

The Getty



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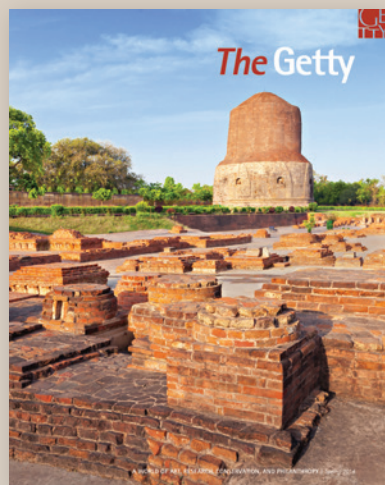


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On the cover:

Dhamekh Stupa and Panchaytan temple ruins Sarnath, Varanasi, India.
Photo: saiko3p/Bigstock.com

by James Cuno
President and CEO, the J. Paul Getty Trust

The Getty works or has worked in 170 countries and on every continent on earth. It's what distinguishes us from all other arts institutions.

Over the past three years, representatives of the four programs and the trust have made five trips to India to explore possible collaborative projects in that country.

The Foundation worked for twenty years at the Nagaur-Ahhichatragarh Fort in Jodhpur, Rajasthan. One of the finest examples of Rajput-Mughal architecture, and dating primarily from the sixteenth through eighteenth centuries, this fortified complex of palaces, elaborate gardens, temples, and a mosque had fallen into ruin. With the help of a series of Getty grants, the Mehrangarh Museum Trust is overseeing the multi-year conservation of the fort, using both traditional building methods and modern scientific techniques.

Getty funds also enabled students and faculty from the Courtauld Institute in London to participate in the conservation of the wall paintings at the fort. In 2002 the project was recognized with a UNESCO Award for Excellence in Cultural Heritage Conservation.

On our first visit to India in February 2011, we visited Nagaur and met with the Indian cultural ministry, the Archaeological Survey of India, and numerous museum and university colleagues.

What came out of those meetings was a collaborative project at Sarnath, the famous Archaeological Site and Site Museum, with the Archaeological Survey of India and the British Museum. This issue's cover story focuses on this important and historic collaboration.

Also in this issue, you will find out about the Getty Conservation Institute's work to address the recent problem of plastics degradation in the arts. By the mid-twentieth century, many artists and designers were choosing plastics to create design objects, now they are finding out that plastics do not have the long lifespan once imagined. The Getty Foundation reports on its Museums in Africa initiative, part of the overall Professional Development initiative that provides grants around the globe to foster training in the museum professions. The J. Paul Getty Museum takes readers on a virtual journey through three cities that thrived in Byzantine Greece. Museums in these cities have contributed important national artworks to the Museum's exhibition at the Getty Villa, *Heaven and Earth: Art of Byzantium from Greek Collections*. And the Getty Research Institute details the ways in which they are expanding their reach—both literally and figuratively—through expanded galleries, exhibitions around Los Angeles, and new digital initiatives.

Whether in person or online, I hope you get the chance this spring to connect with the Getty and learn about all we have to offer.



James Cuno

Virtual Library Launch

More than 250 backlist titles from Getty Publications are now available in the Getty's Virtual Library. Books can be read online or downloaded as PDFs. The earliest publication is from 1966, and the full offering spans the Getty's rich publishing history, including collection catalogues that highlight masterpieces from the Getty collections, translations of groundbreaking texts on the visual arts, essential works of art historical research, exhibition catalogues, journals, and publications that serve as key resources in the conservation of the world's cultural heritage. Titles will be added to the Virtual Library on an ongoing basis.

The titles are fully searchable and most of them are accompanied by a description, a table of contents, and author biographies. Links are provided to help locate a print edition in a local library through WorldCat and to purchase books that are still available for sale.

Visit www.getty.edu/publications/virtuallibrary to browse through the collection.

New Support for Digital Resources

The Getty Research Institute (GRI) has received two grants that support major digital initiatives.

The Samuel H. Kress Foundation awarded a digital resources grant to accelerate development of a searchable online database of stock books from the M. Knoedler & Co. Records, an archive acquisition that was reported in the Spring 2013 issue of this magazine. The Knoedler archive is one of the most extensive collections of essential research materials on the formation of American art museums and the American art market.

The Seaver Institute awarded a partnership grant to expand the Getty Scholars' Workspace™ prototype into a robust digital platform for international art history and humanities scholars to conduct collaborative research projects that transcend the boundaries of geographic distance. The Getty Scholars' Workspace holds the promise of transforming the ways in which art history and humanities research is practiced and published in the future.

Drawings Donation

A suite of four drawings was recently donated to the J. Paul Getty Museum, including a Degas, two Légers, and one Picasso. These new additions not only strengthen the Museum's permanent collection of works by Degas, but also extend the scope of the drawings collection into the twentieth

century. The drawings are a gift from Lili Weingarten and her husband William, whose collecting focused on works on paper which they bought from galleries in New York and Paris during their travels in the 1950s and '60s.



Woman in the Bath Drying Her Arm, 1880's or 1890's, Edgar Degas. Charcoal. The J. Paul Getty Museum, Gift of Dr. William and Mrs. Lili Weingarten

The Degas drawing, *Woman in the Bath Drying Her Arm*, depicts a subject matter that was dear to the artist from the 1870s onward, focusing on scenes in bathrooms and depicting women in states of undress, now regarded as modern, iconic depictions of the female body.

Fernand Léger was a prolific draftsman and one of the most prominent artists active in Paris in the first half of the twentieth century. *Acrobates* and *Le Bonheur* illustrate his distinctively bold and simplified drawing style, which was complemented by his lifelong identification with working-class attitudes, interests, and activities.

The Picasso drawing, *Picador Smoking and Woman*, dates from the artist's late career and brings together two recurrent themes throughout his work: women and bullfighting.

These donations are the first works by Picasso and Léger to enter the Museum's drawings collection. The drawings are now on view at the Getty Center.



A still from the Peter Alexander Art in L.A. video.

Straight from the Artist

Two new videos featuring artists Peter Alexander and Helen Pashgian are being released as part of the Art in L.A. project. The project, an undertaking of the Getty Conservation Institute (GCI), explores the materials, processes, and conservation of the work of Los Angeles-based artists.

Peter Alexander gained renown in the mid-1960s for his explorations of transparency and color in sculpture. Filmed in his Santa Monica studio, Alexander discusses his process working with both polyester and polyurethane, his concern for the aging of his work, and how he would like it to be seen in the future.

The second video features Helen Pashgian, who is often acknowledged as a significant contributor to the Light and Space movement. This video includes footage of her re-creation of a large, translucent polyester disc stolen from an exhibition in the 1970s, as well as her thoughts on conservation.

The videos, including an earlier production featuring artist Larry Bell, can be viewed on the GCI's YouTube channel.

Publications Awards

Twentieth-Century Color Photographs: Identification and Care by Sylvie Pénichon, and released by Getty Publications, has won the 2013 PROSE Award in the History of Science, Medicine, and Technology. The annual award recognizes publishers and authors for their commitment to pioneering works of research and for contributing to the conception, production, and design of landmark works in their fields. The award is administered by the Professional and Scholarly Publishing Division of the Association of American Publishers, the national trade association of the U.S. book publishing industry.

Mosaics Conservation Continues in Conflict Zones

North Africa and the Middle East have perhaps the most significant Roman-era mosaics in the world, both mosaics in situ at archaeological sites, and lifted mosaics now in museums. Thanks to the MOSAIKON initiative, the vital work of preserving this heritage goes on despite turmoil in parts of the region.

One aspect of the initiative involves funding from the Getty Foundation, which continues to bring conservators from Syria, Libya, Jordan, and Tunisia to the Centro di Conservazione Archeologica in Rome for training. Additional grants brought conservation specialists from the region to Herculaneum, Italy, for a fall workshop on protective shelters for archaeological sites, and supported a January gathering of heritage leaders in Ravello, Italy, to consider the region's future needs.

Complementing these efforts, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) will use a Foundation grant to produce the first comprehensive translation into Arabic of key texts related to the care and conservation of mosaics. MOSAIKON is a joint initiative of the Getty Conservation Institute and the Getty Foundation in partnership with ICCROM and the International Committee for the Conservation of Mosaics.



Participants in a training course at the Centro di Conservazione Archeologica in Rome. Photo © CCA-Rome



Holy Site, Historic Site

The Challenge of Sarnath

by James Cuno

Located on the Gangetic Plain of north-central India, a few miles from the city of Varanasi and the holy river of the Ganges, is Sarnath, the site where the Buddha Gautama preached his first sermon, gathered his first followers, and began his ministry. One of the four holiest sites in Buddhism, it has been a pilgrimage destination for more than two thousand years, and monasteries have been built there for more than fifteen hundred years.

In the twelfth century, under Turkic invasion, the site was reduced to ruins. Revitalization was slow in coming. The British began systematic excavations there in 1815, but it was only in the 1830s, under archaeologist and military engineer Sir Alexander Cunningham, that real progress was made. It was he who excavated and measured the large Dhamekh stupa (93 feet in circumference and 110 feet in height) which had been built in honor of the Buddha's activities at the site. Stupas are earthen burial mounds that contain Buddhist relics.

At the turn of the twentieth century Sir John Marshall, director general of the Archaeological Survey of India (ASI), made the greatest finds at the site. He exposed structures of three monasteries and unearthed hundreds of sculptures. This extraordinary discovery prompted the building of the Sarnath Archaeological Site Museum in 1910.

Now, the Sarnath Archaeological Site and Museum is the focus of a three-year historic collaboration with the National Culture Fund (NCF), the ASI, the British Museum, and the J. Paul Getty Trust. This is an excellent opportunity for the Getty's four programs to contribute their particular areas of expertise to preserve and interpret the artistic and cultural heritage of this important monument.

The goal of the project is to build the capacities for the interpretation of the archaeological site and its site museum, and to advance knowledge of the contributions of the site and its surviving sculpture to our greater understanding of early Indian and Buddhist art. Working with our Indian and British colleagues, we will develop an interpretive and sustainability plan for the site, an interpretive plan for the museum, and a deep, online catalogue of the museum's collection and related sculptures in other museums.

There are many interesting challenges at Sarnath—one of the most complex is how to incorporate and honor its history as a holy pilgrimage site, while also maximizing its value as a historic archaeological site. Pilgrims come from as far away as Sri Lanka in the south, Burma and Thailand in the southeast, and Japan in the east. Groups gather with their monk teachers on the lawn just beyond the architectural remains of a monastery, meditate on site, and ritually circumnavigate stupas.

Left: Dhamekh Stupa. © Atlantide Phototravel/Corbis

Below: Japanese monks perform Buddhist rituals at Dhamekh Stupa on November 6, 2009, at Sarnath, India. Cascoly/Bigstock.com





Candles placed by pilgrims at the Sarnath archaeological site.

That Sarnath remains a pilgrimage destination influences how the site is interpreted and preserved. Candles and sheets of gold leaf are often stuck onto the stupas and architectural remains, despite signs discouraging it. These gestures are ones of respect and are not intended to mar the site, yet they do pose a concern for the long-term preservation of these remains.

But Sarnath's importance lays not only in its Buddhist history, but also as an Indian nationalist site, important to the founding of the modern democratic state of India.

The first great Indian ruler, the Emperor Ashoka, who ruled in the third century B.C., came to Sarnath, converted to Buddhism, and erected a number of stupas and a great column.

The Sarnath column erected by Ashoka was capped by a bell-shaped, lily base; a collar with animal sculptures and wheels of the dharma in relief; and a sculpture featuring four lions and measuring some seven feet in height. Fragmented remains also indicate it had a very large wheel of the dharma at the

top. The "turning of the wheel" refers to Buddhist teachings and derives from the Buddha's first sermon at Sarnath, which set the wheel in motion.

The column was also inscribed with an Ashokan edict. The text warns against a schism among the Buddha's followers. Similar such inscriptions, with very different texts, were found on columns and rocks throughout modern-day India. They document the reach of Ashoka's reign and helped identify him as India's first historical figure.

It is known that Ashoka was in contact with the successors to Alexander the Great, who failed to conquer India. But it's tantalizing to propose a sustained relationship with the Eastern empires, like the Achaemenids in modern day Iran, which also left dynastic inscriptions on rocks and erected columns with similar capitals, as at their great ceremonial capital, Persepolis, where large columns are capped by floral bases and multi-animal capitals, not dissimilar to the Ashokan column.

Sarnath is also important for the style of Buddhist sculpture developed there, best expressed by the fifth-century, Gupta-era seated Buddha in the Sarnath Museum. The sculpture, featuring an idealized figural form, delicate floral carvings, and an expression that suggests an inner, peaceful meditation, became the prototype for all subsequent south and southeastern Buddhist sculpture.

There are hundreds of such sculptures and sculptural fragments at Sarnath. Most are in storage and insufficiently catalogued, and this, we hope, will be one focus of the collaborative project. The cataloguing will not only include the objects at Sarnath, but also sculptures and fragments that are no longer there, but can be found in Delhi,

Calcutta, the Philadelphia Museum, and the British Museum, among other locations.

Improving the dissemination of Sarnath's religious and archaeological significance to the public through installations at the Sarnath Museum is another key goal for the project. The galleries are currently installed with little didactic information about the importance of the archaeological site and the relationship of the objects to the site.

How to better manage the physical relationship between the museum and the site will also be addressed. The museum building is half of a square and meant to suggest the monastery architecture on the site itself, and to evoke the solemnity of the setting. Yet visitors have to cross a busy, and sometimes chaotic, road to travel between the museum and the archaeological site.

The project is being managed by the NCF, created by the Ministry of Culture, to undertake public-private partnership projects in the field of heritage, culture, and the arts. The NCF is working with the ASI to upgrade six site museums at Sarnath, Uttar Pradesh; Nalanda, Bihar; Amaravati and Nagarjunakonda, Andhra Pradesh; and Red Fort, New Delhi.

The specific programs undertaken by the collaboration will include three workshops. The first took place in November 2013 in Sarnath and focused on best practices for archaeological site museums. Participating were colleagues from the Getty, the British Museum, the NCF, and, importantly, the director general and head of site museums of the Archaeological Survey of India and directors of more than two dozen ASI site museums. The second workshop takes place this summer at the British Museum in London and explores the

significance of the Sarnath School of Art. The third workshop will be held in India and will focus on recent developments and best practices in the management of archeological sites. This workshop will be organized and led by the ASI, the NCF, and the Getty Conservation Institute in 2015.

Two training and capacity-building programs will also be held. One will focus on the cataloguing and digitization of museum collections for public access, and will take place at the Getty Research Institute. It will be followed by training and capacity-building programs still to be determined.

In addition, experts in the fields of museum display, lighting, and collection management from the Getty and the British Museum will advise ASI professionals. The workshops and trainings are funded by the Getty Foundation and the British Museum.

"This historic collaboration will help our historic and archeological sites continue to attract and educate visitors into the twenty-first century," said Sh. Pravin Srivastava, director general, ASI. "It will provide the training that will allow us to develop management plans for sites of national importance that will protect them for generations to come and provide world-class experiences for contemporary audiences."



Nagaur Fort interior water tank and paintings. Photo by Neil Greentree

Conservation of Nagaur-Ahhichatragarh Fort

The Getty's first foray into India began over twenty years ago as a Getty Foundation architectural conservation grant, part of a long series of grants designed to preserve some of the world's most significant historic buildings. Over the years, a total of four grants were awarded to the Mehrangarh Museum Trust for the conservation of the Nagaur-Ahhichatragarh Fort, located in northwest India, a two hour drive from the fortress city of Jodhpur in Rajasthan.

Begun in the twelfth century on the remains of a fourth-century earthen outpost and standing at the crossroads of developing trade routes, the fort was expanded by successive rulers until the mid-eighteenth century. The fort is one of the finest examples of Rajput-Mughal architecture—but over the years, this large fortified complex of palaces, elaborate gardens, temples, and a mosque had fallen into severe disrepair.

The Mehrangarh Museum Trust undertook a multi-year conservation of the fort, using a blend of both traditional building methods developed by local craftsman and more modern scientific techniques. As a result, the fort's extraordinary wall system and architecture has now been preserved, restored, and strengthened.

In 2002 this work was recognized with a UNESCO Award for Excellence in Cultural Heritage Conservation. Most recently, Getty funds enabled students and faculty from the Courtauld Institute in London to participate in the conservation of the wall paintings at the fort, together with their Indian colleagues. This project focused on the artwork in the Sheesh Mahal, or Palace of Mirrors, which are among the most important examples of the fine, elongated figural style characteristic of Nagaur. During this last phase of the Getty project, the Courtauld team focused on key conservation treatments including plaster repairs, consolidation of areas of painting that had fallen away, and salt removal from the surface of the paintings that had built up over time, damaging the artwork.

The conservation work supported by the Getty Foundation at Nagaur is significant because remarkable historic architecture has been preserved, but equally important is the fact that the project has resulted in the training of Indian conservators, ensuring that the knowledge and techniques utilized at Nagaur will carry on. The Getty grants have also attracted other funders who are supporting new projects at Nagaur. Today, after a dramatic transformation, Nagaur Fort is a thirty-five-acre complex with four main palaces and more than fifty smaller buildings, surrounded by two fortification walls and animated by extensive gardens, fountains, pools, and water systems.

ANIMATION CELS SHED LIGHT ON **PRESERVING PLASTICS**

Anticipation was high for the 1862 Great International Exhibition in London. As the opening day approached, over 28,000 exhibitors representing over thirty-five countries—from China, Japan, and Australia, to Canada, Madagascar, and Jamaica—began to stream into South Kensington on the site where today sits the Natural History Museum and the Science Museum. They were there to show off the latest developments in the fields of industry, technology, and the arts. Among them was Alexander Parkes, a British inventor from Birmingham who created the first man-made plastic, a thermoplastic polymer called Parkesine. One might imagine how the public's curiosity must have been piqued by this material that, once heated, could be easily manipulated into a variety of shapes that would set as it cooled.

By the mid-twentieth century, industrial manufacturers such as Dow Chemical were producing a variety of plastics, and many artists and designers were using different types of plastic to create furniture, sculptures, and other design objects. Inexpensive, lightweight, colorful, and easy to shape, plastics enabled them to push beyond the limitations of other traditional materials.

"Cellulose nitrate and cellulose acetate were two early plastics that sculptors loved," explained Michael Schilling, senior scientist at the Getty Conservation Institute (GCI).



Close up of an animation cel from *Snow White and the Seven Dwarfs*.
© Disney Enterprises, Inc.



Katharina Höyng, a visiting conservator at the GCI, experimenting with techniques for re-adhering paints.
© Disney Enterprises, Inc.

"They were among the first plastics readily available to artists. Although they looked like glass, sculptors could warm them, bend them, paint them, do all kinds of things to them and they wouldn't shatter like glass. In the 1930s and 1940s, artists like Naum Gabo and Antoine Pevsner used them and were able to show off a whole new range of expression in three dimensions."

"These two plastics start with cellulose, a natural product that comes from trees and cotton," explained Schilling. "Manufacturers react cellulose with nitric acid (in the case of cellulose nitrate) or acetic acid (in the case of cellulose acetate) to make a hard colorless polymer. By mixing in chemicals called plasticizers, they create flexible plastics that can be molded and fashioned into objects."

Unfortunately, some plastics—including cellulose nitrate and cellulose acetate—don't have the long life spans once anticipated. Many objects made from these plastics are showing serious signs of deterioration that can appear with little or no warning.

Cellulose nitrate is not only extremely flammable, but also produces highly corrosive nitric acid as it degrades. Early motion picture films were made from cellulose nitrate. Over time, as the film degraded, the nitric acid would not only destroy the film but also eat through the metal canister in which the film was stored.

So the plastics industry replaced it with cellulose acetate, a less flammable plastic. Unfortunately, cellulose acetate slowly degrades over time, ultimately reverting back to cellulose and acetic acid, a chemical found in vinegar. That is why film archivists call this degradation process Vinegar Syndrome.

Typically, as plastic objects degrade, they may begin to lose their shape and become warped, rippled, and discolored. Plasticizers can move to the surface of the object, creating sticky residues. Eventually, what remains of the object may bear little resemblance to the original design.

"Finding ways to preserve plastic objects requires scientists and conservators to work together. Identifying the types

of plastic from which works of art were created and determining appropriate conservation methods are growing challenges for museums," said Schilling.

So in early 2010, the GCI began a collaboration with the Disney Animation Research Library (ARL) to improve the understanding of plastics in their collection—plastics that were also extensively used for modern sculptures and design art objects. This joint effort is part of the GCI's long-term Preservation of Plastics project, a key component of the Institute's Modern and Contemporary Art Research initiative, which engages in a range of scientific research to analyze materials in modern and contemporary art, assess their stability, investigate methods to improve knowledge of the effects of conservation treatments, and find technical solutions for decreasing the rates of deterioration.

The ARL is the world's largest archive of animation, housing approximately sixty-five million pieces of animation art created over a period of more than eighty years by Walt Disney Animation Studios. The expansive collection includes not only conceptual design work, animation

drawings, model sheets, background paintings, layouts, exposure sheets, models, audiotapes and videotapes, reference photographs, and books, but also original plastic animation cels. Initially, the animation cels were of greatest interest to GCI scientists.

While the ARL's state-of-the-art storage facilities have extended the life of these materials, the exact aging process depends on a number of factors, including the composition of the plastics. A number of cels in the archive are already showing the typical signs of cellulose plastic deterioration, such as yellowing, warping, and cracking, as well as the visible pulling away of paint from the plastic support.

The GCI and ARL have been studying this collection together to better understand the changes that occur in these materials over time and to learn more about the possible causes of these changes, with the ultimate aim of improving ways of preserving not only the Walt Disney Company's animation cels, but also cels in other collections.

Through their chemical analysis research, GCI scientists were able to identify what type of plastic each cel was made from, what kind of plasticizers were used to make the cel, and how much the cel had discolored. With that information, they could identify which of the cels were more unstable and fragile. In addition, by measuring how much acetate was still present, they were able to determine how much degradation had already occurred. All of this information enables the ARL to ensure that each cel is being stored in the ideal climate conditions, as this varies from plastic to plastic. But it also allows GCI scientists

Kristen McCormick, manager of Art Collections and Exhibitions at the ARL, examining an animation cel in the ARL collection. © Disney Enterprises, Inc.

to extrapolate the information gleaned from the Disney research and apply it to sculptures, furniture, and other objects made from cellulose acetate and cellulose nitrate.

"One of the most important needs for any of our scientific research projects is reference samples. That's true whether we're studying paints, paper, metals, canvas, lacquers, or plastics," said Schilling. "We use these samples in tests to identify and characterize the materials, see how they change with age, with light exposure, or with temperature and humidity extremes. They're vital. But if you want to study cellulose nitrate or cellulose acetate sculptures of Gabo or Pevsner, where do you get reference plastics made in that era? You'd really be hard-pressed to find them." The ARL animation cel collection provided a unique and invaluable source of historic cellulose nitrate and cellulose acetate for studies such as this.

"Our collaboration with the ARL has been terrific," commented Schilling. "They've been incredibly generous in providing us not only with cel samples



and reference materials, but also in giving us access to their extensive archives where we discovered gems of information, such as memos from the 1930s to plastics manufacturers outlining how the products were, or were not, working, and the changes they'd like to see the manufacturer make. The information is simply invaluable for our work. We look forward to a long and mutually beneficial relationship with them."

This Disney Animation Research Library partnership builds on research findings that grow out of the GCI's participation in POPART, a project initiated by a consortium of European research laboratories with the objective of improving conservation and maintenance of plastic objects in museum collections. The GCI's continuing research into the conservation issues of plastic objects is designed to ultimately increase the treatment options available to conservators dealing with the escalating number of plastic objects in collections now showing signs of deterioration.

PAYING IT FORWARD IN AFRICA

THE GETTY FOUNDATION MARKS OVER TWENTY-FIVE
YEARS OF TRAINING AFRICAN MUSEUM PROFESSIONALS

African museums possess an extraordinary cultural heritage—imagine store rooms full of sculptures, ceramics, masks and ceremonial objects, and beautiful textiles of all shapes. Now imagine this important cultural heritage stored in difficult conditions, stacked on shelves, floors, subject to dust and pest infestations. Due to the lack of standardized care and training opportunities, as well as funding, African museums faced many challenges in the 1980s. Seeing a critical need, the Getty Foundation offered support for a landmark program called Preventive Conservation in Museums of Africa (PREMA), thereby launching the Museums in Africa initiative.

For over twenty-five years, the Getty Foundation has provided grants to train museum professionals in sub-Saharan Africa, often partnering with other organizations to help safeguard the continent's heritage. Through the PREMA program, hundreds of museum professionals from more than forty African countries have been trained in preventive conservation techniques. Initially, Getty grants supported intensive PREMA courses taught at the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome. Subsequent grants helped launch shorter courses throughout Africa taught by graduates of the Rome program. PREMA eventually led to the creation of the first permanent conservation organizations in Africa, the Ecole du Patrimoine Africain (EPA) in Benin and the Centre for Heritage Development in Africa (CHDA) in Kenya.

"The Foundation is proud to have supported museums throughout Africa over the past decades," said Deborah Marrow, director of the Getty Foundation. "In addition to training professionals and preserving collections, Getty grants have strengthened key service organizations and built capacity for museums across the continent."

In addition to the various grants for PREMA, over the years the Foundation has provided grants to the West African Museums Program (WAMP) for photography conservation, to the International Council of African Museums (AFRICOM) so that it could better serve the African museum community, to EPA for a diploma course in preventive conservation, and to CHDA for board training and curriculum development.

More recently, a major collaboration with the British Museum created the Getty East Africa Program, launched in 2011 to offer collections care training to museum professionals from the East African nations of Kenya, Tanzania, and Uganda. With Foundation support, British Museum staff had previously visited more than forty regional museums to identify training priorities. The resulting survey was the most comprehensive assessment of museums in the region ever undertaken, with detailed analyses of collections, conservation, display, visitor experience, management structures, and staff capabilities. One important finding of the survey was that most existing training programs targeted senior level managers



Abdillahi Said Kaleheza (Malindi Museum) cleaning a winnowing tray, as part of the Getty East Africa Program. Photo © The Trustees of the British Museum

and took place in universities, without the benefit of experience with actual collections in the museum environment. Another issue was that trained staff tended to be centralized in urban centers, leaving staff at key regional museums inadequately supported.

To address these problems, the East Africa Program is targeting entry and mid-level museum employees who have direct involvement with collections. It focuses on collections care, preventative conservation, storage, and exhibition display. Workshops are taking place at two regional museums in Mombasa and Kisumu, Kenya, and the practical training will result in upgraded storage facilities, new displays, integrated pest management systems, and new interpretive materials at these two host museums. The skills being taught are practical and transferable, with all materials needed for the workshops coming from local sources. This ensures that the programs are sustainable and economical during the workshop, and once applied back at the participants' own museums.

"It is said it is better to teach people how to fish rather than to give them fish. That is exactly what this training has done for me," said workshop participant Betty Karanja from the Nyeri Museum in Kenya. "I believe we have a resource team left behind in Kenya, Tanzania, and Uganda where we can slowly change the face of museums to world-class standards. I am now ready to implement the same in my museum."

"The British Museum program trains new trainers," agreed Marrow. "Workshop participants are able to share their knowledge with colleagues at their own museums, allowing the skills to spread. The workshops also encourage networking among museums in different countries. Together they are finding creative solutions to the region's common challenges."

The content of each workshop is customized to address the knowledge base of the participants, as well as local and cultural issues. Participants from different museums work collaboratively to encourage ongoing cooperation beyond the training course.

"The workshop was also a chance to share with colleagues from various museums, to appreciate that we share similar challenges and successes," said participant Godfrey Emanuel from the Arusha Declaration Museum in Tanzania.

Each Getty program participant is also required to plan a project at their home museums that demonstrates their new skills and makes use of local resources. One such



Above: Members of the Uganda National Museum team manually cleaning a natural history specimen using soft brushes, January 2013. Photo © The Trustees of the British Museum

Below: Charles Aongo (Kisumu Museum), Daniel Memusi (Narok Museum) and Beatrice Moraa (Kapenguria Museum) practicing pinning techniques, May 2013. Photo © The Trustees of the British Museum

project was carried out by three participants from the Lamu Museum, located in the Coast Province of Kenya, and dedicated to the heritage of the region's Swahili culture. Upon their return, the Lamu team identified for their colleagues storage and handling issues at the museum that required immediate attention. They implemented new preventative conservation treatments, such as using solar bags to eliminate pests from textiles without the use of chemicals, and a series of noninvasive techniques that helped to create a clean environment for delicate collection objects. The team also set up an organized storage area, greatly improving identification and access to the collection.

"Africa is, and always has been, a key area of focus for the British Museum. A museum devoted to the history of humanity must have Africa at its core," said British Museum Director Neil MacGregor. "I am delighted that, thanks to the support of the Getty Foundation, we are able to work in partnership with our colleagues in East Africa to develop and deliver museum skills and ensure that African museums are equipped for the future so that Africans can explore and interrogate their long history."

"It is said it is better to teach people how to fish rather than to give them fish. That is exactly what this training has done for me"

The East Africa Program will continue through the end of 2014, and results thus far have been encouraging. The National Museum in Uganda is implementing training courses for all new staff based on the program's resources and methods, with workshop participants delivering the instruction, and it is hoped that the national museums in Kenya and Tanzania will follow suit.

The Getty East Africa Program is the capstone of the Foundation's nearly three decades of work in Africa. Of the hundreds of museum professionals that have been trained in preventive conservation through the Museums in Africa initiative, many are now in charge of collections care, and some have gone on to become museum directors. While no one underestimates the challenges that African museums still face, the new British Museum program, combined with the projects previously funded by the Getty, will have significantly improved conditions and empowered a new generation of African museum professionals.



Pauline Mbethe cleaning objects for the Narok Museum displays. Photo © The Trustees of the British Museum

Project Spotlight: Narok Museum, Kenya

"You will be happy when people see that your exhibition displays have [been given] a new face lift and this is what we did. What a wonderful experience."

– Daniel Memusi, Narok Museum, Kenya

After attending a Getty East Africa Program workshop on exhibitions in Kisumu in 2013, Daniel Memusi from the Narok Museum returned home with renewed enthusiasm. The displays at Narok feature the local Maasai culture, and many collection objects were donated by community members. Despite their significance, however, the displays had been long neglected.

Working with his colleague Adam Jamal, who had also recently completed a Getty course on collections care, Memusi began reinstalling the collections. Selected objects were cleaned; display cases were upgraded; mounts and supports were made for headdresses, garments, pots, and gourds; and the brightly colored beadwork for which the Maasai are renowned were reinstalled using sleeved pins and nylon fishing line. As Memusi and Jamal shared their recently acquired object-handling and cleaning skills with their museum colleagues, a new sense of teamwork emerged. While there is more work to complete, the entire Narok staff is committed to the gradual revitalization of the museum.



They are also sharing their new knowledge with another regional institution, the Hyrax Hill Museum, where Memusi led a reinstallation team.

Daniel Memusi installing objects in refreshed showcase. Photo © The Trustees of the British Museum

BYZANTINE GREECE

A TRIP THROUGH

Known for miles of pristine coastlines, ancient ruins around every corner, friendly people, and fantastic scenery, Greece is one of the world's most popular travel destinations. This spring Byzantine treasures from cities around Greece will travel to the Getty Villa for the exhibition *Heaven and Earth: Art of Byzantium from Greek Collections*, on view April 9–August 25. Exploring the early Christian influences that inspired the creation of luminous Byzantine-era icons, textiles, architectural sculptures, frescoes, and mosaics, the exhibition also spotlights the towns and cities where the intersections of Eastern and Western religion, politics, and customs yielded artistic triumphs. Join us as we tour three key sites whose objects are featured in the exhibition.

KASTORIA

The city of Kastoria is an astoundingly intact time capsule of the Byzantine empire. The small city lies in the breathtaking countryside of western Macedonia and is protected on three sides by Lake Kastoria. Home to over seventy churches with countless icons, wall paintings, mosaics, and architectural achievements from its rich cultural history, Kastoria has preserved many of the Byzantine churches and the frescoes that decorate their interiors. The city's flourishing fur trade, which still exists today, made it a major trading hub. Linked to key Byzantine cities like Constantinople by major medieval roads like the Via Egnatia, Kastoria's art has long benefited from the exchange of ideas and techniques.

Opposite page: *Icon with the Virgin and Child*, Greek, fourth quarter of 12th century. Egg tempera on wood, gold leaf. Image courtesy of the Byzantine Museum, Kastoria, no. 457





The city of Kastoria. Courtesy of the Hellenic Ministry of Culture and Sports

Beginning the journey on the city's northwest side, visitors come across the Church of the Hagioi Anargyroi. Dating back to the tenth through eleventh century, the church holds some of the city's earliest art. The emperor Constantine's lifelike portrait hangs in this church that was built and decorated with support from the city's wealthy residents.

"Kastorian society included a great number of individuals in a position to exhibit their generosity and enhance their stature by commissioning works of art," explained Eugenia Drakopoulou, senior researcher at the National Hellenic Research Foundation, Athens. "Furthermore, the city's pious and worthy inhabitants took care that a wealth of inscriptions accompanied these works of art, in which they included family names, offices, property, administrators, and church rulers."

One of the most significant objects in the Getty exhibition is a two-sided icon from the Byzantine Museum of Kastoria. One side shows Christ laid out for burial in an image that combines themes of the Crucifixion, the Lamentation, and the Entombment. This is the earliest known depiction of this motif, which was carried in procession on Good Friday. The reverse shows the grief-stricken

Virgin Hodegetria (an iconographic depiction of the Virgin Mary) as she gestures towards the Christ child, indicating his role as mankind's path to salvation.

THESSALONIKI

A powerful port city with a thriving economy based on agriculture and trade, Thessaloniki was the "second capital" of the Byzantine Empire, after Constantinople. Its exposed location, however, made it vulnerable to incursions of Muslims and Western crusaders over its long history. Supported by abundant resources and acting as a crossroads of land and water routes across the region, Thessaloniki has been a city of great strategic political and economic importance for more than twenty-three centuries.

The city has at least eighteen existing Byzantine monuments open to the public that represent a broad spectrum of Byzantine art and architecture. However, these remaining monuments are a small portion of the city's onetime architectural wealth. Many of its Byzantine churches and monasteries survived as mosques during Ottoman rule and have been restored within the last century to their original



Mosaic wall decoration fragment, Greek, mid-5th century. Gold and glass tesserae. Image courtesy of the Museum of Byzantine Culture, Thessaloniki

Christian contexts. Together with the religious buildings of Rome and Ravenna, those of Thessaloniki preserve the most resplendent assemblages of mosaics from the fourth through sixth centuries A.D.

Heaven and Earth features a mosaic fragment from the Church of the Acheiropoietos in Thessaloniki. The oldest surviving church in the city, the Acheiropoietos was built over the remains of a Roman bath complex. Dedicated to the Virgin Mary, it is a canonical example of a timber-roofed basilica. The mosaics' brightly colored



Greek orthodox church interior, Saint Demetrios of Thessaloniki. © PhotoStock10

vegetal, animal, and geometric motifs appear to float against a gold background, giving the impression of a heavenly environment.

Anastasia Tourta, honorary director of the Museum of Byzantine Culture, Thessaloniki, commented on the Christian churches in the city, saying, "their density and size were disproportionate to the population's needs, but with their brilliant decoration of costly mosaics and luxurious marble revetments they proclaimed the triumph of Christianity over paganism."

MISTRA

Appearing as a city of ruins, Mistra offers an immersive journey into a place marked by glory during the Late Byzantine era. Located in the foothills of Mount Taygetus in the Peloponnese, the site was founded by the Franks in the thirteenth century. A fortress surrounded by defensive walls protected its inhabitants until 1262, when it was ceded to the Byzantines

and quickly developed into a dynamic urban center with intense intellectual and artistic activity. Some of the most important examples of residential architecture of the Late Byzantine period are preserved at Mistra, and like the rest of the city, were heavily fortified.

Two of the city's most prominent Byzantine churches, the Metropolis and Hagioi Theodoroi, also represent the diversity of architectural design in Mistra. While both reflect traditions associated with the local Helladic school, the Metropolis follows a classic basilica type found in churches in Sparta—which Mistra overlooks—while Hagioi Theodoroi follows a domed octagon design similar to Hagia Sophia in Monemvasia, located on a small island off the east coast of the Peloponnese.

Relief with Christ Pantokrator, a marble and wax proskynetarion excavated from the Church of the Peribleptos at Mistra, is featured in the Getty's exhibition. Protective in function and monumental in size, proskynetaria were built into city walls or placed in public spaces and churches where they were available for the veneration of all. Christ Pantokrator (Almighty or All-Ruler) sits on an elaborate throne under an arch, holding

a closed book and making a gesture of blessing in a rare iconography deriving from images of the Ascension. Western—particularly Frankish— influences such as the fleur-de-lis on Christ's wrist were common in Mistra during this time.

While each city reached its artistic and economic peak at different times during the Byzantine era, they are all united in their well-preserved examples of art and architecture. The objects on view in the exhibition provide greater understanding of the Western and Eastern influences that made Byzantine culture truly distinctive.

Heaven and Earth: Art of Byzantium from Greek Collections was organized by the Hellenic Ministry of Culture and Sports, Athens, with the collaboration of the Benaki Museum, Athens, in association with the J. Paul Getty Museum and the National Gallery of Art, Washington.

The U.S. tour was made possible by major funding from OPAP S.A. Financial support was also provided by the A.G. Leventis Foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



The city of Mistra. Courtesy of the Hellenic Ministry of Culture and Sports



FROM INSIDE

THE OUT

The Getty Research Institute Expands Its Reach

In addition to housing the Getty Research Library, one of the world's leading art libraries with over one million volumes, the Getty Research Institute (GRI) is an international leader in art research—spearheading unique and provocative research initiatives, bringing together scholars from all over the world, and leading the way in new research methods. Since its founding in 1983, the GRI has made accessibility to its resources as central to its mission as intensive and groundbreaking art historical research. In recent years, the GRI has emerged as a major leader in the digital humanities by creating widely accessible searchable databases of primary sources and by developing research technologies. And this year the GRI is taking this openness to new levels, figuratively and literally opening the doors of the vaults to share their treasures and insights in new ways and with more people than ever before.

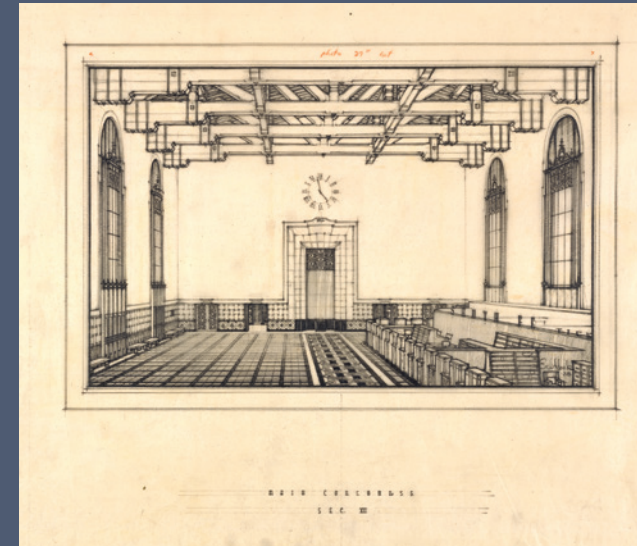
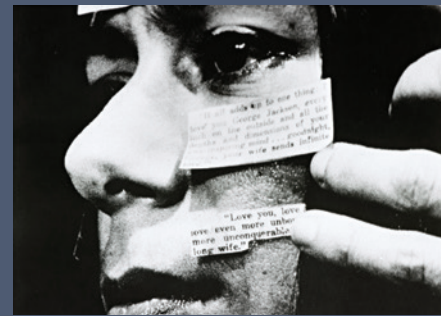
The GRI's special collections—holdings of archives, art, photographs, prints, rare books, and more—continue to expand significantly through important acquisitions and donations. In December 2013 the GRI opened a new gallery, tripling its exhibition space to better showcase the breadth and depth of these collections. Beginning this May, several distinct aspects of those collections, including architecture, performance art, rare books, and graffiti art, will be on view in three separate exhibitions throughout Los Angeles, including the new GRI gallery at the Getty Center.

"In pursuing our mission to further knowledge and understanding of the visual arts, it's important to recognize that there isn't just one art history, there are many art histories," said Thomas W. Gaehtgens, director of the Getty Research Institute. "At the GRI we work hard to help people connect with those stories and it is my sincere hope that through our exhibitions, publications, and scholarly resources, people from all over the world are inspired to ask new questions, seek out new methodologies, and find meaning in the history of the arts."



Left: New exhibition space at the Getty Research Institute

Below: Still from *Film About a Woman Who...*, 1974, Yvonne Rainer. Gelatin silver print. The Getty Research Institute



Main Concourse Section XII from the *No Further West* exhibition, March 6, 1938, Donald Parkinson, John Parkinson, and Edward Warren Hoak. Pencil, vellum. The Getty Research Institute

New Space for Exhibitions

Opened in December 2013, the new gallery in the Getty Research Institute's iconic Richard Meier-designed building increases the GRI's exhibition space from 840 square feet to nearly 2,000 square feet. Getty architect Lauren Friedman converted a periodicals reading area into exhibition space by designing two split-level rooms with walls that hug the original curve of the round building from the outside, but are flat on the inside—ideal for hanging works of art. The walls end thirty inches from the ceiling and are topped with valances to allow for the management of natural light, all without any structural changes to the building.

The new gallery and changes to the lobby are designed to draw visitors further into the building, inviting them beyond a point that previously only staff and library users could access. Visitors who walk through the exhibitions now exit the gallery at the end of the GRI's distinctive glass ramp, a walkway in the center of the building that overlooks the

Research Library's lower floors. Floor-to-ceiling windows in the center of the round building make this walkway the perfect spot to view its most striking architectural feature—a huge oculus that lets light into the lower floors and around which the upper floors curve.

Exhibitions at the GRI will now make use of both the original and the new gallery, allowing greater flexibility for exhibiting new media as well as traditional art and historic objects from the special collections. In addition an extension of the Getty Store has been added, offering merchandise related to the exhibitions on view as well as many of the Getty Research Institute's books published by Getty Publications. Already, the GRI has seen a nearly thirty percent increase in visitors since opening the new space.

The premier exhibition in the galleries, *Connecting Seas: A Visual History of Discoveries and Encounters* (on view through April 13), explores the impact of sea travel on visual culture and stories of encounter and exploration in the sixteenth through twenty-first centuries. Drawn largely from the

GRI's special collections, the exhibition features rare books, prints, maps, photographs, navigational instruments, and ephemera about Europe, Africa, Asia, and South America.

Spring Exhibitions throughout Los Angeles

The next exhibition in the GRI galleries is *Yvonne Rainer: Dances and Films*, on view May 27 through October 12, 2014. Dancer, choreographer, filmmaker, and writer Yvonne Rainer is one of the most influential artistic figures of the last fifty years, not only in the fields of dance and cinema but in other artistic movements such as minimalism, conceptual art, feminist art, and postmodernism. Rainer's archive is part of the GRI's growing holdings of twentieth-century art and performance art. This exhibition, curated by Glenn Phillips, acting head of the Department of Architecture and Contemporary Art, will survey her major dance, film, and performance works through a lively array of photographs, musical scores, journals, ephemera, and film and video presentations.

This year the GRI is also presenting an exhibition in the heart of downtown Los Angeles. On view in the Getty Gallery at Los Angeles Public Library's Central Library, the exhibition *No Further West: The Story of Los Angeles Union Station* explores a celebrated architectural icon and a symbol of the city's early twentieth-century aspirations. When it was completed in 1939, Union Station centralized rail travel in Los Angeles and became the primary gateway into the city. More than just a historic artifact, it is now the vibrant centerpiece of the region's growing transportation network. Curated by the GRI's Marlyn Musicant, the exhibition draws on the Research Institute's special collections as well as loans from the Los Angeles Public Library and the Huntington Library, Museum, and Botanical Gardens to present beautifully rendered architectural drawings, photographs, and other historic material that illuminate the thirty-year process of creating the station's eclectic, distinctly Southern Californian architecture. Presented in another iconic downtown landmark, the exhibition thoughtfully unpacks the architectural design, city planning, and cultural politics of the historic station.

A little further south, the new El Segundo Museum of Art will feature *Scratch*, on view June 8 through September 7, 2014. Curated by David Brafman, GRI curator of rare books, *Scratch* expands on the GRI's Getty Black Book project (a feature story in the Fall 2013 issue of this magazine), a compilation of original artwork by more than 150 Los Angeles-based graffiti artists that is now in the GRI's special collections. This book,

also known as *LA Liber Amicorum*, was executed as a range of artistic responses to a sixteenth-century manuscript called a liber amicorum (book of friends) as well as to the Research Institute's collections of calligraphy and writing manuals, emblem books, sketchbooks, and various other examples of virtuoso engraving and penwork from the Renaissance to the Enlightenment. The exhibition will feature many of these sixteenth- through eighteenth-century rare books displayed with new original graffiti on the gallery walls by teams of artists who participated in the Black Book project. The title of the exhibition is a reference to the word *graffito*—old Italian slang for a "little mark," and the ancient Greek verb *graphein*, meaning "scratch, draw, or paint."

Digital Humanities

The GRI has been a critical part of the Getty's efforts to create more opportunities for online engagement by digitizing collections, publishing articles and books online, engaging with audiences through social media and websites, and using technology to help advance research projects, among many other initiatives. In the past year the GRI has made 5,400 images available for viewing and download through the Getty's Open Content program, and the Getty Research Portal™ now offers free access to over 30,000 downloadable books to aid in the study of art, architecture, material culture, and related fields. The GRI has published new finding aids and searchable online records of archives, worked to develop new technical approaches to digitization (such as devising new ways to parse text by optical character recognition), and digitized thousands of books for a current total of more than 13,000 volumes, including many priceless and unique primary sources. And the Digital Collections provide free access to a growing number of digitized items from the Research Library, Special Collections, Photo Archive, and Institutional Archives. These materials range from the fifteenth century to the present and include books, photographs, manuscripts, archives, and works on paper.

Through collaboration with other art institutions, the GRI is able to share its holdings with audiences all over the world and provide users with access to other collections. For example, the GRI recently collaborated with the Artstor Digital Library to digitize and share approximately 6,500 images from the Julius Shulman photography archive and approximately 1,500 selections from the Alexander Liberman photography archive. The GRI's digitized collections will also soon be included in the Digital Public Library of America. And one of the Getty's first digital humanities projects, the Getty Provenance Index®, continues to grow by working



Case Study House No. 22, Los Angeles, 1960, Pierre Koenig, architect. Black and white negative. Used with permission. Julius Shulman Photography Archive. The Getty Research Institute. © J. Paul Getty Trust. One of the 6,500 Shulman images in the Artstor Digital Library.

with such institutions as the National Gallery, London and the Heidelberg University Library to add sales catalogues and other documents essential for provenance research.

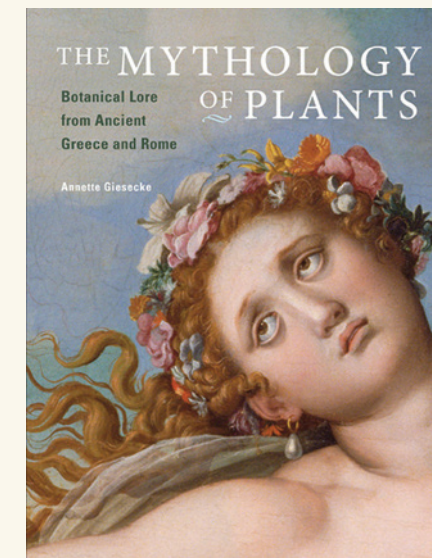
From the Open Content project to the Getty Research Portal, the next step is Linked Open Data, which is a way of publishing structured data that allows metadata to be connected, so that different representations of the same content can be found and links made between related resources. This means that information is more widely accessible, easier to find, and enriched by related information from other sources. The GRI's popular electronic thesauri, the Getty Vocabularies, have been offering structured terminology for art, architecture, decorative arts and other material culture, archival materials, visual surrogates, and bibliographic materials for many years.

Now, the Vocabulary Program is embarking on an ambitious project to publish the Vocabularies as Linked Open Data. This move will have a significant impact on the cultural heritage community, making these resources more widely available and free for many libraries and universities around the world.

The GRI will continue its journey to become increasingly accessible, pioneering new ways to disseminate the treasure trove of art historical information it houses. Whether you're taking the 405 freeway, riding the Metro downtown, or surfing the web, it is easier than ever before to find and use the Getty Research Institute's trove of invaluable resources.

The Mythology of Plants Botanical Lore from Ancient Greece and Rome

Annette Giesecke



The flora of ancient Greek and Roman myth has always held powerful sway over our collective consciousness, from Persephone's fateful pomegranate to the mythic origin of narcissus. In this stunningly illustrated volume, Annette Giesecke supplies profiles of each plant and its role in classical myth buttressed by the author's own translations of Ovid.

Grape (*Vitis Vinifera*)

It would be difficult to overstate the importance of the grape and its products to ancient Greece and Rome. As fresh or dried fruit, and as a source of juice, wine, and vinegar, the grape was a major component of the diet and had tremendous economic and cultural value. Both the grape and wine were famously synonymous with the god Dionysus (who was originally assumed from the Near East by the Greeks and was identified by the Romans as Bacchus), and stories surrounding Dionysus shed much light on the grape's significance and history.

No single ancient text provides more information about Dionysus than the play *The Bacchae* (405 B.C.), written by the Greek tragedian Euripides. In this play the prophet Teiresias urges Pentheus, the young regent

of the city of Thebes, to accept Dionysus as a god, stating that in all Greece two deities are of utmost importance: Demeter, mother earth and goddess of the harvest, who sustains humanity, and Dionysus, bringer of wine, which provides humanity relief from suffering and pain, and which, as an offering to the gods, secures for humanity all good things. Dionysus is, in fact, the god not only of wine but of all life-sustaining fluids. More properly, the god is this liquid. Yet he has a dark side that Pentheus, the unbeliever, tragically experiences firsthand; ritual communion with the god can be achieved not only by drinking wine but also by partaking of blood obtained from small animals, torn apart and eaten raw.

The grape is native to southern Europe and the Near East; corroborating Euripides's tale, cultivation of the vine is thought to have begun in the Caucasus region, spreading from there to Mesopotamia and Syria, among other places, and thence to Greece and Italy. In turn the Romans spread viticulture to western parts of their empire, including France, Germany, and Hungary, making grapes, along with olives and grain, one of the three main products of Mediterranean agriculture. The grapevine is a woody, deciduous climber. Losing its leaves and withering in the winter, the vine appears to die, only to come dramatically back to life in spring, perhaps explaining the grapevine's deep-rooted association with the cycle of death and rebirth. Additionally, red wine, produced by fermentation of grape juice together with the fruit's skin, readily became a symbol of life in its close resemblance to blood.

Ancient sources have preserved a wealth of information about the propagation of grapevines and the making of various wine products, as have some ancient artifacts. Particularly detailed sources include the Roman authors Cato, Varro, Columella, and Pliny the Elder. From them we learn, for instance, that vines were grown supported by living trees (the elm, ash, and poplar were the most suited) as well as by stakes and trellises made from the limbs of trees such as chestnut, or from stalks of the giant

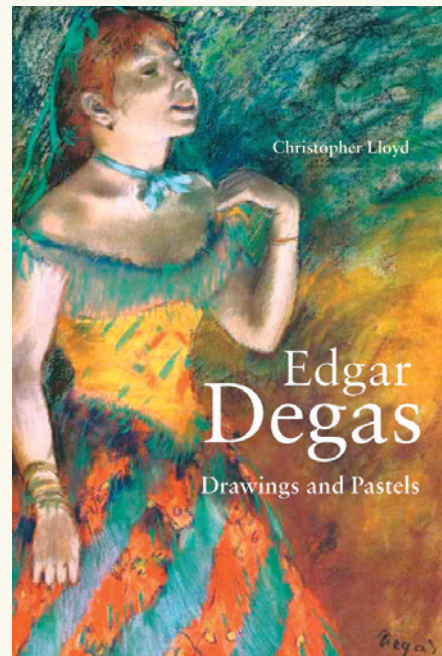
reed, *Arundo donax*. We learn, too, that vines were grown—and wine produced—both on a small scale by landholders for their own consumption and on a large scale for domestic sale and export. As is the case today, not all wine was equal, due in part to the variety of grape used and differences in growing conditions. The elder Pliny knew of some ninety-one varieties of wine; among the finest were those from the Greek islands of Thasos, Chios, and Lesbos, and from the region of Italy known as Campania. Both Greeks and Romans had a propensity for flavoring wine, a tendency doubtless based to some extent on the desire to mask an inferior vintage. Favorite additives included honey and herbs such as marjoram, gentian, valerian, hazelwort, rue, and thyme. Even leaves and sprigs from shrubs such as juniper and myrtle were used as flavorings, as were flower petals, primarily of the rose, and exotic incense such as frankincense and myrrh.

In ancient Greece, wine spawned a distinctive cultural institution, the symposium, or "drinking together," a gathering of men from the upper classes that took place after the evening meal and provided an opportunity for all manner of discussion. The only women present were the flute girls and *hetairai*, the Greek equivalent of geisha, who provided entertainment. In the Roman world the symposium was replaced by the convivium, which was more inclusive and more properly a full banquet. Wine was drunk diluted . . . Drinking undiluted wine was deemed characteristic of barbarians, and drunkenness frowned upon. A tendency toward overindulgence made some of the classical world's most renowned figures, including Alexander the Great and Mark Antony, easy targets for their political enemies.

This excerpt is taken from the book *The Mythology of Plants*, published by the J. Paul Getty Museum. ©2014 by The J. Paul Getty Trust. All rights reserved.

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Edgar Degas Drawings and Pastels

Christopher Lloyd

Edgar Degas (1834–1917) was one of the outstanding draftsmen of the nineteenth century, and drawing was not only a central tenet of his art but also essential to his existence. Through an examination of his drawings and pastels, this book reveals the development of Degas's style as well the story of his life, including his complicated relationship with the Impressionists.

Following a broadly chronological approach, the author discusses the artist's various subject areas, from the images of dancers—which form over half of Degas's total oeuvre—to nudes, laundresses, milliners, and the less well-known racehorse and landscape drawings. He covers the whole career, from when Degas was copying the Old Masters to learn his craft to when he ceased work in 1912 because of failing eyesight, and sets him within the artistic context of the period. Extensive research, including a careful study of the artist's detailed notebooks, has resulted in a comprehensive exposition with, at its heart, over two hundred pencil, black-chalk, pen-and-ink, and charcoal drawings and pastels of timeless appeal.

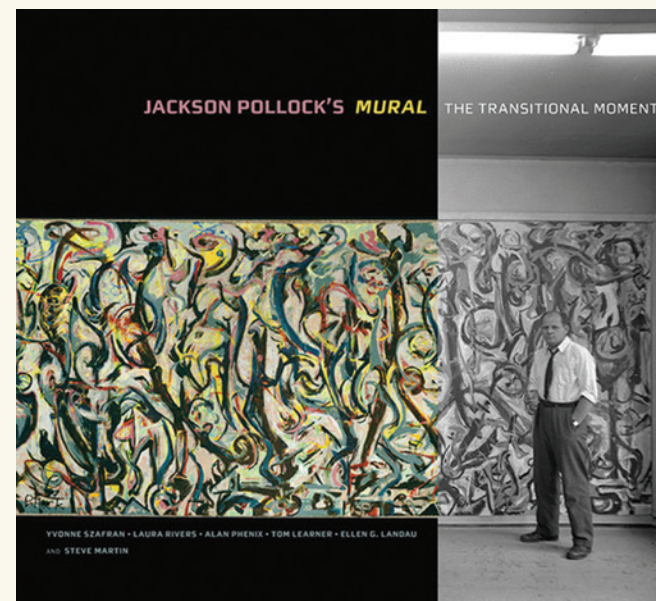
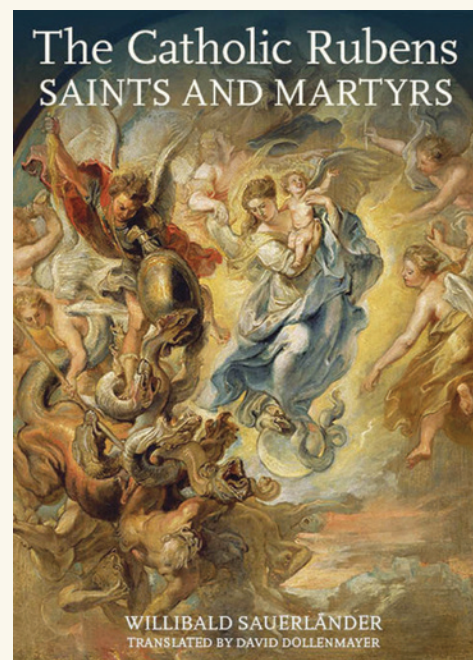
J. Paul Getty Museum
320 pages, 9 x 6 inches
238 color illustrations
ISBN 978-1-60606-327-9, hardcover
US \$39.95

The Catholic Rubens Saints and Martyrs

Willibald Sauerländer
Translated by David Dollenmayer

The art of Rubens is rooted in an era darkened by the long shadow of devastating wars between Protestants and Catholics. In the wake of this profound schism, the Catholic Church decided to cease using force to propagate the faith. Like Gian Lorenzo Bernini, Peter Paul Rubens (1577–1640) sought to persuade his spectators to return to the true faith through the beauty of his art. While Rubens is praised for the "baroque passion" in his depictions of cruelty and sensuous abandon, nowhere did he kindle such emotional fire as in his religious subjects. Their color, warmth, and majesty—but also their turmoil and lamentation—were calculated to arouse devout and ethical emotions. This fresh consideration of the images of saints and martyrs Rubens created for the churches of Flanders and the Holy Roman Empire offers a masterly demonstration of Rubens's achievements, liberating their message from the secular misunderstandings of the postreligious age and showing them in their intended light.

Getty Research Institute
312 pages, 6 5/8 x 9 3/8 inches
76 color and 33 b/w illustrations
ISBN 978-1-60606-268-5, hardcover
US \$45.00



Jackson Pollock's Mural The Transitional Moment

Yvonne Szafran, Laura Rivers, Alan Phenix, Tom Learner, Ellen G. Landau, and Steve Martin

Jackson Pollock's (1912–1956) first large-scale painting, *Mural*, in many ways represents the birth of Pollock, the legend. The controversial artist's creation of this painting has been recounted in dozens of books and dramatized in the Oscar-winning film *Pollock*. Rumors—such as it was painted in one alcohol-fueled night and at first didn't fit the intended space—abound. But never in doubt was that the creation of the painting was pivotal, not only for Pollock but for the Abstract Expressionists who would follow his radical conception of art—"no limits, just edges."

Mural, painted in 1943, was Pollock's first major commission. It was made for the entrance hall of the Manhattan duplex of Peggy Guggenheim, who donated it to the University of Iowa in the 1950s where it stayed until its 2012 arrival for conservation and study at the Getty Center. This book unveils the findings of that examination, providing a more complete picture of Pollock's process than ever before. It includes an essay by eminent Pollock scholar Ellen G. Landau and an introduction by comedian Steve Martin. It accompanies an exhibition of the painting on view at the J. Paul Getty Museum from March 11 through June 1, 2014.

J. Paul Getty Museum
124 pages, 10 x 9 inches
78 color and 13 b/w illustrations
ISBN 978-1-60606-323-1, hardcover
US \$29.95

Los Angeles Union Station

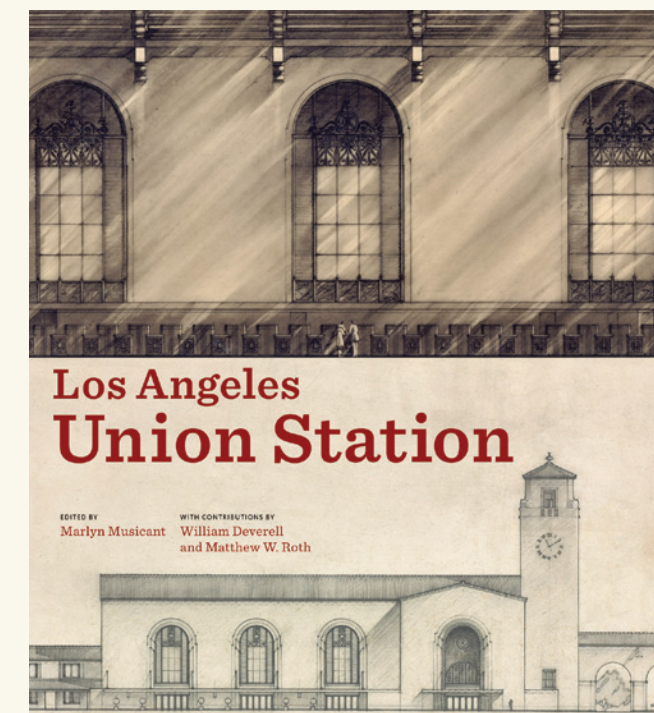
Edited by Marlyn Musicant
With contributions by William Deverell and Matthew W. Roth

Union Station today is a celebrated architectural icon and vibrant centerpiece of Los Angeles's regional transportation network. Designed by John and Donald B. Parkinson, its mission revival architecture speaks to a mythic vision of Spanish heritage, but with streamline moderne and art deco details. At first glance this masterpiece, conceived as a magnificent gateway to the growing metropolis, offers no hint of the civic, financial, and legal battles surrounding its development, siting, style, and construction—battles that were waged across decades in the early twentieth century and that went as high as the U.S. Supreme Court.

Los Angeles Union Station explores this compelling example of how transit and corporations disrupted regional balances of power and political economies. Aided by new research and beautiful drawings from the Getty Research Institute's archive, the authors demonstrate how contentious politics informed architectural design—and the many ways in which Union Station was at the heart of the rise of Los Angeles.

The book accompanies the exhibition *No Further West: The Story of Los Angeles Union Station*, on view at the Los Angeles Public Library's Central Library from May 2 through August 10, 2014.

Getty Research Institute
128 pages, 9 x 10 1/4 inches
65 color and 35 b/w illustrations
ISBN 978-1-60606-324-8, hardcover
US \$24.95





Mural, 1943, Jackson Pollock. Oil and casein on canvas. The University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6. Reproduced with permission from The University of Iowa

Connecting Seas: A Visual History of Discoveries and Encounters
Through April 13, 2014
At the Getty Center

Jackson Pollock's *Mural*
Through June 1, 2014
At the Getty Center

The Scandalous Art of James Ensor
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Queen Victoria Diamond Jubilee Portrait, July 1893, W. & D. Downey. Carbon print. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2013

A Royal Passion: Queen Victoria and Photography
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At the Getty Center

Hiroshi Sugimoto: Past Tense
Through June 8, 2014
At the Getty Center

AT THE GETTY VILLA

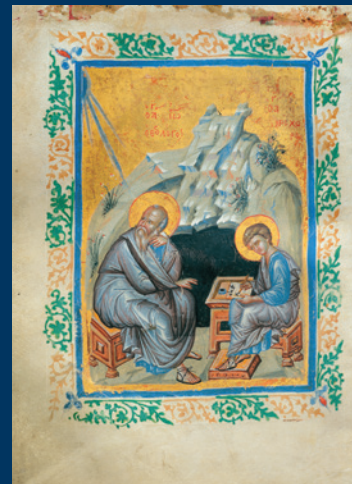
Heaven and Earth: Art of Byzantium from Greek Collections
April 9–August 25, 2014

Right: *Archangel Michael*, Byzantine, from Constantinople, first half of the 14th century. Tempera on wood, gold leaf. Image courtesy of the Byzantine and Christian Museum, Athens, gift of a Greek of Istanbul, 1958.



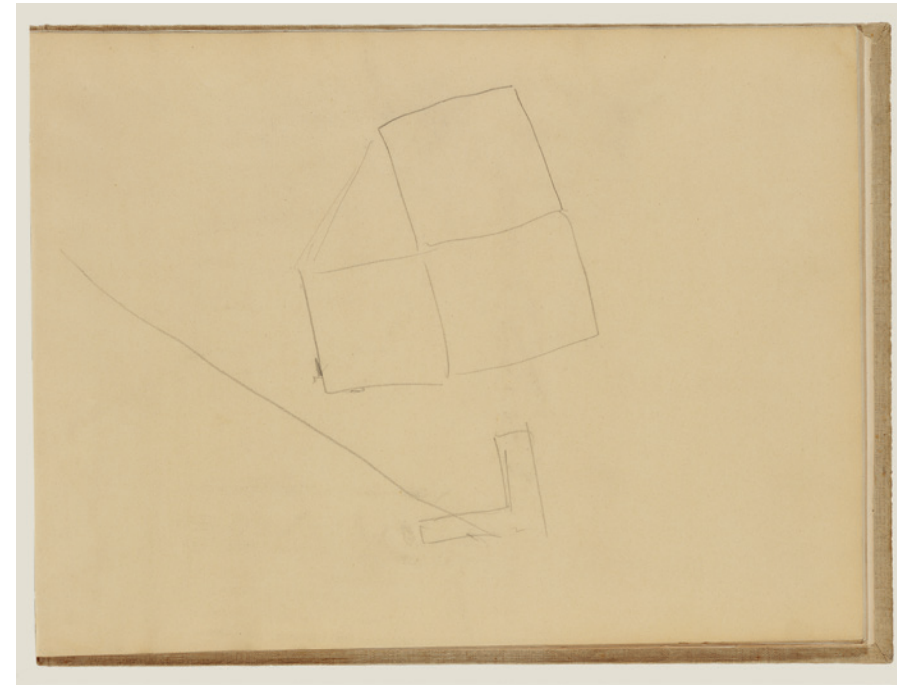
AT THE GETTY CENTER

Heaven and Earth: Byzantine Illumination at the Cultural Crossroads
Through June 22, 2014



Left: *Saint John in a Gospel book*, Serres, 1418. Parchment. Image courtesy of the National Library of Greece, Athens

Why Is This Drawing in a Museum?



Above: The mysterious drawing in question. *Abstract Lines*, about 1877, Edgar Degas. The J. Paul Getty Museum

The humble drawing above is by Edgar Degas.

Degas? When we posted this drawing on the Getty Tumblr, a few were quick to say that "this isn't art" and wonder why it would belong in a museum collection. I can see why. When such a simple drawing, with such a blockbuster name attached to it, is taken out of context in a digital space, it can be pretty confusing. But what is represented on this page? Was Degas sipping a little too hard on the absinthe? Was he testing a new set of chalks? Was he drawing from memory?

In fact, this drawing is just one page in a sketchbook by Degas that contains studies for his work. The answers to the mystery of the doodle might be inside. So I took my questions to Edouard Kopp, a curator in the Museum's Department of Drawings. He brought out the real sketchbook from the vault so we could examine Degas's work in the flesh.

The sketchbook itself is quite worn. It's full of unfinished drawings, hastily sketched

scenes, quickly rendered (and re-rendered) characters, and blank pages, too. Smudges, handwritten notes, and even fingerprints greet you as you page through the book. Among Degas and his friends, Edouard said, sketching was seen as a form of social jousting. Contrary to the idea of an artist studiously scribbling away in solitary, Degas in the 1870s was very cantankerous and—worse—was rubbing shoulders with a very controversial group of painters: the Impressionists.

As Paris developed into a city of movement and spectacle in the 1870s and '80s, the café-concert became a venue for opulent displays of what had previously been street entertainment. Café singers, which appear on the sketchbook's pages, were often associated with prostitutes in the minds of the upper classes. The café-concert was an object of simultaneous fascination and disgust to writers and artists such as Degas.

And as for the seemingly abstract, hermetic lines in the drawing that first



Above: A seemingly simple book is actually a treasure trove of original sketches.

Below: Sketches of café singers, about 1877, Edgar Degas. The J. Paul Getty Museum.

sparked my quest? They may have served as a basis for a more elaborate sketch on the opposite page, which may be complex geometrical forms for a rendering of a potted plant on a table in front of a mirror. The "right" answer may only be in the mind and hand of Degas.

The sketch puts me in mind of Christopher Lloyd's words in the introduction to his new book, *Edgar Degas: Drawings and Pastels*. Degas, he says, "falls into that rare category of artists—Leonardo da Vinci, Dürer, Raphael, Michelangelo, Rubens, Rembrandt, Watteau—of whom it can be said that every mark they make on paper is worthy of consideration."

Why the sketchbook is in a museum is clear. It offers a window into the eye and mind of one of the greatest and most original draftsmen of the nineteenth century. Flipping through the book is like hopping into a time machine back to the 1870s and sitting with Degas at a Parisian café, ready to enjoy the show.

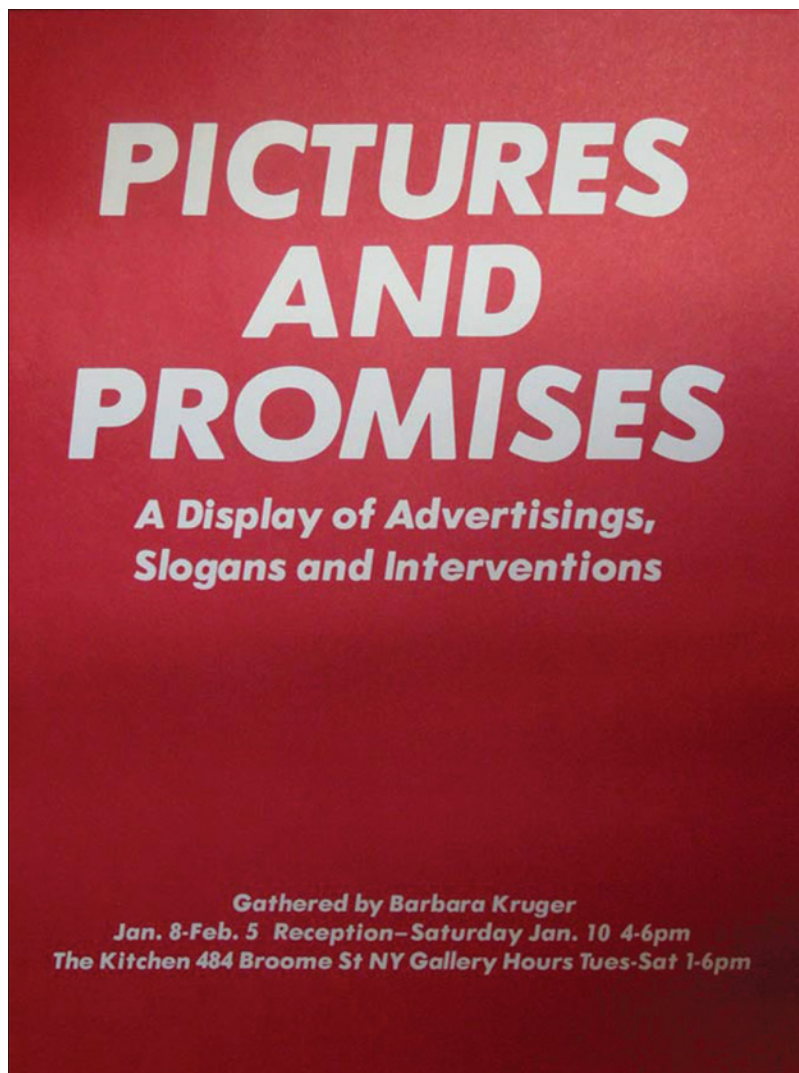
The Kitchen Archive

The Getty Research Institute (GRI) has acquired the archive of New York City's leading alternative art space, The Kitchen. Founded as an artist collective in 1971 by pioneering video artists Woody and Steina Vasulka, The Kitchen has since been an exceptionally successful staging ground for experimental art forms that cross multiple genres and media. The archive provides the foremost record of the intersections of avant-garde performance, music, dance, and video from the 1970s through the 1990s. Containing more than 6,000 video and audiotapes documenting performances and events at The Kitchen, the collection also includes more than 130 linear feet of photographs and archival materials. The archive is extraordinary not only for the breadth of artists represented but also because of the great depth of material related to some of the most significant artists of this era, including Vito Acconci, Laurie Anderson, Philip Glass, and Bill T. Jones.

A highlight of the collection is a series of rare, stylistically diverse posters designed by significant artists such as Barbara Kruger, Sol LeWitt, Robert Longo, and Kiki Smith that were originally pasted up around town as The Kitchen's primary means of event advertising. Largely unavailable to scholars until now, The Kitchen Archive presents a major research opportunity on a groundbreaking collection. However, the archive must be catalogued and processed before it is available for study. Please check the GRI's website for updates.

Above: *Pictures and Promises*, 1981, Barbara Kruger. The Kitchen Archive, c. 1971–1999. The Getty Research Institute

Below: *ABC No Rio, The Island of Negative Utopia*, 1983, Kiki Smith. The Kitchen Archive, c. 1971–1999. The Getty Research Institute



Thirteen Rare Pictorialist Photographs

The Getty Museum has acquired thirteen photographs from the height of Pictorialist photography around 1900, including some of the period's most iconic photographs. Seven photographers are represented in the acquisition: Edward Steichen, Heinrich Kühn, George Seeley, Alvin Langdon Coburn, Baron Adolph de Meyer, Gertrude Käsebier, and Clarence H. White. The acquisition includes twelve purchased photographs and one donated photograph, all from the collection assembled in the 1980s by Raymond E. Kassas. Pictorialism developed as an international movement at the end of the nineteenth century to promote photography as a fine art. Selecting subjects favored by painters and printmakers, these photographers saw the darkroom as an arena in which to realize unique, handcrafted prints. The photographs enrich the permanent collection's strong holdings of work by prominent artists who were among the first to embrace photography as an art form.

Left: *Grand Canal, Venice*, 1908, Alvin Langdon Coburn. Platinum and palladium print. The J. Paul Getty Museum

Below: *Indian Ascetic*, about 1878–1879, Georges Seurat. Graphite. The J. Paul Getty Museum. Image courtesy of Sotheby's

Indian Ascetic, Georges Seurat

The J. Paul Getty Museum acquired at auction the drawing *Indian Ascetic* (about 1878–79) by Post-Impressionist luminary Georges Seurat (1859–1891). The work comes from the private collection of Jan Krugier, one of the preeminent art dealers and collectors of the nineteenth and early twentieth centuries, and is considered by scholars to be the most original achievement of Seurat's youth. *Indian Ascetic* represents a critical turning point in Seurat's approach to figure drawing towards a more distinctive style that employs gradations of light and shadow to define the form and mood of his subjects.

In the drawing, the subject, an old man, sits with his face turned away from the viewer, shoulders slumped, with folds of skin rippling down his stomach. Delicate effects of light and shadow are achieved through soft, rubbed, and repeated strokes and cross-hatching. The drawing is a major addition to the Museum's holdings of works by Seurat, which includes three masterpieces from his classical period of the 1880s: *Madame Seurat, the Artist's Mother* (1882–83), *Poplars* (1883–84), and *Woman Strolling* (1884).





The opening reception for Jackson Pollock's *Mural* was well attended by representatives from the University of Iowa and their Museum of Art, who were reunited with this star from their collection through a guided tour of the exhibition before the event. Getty council members, supporters, and community leaders also celebrated the conservation of this seminal painting.



1. Sean O'Harrow, director of the University of Iowa Museum of Art, and Sally Kay Mason, president of University of Iowa
2. From left: Director of the Getty Conservation Institute Tim Whalen, Trustee Emeritus and GCI Council Co-Chair Louise H. Bryson, and Getty Foundation Director Deborah Marrow
3. Artist Ed Moses and GCI Council member Luanne Wells
4. Getty Museum Photographs Council members Jan and Trish de Bont
5. Getty Museum Photographs Council members Gloria Katz Huyck and Marjorie Ornston with Thomas Kren, Getty Museum associate director of collections
6. The opening reception crowd takes in the seminal painting.

Depuis environ 17 jours en nombre et devenaient insupportables. Et tous les matins de se réjouir. Les bouites et les toues allaient venir du large. Et de vérifier la solidité des lignes des hamacs. Femmes enfants, tous dormaient le matin à trainet le long du rivage des filets ou plutôt de longues barrières ou filets de cocotier, les trainet sur les coraux qui pouvaient le fond de la mer entre la terre et les récifs. Ils arrivaient ainsi à prendre un petit poisson dont les toues sont friands. Le jour vient on se lance à la mer deux grandes pirogues accouplées portant à l'avant une très longue perche que l'on peut relever vivement avec deux cordes allant à l'arrière - avec ce moyen quand le poisson a mordue il est relevé de suite et amené dans l'embarcation.

On sort en dehors des récifs et on va loin au large - une tortue nous regardait passer. Nous arrivons à un endroit où la mer est très profonde et qu'ils appellent le trou aux toues (bien profond) à l'abri des requins. Un usage d'oiseau de mer surveille les toues: quand ils viennent tout à fait à la surface ils se laissent tomber à la



hameçon, s'étant accroché aux cheveux du Dieu, le Dieu fut éveille. Fureux, il monta à la surface pour voir qui avait eu l'audace de troubler ainsi son sommeil; et quand il vit que le coupable était un homme, il décida, aussitôt que toute la race humaine péchait pour cette insulte. Par cet seul coupable fut épargné. Le Dieu lui dit d'aller avec toute sa famille sur le Toa marama, après les eus est une pirogue d'après les autres une île ou une montagne, mais que je nommerai Arche. Remarquait seulement que Toa marama signifie guerrier de la lune ce qui me fait supposer que l'Arche quelconque et l'ensemble de l'événement du Cataclysme ont quelque rapport avec la lune.

Quand le pêcheur et sa famille se furent rendus à l'endroit indiqué, les eaux de la mer commencèrent à monter; et couvrant jusqu'aux montagnes les plus élevées firent périr tous les êtres, à l'exception de ceux qui étaient sur ou dans le Toa marama, et qui, plus tard, repeuplèrent les îles ou la terre.

Par le patron de la barge un homme fut désigné pour jeter l'hameçon dehors de la pirogue. Quelque temps passa sans qu'il mordit. Un autre fut appelé. Cette fois un superbe poisson mordit. fit plonger la perche. Quatre solides bras soutenaient l'arbutte et les cordes de l'arrière tirées le tin commençait à être amené à la surface. Un requin sauta sur sa proie quelques corps de dents et nous n'amusons plus dans la barge qu'une tête de l'animal.

Paul Gauguin's Noa Noa Manuscript

Gauguin left Europe for Tahiti in 1891, searching for an exotic, preindustrial locale, an earthly paradise where he could explore his artistic techniques free of the criticism and money troubles he had lately experienced in Europe. He spent the next two years living among the native people of the island, producing woodcuts, sculpture, and paintings of an idealized Polynesian culture. During this period he began a travel journal titled *Noa Noa*, intended to give context to the new direction of his art. An original manuscript version, written in Gauguin's own hand, can be found in the special collections of the Getty Research Institute. It contains the first full draft, with illustrations and sketches.

The Getty Museum has several Gauguin pieces related to this period of the artist's life. Two of the most notable are the sculpture *Head with Horns* and the painting *Arii Matamoe*. Until its rediscovery in the 1990s, *Head with Horns*—a stylized wooden sculpture suggesting Gauguin's own features—was known only from two photographs that Gauguin pasted into a later version of *Noa Noa*. That manuscript also included a copy of *Arii Matamoe*, featuring a decapitated human head thought to represent Tahitian King Pomare V's death, which occurred shortly after Gauguin's arrival. In *Noa Noa* Gauguin wrote that he interpreted Pomare's death as a metaphor for the loss of native culture due to European colonization.



Top: Draft manuscript of *Noa Noa*, pp. 24-25, 1893, Paul Gauguin. The Getty Research Institute

Left: *Head with Horns*, 1895-97, Paul Gauguin. Wood with traces of polychromy. The J. Paul Getty Museum

Above: *Arii Matamoe (The Royal End)*, 1892, Paul Gauguin. Oil on coarse fabric. The J. Paul Getty Museum



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An animation cel from *Snow White and the Seven Dwarfs*.
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