 1975. I invented thirty-five events to be auctioned off. Up for bid were various segments of time to be spent in both novel and ordinary situations with me. The key performance was *A Week in the Life of...* As indicated by its title, I would go live with whomever paid the most for the week. Clearly, this was driven by my rampant eros.

Any purchased event would begin to exist for the buyer as an imagined form in their mind while awaiting a date when the

fantasy was to become a reality. It was a durational experience that would be the artwork on an invisible surface called time. The only distinction that made these events art, as compared to all other types of events, lay in our awareness of them being so.

A previous job that I had at Sotheby's came into play for my auction. I had learned how an auction was run and took it upon myself to find an auctioneer. I knew that you had to have plenty of items available and a reasonable minimum bid to cover expenses. The auction had to have some element of class, both to parody the real thing and so that people with money to spend would come. The invitation was elegant, and the dress was formal. Wine was served as the guests scanned framed texts describing the events to buy and their minimum bids. I arrived in a limousine; John Duncan, in a pinstripe suit and mafia hat, was the driver. My mother and her boyfriend were with me. I wore my white fox-fur stole, black formal skirt, a sheer black top, and my nearly shaved head. Fred Clarke, a professional auctioneer from Pasadena, called the first piece for bidding. Allan Kaprow and Peter Lodato were the runners who read out each event.

Overall, the auction was a big success. We met our expenses, made some money, and had some to give to P.A.C. Gallery.





A great variety of events sold (thirty-four out of the thirty-five items, to be exact). I carried them out over the next year, creating activities, friends, and adventures. The artist Rachel Rosenthal bought three pieces to get to know me, as she later said. The week went to Lawrence “Larry” Grobel, a journalist who had been wanting to interview me and Paul McCarthy.

Right away I began to schedule the events with the buyers. I meditated on huge boulders in the Arroyo Seco, spent a day at the beach, shared laundry duties in a laundromat, sat naked in a sauna, played tennis, walked dogs, exchanged letters, and jogged. I ate watermelon with feminist scholar Riane Eisler (who proved to be very difficult), went dancing with Ed and Melinda Wortz, cooked dinner, rode a merry-go-round, and had a wine tasting. I sent telegrams, went to a movie, and had a very fancy picnic lunch on the floor of the Security Pacific National Bank (now Bank of America) in Pasadena with a local Chrysler dealer, to the dismay and consternation of employees and patrons. I read favorite books, received massages, went pier fishing, took mutual photographs, went on a goofy spending spree with Paul McCarthy, and recorded every event on a single day with Sue Dakin. The most impactful events were the week spent with Larry Grobel and the shared events with Rachel Rosenthal.

Rachel had purchased an exchange of letters, a dog-walking morning, and a viewing of special sites around L.A. Rachel’s letters to me detailed the

full story of her vivid life; my letters in response couldn’t match her early upbringing in Paris, Brazil, and New York. For our second event, I borrowed John’s dog Persephone, drove to Rachel’s place in the San Fernando Valley—which she shared with her husband, Robert “King” Moody, who was the original Ronald McDonald in commercials—and went on our walk.

In our last event, I took her to certain special places that I liked as art; I saw them as “found views” that could only be experienced in person. I showed her the light reflected at certain moments from one downtown building onto the side of the next, and the heat thus produced. And we went to visit the cacti and succulents at the Huntington Botanical Gardens, viewing the weird and uncanny shapes the plants created. Rachel returned the gesture by showing me an array of small, beautiful objects from her parent’s home in Paris, where they’d lived before the Second World War, including little cloisonné bottles, which I drew to truly remember them. She roundly criticized the drawings, though I thought they were terrific. And lastly, at the end of the summer, she took me to San Pedro, where we boarded a helicopter and saw an amazing bubble-eye view of L.A. We kept journals; hers were replete with judgments and evaluations of me. We were becoming friends despite our differences: we had comparable senses of humor and a love of life. She revealed to me that she had wanted to meet me for some time to learn about performance art, which she had a tremendous attraction to. ■

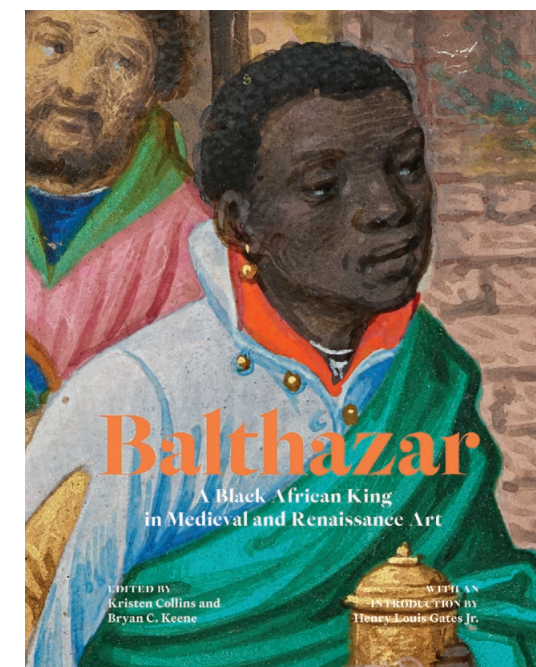
Field Piece, 1971–1972, Barbara T. Smith. 35mm slide. Getty Research Institute (2014.M.14)

Balthazar: A Black African King in Medieval and Renaissance Art

Bryan C. Keene and Kristen Collins

THIS BOOK INVITES READERS to follow the legendary footsteps of Balthazar, the magus who came to be represented as a Black African king. Artworks offer a road map through biblical history as medieval Europeans understood it, and stops along the way include altars, private devotional spaces, and public pageants, with close looks at illuminated manuscripts, paintings, mosaics, sarcophagi, jewelry, and stained glass. Here’s an excerpt.

According to the Christian Bible, “magi from the East,” following a star, paid tribute to the infant Jesus with offerings of gold, frankincense, and myrrh. Over the years, theologians embellished the biblical story, adding accounts of the magi traveling across the Fertile Crescent of Mesopotamia and the sands of Arabia to the lands around Jerusalem and Bethlehem. Magi were priest-astrologers who were revered as wise men. The three biblical magi were later given the names Caspar, Melchior, and Balthazar



and became known as kings because of the number and richness of their gifts.

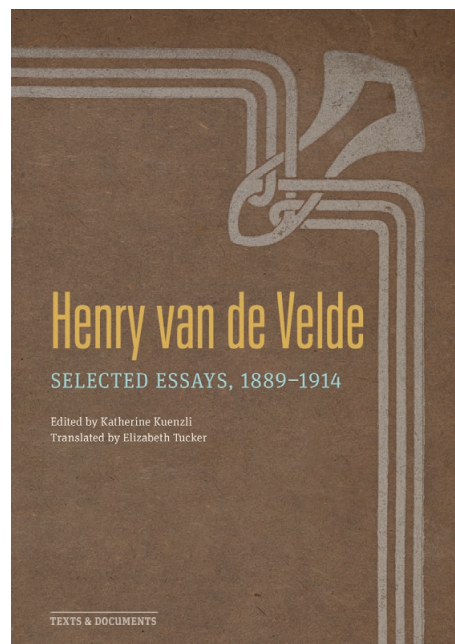
Although portrayals of Balthazar are now widespread—appearing in museum galleries, churches, Nativity scenes (also called crèches), and on holiday cards—questions about the origins and development of the Black magus linger. At the heart of this volume is the question: Who were the medieval and Renaissance people who inspired depictions of the biblical king? And how much more can be learned about our shared past by asking this question?

Artistic representations of Balthazar offer glimpses of the people—real and imagined—who influenced his likeness through the ages. Whether as royalty, religious dignitaries, courtiers, tradespeople, mercenaries, or enslaved people, Black Africans moved throughout premodern Europe and the Mediterranean. Their stories can be pieced together from archival materials and from artworks that serve as primary documents of forgotten histories. In addition, because each depiction of the Black magus is specific to its time and place, these images reveal a complex chronicle of how premodern Europeans understood race and Blackness. Attitudes about race changed throughout the millennium often referred to as “the long Middle Ages” (roughly 500–1500 CE).

Beginning in the 400s CE, Christian writers in Europe identified one of the magi—eventually called Balthazar—as African. The magi were not portrayed in art as royalty until about the year 1000, and it wasn’t until the late 1400s that European artists commonly depicted Balthazar as a Black African king.

Networks of exchange had connected Africa and Europe since antiquity; commerce in gold, ivory, and textiles brought inhabitants of both continents into frequent contact. Religious delegations from the kingdoms of Ethiopia, Egypt, and Kongo journeyed to Rome, and Black African soldiers served in the courts of medieval European rulers. But the fifteenth century witnessed a dramatic change. With Portuguese incursions into the west coast of Africa in the 1440s, a longstanding practice of enslavement escalated into a brutal global industry that served larger European colonial agendas. As Europeans forcibly subjugated unprecedented numbers of non-Christian Black Africans, tens of thousands of enslaved people entered Europe, and millions would later be transported to the Americas. It is against this backdrop that images of the Black magus spread across Europe.

The Adoration of the Magi shows three kings bringing gifts to the Christ child. According to medieval tradition, the magi came from the three continents of the world then known to Europeans. Here the kneeling king represents Europe, while the standing kings correspond to Asia and Africa. Two figures wear turbans, suggesting faraway origins. This and similar images served as propaganda, spreading the idea that all the peoples of the earth would soon recognize the Christian faith. Made in the late 1400s according to a centuries-old formula, this version differs in an important way from earlier examples: the African king is shown as a Black man. ■



**Henry van de Velde:
Selected Essays, 1889–1914**

By Henry van de Velde, edited by Katherine M. Kuenzli,
translated by Elizabeth Tucker

Belgian artist, architect, designer, and theorist Henry van de Velde (1863–1957) was a highly original and influential figure in Europe beginning in the 1890s. This selection of essays, translated from French and German, includes van de Velde’s writings on William Morris and the English Arts and Crafts movement, Neo-Impressionist painting, and relationships between ornament, line, and abstraction in German aesthetics. The texts trace the evolution of van de Velde’s thoughts during his most productive period as a theorist in the artistic debates throughout Europe. With introductory discussions of each essay and full annotations, this is an essential volume for a broad range of scholars and students of the history of fine and applied arts and ideas.

GETTY RESEARCH INSTITUTE
392 pages, 7 × 10 inches
Paperback US \$60

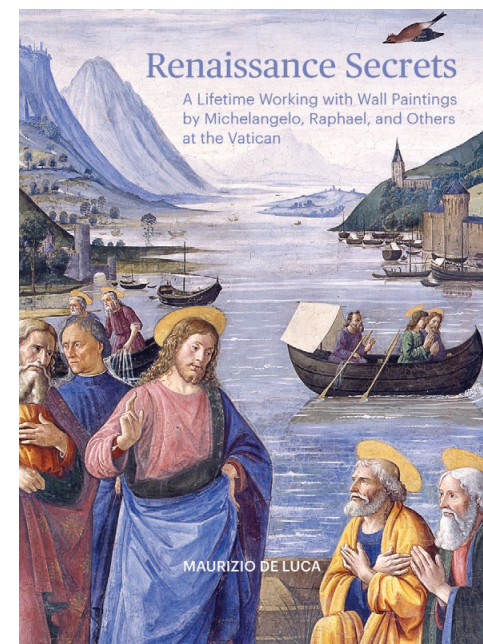


**Transpacific Engagements:
Trade, Translation, and Visual Culture of
Entangled Empires (1565–1898)**

Edited by Florina H. Capistrano-Baker and Meha
Priyadarshini

Between the 16th and 19th centuries, competing European empires vied for commercial and political control of oceanic routes between Asia and the Americas. *Transpacific Engagements* addresses the resulting cultural and artistic exchanges with an emphasis on the Spanish and American enterprises in the Asia-Pacific region, paying particular attention to the artistic expressions of imperial aspirations and imaginaries in the Philippines, Spain, Japan, and Hawaii. Featuring contributions by art historians, anthropologists, historians, and cultural studies scholars, *Transpacific Engagements* gathers groundbreaking investigations of objects and histories to illustrate the role of East, South, and Southeast Asian politics and dynasties in these multilateral exchanges.

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In association with the
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Kunsthistorisches Institut in Florenz
(Max-Planck-Institut)
320 pages, 9½ × 12 inches
124 color illustrations
Hardcover US \$55
Paperback US \$45



**Renaissance Secrets:
A Lifetime Working with Wall Paintings by
Michelangelo, Raphael, and Others at the
Vatican**

by Maurizio De Luca, translated by Jason Cardone

In the late 1400s, the greatest artists of Renaissance Italy were summoned to Rome, where they decorated the walls and ceilings of the Vatican. Expert restorer Maurizio De Luca spent his 40-year career in the Vatican Museums, including 15 years as head restorer of the Painting Restoration Laboratory. He oversaw some of the most important restorations of the last half century, including wall paintings by Perugino, Botticelli, and others on the walls of the Sistine Chapel; the Pintoricchio wall paintings in the Borgia Apartments; the Raphael Rooms; and the last two frescoes by Michelangelo, in the Pauline Chapel at the Apostolic Palace. This volume offers the reader a stunningly intimate perspective that demonstrates how the conservation process enriches the understanding and interpretation of these iconic works.

GETTY CONSERVATION INSTITUTE
160 pages, 8¼ × 11 inches
232 color and 2 b/w illustrations
Paperback US \$35



Encounters in Video Art in Latin America

Edited by Elena Shtromberg and Glenn Phillips

The emergence of video art in Latin America is marked by multiple points of development, across more than a dozen artistic centers, over a period of more than 25 years. When first introduced during the 1960s, video was seen as empowering: the portability of early equipment and the possibility of instant playback allowed artists to challenge and at times subvert the mainstream media. This compendium explores the history and current state of artistic experimentation with video throughout Latin America and approaches the topic thematically, positioning video artworks from different periods and regions throughout Latin America in dialogue with each other. Organized in four broad sections—Encounters, Networks and Archives, Memory and Crisis, and Indigenous Perspectives—the book’s essays and interviews encourage readers to examine the medium of video across varied chronologies and geographies.

GETTY RESEARCH INSTITUTE
288 pages, 7 × 10 inches
61 color and 40 b/w illustrations
Paperback US \$65



Evangeline J. Montgomery. Photo: Erwin Thamm

Getty Research Institute Acquires Evangeline J. Montgomery and Richard Hunt Archives

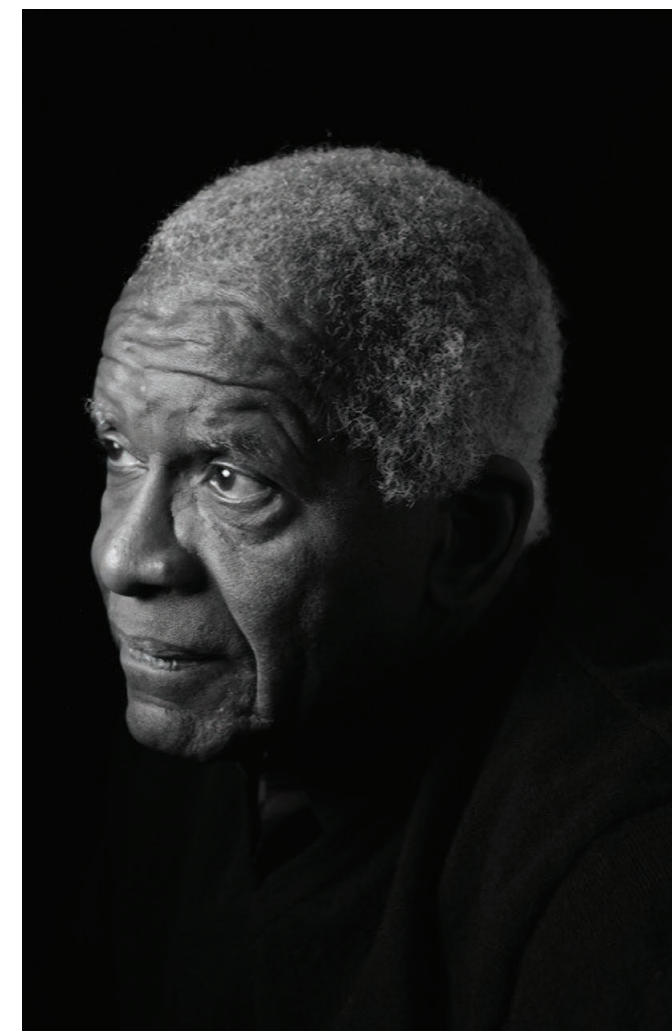
AS A CURATOR, cultural worker, and arts administrator, Evangeline Montgomery used her positions within and outside government to advocate for the representation of African American artists through national and international exhibitions and institutional programming. Dating from the 1970s, her archive and library reflect her wide-ranging contacts and interests and contain some 220 linear feet of valuable documentation. The collection encompasses nearly 600 books, as well as catalogues, correspondence, leaflets, and other forms of ephemera such as slides, audio recordings, videocassettes, and documentary photography.

“Montgomery worked tirelessly behind the scenes for a more equitable, and truer, version of American art and art history,” says LeRonn P. Brooks, associate curator for modern and contemporary collections at the Getty Research Institute (GRI). “Montgomery’s archive moves underrecognized histories of African American art exhibitions, organizations, artists, lectures, and meetings to the foreground during an era of their widespread exclusion from the mainstream art world.”

The GRI also acquired the archive of sculptor and printmaker Richard Hunt, whose historically based artwork weaves together local and African diasporic themes and design elements. Executed in welded and cast steel, aluminum, copper, and bronze, Hunt’s abstract sculptures make frequent references to plant, human, and animal forms as well as classical music, traditional African American spirituals, and African and African American history and mythology.

“Hunt’s creative and seemingly spiritual connection to his African American heritage situates him as an inheritor of the African creative traditions that influenced modernism and its best-known European artists,” says GRI director Mary Miller. “His collection of models, maquettes, sculptural objects, sketchbooks, related works on paper, studio notebooks, and photographs relate closely to the GRI’s core collection sectors and areas of curatorial expertise, both in terms of subject matter and media.”

—Valerie Tate, Senior Communications Lead, J. Paul Getty Trust



Richard Hunt. Photo: Chester Higgins

New Acquisitions in Latin American Art

THE GETTY RESEARCH INSTITUTE (GRI) continues to acquire new artworks and archives relating to Latin American art. For a city like Los Angeles, with such a strong Hispanic community, it's important for the GRI to grow its collections in this area, says Idurre Alonso, curator of Latin American collections.

One new acquisition (a donation) is *El torturado*, a drawing created by influential Mexican modernist Alfredo Ramos Martínez in 1938. Blending Mexican subject matter with the simplified forms that characterize modern art, the artwork is part of a series he made on *Los Angeles Times* newsprint. The artist explored the difficult living conditions of the Mexican migrants exploited in the Depression-era United States.

The GRI has also acquired a set of letters between José Luis Cuevas, considered one of the great masters of Mexican art, and surrealist Cuban artist Jorge Camacho. Their correspondence illuminates Cuevas's opinions on Mexico's cultural scene and his development as an artist. He was a key figure of *la Ruptura* (the Rupture), an artistic movement in the 1950s that aimed to break away from the patriotic tradition of the Mexican muralists. His focus on universal ideas was formative in the 1950s and '60s, ushering in the era referred to as the Mexican Renaissance of drawing and printmaking.

Lourdes Grobet's photography series *Olmayaztec* also explores Mexican subject matter. The images, spanning almost four decades, record a group of monuments designed as replicas of pre-Hispanic buildings. In her exploration of this popular vernacular architecture, Grobet documents what she calls "Disneyfied versions of the pre-Hispanic world...that made me think how precarious national identity is." Adding to the GRI's extensive collections relating to pre-Hispanic art, this acquisition offers a critical perspective on how Mexico's ancient past is used to create a sense of national identity for tourists to consume.

Finally, the archive of notable Argentinian artist David Lamelas is among the first acquired of a Latin American conceptualist. It strengthens the GRI's rich holdings in conceptual art and joins materials from artists such as Allan Kaprow, Mary Kelly, and Allan Sekula.

In the future, Alonso hopes to bolster collections that relate to underrepresented communities and bring a deeper Latino perspective to the GRI's collections. Currently, she has her eyes on works by Indigenous artists, especially in photography, and art from Central America.

—Anya Ventura, *Digital Media Producer, Getty Research Institute*



Rosarito, Baja California Norte from *Olmayaztec* series, about 1990–95, Lourdes Grobet. © Getty Research Institute

Opposite: *Piel rosa (MAMBA)*, 1965, David Lamelas. Gelatin silver print. © Getty Research Institute



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Through February 26, 2023

In Dialogue
Through March 5, 2023

Getty Villa

Nubia: Jewels of Ancient Sudan
from the Museum of Fine Arts, Boston
Through April 3, 2023

Online

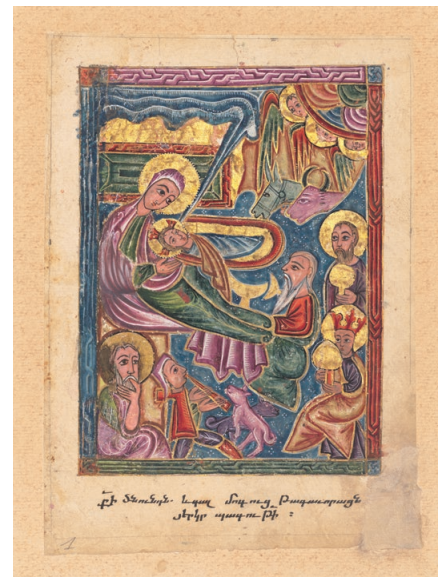
Mesopotamia
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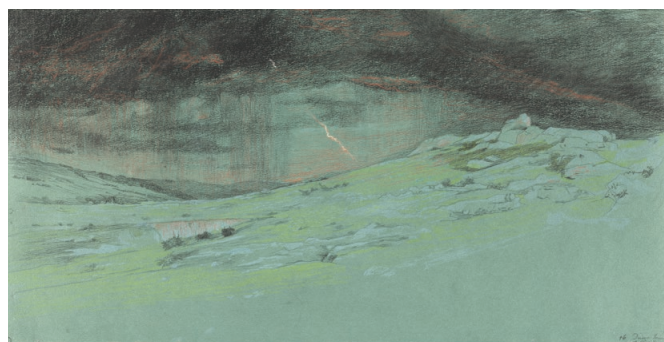


Untitled #5, 1979–1982; printed 2010, Uta Barth. Pigment print. Courtesy of the artist; 1301PE, Los Angeles; and Tanya Bonakdar Gallery, New York/Los Angeles. © Uta Barth. On view in *Uta Barth: Peripheral Vision*

Right: *The Nativity with the Adoration of the Shepherds and Magi*, 1615, Mesrop of Khizan. Tempera colors and gold on parchment. Getty Museum. On view in *A Passion for Collecting Manuscripts*



Below: *Landscape with a Thunderstorm*, 1896, Emilie Mediz-Pelikan. Conte crayon, fabricated colored chalks, and white colored pencil, on blue-green paper. Getty Museum. On view in *Our Voices, Our Getty: Reflecting on Drawings*



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FINAL FRAME



Stationed in Japan in the late 1950s while serving in the US Air Force, Al Fennar became inspired by the power of Japanese abstraction and high-contrast photography to tap into psychological realms. After returning to New York, he joined the Kamoinge Workshop—a collective of Black photographers founded in 1963—and encouraged his fellow members to experiment with abstraction.

Miya, the artist's daughter, remembers this image displayed in her childhood home but only recently noticed his inscription on the back: "Emmett Till's Ghost." Evoking the racially motivated murder of the teenage Till in 1955 and the widely published photograph of his brutalized body, Fennar's haunting image insists on both the importance of Till's memory and the resonance of socially engaged photographic abstraction.

—Mazie Harris, Assistant Curator, Department of Photographs, Getty Museum

Emmett Till's Ghost, 1970s, Albert Fennar. Gelatin silver print. Getty Museum. © Miya Fennar and the Albert R. Fennar Archive

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Art + Ideas

*“Even if you’ve looked at this work of art
a thousand times, how does it feel today?
And let nothing be final. No feeling, no
conclusion, nothing fixed.”*

—Tracy Cochran, meditation teacher, guide, and author

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