

# The Getty





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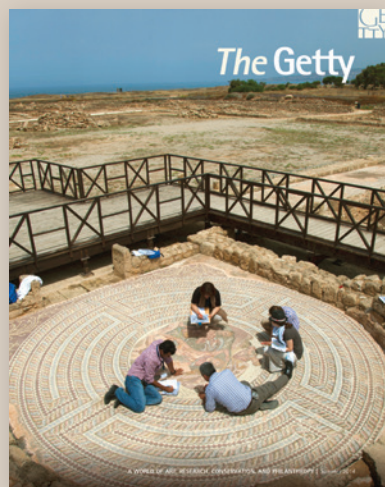


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On the cover:

Participants in the 2014 MOSAIKON course Conservation and Management of Archaeological Sites with Mosaics conduct a condition survey exercise of the Theseus Mosaic at the Paphos Archeological Park in Paphos, Cyprus. Photo: Scott Warren

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

Among the most important ancient remains of classical cultures throughout the Mediterranean Basin are the mosaic pavements of classical antiquity. These small pieces of colored marble, stone, glass, shell, and pottery fragments are not only works of art in their own right, they are a record of ancient Mediterranean life.

The care and preservation of thousands of mosaics across the Mediterranean present enormous challenges. That is why, in 2009, the Getty Conservation Institute (GCI) and the Getty Foundation joined forces with two external partners—the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome and the International Committee for the Conservation of Mosaics (ICCM)—to launch MOSAIKON, an initiative to improve the care and presentation of mosaics of classical antiquity in museums and in situ in the Middle East and North Africa. Our cover story takes an in-depth look at MOSAIKON and the work being done to conserve this artistic medium of classical antiquity. This is precisely the kind of work for which the Getty Conservation Institute is celebrated around the world.

The J. Paul Getty Museum is equally prized for its collections and exhibitions. This year we have attracted record numbers of visitors to our two museum sites at the Getty Center and Getty Villa. This summer visitors to the Getty will have the opportunity to explore the J. Paul Getty Museum's special exhibition *The Scandalous Art of James Ensor*. Readers of this magazine can explore the satirical, bizarre, and fantastical art of Ensor through the perspective of two contemporary artists who have been inspired by his work as well as find a selection of the Museum's recent acquisitions.

Our readers will also get a glimpse inside New York's radical art scene of the 1960s, '70s, and '80s as memorialized by the Getty Research Institute's important collection of postwar, postmodern art from New York. This is an area of increasing importance to the Research Institute, and attractive to our resident and visiting research scholars.

Finally readers will learn in this issue of the Getty Foundation's generous support of the new Pacific Standard Time initiative, LA/LA, a collaboration of dozens of area cultural institutions exploring the importance and quality of the artistic legacy of Latin America and its enduring contributions to the cultural life of Los Angeles.

Please do visit us this summer and experience all we have to offer in person and online. You can also follow us on our website, Facebook, Twitter, and YouTube.



James Cuno





### From Latin America to Los Angeles

Another groundbreaking series of exhibitions under the Pacific Standard Time brand will be coming to Southern California in September 2017. The Getty Foundation has awarded \$5 million in grants to arts institutions across Southern California for research and planning of an ambitious exploration of Latin American and Latino art called Pacific Standard Time: LA/LA. The new collaboration will present forty-six exhibitions and events from San Diego to Santa Barbara, along with a slate of related programming. Through a series of thematically linked exhibitions, Pacific Standard Time: LA/LA aims to take a fresh look at vital and vibrant traditions in Latino and Latin American art.

Led by the Getty, Pacific Standard Time: Art in L.A. 1945–1980 was an unprecedented collaboration of more than sixty cultural institutions across Southern California coming together to celebrate the birth of the Los Angeles art scene. Between October 2011 and March 2012, each institution made its own contribution to this grand-scale story of artistic innovation and social change. Using the collaborative approach that characterized the original Pacific Standard Time, LA/LA will encompass dozens of organizations across Southern California in partnership with colleagues and institutions across Latin America. See page 30 for pictures from the launch event for this exciting initiative.

### The Getty and PBS Examine Cultures at Risk

*PBS NewsHour* has introduced a new series supported by the J. Paul Getty Trust, *Culture at Risk*, that explores threats to cultural heritage including war, natural disasters, and other factors. The series will connect news developments involving art and culture and examine the intersection of public policy and the arts, as well as decision making around preservation and payment for the arts. The series debuted on April 15 with an episode focusing on Myanmar, examining the delicate balance of the country's wish to modernize while preserving the colonial-era architecture of Yangon and restoring the Buddhist architecture in Bagan.

*Los Angeles International Airport, 1964, Gary Winogrand. Gelatin silver print. The J. Paul Getty Museum. © 1984 The Estate of Gary Winogrand*

### Celebrating 175 Years of Photography

This year marks the 175th anniversary of the announcement of the invention of photography. To commemorate the occasion, the Getty Museum hosted a symposium titled "The View from Here: L.A. and Photography" on May 31. Sponsored and arranged by the Getty Museum Photographs Council, the daylong event considered the role Los Angeles has played in the history of photography, focusing on the last several decades. Panels addressed the tradition of photographic education across Southern California—stretching back to Robert Heineken's founding of the photography program at UCLA—as well as the ways in which Los Angeles has inspired and been represented in the work of numerous photographers, and the influential Los Angeles area museums, collections, and exhibitions that relate to photography.

Symposium participants included photographers Jo Ann Callis, John Divola, Harry Gamboa Jr., Stephen Shore, and James Welling, filmmaker and photography collector Jan de Bont, *Los Angeles Times* art critic Christopher Knight, curators Anne Wilkes Tucker and Jennifer Watts, as well as other distinguished speakers.



### Open Content Expands

More than 77,000 new high-resolution images have been added to the Getty's Open Content Program, bringing the total images available—for free and with no restrictions—to 87,692. The newest content comes from two of the Getty Research Institute's most often-used collections. More than 72,000 photographs are from the collection Foto Arte Minore: Max Hutzel Photographs of Art and Architecture in Italy. Foto Arte Minore represents the life's work of photographer and scholar Max Hutzel (1911–1988), who photographed the art and architecture of Italy for 30 years. In recent years, the interdisciplinary use of these photographs has exposed their historiographic significance and their unrealized research potential. Yet to this day, the majority of these photographs remain unknown to scholars.



*Sculpture in the S. Maria church, Sellano, Italy, 15th–16th century. Photo taken ca. 1960, before the 1971 earthquake. Gelatin silver print. Foto Arte Minore, Max Hutzel, 1911–1988. The Getty Research Institute*

Also added are 4,930 images representing tapestries dating from the late fifteenth to the late eighteenth century that are in European and American collections. These primarily black-and-white study photographs, many of which are historic in nature, constitute one of the few comprehensive visual resources for the study of tapestries.

### Exploring Asian Lacquer in Paris

A five-day workshop led by the Getty Conservation Institute (GCI) and the Centre de Recherche et de Restauration des Musées de France in Paris this July will explore newly developed analytical procedures for acquiring detailed compositional information about Asian lacquers, their additives, and their European substitutes. Lacquer has a central and valued place in the arts of Asia, with a history of production that stretches back as far as 5000 B.C. and a more recent history of trade, collection, and imitation in Europe. The composition of Asian



*Corner Cupboard, about 1740, Bernard van Risenburgh. Oak and maple veneered with amaranth, cherry, and sycamore maple, set with panels of black Japanese lacquer on Japanese arborvitae and painted with vernis Martin; gilt-bronze mounts; sarracolin marble tops. The J. Paul Getty Museum*

lacquers varies enormously depending on geography, available raw materials, and historical context, and European lacquered objects introduce another layer of complexity. Without thorough characterization, it can be difficult to identify different types of lacquers and to understand the implications for preservation. This workshop—which grows out of a research project conducted by the GCI and the Getty Museum—provides a unique opportunity for conservators and scientists to work together in research teams to study and discuss historic lacquer samples.

### Outdoor Theater at the Getty Villa

This year one of America's leading theater ensembles, SITI Company, presents *Persians* by Aeschylus, the emotional story of war, victory, and loss experienced by an imagined Persian court at the Getty Villa. Directed by Anne Bogart and based upon an original translation by Aaron Poochigian, this play is the sole surviving Greek tragedy about a historic event—the battle of Salamis in 480 B.C. Aeschylus, who fought in the war himself and wrote the play just eight years after, glorifies the Athenian victors, but also humanizes the defeated Persians, emphasizing the universal impact of war on family and community.

Each September the Getty Museum presents a classical play in the Barbara and Lawrence Fleischman Theater at the Getty Villa, an outdoor venue modeled after ancient Greek and Roman theaters.





## Conserving the Mosaics of the Mediterranean

Few places on earth rival the Mediterranean region in the diversity and complexity of history and culture. Bordered by Africa, the Middle East, and Europe, the Mediterranean Sea has connected cultures for thousands of years, with its surrounding lands bearing the traces of ancient civilizations.

Among those remnants are an extraordinary number of mosaics, one of the defining artistic media of classical antiquity. Comprised of small pieces of colored marble, stone, glass, shell, and pottery fragments, floor mosaics were originally integral parts of Greek and Roman houses, baths, churches, and other structures. From portraits of people and of mythical figures to depictions of creatures of land and sea to intricate ornamental designs, the mosaics that have survived the past several thousand years are not only artworks of great beauty but also important records of life in the ancient Mediterranean.

Today mosaics of antiquity are found in two distinctly different contexts: archaeological sites and museums. Current archaeological and conservation practice recommends that mosaics uncovered during excavation remain where found, or in situ, to allow them to stay an integral part of the place for which they were intended. However, during the nineteenth and much of the twentieth century, archaeological practice dictated that mosaics discovered during excavation be removed to museums for safekeeping.

Preserving mosaics in situ and those that are now in museums and storage is no small challenge, particularly in North Africa and the Middle East where the volume of historically significant mosaics is tremendous. Mosaics left at archaeological sites often suffer deterioration from exposure to the elements, not to mention the risks of looting and uncontrolled tourism. As for the mosaics now in museums, many were handled in harmful ways during their removal from archaeological sites, stored in poor conditions, or backed with materials that can ultimately be damaging. In both sets of circumstances, conservation needs exceed resources, and significant mosaics continue to deteriorate at a rapid rate.

A participant in the 2014 MOSAIKON training workshop organized by the Centro di Conservazione Archeologica and supported by the Getty Foundation conserves a second-century Roman mosaic. Photo: Araldo De Luca



"In recent decades, there have been increased efforts to create better conditions for the conservation of Mediterranean mosaics," said Jeanne Marie Teutonico, associate director for programs at the Getty Conservation Institute (GCI). "However, what had been missing was a coordinated strategic approach to the problem. It was exactly that—a strategic approach—that we set out to establish with the MOSAIKON initiative."

Begun in 2008, MOSAIKON is a collaboration of four institutions—the GCI, the Getty Foundation, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), and the ICCM (International Committee for the Conservation of Mosaics). Teutonico heads up the GCI's work on the initiative, while Joan Weinstein, deputy director of the Foundation, oversees its MOSAIKON activities.

"The conservation of mosaics in the Mediterranean has been a long-standing interest of the Getty," said Weinstein. "From the Villa's collections to the

Conservation Institute's field projects in Tunisia and elsewhere to Foundation-funded projects in historic structures and museums throughout the world, the Getty recognizes the significance of this heritage and the necessity of a collaborative effort to protect ancient mosaics for the study and enjoyment of future generations."

MOSAIKON was developed after careful research and consultation with experts in the field, and the initiative's partners have outlined four areas of focus:

- improving the knowledge and skills of technicians, conservators, site managers, museum professionals, and decision makers responsible for mosaics;
- developing locally available and affordable conservation practices;
- strengthening the network of professionals dealing with the conservation, maintenance, and management of mosaics; and
- promoting the dissemination and exchange of information.

All of the MOSAIKON activities described below were developed within this framework to collectively serve the initiative's ultimate objective: ensuring the conservation—and thus, the future—of archaeological mosaics in the Mediterranean region.

## TRAINING

A major pillar of MOSAIKON has been the diverse and comprehensive training activities undertaken by the initiative. "Conservation needs in the region are staggering, yet opportunities for individuals to acquire the necessary skills to care properly for mosaics are scarce," says Aicha ben Abed, the regional coordinator for MOSAIKON, based in Tunisia. "Training professionals in current best practices is an area where the Getty's investment is beginning to make a critical difference."

The GCI has taken the lead in developing and carrying out training in the conservation of mosaics in situ. Building on the success of past training programs carried out over a number of years in collaboration with the Institut National du Patrimoine (INP) in Tunisia, the GCI recently completed a regional training course for mosaic conservation technicians from North Africa. Held at El Jem in Tunisia, a site with numerous Roman mosaics, the course brought together technicians from Algeria, Morocco, Tunisia, and Libya. In addition to completing four training modules, participants undertook supervised practical work in their home countries. As a result of the GCI's efforts, a corps of national teams of technicians who are skilled in essential conservation and maintenance of mosaics have begun to emerge, creating the foundation for a regional network of technicians.

Left: Detail of a mosaic pavement in the Maison d'Amphitrite in the ancient Roman city of Bulla Regia in modern day Tunisia. Photo: Scott S. Warren

Opposite: Mosaic restorers from Libya at the 2014 MOSAIKON training workshop organized by the CCA and supported by the Getty Foundation. Photo: Araldo De Luca



Although skilled technicians are essential for the long-term protection and preservation of in situ mosaics, the management of archaeological sites where the mosaics are located is equally critical. For this reason, MOSAIKON created a series of courses for site managers on the conservation and management of archaeological sites with mosaics. The first course—held in 2010 in Lebanon and organized by the GCI and ICCROM in partnership with the Ministry of Culture of Lebanon—included site managers from Algeria, Egypt, Lebanon, Morocco, Tunisia, and Syria. This course began with an intensive workshop, followed by nearly a year of mentoring during which participants undertook practical training projects at their home sites. This approach gave the site managers the opportunity to apply the course's key concepts through mentored, hands-on work in their home countries over an extended period of time. In the end, participants completed a wide-range of activities that are key to successful site management, such as developing conservation and site management plans, creating database inventories of mosaic remains, and carrying out conservation treatments.

Based on the success of the Lebanon course, a second training program began in April 2014 at the site of Paphos in Cyprus, organized in collaboration with the Department of Antiquities of Cyprus and the Archaeological Research Unit of the University of Cyprus. A third course will be offered in French for the countries of the Maghreb in late 2015 or early 2016 at a site to be determined. Upon conclusion of the training courses, didactic models and materials will be available in three languages—English, Arabic, and French—and a network of skilled site managers will have been created in the region.

The Getty Foundation has taken the lead in supporting training related to mosaics that have been lifted from their original archaeological context, which requires a separate set of specialized skills. The Foundation has focused this effort by developing and funding projects that serve several of the countries with significant museum collections: Algeria, Syria, Jordan, Tunisia, and Libya. Central to this effort is a partnership with the Centro di Conservazione Archeologica (CCA), an organization located outside of Rome and led





by Dr. Roberto Nardi, one of the world's foremost experts in mosaics conservation. In 2010, the Foundation awarded a grant to CCA to undertake an intensive training program for Syrian mosaics restorers in Damascus. Given the subsequent turmoil in the region, the project was relocated to CCA's headquarters. What began as an obstacle ended up enhancing the program, as CCA staff found many benefits to moving the training to Italy. Participants formed a cohesive community—working together for concentrated periods of time without the distractions of home—and they also had the opportunity to study at nearby archaeological sites, museums, and conservation laboratories. Moreover, thanks to an agreement with the Soprintendenza Archeologica di Roma, CCA had access to the collections of the Museo delle Terme, allowing course participants to apply the techniques they learned in the classroom to the conservation of several second-century Roman mosaics. The course was so successful, that it was repeated for mosaic restorers from Tunisia and Jordan.

Upon completion of the training, participants returned to their respective countries and began using the skills they acquired to improve the care of lifted mosaics in museums. Today these restorers are able to analyze conditions that put mosaics at risk, implement basic conservation treatments, carry out proper documentation, and complete technical reports to the highest standards. In an unexpected and decidedly encouraging development, three of the Syrian participants now based at the central laboratory in Damascus have organized a beginning course for restorers using the materials and methods they learned in Italy—even in the midst of a civil war.

This is just one example of how the Getty Foundation-funded training projects are making an impact. The Foundation has awarded a second grant to CCA that will not only train restorers from additional countries, but will also work with the most advanced participants to become trainers themselves, thereby ensuring longer-term sustainability. A similar training program for Algerian restorers will begin at the Cherchell Museum in Algeria this fall, a collaborative effort of the Centre Interrégional de Conservation et Restauration du Patrimoine and the Département Général du Patrimoine d'Algérie.

### LOCAL AND AFFORDABLE PRACTICES

For training programs to be sustainable over the long term, locally available and affordable conservation materials and methods are essential. To this end, MOSAIKON put in place two parallel activities—a model project focused on in situ mosaics and a scientific research project aimed at benefiting lifted mosaics.

The model project began in 2010 at the archaeological site of Bulla Regia, in northwest Tunisia. Bulla Regia was established in about the fifth century B.C. but reached the height of its prosperity under the Romans in the second and third centuries A.D. Currently over three hundred mosaics have been excavated and remain exposed at Bulla Regia, creating exceptional challenges at a site where winters are wet and cold and summers just the opposite. It is clearly impossible to manage these resources by focusing on one mosaic at a time; a more integrated and informed understanding of the site as a whole is required.

Led by the GCI with support from the GCI Council, the project at Bulla Regia

has two components. The first is the completion of a conservation plan for the hundreds of excavated mosaics at the site, providing a model for other local and regional archaeological sites that contain large numbers of mosaics in situ. The second is the development of examples of complete conservation, presentation, and maintenance of the more significant and visited mosaics on the site, which can serve as models for best practice. Efforts towards this goal have focused on Bulla Regia's Maison de la Chasse, a house named for a striking mosaic depicting a hunting scene. GCI-trained mosaic conservation technicians employed at the site are implementing the majority of the conservation work there, which gives them a valuable opportunity to demonstrate the skills needed to create a successful, sustainable conservation and maintenance program for archaeological mosaics.

In partnership with World Monuments Fund and the Institut National du Patrimoine of Tunisia, the project also includes measures to improve site drainage, to stabilize masonry, and to construct protective shelters where needed. The aim is to demonstrate a holistic approach to the conservation of in situ mosaics, which considers the mosaics as part of their context rather than as single objects.

For lifted mosaics in museums and storage, the greatest challenge is to develop backings that offer an alternative to expensive imported supports. In consultation with international mosaics conservators, the GCI developed a research project to explore more cost-effective alternatives that make use of locally available and inexpensive materials. While the study mainly targets mosaics that have been stored without any kind of backing, the new

Thomas Roby of the GCI examining the mosaic pavement in the Maison d'Amphitrite in the ancient Roman city of Bulla Regia in modern-day Tunisia. Photo: Scott Warren







methods should also be useful for mosaics on display or for those that require the replacement of existing deteriorated or inappropriate supports.

The GCI began the research project by conducting a survey of locally available materials in the countries of the MOSAIKON initiative to help choose mortar and reinforcement materials for testing. Based on the survey results, the GCI completed the first research phase by testing various potential intervention and support layers. After more than a year of testing, eleven mortar combinations were selected that meet the performance requirements set out at the beginning of the study. The second research phase, now underway, includes testing of mock-ups prepared using selected mortar combinations, a variety of possible reinforcement materials, and commercially available travertine tesserae.

The final phase will involve computer modeling of the most promising backing systems to develop a range of possible supports for different types and sizes of mosaics in various geographic and environmental settings. The goal is to create a system that permits a local professional to plug

in the characteristics of available local materials, as well as the size and weight of a particular mosaic, and come up with design guidelines to assist in choosing an appropriate backing method. Once a reliable model has been produced, it will be tested in one or more of the countries participating in MOSAIKON.

### STRENGTHENING THE NETWORK

The Getty recognized early on in MOSAIKON that training efforts and the development of local, sustainable practices could only go so far. What was also needed was a vibrant professional network and greater information exchange, both within and beyond the Mediterranean region. ICCM had been the key professional organization for individuals working in mosaics conservation for over thirty years, but its online presence was limited given its status as an all-volunteer organization.

"With the sheer volume of mosaics at risk across the Mediterranean, ICCM has always been a critical forum for conservators, archaeologists, and other professionals to share information and resources," said Demetrios Michelides, president of ICCM. "But in taking stock of our own activities,

we realized that we could serve our constituents better if we looked into improvements in our own website and leadership structure."

The Getty Foundation stepped in and provided support at the outset of the initiative to assist ICCM in increasing its capacity to serve professionals in the Mediterranean region. Now, as a result of Foundation grants, ICCM has a redeveloped website that has become an essential information hub for mosaics conservation, providing access to the latest literature and research tools in three languages: English, French, and Arabic. Foundation grants have also made it possible for more than sixty active professionals from the region to attend ICCM triennial conferences in Sicily (2008) and Morocco (2011). Looking ahead support is already in place for the next conference in Sardinia in October 2014, which will include an alumni workshop

to bring together individuals who have participated in various MOSAIKON training activities.

### DISSEMINATION

Given the regional scope of MOSAIKON, dissemination is an essential component of the initiative. The GCI took the lead in developing an e-bulletin that provides program updates twice a year in English and Arabic to a growing audience of mosaic heritage professionals, and there are now over one thousand subscribers. In addition, all of the MOSAIKON partners have current information available on their websites and are increasingly making publications such as didactic materials, research reports, articles, and conference proceedings available online so they can be accessed easily by the professional community. Most recently, a Getty Foundation grant

is enabling ICCROM to produce the first comprehensive translation into Arabic of key texts related to mosaics conservation that will be freely available online.

### LOOKING AHEAD

The work of the MOSAIKON initiative has taken place during a particularly challenging period, politically and economically, for a number of countries in the Mediterranean region. Making progress in this environment has required a high degree of creativity and commitment on the part of the initiative's organizing institutions, along with the serious engagement of MOSAIKON's partners in the region.

Continued dedication will be indispensable for making the improved care of ancient mosaics a part of the Mediterranean's future. In order to see long-standing changes in conservation practice in the region, it is clear that sustained efforts and broad-based partnerships are absolutely essential. There must be a critical mass of trained individuals who can take forward the work begun through MOSAIKON and go on to train the next generation, creating a self-sustaining community of conservation professionals working to advance best practices in the field of mosaics conservation. In the end, the success of MOSAIKON will be measured in great part by the endurance of the professional relationships that the initiative has helped to grow.



Opposite page: Participants in the 2014 MOSAIKON course Conservation and Management of Archaeological Sites with Mosaics conduct a condition survey exercise of the Achilles Mosaic at the Paphos Archeological Park in Paphos, Cyprus. Photo: Scott Warren

Left: Detail of a floor mosaic of two lions attacking a boar, originally from the triclinium of the House of the Dionysian Procession in Thysdrus (present-day El Jem, Tunisia). Photo: Bruce White



# NEW YORK CITY, CA

"Take a tram ride up a Los Angeles hillside' seems increasingly like the most useful advice for scholars and curators interested in delving deeply into the history of the New York arts underground." – Mike Boehm, Los Angeles Times, January 2014

Through intensive research projects and work with Los Angeles artists, culminating in 2011 with the wildly successful Getty initiative Pacific Standard Time: Art in L.A. 1945–1980, the Getty Research Institute has developed an international reputation for the collection and study of Los Angeles's postwar art history. However, as recent media coverage like the above quote shows, the Getty Center in Los Angeles is also the place to be to understand New York's radical art scene in the 1960s, '70s, and '80s. In recent years, the Getty Research Institute (GRI) has steadily built one of the world's most substantial collections of archives centering on the multidisciplinary and performance-driven art that has come to define postwar, postmodern art from New York.

Among those recent acquisitions are photographers' archives, artists' archives, and the records and materials of art spaces. These include the archives of two hugely influential New York-based artists, Robert Mapplethorpe (American, 1946–1989) and Yvonne Rainer (American, b. 1934).

## ARTISTS

Robert Mapplethorpe was a major figure during a period of tumultuous cultural change who is celebrated as much for his social impact as his photographic innovations. Extensively exhibited and widely published, Mapplethorpe's elegant prints representing portraits, nudes, flowers, and erotic and sadomasochistic subjects dominated photography in the late twentieth century. Less well known are the more than 1,500 Polaroid prints that Mapplethorpe produced in the early 1970s before he took up a Hasselblad medium-format camera given to him in 1975 by Sam Wagstaff, the visionary curator and Mapplethorpe's lover, benefactor, and mentor.

Untitled (Sam—I Love You and I Need You—Hurry Home—), Robert Mapplethorpe, 1974. The Getty Research Institute, Gift of The Robert Mapplethorpe Foundation to The J. Paul Getty Trust and the Los Angeles County Museum of Art © Robert Mapplethorpe Foundation.

SAM - I LOVE YOU AND



I NEED YOU - HURRY HOME -



From 1963 to 1969, Mapplethorpe studied for a BFA at the Pratt Institute, Brooklyn, where he majored in graphic arts and took courses in painting and sculpture. He revealed in a 1988 interview, "I studied painting and sculpture. I never really studied photography when I was at school. Photography just kind of crept up on me." (Lawrence Chua, "Robert Mapplethorpe," *Flash Art*, Jan./Feb. 1989, 101). In the late 1960s, he started clipping images from magazines to incorporate into collages. While living at the Chelsea Hotel with his friend and muse, Patti Smith, he borrowed a Polaroid camera in 1970 from fellow artist and hotel resident Sandy Daley to create his own images for use in collages. Overshadowed by the power of his later large-format photographs, Mapplethorpe's early drawings, collages, and assemblages, created between 1968 and 1972, remain largely unfamiliar despite the importance they hold in understanding the artist's formative years. Now part of the GRI's Special Collections, these works are readily accessible to researchers and will be published and exhibited in the future.

In the mid-1970s, using the Hasselblad, Mapplethorpe began photographing participants in New York's S&M subculture and created many of the strikingly powerful studies for which he is most renowned. He refined his style in the early 1980s and began concentrating on elegant figure studies and evocative floral still lifes, as well as glamorous celebrity portraits.

Soon after his death in 1989 from an AIDS-related illness, his work emerged at the center of an American culture war over the use of public money to support art that some deemed obscene or blasphemous. When Mapplethorpe's more controversial works were exhibited at The Contemporary Arts Center in Cincinnati, Director Dennis Barrie was



*Terrain*: Yvonne Rainer in "Bach" section, performed at Judson Memorial Church, New York, 1963, Yvonne Rainer. Gelatin silver print. The Getty Research Institute. Photo: Al Giese

arrested and charged with pandering (a charge of which he was ultimately acquitted after a landmark public trial).

Generously donated by the Robert Mapplethorpe Foundation, the Robert Mapplethorpe Archive contains more than two hundred unique works of art, including drawings, hand-painted collages and assemblages, some of which combine found objects with photographs, and dozens of Polaroid prints. They complement the approximately 1,900 limited-edition photographs and other works of art housed at the J. Paul Getty Museum that are jointly owned with the Los Angeles County Museum of Art.

A portion of the archive gifted solely to the GRI provides comprehensive coverage of Mapplethorpe's artistic and commercial career and holds several hundred photographs of non-edited and commercial work, over 3,000 Polaroids, test prints, and installation shots of his early assemblages. Exhibition information, inventories,

press clippings, interviews, videotapes, and publications record, among other events, the landmark 1990 Cincinnati trial. Personal correspondence with close friends Smith, Wagstaff, and John McKendry is also held in the archive, in addition to works that Mapplethorpe owned or that were given to the Mapplethorpe Foundation. These include photographs of Mapplethorpe and his artwork taken by contemporaries such as Lynn Davis and Francesco Scavullo. In March 2016 the GRI will produce a major book surveying the Mapplethorpe archive that, for the first time, will illustrate the artist's entire career and working methods.

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. The Getty has presented several of Rainer's performances, beginning in 2004, and she was an artist-in-residence as

part of the Getty Research Institute's Scholars Program in 2005. The GRI acquired her archive in 2006, and her 2008 dance work, *Spiraling Down*, was commissioned jointly by the J. Paul Getty Museum, the GRI, and the World Performance Project at Yale.

Rainer first came to prominence as a leading figure in the Judson Dance Theater movement, a loose collection of dancers and artists whose performances (often held at the Judson Memorial Church in New York City) crossed fluidly between the fields of dance and visual art, creating a striking and intellectualized form of performance that denied the theatricality and emotionalism of modern dance in favor of movements that seemed casual, spare, and cool. Over time Rainer's works became increasingly personal and political, and by the early 1970s she had begun to focus on producing experimental feature films, ultimately abandoning choreography in 1975. For the next twenty-five years, Rainer produced an extraordinary series of films that engaged with the most advanced theoretical thinking of the time, while also grappling with issues of power, privilege, and inequality. In 2000 Rainer returned to choreography and has continued to produce provocative new works to the present day.

On view through October 12 in the new GRI gallery spaces, the exhibition *Yvonne Rainer: Dances and Films* shares highlights of her archive and uses the artist's own words to characterize her masterworks of both film and dance.

## PHOTOGRAPHY

Two immense photography archives comprise an astoundingly rich set of images documenting the New York art scene, especially performance art.

Due to arrive at the GRI later this year, the Shunk-Kender Archive contains more than 180,000 items related to the photography collaboration of Harry Shunk (German, 1924–2006) and János Kender (Hungarian, 1937–1983), which began in Paris and moved to New York, where they took an exceptional array of photographs from 1957 to 1974 documenting the avant-garde art scene.

Shunk and Kender photographed artists' work, artist performances, artists in their studios, and artist gatherings. The tremendous list of New York artists in their photographs includes Christo and Jeanne-Claude, Merce Cunningham, Eva Hesse, Jasper Johns, Donald Judd, Yayoi Kusama, Bruce Nauman, Nam June Paik, Robert Rauschenberg, Cy Twombly, Andy Warhol, and many more.

The archive also includes photographs taken by Shunk alone in earlier and later years. These images depict more than four hundred prominent artists in their studios, at events such as openings and in the midst of their performances. The thousands of photographs in the Shunk-Kender Archive are a historic documentation of the artworks of the period in the context in which they were first shown, and in many cases are the only existing record of ephemeral artworks and actions. Arguably the most famous images in the collection are the celebrated Shunk-Kender images of an airborne Yves Klein, such as the 1960 photograph *Leap Into the Void*.

In January 2014 the Roy Lichtenstein Foundation donated approximately 200,000 archival items from its Harry Shunk and Shunk-Kender Photography Collection to five major institutions: the GRI, the Museum of Modern Art, the National Gallery of Art, Centre Pompidou, and Tate Gallery.

The GRI is the leading institution in this new Shunk-Kender consortium and the recipient of the largest body of work

from the collection. The approximately 183,000 items that the GRI received include: a near-complete set of 19,000 prints, 12,000 contact sheets, 126,000 negatives, 26,000 color transparencies and slides, and all digital assets, including the low- and high-resolution images, as well as detailed records. Going forward, the J. Paul Getty Trust will also manage the photographers' copyright, as gifted from the Lichtenstein Foundation.

Also acquired this year, the Robert McElroy Archive is one of the most important archives documenting art produced in New York, especially performance art from the early 1960s. Robert McElroy (American, 1928–2012) was the go-to photographer for artists such as Jim Dine, Allan Kaprow, Claes Oldenburg, and Robert Whitman. He began interacting with artists in Greenwich Village in the late 1950s, and by 1960 McElroy was a permanent fixture at avant-garde art spaces, including the Reuben Gallery. Gallerist Anita Reuben had a reputation for showing radical installations and "happenings," beginning with Kaprow's landmark 1959 work, *Eighteen Happenings in 6 Parts*. In 1960 and '61 (when the gallery closed) McElroy photographed nearly every exhibition and event at the gallery—a marathon of installations and performances by the edgiest artists of the day. McElroy also shot Kaprow's celebrated *Yard* installations at Martha Jackson Gallery, following artists like him as they changed exhibition and event venues.

McElroy documented the birth of Oldenburg's now-iconic soft sculptures as well as the dozens of radical performances he presented in 1962. That year McElroy also documented two of Kaprow's most noted happenings: *Words* at Smolin Gallery and *Courtyard* at Greenwich Hotel. In the early 1960s he also recorded



the new phenomenon of pop art, photographing work by Arman, Christo, Lichtenstein, and others. McElroy's intensive documentation of the art he encountered in the early 1960s is commonly published in articles about the era.

However only about one hundred of the thousands of images he took are routinely used. The GRI acquisition will greatly expand access to his work. The McElroy archive contains approximately 700 vintage prints developed by the photographer; about 10,000 negatives and contact sheets, most never developed; and approximately 2,000 recent prints—all of which will be available to researchers and curators.

## THE NEW YORK ART SCENE

Beginning in the early 1970s, one art space in New York has been the central location for experimental art, music, video, and dance—The Kitchen. In January, the GRI acquired the archive documenting its first three decades. This large and extremely well-preserved archive includes thousands of videotapes, audiotapes, photographs, posters, and other archival materials documenting the exhibitions, performances, and events presented by The Kitchen between 1971 and 1999.

Founded as an artist collective in 1971 by pioneering video artists Woody and Steina Vasulka and incorporated as a nonprofit two years later, The Kitchen has since been an exceptionally successful staging ground for experimental art forms that cross multiple genres and media. Many prominent artists created their most formative and influential work there, including Vito Acconci, Laurie Anderson, Karole Armitage, Philip Glass, Karen Finley, Bill T. Jones, Christian Marclay, Cindy Sherman, and Robert Wilson, among many others, all of whom are represented in the archive.

The archive includes 5,410 videotapes, more than 600 audiotapes, 131 linear feet of archival materials, and 246 original posters. The archive is rich in photography, correspondence, ephemera, and project notes by artists. Many artists produced drawings and detailed plans for their projects, revealing fascinating background on their processes and development. The archive contains information on nearly every performance, screening, exhibition, concert, and event produced at The Kitchen, and will allow researchers to explore a history that encompasses thousands of artists.



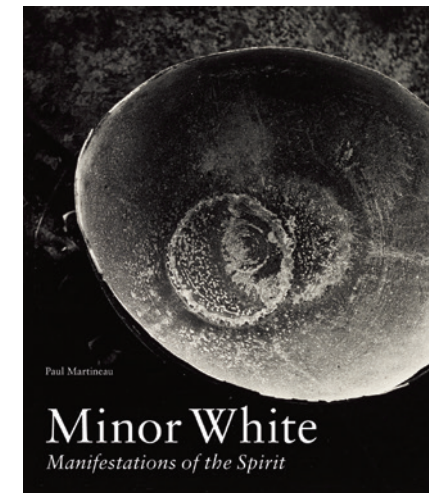
Poster promoting the Tenth Anniversary Benefit for The Kitchen, Robert Longo, 1981. The Kitchen Archive, ca. 1971–1999. The Getty Research Institute

As Robert Soros, chairman of The Kitchen board of directors noted: "The Getty acquisition of our twentieth-century archive allows The Kitchen to continue with its mission and represents a signal moment in its history. It ensures that artists and scholars working today will always have the opportunity to access and research The Kitchen's dynamic legacy."

Students, teachers, historians, and curators can enjoy greater access to each of these acquisitions now that they are housed at the GRI. Perhaps even more significantly, these archives work together—allowing for a deeper, richer exploration of an extremely fertile regional art scene that has influenced contemporary artists globally.

## Minor White Manifestations of the Spirit

Paul Martineau



*This volume focuses on the controversial and misunderstood photographer Minor White, whose work exerted a powerful influence over countless photographers in his wake. Weaving his biography together with over 160 evocative images, this book offers an insightful portrait of one of the great visual artists of the twentieth century.*

### PORTLAND

#### A New Beginning

*Dreams and photographs have something in common; those photographs that yield contemplation at least have a quality about them that tempt one to set associations going.*

America was still in the throes of the Great Depression in the spring of 1937, when Minor White purchased a one-way bus ticket from Minneapolis, where he was born and educated, to Seattle and set out to become a photographer. On the outside, White was a twenty-eight-year-old college graduate with interests in poetry and botany; on the inside, however, he was a sensitive and intelligent gay man who was uncomfortable with his sexuality and filled with self-doubt. Throughout his life White kept a journal that he called "Memorable Fancies," a title derived from the work of the eighteenth-century English poet, painter, and mystic William Blake. At age eighteen, White recognized his homosexuality, confided his feelings in his

journal, and then discovered that his parents had read those pages. A crisis ensued, and he moved out of the house temporarily. After that episode, his sexual orientation was never discussed again. Bookish and a bit awkward, White believed that photography would help him to balance his natural tendency for introspection with his need to be engaged with the world.

The bus trip was long, and White decided to stop for a few days in Portland, Oregon. Armed with a suitcase, a 35 mm Argus C3 camera, and a couple of rolls of film, White walked from the bus station to the local YMCA. He soon learned that the Rose Festival Parade, an annual event in the city since 1907, would be held in three weeks' time, and he decided to photograph it. Without enough money to remain there for three weeks, he secured a job as a night clerk at a downtown hotel. What was intended to be a brief stay—before resuming the trip to Seattle—ended in the decision to make Portland his home.

Soon after his arrival, White began to make regular visits to the public library, where he read all the photography books he could get his hands on—books by and about renowned photographers such as Berenice Abbott, Ansel Adams, Alfred Stieglitz, and Edward Weston. Although he had learned the rudiments of processing while making photomicrographs of plants in college, White was ambitious and took responsibility for teaching himself the finer points of the craft. He joined the Oregon Camera Club to gain access to its darkroom and engaged in lively discussions with its members about technique and the fundamentals of good composition. The following year, he launched a camera club of his own at the YMCA, transforming part of the lobby into a space for exhibiting photographs and an unused bathroom into a darkroom. White quickly established himself as a teacher of a coterie of amateur photographers who eschewed the pictorialist leanings of the Oregon Camera Club.

In 1938 White was hired as a "creative photographer" for the Oregon Art Project, an outgrowth of the Works Progress Administration (WPA). He was assigned the

task of documenting the nineteenth-century iron-façade buildings in Portland's Front Street neighborhood, which were about to be demolished to make way for redevelopment. Extant prints related to this project now held by the Portland Art Museum reveal that White was experimenting broadly with two different styles. Photographs in the first group, made at dawn or dusk, possess a dark, brooding quality that aligns them with the somewhat romantic views of an earlier time. . . . The second group consists of pictures made during the day, often in full sunlight.



Vicinity of Dansville, New York, 1955, Minor White. Gelatin silver print. Collection of Daniel Greenberg and Susan Steinhauser. Reproduced with permission of the Minor White Archive, Princeton University Art Museum. Copyright © Trustees of Princeton University .

In June 1940 White began teaching photography at the La Grande Art Center in eastern Oregon. He met Isabel Kane, a physical education teacher at Eastern Oregon College, and they grew close. Kane was a devout Catholic and encouraged White to learn more about the Catholic faith. Along with religion, they discussed art and, eventually, White's homosexuality. By September, White was managing the center and spending much of his free time making excursions to photograph the countryside. Stylistically, the pictures he created there were in keeping with the aims of the f/64 group, a movement begun in the early 1930s by seven San Francisco photographers. Led by Ansel Adams, Imogen Cunningham, Edward Weston, and Willard Van Dyke, this group advocated an approach to photography that prized sharply focused, tightly framed compositions and masterly printing.

This excerpt is taken from the book *Minor White: Manifestations of the Spirit*, published by the J. Paul Getty Museum. ©2014 by The J. Paul Getty Trust. All rights reserved.



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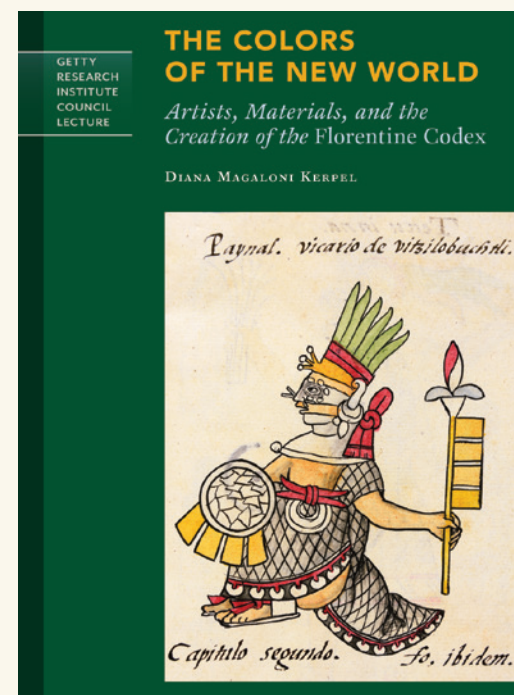
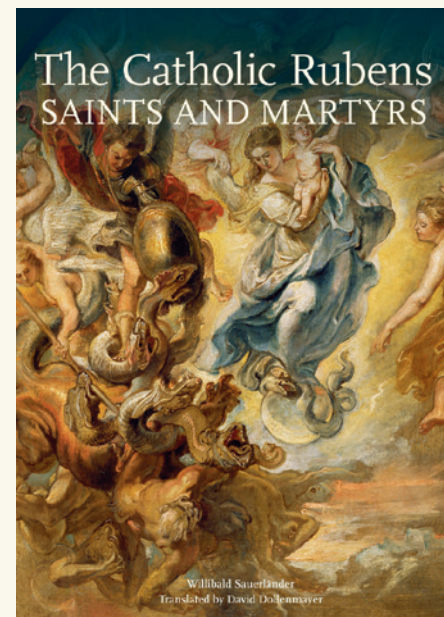
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### The Catholic Rubens Saints and Martyrs

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 post-religious age and showing them in their intended light.

Getty Research Institute  
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US \$45.00



### The Colors of the New World Artists, Materials, and the Creation of the Florentine Codex

Diana Magaloni Kerpel

In August 1576, in the midst of an outbreak of the plague, the Spanish Franciscan friar Bernardino de Sahagún and twenty-two indigenous artists locked themselves inside the school of Santa Cruz de Tlaltelolco in Mexico City with a mission: to create nothing less than the first illustrated encyclopedia of the New World. Today this twelve-volume manuscript is preserved in the Biblioteca Medicea Laurenziana in Florence and is widely known as the Florentine Codex.

A monumental achievement, the Florentine Codex is the single most important artistic and historical document for studying the peoples and cultures of pre-Hispanic and colonial Central Mexico. It reflects both indigenous and Spanish traditions of writing and painting, including parallel columns of text in Spanish and Nahuatl and more than two thousand watercolor illustrations prepared in European and Aztec pictorial styles. This volume reveals the complex meanings inherent in the selection of the pigments used in the manuscript, offering a fascinating look into a previously hidden symbolic language. Drawing on cutting edge approaches in art history, anthropology, and the material sciences, the book sheds new light on one of the world's great manuscripts—and on a pivotal moment in the early modern Americas.

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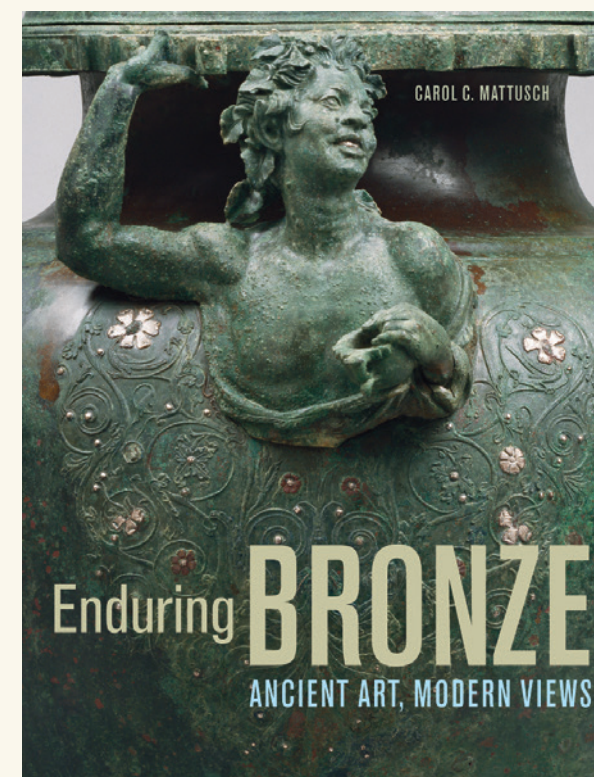
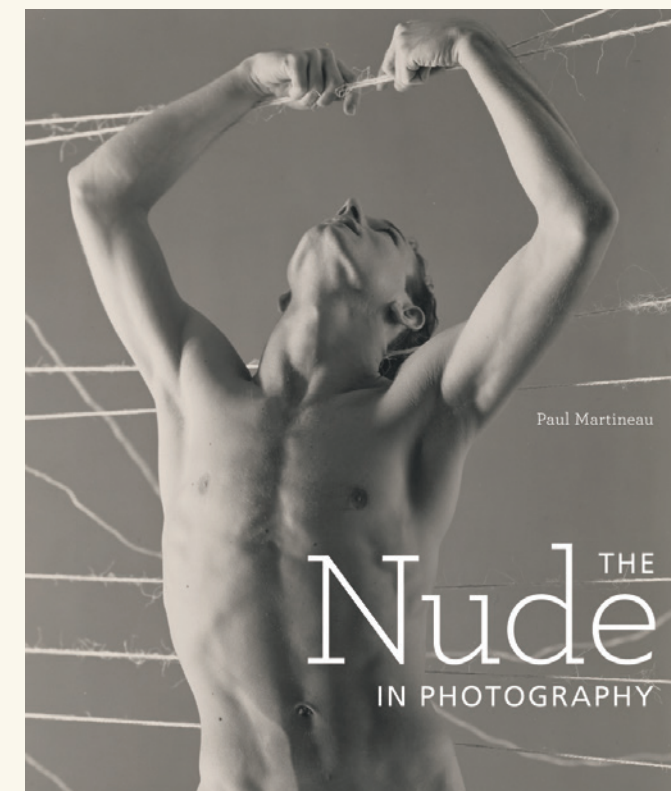
### The Nude in Photography

Paul Martineau

Born like Venus on the half shell from the centuries-long tradition of the nude in painting, the nude first appeared as a subject matter in photography with the introduction of the medium itself, between 1837 and 1840, and has continued as an ever-evolving theme through changing technical developments and cultural mores to the present day. This volume surveys the subject of nudity from the earliest surviving photographs of Greek and Roman sculpture through studies of living nude models for aesthetic or scientific purposes to the burgeoning practice of exploring the human body as pure form.

The seventy-eight works, selected from the extensive collection of the J. Paul Getty Museum and further contextualized here in the essay "Masterworks of the Nude," span the entire arc of the history of photography in a manner that is both fresh and illuminating. Among the sixty-four photographers included are nineteenth-century masters Julia Margaret Cameron, Edgar Degas, and Thomas Eakins; early-twentieth century artists Man Ray, Alfred Stieglitz, and Edward Weston; mid-twentieth-century innovators Bill Brandt, Harry Callahan, and Minor White; late-twentieth-century image makers Diane Arbus, Robert Mapplethorpe, and Herb Ritts; and contemporary artists Chuck Close, Timothy Greenfield-Sanders, and Mona Kuhn.

J. Paul Getty Museum  
112 pages, 7 1/4 x 8 5/8 inches  
88 color illustrations  
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US \$24.95



### Enduring Bronze Ancient Art, Modern Views

Carol C. Mattusch

Ancient bronze statuary provides a sense of immediacy, a window directly back to the classical world. The wistful expression of a young Roman woman, the fixed jaw of a politician, and the tensed muscles of a Greek athlete appear startlingly lifelike, transfixing the viewer with their striking realism. Incredibly durable yet frequently destroyed for their valuable materials, ancient bronzes are comparatively rare discoveries. This book, richly illustrated with works from the J. Paul Getty Museum and other important collections, provides an engaging overview of classical bronzes.

Enduring Bronze considers bronze throughout its long history, exploring its enormous appeal from antiquity to the present day. The book discusses the many roles bronze objects played in ancient Greece and Rome and analyzes discoveries made at ancient foundries and by contemporary scientists. It also examines references to bronze in mythology, Pliny's histories, and other classical texts, as well as representations on vases and other artworks.

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Ada Louise Huxtable with Richard Meier in 1996. Getty Center Site Planning and Construction Photographs. The Getty Research Institute, 1997.IA.10. Photo: Vladimir Lange

## The Fiery Career of Architecture Critic Ada Louise Huxtable

Ada Louise Huxtable was one of the most powerful voices in architecture in the twentieth century. Architecture critic for the *New York Times* in the 1960s and '70s, she carried enormous weight, securing or sinking architectural reputations, challenging or thwarting projects, shaping the taste and values of the public throughout the country.

Her thunderous prose resonated loudly through the canyons of the city—crisp, hard-hitting, but elegant writing that aroused admiration, contempt, or just plain awareness of buildings she deemed significant. Architects, developers, and city

officials quaked in fear of her verdicts. At her memorial on June 4, 2013, Frank Gehry echoed this sentiment, recalling, "I wanted her attention, but I was scared of it. . . . She was tough, but her words were beautiful."

She never minced them. Words like "shoddy," "half-baked," "spineless" were part of her style. She loved alliteration, rhythm, cadence, above all an attention-snapping, knockout punch line. Zingers aside, typically her essays bore an insightful truth. She wrote without contrivance, using words carefully and parsimoniously, preferring the short and simple. She said much with little, loved writing, and did it with flair.

But for Huxtable, writing was only a tool. Her passion was architecture and the built environment. Born in 1921 and raised on New York's Upper West Side, she grew up an only child in a middle-class Jewish family, her father a doctor, her mother artistically inclined. She loved roaming the streets, which proved invaluable experience, seeing and absorbing not only the buildings lining the streets of the city, but the ordinary activities that gave them vitality.

In 1941 she graduated from Hunter College in New York with an art degree, then pursued graduate work at the Institute of Fine Arts, and in 1946 secured a job at the

Museum of Modern Art in the department of architecture and design, then under Philip Johnson. His quick intelligence, keen eye, and sharp wit she respected, but his convictions about architecture she soon found shallow. She nonetheless learned a great deal—about Mies van der Rohe, whose retrospective she worked on, about modernism, connoisseurship, assessing quality in art, and how to address, educate, and inform the public simply and clearly. Here she developed the discerning eye and critical astuteness that served her so superbly throughout her career.

In 1950 a Fulbright scholarship enabled her to pursue the study of postwar Italian architecture. During this time she met Bruno Zevi, who exerted a powerful influence on her thinking, especially his views on architecture as space. In 1958 a Guggenheim Fellowship provided the means to study structural developments in American architecture. In 1960 she wrote her first book on the Italian engineer Nervi as part of a series published by Braziller.

In 1961 she was asked to write a guidebook on modern architecture in New York City, by which time her own definition of architecture was clear: aesthetics were essential, but only part of the equation, as structure and function mattered. So too was the urban dimension. Huxtable's concern for quality paralleled her growing campaign for preservation. Galvanized by the demolition of Penn Station, her work in preservation gained momentum with the publication of *Classic New York: Georgian Gentility to Greek Elegance* (1964). Disillusionment with the growing preservation movement, however, set in quickly, and by 1966, she was voicing concern that the city was turning into a moribund museum filled with ersatz brand-new "old" or "reconstructed" buildings and phony look-alikes. Here were the roots of her book *The*

*Unreal America: Architecture and Illusion* (1997), a diatribe against postmodernists and the preservationists she thought more concerned about profits than quality.

She wrote scores of essays—on new buildings, threatened buildings, emerging architects, new movements, architectural exhibitions—invariably grounded in painstaking research, and informed not just by matters architectural but real estate, development, urbanism, local commercial interests, and most importantly politics.

Still more grants followed: In 1970 a Pulitzer for distinguished criticism, a decade later a MacArthur grant, which freed her from the grueling deadline-driven pace of the daily newspaper and allowed her to address subjects of her own choosing and pursue them in depth. Denouncing postmodernism, she saw much more promising the new architecture of Rafael Moneo, Alvaro Siza, Christian de Portzamparc, and Tadao Ando—their names alone demonstrating her increasingly global reach and her respect for what she saw as the enduring values of architecture: form, space, and light, manipulated to create places that mattered as much for what they did and how they functioned as how they looked.

Fiery to the end, Huxtable wrote a trenchant essay on the proposed remodeling of the New York Public Library a month before she died. More than just a plea to save the old library, it was a passionate outpouring of deep love for the city, and for the challenge she saw in making its rich architectural heritage an integral part of "its dynamic vitality and brutal beauty." Clear here is her appreciation of the ordinary, utilitarian, as well as awe of splendid architectural accomplishments, her respect for the city's past, but also its future to which she remained open, welcoming change, recognizing it was simply part of the historical process.

As Paul Goldberger, her successor at the *Times*, so simply and eloquently put it, she made architecture matter to us all.

The archive of Ada Louise Huxtable is part of the special collections of the Getty Research Institute and is now available to researchers.

This text was adapted from a presentation by Meredith L. Clausen at the 2014 Society of Architectural Historians conference. To read the full story, visit *The Getty Iris* at [blogs.getty.edu/iris](http://blogs.getty.edu/iris).



Research file from the Ada Louise Huxtable papers. The Getty Research Institute, 2013.M.9



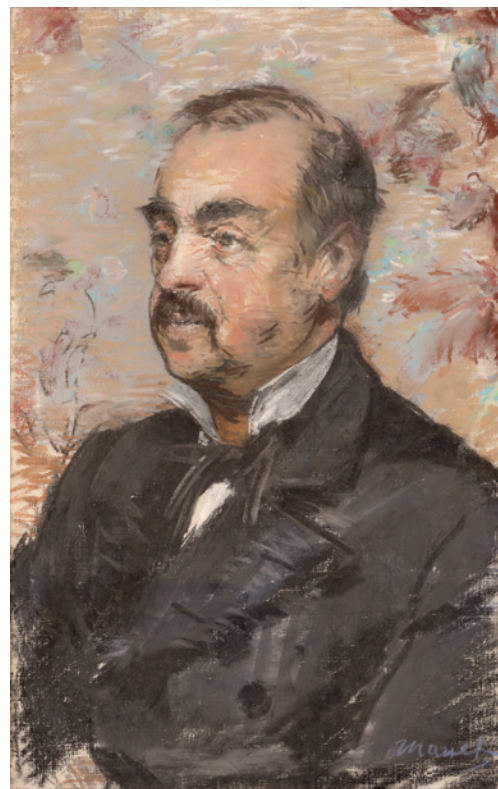
**Portrait of Julien de la Rochoire, Édouard Manet**

*Portrait of Julien de la Rochoire* (1882), a pastel by Édouard Manet (1832–1883), has been acquired by the Getty Museum. One of the greatest late nineteenth-century French artists, Manet created some eighty-nine known pastels, many of which are portraits of friends. The subject of the Getty's acquisition, Émile Charles Julien de la Rochoire (1825–1899), was an animal and landscape painter who had known Manet for many years.

While many of Manet's pastel portraits have monochrome backgrounds, *La Rochoire* is set against swirling patterned wallpaper of brilliant salmon pink and blue, heightening the psychological energy of the sitter's face. From the rough texture of the hair, mustache, and eyebrows to the zigzag layers of black, white, and gray in his stylish jacket, the entire pastel is worked with bravura and confidence.

This is the first Manet pastel to enter the Getty's collection and joins two paintings by the artist, *The Rue Mosnier with Flags* (1878) and *Portrait of Madame Brunet* (1860–63), as well as a watercolor, *Bullfight* (1865). It also complements the Museum's holdings of nineteenth-century pastels and a group of major watercolors and drawings by Renoir, Van Gogh, Gauguin, and Seurat.

The portrait is on view at the Getty Center through August 24, 2014.



Above: Page from autograph album of Johann Joachim Prack von Asch, 1587–1612. The Getty Research Institute

Top: *Portrait of Julien de la Rochoire*, 1882, Édouard Manet. Pastel on canvas. The J. Paul Getty Museum

**Sixteenth-Century "Book of Friends"**

A rare *liber amicorum* ("book of friends") compiled by Johann Joachim Prack von Asch, a military attaché of the Holy Roman Emperor Rudolph II's embassy to the Ottoman court at Constantinople, has been acquired by the Getty Research Institute. The book is filled with personal entries by Prack's friends and associates spanning 1587 to 1612, and chronicles political, cultural, and personal encounters along the edge of the Christian and Muslim worlds. The time frame parallels the so-called Long War, or Thirteen Years' War, between the Holy Roman Empire and Ottoman Islam. This *liber amicorum* includes allegorical scenes, emblems, coats of arms, poetry and mottoes written with calligraphic flourish, as well as figural scenes in watercolor based on Ottoman miniature paintings, which were ubiquitous in the bazaars of Istanbul in the late sixteenth and early seventeenth centuries.

It also contains traces of the political intrigues surrounding that war. One page, for example, bears the arms and inscription of Philip Riedesel von Camberg, general of the Danube Fleet in the Turkish War. Other contributors to the volume's pages include Dr. Barthlmä Pezzen, Emperor Rudolph II's chief military representative to the Ottoman court, and Friedrich von Kreckwitz, a diplomatic attaché to the Ottoman court. Also of note in this rare volume is the array of Ottoman decorative papers bound into the pages, which present a far wider range of Islamic papermaking art than can be found in any other European *liber amicorum* from the period.

The book is on display in the exhibition *SCRATCH* at the El Segundo Museum of Art through September 21.

**Sculptures**

*Christ and Mary Magdalene* (1908), an elegant marble sculpture by Auguste Rodin, and a smaller bronze sculpture, *Belvedere Antinous*, created by Florentine master sculptor Pietro Tacca about 1630, have recently been acquired by the Getty Museum.

At just over three feet tall, the impressive *Christ and Mary Magdalene* depicts a dying male figure nailed to a rocky cross being mourned by a female figure. The two nude bodies are pressed close together with a small space between their abdomens. Although *Christ and Mary Magdalene* is the title by which the work is commonly referred and the title it was given when it was first commissioned, Rodin used the composition several times, often giving it different titles such as *The Genius and the Pity* and *Prometheus and an Oceanid*. The marble group was commissioned in 1907 by wealthy industrialist Karl Wittgenstein for his private collection in Vienna, and has remained in private collections ever since. Demand for Rodin's work in the early 1900s was high, and he relied on talented marble carvers to realize his compositions in stone. This particular piece was entrusted to Rodin's primary marble carver Victor Peter. Unlike most of Rodin's compositions, no version of this group was ever cast in bronze, making it a very rare and distinctive piece.

The two-foot tall *Belvedere Antinous* depicts a nude young man standing with the weight of his body resting on his right leg while the left is slightly bent. In his left hand he holds a piece of drapery that is thrown over his left shoulder and wrapped around his arm. This figure is based on the ancient Roman marble statue known as the *Belvedere Antinous*, now in the Vatican Museum. That marble was acquired by Pope Paul III (1468–1549) and quickly became famous, having been

copied as early as 1545 by Francesco Primaticcio (Italian, 1504–1570). Indeed, the Vatican's *Belvedere Antinous* was considered by artists, theorists, and collectors as one of the most beautiful surviving statues from antiquity.

In 1663 Tacca's *Belvedere Antinous* was acquired by King Louis XIV and became a part of the French Royal Collection, where it remained until the French Revolution.

Both sculptures are on view at the Getty Museum at the Getty Center.

Right: *Belvedere Antinous*, about 1630, Pietro Tacca. Bronze. The J. Paul Getty Museum.

Below: *Christ and Mary Magdalene*, 1908, Auguste Rodin. Marble. The J. Paul Getty Museum. Photo courtesy of Daniel Katz Gallery, London





**Pacific Standard Time: LA/LA**

A May 5th press conference announced the newest Pacific Standard Time initiative that will present forty-six exhibitions in September 2017 from arts institutions across Southern California. Learn more about the initiative on page 4.

- 1: From left: Getty Board of Trustees Chair Mark Siegel; Getty Foundation Director Deborah Marrow; Mayor of Los Angeles Eric Garcetti; Maruja Baldwin Executive Director, San Diego Museum of Art, Roxana Velásquez; CEO and Wallis Annenberg Director, LACMA, Michael Govan; and J. Paul Getty Trust President and CEO Jim Cuno
- 2: Museum of Latin American Art President and Executive Director Stuart A. Ashman and Chef John Rivera Sedlar
- 3: Getty Trustee Thelma Meléndez de Santa Ana and GRI Director Thomas W. Gaetgens
- 4: MOCA Director Philippe Vergne talks to Jim Cuno
- 5: Mayor Garcetti addresses the crowd.



**Transpacific Engagements Symposium in Manila**

"Connecting Seas" is the theme for the Getty Research Institute's (GRI) 2013/2014 scholar year and the inaugural exhibition in its new galleries. The GRI, along with the Kunsthistorisches Institut in Florenz and the Ayala Museum, organized an international art history symposium in the Philippines around the same theme.



- 6: Participants and organizers of the symposium "Transpacific Engagements: Visual Culture of Global Exchange (1781-1869)" in the plaza of the Ayala Museum in Makati City. Photo: Jaime S. Martinez
- 7: Façade of Malate Church with a passing jeepney, a typical mode of local transport, in Manila. Photo: Marco Musillo

**Heaven and Earth: Art of Byzantium from Greek Collections Opening**



- 8: Anastasia Drandaki, curator, Byzantine and Post-Byzantine Collections, Benaki Museum and Ireni Yeroulanou, deputy director of the Benaki Museum
- 9: From left: Board of Trustees Chair Mark S. Siegel; Panos Panagiotopoulos, Greek Minister of Culture and Sports; and J. Paul Getty Museum Director Timothy Potts
- 10: From left: Acting Senior Curator Claire Lyons, Peter Economides from Felix BNI, CFOO of the Benaki Museum Haris Siampanis, former US Ambassador to Hungary Eleni Tsakopoulos Kounalakis, and Benaki Museum Director of Development Nikos Trivoulidis



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## EXHIBITIONS



*Moon and Half Dome, Yosemite Valley, California*, negative 1960; print 1980, Ansel Adams. Gelatin silver print. The J. Paul Getty Museum, Gift of Carol Vernon and Robert Turbin in Memory of Marjorie and Leonard Vernon. © 2014 The Ansel Adams Publishing Rights Trust

**In Focus: Ansel Adams**  
Through July 20, 2014  
At the Getty Center

**The Scandalous Art of James Ensor**  
Through September 7, 2014  
At the Getty Center



*Portrait of a Young Lady in Profile*, about 1783–1785, Henri-Pierre Danloux. Black chalk and gray wash. The J. Paul Getty Museum

**Rococo to Revolution: 18th-Century French Drawings from Los Angeles Collections**  
Through September 21, 2014  
At the Getty Center

**Minor White: Manifestations of the Spirit**  
Through October 19, 2014  
At the Getty Center

**Convergences: Selected Photographs from the Permanent Collection**  
Through October 19, 2014  
At the Getty Center



*Mother and Child in Harlem*, negative October 18, 1943; print about 1950, Weegee (Arthur Fellig). Gelatin silver print. The J. Paul Getty Museum. © International Center of Photography

**Yvonne Rainer: Dances and Films**  
Through October 12, 2014  
At the Getty Center



*A Tournament Contest*, German, about 1560–1570. Tempera colors and gold and silver paint on paper bound between original pasteboard covered with original brown calf. The J. Paul Getty Museum, Ms. Ludwig XV 14, fol. 8

**Chivalry in the Middle Ages**  
August 5 through November 30, 2014  
At the Getty Center

**In Focus: Tokyo**  
August 5 through December 14, 2014  
At the Getty Center

**AT THE GETTY VILLA**  
**Heaven and Earth: Art of Byzantium from Greek Collections**  
Through August 25, 2014

*Mosaic Icon with the Virgin and Child*, Greek, late 13th century. Glass and gold tesserae on wood. Image courtesy of the Byzantine and Christian Museum, Athens, inv. no 990







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- Conserving Mediterranean Mosaics
- The Enduring Influence of James Ensor
- The New York Art Scene in California
- A Rodin Comes to the Getty

*Words*, 1962, Allan Kaprow. Smolin Gallery, New York.  
Photo: Robert R. McElroy

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