

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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On the cover:

Spring (Jeanne Demarsy), 1881, Édouard Manet.
Oil on canvas. The J. Paul Getty Museum

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

As 2015 begins, there is much to look forward to at the Getty—from exhibitions like *J. M. W. Turner: Painting Set Free*, a rare look into the nineteenth-century master's dramatic late pictorial style, organized by Tate Britain with the J. Paul Getty Museum and the Fine Arts Museums of San Francisco; to *The Edible Monument: The Art of Food for Festivals* organized by the Getty Research Institute (GRI), which explores the towering garden sculptures and lavish table pieces designed for King Louis XIV at Versailles; and the Getty Foundation's ongoing support and preparations for Pacific Standard Time: LA/LA, which will culminate with exhibitions and programs throughout Los Angeles in 2017. But the beginning of a new year also provides an opportunity to reflect on the many projects and activities the Getty undertook last year and to express our thanks for the support that made that work possible. The cover story in this issue of *The Getty* does just that, exploring the many exhibitions, acquisitions, and projects—both here in Los Angeles and around the world—that shaped the Getty's work in 2014.

Other features in this issue include an examination of the GCI's Research Into Practice initiative, which provides ongoing training workshops, colloquia, and similar events to present new scientific advances resulting from research undertaken by the GCI and its partners; and a look into the GRI's processing of two of the world's largest and most significant archives of art curatorship and art dealing, those of independent curator Harald Szeemann and the historic Knoedler Gallery. These two GRI acquisitions contain over one-half mile of documentation combined and offer a treasure trove of information that are in the process of being made available for public study.

Also in this issue is a commemoration of the Getty Foundation's thirtieth anniversary, revisiting the principles that have guided the Foundation's philanthropy and the lessons learned along the way.

I thank each of you for your continued support of the Getty's work in Los Angeles and around the world and wish you and yours a prosperous and art-filled New Year. Please do visit us in 2015—whether in person or online.



James Cuno



Production still courtesy of the Teaching Channel

Arts Education Outreach

In December, four videos featuring Los Angeles school teachers implementing arts-integrated lessons in their classrooms and at the Getty Museum debuted on the Teaching Channel—a video showcase on television and the Internet of inspiring and effective teaching practices in America’s schools. The channel has a rapidly growing community of almost 600,000 registered members who trade ideas and share inspiration with one another.

The Museum’s Education Department recommended teachers who have participated in their professional development programs and regularly integrate the visual arts in their classroom teaching. Each of the featured teachers utilizes objects from the Getty collection in their curricula. The partnership provides the Teaching Channel with high-quality visual arts content, and introduces a significant new audience of teachers to the Getty Museum’s educational resources for the classroom. It also marks the first time a museum has collaborated with the Teaching Channel.

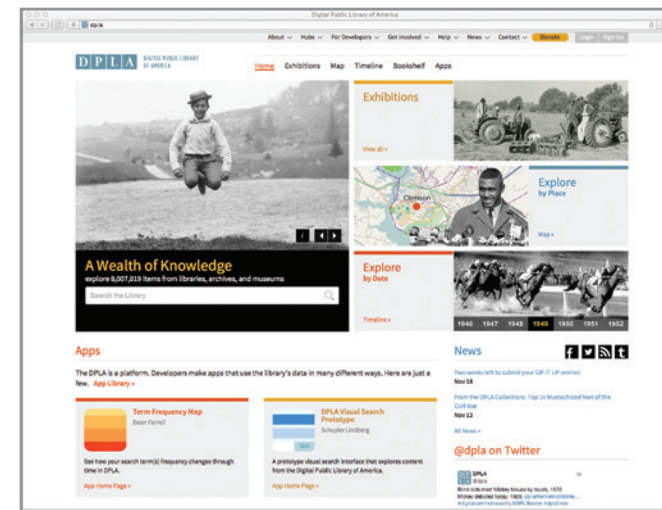
The Museum is also partnering with Khan Academy, a non-profit organization with the goal of changing education for the better by providing free world-class education for all. With over two million subscribers, Khan Academy offers the

Getty an unprecedented level of potential audiences. Museum Education staff are crafting a series of tutorials that blend videos, articles, and quizzes to support rich, individualized learning experiences about the Getty’s collection.

Through these partnerships, the Museum aims to reach new audiences and motivate them to visit getty.edu for more resources and information.

Pacific Standard Time: LA/LA Update

Over 120 curators and other scholars from four continents, including a number of team members traveling from Latin America, participated in a curatorial workshop organized by the Getty Foundation and the Getty Research Institute around Pacific Standard Time: LA/LA in October 2014. This was the first time the researchers working on the forty-six exhibitions and events exploring the vital and vibrant traditions in Latin American and Latino Art, and funded by the Foundation, had come together. The event allowed the various institutions to share information about their exhibitions with one another, a critical component to successful collaboration as organizers learned during the first Pacific Standard Time.



Digital Partnership

Launched in April 2013, the Digital Public Library of America (DPLA) brings together millions of digitized books, artworks, and rare documents from American libraries, archives, and museums. Through a well-designed, easy-to-use search, the DPLA makes available digital resources that would otherwise be findable only through individual institutions’ catalogues and specialized search portals. Recognizing a shared commitment to making cultural materials ever more widely and freely available through technology, the Getty has partnered with the DPLA, joining other institutions such as the New York Public Library and the Smithsonian. The Getty Research Institute has contributed nearly 100,000 digital images and texts from its library and special collections dating from the 1400s to today, including some of the most frequently requested and significant material such as nearly 5,600 images from the Julius Shulman photography archive, 2,100 images from the Jacobson collection of Orientalist photography, and dozens of art dealer stock books from the Duveen and Knoedler archives. And in a move to open access even further, DPLA’s partnership with Europeana, its European counterpart, is making collections from both American and European cultural institutions available through various means, including a single search portal.

Preserving Rock Art

Antiquity and ubiquity are words that epitomize rock art—the art of all our ancestors. Since 2005, the Getty Conservation Institute (GCI) has been holding annual workshops in South Africa under the banner of the Southern African Rock Art Project, which is focused on management, conservation, and interpretation of rock art sites. Over this period, participants from all twelve

southern African countries have attended workshops at rock art rich World Heritage areas like Mapungubwe and the Cederberg Wilderness Area in South Africa.

Beginning in 2012, the GCI linked the southern African initiative with Australian academics, aboriginal and traditional owners, and Australian National Park rangers, to bring together Australians and Africans at Kakadu National Park in Arnhemland in northern Australia. In 2014, with the additional support of Ranger Uranium Mine and Rio Tinto Mining Corporation, the GCI began to develop a policy document at Kakadu to reach out to community leaders and policy makers to create awareness of rock art and the opportunities for rock art tourism, and to further the study and appreciation of this vast global body of art and culture that speaks to the human condition.

Project work will continue in 2015 with the possibility of an invited colloquium at the Getty or in the western United States in order to facilitate contacts between representatives from the southern African countries, Australia, and the United States; to further discuss and refine policy documents; and to reach out to policy makers.



Participants from southern Africa and Australia at the rock art workshop in Arnhemland examining a painting of a crocodile. The crocodile head is partially obscured by water flow over the rock.



Cave 85 at the Mogao Grottoes in China, where the Getty Conservation Institute and the Dunhuang Academy have been working on the conservation and presentation of the cave as a model field project.

As a new year begins, the Getty has much to look forward to. Engaging exhibitions, such as *J. M. W. Turner: Painting Set Free* at the Museum and *The Edible Monument: The Art of Food Festivals* at the Getty Research Institute (GRI) will shed light and new scholarship on their subjects. The GCI will continue its many international research, education, and field projects focused on advancing conservation of cultural heritage. And the Foundation will continue its support for Pacific Standard Time: LA/LA in 2017 and focus efforts on its newest funding initiative, Keeping It Modern. However, in this article we'll take stock of the many projects, exhibitions, and activities that shaped the Getty over the last year.

2014 YEAR IN REVIEW

EXHIBITIONS

Exhibitions at the J. Paul Getty Museum and the Getty Research Institute (GRI) all begin with intensive research, which not only underpins the selection of what is displayed but also often guides the narrative inherent in the exhibition. While exhibitions from the two entities approach their subjects from different perspectives, they both strive to attract audiences of all backgrounds. The Museum's exhibitions are designed to provide insights into the history of art through the direct experience of works of art of the highest aesthetic quality and historical importance. GRI exhibitions rely on its collections of global archival material and address new fields of art-historical exploration. Following are exhibition highlights from 2014:

Jackson Pollock's *Mural*—

Commissioned by art collector and dealer Peggy Guggenheim for the entry to her New York City apartment in 1943, *Mural* by Jackson Pollock is now considered one of the iconic paintings of the twentieth century. Following extensive study and treatment at the Getty Museum, in partnership with the Getty Conservation Institute (GCI), this exhibition presented the newly restored work alongside findings from the Getty's research on Pollock's masterpiece. It explored a transitional moment in Pollock's career as he moved toward the experimental application of paint that would become the hallmark of his technique. This was the Getty Museum's most highly attended exhibition to date. It was co-organized by the Museum and the GCI in partnership with the University of Iowa Museum of Art.



Installation view of Jackson Pollock's *Mural*, 1943. Oil on canvas, 95 5/8 x 237 3/4 in. The University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6. Reproduced with permission from The University of Iowa

Heaven and Earth: Art of Byzantium from Greek Collections—

Marked by glittering mosaics, luminous icons, and opulent churches, the Byzantine empire flourished for more than one thousand years. Though Christianity was the empire's official religion, the rich artistic and cultural traditions of its Greco-Roman past were not forgotten. This exhibition presented over 170 national treasures from Greece illustrating the development of a mighty empire, from its pagan origins to a deeply spiritual Christian society. It was organized by the Hellenic Ministry of Culture and Sports, Athens, with the collaboration of the Benaki Museum, Athens, in association with the National Gallery of Art, Washington, DC, and the Getty Museum.

Connecting Seas: A Visual History of Discoveries and Encounters—

This inaugural exhibition in the GRI's newly expanded gallery space (which more than doubled the previous gallery) drew on the GRI's extensive special collections to reveal how adventures on other continents and discoveries

of different cultures were perceived, represented, and transmitted in the past, when ocean travel was the primary means by which people and knowledge circulated. Featuring rare books and maps, photographs and panoramic *vues d'optique*, prints, and even Napoleon's monumental folios on Egypt, the exhibition traced the fascinating scholarly investigation and comprehension of cultures in Africa, Asia, and the Americas. *Connecting Seas* was also the first exhibition for which the GRI reached out specifically to families, by working with young-adult author Cornelia Funke to create a family guide, led by a ghost pirate.

ACQUISITIONS

The Museum represents the enduring legacy of its founder's passion as an art collector. J. Paul Getty collected in three areas: Greek and Roman antiquities, seventeenth- and eighteenth-century French furniture and decorative arts, and Old Master paintings. Through the formation of the J. Paul Getty Trust and the growth

of the Getty from one museum to two, the breadth and depth of the Getty's collecting has expanded to include manuscripts, photographs from the medium's inception to present day, and significant works of early twentieth century, and non-European, art in other media, such as sculpture. Three key acquisitions that were added to the permanent collection in 2014 include:

Édouard Manet's *Spring (Jeanne Demarsy)* (1881)—Seen on the cover of this issue, *Spring* features Parisian actress Jeanne Demarsy as an embodiment of the season and is a work of extraordinary beauty and quality. Read more about the exquisite painting in the New Acquisitions section.

August Rodin's *Christ and Mary Magdalene* (1908)—This sculpture depicts a dying bearded man nailed to a rocky cross and mourned by a nude woman kneeling in front of him. Rodin called this group *Christ and Mary Magdalene*, but also *The Genius and the Pity* and *Prometheus and the Oceanid*. The compelling strength of this composition results from the stark

contrast between the highly polished surfaces of the naked flesh and the surrounding rough-hewn marble. Unlike most of Rodin's works, this sculpture was never cast in bronze and only one other marble version exists.

Georges Seurat's *An Indian Man* (about 1878–79)—Seurat made this extraordinary life drawing of an aged Indian holy man when he was about twenty years old and a student at the conservative *École des Beaux-Arts*, where the male models were normally muscular heroic types that ennobled historical and biblical events. Seurat's drawing marks a departure from this academic style both in subject matter and style, and the abstracting shadows of the back of his head with its topknot presage the modernism that would emerge around 1900.

The collections of the GRI, both the Research Library holdings and Special Collections, help make it one of the leading art institutions in the world and also provide unrivaled resources to each of the other programs at the Getty. The GRI's collections focus on the many histories of art, which are reflected in its holdings of entire collections from around the world. Key acquisitions last year included:

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, make up this archive. Covering almost every period of Hammersley's nearly fifty-year career, the collection provides meticulous details outlining the materials and processes used for a substantial portion of the paintings he produced. GCI staff have already commenced work on transcription

and interpretation of one set of Hammersley's notebooks that concern the materials and methods of his geometric abstract paintings.

Robert McElroy Archive—McElroy's archive is one of the most important for documenting the New York art scene, especially performance art from the early 1960s. He was the primary photographer of Happenings, before shifting his career focus to become a staff photographer at *Newsweek*. The collection contains some of the best-known images of Happenings as well as thousands of unpublished images.

DIGITAL HUMANITIES

New technologies of the twenty-first century offer tremendous opportunities to carry out J. Paul Getty's wish that the Trust support programs that provide for the "diffusion of artistic and general knowledge." Through internal program partnerships, the support of field-wide initiatives, strategic applications of new technologies to problems significant to the Getty's disciplines, and the provision of truly open access to data and resources, the Getty has a clear leadership role in the digital humanities. Highlights from the past year include:

In January 2014 the **Virtual Library** was created as a way to further expand the distribution and discoverability of books from Getty Publications. The website (www.getty.edu/publications/virtuallibrary) is a public repository containing high-quality PDF facsimiles of 277 backlist books from the Museum, the GRI, and the GCI. The books are free to read online in their entirety, as well as to download, and links are provided to find a print copy in a library and to buy one at the Getty Store when available. Since its launch, more than 500,000 people have visited the site, from 170 countries, and have

downloaded almost 145,000 books—and counting. An additional 93,000 books have been read online.

The Getty's **Open Content** program was launched in August 2013 and allows the open and unrestricted use of images of works in the Museum and GRI collections to which all rights are held or those in the public domain. The images are all high-resolution, allowing for the broadest variety of public usage. There are currently 87,000 images in Open Content, with about 16,000 more expected to be available in December 2014. The year-to-date total number of image downloads is about 115,000, for a total of 260,730 image downloads since the program began.

The **Getty Vocabulary Program** is one of the GRI's longest-running and most successful technology-based projects. Including records in many languages, the Getty vocabularies are twenty-first-century reference works (electronic thesauri) for names and terms relevant to art and culture. This year the *Art & Architecture Thesaurus* (AAT) was released as Linked Open Data—a way of publishing information so it can be connected with other information and freely used. In September Europeana, a portal of information and images from more than two thousand cultural heritage institutions in Europe, began using the Linked Open Data version of the Getty's AAT to make it easier for users to search and browse its large, varied, multilingual data repository. Work continues with several international partners, including the Academia Sinica in Taipei, to make the AAT increasingly multilingual and multicultural, benefiting thousands of users around the world who can now pursue inquiry with greater accuracy, depth, and reach.

Digital publishing presents a powerful and dynamic alternative to the static,

printed page. In the online environment, museums can offer deeper and broader content with the flexibility to add new research or new acquisitions without delay. Realizing the exciting potential of online publishing and the particular challenges facing museums in this arena, the Getty Foundation created the **Online Scholarly Catalogue Initiative** (OSCI) in 2009. OSCI reached a milestone this year with the completion of online catalogues by all eight partner museums. These digital publications offer innovative models that other institutions can follow to begin publishing their own catalogues online.

In the summer of 2014, the Foundation launched an initiative designed to prepare art historians to work with new technologies. The first series of **Digital Art History** workshops supported by Getty grants took place at three leading university centers for digital studies: Harvard University's metaLAB, the Roy Rosenzweig Center for History and New Media at George Mason University, and the UCLA Digital Humanities Program.

In 2011 the GCI and World Monuments Fund began development of a software platform, **Arches**, that is made freely available to heritage organizations to help inventory, manage, and protect the world's immovable cultural heritage. Inventories are an essential tool in providing for heritage protection. Using the latest semantic technologies, Arches is open source and incorporates a broad range of international standards, which, among other advantages, will promote sharing and longevity of data regardless of inevitable technological advances. Although the technologies used to create Arches are sophisticated, its user interface is designed to be easy to use and the system can be independently deployed and customized to meet the specific needs of individual heritage organizations. Version 2.0 of the system was released in March 2014, and since

then the open source community has identified many additional features that the Arches team is addressing to enhance the initial version. The semantic structure of the data will also aid in the discovery of previously unknown relationships among places, people, events, and documents, which can, in turn, lead to the discovery of new knowledge and help reveal the significance of heritage sites that makes them worthy of protection. More details on the project are available on the Arches website (www.archesproject.org).

GETTY AROUND THE GLOBE

The Getty works or has worked in over 180 countries and on every continent on earth—including conservation work, publications, exhibitions, grant initiatives, and training programs—striving to make a lasting difference in conservation practice, art-historical research, and museology, and to promote knowledge and appreciation of art among audiences of all ages and in every corner of the globe. Highlights from our work around the world in 2014 include:



A workshop exercise at the second MOSAIKON Regional Training Course on the Conservation and Management of Archaeological Sites with Mosaics, held at the World Heritage site of Paphos, Cyprus.

The Getty Foundation issued 255 grants this year that benefited individuals from thirty different countries, including 111 visiting scholars who received support to complete research at the Getty. Foundation training grants as part of MOSAIKON, a joint initiative with the GCI and external partners ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) and ICCM (International Committee for the Conservation of Mosaics), provided training to mosaics conservation professionals from the Middle East and North Africa, giving them the skills to care for this heritage in their home countries. And culminating the year was the launch of the Foundation's Keeping It Modern initiative announcing the first ten grants for the conservation of significant twentieth-century architecture around the world, including projects in Australia, Finland, France, Israel, Poland, Taiwan, and the United States. More on this program to come in upcoming issues of this magazine.

The GCI conducted projects and workshops in a number of countries this past year. For example, GCI MOSAIKON activities in 2014 included further work on a model field project at the archaeological site of Bulla Regia in Tunisia; a regional training course on the conservation and management of archaeological sites with mosaics, held at the World Heritage Site of Paphos, Cyprus; and regional training of North African mosaic technicians, with a course held in Tunisia. Another project—part of the Institute's Earthen Architecture Initiative—focuses on the development of a methodology for the integrated conservation of the Kasbah Taourirt in southern Morocco; the project will be used as a model for conservation and rehabilitation of traditional earthen architecture in the country. GCI Education activities included photograph conservation



Participants and organizers of the symposium "Transpacific Engagements: Visual Culture of Global Exchange (1781–1869)" in the plaza of the Ayala Museum in Makati City, Philippines. Photo: Jaime S. Martinez

workshops in Zagreb and Amman; a workshop on the cleaning of acrylic painted surfaces, held in Sydney; and a workshop on characterizing Asian lacquer, conducted at Yale University.

Colleagues from the GRI traveled to Manila in the Philippines this year in conjunction with the exhibition *Connecting Seas: A Visual History of Discoveries and Encounters*. In partnership with the Kunsthistorisches Institut in Florenz and the Ayala Foundation, the GRI organized an international art-historical symposium titled "Transpacific Engagements: Visual Culture of Global Exchange (1781–1869)" and included scholars from Europe, Asia, South America, and the United States. Manila was an ideal location for the conference, not only as the capital of the Philippine archipelago made up of seven thousand islands, but because the city has served as the global center for commerce between the East and West for 250 years (1565–1815).

The Museum worked with the Museo Nacional del Prado in Madrid, the co-organizer of the exhibition *Spectacular*

Rubens: Triumph of the Eucharist, to feature six spirited painted modelli from their collection along with four of the original monumental tapestries—among the most celebrated treasures of the nearby Monasterio de las Descalzas Reales—in a rare loan from the Patrimonio Nacional. The Madrid modelli had recently been conserved at the Prado with the support of a grant from the Getty Foundation through its Panel Paintings Initiative. In another exhibition at the Getty Villa, *Ancient Luxury and the Roman Silver Treasure from Berthouville* (on view through August 17, 2015), the Museum worked with the Bibliothèque nationale de France in Paris to display an opulent cache of ancient Roman silver discovered in 1830. In December 2010 the entire treasure arrived at the Getty Villa for a comprehensive conservation treatment. This four-year project has revealed much of the original gilding, additional inscriptions, and valuable evidence for ancient production techniques as well as nineteenth-century methods of restoration.



RESEARCH INTO PRACTICE

In the mid-1850s, the British House of Commons appointed a committee to examine the effects that London's heavy pollution had on the National Gallery's collection. A chemist named Michael Faraday was consulted, and so began the modern profession of conservation, uniting the fields of art and science. In 1888 another milestone was reached in the appointment of Friedrich Rathgen at the Royal Museums of Berlin as the first chemist employed by a museum for the purpose of caring for its collection, focusing particularly on archaeological stone and bronze antiquities and chemical reactions in the environment causing their decay. And in the early twentieth century, chemists Harold Pleinderleith of the British Museum, Paul Coremans of the Institut royal du Patrimoine artistique (Belgium), and Rutherford John Gettens and George Stout at the Fogg Museum (Harvard University) were pioneers in the development of the modern profession of conservation, employing technical investigation and X-radiography.

Above: Participants in the sixth Cleaning of Acrylic Painted Surfaces (CAPS) workshop—held at the Canadian Conservation Institute—test a new cleaning system on the surface of a specially prepared acrylic paint sample.

With them began the symbiotic relationship that exists today between the scientific researcher and the practicing conservator. Today more than ever, the conservation field looks to the sciences to provide understanding of materials, their deterioration, and their longer-term preservation. In addition to preserving the materials of the more distant past, conservators now are increasingly encountering new materials and media used in the products of modern culture which often pose unprecedented conservation challenges. Continued collaboration and dialogue between scientists and conservators are essential to the investigation and development of appropriate conservation solutions to meet these new challenges.

As a private research institute dedicated to advancing conservation practice, the Getty Conservation Institute (GCI) focuses its work on professionals and organizations responsible for the conservation of the world's cultural heritage. An important aspect of the Institute's mission is the creation and dissemination of knowledge that will benefit these professionals.

With its large staff of scientists with expertise in cultural heritage, the GCI is uniquely positioned to conduct long-term and in-depth research on materials composition, deterioration mechanisms, and effective conservation approaches as related to art objects, architecture, archaeological sites, and monuments. The dissemination of the results of this research is among the GCI's highest priorities. While contributions to publications and professional meetings facilitate distribution of information to the field, the GCI recognizes that education and training often provide a better way to integrate emerging scientific knowledge into professional practice.

For this reason, the GCI's Education department created the Research Into Practice Initiative—ongoing training workshops, colloquia, and similar events—to communicate important scientific advances resulting from research undertaken by the GCI and its partners. Activities that are part of the Research Into Practice Initiative draw upon the perspectives of both scientists and conservators and emphasize adapting research results to address practical conservation problems through improved materials and practice.

Cleaning Acrylic Painted Surfaces

The inaugural event of this initiative was the Cleaning of Acrylic Painted Surfaces (CAPS) colloquium, held at the Getty Center in 2009. During the colloquium, participants tested newly developed materials for cleaning acrylic paint surfaces, and reflected upon the specific learning needs of paintings conservators dealing with contemporary acrylic painted surfaces.

For both conservators and scientists, there are a number of areas of uncertainty related to the efficacy and appropriateness of cleaning treatments for acrylic paints and, until recently, there have been few well defined treatment options. The GCI through the Modern Paints project—together with other research leaders in this field such as Tate, the Dow Chemical Company, and the University of Delaware—has harnessed extensive scientific expertise and equipment to address issues of materials characterization and cleaning of acrylic paints.

As a result, the GCI developed a series of CAPS workshops that integrate this emerging scientific research with the latest perspectives on cleaning technology within art conservation. CAPS workshops also provide opportunities to test and evaluate

new treatments, as well as guide the direction of future research. The most recent workshop, the sixth in this series, took place at the Canadian Conservation Institute in Ottawa, Canada.

One participant in the Ottawa workshop expressed their appreciation for the new information and skills they were able to practice. "Just a superb workshop and one of the best I have attended," said the workshop attendee. "This will impact the work in our conservation lab and we now feel much more comfortable with approaching the cleaning of acrylic paintings."

Additional CAPS workshops are planned to meet the growing demand of the field.

Characterizing Asian Lacquer

Another workshop series, launched in 2012, focuses on analytical procedures that have the potential to uncover new and more detailed information about lacquers. These procedures were developed in collaboration with conservators at the J. Paul Getty Museum as part of the GCI's Characterization of Asian and European Lacquers project, which aims to develop a comprehensive analytical method to identify organic materials present in Asian and European lacquers.

Lacquer has a history of production that stretches back as far as 5000 B.C. in Asia, and a more recent history of trade, collection, and imitation in Europe, where lacquer arrived in the sixteenth century. While the traditions surrounding the production of lacquer are generally well appreciated, it is now understood that constituent materials and particular techniques of lacquer production in Asia vary enormously depending on geography, available raw materials, and historical context. European lacquered objects and imitations introduce yet another layer of complexity, as do issues related to the use and aging of

lacquer objects. Without thorough characterization, it can be difficult to identify different types of lacquers and to understand the implications for preservation.

Recent Advances in the Characterization of Lacquers workshops provide instruction in new sophisticated analytical and sampling procedures. They also present a unique opportunity for scientists and conservators to work together in close collaboration on lacquer objects from their own collections and to facilitate dialogue on important topics such as compositional variation in lacquered objects, implications of analytical research to the conservation of lacquered objects, and research priorities and opportunities for future collaboration. The most recent workshop was hosted by the Centre de Recherche et de Restauration des Musées de France in Paris in July 2014. "It's brilliant to be able to be trained in groundbreaking sampling and analytical techniques and be able to contribute

to a lacquer-world-view changing database," stated one of the participants in the Paris workshop.

Future workshops are planned for venues in Asia.

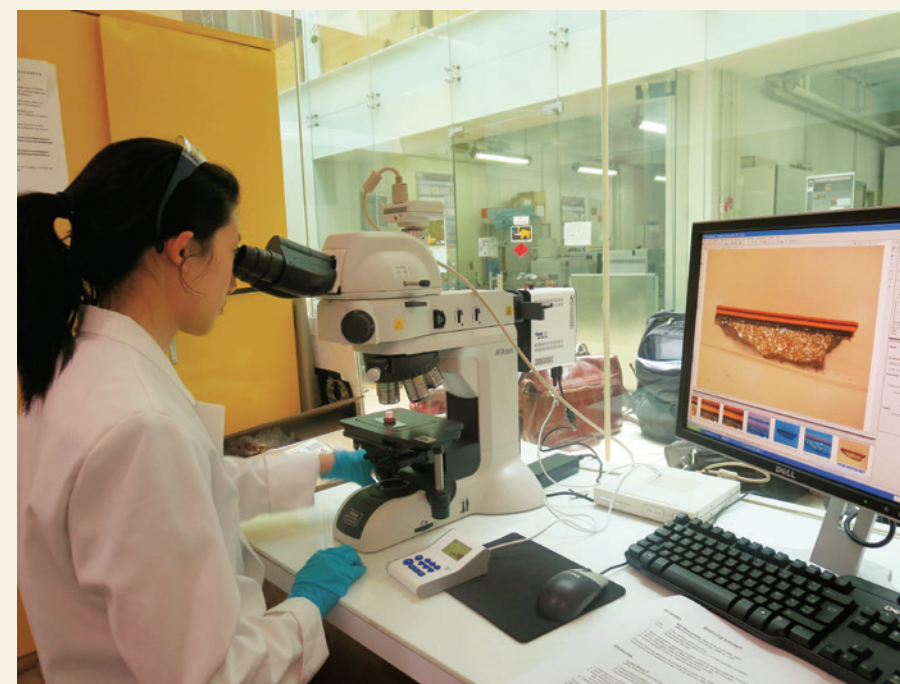
XRF Boot Camp

Most recently, the GCI in partnership with the Institute for the Preservation of Cultural Heritage at Yale University has introduced the XRF Boot Camp for Conservators. This new workshop series offers training on the fundamentals of X-ray fluorescence spectroscopy (XRF), a portable, noninvasive, and nondestructive analytical tool that can yield a better understanding of the materials that comprise cultural objects. The ability to employ analytical methods that can be used in situ without physical sampling is essential in the study of works of art and other cultural heritage materials, as the removal of samples for analysis is generally severely limited—or, in many cases, forbidden.

XRF has become the most widely employed analytical technique in the scientific examination of works of art. The recent proliferation of relatively inexpensive and easy-to-use handheld spectrometers has resulted in this technique being adopted by an increasingly large number of institutions. However, in many cases the responsibility for operating the instrument—and interpreting the data—falls to conservation professionals, who often do not have sufficient scientific background or access to training to enable them to correctly apply the technique or accurately interpret the results.

XRF Boot Camp is designed to provide the training and resources that will improve the collection and interpretation of data acquired with this analytical tool. Each of these four-day workshops is dedicated to the analysis of specific types of materials; during the first workshop, which took place at Yale in 2013, the focus was on the analysis of painted surfaces. The second workshop, recently held at the Getty Villa, was dedicated to the challenges commonly encountered in the study of archaeological and ethnographic objects—such as analysis of corrosion products on metal alloys, heavy metal elements, and glass.

Through these workshops and others still in development, the GCI seeks to reinforce and strengthen the connection between scientific research and its application in the field, and has reached over one hundred fifty conservation professionals in the short history of the initiative. By extensively sharing research results from the laboratory with practicing professionals, and by translating those results into practical conservation approaches, the GCI serves the conservation field, whose mission is to preserve our cultural heritage—a heritage that enriches us all.



Instructor Julie Chang at the 2014 Recent Advances in Characterizing Asian Lacquers workshop in Paris examines a lacquer cross section sample that has been treated with diagnostic chemicals in order to identify key components of the lacquer.



J. M. W. TURNER'S ENCORE

*The moon is up, and yet it
is not night,
The sun as yet disputes the
day with her.*

—Lord Byron, *Childe
Harold's Pilgrimage*
(1812–18), as altered
by Turner

One of history's most influential nature painters, Joseph Mallord William Turner, developed new ways of capturing atmospheric and coloristic effects to convey the awesome and emotive powers of the elements. To reinforce these spiritual themes he often exhibited his work with lines of poetry by such literary luminaries as Lord Byron.

During his lifetime (1775–1851) Turner was a successful yet controversial artist and well-known public figure. Never content to rest on his reputation, he produced some of his most audacious and innovative pictures during the last sixteen years of his life, after age sixty. He traveled

Snow Storm—Steam-Boat off a Harbour's Mouth (detail), exhibited 1842. Joseph Mallord William Turner. Oil on canvas, 91.4 x 121.9 cm. Courtesy of Tate; Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate, London 2014.

extensively, depicted novel subject matter, experimented with different canvas formats, and pioneered free and spontaneous techniques in both oil and watercolor.

On view at the J. Paul Getty Museum at the Getty Center February 24 through May 24, 2015, *J. M. W. Turner: Painting Set Free* is the first major museum exhibition devoted to Turner's late work. Throughout the exhibition, many of the lines of poetry or prose that he chose, or sometimes wrote himself, to elucidate his work are presented along with his paintings and watercolors.

"Turner's late work was often misunderstood and even mocked by contemporary critics, who were baffled by his free and expressive handling of paint, his lack of finish, and his often unusual subject matter," said Timothy Potts, director of the J. Paul Getty Museum. "In modern times, the enthusiasm for his seemingly abstract tendencies in the late paintings, especially his unfinished works, has fueled anachronistic interpretations of Turner as a proto-modernist that obscure his real intentions. Yet even if Turner himself could not have knowingly anticipated future artistic trends, there is no doubt that he is seen by many as a harbinger of modernism in his rough, gestural brushwork and quasi-abstract subject matter. This exhibition explores the ways in which Turner was indeed the most innovative and experimental artist of his day, and how his achievement has continued to inspire 'modernisms' ever since."

Unlike his contemporaries, Turner resisted the lure of romantic medieval subject matter. His paintings reflected his interest in travel, the sea, and current events; subjects that sometimes challenged his audiences. Turner's fascination with the sea only intensified toward the end of his life.



Venice at Sunrise from the Hotel Europa, with Campanile of San Marco, about 1840. Joseph Mallord William Turner. Watercolor on paper, 19.8 x 28 cm. Courtesy of Tate: Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate, London 2014

Although he respected existing conventions of marine painting, particularly its seventeenth-century Dutch roots, he consistently moved beyond them, turning the water into a theater for drama and effect. At the Royal Academy exhibitions, he confounded viewers with his bold portrayals of modern maritime action—such as whales and their hunters battling for survival—while striving to capture the mysterious depths and forces of the elements.

Turner probably painted his whaling subjects to appeal to a specific client, the whaling-industry magnate Elhanan Bicknell, who was an avid collector of watercolors. Turner exhibited his whaling canvases at the Royal Academy in 1845 and 1846. Never having witnessed a whale hunt himself, he included a reference to "Beale's Voyage" in the catalogues, acknowledging that his source of inspiration was Thomas Beale's *Natural History of the Sperm Whale* (1839). (Herman Melville consulted the same book when writing *Moby-Dick*, published in 1851.)

The London press greeted Turner's whaling pictures with scathing attacks, lambasting their yellow palette and lack of finish. The *Almanack of the Month* printed a cartoon of Turner painting with a large mop and a bucket labeled "yellow," and opined:

The subject is, 'Hurrah for the whaler *Erebus*—another fish,' but it should be called 'Hallo there!—the oil and vinegar,—another lobster salad.' Another ingenious theory is that he puts a piece of canvas in a sort of pillory, and pelts it with eggs and other missiles, when, appending to the mess some outrageous title, he has it hung in a good position in the Academy.

In addition to ocean scenes, Turner's insatiable appetite for history, different cultures, and sublime natural scenery drew him time and again to continental Europe. He observed not only spectacular sites such as ancient ruins, medieval castles, jagged mountain peaks, and meandering rivers, but also local customs and dress.

Turner was especially captivated by the particular combination of light and color he found in Venice and revisited the city several times. He traveled lightly, usually alone, making few concessions to his age or failing strength, and drew constantly in his sketchbooks. Turner's many images of Venice were among his most potent late works, influencing later artists such as James Abbott McNeill Whistler and Claude Monet.

Watercolor was the perfect medium for Turner to capture Venice's aqueous and luminous atmosphere. His Venice



Burning of the Houses of Lords and Commons, 16th October 1834, exhibited 1835. Joseph Mallord William Turner. Oil on canvas, 92.1 x 123.2 cm. Courtesy of the Philadelphia Museum of Art: The John Howard McFadden Collection, 1928.

paintings drew out the city's essence and spirit rather than its exact topography and were often touched with a melancholy that echoed the romantic fatalism popularized by writers such as Lord Byron.

Much of Turner's later work reflects on current events including the modern state of Italy, the legacy of the Napoleonic Wars, and the spectacular fires that ravaged the Palace of Westminster and the Tower of London in 1834 and 1841, respectively. In addition Turner was the first major European artist to engage with the new technology of steam power, as seen in *Snow Storm—Steam-Boat off a Harbour's Mouth*.

Perhaps no analogy better characterizes Turner's virtuosity as a painter than the stories of his performances at "varnishing days." The Royal Academy and the British Institution would set aside a short period of time for artists to

put final touches on their work before an exhibition opened to the public.

Turner was a keen supporter of the practice, often reveling in the competitive jostling and repartee that occurred. In his later years he would frequently submit canvases with only the roughest indications of color and form, speedily bringing them to completion on-site. Eyewitnesses record that Turner painted most of *The Hero of a Hundred Fights* and *Burning of the Houses of Lords and Commons, 16th October 1834* on their respective varnishing days.

Throughout his final years, Turner maintained a firm commitment to narrative and meaning in his compositions. Even in paintings that at first sight appear to merely illustrate effects of light and color, his intention was to provide opportunities for contemplation—the past offered lessons for the present; the present

could be best understood from a historical perspective. The subjects he selected ranged widely, from classical history and mythology to the Bible and more recent history, poetry, and literature. Their deeper significance, however, often eluded his critics.

During these years, Turner was as creative in his approach to media, materials, and techniques as he was in his choice of subject matter. He created works that offer some of his most dazzling displays of color, audacious handling, and complex iconographies. From 1840 to 1846, the artist employed a smaller canvas size for a series of paintings, which were often conceived as pairs expressing opposites. Exploring states of consciousness, optics, and the emotive power of color, they shocked and mystified his audience, who thought them the products of senility or madness. Painted near the end of his life, these inventive works are a coda to Turner's career, representing a synthesis of his innovations in technique, composition, and theme.

Turner died in 1851 at age seventy-six, leaving a trove of his work to the English nation along with an intended bequest to support impoverished artists. In the years since, while popular and scholarly ideas about his work have changed, he has emerged as one of the most beloved figures and popular painters in the history of the United Kingdom. When *J. M. W. Turner: Painting Set Free* opens at the Getty Museum in February 2015 it will be the West Coast's first major exhibition of this titan of nineteenth-century art.

J. M. W. Turner: Painting Set Free was organized by Tate Britain in association with the J. Paul Getty Museum and the Fine Arts Museums of San Francisco. It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

30 YEARS OF PHILANTHROPY

Celebrating its thirtieth anniversary this year, the Getty Foundation is one of the most highly respected funders of the visual arts in the world. The Foundation has developed, assessed, awarded, and monitored seven thousand grants totaling more than \$370 million. It is also the only foundation that supports projects that advance the understanding and preservation of the visual arts on a fully international basis, benefiting over 180 countries on all seven continents.

"It has been a great privilege to have supported the extraordinary work undertaken by our grantees all around the world," said Deborah Marrow, director of the Getty Foundation. "The last thirty years have given us an incredible overview of the needs in the fields we serve, allowing us to identify areas where grants make a difference."

The Foundation's signature grant programs have made art history more interdisciplinary and international; created models for the practice of conservation emphasizing the importance of research and training; increased access to museum and archival collections, most recently in digital form; and nurtured a generation of new leaders in the visual arts. In the process, these programs have created broad networks of grantees around the world; deepened the Getty's connection to its home city of Los Angeles through special programs such as Pacific Standard Time and the Multicultural Undergraduate Internship program; and established a model for collaborative philanthropy by bringing together grantees to tackle shared challenges, as in the Online Scholarly Catalogue Initiative, which is focused on helping museums transition their publishing to the digital age—a very complex task.

"The Getty Foundation has played a central role in making art history a more global discipline," said Natalia Majluf, director of the Museo de Arte de Lima. "From a Latin American perspective, the Foundation has helped art historians and conservators bridge distances through networks of exchange, which have generated a richer dialogue within the region and beyond. The Getty has without a doubt been a central part of the progress of the discipline over the past three decades."



Nagaur Fort Interior Courtyard with Foundation. Photo: Neil Greentree



To commemorate thirty years of philanthropy at the Getty Foundation, Deborah Marrow shared the principles that guide the Foundation's strategic grants and valuable lessons learned:

1 Keep an Open Mind

From the very beginning, the Getty Foundation has embraced the broadest definition of art—all places, all times, across all different media. This means almost all topics are fair game, and the earliest grants for postdoctoral fellowships and publications are great examples of this flexibility. Postdoctoral fellowships supported the emerging leaders in the field of art history and connected art history to other humanistic disciplines. Publication grants covered such a wide range of topics that they helped broaden the definition of art at a time when the term was under much discussion.

2 Look for Ways to Make a Difference during Big World Events

We live in times of great change, and problems arise that Foundation grants can address. The whole world was watching when the Berlin Wall fell twenty-five years ago, and this momentous occasion touched the fields the Foundation serves too. Colleagues who had experienced decades of intellectual isolation were now reachable after years of living behind the Iron Curtain.

We created the Central and Eastern European Initiative (1991–97) to strengthen art-historical scholarship, providing fellowships to more than 120 people from the region to conduct research outside of their home countries, most for the first time. It also provided grants to key art-historical libraries to enhance their collections, giving scholars improved access to key research in the field, coordinating with the Getty Research Institute to donate duplicate books to the same libraries.

Another example closer to home was the civil unrest in Los Angeles in the early 1990s. In response, the Foundation developed the Multicultural Undergraduate Internship program to encourage greater staff diversity in professions related to museums and the visual arts. The program is still going strong today, with nearly three thousand interns at over 150 local arts organizations including the Getty since the first interns arrived in 1993.

3 Be Patient—Change Takes Time

Sometimes it takes a while to see the results of a grant, but the Foundation believes in supporting projects with integrity and letting them unfold over time. A good example of this is Pacific Standard Time: Art in LA, 1945–1980, an initiative that was fueled by a decade of grants from the Foundation. It started out modestly, as an archival project, but grew into a huge region-wide celebration of the birth of the LA art scene following World War II. The first archival surveys and grants were awarded in 2001 and then culminated a full ten years later when more than sixty exhibitions opened across Southern California in the fall of 2011.

4 Remember that Small Grants Can Have a Big Impact

We value opportunities to realize large impact with relatively modest grants. Museums in Africa is one of the longest-running areas of support and began with rather small investments. This effort to train sub-Saharan African museum professionals in preventive conservation began in 1986 with a few modest grants to bring a number of individuals to Rome for training. They then returned home to share their skills in follow-up courses, and the impact multiplied.

Now over twenty-five years later, Getty grants have provided training for hundreds of museum staff from more than forty African countries. These grants led to the establishment of two permanent African conservation institutions and to a recent partnership with the British Museum.



The Art Institute of Chicago's OSCI catalogue.

5 Appreciate the Work that Happens Behind the Scenes

The Foundation has always believed in the importance of the roll-up-your-sleeves, behind-the-scenes work that is necessary for public projects to succeed, such as research and conservation. Over the years, Foundation support has increased the access to many significant museum collections and archives. It is painstaking work, but essential to the creation of new interpretations.

There are many examples, but *Years of the Cupola* is one particularly compelling project. A Foundation grant in 2000 supported the creation of a database of documentary sources on the administration of Florence Cathedral in the fifteenth century during the construction of Brunelleschi's dome. It is an amazing repository of material about Florentine art, architecture, society, and material culture during the Renaissance. Scholars around the world had been dreaming about gaining access to this material for over one hundred years, and now it has been made possible by computer technology.

In the conservation field, behind-the-scenes work takes the form of research and planning. The Foundation has a long track record of providing support for the development of conservation plans,

for both museum collections and architectural monuments. Getty grant support of the conservation of the Nagaur Fort (as seen on page 19) is a prime example. This wonderful model of Rajput Mughal architecture in northwest India had fallen into ruin, and a series of grants in a fifteen-year period (1992–2007) supported the planning and conservation of the fort, restoring this complex of palaces, gardens, and temples to its former glory. Grants supported a blend of modern scientific techniques and local methods and garnered a UNESCO Award for Excellence.

6 Look for Partners

"It takes a village," and this is certainly true for efforts to make a difference in the Foundation's fields. Embracing the spirit of collaboration, especially for projects with willing partners and big issues to tackle, is an integral part of grant-making. Pacific Standard Time: Art in LA, 1945–1980 is the most obvious example of the collaborative approach (and stay tuned for Pacific Standard Time: LA/LA coming in September 2017). But so is the Online Scholarly Catalogue Initiative in which a consortium of eight different museums worked together to identify challenges and solutions, which are in turn shared broadly with the entire field.



These highlights and more from the past thirty years are described on the Foundation's website, along with a map that underscores the geographic range of projects: getty.edu/foundation/30years/map.html. Of course none of this would have been possible without the hard work of grantees and past and current staff, and the Getty Foundation would like to extend its admiration and gratitude to all of the individuals whose work provides a greater understanding and preservation of the visual arts. As the anniversary year continues, the Foundation invites grantees to join the celebration by sharing your story about your grant (#mygettygrant) on Facebook ([facebook.com/gettyfoundation](https://www.facebook.com/gettyfoundation)) and Twitter (twitter.com/gettyfoundation).



A participant in the Multicultural Undergraduate Internship program at work.

Reflections from the Field

For thirty years the Getty Foundation has shown an unwavering commitment to strengthening museum practice and safeguarding heritage by placing their confidence in colleagues around the world. By forging partnerships which benefit an institution's resilience, the Foundation's wide-reaching investment has served to underpin museum collections while identifying and developing strong leadership. The benefits can be seen and experienced on every continent.

— Neil MacGregor, Director, The British Museum

From Antarctica to Africa, Asia and the Americas, the Getty Foundation has advanced significantly our collective knowledge in the preservation of global cultural heritage—iconic paintings, sculpture, mosaics, photographs, decorative arts, and architectural sites—consistently emphasizing the vital need for planning and documentation, materials analysis and understanding, interdisciplinary collaboration, best practices, community engagement, and education.

— Debra Hess Norris, Chair and Professor, Art Conservation Department, University of Delaware

Never content to rest on its laurels, the Getty Foundation has constantly sought out new ways to extend, redefine, and modify its activities, challenging the field to move forward. Beyond its formal, grant-giving role, the Foundation has connected countless scholars across the globe who have discovered each other through their mutual contacts with the Getty 'mother ship.' We are all the beneficiaries.

— Iain Boyd Whyte, Honorary Professorial Fellow, University of Edinburgh

I served on the Foundation's Publications Committee for three years in the 1990s and witnessed firsthand the care and intelligence with which the Foundation considers the grants it gives. It was like a senior advanced art history seminar. After discussion and debate, we always came to agreement in the end, although sometimes it took a long time to get to that end; such was the importance we gave to our responsibility. I am convinced that we made an important contribution to art-historical literature.

— Jim Cuno, President & CEO, The J. Paul Getty Trust

The Getty Foundation's Online Scholarly Catalogue Initiative (OSCI) has been visionary, inspiring the eight participating museums to rethink their traditional publishing models and develop online catalogues that leverage the unique benefits of the digital era. The impact of OSCI on the Art Institute has been transformative. Not only have we stretched to create a new vehicle for delivering digital content, but we have also developed new organizational structures to institutionalize the cross-departmental collaboration fostered by this project.

— Douglas Druick, President and Eloise W. Martin Director, The Art Institute of Chicago

Today the challenge to give a future to our cultural heritage is so great that it is impossible for a single institution to face it alone. I am very happy that there is a long tradition of collaboration between the Getty Foundation and the Florentine Opificio delle Pietre Dure. A recent example is the Getty's Panel Paintings Initiative, which allowed us to complete the structural conservation of Vasari's *Last Supper*, a work of art so damaged by the flood of 1966 that for many years the experts said that it was impossible to restore.

— Marco Ciatti, Soprintendente, Opificio delle Pietre Dure

The fall of the Berlin Wall and the changing regimes of Central and Eastern Europe were accompanied by an intellectual sea change. The Getty Foundation supported scholars from the region so they could learn new ways of thinking about the visual arts that had earlier been proscribed by their authorities. These Getty fellows were eager to broaden their theoretical and methodological horizons and engage in dialogue with leading art historians of the West. The greatest indication today of the Getty programs' success is that the flow of ideas is no longer unidirectional.

— Michael Ann Holly, Starr Director Emeritus of Research and Academic Programs, Sterling and Francine Clark Art Institute



WE'RE GIVING A FUTURE TO THE PAST.

With the help of the Getty Foundation, the Mehrangarh Museum Trust oversaw a multi-year conservation of the Nagaur Fort in Rajasthan, India, a fortified complex of palaces, elaborate gardens, temples and a mosque that had fallen into ruin. A restoration effort that combined both traditional building methods and modern scientific techniques, the undertaking was recognized with a UNESCO Award for Excellence in Cultural Heritage Conservation in 2002. Visit Getty.edu for more info.



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

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ARCHIVING AN ERA

In 2011 and 2012, the Getty Research Institute (GRI) acquired two of the largest and most significant archives in the art world: those of legendary independent curator Harald Szeemann and the historic Knoedler Gallery, the premier American art gallery from the mid-nineteenth century through the twentieth century. Together, the archives hold approximately 2,800 linear feet (over half a mile) of documentation, requiring extensive processing in order to integrate the materials into the GRI's collections and make these valuable resources available to the public for study.

SZEEMANN ARCHIVE

Harald Szeemann was perhaps the most influential curator of his generation and his projects had a profound impact on artistic developments in the postwar era. Szeemann focused on close, collaborative relationships with artists and introduced a global vision of contemporary art culture. For nearly five decades and over two hundred exhibitions, Szeemann built an unparalleled archive documenting every step of his career.

Housed in a former watch factory in the tiny Swiss village of Maggia, the archive and library sprawled through eight rooms and contained tens of thousands of files documenting Szeemann's research and curatorial projects. The archive was acquired by the GRI in June 2011 and arrived at the Getty in September of that year.

"The Szeemann archive will set the research agenda in contemporary art for the next generation of scholars," said Thomas W. Gaetgens, director of the GRI. "Harald Szeemann was a legendary figure, and his archive captures his brilliant scholarship, the incredible breadth of his vision, and the intensity of his relationships with artists."

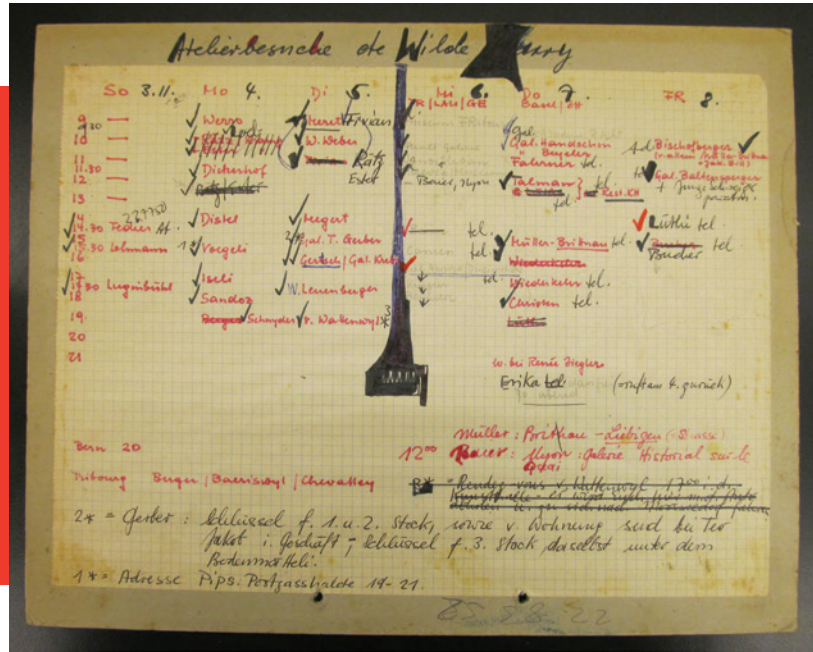
In 1961, at the age of twenty-eight, Szeemann took the helm at the Kunsthalle Bern, Switzerland, becoming one of the youngest museum directors in the world. He began to build an international program, focusing on contemporary art movements such as pop art, kinetic art, op art, light installations, and Happenings. He commissioned one of Andy Warhol's first large-scale interactive environments and Christo's landmark wrapping of the Kunsthalle Bern with *12 Environments* in 1968. He also took interest in areas of culture rarely seen in museums, with exhibitions on folk art, science fiction, and art of the mentally ill, which occasioned both controversy and high attendance in the mid-1960s.

His work began to be recognized worldwide, which led to new opportunities and funding models to produce exhibitions. In 1968 he was given a previously unheard-of budget to produce a major international project. *Live in Your Head: When Attitudes Become Form* featured innovative and up-and-coming artists such as Richard Serra, Joseph Beuys, and Michael Heizer. Simultaneously celebrated and criticized, the unconventional exhibition—with pieces such as molten lead in the

galleries—led to Szeemann's resignation from the Kunsthalle Bern, and his declaration of independence.

Szeemann described himself as the world's first "independent curator," developing exhibitions through contracts. Once established, he retained control of all phases of the research, development, and installation of each show, documenting every step of the process. The Szeemann archive contains files on more than three hundred projects, including exhibitions both realized and unrealized, publications, performances, and events. His exhibitions explored ideas, made connections, and probed perceived boundaries across time and space, and his files reflect that, incorporating varied research interests that encompass literature, theater, philosophy, cinema, dance, pop culture, and multiple periods of art history. His files on more than twenty thousand artists contain extensive correspondence, unique drawings, rare posters, video artworks, photographs, interviews, and artists' books.

"Szeemann's exhibition files contain riveting narratives of projects in development," said Glenn Phillips, the GRI's curator of contemporary art.



Left: Harald Szeemann's schedule of studio visits in Switzerland with Edy de Wilde, 1968. The Getty Research Institute

Right: Marcia Reed, chief curator at the GRI, visits the Szeemann archive in Maggia, Switzerland, in December 2010.



"Luminary artists confided in him and tested ideas. He carefully preserved not only the remarkable correspondence he received from artists and colleagues but also the responses he sent back, keeping a complete record of communication chains that sometimes extend over decades."

Getty staff traveled to Switzerland to supervise the cleaning and packing of material from the archive to ensure that it arrived safely in Los Angeles. Upon arrival, the archive was stored in the GRI's Library Annex in Valencia. One series at a time has been moved to the GRI for processing—a monumental task performed by a five-person team of staff and interns.

Szeemann filed much of his archive in thousands of manila envelopes stored in wine boxes. Each of these files is being rehoused into acid-free folders and boxes, and shelved in climate-controlled vaults for long-term preservation. Photographs are each placed in a mylar sleeve, and unfiled

materials are identified and reintegrated into the appropriate series. The contents of each container are inventoried in a finding aid, which is being made available online to facilitate access to the material. Lengthier notes are added to the finding aid to situate the archive within the context of Szeemann's career and the broader historical context.

Keeping the archive in the order created by Szeemann is essential to interpreting the materials and understanding the creator's process. "Szeemann was an archivist at heart," said Andra Darlington, head of Special Collections management at the GRI. "His filing system is meticulous and sometimes idiosyncratic, and is critical to understanding his methodology. Maintaining his original order is a paramount concern to the archival processing team."

Processing of both the project files and artist files series was accelerated with support from the National Endowment for the Humanities. Those

two series and the photographs series are now fully processed and available for research. Related photographs are cross-referenced in the finding aid. By the end of 2015, the remainder of the archive will also be processed and open for study, including Szeemann's files on fellow curators, exhibition posters, video and audio recordings, his financial records, an extensive collection of art-related ephemera from around the world, and his personal papers.

Szeemann's library of approximately thirty thousand books and journals is being cataloged by a dedicated team of librarians. The majority will be complete by the end of June 2016. The records for these publications can be retrieved by searching the library catalog for the Harald Szeemann collection.

Thousands of photographs from the Szeemann archive are being digitized, beginning with two of his most significant projects, which are already available online: *Live in Your Head: When Attitudes Become Form* (1968) and *documenta 5* (1972).

KNOEDLER GALLERY

The Knoedler Gallery archive documents the development of the American art market and provides insight into the nation's social, cultural, and economic history. Dating from 1848 to 1971, the archive includes financial records, such as stock books, sales and commission books; shipping records; correspondence with collectors, artists, and other dealers; photographs of the artworks purchased and sold by the gallery; and business records from affiliate offices in London and Paris.

"This tremendous archive represents a vital chapter in both American and European art history and is an invaluable American cultural resource," said Gaehtgens. "We look forward to the exceptional research, publications, and exhibitions that will no doubt arise from the Getty Research Institute's ability to make this material available to our own scholars and researchers from around the world. We are already planning a research project which will

reconsider the history of the transfer of European art to the US based on this outstanding trove."

In 1848 the dynamic print-publishing house Goupil & Co. with branches in London, Berlin, Brussels, and The Hague, opened an office in New York catering to what was then seen as the untapped market for art in America. Initially, the Goupil firm successfully sold prints made in Paris that reproduced well-known paintings. The gallery also astutely identified artworks by American artists that could be reproduced as prints in Paris, reintroducing them to the United States as affordable engravings and lithographs. These prints eventually led to the demand and sale of the original artworks from the gallery.

In 1857 the firm's New York manager, Michael Knoedler, bought out the interests in the New York branch and with his tenacity, the Knoedler Gallery brokered some of the most significant transfers of artworks from Europe to the United States. This was before the founding of most of the great American museums. The Metropolitan Museum of Art in New York was founded in 1870, and the National Gallery of Art in Washington, DC, would be established in 1937.

Knoedler's records follow the rapid growth of the art market in the United States, reflecting the nation's economic trends, which saw the rise of a class of American industrialists with the financial means to form art collections and who would acquire a taste for Old Master paintings, such as works by Raphael, Titian, and Rembrandt. In turn these collectors would help establish the nation's museums.

Knoedler's long and trusting relationship with Andrew W. Mellon proved indispensable for what

has been described as the sale of the century. In utmost secrecy and during the worst years of the Great Depression, in 1930 and 1931, Knoedler enabled Mellon to purchase twenty-one paintings from the Hermitage in St. Petersburg. Included in the sale is what is thought to have been the highest price paid for a single painting until then, Raphael's *Alba Madonna*, which is described now "as the most important painting in the United States from Raphael's time in Rome." In turn, Andrew W. Mellon would donate these exquisite paintings to the collection of the National Gallery in Washington, DC, which he helped to create and partially financed.

The Knoedler Gallery was pivotal in the formation of other art collections as well: the majority of the works in The Frick Collection in New York were acquired during Henry Clay Frick's lifetime and through Knoedler. Most museums in the United States own works that were sold by Knoedler, including the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Philadelphia Museum of Art, and the J. Paul Getty Museum. Among those in the Getty's collection are Manet's *Portrait of Madame Brunet* and Van Gogh's masterpiece *Irises*.

In the second half of the twentieth century, Knoedler promoted Abstract Expressionist art and represented artists such as Willem de Kooning, Louise Bourgeois, Eva Hesse, Salvador Dali, and Henry Moore, in turn taking on an influential role in the development of contemporary art.

Processing and significant digitization of this massive archive is being funded in partnership with the National Endowment for the Humanities and will be completed by a five-person team at the end of June 2016. As with the Szeemann archive, labor-intensive

rehousing of files and photographs must occur, ensuring the preservation of the archive. Due to high demand, the stock, sales, and commission books were processed first and made available to researchers in July 2013.

The stock books are now being fully digitized. More than seven thousand images of the ledgers are already available online, and are consulted by researchers from all parts of the world to help understand the ownership history of particular artworks and the art market more broadly. Many stock books are not only being scanned, but each hand-written entry is being transcribed, then reviewed by editors and enhanced by adding subject classifications and cross-referencing with related archives at the GRI. A substantial portion of Knoedler correspondence will be digitized and made available online by the end of 2016.

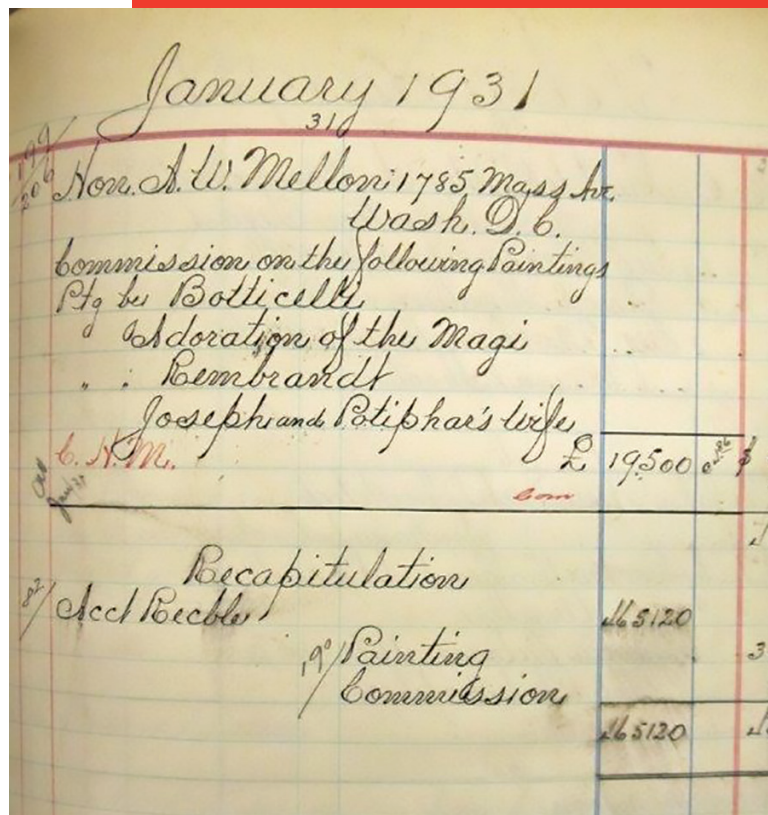
The GRI holds archives of other art dealers during the same time period including the Duveen Brothers records and the archives of Goupil, Vibert & Cie, presenting a well-rounded picture of the development of the history of taste, collecting, and patronage of art in the United States from the late 1800s through the twentieth century.

"For nearly thirty years, the GRI has selectively acquired major archival collections of galleries and dealers that chronicle the history of European and American taste in the nineteenth and twentieth centuries," said Marcia Reed, chief curator at the GRI. "Combined with the resources of our Project for the Study of Collecting and Provenance, these archives in the GRI's Special Collections make the GRI a premier international center for research on the art market, provenance, and the history of collecting."



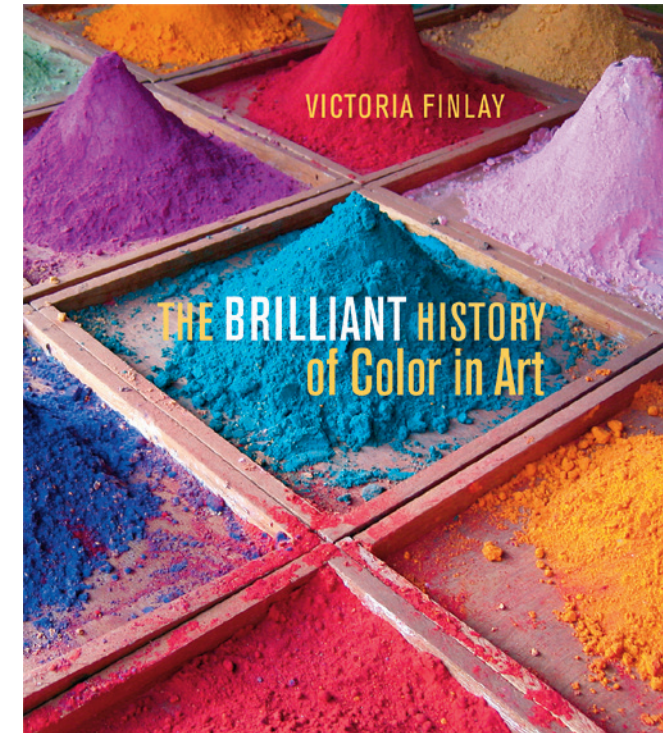
Above: Charles L. Knoedler (1863–1944), the youngest son of Michael Knoedler, at the gallery's fourth location, a rented brownstone at the intersection of Fifth Avenue and 22nd Street in New York City. The Getty Research Institute

Below: An entry for January 1931 in Knoedler sales book 12 indicating the sale of Botticelli and Rembrandt paintings to Andrew Mellon. The Getty Research Institute



The Brilliant History of Color in Art

Victoria Finlay



Victoria Finlay's book brims with an all-star cast of characters, eye-opening details, and unexpected detours through the annals of art history and scientific discovery. Red ocher, green earth, cobalt blue, lead white—no pigment from the artist's broad palette escapes her shrewd eye.

Tyrian Purple

The Romans conquered the Greeks in the second century BC and then proceeded to copy a lot of their ideas, their art, and even their gods—and certainly their colors.

Dozens of varieties of pigments and dyes were brought to ancient Rome, transported in galley ships, on donkeys, and on the backs of slaves. The most celebrated color was made from the macerated enzymes of a small shellfish, or, rather, from the macerated enzymes of millions of small shellfish. The color was called *purpura* (from which we get our word "purple"), and it was a fashion phenomenon. People in Rome adored this color with a passion we cannot possibly imagine today.

When Julius Caesar went to Egypt in 48 BC, he met Queen Cleopatra and was seduced by her and her magnificent lifestyle, which included sails dyed with purple, purple porphyry stone lining her palace (later the Byzantine emperors would copy the fashion, leading to the term "born in the purple"), and purple sofas. Caesar admired it all, and when he went home to Rome he decreed that only Caesars could wear togas dyed completely purple. And the only Caesar around, obviously, was Julius himself. But purple was an extremely expensive and extremely wasteful color. More than 250,000 *murex brandaris* and *murex trunculus* shellfish were needed to extract half an ounce of dye, just enough for a single toga.

Later on, the rulers of Rome fiddled with various bizarre regulations called "sumptuary laws" about who could wear what. Emperor Nero in the first century was adamant that, other than himself, of course, almost no one could wear purple without fear of execution. Septimus and Aurelian in the second and third centuries let women wear purple freely, but only high-ranking men such as generals and emperors could wear purple. And Diocletian, who reigned at the end of the third century, was really laid-back. He encouraged all his subjects to wear as much purple as possible, and he taxed them for the pleasure.

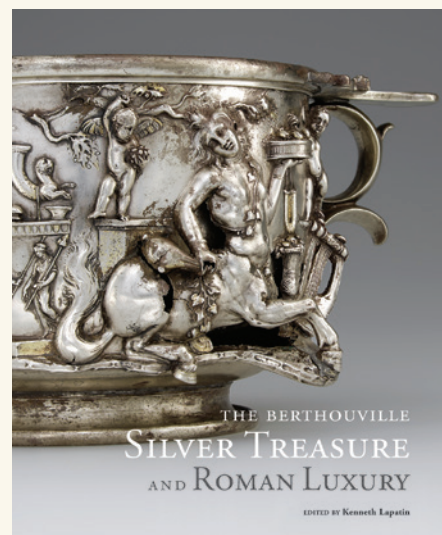
But purple stank. If you visit the town of Tyre in southern Lebanon today—where the color's historical name "Tyrian purple" comes from—you can see the ruins of the Roman city, all marble colonnades and graves and the wrecks of rooms that people once walked and joked and cooked in. And on the outside of town, downwind, is a row of rectangular stone vats as big as school lunch tables, and just as deep. These purple vats had to be outside the city walls because no one could live next to the horrible smell made by rotten shellfish soaking in stale urine mixed with wood ash and water. Even the clothes that had been dyed with them had a distinctive odor of fish and sea. The historian Pliny called it "offensive," but for other Romans it was the smell of money.

The *purpura* color of ancient Rome was not necessarily the same as what we think of as purple today. Remember that a dye needs a mordant to make it stick. Depending on which mordant you use—tin, copper, aluminum, or urine—the result can be quite different. Tyrian purple, for example, can be rose colored, blue red, deep crimson, or velvety black. It can even, if you do the dyeing under the midday sun, be pale blue. There's a sample of wool in the National Museum of Beirut in Lebanon that is said to be dyed with Tyrian purple. It is bright pink.

This excerpt is taken from the book *The Brilliant History of Color in Art*, published by the J. Paul Getty Museum. © 2014 by The J. Paul Getty Trust. All rights reserved.

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The Berthouville Silver Treasure and Roman Luxury

Edited by Kenneth Lapatin

In 1830 a farmer plowing a field near the village of Berthouville in Normandy, France, discovered a trove of ancient Roman silver objects weighing some 55 pounds (25 kilograms). The Berthouville treasure, as the find came to be known, includes two statuettes representing the Gallo-Roman god Mercury and approximately sixty vessels—bowls, cups, pitchers, and plates, many of which bear votive inscriptions—along with dozens of smaller components and fragments. Dedicated to Mercury by various individuals, the treasure, including some of the finest ancient Roman silver to survive, fortunately escaped being melted down. It was acquired by the Cabinet des médailles et antiques of the Bibliothèque Royale (now the Département des Monnaies, médailles et antiques of the Bibliothèque nationale de

France), where it was displayed until late 2010, when it was brought in its entirety to the Getty Villa together with four large, late antique silver plates, each with its own colorful history, for comprehensive conservation treatment.

This sumptuously illustrated volume is published to accompany an exhibition of the same name, opening at the Getty Villa on November 18, 2014. It presents the highlights of the treasure and other Roman luxury arts from the holdings of the Cabinet des médailles—including precious gems, jewelry, gold coins, and colored marbles—and contextualizes them in a series of elucidating essays.

J. Paul Getty Museum
224 pages, 9 x 11 inches
98 and 21 b/w color illustrations, 2 maps
ISBN 978-1-60606-420-7, hardcover
US \$50.00

**Spectacular Rubens
The Triumph of the Eucharist**

Edited by Alejandro Vergara and Anne T. Woollett

Among the greatest achievements of Flemish artist Peter Paul Rubens (1577–1640) are his designs for the *Triumph of the Eucharist* tapestry series. The set of twenty monumental tapestries was commissioned by the Infanta Isabel Clara Eugenia, daughter of Phillip II of Spain and governor general of the Southern Netherlands, as a gift to the Monasterio de las Descalzas Reales (Convent of the Barefoot Royals) in Madrid. The scenes in this series display Rubens's vast pictorial resources, his enormous creative capacity, and the vitality he infused into everything he painted.

The *Triumph of the Eucharist* tapestries are considered some of the finest made in Europe in the seventeenth century. Six of Rubens's

designs for the tapestries, brilliantly detailed oil sketches on wood panel, are highlights of the collection of the Museo Nacional del Prado in Madrid. Unfortunately, additions to the wooden supports, introduced after the paintings were created, made the panels considerably larger than Rubens intended and over time caused serious damage to the original sections. With the aid of the Getty Foundation's Panel Paintings Initiative, the panels have been restored and returned to their original dimensions by the Prado, and the magnificent oil sketches can once again be placed on public view.

J. Paul Getty Museum
112 pages, 9 1/2 x 11 inches
88 color and 10 b/w illustrations
ISBN 978-1-60606-430-6, paperback
US \$24.95



**Nothing but the Clouds Unchanged
Artists World War I**

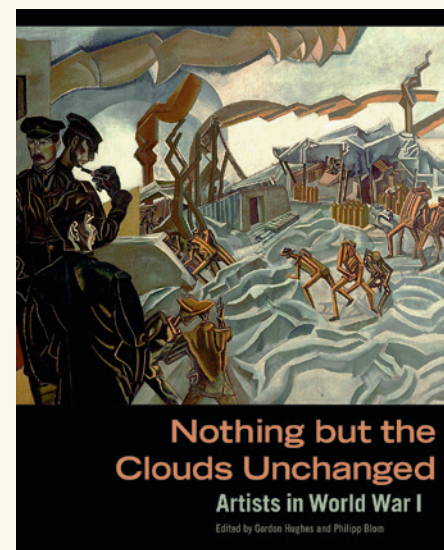
Edited by Gordon Hughes and Philipp Blom

Much of how World War I is understood today is rooted in the artistic depictions of the brutal violence and considerable destruction that marked the conflict. *Nothing but the Clouds Unchanged* examines how the physical and psychological devastation of the war altered the course of twentieth-century artistic Modernism. Following the lives and works of fourteen artists before, during, and after the war, this book demonstrates how the conflict and the resulting trauma actively shaped artistic production. Featured artists include Georges Braque, Carlo Carrà, Otto Dix, Max Ernst, George Grosz, Ernst Ludwig Kirchner, Oskar Kokoschka, Käthe Kollwitz, Fernand Léger, Wyndham Lewis, André

Masson, László Moholy-Nagy, Paul Nash, and Oskar Schlemmer. Materials from the Getty Research Institute's special collections—including letters, popular journals, posters, sketches, propaganda, books, and photographs—situate the works of the artists within the historical context, both personal and cultural, in which they were created.

The volume accompanies a related exhibition on view at the Getty Research Institute Gallery through April 19, 2015.

Getty Research Institute
192 pages, 8 x 10 inches
67 color and 23 b/w illustrations
ISBN 978-1-60606-431-3, hardcover
US \$40.00



**Manet Paints Monet
The Summer in Argenteuil**

Willibald Sauerländer
Translated by David Dollenmayer

Manet Paints Monet focuses on an auspicious moment in the history of art. In the summer of 1874, Édouard Manet (1832–1883) and Claude Monet (1840–1926), two outstanding painters of the nascent Impressionist movement, spent their holidays together in Argenteuil on the Seine River. Their growing friendship is expressed in their artwork, culminating in Manet's marvelous portrait of Monet painting on a boat.

The boat was the ideal site for Monet to execute his new plein-air paintings, enabling him to depict nature, water, and the play of light. Similarly, Argenteuil was the perfect place for Manet, the great painter of contemporary life, to observe Parisian

society at leisure. His portrait brings all the elements together—Manet's own eye for the effect of social conventions and boredom on vacationers, and Monet's eye for nature—but these qualities remain markedly distinct. With this book, esteemed art historian Willibald Sauerländer describes how Manet, in one instant, created a defining image of an entire epoch, capturing the artistic tendencies of the time in a masterpiece that is both graceful and profound.

Getty Research Institute
80 pages, 5 7/8 x 8 3/4 inches
30 color and 8 b/w illustrations
ISBN 978-1-60606-428-3, hardcover
US \$19.95

**Spring (Jeanne Demarsy),
Édouard Manet**

The Getty Museum has acquired *Spring (Jeanne Demarsy)*, 1881, by the celebrated French painter Édouard Manet. One of the artist's last great Salon paintings, *Spring* has been owned by the same family for more than a century and the 29-by-20-inch painting is in exceptionally fine condition.

The painting is a portrait of Parisian actress Jeanne Demarsy as an embodiment of spring. Manet intended it as the first of a series of the four seasons represented by fashionable Parisian women. However, he only lived long enough to complete two of the series: *Spring* and *Autumn* (Musée des Beaux-Arts, Nancy). Manet posed Jeanne in profile and evoked the arrival of spring in his treatment of her specially designed flowered dress, her lacy parasol, her bonnet regaled with blossoms, and the profuse verdant foliage of rhododendrons he painted behind her.



Spring (Jeanne Demarsy), 1881, Édouard Manet. Oil on canvas. The J. Paul Getty Museum

It is a work of extraordinary quality and beauty, epitomizing Manet's influential conception of modernity, and executed at the height of his artistic prowess, which would be tragically derailed by his early death in 1883. Although he did not consider himself an Impressionist,

Manet was intimately associated with that circle of artists, and the display of this painting makes a spectacular addition to the Getty's Impressionist/Post-Impressionist gallery. *Spring* will join four other works by the artist owned by the Museum: the early

painting *Portrait of Madame Brunet* (1860–63), the painterly social critique, *The Rue Mosnier with Flags* (1878), as well as the watercolor *Bullfight* (1865), and the pastel *Portrait of Julien de la Roche-noire* (1882).

Joseph Cornell Correspondence

A cache of unpublished letters from American assemblage artist Joseph Cornell (1903–1972) to Susan De Maria Wilson, one of the artist's assistants, has been acquired by the Getty Research Institute (GRI). The letters, dated from 1963 to 1968, feature philosophical musings, practical information on materials, and examples of the exquisite collage work for which Cornell is best known.

The correspondence documents diverse aspects of Cornell and De Maria Wilson's working relationship, from directions concerning where she might find source material for his collage and assemblage work to reflective letters offering Cornell's thoughts on process, dreams, and mythological ideas, as well as social notes such as holiday cards and thank-you notes. Throughout, the writing is typical of the artist's allusive and laconic style, though there are also surprising moments of humor.

A strong visual thread unites Cornell's letters. Some of the correspondence contains multiple envelopes to be opened in succession, producing a layered experience of reading and viewing. One envelope, stamped February 13, 1964, contains a collage bouquet of pressed flowers and paper angels, especially demonstrative of Cornell's artistry. Together with supplemental ephemera, these letters, written when Cornell was 60 to 65 years old, also capture his curiosity about, and his connections to, the art scene in Manhattan during the 1960s. For example, he inquires about Happenings and discusses screenings of films from his collection.

The small archive joins significant collections owned by the GRI on surrealism, including earlier letters written by Cornell to his friend, poet and artist Charles Henri Ford. A bibliographic record of the archive can be found online.



Above: Joseph Cornell letter to Susanna De Maria Wilson dated February 17, 1963

Below: Joseph Cornell letter to Susanna De Maria Wilson dated February 24, 1967



Moravia, negative 1966; print 1967, Josef Koudelka. Gelatin silver print. Image courtesy of the Art Institute of Chicago, gift of the artist, 2013.1255. © Josef Koudelka/Magnum Photos

In Focus: Play

Through May 10, 2015
At the Getty Center

Zeitgeist: Art in the Germanic World, 1800–1900

February 10–May 17, 2015
At the Getty Center

J. M. W. Turner: Painting Set Free

February 24–May 24, 2015
At the Getty Center



The Meeting of Abraham and Melchizedek, about 1622–1625, Peter Paul Rubens. Oil on panel. Image courtesy of the Photographic Archive, Museo Nacional del Prado, Madrid

Josef Koudelka: Nationality Doubtful

Through March 22, 2015
At the Getty Center

World War I: War of Images, Images of War

Through April 19, 2015
At the Getty Center



Black-Booker from Katinki—voina russkikh s nemtsami (Pictures—The Russian War with the Germans) (Petrograd, 1914), pl. 31. Hand-colored lithograph. The Getty Research Institute

Spectacular Rubens: The Triumph of the Eucharist

Through January 11, 2015
At the Getty Center

Drawing in the Age of Rubens

Through January 11, 2015
At the Getty Center

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Renaissance Splendors of the Northern Italian Courts

March 31–June 21, 2015
At the Getty Center

AT THE GETTY VILLA

Dangerous Perfection: Funerary Vases from Southern Italy

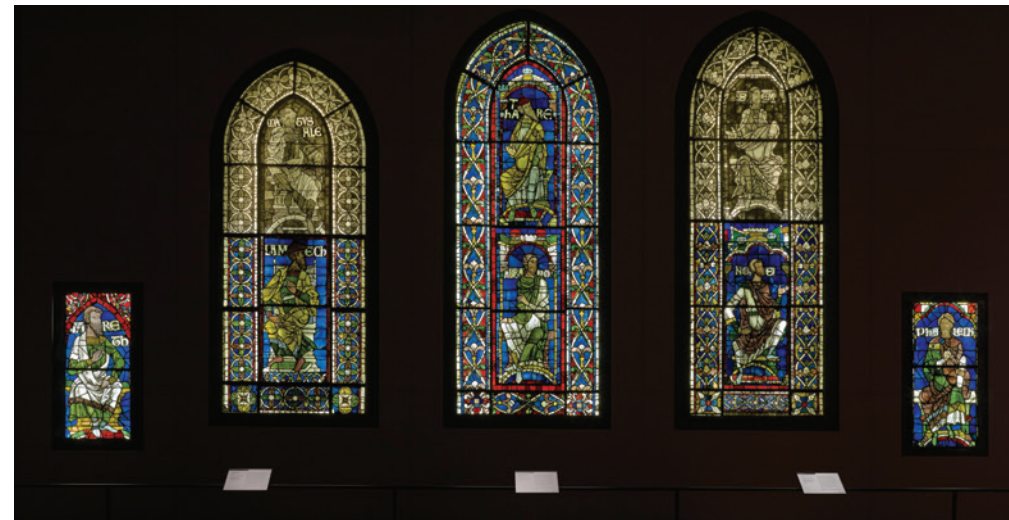
Through May 11, 2015

Ancient Luxury and the Roman Silver Treasure from Berthouville

Through August 17, 2015



Cup with Centaurs, Roman, about 1–100. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris



Installation view of the stained glass windows from Canterbury Cathedral at the Getty Center in *Canterbury and St. Albans: Treasures from Church and Cloister* (September 20, 2013–February 2, 2014). Courtesy Dean and Chapter of Canterbury

My Lifelong Quest for Color

*Editor's note: For Victoria Finlay, author of the new book *The Brilliant History of Color in Art*, a girlhood encounter with stained glass leads to a lifelong passion for color in all its forms.*

When I was eight and on holiday in France with my parents, we went to Chartres Cathedral, just south of Paris. My father and I stared at the blue glass casting reflections all over the limestone in the great medieval church. "That blue was made eight hundred years ago," he said. "And we can't make it like that anymore."

From that moment on I was fascinated—obsessed you could say—by colors. Not just by what effect they have on the eye, but also by their history and, of course, how they were and are made. For, as I learned, colors are amazing and complex things. Even the purest and brightest natural colors are actually blends of many colors when viewed under the microscope.

I recently spent five weeks at the Getty Museum, walking the galleries with

a large magnifying glass in hand and talking to experts about the different paints and processes. *The Brilliant History of Color in Art*, the book I just wrote with the Museum, follows paints, dyes, and pigments through time, from the manganese black used in the prehistoric cave paintings at Lascaux in France to the tiny dots of light—pixels—that create color on our computer screens.

My quest for color has landed me in all sorts of adventures. I traveled to eastern Iran when the landscape was purple with saffron crocuses harvested for their scented red stigmas. I went to Afghanistan, reaching the remote mountains where for six thousand years people have mined the lapis lazuli stone that gives the astonishing purplish blue to Titian's skies.

A few weeks ago, I visited the Stained Glass Studio at Canterbury Cathedral in southern England. Conservators at the Cathedral have taken down forty-two panes depicting Christ's ancestors as part

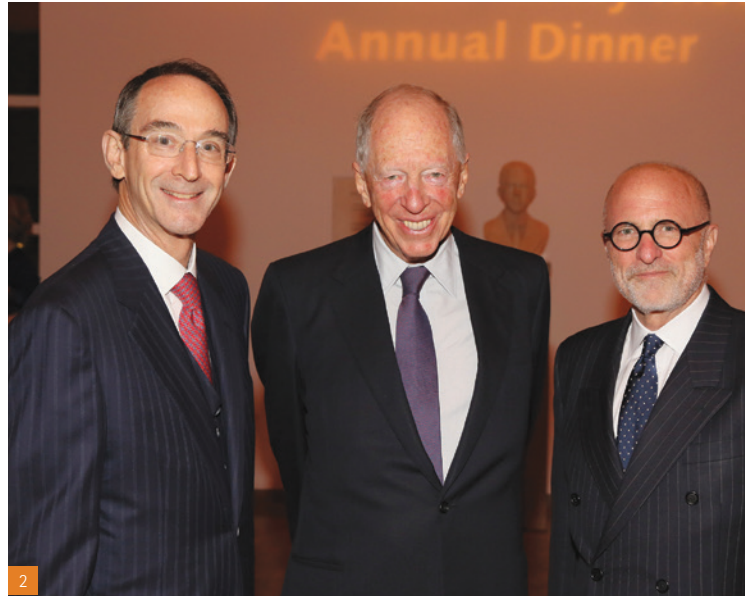
of an extensive exhibition at the Getty Center in 2013.

I used to think "stained glass" got its name because it's so colorful. But I learned during the early years of my research that, instead, it is because some colored glass panes are overpainted with a metallic stain to depict faces, fabric folds, and other details, and then baked in a kiln. The staining can be damaged by the slightest touch. Not all colored glass is truly stained, however. "Do you want to touch one of the unpainted pieces?" asked Leonie Seliger, head of the Stained Glass Conservation Department, pointing to panes in which the color comes from the glass itself. I tentatively reached out my fingers to a piece of glass and closed my eyes. The surface was like a smooth wave. At a distance the glass looked flat, but it was far from it.

It is this uneven surface, and the impurities that were mixed with the coloring elements—cobalt for blue, manganese for purple, gold for pure red—that make the shimmers that have captivated me for years, going back to that day at Chartres.

There is a common thread in the whole history of color in art, as I saw in those cathedral windows that first started me on this lifelong journey: the vital role played by imperfection, accident, and vulnerability in the striving for perfection. The windows of Chartres were made by craftsmen who traveled from cathedral to cathedral, who no doubt told stories as they made their bumpy glass, full of dust motes and bits of leaves—imperfections that make it all the more glorious.

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



2014 J. Paul Getty Medal Dinner

The Getty awarded the second annual J. Paul Getty Medal to Lord Jacob Rothschild at a gathering of international arts leaders held at the Getty Center on Sunday, November 9. Actress Gwyneth Paltrow introduced the British investment banker and distinguished arts leader, who was honored for his influential leadership in the preservation of built cultural heritage.



- 1. Harold Williams and Lord Rothschild
- 2. Mark Siegel, Lord Rothschild, Jim Cuno
- 3. Michael Lynton and Gwyneth Paltrow
- 4. James Snyder, director, Israel Museum of Art and Janine Hill
- 5. Ceil Pulitzer and Thomas Kren
- 6. Louise Bryson and David Lee



Lonnie Bunch Welcome Dinner

The Getty hosted a reception and dinner to welcome Lonnie Bunch, founding director of the Smithsonian National Museum of African American History and Culture to Los Angeles. The event, which was attended by prominent leaders from the Los Angeles community, featured an update from Mr. Bunch on the construction of the new museum which is underway and located near the Washington Monument on the National Mall in Washington, DC.



- 7. Trustee Peter J. Taylor, Coralyn A. Taylor, and Lonnie Bunch
- 8. Walter Hill, Bonnie Guiton Hill, Jim Cuno
- 9. Deborah Marrow and Lonnie Bunch
- 10. Tim Whalen and Bernard Kinsey

Spectacular Rubens Opening

The opening reception for *Spectacular Rubens: The Triumph of the Eucharist* at the Getty Center was well attended by local community leaders including members of the Blue Ribbon, the Music Center's premier women's support organization. The exhibition features six Rubens oil sketches recently conserved at the Museo del Prado with the support of a grant from the Getty Foundation through its Panel Paintings Initiative.



- 11. Kathy Suder, Timothy Potts, Nancy Garen, and Eric Garen
- 12. Sheila Weisman, Luanne Wells, and Wally Weisman
- 13. Stephen Garrett and Marta Stang
- 14. Jim Cuno, Lynn Booth, Phyllis Easton, Maria Anderson, and Joanne Kozberg



Bernheimer Residence and Gardens Drawing Collection

Los Angeles's rapid, experimental evolution has yielded an urban landscape punctuated with an array of extraordinary structures with intriguing histories. In 2009 the Getty Research Institute (GRI) acquired a rich collection of hundreds of stunning drawings and documents that illustrate the ambitious vision and design development of one of the city's most popular and controversial landmarks.

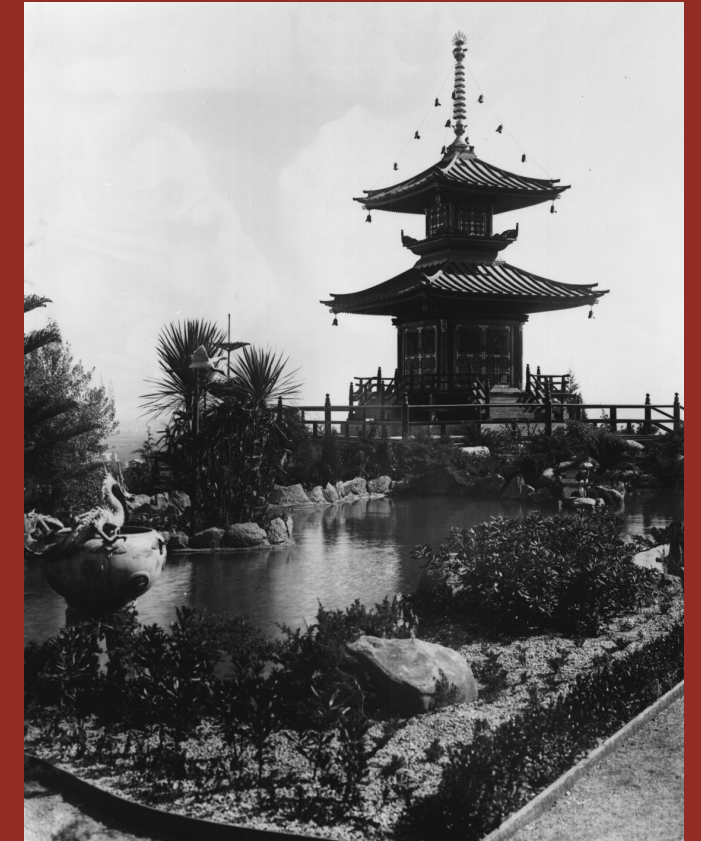
Adolph L. and Eugene Bernheimer were wealthy silk importers and antique dealers who, in the spirit of J. Paul Getty and William Randolph Hearst, built an extravagant residence and museum to house their extraordinary collection of art. Born in New York, the Bernheimer brothers moved to the West Coast in 1911. They hired New York architect Franklin M. Small and local architect Walter Webber to design a lavishly reproduced Japanese temple on a verdant twelve-acre hilltop above Franklin Avenue. Completed by highly skilled Asian craftsmen in 1914, the Bernheimer Bungalow is now known as the famous Yamashiro, or "Mountain Castle," restaurant.

This ten-room teak and cedar mansion originally featured an open-air Sacred Inner Court and intricately carved rafters lacquered in gold and adorned with bronze dragons. Interior wall panels were embellished with lustrous silks and antique tapestries. Three hundred stone steps led up the hillside through the estate's magnificently landscaped Japanese gardens featuring 30,000 varieties of trees and shrubs, waterfalls, hundreds

This page: Franklin M. Small drawings for Bernheimer residence furniture, lighting, and interior art work, 1911–24. The Getty Research Institute



Yamashiro waterfall. Courtesy of Yamashiro



Yamashiro pagoda. Courtesy of Yamashiro

of goldfish, exotic birds, and monkeys. One of the most significant elements of the garden was the incorporation of an imported six hundred-year-old Japanese pagoda, considered one of the oldest structures in California.

The Bernheimers made their property and art collection accessible to the public until 1922. The politically charged atmosphere of World War I, however, made the highly visible, Asian-inspired property of two brothers of German descent an easy target of suspicion. They were accused of espionage, gun smuggling, abetting spies, digging tunnels, and signaling German aircraft with their driveway lights. The brothers invited an FBI agent and a *Los Angeles Examiner* reporter to openly investigate them, and were ultimately exonerated of such charges. Eugene Bernheimer passed away unexpectedly in 1924 and that same year Adolph sold Yamashiro and auctioned off most of his Asian art collection.

After the Bernheimers vacated the property, the hilltop estate served as the headquarters for the exclusive Hollywood

"400 Club," a high-profile hangout (and alleged brothel) for movie industry elites. World War II's intense anti-Japanese sentiment again brought Yamashiro under siege. Rumored to be a Japanese signal tower, the palace's decorative elements and landscaping were stripped by vandals. Eventually, the structure's distinctive Asian elements were covered over, and the property became a boys military school. After WWII, a new owner added a second story and converted the complex into fifteen apartment units.

Thomas O. Glover purchased the derelict property in 1948, intending to tear down the building and erect a hotel and apartments on the site. After discovering the original woodwork and silk wallpaper under layers of black paint, Glover decided to restore the home instead. His Yamashiro restaurant opened in 1959. The Los Angeles Cultural Heritage Commission officially designated the building a Historic-Cultural Monument in 2008. In October 2014 the seven-acre property was placed on the market, leaving a concerned public to ponder the fate of this eclectic L.A. architectural icon.



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- A Look at 2014
- Thirty Years of Philanthropy
- Who was J. M. W. Turner?
- Processing Historical Archives

Store Days II, Ray Gun Theater performance at The Store in New York City, Claes Oldenburg, 1962. The Getty Research Institute. Photo: Robert McElroy. © 1962 Claes Oldenburg

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