

The Getty



The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in 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—it pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities with the conviction that a greater and more profound sensitivity to and knowledge of the visual arts and their many histories is crucial to the promotion of a vital and civil society.

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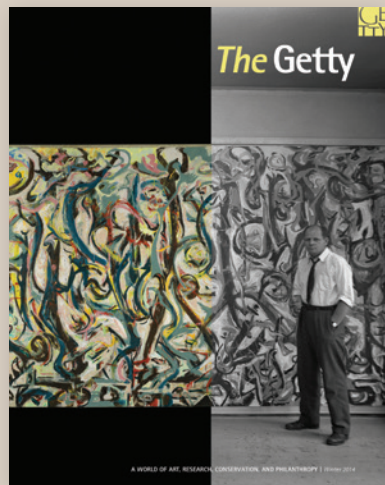


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Left: *Mural*, 1943, Jackson Pollock. Oil on canvas. University of Iowa Museum of Art, gift of Peggy Guggenheim, 1959.6. Reproduced with permission from the University of Iowa.

Right: Jackson Pollock with *Mural* at Vogue Studios. © Estate of Herbert Matter. Courtesy of Department of Special Collections and University Archives, Stanford University Libraries.

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

Over the course of the past thirty years, the J. Paul Getty Trust has worked in more than two hundred countries and on every continent to preserve the world's cultural heritage. Currently, we are working in China, southeast Asia, India, sub-Saharan Africa, the southern edge of the Mediterranean basin from Tunisia to Syria, Egypt, Europe, and both South and North America. Our partners include national governments, private and public universities and museums, national art history research centers, libraries, conservation centers, private foundations and trusts, non-governmental organizations like World Monuments Fund, and inter-governmental organizations like the International Centre for the Study of the Preservation and Restoration of Cultural Property. The Getty is currently working under memoranda of understanding with Italy, Greece, and India.

The Getty Conservation Institute works around the world serving the conservation community through scientific research, education and training, model field projects, and the broad dissemination of its research results. The Getty Foundation fulfills the philanthropic mission of the Getty Trust, advancing the understanding and preservation of the visual arts through strategic grant initiatives. The J. Paul Getty Museum builds its collections, organizes its exhibitions, and develops educational programming based on original research and the highest standards of professional excellence and public service. And the Getty Research Institute furthers knowledge of the visual arts and their various histories by building specialized research collections and instruments, pursuing and publishing original research, and hosting a robust residential scholar program. Together, the Trust's four programs enhance their individual pursuits through collaboration, leveraging the work and resources of each program for the greater benefit of the whole.

This international work always requires the cooperation of foreign governments and must be negotiated on the terms of their political agendas. To advance public discussions about the arts, culture, and public policy, the Getty has joined in a strategic partnership with the World Economic Forum (WEF). The WEF convenes the world's political, financial, business, and culture leaders to address the most pressing political and economic issues of our time. The Getty is pleased to be working with the WEF to bring questions of cultural policy to these discussions. In this way, and once again, the Getty is providing leadership in the cultural arena and around the world.

This January, working collaboratively with the WEF, the Getty will raise awareness of the significant role played by the arts in a civil society through panel discussions at the WEF annual meeting in Davos, Switzerland, focusing on the arts and humanities in public life, architecture and its public purpose, and the broad question in a global world of who actually owns art. Our partnership with the WEF soon will expand to its regional meetings around the world.



James Cuno
President and Chief Executive Officer
The J. Paul Getty Trust



Lantern design (detail) in Kangxi dengtu (Kangxi-era lantern patterns), China, 1790. Ink and watercolor. The Getty Research Institute

Images Added to Open Content Program

More than 5,000 images have been added to the Getty's Open Content program, more than doubling the number available to the public for use without fees or restriction, and bringing the total available images to roughly 10,000. The new images, from the Getty Research Institute's special collections, include drawings and watercolors, artists' sketchbooks, rare prints from the sixteenth through the eighteenth century, nineteenth-century architectural drawings of cultural landmarks, and nineteenth-century photographs of the Middle East and Asia. Visit search.getty.edu to browse through our Open Content images.

Getty Museum Awarded Education Grant

The Los Angeles Fund for Public Education, a philanthropic organization dedicated to driving positive change in the Los Angeles Unified School District, has awarded a grant to the Getty Museum to support a new program, art@thecore. This partnership between the Getty and Leo Politi Elementary School, a Los Angeles Unified School located in Pico Heights, provides an opportunity to create a replicable, dynamic, and meaningful curriculum that addresses the new Common Core State Standards, a set of criteria that define the knowledge and skills students should have in grades K–12. During this three-year program Getty staff and professional teaching artists will collaborate closely with classroom teachers to develop a thoughtful series of lesson plans that

can serve as a national model for English language learning and arts integration, while addressing the new national education standards.

City of Los Angeles Historic Resources

Implementation has begun of Arches—a modern information system designed to create and manage heritage inventories, developed by the Getty Conservation Institute (GCI) and World Monuments Fund (see page 10). At the end of 2013, the GCI began customizing the system for the City of Los Angeles. For several years the GCI has offered technical advice—and the Getty Foundation has provided financial support—to an ongoing citywide survey of historic resources in Los Angeles called SurveyLA. Arches will be used to manage the records of the hundreds of thousands of properties documented through SurveyLA and to publish them online so that they are publicly accessible. Once implemented, it will serve as a tool for the city to help manage historic resources and as an aid to scholars and the public conducting research on the Los Angeles historic environment.

Getty Publication Recognized as Outstanding Academic Title

Las Vegas in the Rearview Mirror: The City in Theory, Photography, and Film by Martino Stierli, and published by the Getty Research Institute, was selected as an Outstanding Academic Title for 2013 by *Choice* magazine, a publication of the Association of College & Research Libraries. The prestigious list reflects the best in scholarly titles reviewed by *Choice* and brings with it the extraordinary recognition of the academic library community.

New Online Scholarly Catalogue Releases

Online catalogues from the Seattle Art Museum, *Chinese Painting & Calligraphy*, and the Los Angeles County Museum of Art (LACMA), *Southeast Asian Art*, were both published this fall as part of the Getty Foundation's Online Scholarly Catalogue Initiative (OSCI). Seattle and LACMA now join the Art Institute of Chicago, San Francisco Museum of Modern Art, and Tate as institutions with completed OSCI projects. Each of these institutions has taken an innovative approach to their material, rethinking what a permanent collection catalogue can be in the digital age. From the ability to continually add new content to enhanced ways of viewing works of art, such as zooming in on details, a digital catalogue offers many advantages over a traditional printed book. The OSCI partners, comprised of nine museums across the U.S. and in Britain, are working collaboratively to offer scholars and the public alike unprecedented new access to their collections.

**Abelardo Morell:
The Universe Next Door**
Through January 5, 2014

**At the Window:
The Photographer's View**
Through January 5, 2014

Werner Herzog: *Hearsay of the Soul*
Through January 5, 2014

**Canterbury and St. Albans:
Treasures from Church
and Cloister**
Through January 19, 2014



The Martyrdom of Saint Albans from St. Albans Psalter, about 1130. Tempera and gold on parchment. Dombibliothek Hildesheim

**Gods and Heroes: European Drawings
of Classical Mythology**
Through February 9, 2014

In Focus: Architecture
Through March 2, 2014



Red Building in Forest, Hale County, Alabama, 1994, William Christenberry. Chromogenic print. The J. Paul Getty Museum, gift of Nancy and Bruce Berman. © William Christenberry

**Miracles and Martyrs:
Saints in the Middle Ages**
Through March 2, 2014

**Connecting Seas: A Visual History of
Discoveries and Encounters**
Through April 13, 2014

**A Royal Passion: Queen Victoria
and Photography**
February 4–June 8, 2014



Queen Victoria, June 30, 1854, Roger Fenton. Hand-colored salted paper print. The J. Paul Getty Museum

Hiroshi Sugimoto: Past Tense
February 4–June 8, 2014



Manatee, 1994, Hiroshi Sugimoto. Gelatin silver print. The J. Paul Getty Museum, purchased with funds provided by the Photographs Council. © Hiroshi Sugimoto

Jackson Pollock's Mural
March 11–June 1, 2014

Hatched! Creating Form with Line
March 11–June 1, 2014



Portrait of Joseph Roulin, 1888, Vincent van Gogh. Reed and quill pens and brown ink and black chalk. The J. Paul Getty Museum

In Focus: Ansel Adams
March 18–July 20, 2014

**East Meets West:
Byzantine Illumination at
the Cultural Crossroads**
March 25–June 22, 2014



The Presentation in the Temple, early to late 13th century. Tempera colors and gold leaf on parchment. The J. Paul Getty Museum

AT THE GETTY VILLA
Tiberius: Portrait of an Emperor
Through March 3, 2014

JACKSON POLLOCK'S MURAL THE TRANSITIONAL MOMENT



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

"IT LOOKS PRETTY BIG, BUT EXCITING AS ALL HELL."

JACKSON POLLOCK, JULY 1943

The creation of Jackson Pollock's first large-scale painting, *Mural*, has been recounted in dozens of books and dramatized in an Oscar-winning film. In the many and sometimes contradictory versions of the story, facts blur into myth: the artist painted the entire eight-by-twenty-foot canvas in one frenzied, alcohol-fueled night; the massive painting didn't fit into its intended space and had to be cut down; the composition is based on Pollock's signature; the composition is based on a stampede of horses. Yet never in dispute was that *Mural's* completion was a transitional moment: not only for Pollock's artistic trajectory but also for the Abstract Expressionists who would follow his radical conception of art with "no limits, just edges." An acknowledged milestone in American art, Jackson Pollock's *Mural*, and an exploration of its creation, early history and conservation, will be on view at the J. Paul Getty Museum at the Getty Center this spring (March 11–June 1).

Pollock was relatively unknown in 1943 when he received his first major commission, from the collector Peggy Guggenheim. In addition to ordering a mural for the entrance hall of her rented Manhattan townhouse, Guggenheim offered Pollock a solo show at her Art of This Century gallery and a monthly stipend of \$150. Pollock wrote to his brother Charles: "I have a year's contract . . . and a large painting to do for Peggy Guggenheim's house, 8' 11-1/2" x 19' 9" with no strings as to what or how I paint it. . . . I've had to tear out the partition between the front and middle room to get the damned thing up. I have it stretched now. It looks pretty big, but exciting as all hell."

The great scale of *Mural* allowed Pollock to take his practice beyond the confines of smaller canvases and toward the experimental application of paint that would later become his hallmark. The expanse of the painting invited large gestures such as throwing or spattering paint in addition to brushing and dabbing. A multitude of colors weave across the canvas, and the controlled brush strokes combined with "accidental" thrown paint produce a kinetic energy.

It would have been difficult to view the entire painting at once in Guggenheim's hallway, which was only 13-1/2 feet wide. Visitors walking toward the elevator might have felt accompanied by the figures dancing beside them. The work was later transported to New York's Museum of Modern Art for an exhibition, and after Peggy Guggenheim moved to Europe, it was loaned to Yale University before being donated to the University of Iowa, where it has remained since 1951.

In 1967, conservators at the Museum of Modern Art (where it was on loan) became concerned about the condition of the painting. In 1973, a conservator treated the painting



Peggy Guggenheim and Jackson Pollock in front of Pollock's *Mural* (1943) in the first-floor entrance hall of Guggenheim's residence, 155 East Sixty-first Street, New York, ca. 1946. Other work shown: unidentified David Hare sculpture (partially visible, foreground). Photo: George Karger, courtesy Solomon R. Guggenheim Museum Archives, New York

to stabilize it. But by 2009 it was evident that further conservation intervention was needed. The varnish applied in 1973 had dulled the surface, and a sag in the canvas needed to be addressed. Pamela White, then interim director of the University of Iowa Museum of Art, later joined by Sean O'Harrow, who became director in 2010, asked the Getty to consider analyzing and treating the painting. It came to Los Angeles in July 2012, joining works by Giotto, Rembrandt, and Van Gogh in the Museum's paintings conservation studio.

Experts from three Getty programs joined in the investigation and treatment of *Mural*. The Getty Conservation Institute's (GCI) Modern Paints project—now part of the broader Modern and Contemporary Art Research Initiative—has over the past ten years improved analytical methods for identifying paint types and understanding how they perform. The J. Paul Getty Museum's Paintings Conservation Department has a long-established program of bringing important paintings from around the world for conservation, study, and display at the Museum for a short time following the completion of the conservation treatment. And the Getty Research Institute holds one of the world's most important archives for the study of modern and contemporary art. The papers of Clement Greenberg, an art critic known for championing American Abstract Expressionist painters, and Harold Rosenberg, the art critic who developed the concept of "action painting" to



Conservators work on *Mural* (detail), 1943, Jackson Pollock. Oil on canvas. University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6. Reproduced with permission from The University of Iowa

describe the work of New York School painters such as Pollock, have been used extensively in the study of *Mural*. In addition, a grant from the Andrew W. Mellon Foundation enabled Getty staff to consult with other specialists near and far. Art historical research, conventional methods of treatment and analysis, and some of the latest developments in technical imaging were used to study, preserve, and present *Mural* in the best possible manner.

"The conservation and study of *Mural* was challenging—its great size meant that even the simplest procedure needed more thought than usual. A team of conservators, preparators, and conservation scientists have been working on this for almost two years," explained Yvonne Szafran, senior conservator in the Museum's Painting Conservation department. "Our challenge was to safely re-establish the painting's structural stability while keeping Pollock's intentions at the forefront of our decision-making."

The study and treatment process resulted in a wealth of new information and insights into the painting and its creation. "It was wonderful to put some of the analytical techniques we've been developing for years to such great use," said Tom Learner, senior scientist at the GCI. "We had no idea that a seemingly



non-descript off-white color would turn out to be the highlight: a casein house paint—as far as we know the earliest instance of Pollock turning to these materials in his work."

Another discovery was that Pollock's initial marks were made in four highly diluted colors—lemon yellow, teal, red, and umber—all applied wet-in-wet and still visible in a few areas of the painting. This presents the intriguing possibility that one of the wildest myths might be partially true: Pollock did finish some kind of initial composition very rapidly, perhaps even in a single all-night session. However, the clear division in paint layers in Pollock's subsequent editing and refining strokes of less diluted, more substantial paint suggests there was a second period of application for the majority of the paint we now see. This new analysis is presented for the first time in the exhibition and the illustrated book, *Jackson Pollock's Mural: The Transitional Moment*.

Many mysteries still surround the oeuvre of this complicated and controversial artist. More than a half century after his death at age forty-four in an automobile accident, historians and curators continue to parse Pollock's story. One fundamental step along the way, all seem to agree, was the artist's radical conceptualization of *Mural* in 1943.

IMMOVABLE CULTURAL HERITAGE

USING NEW TECHNOLOGIES TO PROTECT LEGACIES OF THE PAST

The Roman ruins at Jarash in Jordan, with the modern city looming in the background. The Arches system grew out of the GCI-WMF development of MEGA-Jordan—a geospatial information system designed to serve as an archaeological site inventory and management system for Jordan's Department of Antiquities. Photo: © Samer Muscati

Priceless artworks are displayed around the world in museums and art galleries, ensuring the preservation and enjoyment of these important cultural touchstones for generations upon generations. But what about historical and cultural sites that are immovable and are invaluable legacies of the past that can enrich and inform not only today's societies but those well into the future?

The first step in protecting and conserving cultural heritage such as historic buildings and archaeological sites is to understand what exists and why it is important. This is where cultural heritage inventories play a critical role. Comprehensive and up-to-date cultural heritage inventories contain the necessary information to make smart decisions in a range of situations, such as the development of urban areas and protecting and saving cultural resources during armed conflict or in the wake of natural disasters. However, electronic information inventory systems are often costly, and many cultural heritage organizations do not have the resources to develop and maintain such systems.

To aid the heritage field, the Getty Conservation Institute (GCI) and World Monuments Fund (WMF) collaborated to build a user-friendly, open source information management software system called Arches, developed with the latest technological tools designed to help heritage organizations safeguard cultural heritage sites worldwide. Version 1.0 of Arches was made freely available online in November.

Arches was created to help inventory and manage heritage places, and, by incorporating a broad range of international standards, meets a critical need in terms of gathering, making accessible, and preserving key information about cultural heritage.

"Knowing what you have is the critical first step in the conservation process. Inventorying heritage assets is a major task and a major investment," said Bonnie Burnham, president and CEO of World Monuments Fund.

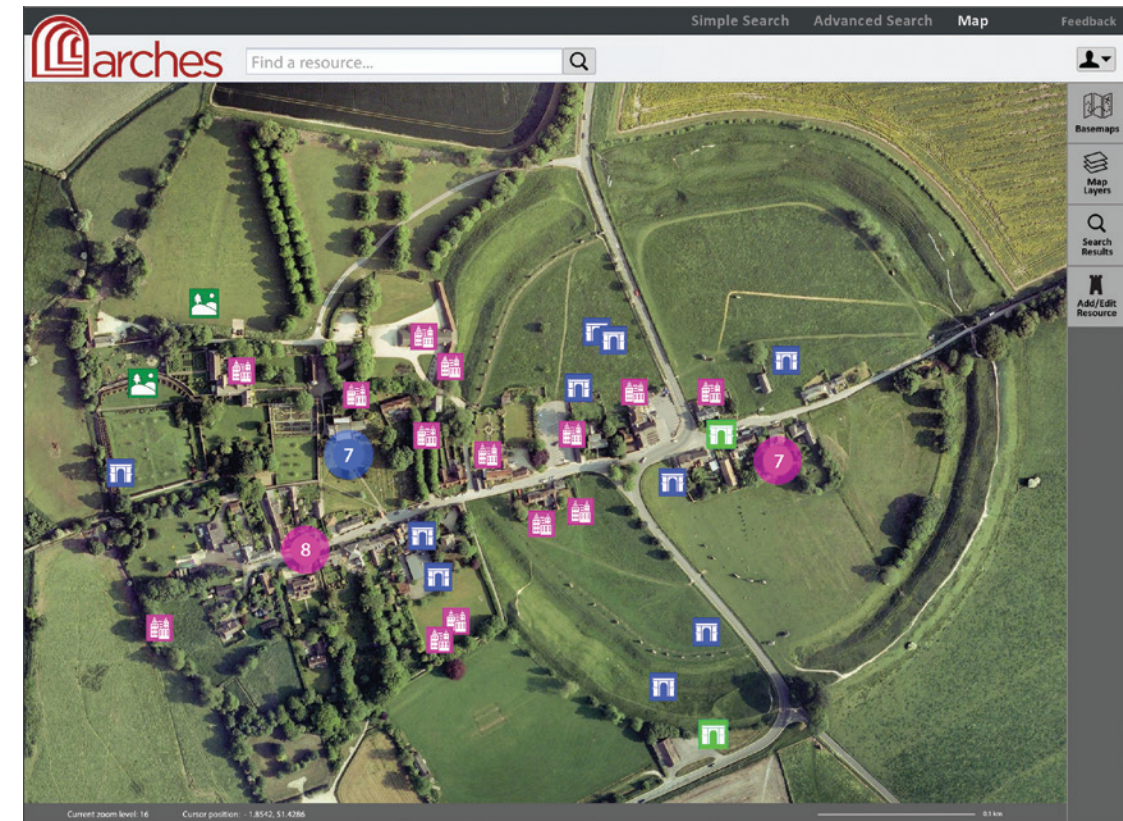
Cultural heritage inventories are difficult to establish and maintain. Agencies often rely on costly proprietary software that is frequently a mismatch for the needs of the heritage field or they create custom information systems from scratch. Both approaches remain problematic and many national and local authorities around the world struggle to find resources to address these challenges.

Arches helps to meet this need and is available at no cost. Arches can present its user interface in any language or in multiple languages, and is configurable to any geographic location or region. It is web-based to provide the widest possible access and requires minimal training. The system's open source format allows the original design to be customized to fit any heritage organization's needs.

"Our hope is that by creating Arches we can help reduce the need for heritage institutions to expend scarce resources on creating systems from the ground up, and also alleviate the need for them to engage in the complexities and constantly changing world of software development," said Tim Whalen, director of the Getty Conservation Institute.



The search page of the Arches system. Users may also navigate to the map page to view, add, and edit heritage resource records, and to an advanced search page.



Satellite view of Avebury World Heritage Site, England, as it would appear in Arches with icons identifying the various known heritage resources spanning many periods. Image: ©2013 Google Map Data

In developing Arches, the GCI and WMF consulted international best practices and standards, engaging nearly twenty national, regional, and local government heritage authorities from the U.S., England, Belgium, France, and the Middle East, as well as information technology experts from the U.S. and Europe. The contributions of English Heritage and the Flanders Heritage Agency have played a particularly important role during the development process. Data provided by English Heritage has been valuable for system development, and it is incorporated as a sample data set within the demonstration version of Arches.

The careful integration of standards in Arches will encourage the creation and management of data using best practices. This makes the exchange and comparison of data between Arches and other information systems easier, both within the heritage community

and related fields, and it will ultimately support the longevity of important information related to cultural sites.

Once the Arches system is installed, institutions implementing it can control the degree of visibility of their data. They may choose to have the system and its data totally open to online access, partially open, accessible with a log-in, or not accessible at all.

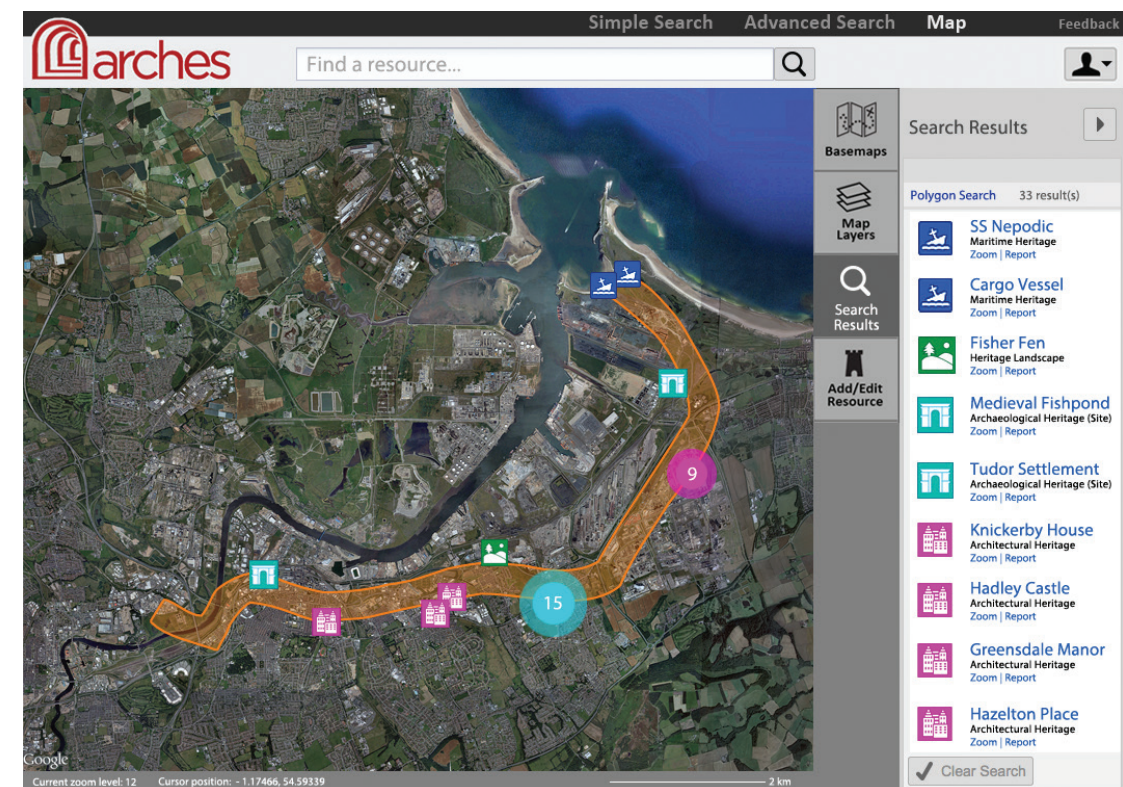
"Shared understanding of cultural heritage sites is essential for their successful management and for their enjoyment, too," said Dr. Gillian Grayson, head of heritage data management at English Heritage. "English Heritage has been really proud to contribute to the development of Arches, and believes it offers a fresh and readily applicable solution to the challenges of data management. It's been a great international partnership, and has overcome real complexities."

The GCI and WMF are committed to providing resources to support the Arches open-source community during its formative period.

Arches is not the first joint initiative for the GCI and WMF. The partners previously developed the Middle Eastern Geodatabase for Antiquities, or MEGA, to help the Kingdom of Jordan manage archeological sites. In 2010, MEGA was deployed as Jordan's National Heritage Documentation and Management System.

Different from MEGA, Arches has taken advantage of new semantic technologies and is designed to help inventory and manage all types of immovable cultural heritage, not only archaeological sites.

For more information or to download Arches, visit www.archesproject.org.



This mockup depicts a user-defined polygon search for heritage resources in the area of a simulated construction project. Heritage resources falling within the polygon, which would be impacted, appear as icons. When a large number of heritage assets are located within close proximity in a map view, a cluster icon appears and displays the number of heritage assets that cluster represents. Image: ©2013 Google Map Data



PROVIDING LONG-LASTING SUPPORT



GETTY FOUNDATION PANEL PAINTINGS INITIATIVE HELPS RESTORE VASARI'S LAST SUPPER

The Arno River begins in the Apennines and meanders its way down the mountainside, gathering strength and size as it flows through the city of Florence. Heavy rainfall plagued the region in the fall of 1966 and the Arno began to swell. On Friday, November 4, the river flowed over the twenty-five foot retaining walls and flooded the city. When the waters receded, approximately 600,000 tons of mud, sewage, and rubble buried the city. 5,000 families were left homeless, and an estimated three to four million books/manuscripts were damaged, as well as 14,000 movable works of art. In the Piazza Santa Croce, twenty-two feet of water enveloped the Basilica and adjacent museum, drowning the valuable artworks within.

One of the most severely damaged of these works of art to survive was Giorgio Vasari's *The Last Supper*, a large scale painting—more than eight feet tall by twenty-one feet wide—comprised of five separate wood panels, commissioned in 1546 by the nuns of the Florentine Murate Convent and housed in the Basilica Santa Croce Museum. During the flood, the painting was completely immersed in water for approximately twelve hours; the lower portion of the painting was submerged even longer.

Left: Front of Giorgio Vasari's *The Last Supper* (1543). Image courtesy Archives of the Opificio delle Pietre Dure, Florence. © Opificio delle Pietre Dure. Above: The Great Flood in front of the Armando Poggi shop, Florence, 1966. Used with permission. © www.apoggi.com.



Conservators setting up the router guide tracks in order to re-join the panels. Photo: Britta New, National Gallery, London

Once the flood waters receded, the panels of the painting were immediately separated to aid in drying and paper was adhered to the paint surface in an emergency treatment in order to minimize the separation of the paint layer from the panel support. The painting was then placed in a humidity-controlled room where it could dry very slowly, minimizing further damage that could cause the formation of cracks and separation of the paint from the wooden supports.

Due to the complexity of treating such a large and severely-damaged painting, *The Last Supper* remained in storage from 1966 until 2004 when the panels were transferred to the Fortezza da Basso for further study and analysis by the Opificio delle Pietre Dure e Laboratori di Restauro (OPD). The OPD is an international leader in the conservation field and is one of two Italian state conservation schools. It is also a key participant in the Getty Foundation's Panel Paintings Initiative. In 2010, the Foundation awarded a major grant to the OPD to conserve the Vasari altarpiece and train the next generation of conservators in the process.

"The Opicio Delle Pietre Dure e Laboratori di Restauro has a long history in the conservation of panel paintings, as well as a long relationship with the Getty," says Marco Ciatti, superintendent of the OPD. "The Panel Paintings Initiative is

very important as only a few restorers are able to conserve the wooden structure of panel paintings correctly. We are quickly losing these skills due to our changing society. Florentine tradition is very strong in this area, but as we have seen, many of our most experienced conservators are now retiring."

Today, there are only a handful of experts worldwide qualified to conserve panel paintings, and nearly all will retire in the next decade. The Getty Foundation, Getty Conservation Institute, and the J. Paul Getty Museum together launched the Panel Paintings initiative to ensure that the next generation of conservators is prepared to take their place.

"Based on an assessment of needs in the field, from the beginning the main goal of the Panel Paintings initiative has been to provide opportunities for less experienced conservators to work alongside leading experts to gain the skills needed to carry on this vital work," explains Getty Foundation Director Deborah Marrow. "*The Last Supper* was an ideal project for the initiative as it allowed the OPD's two leading conservators, Ciro Castelli and Mauro Parri, to transfer their invaluable knowledge to the next generation while also conserving an important painting."



Conservators working to preserve Vasari's *Last Supper* after the flood. From left: Marco Grassi, Myron Laskin, Thomas Schneider. © Marco Grassi

The treatment of Vasari's *The Last Supper* was also well suited to the Getty initiative given its large size and structural complexity, as well as the extent of the damage caused by the flood. The intense water saturation caused the wood to soften and expand, in turn stressing the painted surface causing dramatic cracks and breaks. Wooden supports on the back of the artwork that kept the multi-panel painting structurally sound also failed, leaving the painting in pieces.

The Foundation's grant to the OPD funded the structural conservation of the work, the training of seven conservators at various stages of their careers, and the participation of the senior conservators guiding the project. Working with the OPD's lead conservator were four mid-career conservators from the Metropolitan Museum of Art, the Budapest Museum of Fine Arts, and the National Gallery in London, as well as the J. Paul Getty Museum's Sue Ann Chui, associate conservator in the department of paintings conservation. During the course of the project, three additional outside panel experts consulted with the OPD team, allowing the trainees to observe peer-to-peer decision making at the highest level.

"One of the many great things about the Panel Paintings Initiative is the community of conservators it has created that didn't exist before," says Chui. "Individual panel

conservators mostly worked in isolation, but we've now been brought together by this initiative, allowing cross-fertilization between regional practitioners."

Chui also found working directly with the paintings incredibly beneficial. "To really understand and be able to treat panel paintings, you must understand their original structures. Having hands-on access to the structurally complex Vasari panels in Florence, and working side by side with the OPD experts, was invaluable for my own development—you just couldn't do that anywhere else."

Now that the fragments of the painting have been rejoined and provided with a stable and lasting support, with much more of the original paint recovered than anticipated, work will begin on the final conservation of the painted surface, expected to take two years or more. The finished result will be shared in a joint exhibition with the OPD and the Museo dell'Opera di Santa Croce, currently slated for 2016, as well as in a book on the conservation process.

"We are very fortunate to have had the OPD as a partner for the Panel Paintings Initiative," says Getty Foundation senior program officer Antoine Wilmering. "The Vasari project provided such a unique and highly productive training environment for the younger conservators, and seeing the re-joined panel, well, it's simply astounding."



Conservators position a panel vertically to align the margins of the joint. Archives of the Opificio delle Pietre Dure, Firenze. © Opificio delle Pietre Dure

Rembrandt Laughs

The portrait depicts a young man dressed as a soldier in deep violet and brown, sporting a gleaming steel gorget around his neck and shoulders. He leans back with a look of delight in his eyes, smiling broadly, his lips slightly parted, and the viewer can almost hear his gleeful laughter. The small oil painting on copper, measuring just 8-3/4 x 6-5/8 inches, was tucked away in private collections for centuries, attributed to a "follower of Rembrandt." When it was put up for auction in 2007, experts stepped in to analyze the painting—and discovered a genuine early work by Rembrandt Harmensz. van Rijn.

In May, the J. Paul Getty Museum announced the acquisition of this recently rediscovered self-portrait by one of the most celebrated painters in history, *Rembrandt Laughing*, created about 1628 when the artist was around twenty-two years old. Getty Museum visitors can now enjoy this dynamic work alongside the museum's four other Rembrandt paintings.

Considered the greatest painter of the Dutch Golden Age, Rembrandt possessed a brilliant technique and unrivaled ability to capture the drama of life. His exploratory interest in the human character was expressed not only through the interpretation of diverse mythological and historical subjects, but through an exceptional number of self-portraits, a genre he transformed. Ranging from informal studies to elaborate fantasies and distinguished likenesses, Rembrandt's self-portraits are among his most lauded works.

"The Getty Museum possesses the most significant collection of early Rembrandts in the United States, but what has eluded us is a self-portrait, which many regard as his greatest and

most sustained achievement," explains Timothy Potts, director of the J. Paul Getty Museum. "Until the 2007 discovery of this painting, the chances of finding such a work seemed negligible. Without a doubt, it is one of the most remarkable works of art to become available in recent memory."

But how did the work turn up after being hidden away for so long? An English family had owned the painting for many years, eventually listing it with auctioneers Moore, Allen & Innocent, who, by placing a large and impressive reproduction of the painting on the cover of their auction catalogue, fueled the buzz that the work was indeed a long-lost Rembrandt.

Immediately hailed as an incredibly important discovery, questions arose about how to validate the painting as a Rembrandt. Once the painting entered the public sphere, analysis and scientific testing led many experts, including leading members of the Rembrandt Research Project, to reattribute the work to Rembrandt himself.

Dr. Ernst van de Wetering, professor emeritus at the University of Amsterdam and leading Rembrandt scholar, notes that early Rembrandts are difficult to identify because of the artist's interest in investigating a number of different painting styles. This meant that identifying the painting based solely on the type of work the artist was creating at the time did not offer a satisfying conclusion.

"Stylistically, Rembrandt was constantly on the move, especially in his early years, or rather he was constantly trying out different pictorial means," explains van de Wetering. "There is no such thing as a 'typical' Rembrandt."





Monogram detail on
Rembrandt Laughing

Attempts to attribute the painting to one of Rembrandt's two pupils at the time proved fruitless, as the sophistication and confidence of the execution indicated the work of someone much more skilled. However, one of the key identifiers of the piece is the artist's monogram, "RHL," which combines his name with Leiden, the city in which he was born and worked at the time. Difficult to see by the naked eye when reproduced in photographs, the initials are located in the upper left corner of the painting, and are confirmed to have been applied while the paint was still wet. Additionally, through the use of electron emission and infrared radiation, an underlying painting of a historical scene was discovered that is strongly in the style of Rembrandt's other history pieces, strengthening the argument that both paintings are his. After a consensus among Rembrandt scholars regarding its authenticity, the painting was exhibited to the public for the first time, as a confirmed Rembrandt, at the Rembrandthuis Museum in Amsterdam in 2008.

"*Rembrandt Laughing* exemplifies the artist's signature spirited, confident handling of paint and natural ability to convey emotion," says Scott Schaefer, senior curator of paintings at the J. Paul Getty Museum. "It is a measure of the artist's consummate skill that the dynamism of his pose and the act of laughing translates into a painting of tremendous visual impact, far exceeding its modest dimensions. It is destined to become one of the Getty's signature paintings."

Rembrandt Laughing is on display in the East Pavilion alongside the Museum's four other Rembrandt paintings (*Saint Bartholomew*, 1661; *An Old Man in Military Costume*, 1630–31; *Daniel and Cyrus before the Idol Bel*, 1633; *The Abduction of Europa*, 1632), Rembrandt's *Portrait of a Girl Wearing a Gold-Trimmed Cloak* of 1632 (on long-term loan from a private collection), and in proximity to other small-scale Dutch paintings on copper and panel. The Getty Museum also owns ten drawings by Rembrandt. The addition of *Rembrandt Laughing* is sure to bring additional energy to an already spectacular collection of the artist's work, and give visitors a chance to see the young master as he saw himself—full of life and on the cusp of one of the greatest artistic careers the world had ever seen.



Opposite page top: *St. Bartholomew*, 1661, Rembrandt Harmensz. van Rijn. Oil on canvas. The J. Paul Getty Museum.

Opposite page bottom: *An Old Man in Military Costume*, about 1630–31, Rembrandt Harmensz. van Rijn. Oil on panel. The J. Paul Getty Museum.

This page right: *Daniel and Cyrus Before the Idol Bel*, 1633, Rembrandt Harmensz. van Rijn. Oil on panel. The J. Paul Getty Museum.

This page bottom: *The Abduction of Europa*, 1632, Rembrandt Harmensz. van Rijn. Oil on panel. The J. Paul Getty Museum.

CONNECTING SEAS

A Visual History of Cultural Encounters

Since antiquity, people have crossed the seas to explore distant shores and discover other cultures. The introduction of the printing press made it possible for illustrated accounts of travel and exploration to find wide distribution in Europe, and, soon after, other continents.

Connecting Seas: A Visual History of Discoveries and Encounters, on view at the Getty Research Institute (GRI) at the Getty Center, draws on the GRI's extensive special collections to reveal how adventures on other continents and discoveries of other cultures were perceived, represented, and transmitted during past ages of ocean travel.

"This exhibition prompts us to see and consider the long history of cultural encounters, an endeavor we are still pursuing today," said Thomas W. Gaehtgens, director of the GRI. "The Getty Research Institute's library and collections are rich troves of original sources that offer insight into the history of representation spanning five hundred years."



Drawing heavily from the GRI's special collections, the exhibition, on view through April 13, traces the fascinating course of scholarly investigation and comprehension of other cultures in Asia, South America, and Africa. It features prints, photographs, drawings, rare books, maps, and ephemera from the sixteenth to the twenty-first century—from Renaissance prints to Napoleon's monumental folios on Egypt to panoramic images known as *vues d'optique*, to navigational instruments and other marine objects generously loaned by the Kelton Foundation. These intriguing original works, mostly European but some of Asian and

South American origins, chart diverse narratives of discovery, exploration, commerce, and colonization, and illuminate the various levels of encounter at the roots of today's globalization. The exhibition is organized under three themes: "Orienting the World," "Expeditions and Exploration," and "Commerce and Colonialism," and was collaboratively curated by David Brafman, Peter Bonfitto, Louis Marchesano, Isotta Poggi, Kim Richter, and Frances Terpak.

Most of the rare material featured in *Connecting Seas* is of European origin, which reflects the history of the GRI.

In the past, the GRI has been primarily dedicated to collecting and exploring the Western tradition; objects from other parts of the world signal a recent programmatic change. As the GRI continues to broaden its scope of collecting and research, this global approach will become a more visible aspect of exhibitions and public programs.

Through extensive research in the GRI's rich holdings of primary sources and historical objects and documentation, the exhibition interprets images from the past to understand how they transferred and represented the encounter of cultures. As Gaegtgens states, "By understanding how

such encounters were embraced in the past, we can learn to think critically about our contemporary experiences and their challenges."

"This exhibition invites the viewer to reflect on the complex, long history of exploration and exchange," added Marcia Reed, chief curator at the GRI. "For every instance of misunderstanding, prejudice, or exploitation there are examples of persistent intellectual curiosity, generosity, and empathy."

Orienting the World

Mapping the world was the first step in discovering new lands. The first section of the exhibition displays the techniques and tools early explorers developed in order to navigate the seas. Knowledge of astronomical orientation and the invention of maritime instruments were necessary to face the challenges of ocean voyages. For example, an Islamic astrolabe from Maghreb helped mariners navigate by charting the stars.

As civilization gradually came to understand the Earth as the globe that we know, discoverers created early representations of the continents that combined experience and imagination. A woodcut map from Magdeburg in 1597 depicts the world as a clover leaf with Jerusalem at the center, the continents of Europe, Asia, and Africa emerging from the center like petals.

Expeditions and Exploration

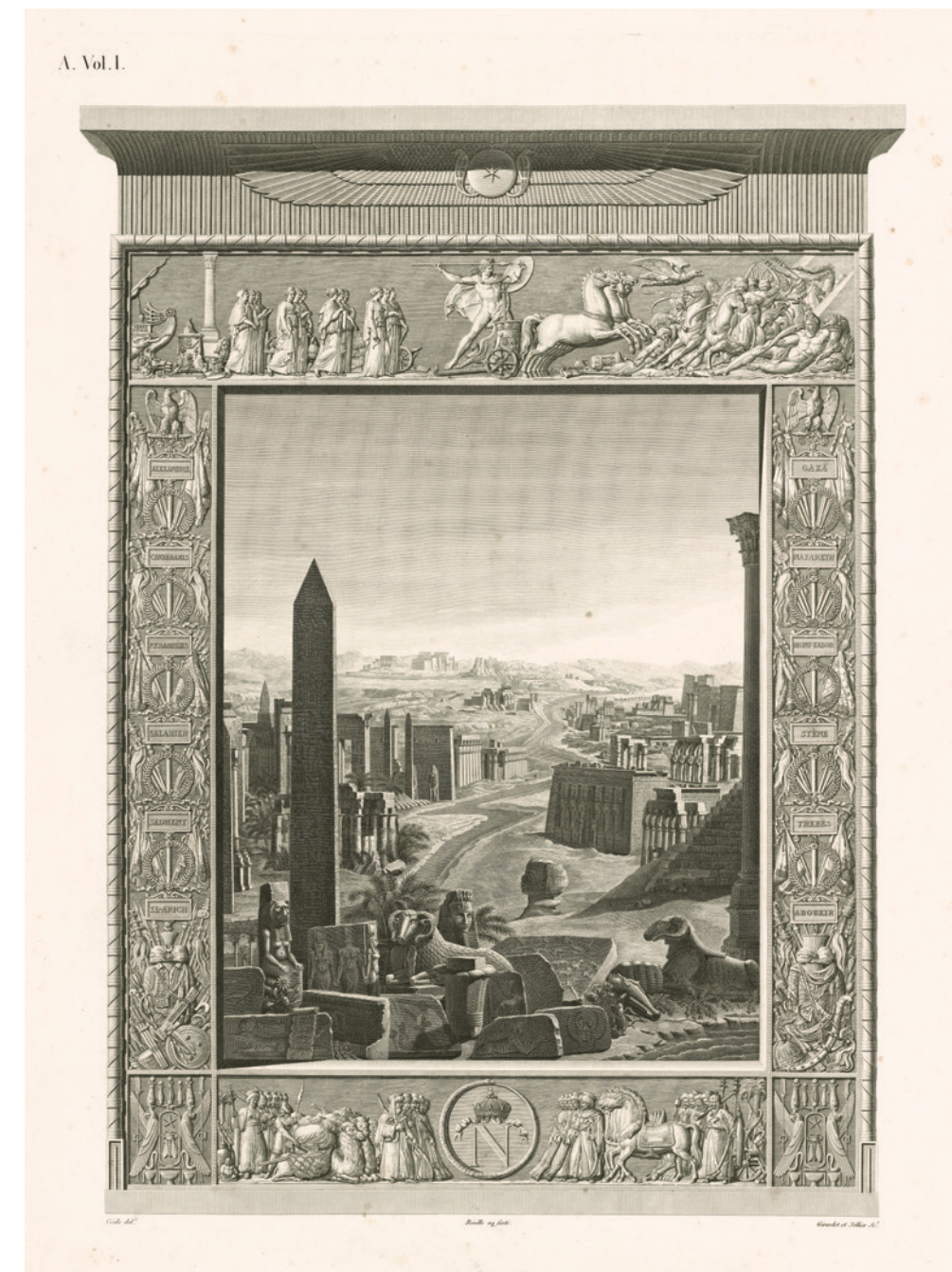
Early travelogues of Europeans who visited Asia and Africa were at times extraordinarily fanciful, and hearsay reports generated strange imaginings and misunderstandings about other lands and cultures. In many cases bizarre legends were passed down over centuries, understood as true. A woodcut in Giovanni Botero's early-seventeenth-century book, *Man from the Wilds of Asia*, depicts a headless

man with a face on his chest. The notion that such people had been seen in Africa and throughout Asia was centuries old at the time and could be traced to al-Qazwini, a thirteenth-century scholar of Baghdad.

This second section of the exhibition explores how early travelers' tales with such misinformation gradually became replaced by more scholarly studies. Exploration and collecting

were followed by study and analysis. Enlightenment values motivated rigorous scholarly approaches to distant continents, but they also often coincided with imperialist ambitions of European rulers. Napoleon invited geographers, archaeologists, and scientists to accompany him on military campaigns in Egypt. After their return to France, this team of experts published precise, firsthand observations and groundbreaking

Frontispiece, 1809, Abraham Girardet and François-Noël Sellier after François-Charles Cécile. Etching and engraving. From *Description de l'Égypte: Antiquités, Planches*, vol. 1. The Getty Research Institute



Previous Page: *Batavia, City, Fortress and Residence of the Governor General of Holland* (detail), ca. 1750, Johann Baptist Bergmüller. Hand-colored engraving. The Getty Research Institute
Below: *Castle at Tulúm*, 1844, Andrew Picken after Fredrick Catherwood. Color lithograph. From *Views of Ancient Monuments in Central America, Chiapas and Yucatan*, Frederick Catherwood. The Getty Research Institute



research on the entire Egyptian world. Preoccupation with other cultures became the domain of professionals who valued firsthand knowledge of distant lands and employed systematic and scientific approaches. Among the most remarkable of these was the German explorer and intellectual Alexander von Humboldt, who traveled extensively to many parts of Latin America. He returned to Berlin and Paris with significant specimens and notes and published his research. A German lithograph dating to the mid-1800s on view in the exhibition depicts Humboldt in his study, surrounded by maps, papers, and objects from his travels.

Commerce and Colonialism

Even as scholarly perspectives on exploration and travel intensified during the nineteenth and twentieth centuries, trade among the continents became the dominant factor in relationships of European and non-European countries. The third section of the exhibition examines how exploration, colonization, and exploitation characterized the age of modern imperialism, in which

European nations competed for control over territories in Africa, Asia, and the Americas. International exhibitions in European and North American cities displayed the products of faraway lands or objects designed to emulate foreign products. World's fairs even displayed human beings, who were brought to the European capitals along with (often inaccurate) reconstructions of their original dwellings.

Racial prejudices from the late nineteenth to the early twentieth century were disseminated in prints, journals, photographs, and even children's games. Advertisement cards for the Belgian company Chocolat de Beukelaer from around the turn of the twentieth century feature disturbing cartoons of scenes of colonial encounters in Africa. A German colonial game from the 1910s depicts highly exoticized views of cultures around the world.

The subject of the exhibition reflects the GRI's scholar year theme for 2013–14. A total of forty scholars from around the world will be in residence at the Getty Center and the Getty Villa through the

spring to undertake research projects around the theme "Connecting Seas: Cultural and Artistic Exchange."



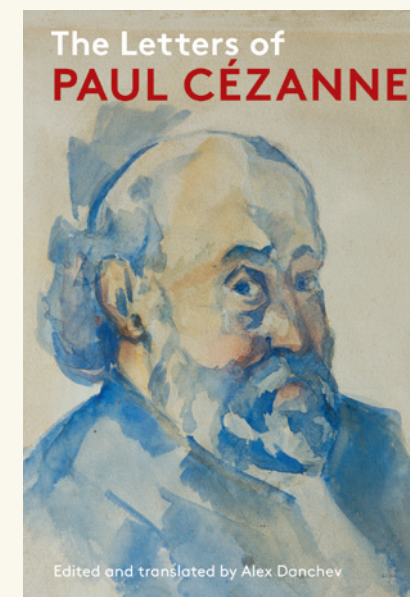
Above: *Man from the Wilds of Asia*. Woodcut. From *Le relationi universali...*, Giovanni Botero. The Getty Research Institute

Below: *Cape of Good Hope*, ca. 1750, Huquier fils. Hand-colored engraving. The Getty Research Institute

Book Excerpt

The Letters of Paul Cézanne

Edited and translated by Alex Danchev



Much like his work, Paul Cézanne escapes easy categorization. A highly educated intellectual who enjoyed playing the country bumpkin. A practiced ironist with a playful whimsy who was prone to both melancholy and serious reflection. A commercial failure during his lifetime—even his own sister didn't want to hang his work in her home—whose legacy spans across decades and whose work now attracts museum-goers in droves. These contradictory qualities have made the man behind the masterpieces hard to pin down; he has never had the cult of personality that surrounds Van Gogh or Gauguin. But Cézanne is a charming, sometimes even inspired, writer who truly comes to life in his correspondence, and *The Letters of Paul Cézanne* offers a rare glimpse of an artist as complex and ingenious as his paintings. The following excerpt is taken from the introduction to *The Letters of Paul Cézanne* translated and edited by Alex Danchev.

Cézanne's letters are a sort of serial adumbration of his world view, and they raise other difficulties of interpretation. The older Cézanne has been caricatured

(or mythologized) as an unreconstructed Catholic reactionary, his nose buried in *La Croix*, his faith a rock, his church a haven, his politics an instinctual mix of blood and soil and chauvinism. That is roughly the line peddled by [Ambroise] Vollard, who wrote the first book about him, in 1914—a series of reminiscences masquerading as a kind of celebrity memoir. It constructs a helpless, almost childlike Cézanne, a political simpleton, a preconscious pilgrim, clinging to *le bon droit* in all its forms—the church, the state, the army—even the Boers. It seems oblivious to any contradictions, such as the lifelong insistence on *le sale bourgeois*, to say nothing of *le sale Abbé Roux* ('he's a leech'); the subversive strain, in art and life, running to a regal portrait of his dwarfish friend Achille Emperaire, and a denunciation of the real Emperor, Napoleon III ('the tyrant'); or his unshakeable loyalty to 'the humble and colossal Pissarro,' an anarchist and a Jew, at a time when nationalism and anti-Semitism poisoned the land. As so often, Cézanne escapes easy categorization. 'To be a Catholic,' he wrote to his son, near the end, 'I think one has to be devoid of all sense of fairness, but to keep an eye on one's own interests.' Expressions of patriotic fervour were not always to be taken straight. 'I learn with great patriotic satisfaction that the venerable statesman who presides over the political destinies of France is going to honour our country with a visit; for the people of southern France, their cup runneth over.' According to Martin Heidegger—one of many philosophers and writers who drew deep inspiration from his life and work—Cézanne's philosophy was at once coherent and parsimonious: 'He said: "Life is terrifying." I have been saying just that for forty years.'

The letters of Paul Cézanne are often moving or diverting, sometimes profound, sometimes puzzling. They afford an insight into the interior life of the exemplary artist-creator of the modern age. Picasso's remarkable tribute of 1935 testifies to his living presence:

It is not what the artist does that counts, it is what he is. Cézanne wouldn't be of the slightest interest to me if he had lived and thought like Jacques Émile Blanche, even if the apple he painted had been ten times as beautiful. What is of interest to us is Cézanne's *inquiétude*, that is Cézanne's lesson . . . that is to say, the drama of the man. The rest is false.

Maurice Merleau-Ponty's celebrated essay 'Cézanne's Doubt' (1945) makes the same point in slightly different terms. Cézanne's struggle became a legend. 'The sublime little grimalkin' so marvelously evoked by D. H. Lawrence attained an unexpected grandeur. If, in the final analysis, a great artist is a man who has lived greatly, then Cézanne seems to exemplify what was required. He lives again in the letters. He was and is a revelator. It was entirely characteristic of him to write to Émile Bernard that he owed him the truth in painting, and that he would tell it to him; or to Charles Camoin that he would speak to him about painting more truly than anyone, and that in art he had nothing to hide. Painting was truth-telling or it was nothing. That was his life's work and his legacy. Cézanne's doubt has dazzled us for over a century. Cézanne's truth will trouble us for the duration. His letters show that the sublime little grimalkin was human, all too human. Cézanne himself is supposed to have remarked, 'Politicians, there are two thousand of them in every legislature, but a Cézanne, there is only one every two centuries! Who is to say that he was wrong?'

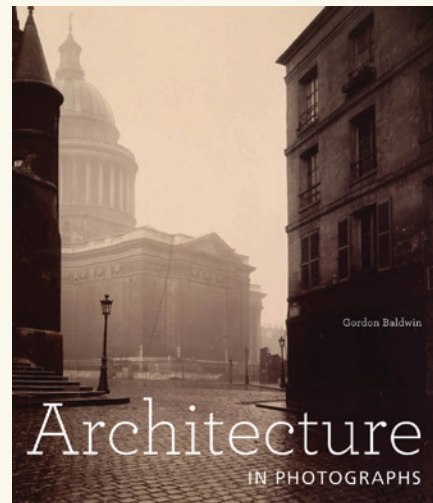
This excerpt is taken from the book *The Letters of Paul Cézanne*, published by the J. Paul Getty Museum. ©2013 by The J. Paul Getty Trust. All rights reserved.

J. Paul Getty Museum
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Architecture in Photographs

Gordon Baldwin

From the invention of photography in 1839, architecture was second only to portraiture as the most favored subject for the camera. The fact that buildings were immobile was advantageous for the long exposures needed in the early days, but architectural images were popular for other reasons: they documented dynastic, civic, and religious achievements; educated architects about construction and decorative details; and whetted curiosity about distant lands. Later photographers found innovative ways to depict structures of every era and type.

Arranged chronologically, *Architecture in Photographs* spans the history of the medium and includes works in a variety of photographic processes by distinguished

nineteenth-century practitioners Henri le Secq, Gustave Le Gray, and Roger Fenton; twentieth-century photographers Eugène Atget, Alfred Stieglitz, and Walker Evans; contemporary artists Ed Ruscha, Lewis Baltz, and Steven Shore; and younger image makers Catherine Opie and Michael Wesely.

The seventy-five images presented here, all from the collection of the J. Paul Getty Museum, form a panoply of architectural structures and styles, from Egyptian ruins to Greek temples and Gothic cathedrals, and from skyscrapers and Modernist schools to mundane vernacular dwellings.

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The Lumière Autochrome

History, Technology, and Preservation

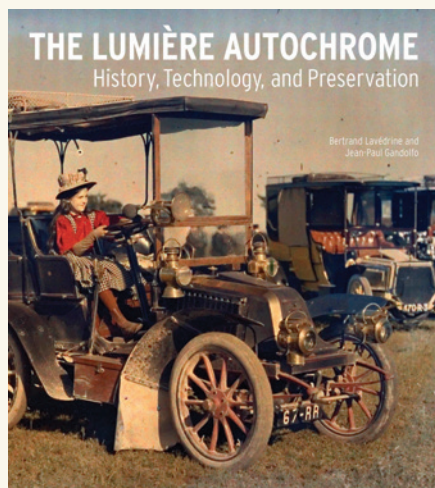
Bertrand Lavédrine and Jean-Paul Gandolfo
With the collaboration of Christine Capderou and Ronan Guinée

Louis Lumière is perhaps best known in the U.S. for his crucial role in the invention of cinema, but his most important contribution to the history of photography was the autochrome. Engagingly written and marvelously illustrated with over three hundred images, *The Lumière Autochrome: History, Technology, and Preservation* tells the fascinating story of the first industrially produced form of color photography.

Initial chapters present the Lumière family enterprise, set out the challenges posed by early color photography, and recount the invention, rise, and eventual decline of the autochrome, which for the first four decades of the twentieth century was the most widely used form of commercial color photography.

The book then treats the technology of the autochrome, including the technical challenges of plate fabrication, described in step-by-step detail, and a thorough account of autochrome manufacture. A long final chapter provides in-depth recommendations concerning the preservation of these vulnerable objects, including proper storage and display guidelines. There are also engaging portfolios throughout the book showcasing autochrome photographs from around the world as part of an initiative founded by the French banker Albert Kahn, as well as engrossing testimonials by children of men who worked in the Lumière factories in the early twentieth century. The appendix includes transcriptions and facsimile reproductions from the Lumière notebooks as well as original patent documents.

Getty Conservation Institute
380 pages, 9 x 10 inches
225 color and 75 b/w illustrations
978-1-60606-125-1, Paperback
US \$70.00



The First Treatise on Museums

Samuel Quiccheberg's *Inscriptiones*

Samuel Quiccheberg
Introduction by Mark A. Meadow
Translation by Mark A. Meadow
and Bruce Robertson

Samuel Quiccheberg's *Inscriptiones*, first published in Latin in 1565, is an ambitious effort to demonstrate the pragmatic value of curiosity cabinets, or *Wunderkammern*, to princely collectors in sixteenth-century Europe and, by so doing, inspire them to develop their own such collections. Quiccheberg shows how the assembly and display of physical objects offered nobles a powerful means to expand visual knowledge, allowing them to incorporate empirical and artisanal expertise into the realm of the written word. But in mapping out the collectability of the material world, Quiccheberg did far more than create a taxonomy. Rather, he demonstrated how organizing objects made their knowledge

more accessible; how objects, when juxtaposed or grouped, could tell a story; and how such strategies could enhance the value of any single object.

Quiccheberg's descriptions of early modern collections provide both a point of origin for today's museums and an implicit critique of their aims, asserting the fundamental research and scholarly value of collections: collections are to be used, not merely viewed. *The First Treatise on Museums* makes Quiccheberg's now rare publication available in an English translation. Complementing the translation are a critical introduction by Mark A. Meadow and a preface by Bruce Robertson.

Getty Research Institute
188 pages, 7 x 10 inches
8 color and 17 b/w illustrations
978-1-60606-149-7, Paperback
US \$30.00

The Window in Photographs

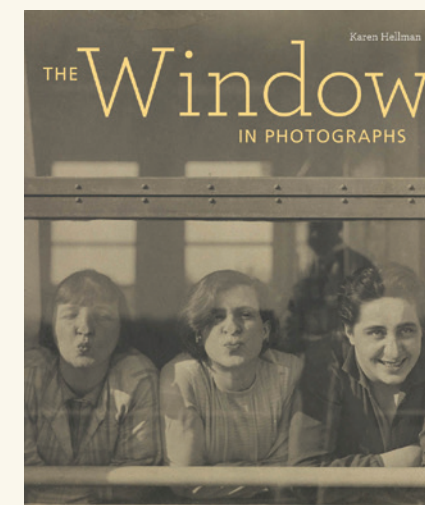
Karen Hellman

Photographers have been irresistibly drawn to the window as a powerful source of inspiration throughout the history of the medium. As one of the first camera subjects, the window is literally and figuratively linked to the photographic process itself. By bringing together key works, arranged thematically rather than chronologically, and presenting pairings within broader stylistic movements, this volume examines the motif of the window as a symbol of photographic vision.

The Window in Photographs includes more than eighty color plates spanning the history of photography, all drawn from the J. Paul Getty Museum's permanent collection. The theme is presented in a wide range of contexts, from one of the earliest images by William Henry Fox Talbot or Julia Margaret Cameron's 1864 allegorical use of the motif, to works by members of the Photo-Secession, including Gertrude Käsebier and Fred Holland

Day. The documentary thread of the street photographer can be followed in Eugène Atget's record of the old quarters of Paris and later twentieth-century photographs by William Eggleston, Walker Evans, and Lee Friedlander. Alfred Stieglitz and Paul Strand chose to utilize the theme of the window for its more graphic possibilities. More recently, photographers Shizuka Yokomizo and Gregory Crewdson explored conceptual aspects of the window to investigate themes of voyeurism and invented narrative, while Uta Barth and Yuki Onodera created more abstract visions.

J. Paul Getty Museum
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Statue of a Youth (The Mozia Charioteer), Sikeliote (Sicilian Greek), 470-460 B.C. Image courtesy of the Servizio Parco archeologico e ambientale presso le isole dello Stagnone e delle aree archeologiche di Marsala e dei Comuni limitrofi—Museo Archeologico Baglio Anselmi.



The Value of Record Keeping

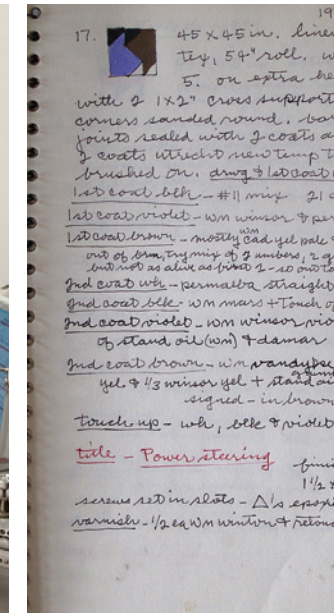
Frederick Hammersley (1919–2009), whose archive was recently acquired by the Getty Research Institute (see page 32), first came to prominence as part of the group of Los Angeles artists who exhibited as “Four Abstract Classicists” (1959) and whose style came to be known as West Coast Hard-Edge.

Throughout his long career, Hammersley kept meticulous records about his work process and materials. It is rare and remarkable for an artist to record his creative process in as much detail and over such a prolonged period of time as Hammersley did. The depth of information contained in his archive is an incredible resource for art historians, for those charged with the display and conservation of his artworks, as well as for conservation scientists—such as Alan Phenix of the Getty Conservation Institute (GCI).

Alan is a member of the project team for the Conservation Institute's scientific research project Art in L.A., which is studying the materials and fabrication processes used by Los Angeles-based artists since the 1950s, as well as the implications these materials and process have for conservation. Frederick Hammersley is among the artists included in this project.

Alan focuses on analyzing the chemical composition and buildup of paints in works of art to reveal evidence of an artist's creative process, choice of materials, and how the materials may have altered over time. His research helps conservators determine the best course of treatment.

In 2010 Alan, along with colleagues from the Research Institute, visited the Hammersley Foundation in Albuquerque, New Mexico, and had the opportunity to



Left: Alan Phenix prepares the scanning electron microscope for the examination of a paint sample. Photo: Scott S. Warren
Right: Painting Book 3 showing the entry for Hammersley's painting *Power steering*, #17, 1978, in the National Gallery of Art, Washington, D.C. Painting Book © Frederick Hammersley Foundation

view some of the artist's paints and tools. When Alan talked about this visit, his excitement at seeing these materials for the first time was contagious. Of special interest to him has been a four-volume notebook series, which Hammersley referred to as his “Painting Books.” These books contain copious notes on paintings, detailing Hammersley's creative process from 1959 to within a few months of his death in 2009.

The level of detail with which Hammersley documented his work is demonstrated in an entry from Painting Book 3 on the work *Power steering*, #17, now in the National Gallery of Art. Hammersley includes specific information on the types of tube paints used for the first and second coats (even noting he had run out of a particular paint color and had to go out to buy more), the varnish used, plus information about the frame, down to the detail of how the corner joints were reinforced.

“Normally, we obtain only minute samples of paint to analyze, so Hammersley's Painting Books offer the unparalleled opportunity of a coherent and complete body of information compiled by the artist himself,” said Alan. “His records allow for a level of understanding about materials, process, and conservation issues we simply can't get through paint analysis alone.”

The Painting Books are now being transcribed, with the aim of eventually entering the contents into a text-searchable database. This information, together with the other archival materials now at the Research Institute, will serve as important research tools for detailed analysis of the painter's practice, as well as a key reference for conservators who encounter Hammersley's work.

Visit The Iris, the online magazine of the Getty, at blogs.getty.edu/iris.

Frederick Hammersley Archive

A set of sketchbooks, notebooks, lithographs, prints, and other working materials by Frederick Hammersley (1919–2009), one of the founding members of hard-edge abstractionism, Southern California's first homegrown postwar artistic movement, has been added to the special collections of the Getty Research Institute. Covering almost every period of Hammersley's nearly fifty-year career, the collection—particularly the eleven sketchbooks and notebooks and sixty-five paint sample charts—provides meticulous technical details outlining the materials and processes used for most of the paintings he produced. This small but very dense collection, generously donated by the Frederick Hammersley Foundation, sheds considerable light on Hammersley's artistic process from both an intellectual and technical standpoint.



Page from *Composition Book 2*, Frederick Hammersley, 1980. Composition book: © Frederick Hammersley Foundation

Abstrakt Konkret. Bulletin der Galerie des Eaux-Vives, Nos. 1–12

The Getty Research Institute has acquired a complete set of the monthly bulletin *Abstrakt Konkret*, issued from October 1944 to October 1945 by the Galerie des Eaux-Vives, Zürich, providing crucial documentation of the beginnings of the Concrete Art movement in Europe. The Dutch De Stijl artist Theo van Doesburg coined the term "Concrete Art" to describe an approach to abstraction that emphasized materiality, structure, and unity of form as concrete elements in themselves, free of any symbolic association. *Abstrakt Konkret* served as the voice of the Swiss avant-garde artists' group Allianz, of which Max Bill—the principal theorist of the movement—was a member, and helped spread the style internationally. The bulletins contain hand-signed illustrations and important texts by Swiss artists, as well as essays by theorists of Concrete Art. Many articles are among the first in Europe to address the movement and therefore mark an important period for the Swiss avant-garde. There are only two other known complete sets of the bulletin, both in Switzerland.

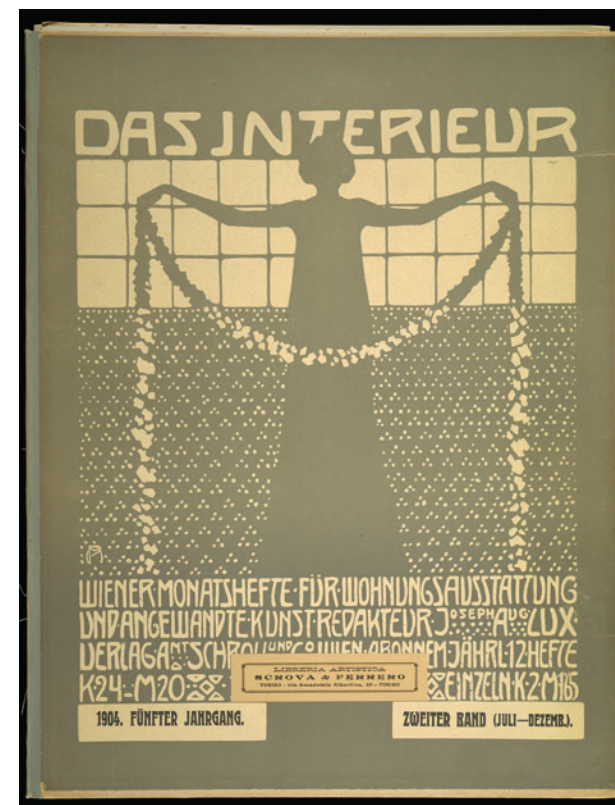
Drawing after Sophie Taeuber-Arp (Swiss, 1889–1943), 1942, *Abstrakt Konkret*, Vol. 6. The Getty Research Institute, 90-S438



Photogenic Drawings, Hiroshi Sugimoto

Hiroshi Sugimoto has donated eighteen prints from his *Photogenic Drawings* series to the J. Paul Getty Museum. The artist visited the Museum in 2007 to study the work of William Henry Fox Talbot, whose experiments in the 1830s produced the first negatives from which multiple prints could be created. After coating small pieces of writing paper with a salt solution and silver nitrate, Talbot captured the outlines of leaves and lace placed on the paper and exposed to sunlight. Talbot also experimented with the camera obscura, placing a sensitized sheet of paper into the device to record his surroundings. He called the results of these experiments photogenic drawings. After photographing some of Talbot's photographic negatives, Sugimoto produced large-scale prints and colored them with toning agents during the processing to replicate the varied hues of Talbot's original sheets. The scale of the enlarged prints reveals the fibers of the original writing paper, which create subtle and delicate patterns embedded in the images. The series will be on view in the exhibition *Hiroshi Sugimoto: Past Tense*, February 4–June 8, 2014.

A Stem of Delicate Leaves of an Umbrellifer, circa 1843–1846, 2009, Hiroshi Sugimoto. Gelatin silver print. The J. Paul Getty Museum, Gift of the artist. © Hiroshi Sugimoto



Das Interieur: Wiener Monatshefte für Angewandte Kunst, Year I (1900) through Year XIV (1913)

An extremely rare, nearly complete issue set (missing only the final volume) of the journal *Das Interieur: Wiener Monatshefte für Angewandte Kunst* has been acquired by the Getty Research Institute (GRI). Published in Vienna from 1900 to 1913 (and again in 1915), this monthly journal promoted the Jugendstil (Art Nouveau) aesthetic in central European architecture, furniture, and interior design. Drawings and photographs of designs by leading modern architects and designers including Vienna Secessionists Josef Hoffman, Koloman Moser, Joseph Maria Olbrich, and Josef Urban depicted shops, offices, cafes and restaurants, and home interiors and furniture. Addressing an audience of architects and affluent clients, *Das Interieur* also included architectural plans, elevations, and cross sections embedded in the articles. In addition to the monthly journals, the GRI has acquired the bound annual compilations, which include a supplement of colored drawings.

Cover, *Das Interieur*, 1904, Vol. 5, Part 2 (July–December). The Getty Research Institute, 88-S330

The opening of *The Cyrus Cylinder and Ancient Persia: A New Beginning* at the Getty Villa—the final stop of a five-city U.S. tour—was well attended by local community leaders along with guests from the British Museum. The national tour was organized by the British Museum in partnership with the Iran Heritage Foundation and the Arthur M. Sackler Gallery, Smithsonian Institution. The Los Angeles presentation was generously supported by Farhang Foundation.



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1. From left: Getty Museum Antiquities Curators David Saunders and Claire Lyons, and Getty Museum Director Timothy Potts
 2. From left: John Curtis of the British Museum and Nasser Manesh of IHF America
 3. J. Paul Getty Trust President and CEO James Cuno (at center) with reception guests
 4. From left: Ali C. Reza, Bitu Milanian, and Farhad Mohit of Farhang Foundation

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The Magnificent Carousel on the Arno River in Florence

The special collections at the Getty Research Institute (GRI) consist of rare and unique materials including over 27,000 loose and bound prints from the early sixteenth century through the twentieth century. *The Magnificent Carousel* demonstrates how prints recorded the ephemeral arts designed for court and civic celebrations.

On November 3, 1608, a fantastic water carousel was staged for the marriage of Cosimo II de' Medici (1590–1621), Grand Duke of Tuscany, to Archduchess Maria Maddalena (1589–1631) of Austria. Celebrating the union of the Medici and Habsburg lines, the Argonautica enacted the battle between the Argonauts and the armada of Colchis, while relating the parallel love story of Jason, leader of the Argonauts, and Medea, daughter of the king of Colchis. Draped with seaweed garlands and decorated with shells, elaborate barges bore figures from classical mythology. The ship of Signor Nicolo Cimenes personified him as Hercules with a many-headed Hydra monster at the prow, its stern bearing the pillars of Hercules (Fig. 1).

Sixteen-century Italian festival carousels were typically horse ballets—choreographed equestrian events with costumed riders performing in a circle in a palace courtyard or city plaza. For this wedding celebration, festival designers made creative use of the Arno River as a theatrical setting. Ships and floats were designed by Giulio Parigi, the architect and engineer who directed the Medici festivals. Onlookers on the riverbanks and bridge watched the festival floats as they circled and engaged in a mock naval battle. Heroes Peleus and Telamon rode in a shell-shaped boat



Fig. 1



Fig. 2

decorated with coral, dolphins, sponges, algae, and a swordfish, guided by the sea nymph Thetis (Fig. 2).

The GRI holds numerous publications that documented this festival's pageantry, including the libretto, a small book with a panoramic print of the festival floats circling on the Arno; prints made by Remigio Cantagallina

in 1608; and a suite of nineteen prints produced in France more than fifty years after the spectacular event.

Fig. 1: *Barcha del Hercole* from Pierre Giffart, *Le manifique carousel fait sur le fleuve de l'Arne a Florence* (Paris, 1664), Nicolas François Bocquet, 1664. The Getty Research Institute, 2003.PR.73

Fig. 2: *Peleo e Talamone Argonauti condotti da Tetide* from *Battaglia navale rapp. in Arno* (Florence, 1608), Giulio Parigi (designer), Remigio Cantagallina (etcher), 1608. The Getty Research Institute, 2004.PR.5

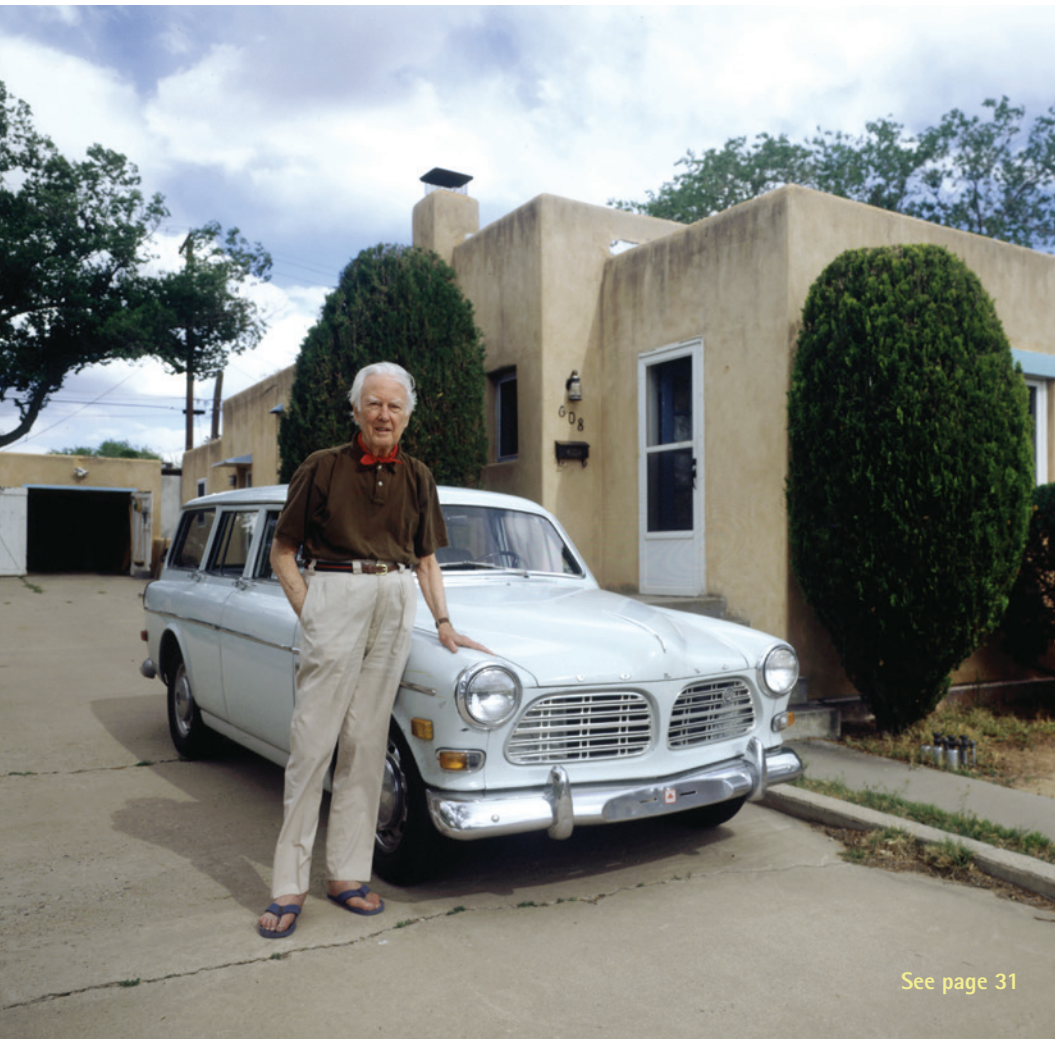


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Frederick Hammersley in 2003 outside his home in Albuquerque, New Mexico, which now houses the Frederick Hammersley Foundation. Photography: Paul O'Connor. Courtesy of LA. Louver, Venice, CA

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