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# Editor's Note

Doris Chon

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The publication of this inaugural open-access issue of the *Getty Research Journal* signals a vitally important shift in the publication's fifteen-year history. Founded in 2009 by Getty Research Institute (GRI) director Thomas Gaetgens to publish original research emerging from the collections and activities of the GRI, J. Paul Getty Museum, Getty Foundation, and Getty Conservation Institute, the *Getty Research Journal* was offered in print with a digital complement. The latter was initially available as a download from the GRI's website. Digital editions of entire issues were later accessible via JSTOR. Since 2015, the journal has been available in both print and electronic formats by subscription through the University of Chicago Press.

Effective with this issue of spring 2024, the *Getty Research Journal* is now published on Quire, the Getty's own open-source software, and it is available in web, PDF, and e-book formats free of charge to readers, without a subscription. With this historic transformation into a diamond open-access journal, which furthers the Getty's commitment to open content, we endeavor to reach an even more wide-ranging readership invested in the history of art and visual culture on a global scale. Concurrent with this expanded access, the *Getty Research Journal* also advances scholarship on cultural objects and practices that exceed the current parameters of the Getty's institutional collections and research initiatives. To facilitate the experience of reading the journal online, the invited lengths of research articles as well as shorter notices have decreased. Throughout the issue, enhanced illustrations take advantage of the interactivity afforded by Quire's digital interface.

The present issue features five full-length articles and one shorter notice that collectively address a dynamic range of subjects spanning four continents and eleven centuries. In "Northern Africa or Central Iran? An Investigation into the Production Place of a Fragmentary Kufic Qur'an at the J. Paul Getty Museum," Madhi Sahragard upends the previous geographical attribution of a ninth-century Kufic Qur'an in the Getty Museum's collection through close comparison with related Qur'anic fragments in an Early Abbasid style that remained previously inaccessible to scholars outside of Iran. Beatrice Alai and Peter Kidd offer a comprehensive study of all known cuttings from a large twelfth-century French Bible produced by a Carthusian monastery in the

orbit of the Grande Chartreuse; “Cuttings from an Illustrated Twelfth-Century French Manuscript Bible in Los Angeles and Berlin” includes an expandable appendix with detailed descriptions of the cuttings in what the authors propose to be their original sequence. Keelan Overton’s “Jane Dieulafoy in Varamin: The Emamzadeh Yahya through a Nineteenth-Century Lens” brings the French traveler Dieulafoy’s photographic documentation of the famed Ilkhanid tomb complex in the Iranian city of Varamin into illuminating dialogue with descriptive accounts produced by her contemporary, the seasoned Iranian statesman, historian, and epigrapher Mohammad Hasan Khan E‘temad al-Saltaneh. The instructive wartime encounter between Polish painters stationed in Baghdad and Iraqi artists during the British military reoccupation of Iraq in 1941–45 is the subject of Anneka Lenssen’s provocative essay, “Baghdad Kept on Working: Painting and Propaganda during the British Occupation of Iraq, 1941–45.” Lenssen’s exploration of modern artmaking under occupation resonates urgently today when nation-states in multiple regions of the globe continue to persevere under the violent threat and fatal reality of imperial expansion. In “Overthrowing Reality: Photo-Poems in 1980s German Democratic Republic Samizdat,” Anna Horakova and Isotta Poggi survey the intermedial character of a selection of rare East German self-published artists’ books known as samizdat, which integrate poetry and literary texts with graphic arts such as printmaking, collage, and especially photography. Julieta Pestarino’s shorter notice, “The Perpetual Unfolding of Photographic History: A Previously Unknown Panorama of Salvador, Bahia, by Rodolpho Lindemann” elucidates a panorama of an important Brazilian city taken by German-born photographer Lindemann circa 1880, toward the end of the colonial period.

The leadoff open-access issue of the *Getty Research Journal* could only have been realized through the countless efforts and tireless contributions of numerous colleagues at the GRI, Getty Publications, and Getty Digital, undergirded by the ongoing support of the journal’s editorial board. Sincere thanks are also due to the numerous scholars in the field—authors, anonymous reviewers, and expert advisers—who contributed to this first open-access issue in myriad ways. As executive editor, I am heartened by this collaboration and look forward to steering the journal into newer directions still to come.