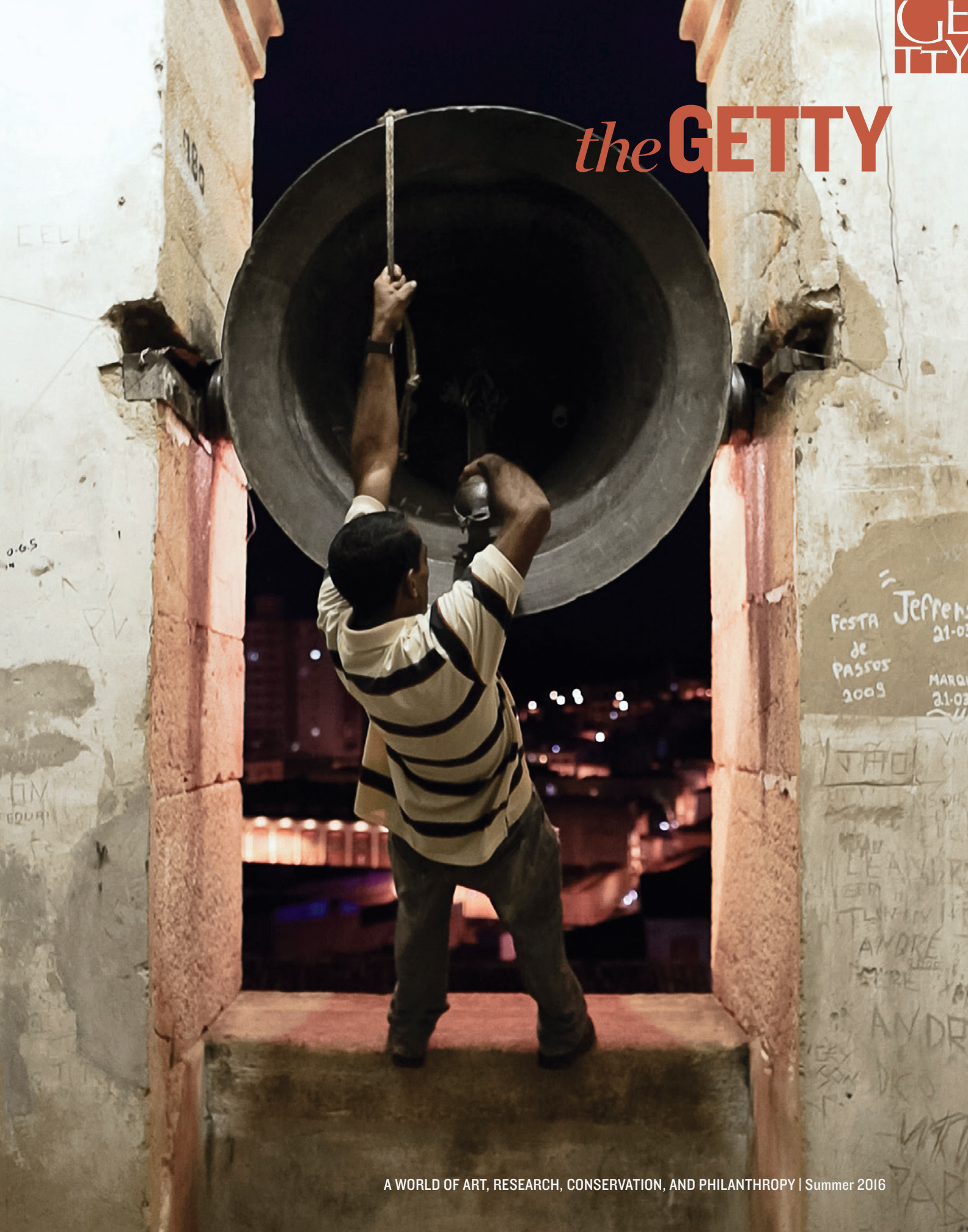


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The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—the Getty pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities in order to promote a vital civil society through an understanding of the visual arts.

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On the cover:
Bronze Revirado, 2011, Pablo Lobato (Brazil). Single-channel color video installation. © Pablo Lobato.

In 2005, the Getty Research Institute (GRI) acquired from the Long Beach Museum of Art and the City of Long Beach an important video art archive spanning three decades of innovation in this modern medium. With this addition, the GRI became home to one of the largest institutional collections of video art in the world. Since then, the GRI has worked to round out the collection by acquiring and studying video art from underrepresented parts of the world. Over the last twelve years, the GRI has presented a series of exhibitions and programs that look at the birth of video art in Latin America. This has led to a wide-ranging research project titled *Video Art in Latin America*. Our cover story takes an in-depth look at this project that aims to chart the development of Latin American video art and create a set of shared scholarly resources that can be used for teaching and research.

In 2013, a Getty Foundation grant to the Stichting Noordbrabants Museum provided support for the treatment of three multi-panel works by artist Hieronymus Bosch. In this issue of *The Getty*, we highlight the results of a second Getty Foundation grant that is supporting the innovative website *Bosch Online*, an interactive tool that will allow art historians, conservators, and the public to compare detailed images of nearly forty Bosch paintings from twenty-six museum collections across Europe and the United States.

We also explore yet another iteration of the Getty Conservation Institute's *Arches* project, which offers a resource for heritage organizations to manage inventories of cultural heritage places such as buildings, structures, archaeological sites, cultural landscapes, and urban districts. This time the focus is on the Kingdom of Bhutan where modern excavation surveys are just beginning.

Rounding out this issue is a story on the Getty Museum's special exhibition, *London Calling: Bacon, Freud, Kossoff, Andrews, Aurbach, and Kitaj*. On view at the Getty Center July 26 through November 13, it provides a look at the work of a group of London-based artists who, in the 1940s through the 1980s, developed new styles and approaches to depicting the human figure and the landscape. These painters resisted the allure of abstraction, minimalism, and conceptualism that dominated contemporary art at the time, instead focusing on depicting contemporary life through innovative figurative works.

I encourage you to visit the Getty this summer to enjoy all that we have to offer. We also welcome you to connect with us online at getty.edu and through Facebook, Twitter, Instagram, and YouTube, and to download our new podcast series, *Art + Ideas*. I think you will find it interesting and provocative.



James Cuno



WE'RE BRINGING YOU ART + IDEAS THAT INSPIRE AND PROVOKE

Join J. Paul Getty Trust President Jim Cuno in a new podcast, *Art + Ideas*. In the debut episodes, discover the complex history of porcelain with potter and author Edmund de Waal; explore the depth of visual intelligence with art historians T. J. Clark on Poussin, and Yve-Alain Bois on Ellsworth Kelly; delve into the formative years of Los Angeles-based architect Frank Gehry; and unearth the ancient past and explore the importance of its fragmentary remains with archaeologist Colin Renfrew. Visit getty.edu/podcasts, iTunes, or SoundCloud to listen today.



A World of Art, Research, Conservation, and Philanthropy.

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Saint John the Evangelist, about 1625–1628, Frans Hals. Oil on canvas. The J. Paul Getty Museum. Text and design © 2016 J. Paul Getty Trust



Head of a Sleeping Bacchante
(detail), 1847, Gustave Courbet.
Fabricated black chalk with
stumping, lifting, and scratching.
The J. Paul Getty Museum

Getty Museum Senior Curator of Drawings Retires

After thirty-two years, the Getty Museum's Senior Curator of Drawings Lee Hendrix has retired, but will remain Curator Emeritus. Hendrix finished her Ph.D. thesis on the sixteenth-century Flemish manuscript illuminator Joris Hoefnagel in 1984 and joined the Getty that same year as the first drawings intern. In 1985, she became the department's first assistant curator of drawings. Just a few months later, the Museum purchased the last important Hoefnagel manuscript in private hands, *Model Book of Calligraphy*. Virtually unpublished, this manuscript was facsimilized by the Getty in 1992, with Hendrix writing part of its commentary.

After taking a position at the Metropolitan Museum of Art in 1994 as curator of early German drawings and prints, Hendrix returned to the Getty in 1998 and was appointed curator of drawings (the Museum's third). The move to the Getty Center, with its larger exhibition spaces, inaugurated an aggressive program of international-loan shows. In 2000, the Museum hosted *Painting on Light: Drawings and Stained Glass in the Age of Dürer and Holbein*, an exhibition that took Hendrix and her co-curator Barbara Butts ten years to prepare. The exhibition was the first survey of this material since 1913 and it remains the basic source book for the field today. In 2009, Hendrix and a team of Rembrandt scholars organized *Drawings by Rembrandt and His Pupils: Telling the Difference*,

which laid out what has become the most accepted approach to distinguishing drawings by Rembrandt from those of his thirteen most important followers. Most recently, Hendrix curated *Noir: The Romance of Black in 19th-Century French Drawings and Prints*. The exhibition traced the explosion of black graphic media in the late Industrial Revolution and took a close and innovative look at the many nuances of the color black used in graphic art during that period in France.

The past eighteen years have witnessed an incredible growth in the drawings collection, including Courbet's *Head of Sleeping Bacchante* (1847); Van Gogh's *Arles: View from the Wheat Fields* (1889); and three drawings by Seurat: *Woman Strolling* (ca. 1884), *The Artist's Mother* (ca. 1882–83), and *Indian Holy Man* (ca. 1878–79). Hendrix also spearheaded the cultivation of collectors and donors that has been instrumental in the continuing growth of the drawings collection and exhibition programs. In 2013, Hendrix and her department formed the Disegno Group, the drawings-support council that has contributed funds earmarked for many significant acquisitions. In honor of her retirement, several donations have been made by the Disegno Group in Hendrix's name, including Joseph-Benoît Suvée's *Porta Tiburtina, Rome* and Rosa Bonheur's *Charcoal burners (Les Charbonniers)*.

Right: Wu Man. Photo: © Takenao Anzawa

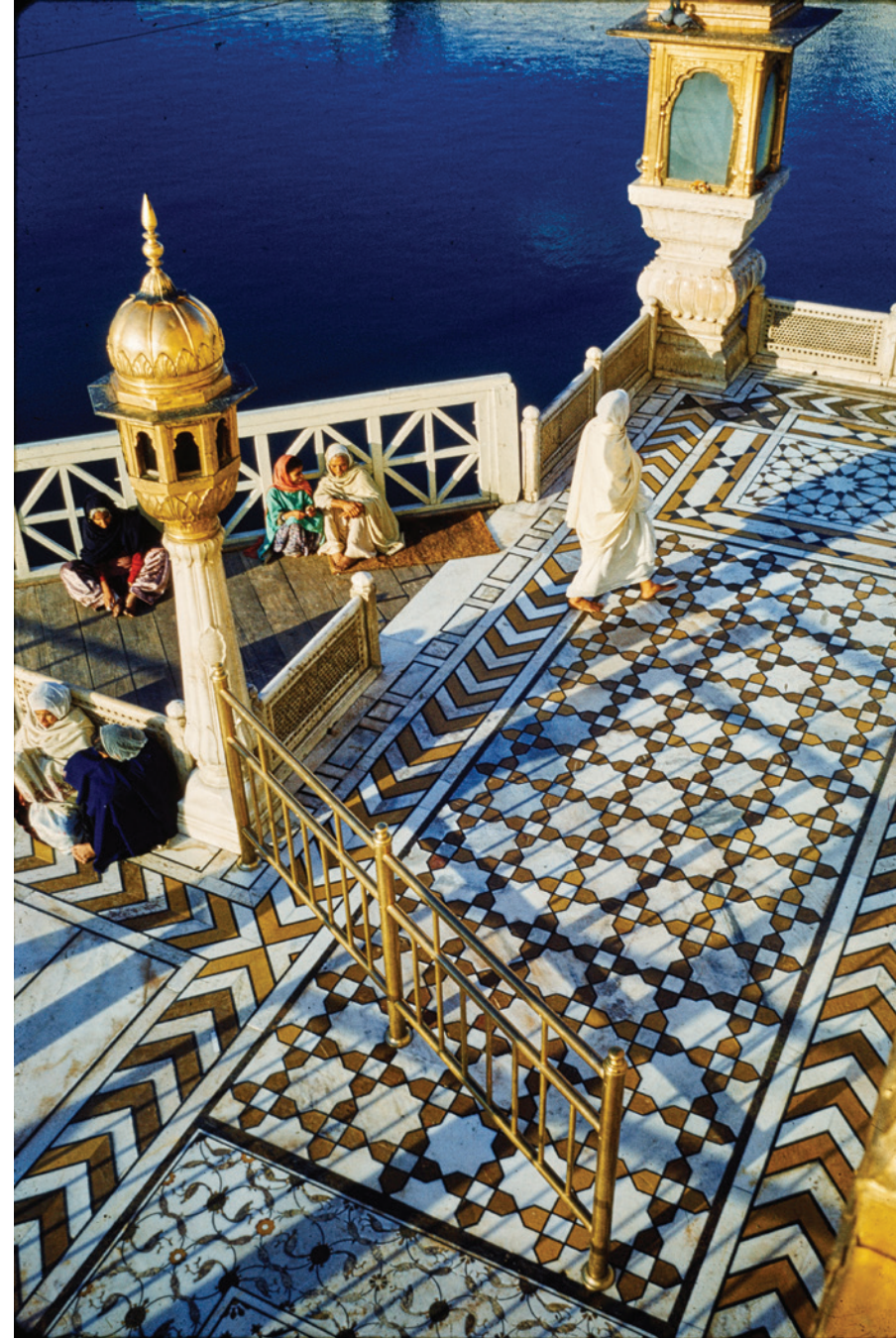
Opposite page: Saadian Tombs in Marrakech, Morocco. Photograph taken 1967 or earlier. Wim Swaan photograph collection, 1951–1995. The Getty Research Institute, 96.P.21. Gift of the Willem A. Swaan Estate

Opposite, right: 2014 Getty intern Anabel Garcia Romo at the Los Angeles County Museum of Art.



Silk Road Ensemble Residency

Musicians from the Silk Road Ensemble will take part in a series of short residencies at the Getty Center this summer, creating a constellation of musical events inspired by the exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*. The exhibition celebrates more than twenty-five years of collaboration between the Getty Conservation Institute and the Dunhuang Academy to preserve the UNESCO World Heritage Site. Since 2000, the Silk Road Ensemble has been exploring how the arts can advance global understanding, deepen learning, and promote innovation. Under the artistic direction of cellist Yo-Yo Ma and representing a global array of cultures, the ensemble's musicians model new forms of cultural understanding through performances, workshops, and residencies. The ensemble's residencies at the Getty will bring together musicians and sounds from across the globe. Lead artists will include Iranian *kamancheh* master Kayhan Kalhor, Chinese *pipa* virtuoso Wu Man, and Japanese-Danish performer and composer Kojiro Umezaki, who will play the *shakuhachi*. The Silk Road Ensemble residency program is generously supported by Jim and Anne Rothenberg.



Wim Swaan Photograph Collection Digitization Project

Architect and photographer Wim Swaan (1927–1995) was born in South Africa, where he earned two degrees in architecture before moving to the US and studying at Yale and Harvard universities. A prominent contributor to hospital and medical science architecture, Swaan was also an accomplished photographer. His architectural eye helped create stunning images of buildings and sites around the world that resulted in multiple publications. Over the course of his extensive career, Swaan traveled widely across five continents, documenting the art and architecture of many cultures. The Wim Swaan photograph collection, in the photo archive of the Getty Research Institute (GRI), contains approximately 47,900 photographs. About 860 recently digitized images from the collection have been added to the Open Content Program, available to download and use for any purpose. The digitization project focused on architectural photographs from three of Swaan's publications: *Lost Cities: Ceylon, Pagan, Angkor* (1966), *Morocco: Marrakesh, Fez, Rabat* (1967), and *Mughul India: Delhi, Agra and Fatehpur Sikri* (1968). The photographs, shot in black-and-white and color, document the cities and sites as they looked in the mid- to late-1960s. The selected photographs from the Wim Swaan photograph collection join over 100,000 images from the Getty Museum and the GRI already available through the Open Content Program.

Multicultural Undergraduate Interns Arrive for the Summer

The Getty Foundation's Multicultural Undergraduate Internship program kicks off its twenty-fourth year this month, with seventeen interns at the Getty and an additional ninety-three Getty interns at cultural organizations across Los Angeles County. Aiming to encourage greater diversity in the professions related to museums and the visual arts, the Getty Foundation created the Multicultural Undergraduate Internship program in Los Angeles to support substantive, full-time summer work opportunities for college undergraduates from cultural backgrounds that have traditionally been underrepresented in the arts. Since the program's founding in 1993, over 150 local arts institutions, as well as the Getty Center and the Getty Villa, have hosted over three thousand interns, exposing these students to career possibilities in the arts.



MAPPING VIDEO ART

IN LATIN AMERICA

In 1977, Brazilian artist Sonia Andrade used an early-model Sony Portapak camera to create a video recording of her hands. Artists' hands can be richly symbolic, and traditionally might be seen as the embodiment of artistic skill and labor, but Andrade had another idea. Placing her right hand on a table, Andrade used her left hand to hammer nails into the table in the space between each finger, creating little "posts" that began to limit her mobility. Continuing to use her left hand, she then wrapped cord around and between the nails until her right hand was completely immobilized and useless. Though this action may seem cryptic today, it was a powerful statement about the restrictions placed on Brazilians during the period of the military dictatorship, and portable video provided a radical alternative outlet to the tightly controlled messages of state controlled television during this era.

Andrade's *Pregos [Nails]* is one of a number of works that the Getty Research Institute (GRI) preserved and acquired in 2006, following a 2005 program at the Getty on *Pioneers of Brazilian Video Art, 1973–83*. Now, more than ten years later, the GRI is returning to the subject of video in Latin America with a wide-ranging research project that aims to chart the development of video across several countries in Latin America, and to create a set of shared scholarly resources that can be used for teaching and research. Aptly titled, the Video Art in Latin America project is headed up by the GRI's head of modern & contemporary collections Glenn Phillips, and Elena Shtromberg, a professor in the art history and visual studies program at the University of Utah.

The emergence of video art in Latin America is hard to pin down. It developed over a period

of more than twenty-five years, across more than a dozen artistic centers. While the earliest experiments with video in Latin America began in Argentina in the late 1960s and Brazil in the early 1970s, artists in other countries did not begin using video technology until the later 1970s, 1980s, 1990s, or even the 2000s. In general, however, delayed access to the video recorder in Latin America deferred its widespread use within artistic spheres until the late 1970s and 1980s. It then became an important medium for the expression of dissent during an era dominated by military regime governments.

Over the past twenty years video art practice has witnessed an unprecedented expansion, particularly after the advent of digital video. Artists from all over Latin America, including those in Central America and the Caribbean, have been active participants in international exhibitions. While today's digital productions look profoundly different from the lo-fi videos of the 1970s, there is a distinctive continuity in the nature of themes explored by early video artists to that of more recent years. A critique of televised information and mass media mechanisms; a commitment to alternative media circuits and to accommodating dissident voices and political activism; as well as explorations of gender, ethnic, and racial identity continue to frame recent video art production. Other salient themes concern the upheaval resulting from ecological disasters, global violence, urban chaos, social inequality, and an engagement with memory through the reinterpretation of historical events.

The overall goals for the Video Art in Latin America research project are multiple, and primarily aspire to create resources that can be used by scholars. They include:



The Act, 2011, Diego Lama (Peru). Color video. © Diego Lama

- Producing online resources that map the emergence and development of video art across Latin America, including an annotated bibliography documenting published materials in English, Spanish, and Portuguese
- Increasing the GRI's general library holdings of relevant publications, and building a publicly accessible study and reference collection in the GRI's Special Collections
- Hosting an international workshop in summer 2016 that brings together established and emerging scholars and curators from throughout Latin America and the US to discuss the current state and future directions of video research and scholarship
- Organizing public video art presentations, including a yearly screening at the Getty,

and an exhibition at the alternative art space LA><ART in the fall of 2017 as part of Pacific Standard Time: LA/LA

- Producing an academic volume that contains newly commissioned essays as well as reprints and translation of seminal historical texts (expected publication date: 2019)

Providing Access

One of the biggest hurdles for curators and scholars working with this material is access to the artist videos. Very few museum and research collections in the United States contain video work from Latin America, which not only limits opportunities for exhibition, but also for teaching, writing, and research.

It can be difficult to find even basic historical information about the artworks, let alone theoretical or critical readings with which to approach the

Sem Título (Pregos), 1974–77, Sonia Andrade (Brazil). Black and white video. © Sonia Andrade





work. Often, the only way to see and learn about specific artist videos is to travel to the target region and meet with the artists themselves or visit private and public collections. And so that is exactly what Glenn and Elena did.

The research project began in July 2013, and since that time the research team has visited Argentina, Brazil, Chile, Costa Rica, Colombia, Cuba, Ecuador, Mexico, Peru, Puerto Rico, and Uruguay, and conducted studio visits, interviews, or meetings with more than 250 artists, curators, scholars, gallerists, archivists, and arts professionals. To date, they have viewed or gathered information about more than 2,800 video artworks by five hundred artists.

“I am constantly amazed at how many microhistories exist within the history of video art,” said Shtromberg. “Trying to navigate that has a lot of challenges, but I think it also really makes it interesting for us to hear those histories from artists and from critics—the kind of rivalries that go on, the different moments that people consider interesting or important. We could not have gotten the kind of research we have without these extensive on-the-ground meetings with people. It is a really important history to tell. The stakes feel high to capture this since we are also dealing with a lot of older artists whose histories would disappear with them.”

The video art collection at the GRI is one of the best in the world, documenting the growth of video as an artistic medium internationally from the late 1960s to the present. The collection includes representation from the United States, Europe, and Southeast Asia, with especially strong collections of work from California.

“Looking at the scope of our collections and what they aim to do, one of our objectives is to chart the birth of video art around the world. We are lacking in deep collections of material from Latin America, and the fact is that almost no other research collections in the US have the material either,” said Phillips. “So this project is not only about filling in our own collection, but about making these resources available that people have very little access to. This research project will help us create a long-term plan, so that we can build and expand our collections over the next several years.”

International Workshop

In August an international workshop to advance the study of Latin American video art will take place at the Getty. To varying degrees, scholars in Latin American countries have mapped and studied their own histories of video art. This workshop will bring together an intergenerational group

Above: Production still for *El Basurero*, 2009, Donna Conlon (Costa Rica). Color video. © Donna Conlon

Above, right: *Solo yo*, 2012, Javier Calvo (Costa Rica). Color video. © Javier Calvo



of scholars and critics from Mexico, countries throughout South America, Europe, the US, and the Caribbean to begin an international dialogue and create a framework to study video art with a comparative view in mind.

“The pioneer generation of curators and scholars that have been intense advocates for this art their whole lives will be brought together with some of the most exciting younger scholars who will bring in a very different perspective,” said Shtromberg. “We think this is one of the first times these people and ideas will come together and be discussed in comparative ways, and we hope to build on that workshop with a publication.”

The Exhibition

The *Video Art in Latin America* exhibition will be held at LA><Art in Hollywood as part of Pacific Standard Time: LA/LA, a region-wide exploration of Latin American and Latino art opening in September 2017 and running through January 2018. The exhibition will be the first major US survey of the subject from the late 1960s until today, featuring works rarely, if ever, seen in the US, and introducing audiences to groundbreaking achievements throughout Latin America.

“Video is a very political medium. You’re creating your own television, essentially, so it has always been a way for people to have a voice in ways they didn’t have before, so it is naturally aligned with politics,” said Phillips. “This political nature of video art from Latin America is often emphasized,

but there are so many different types of artists working, and a lot of video art pursues other goals—exploring ideas of family, for instance, or beauty, or humor. We want to present a spectrum of what the medium produces.”

The exhibition begins with the earliest experiments in South America, where video became an important medium for expressing dissent during an era dominated by repressive military regimes, and follows themes that emerged throughout Latin America, from labor, ecology, and migration, to borders, memory, and consumption. It also highlights the ways in which contemporary video artists in Latin America continue to pursue the sociopolitical commitment of earlier work, exploring themes related to identity and the consequences of social inequality, without shying away from humor and irony. The single-channel video programs will be complemented by a selection of environmental video installations.

“I think we would like to believe that if an artist is producing truly important, groundbreaking work, then it is always going to find its way to the international stage somehow,” said Phillips. “But what this project has taught us over and over again is that this is absolutely not true. What is reaffirmed everywhere we go is the strength of the work in so many cities around the world, and how each location casts a certain tone over what is being created.”



the SCHOOL^{of} LONDON

is in Session

In 1976, when R. B. Kitaj, an American painter living and working in London, curated an exhibition of contemporary drawing at the Hayward Gallery in London, he famously adopted the term “School of London” in his essay for the exhibition. Under the title, *The Human Clay*, the exhibition presented the work of forty-eight fellow painters in London, including Lucian Freud (1922–2011), Francis Bacon (1909–1992), and Frank Auerbach (b. 1931). While these artists had very different approaches and styles, they all used the human figure and daily contemporary life as their central subjects.

At the time, minimalism and abstraction dominated the contemporary art discourse in much of Europe and America. By contrast, artists such as Kitaj, Bacon, Freud, Michael Andrews (1928–1995) and Leon Kossoff (b. 1926) had spent decades creating large paintings exploring the role of sensory perception and using their friends, family, and the city of London as their subjects. They experimented with new and radical approaches to represent the body and places, emphasizing mortality, sensory experiences, and psychology.

In his “Human Clay” essay—which is now inextricably linked with these unique postwar painters—Kitaj characterized London as a singular place, an “island” fostering fertile creative developments distinct from anywhere else in the world. Kitaj speculated that if the figurative work that he and his friends were creating was given the same attention that abstract and minimalist painting and sculpture were receiving, it too would have influenced artists and, presumably, the larger conversations about art.

“In fact, I think there is a substantial School of London . . . If some of the strange and fascinating personalities you may encounter here were given a fraction of the internationalist attention and encouragement reserved in this barren time for provincial and orthodox vanguardism, a School of London might become even more real than the one I have construed in my head. A School of real London in England, in Europe . . . with potent art lessons for foreigners emerging from this odd old, put-upon, very singular place,” he wrote.

Since that key essay and exhibition, Kitaj’s characterization has stuck, often cited in discussions of the unique flourishing of figurative and landscape

Girl with a Kitten, 1947, Lucian Freud. Oil on canvas. Tate: Bequeathed by Simon Sainsbury 2006, accessioned 2008. © Lucian Freud Archive / Bridgeman Copyright Service. Photo © Tate, London 2016

Below: *The Wedding*, 1989–1993, R.B. Kitaj. Oil on canvas. Tate. Presented by the artist 1993. © R.B. Kitaj Estate, courtesy Marlborough Fine Art. Photo © Tate, London 2016

Right: *Triptych—August* 1972, 1972, Francis Bacon. Oil and sand on canvas. Tate. Purchased 1980. © The Estate of Francis Bacon. All rights reserved. / DACS, London / ARS, NY 2016. Photo © Tate, London 2016



painting that took place in London in the mid- and late-twentieth century. This is the background to the first major US museum exhibition to consider these artists as a group, and assess their place in modern art history. On view at the J. Paul Getty Museum from July 26 to November 13, *London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj* explores six of the principal figures in this group as central to a richer and more complex understanding of twentieth-century painting. The exhibition includes eighty paintings, drawings, and prints.

A collaboration between Tate and the J. Paul Getty Museum, *London Calling* is curated by Julian Brooks, curator of drawings at the Getty Museum; Timothy Potts, director of the Getty Museum; and Elena Crippa, curator of modern and contemporary British art at Tate. Drawn largely from the unrivaled holdings of Tate, the exhibition has been enriched by a number of loans from other museums and private collectors.

“It’s amazing and wonderful to see how different the works produced by these artists are, considering that they were all working in the same city and all within a figurative framework at a time when that was highly unusual,” said Brooks. “Some used photographs, some instead prized the

intense study of the subject from life. The exhibition includes works that are now regarded as some of the greatest masterpieces of British twentieth-century art and shows the purposeful, multifaceted reinvigoration of figurative art.”

Most of the works in the exhibition were created between the 1940s and the 1980s, and many are portraits of friends and others close to the artists. Freud made a number of portraits between 1947 and 1951 of his first wife, Kathleen (“Kitty”) Garman, including *Girl with a Kitten*, 1947, a psychologically charged image of Garman holding a kitten by its neck in a tense grip, her white knuckles especially prominent. The extraordinary precision in this work is achieved through the use of fine sable brushes.

A highlight of the exhibition, Francis Bacon’s *Triptych—August 1972* forms part of a series of so-called “black triptychs,” which he made in the aftermath of the suicide of Bacon’s longtime lover, George Dyer, in 1971. In the composition, Dyer appears on the left and Bacon himself on the right. The image on the central panel is one of many paintings inspired by a photograph of wrestlers by Eadweard Muybridge.

The School of London artists also depicted places that were of personal significance to them. *Children’s Swimming*

Pool, Autumn Afternoon, 1971, by Leon Kossoff, depicts a newly built swimming pool near the artist’s North London studio where he took his son to learn to swim. Kossoff made five large paintings of the pool and its light-filled space from 1969 to 1972, each distinguished by an expansive treatment of space and vibrant sense of energy.

Swimming also featured in a major painting by Michael Andrews. *Melanie and Me Swimming*, 1978–79, shows the artist and his daughter, then age six, swimming together in a rock pool, based on a color photograph taken by a friend while they were on holiday at Glenartney Lodge in Scotland in the summer of 1976. As with many of his paintings, this work combines real elements with his own memories of the event.

One of the more recent paintings in the exhibition is Auerbach’s *Mornington Crescent—Summer Morning*, 2004, which revisits a location the artist painted as early as 1966. The process of its creation involved the use of large brushes to apply the paint energetically and rapidly. Elements of the composition—such as the windows and edges of buildings,

rooftops, cars, and passersby—are highlighted with thick strokes, which contrast with the treatment of large areas of the sky, road, and buildings.

A major work by Kitaj echoes the themes of his 1976 essay as well as the core values of his practice. *The Wedding*, 1989–93, incorporates elements of the artist’s Jewish identity, his friendships, and his association as a “School of London” artist. Depicting Kitaj’s 1983 wedding to the American artist Sandra Fisher, the painting prominently portrays fellow School of London artists Freud, Kossoff, and David Hockney—painters who were linked by both friendship and shared artistic goals.

London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj is accompanied by a catalogue published by Getty Publications and written by Crippa and Catherine Lampert, an independent curator, art historian, and Auerbach scholar.

The presentation of this exhibition is a collaboration between Tate and the J. Paul Getty Museum. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Digital Innovation Unveils **Mysteries of Bosch**

Heaven and hell, iconic subjects for artists throughout the ages, play a recurring role in the supernatural creations of Hieronymus Bosch, perhaps the most intriguing and exciting Netherlandish artist of the late Middle Ages. In his painting *Four Visions of the Hereafter*—a four-panel masterpiece divided equally between the two sites of the afterlife and conserved with the support of a grant from the Getty Foundation—flailing, terrified figures are seen falling helplessly through thick, billowing clouds of smoke as they are cast down into the depths of hell to be tormented by grotesque demons. Fiery mountains encompass the damned, some of whom struggle to avoid drowning. In contrast, the other two panels depict a serene rise into heaven for the chosen faithful. Angels lead the dead into a tunnel filled with light, where a silhouette awaits their arrival, and in the final panel, the dead relax alongside angels among a lush, green landscape.

Bosch is best known for the demonic figures, famous monsters, angels, and saints that populate his drawings and panels. His highly distinctive work, full of illusions and



Visions of the Hereafter, c. 1505–15, Hieronymus Bosch. Panels L-R: *The Way to Heaven: The Garden of Eden*; *The Way to Heaven: The Ascent of the Blessed*; *The Way to Hell: The Fall of the Damned*; *The Way to Hell: The River to Hell*. Venice, Museo di Palazzo Grimani. Photo Rik Klein Gotink and image processing Robert G. Erdmann for the Bosch Research and Conservation Project

hallucinations, weird creatures and nightmares, represents the great themes of his time, such as temptation, sin, and final reckoning, like no other. Created around the turn of the sixteenth century, as the Middle Ages were giving way to the Renaissance, Bosch's paintings and drawings offer an enigmatic view of the relationship among human beings, their surroundings, and higher powers. In contrast to the incredible detail of Bosch's art, very little is known about the artist himself, and, until now, no one-stop destination existed to study his works. Bosch's artistic heritage consists of about forty-five paintings and drawings spread across two continents, ten countries, eighteen cities, and twenty collections.

Enter the Bosch Research and Conservation Project (boschproject.org), a groundbreaking website that features dazzling high-resolution images and new scholarship for nearly forty paintings and drawings by the artist and his workshop. Developed by a team of art historians, conservators, scientists, and software developers with the aid of a €175,000 grant from the Getty Foundation, the site allows researchers to study Bosch's work in depth through several technological advances, including its innovative curtain viewer that transforms image comparison for the digital age.



The documentation alone that has been gathered by the team has generated nearly fourteen terabytes of information. Site users can analyze this large store of data with exceptional speed thanks to the team's eight-year development of image processing advances and machine-learning algorithms.

"While not much is known about Bosch's life, his complex imagery has fascinated scholars, millions of museum visitors, and many others, since his death nearly five hundred years ago," said Deborah Marrow, director of the Getty Foundation. "The new website allows all viewers to experience his beguiling works of art in unprecedented detail, while also learning more about how the works were constructed and painted."

The Getty Foundation supported the development of the site as part of its Panel Paintings Initiative, a project which is training a new corps of structural panel paintings conservators in a profession that was in danger of disappearing. An international team from the Bosch Research and Conservation Project, including Matthijs IJl sink and Jos Koldeweij of Radboud University, Nijmegen in the Netherlands, and Ron Spronk of Queen's University in Kingston, Ontario, traveled around the world to photograph the work of Bosch and his extensive workshop, using specific lighting conditions, cameras, and microscopy equipment and techniques to ensure vivid, high-resolution images. The launch marks the first standardized photo documentation of any artist's body of work.

"There are so many aspects of this project that advance art history—it is truly a quantum leap," said Spronk, technical art historian on the team. "Through the standardized documentation and photography of Bosch's work, art historians, for the very first time, can look at differences in the artworks themselves, not differences in the photographic images of those works. They are now face-to-face with work that can be mapped and studied with much more precision and speed."

The site's significant innovation is its curtain viewer, a split-view browsing experience that is designed to feel like the user is peeling back the surface of the painting with the drag of a cursor. Clicking any artwork thumbnail immediately brings the user to the curtain viewer, revealing details of the painting as well as technical features such as X-ray images and infrared photographs.

All of these seamlessly overlap and expose the artist's process as well as any alterations hidden to the naked eye. Using machine-learning technology, the photographs of the artworks have been perfectly registered, down to the pixel, to allow for incredibly accurate comparisons.

"One of the motivations for designing the curtain viewer was to address a quirk of human perceptual psychology, the fact that side-by-side visual comparisons are difficult, time consuming, and sometimes flawed. You lose key visual details in the half-second it takes your eye to glance from one painting to another," says Rob Erdmann, senior scientist at the Rijksmuseum in Amsterdam, professor of conservation science at the University of Amsterdam, and special professor of visualization at Radboud University, who invented the curtain viewer technology and led the design of the web application. "The curtain viewer was designed to minimize visual distractions and make it easier to maintain focus when analyzing the artworks—an unprecedented approach to looking and comparing."

In an effort to accommodate a variety of users, developers created an intuitive and easy-to-use interface, ensuring casual and repeat visitors alike would be able to navigate the site. Those who simply want to view the artworks up close and study their details can do so with ease, while those curious about different elements of Bosch's work can use a variety of search functions to filter and sort.

Users can even compare recurring details across the artist's oeuvre. For example, if a user wants to compare Bosch's images of owls, they can use the "tag" search function to find sections of each artwork that features owls. Art historians could also search by hands, facial features, or any other details that are often used to determine a work's authenticity, a concept developed by



nineteenth-century Italian art historian Giovanni Morelli and now taken into the digital age by Erdmann. Other features include a comprehensive Bosch bibliography and interactive versions of condition reports for all the artworks on the site.

"We are confident that our investments in photography and the development of this innovative online research tool will turn out to be a lasting contribution to the study of the work of Bosch," said IJl sink. "Since the site is planned to be entirely open source, the technical advances made by our team also have the potential to serve as a model for future art historical projects."

Top: A comparison of hands in Bosch paintings using the Morelli / Erdmann method. Photo Rik Klein Gotink and image processing Robert G. Erdmann for the Bosch Research and Conservation Project

Bottom: Infrared photography exposes male figure next to John the Baptist. Detail from *Saint John the Baptist in the Wilderness*, 1489, Hieronymus Bosch. Oil on panel. Museo Lázaro Galdiano, Madrid. Photo Rik Klein Gotink and image processing Robert G. Erdmann for the Bosch Research and Conservation Project

Opposite: The Bosch Research and Conservation Project team conducts research on *Triptych of St. Uncumber*. Photo Rik Klein Gotink and image processing Robert G. Erdmann for the Bosch Research and Conservation Project

ARCHES

PROTECTING THE WORLD'S IRREPLACEABLE CULTURAL SITES

For organizations responsible for the safeguarding of cultural heritage places, inventories are the most important tool for making proactive, timely, and informed decisions. After all, the critical first step in protecting cultural heritage sites is knowing what and where they are. Inventories are most effective and reach their fullest potential when employed through modern information technologies that offer widespread and quick access to key information, and that allow records to be easily updated to reflect changing conditions. However, developing and maintaining effective digital inventory systems and sustaining related data is a costly and difficult undertaking that can be beyond the reach of many heritage organizations.

In an environment of diminishing resources for heritage organizations, the Getty Conservation Institute (GCI) and World Monuments Fund have created the Arches Heritage Inventory and Management System (Arches), a modern open source software platform designed for use by heritage institutions around the world. Arches, web-based and geospatially enabled, is purpose-built for managing inventories of all types of culture heritage places, including buildings, structures, archaeological sites, cultural landscapes, urban districts, and cultural routes.

Taksang Palphug Monastery (also known as Paro Taksang or Tiger's Nest Monastery), a seventeenth-century Buddhist temple complex located at over 10,000 feet elevation in the Himalayan mountains in Bhutan.



View of ruins of the ancient city of Palmyra, Syria, prior to recent intentional destruction by the Islamic State.

Arches is freely available to be downloaded by large and small organizations, government entities, and nonprofit groups to be configured and customized without restrictions to meet their particular needs. Organizations may choose to provide unrestricted access to their Arches implementation and data or limit access. A number of organizations worldwide have already implemented Arches. The first large-scale implementation was launched in our hometown in February 2015, when the City of Los Angeles deployed Arches as HistoricPlacesLA, the official Los Angeles Historic Resources Inventory, to serve both as a tool to fulfill its obligations under federal, state, and local historic preservation laws and to make information publicly accessible. A Manila-based nonprofit has implemented Arches as

the Philippine Heritage Map in order to publish online information collected through an ongoing national-scale heritage survey of the Philippines. The Cane River National Heritage Area in Louisiana has implemented Arches as the Cane River Heritage Inventory and Map to both manage information on heritage resources and to promote public knowledge, appreciation, and interest in those resources. In addition, the Endangered Archaeology in the Middle East and North Africa project at Oxford University is using Arches to record archaeological sites and landscapes that are under threat across the Middle East and North Africa, from rapid population growth, urban expansion, agricultural development, warfare, and looting.

Since May 2015, the American Schools of Oriental Research's (ASOR)

Cultural Heritage Initiatives for Syria and Iraq has also been using Arches as part of its collaboration with the US Department of State to further its aims of documenting damage, promoting global awareness, sharing information with other organizations around the world, and planning emergency and post-war responses concerning the war-torn cultural heritage of Syria and areas of Islamic State activity within Iraq. In April 2016, the GCI and ASOR signed an agreement through which the GCI is more formally supporting ASOR's use of Arches in its initiatives for Syria and Iraq.

"The work of the GCI and ASOR demonstrates the role humanities play in the broader discussion of international relations and cultural security," said Andrew Vaughn, ASOR executive director. "Arches is the only software that serves the needs of the cultural heritage community when it comes to this kind of data gathering, organization, and analysis."

The GCI-ASOR collaboration and subsequent software enhancements will address the significant challenges associated with cultural heritage monitoring in conflict zones. Key enhancements to Arches due later this year will include the ability to capture and organize satellite imagery, rapid assessment capabilities for mobile data collection, and increased security for the submission of data.

"The ability to quickly and securely assess the condition of cultural heritage sites that are endangered by conflict is an absolute necessity, especially in the wake of the destruction of places of such significance as the ancient city of Palmyra in Syria," said Tim Whalen, director of the GCI. "This collaboration is yet another way in which the international community can work together to promote cultural security and protect the world's cultural heritage."

A number of other Arches implementations are currently under preparation worldwide, including for national-scale inventories in Asia and the Caribbean, as county- and city-scale inventories in the United States and Britain, as an inventory for the Armed Forces Retirement Home in Washington, DC, and for use in teaching in university-level heritage conservation programs in North America and Asia. Other implementations may exist, but given that the code is open source and freely available to download and install, it is unlikely we are aware of all of them. The Arches software code is being downloaded approximately 1,500 times per month.

A National Heritage Inventory for the Kingdom of Bhutan

One of the more recent adopters of Arches is Bhutan's Division for Conservation of Heritage Sites (DCHS), the national heritage authority. Until recently the Kingdom of Bhutan was lacking a modern digital heritage inventory. Tangible heritage in Bhutan is largely reflected in the monumental architecture of monasteries, *chortens* (stupas), and *dzongs* (fortified religious/administrative complexes). Any inventory system must be able to cope with these multifaceted structures, often revealing complex histories of rebuilding and renovation. Little archaeological research has taken place in Bhutan. Modern excavations and surveys are just beginning, raising issues as to how to encourage the protection of buried archaeology. Continued settlement, agriculture, and urban expansion pose significant threats to understanding pre-modern Bhutan, and predictive models of earlier settlement patterns and landscapes are being used to help target the investigation and protection of archaeological sites.

Since 2015, the DCHS has been working together with a team from University College London's Institute of Archaeology to develop a national heritage inventory system for this eastern Himalayan kingdom. As noted by Tim Williams, senior lecturer at the Institute of Archaeology, they chose Arches because it had the overwhelming advantage of delivering an explicit framework for organizing a wide range of monument types and documentation needs; is a web-enabled system that provides public access while providing security for sensitive information; is a low or no-cost system, which could be developed to meet local needs, without extensive additional costs; has the ability to document monument condition and change; has the ability to attach paper-based records, photographs, and drawings as digital files; provides mapping functions, including legal and conceptual boundaries for monuments and landscapes; and has the functionality to enable interfaces in multiple languages—in Bhutan's case, English and Dzongkha.

With UNESCO/Korea Funds-in-Trust support, the project commenced in late 2015 when a United Kingdom team, led by Bryan Alvey of Cultural Heritage Information Consultants, customized Arches for Bhutan. The implementation of the system also provided capacity-building

opportunities for the DCHS staff in heritage management, specifically database and geographic information system (GIS) skills. Additional Bhutanese staff began gathering data and in February 2016 a workshop was held in Thimphu to provide training in the use of Arches. A live system is now operational and existing digital data is being cleaned and incorporated into the system.

Many challenges remain. Adding existing conventional records—and thereby delivering a reasonable body of data to the general public—depends upon the resources available for scanning and checking. This will be a long-term activity, prioritized against the expected urban, agricultural, and infrastructural development challenges facing Bhutan.

One of the new enhancements of Arches due to be completed by the end of the year is the ability to use mobile devices with no network access to capture data. This development will be of considerable value to a country as remote as Bhutan, as many sites cannot easily be visited by the DCHS staff and

the potential of visitors and locals to engage with documenting monuments is very exciting.

It will also be important to consider how intangible heritage (performance, dance, music, etc.) can be incorporated into the inventory, since the relationship between tangible and intangible heritage in Bhutan is often blurred: the management of *dzongs*, for example, must also encompass their social and religious use.

“Overall, we hope that the inventory will be an important step in collating and presenting a wide range of Bhutanese heritage to both international audiences and the people of the Kingdom,” said Williams. “It will also underpin the work of the DCHS, developing links with other governmental agencies, enhancing strategic and holistic approaches to heritage management. We also hope that providing an inventory platform will promote discussion of the pre-seventeenth century archaeology of the country. The potential is considerable.”

Members of a workshop, held in Thimphu, Bhutan, in August 2014, where the idea for a national inventory was first raised. Subsequent research by the workshop team selected the Arches system as the best fit for this project. Photo: Tim Williams



Two new online scholarly catalogues from the J. Paul Getty Museum focus on works from the antiquities collection. Featuring high-resolution zoomable images, interactive maps, linked footnotes and glossaries, and 360-degree views of select objects, these open-access catalogues are available for free online, and in multiple formats for download, including PDF, Kindle, and EPUB. Paperback reference editions are also available for purchase.

Roman Mosaics in the J. Paul Getty Museum

Alexis Belis with an introduction by Christine Kondoleon and contributions by Nicole Budrovich, Kenneth Lapatin, and Sean Leatherbury

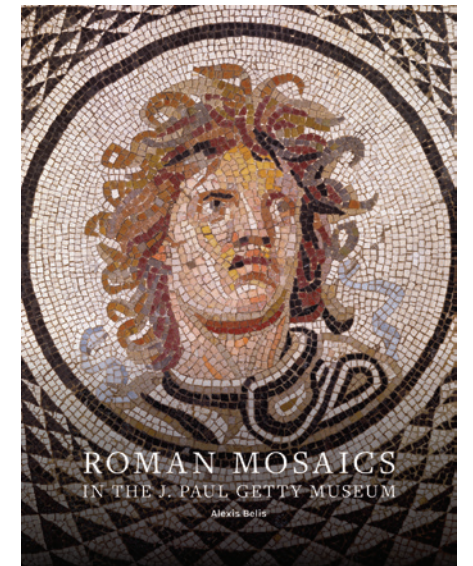
The mosaics in the collection of the J. Paul Getty Museum span the second through the sixth centuries CE and reveal the diversity of compositions found throughout the Roman Empire during this period. Elaborate floors of stone and glass tesserae transformed private dwellings and public buildings alike into spectacular settings of vibrant color, figural imagery, and geometric design. Scenes from mythology, nature, daily life, and spectacles in the arena enlivened interior spaces and reflected the cultural ambitions of wealthy patrons. This online catalogue documents all of the mosaics in the Getty Museum’s collection, presenting their

artistry in new color photography as well as the contexts of their discovery and excavation across Rome’s expanding empire—from its center in Italy to provinces in southern Gaul, North Africa, and ancient Syria.

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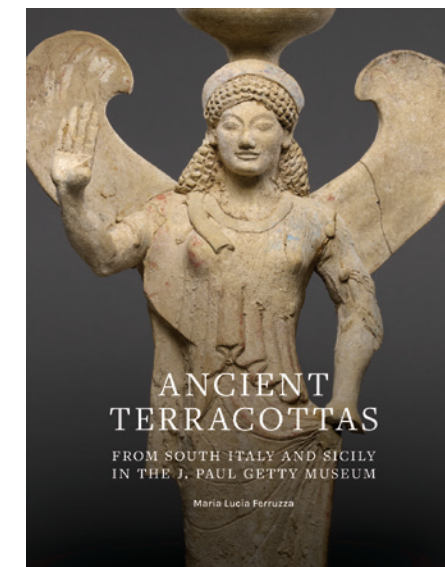
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Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum

Maria Lucia Ferruzza with Claire L. Lyons



In the ancient world, terracotta sculpture was ubiquitous. Readily available and economical—unlike stone suitable for carving—clay allowed artisans to craft figures of remarkable variety and expressiveness. Terracottas from South Italy and Sicily attest to the prolific coroplastic workshops that supplied sacred and decorative images for sanctuaries, settlements, and cemeteries. Sixty terracottas are investigated here by noted scholar Maria Lucia Ferruzza, comprising a selection of significant types from the Getty’s larger collection—life-size sculptures, statuettes, heads and busts, altars, and decorative appliques. In addition to the comprehensive catalogue entries, the publication includes a guide to the full collection of over one thousand other figurines and molds from the region by Getty curator of antiquities Claire L. Lyons.

www.getty.edu/publications/terracottas

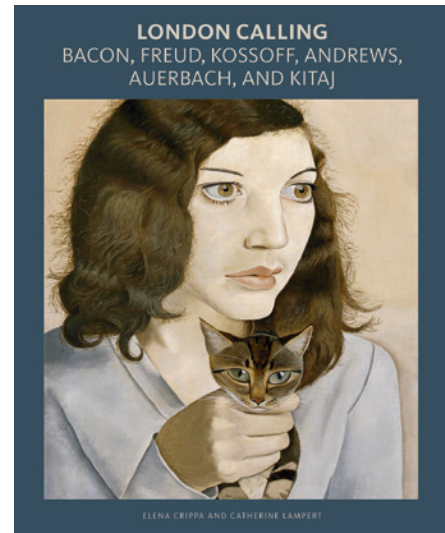
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London Calling
Bacon, Freud, Kossoff, Kitaj, Auerbach, and Andrews

Elena Crippa and Catherine Lampert

Between the postwar years and the 1980s in Britain, and in particular in London, a number of figurative painters simultaneously reinvented the way in which life is represented in art. Focusing on the depiction of the human figure, these artists rendered the frailty and vitality of the human condition.

Offering a fresh account of developments that have since characterized postwar British painting, this catalogue focuses on Michael Andrews, Frank Auerbach, Francis Bacon, Lucian Freud, R. B. Kitaj, and Leon Kossoff—artists who worked in close proximity as they were developing new forms of realism. If for many years their efforts seemed to clash with dominant tendencies, reassessment in recent decades has afforded their work a central position in a richer and more complex

Unruly Nature
The Landscapes of Théodore Rousseau

Scott Allan and Édouard Kopp
With Line Clausen Pedersen

Théodore Rousseau (1812–1867), arguably the most important French landscape artist of the mid-nineteenth century and a leader of the so-called Barbizon School, occupies a crucial moment of transition from the idealizing effects of academic painting to the radically modern vision of the Impressionists. He was an experimental artist who rejected the traditional historical, biblical, or literary subject matter in favor of “unruly nature,” a Romantic naturalism that confounded his contemporaries with its “bizarre” compositional and coloristic innovations. Lavishly illustrated and thoroughly documented, this volume includes five essays by experts in the field. Scott Allan

and Édouard Kopp alternately examine Rousseau’s diverse techniques and working procedures as a painter and as a draftsman, as well as his art’s mixed economic and critical fortunes on the art market and at the Salon. Line Clausen Pedersen’s essay focuses on Mont Blanc Seen from La Faucille, Storm Effect, an early touchstone for the artist and a spectacular example of the Romantic sublime in the Ny Carlsberg Glyptotek’s collection. This catalogue accompanies an eponymous exhibition on view at the J. Paul Getty Museum from June 21 to September 11, 2016, and at the Ny Carlsberg Glyptotek from October 13, 2016, to January 8, 2017.

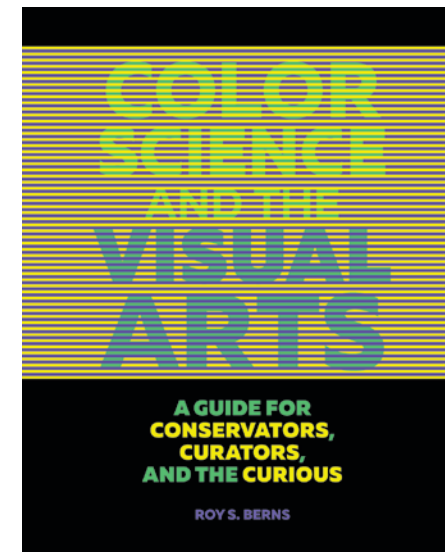
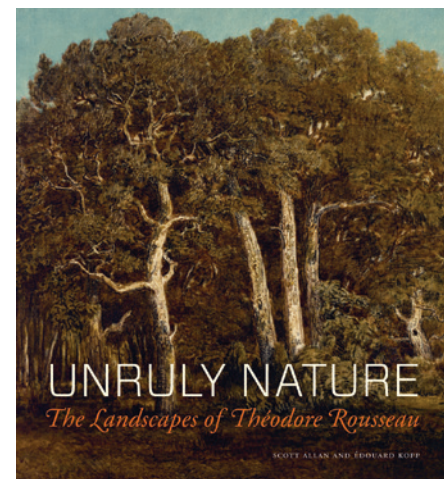
J. Paul Getty Museum
224 pages, 9 1/2 x 11 inches
140 color and 15 b/w illustrations
ISBN 978-1-60606-477-1, hardcover
US \$49.95

understanding of postwar British art and culture.

Rigorous and gorgeously illustrated, the essays reflect on the parallel yet diverse trajectories of these artists, their friendships and mutual admiration, and the divergence of their practice from the discourse of high modernism. The authors seek to dispel the notion of their work as a uniquely British endeavor by highlighting the artists’ international outlook and ongoing dialogue with contemporary European and American painters as well as masters from previous generations.

This book is published to coincide with an exhibition at the J. Paul Getty Museum from July 26 through November 13, 2016.

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Color Science and the Visual Arts
A Guide for Conservators, Curators, and the Curious

Roy S. Berns

“A curator, a paintings conservator, a photographer, and a conservation scientist walk into a bar.” What happens next? In lively and accessible prose, color science expert Roy S. Berns helps the reader understand complex color-technology concepts and offers solutions to problems that occur when art is displayed, conserved, imaged, or reproduced.

Berns writes for two types of audiences: museum professionals seeking explanations for common color-related issues and students in conservation, museum studies, and art history programs. The seven chapters in the book fall naturally into two sections: fundamentals, covering topics such as spectral measurements, metamerism, and

Futurist Painting Sculpture
(Plastic Dynamism)
Umberto Boccioni

Introduction by Maria Elena Versari
Translation by Richard Shane Agin
and Maria Elena Versari

Futurist Painting Sculpture (Plastic Dynamism), a truly radical book by Umberto Boccioni (1882–1916), claimed a central position in artistic debates of the 1910s and 1920s, exerting a powerful influence on the Italian Futurist movement as well as on the entire European historical avant-garde, including Dada and Constructivism.

Today, Boccioni is best known as an artist whose paintings and sculptures are prized for their revolutionary aesthetic by American and European museums. But *Futurist Painting Sculpture* demonstrates that he was also the foremost avant-garde theorist of his time. In his distinctive, exhilarating prose style, Boccioni not only articulates his own ideas about the Italian movement’s underpinnings and goals but also systematizes the principles expressed

in the vast array of manifestos that the Futurists had already produced. Featuring photographs of fifty-one key works and a large selection of manifestos devoted to the visual arts, Boccioni’s book established the canon of Italian Futurist art for many years to come.

First published in Italian in 1914, *Futurist Painting Sculpture* has never been available in English—until now. This edition includes a critical introduction by Maria Elena Versari. Drawing on the extensive Futurist archives at the Getty Research Institute, Versari systematically retraces, for the first time, the evolution of Boccioni’s ideas and arguments; his attitude toward contemporary political, racial, philosophical, and scientific debates; and his polemical view of Futurism’s role in the development of modern art.

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color inconstancy; and applications, where artwork display, painting materials, and color reproduction are discussed. A unique feature of this book is the use of more than 200 images as its main medium of communication, employing color physics, color vision, and imaging science to produce visualizations throughout the pages. An annotated bibliography complements the main text with suggestions for further reading and more in-depth study of particular topics. Engaging, incisive, and absolutely critical for any scholar or student interested in color science, *Color Science and the Visual Arts* is sure to become a key reference for the entire field.

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Contemporary Chinese Photographs

Forty-one photographs by some of the most significant Chinese photographers working in the past two decades have been acquired by the J. Paul Getty Museum in the form of a generous, anonymous gift. The donation broadens existing holdings in this area with additional works by several artists already in the collection and the introduction of new, related artists.

Rong Rong has practiced photography since the 1990s, when he moved into Beijing's "East Village" and began a long-term photographic study of the lives of the young artists living there. In 1996, he co-founded *New Photo* magazine with Liu Zheng, and in 2006 he established the Three Shadows Photography Art Centre in Beijing with his wife and artistic partner, inri. The Getty

collection currently holds six works by Rong Rong and this donation adds six important early works from the "East Village" project.

Hong Hao began his best known photographic project, "My Things," in 2001. He gives new life and meaning to everyday objects by scanning each item he has come into contact with on a given day, compiling the scans into categories, then digitally combining similar objects in large-scale collages beset with mesmerizing detail. Along with "My Things," the donation includes several works from an earlier series, in which the artist digitally inserted himself into his own re-creations of glamorous magazine advertisements.

In the late 1980s and early 1990s, Xing Danwen was one of the few artists in China who pushed the boundaries of photography by practicing it as an art form. She moved to New York in 1998 and has exhibited internationally at such venues as the Whitney Museum of American Art, New York; the Centre Pompidou, Paris; and the Sydney Biennale. Four works from her 2005 "disCONNEXION" series are currently in the Getty collection, and this donation adds an important triptych, *Born with the Cultural Revolution*, created a decade earlier.

As one of China's most celebrated performance artists, Cang Xin approaches his work as a means to promote harmonious communication with nature. His "Communication Series" is an ongoing piece begun in 1996 in which he records his tongue engaging with objects from around the world. These ten photographs are the first of Cang's works to enter the Getty collection.

Known for his calligraphy, photography, and video installations, Qiu Zhijie has been included in exhibitions organized by Tate Liverpool; Centre Pompidou, Paris; and MoMA PS1, New York. The fourteen photographs in this donation are the first by the artist to enter the Getty collection; among them are ten works from the series "Standard Pose," which explores the historical significance of the posturing found in the poster art and operas of the Cultural Revolution era.

Trained as a traditional Chinese ink painter, Wang Jinsong expanded his artistic practice to include painting, photography, and video. Following the Tiananmen Square protests of 1989, he was one of the first artists to produce works critical of the political situation in China's post-Mao era; he continues to address social and economic issues being faced in China today. These are the first works by the artist to enter the Getty collection.

Left: Untitled from *Communication Series No. 2*, 1999, Cang Xin. Chromogenic print. The J. Paul Getty Museum, Anonymous gift. © Cang Xin

Right: Steven Leiber showing Eleanor Antin's *100 Boots* (1971–73). Photo courtesy Sébastien Pluot



Steven Leiber Basement Records

The archive of Steven Leiber (1957–2012), a pioneering art dealer and collector, has been acquired by the Getty Research Institute (GRI). After graduating from UC Berkeley and obtaining his J.D. from Golden Gate University, Leiber opened his own gallery in San Francisco specializing in works on paper. After he acquired

about twenty-one boxes of materials from the artist Jeff Berner relating to the performance-oriented Fluxus art movement of the early 1960s, the Beat and Concrete poetry movements, and the 1960s counterculture movements, Leiber found a new niche in the art world. He discovered that ephemera and documentation were as integral to conceptual art and other avant-garde movements as traditional forms such as painting and sculpture, if not more so.

In 1987, Leiber moved his gallery to his grandmother's house in the Marina neighborhood, and renamed it Steven Leiber Basement. With this reorientation, he became one of the first experts in the nascent field of artist's archives

and ephemera. Spreading his reputation were the some fifty-three dealer catalogues he produced between 1992 and 2011, which imitated the form of historic art publications and multiples. The 2008 catalogue, for instance, advertises items from the Hal Glicksman Beat Archive, and appropriately resembles an issue of the artist Wallace Berman's journal *Semina*. He also worked as an appraiser, and has assessed the papers of, among others, pop artist Claes Oldenburg, the groups General Idea and Ant Farm, avant-garde filmmaker Jack Smith, the well-known artist's journal *Avalanche*, and several archives now in the GRI Special Collections, namely those of Allan Kaprow, Eleanor Antin, Charles Brittin, and Hal Glicksman.

In 2001, he curated the first major exhibition of artists' ephemera, *Extra Art: A Survey of Artists' Ephemera from 1960–99*, in San Francisco at the Wattis Institute for Contemporary Arts before it traveled to the Institute of Contemporary Art in London. In 2008, he co-founded RITE Editions with the collector Robin Wright, which continues to operate.

The Steven Leiber Basement records comprise over 230 boxes with more than 2,600 files on artists. The files include invitations, articles and texts, correspondence, artists' books, posters, and other multiples and ephemera. Some of the material is very rare, and often obtained by Leiber directly from the artist or from historical peers and collectors. The archive also includes materials related to his activities as a curator, publisher, and professor at California College of Arts and Crafts (now California College of Arts), along with business-related documents and financial papers.

This archive directly complements other records and archives already in the GRI Special Collections, and includes documents of and ephemera from virtually every artist of note from the 1960s on.

Rembrandt at Eighteen

What does the beginning of a great artist's career look like? Rare signed works—the drawn *Self-Portrait* by Albrecht Dürer aged thirteen and Anthony van Dyck's arresting painted *Self-Portrait* at about sixteen—reveal their startling talents as young teenagers, an age when most artists are still diligently learning the rudiments of their art. Many painters, including Titian and Rubens, were conceptually ambitious from the first, but a bit awkward in execution.

What of youthful Rembrandt, one of the most extraordinary and distinctive artistic personalities in the history of art? He too painted and etched his own image frequently as a young man, but the very earliest moments of his career—small, dramatic multi-figure compositions—are still being discovered.

Spectacular Surprise—Rembrandt in New Jersey

On September 22, 2015, a panel painting of figures in an interior (one described as an unconscious “lady”) appeared at auction at Nye & Co. in New Jersey. It was catalogued as “Continental School Nineteenth Century.” Despite the discolored varnish, condition issues, and awkward additions to the panel, the curious figure group struck knowledgeable viewers as singularly important. After vigorous bidding, the so-called *Triple Portrait with Lady Fainting* was acquired by a European phone bidder. The subsequent announcement that the painting was thought to be by Rembrandt ignited enthusiasm and conversation around the world.

After conservation treatment (and removal from its ornate gilded frame), the painting looked quite different. Its brilliant palette, descriptive brushwork, and tightly arranged figures confirmed that it was, in fact, related to the earliest known paintings by Rembrandt, depicting three of the senses: *The Three Musicians (Hearing)*, *The Stone Operation (Touch)*, and *The Spectacle Seller (Sight)*. Close scrutiny also revealed Rembrandt's earliest signature, which you can see at the



upper right, cleverly placed on the portrait of a man tacked to the back wall: RHF (Rembrandt Harmenszoon *fecit*). The rediscovered Rembrandt was the long-lost *Smell* from this very same series, painted when the artist was about eighteen.

The panel had been set into another, larger panel, probably in the eighteenth century, to create a more elaborate composition. This process, which had also been carried out on the other three paintings, helped confirm that the new discovery belonged to the group. The conservation treatment also revealed the array of tiny implements on the back wall in the upper left corner, as well as the glass jar just below them.

In the past, scholars had been divided over the attribution of the three senses, which were

Above: *The Unconscious Patient (Allegory of the Sense of Smell)*, about 1624–25, Rembrandt van Rijn. Oil on panel. Image courtesy of The Leiden Collection, New York

Opposite, top: *The Stone Operation (Allegory of Touch)*, about 1624–25, Rembrandt van Rijn. Oil on panel. Image courtesy of The Leiden Collection, New York

Opposite, bottom: *The Three Musicians (An Allegory of Hearing)*, about 1624–25, Rembrandt van Rijn. Oil on panel. Image courtesy of The Leiden Collection, New York

rediscovered in the early-twentieth century. Along with the panel additions, the paintings were dirty and overpainted in areas, making it difficult to assess their quality. After careful cleaning and study in 1988, however, it became clear that these small, dramatic scenes share many stylistic characteristics. This left little doubt over their authorship.

The treatment of certain effects—such as anatomical details and the contrast of light and shade—are tentatively handled, suggesting the *Senses* series probably pre-date Rembrandt's exposure to the powerful works of Pieter Lastman, his teacher and mentor, in Amsterdam around 1625.

Rembrandt's Senses Reunited

Thanks to the generosity of the Leiden Collection, which owns all three panels, *Touch* and *Hearing* are on display at the Getty along with *Smell*, the newly acquired companion painting. They are hanging in our Rembrandt gallery, on public view side-by-side for the first time in over three hundred years.

What do we see in these paintings? In each composition, Rembrandt visualized one of the five senses through a human activity, adding moralizing commentary as was the style in art of the time. *Touch* portrays a man writhing in pain as a quack doctor performs surgery by the light of a candle held by a suspicious-looking assistant in outlandish garb. The operation, to remove stones from his head, was a proverbial cure for foolishness. In *Hearing*, the satire is less biting: a youth, a middle-aged man, and an older woman sing harmoniously together.

Smell adds an especially interesting element to this trio. Rembrandt devised an unusual and witty narrative: on the right, a young, well-dressed man lolls unconsciously, while two quacks hold a handkerchief, presumably with smelling salts, under his nose and watch with anxious expressions for him to revive. There are few clues to identify his plight, but his bare arm suggests he has undergone a common treatment for many illnesses—bloodletting—and fainted.

The other two senses in the series are, of course, sight and taste. *The Spectacle Seller (Sight)* is in the collection of the Lakenhal Museum in Leiden, but *Taste* remains as yet undiscovered. It, too, probably features a small group of figures in a dim room, drinking and carousing in brilliantly colored costumes. It may yet be out there, waiting to be rediscovered—keep your eyes peeled!

“These paintings show a young, developing artist, but Rembrandt's extraordinary ability to convey emotions and create a compelling narrative on a small scale is fully evident,” said Anne Woollett, curator of paintings at the Getty. “As a curator specializing in Dutch art, I find these works fascinating and important, and hope you will as well. We can see in them early signs of the enthusiastic praise Rembrandt would receive only five years later for his ‘liveliness of emotions.’”

Visit *The Getty Iris*, the blog of the Getty, at blogs.getty.edu/iris.



2016 Donor Recognition Dinner

On March 21, a dinner was held to recognize the many generous individuals who support the Getty and its programs. We were delighted to welcome a number of corporate sponsors and individual donors along with council members from the Getty's support groups: Getty Research Institute Council, Getty Conservation Institute Council, and Museum Councils for Paintings, Drawings, Photographs, and the Getty Villa.

- 1: Nancy and Eric Garen
- 2: Kirsten Grimstad and Dan Greenberg
- 3: Maureen Stockton and Louise Bryson
- 4: Brian and Eva Sweeney
- 5: Joel Aronowitz and Ming Hsieh
- 6: Getty Board of Trustees Chair Maria Hummer-Tuttle and Getty President and CEO James Cuno
- 7: Carole Black and Susan Steinhauser
- 8: J. Paul Getty Museum Director Timothy Potts and Ambassador and Getty Trustee Ronald P. Spogli



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**Cave Temples of Dunhuang:
Buddhist Art on China's Silk Road
Opening Reception**

This exhibition is made possible with the generous support of Presenting Sponsor, The Robert H. N. Ho Family Foundation; Lead Corporate Sponsor, East West Bank; Lead Sponsor, Henry Luce Foundation; Official Airline, Air China Limited; Virtual Immersive Experience Sponsors, yU+co; the Dunhuang Foundation; and the Blakemore Foundation; as well as China COSCO Shipping; and the incredible support of the following individuals: Louise and John Bryson, Peggy and Andrew Cherng, Eva and Ming Hsieh, Ellen and David Lee, Li Lu and Eva Zhao, and Jim and Anne Rothenberg.

- 1: Wang Xudong, director, Dunhuang Academy; Fan Jinshi, director emerita, Dunhuang Academy; and Xia Hongmin, deputy governor of Gansu Province, China
- 2: Kent Kresa, Lynn Booth, and Getty Board of Trustees Member David Lee and Ellen Lee
- 3: Andrew Perchuk, deputy director, Getty Research Institute; James Cuno, president and CEO, J. Paul Getty Trust; Bill Gates; Mimi Gardner Gates, chair, Dunhuang Foundation; and Deborah Marrow, director, Getty Foundation
- 4: Rebecca and Richard Zapanta
- 5: Dr. Zhihang Chi, vice president and general manager of North America, Air China Limited, and Li Chen



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SPONSOR SPOTLIGHT

East West Bank

East West Bank prides itself on being the premier bridge between the East and West, financially as well as culturally, and is proud to be the lead corporate sponsor of the exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*. The organization's robust corporate philosophy operates on the idea that vibrant and strong communities are the cornerstones of economic growth. Sponsorships are awarded with the belief that education is the most effective method of support that leads to sustained results. The Mogao cave temples are one of the world's greatest treasures and this significant exhibition provides a rare opportunity for the people in the U.S. to experience the beauty of this UNESCO Heritage Site.

"We are pleased to partner with the Getty and the Dunhuang Academy to bring this monumental exhibition to Los Angeles. As the financial bridge between East and West, we believe the core of all exchanges, whether it is financial, trade, or business, comes from understanding and appreciating



East West Bank headquarters in Pasadena, California

each other's culture," says Dominic Ng, chairman and CEO of East West Bank. "This exhibition showcases the rich cultural exchange that took place between East and West more than a thousand years ago."



Air China Limited

As China's exclusive national flag carrier, Air China is at the forefront of promoting global understanding through the arts. The organization provides an important bridge that connects peoples and cultures, trade and tourism in today's sharing economy.

"Our partnership with the Getty in bringing the *Cave Temples of Dunhuang* exhibition to the United States demonstrates our commitment in promoting a deeper understanding and appreciation of China's rich, centuries-old cultural history. U.S.-China relations is of paramount importance to us. Supporting cultural exchanges such as this is vital to the bilateral relations of two of the world's largest economies," said Dr. Zhihang Chi, vice president and general manager, North America. "We are greatly honored to have played a leading role in bringing the exquisite treasures of the ancient past for present audiences to explore and enjoy. Thanks to the Getty, visitors in and residents of Los Angeles, and Southern California as whole, now have this once-in-a-lifetime opportunity to experience these invaluable arts that are brought in from different countries."

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Right: *Butterflies*, 1935, Man Ray. Carbro print. The J. Paul Getty Museum. © Man Ray Trust ARS-ADAGP

Robert Mapplethorpe: The Perfect Medium

Through July 31, 2016



The Thrill of the Chase: The Wagstaff Collection of Photographs

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In Focus: Electric!

Through August 28, 2016

Cave Temples of Dunhuang: Buddhist Art on China's Silk Road

Through September 4, 2016

Unruly Nature: The Landscapes of Théodore Rousseau

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Things Unseen: Vision, Belief, and Experience in Illuminated Manuscripts

July 12–September 25, 2016

Far right: *Man with Octopus Tattoo II*, 2011, Richard Learoyd. Silver-dye bleach print. Collection of the Wilson Centre for Photography. © Richard Learoyd, courtesy Fraenkel Gallery, San Francisco

London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj

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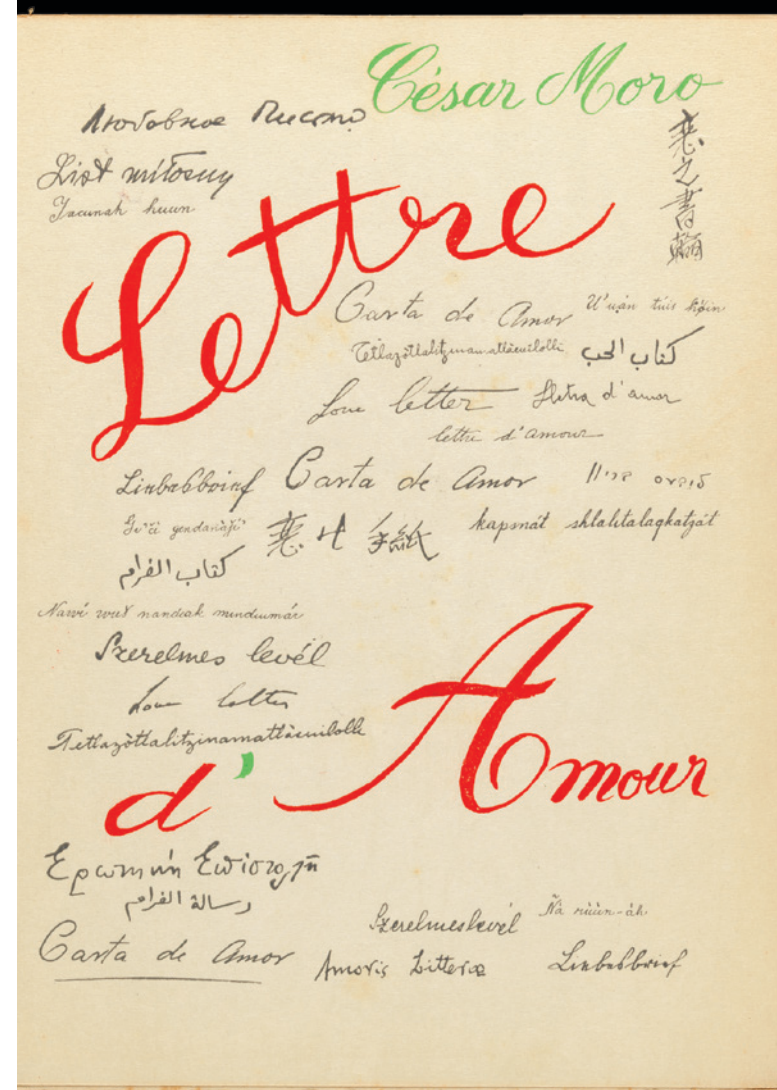
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Recent Acquisitions in Focus: Latent Narratives

September 13, 2016–January 29, 2017

The Life of Art: Context, Collecting, and Display

Ongoing



Cover of *Lettre d'amour*, 1944, César Moro. The Getty Research Institute

César Moro Archive

Peruvian artist César Moro was an important figure in the Surrealist movement, both in France and Latin America. Only recently has attention focused on Moro in American scholarship, thanks to the efforts of the Getty Research Institute (GRI). Moro's papers reside in the GRI's Special Collections, and have so far led to his inclusion in the publication *Surrealism in Latin America* and its related conference, "Vivísimo Muerta." The artist was also included in the 2013 exhibition, *Farewell to Surrealism: The Dyn Circle in Mexico*.

Moro left Lima for Paris in 1925 to study art and poetry and exhibited in collective shows in Brussels in 1926 and in Paris in 1927. He entered into the exchange of ideas and art with the likes of André Breton, Paul Éluard, Benjamin Péret, and, outside the Surrealist group, Henri and Simone Jannot. In Paris, Moro was active in political protests through his involvement in the writing of the 1933 anti-war manifesto "La mobilisation contre la guerre n'est pas la paix" ("Mobilization against the War is Not Peace").

After his return to Lima in 1934, Moro continued to write against those in power. The police of dictator Óscar Benavides entered Moro's home and confiscated copies of his clandestine pamphlet *CADRE* (*Comité de Apoyo a la República Española* [Support Committee of the Spanish Republic]), which supported the Spanish Republic. Finally, in 1938, he was forced to flee Peru as a result of police harassment.

Moro went to Mexico City, a haven for immigrants fleeing from a variety of political or artistic tensions. There he befriended progressive artists such as Wolfgang Paalen, Alice Rahon, and Xavier Villaurrutia. In turn, Moro introduced Breton to the Mexican modernist group *Los Contemporáneos* (*The Contemporaries*). Mexico City's nexus of avant-garde thinkers and artists resulted in the 1940 *Exposición internacional del surrealismo* (International Exposition of Surrealism) at the Galería de Arte Mexicano, organized by Wolfgang Paalen and Moro with Breton's guiding hand from New York. Moro was prolific in Mexico, publishing frequently in journal and periodicals such as *Dyn*, *El Hijo Prodigio* (*The Prodigal Son*) and *Letras de México* (*Letters from Mexico*) and publishing two volumes of his poetry, *Le chateau de grisou* (*Firedamp Castle*) and *Lettre d'amour* (*Love Letter*), and numerous translations of his surrealist and avant-garde texts circulated.

"The César Moro archive unfolds a seminal universe of artistic networks and ideas that were key in the development of Surrealism in Latin American art. Likewise, the vast and rich collection of Latin American materials held at the GRI—encompassing documents and objects from the colonial time to the contemporary period—bring together valuable information for the understanding of Latin American art and culture," said Idurre Alonso, associate curator of Latin American collections. "I hope to keep developing our collection and generate scholarly projects that pursue innovative approaches to our holdings."

The César Moro papers at the GRI include notebooks, drafts of poems, manuscripts of articles, personal diaries, exhibition catalogues, photographs, and correspondence with a number of other artists of the era and provide a treasure trove of scholarly material on this artist.

AT THE
GETTY
VILLA

Lion Attacking an Onager, late 2nd century, Tunisia, Africa. Stone and glass tesserae. The J. Paul Getty Museum

Roman Mosaics Across the Empire

Through September 12, 2016



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Melanie and Me Swimming,
1978–1979, Michael Andrews.
Acrylic on canvas. Tate:
Purchased 1979. © the Estate
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