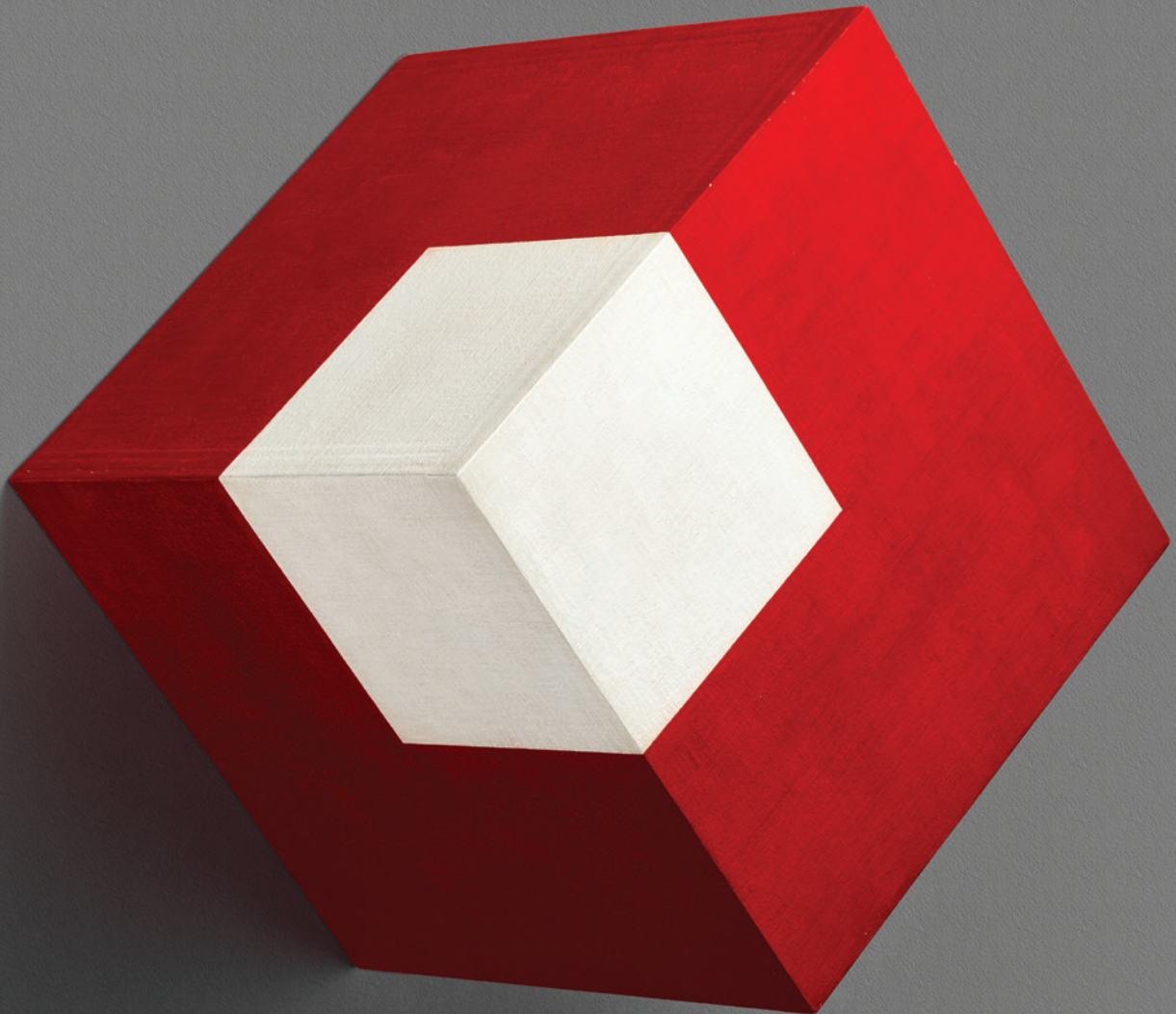


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Fall 2017

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On the cover:

Objeto ativo (cubo vermelho/branco), Active Object (red/white cube), 1962, Willys de Castro. Oil on canvas and plywood. The Museum of Modern Art, New York, promised gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Tomás Orinoco Griffin-Cisneros, 1997.127. Image courtesy Walter de Castro. On view in *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*. Text and design © 2017 J. Paul Getty Trust

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The Getty was founded on the principle that the arts transcend political borders and help us better understand different cultures, times, and places. In this spirit, we have launched Pacific Standard Time: LA/LA—a bold, grand exploration of Latin American and Latino art in dialogue with Los Angeles. Through this initiative we can recognize the cultural connections that unite us and build bridges instead of walls.

Inspired by our first widely acclaimed collaboration Pacific Standard Time: Art in L.A., 1945–1980—and spearheaded by the Getty Foundation with more than \$16 million in grants—this extraordinary initiative supports more than eighty visual art exhibitions at more than seventy cultural institutions, more than 500 performances and public programs, and some sixty publications.

This issue's cover story highlights a range of PST: LA/LA exhibitions and programs, giving readers an idea of the topics our partner institutions chose themselves based on what they believed would be revelatory, exciting, or provocative. Next, we focus on a program that offers K-12 students innovative ways to learn from PST: LA/LA's extraordinary exhibition series. The Getty has worked with the LA Promise Fund and LAUSD to create activities such as free professional development summer workshops for teachers to prepare them for school visits to the exhibitions.

This issue also focuses on PST: LA/LA exhibitions presented at the Getty. An article about the rare objects featured in *Golden Kingdoms: Luxury and Legacy in the Ancient Americas* offers insight into how value is culturally constructed. Our story about *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros* explores the avant-garde artists of the Concrete movement and reveals what conservators and researchers have discovered about their materials, methods, and motivations. We learn how the birth of the metropolis transformed the architectural landscape in six Latin American capitals, a subject explored in *The Metropolis in Latin America, 1830–1930*. Meanwhile a story about *Video Art in Latin America* (on view at LAXART) chronicles how art historians at the GRI launched the first-ever study of how experimental video art emerged in Latin America.

We also take this opportunity to remember Harold M. Williams, J. Paul Getty Trust founding president and CEO, who passed away on July 30. Harold envisioned the Getty as we know it today—a multifaceted institution that focuses on the arts from diverse points of view. PST: LA/LA would not have been possible without Harold's foresight into the power of collaboration—in this case an ambitious, region-wide collaboration between dozens of institutions, our presenting



Jim Cuno

sponsor Bank of America and other funding partners, representatives of the City and County including Mayor Eric Garcetti, and everyone at the Getty who worked tirelessly over the past five years. We know that Harold would be proud to have witnessed this turning point in the history of art. We will continue to honor him by working every day to fulfill all that he envisioned for the Getty.

I invite you to enjoy the many PST: LA/LA exhibitions and related activities taking place this fall at the Getty and throughout Southern California, and to join in the conversation on Facebook, Twitter, and Instagram. For the latest information on Pacific Standard Time: LA/LA, please visit pacificstandardtime.org.

IN MEMORIAM



GETTY TRUST FOUNDING PRESIDENT AND CEO HAROLD M. WILLIAMS

The Getty community mourns the passing of Harold M. Williams, founding president and CEO of the J. Paul Getty Trust from 1981 to 1998. Williams died July 30, 2017 at his home in Santa Ynez, California at the age of eighty-nine. He created the modern Getty Trust as a multifaceted institution devoted to scholarship, conservation, education, philanthropy, and the presentation of the visual arts in Los Angeles and all over the world. He envisioned and brought to fruition the Getty Center, now one of the most visited art destinations in the United States.

Williams was appointed to the Getty's helm shortly after he completed four years as chairman of the US Securities and Exchange Commission under President Carter. Previously he had served as president of Hunt-Wesson Foods, chairman of the board of Norton Simon Inc., and as dean of UCLA's Anderson School of Management. He joined the Getty when the Board of Trustees was deciding how best to use the considerable resources left by founder J. Paul Getty. He hired Nancy Englander as director of program planning and analysis, and they spent a year researching the Getty's fields in the US and abroad, talking and listening to experts, and designing the larger mission. As a result, they established several other programs in addition to the Museum and hired the founding Getty program directors.

"Harold envisioned and then built the Getty Center as a museum, library, conservation institute, grant program, and public space for the greater appreciation, understanding, and preservation of the world's artistic legacy," says Jim Cuno, the Trust's president and CEO since 2011. "We are all deeply in his debt."

"The Getty today—its global reach and its Southern California presence—is a legacy of Harold M. Williams," adds Maria Hummer-Tuttle, chair of the J.

Paul Getty Trust's Board of Trustees. "He shall be remembered for his enormous contributions to the arts and humanities."

Williams was born in Philadelphia on January 5, 1928. He moved with his family to Boyle Heights in East LA as a boy when his older brother was offered a scholarship to USC. Williams won his own scholarship to UCLA, graduating Phi Beta Kappa when he was eighteen with a bachelor of arts in political science. He earned a law degree at Harvard University when he was twenty-one, supporting himself with accounting jobs—his father, an accountant, had trained him during his Roosevelt High School days. Williams began his law practice at a small firm in Los Angeles, specializing in criminal tax fraud cases, then served in the Korean War. After briefly returning to the firm, he accepted a job in 1956 as associate tax counsel for the company that would become Hunt-Wesson Foods and then Norton Simon, Inc. He would serve at those companies as president and chairman of the board, respectively.

Norton Simon fostered his interest in art, seeking his opinion of possible art acquisitions during the time Williams worked for him. While dean of the Anderson School, Williams pioneered a program in arts management. In 1994, President Clinton appointed him to the President's Committee on the Arts and Humanities. And in 1995, he became a co-founding chair of the UCLA Arts Board of Visitors.

When Williams retired as the Getty's president and CEO on his seventieth birthday, a few weeks after the Getty Center opened in 1997, he said, "I have accomplished everything I came to do." In gratitude for all that he had done during his tenure, the trustees named the Getty Center's main auditorium for him. He continued to take a keen interest in the work of the Getty as president emeritus and maintained an office at



Nancy Englander and Harold Williams

the Getty Center. Following his retirement, he was of counsel to the law firm of Skadden, Arps, Slate, Meagher & Flom and served on nonprofit boards at UCLA, the California Endowment, and elsewhere. A UC regent from 1982 to 1994, he maintained a strong commitment to K-12 and higher education and to the diverse Los Angeles community throughout his life.

Williams and Nancy Englander, whom he married in 1987, were honored in 2013 by the Getty Trustees with the inaugural J. Paul Getty Medal. "It's deeply gratifying to see the Getty continue to fulfill the promise we envisioned," Williams said at the time. "We are honored to have helped conceive of the modern Getty, and to watch it take shape."

Harold Williams was a great man, a visionary, and a humanitarian who left a huge legacy, and we will miss him dearly. He is survived by his wife Nancy Englander; a son, Ralph Williams; a daughter, Susan Zajdman; a stepson, Derek Magyar; and four grandchildren, Drew Williams, Jenna Williams, Elana Zajdman, and Josh Zajdman. We send them our condolences.

2017 Keeping It Modern Grants

As part of its Keeping It Modern initiative, the Getty Foundation has awarded \$1.66 million in architectural grants to fund the conservation of twelve premier examples of twentieth-century modern architecture. The projects include Walter Gropius’s Bauhaus Building (1925) in Germany, an icon of the modern movement; the Government Museum and Art Gallery (1968), a pivotal work designed by Le Corbusier in India; and Pritzker-Prize winning architect Kenzo Tange’s Yoyogi National Gymnasium, a masterpiece of modern architecture built for the 1964 Summer Olympics in Japan.

Since 2014, the Getty Foundation has supported forty-five conservation projects in twenty-two countries as part of this initiative. Without this critical funding, many of these modern architectural treasures could fall into disrepair. Architects and engineers at the vanguard of the movement often used experimental techniques and untested materials that have not performed well over time. Thanks to the Foundation’s role as a convener of its grantees and experts in research, planning, and preservation of modern architectural heritage, conservation professionals are sharing their findings and building a body of knowledge and best practices for the stewardship of modern buildings.

Below: Bauhaus Dessau. Photo: Yvonne Tenschert, 2011. © Bauhaus Dessau Foundation

Opposite: *Virgin and Child with St. John and Mary Magdalene*, about 1535–1540, Parmigianino (Francesco Mazzola). Oil on paper, laid down on panel. The J. Paul Getty Museum



Quanta System’s Thunder Compact laser arrives at the Getty Villa. Left to right: Girolamo Lionetti, general manager of Quanta System SpA; Alessandro Zanini, director of the Light for Art division of El.En. and President of Assorestaura; Paolo Salvadeo, general manager of El.En. SpA and CEO of Quanta System SpA; Susanne Gänsicke, senior conservator, Antiquities, J. Paul Getty Museum; Richard Rand, associate director for Collections, J. Paul Getty Museum; Valentina Gambelunghe, deputy counsel general, Italian Consulate of Los Angeles; and Jeffrey Spier, senior curator, Antiquities, J. Paul Getty Museum.

Antiquities Conservation Department Receives Powerful Laser

Quanta System, an Italian company specializing in scientific, industrial, and medical lasers, has donated one of its lasers to the Antiquities Conservation Department at the Getty Villa. With its powerful light, the company’s Thunder Compact will allow Getty conservators to restore works in the collection damaged by age or by unwanted patinas created in previous conservation efforts. Getty conservators plan to use the laser in conservation partnerships around the world, and will—over time—make it available to other Los Angeles museums for their restoration needs.

Quanta previously donated lasers to the Metropolitan Museum of Art and the Vatican Museums, and the laser has helped restore the Leaning Tower of Pisa, the Florence Baptistery and Duomo, the catacombs of Saint Domitilla in Rome, and works by Michelangelo, Leonardo da Vinci, Bernini, Brunelleschi, and other masters.

Quanta and its parent company, El.En. Group, made the donation in memory of Dr. Khaled al-Asaad, a Syrian antiquities scholar killed by Islamic State militants in 2015 after refusing to lead them to hidden artifacts. The donation was celebrated in a ceremony of consignment at the Villa on July 18 attended by representatives of El.En. Group, Quanta System, the J. Paul Getty Museum, and the Italian Consulate of Los Angeles.

The GCI and the Salk Institute Complete Major Conservation Effort

The Getty Conservation Institute and the Salk Institute for Biological Studies in La Jolla have completed a four-year partnership to conserve the Salk Institute site’s teak window walls, a key element of the 1965 Modernist masterwork designed by American architect Louis Kahn and commissioned by Jonas Salk, developer of the polio vaccine. The 203 window walls—each a unique combination of sliding windows, louvers, and shutters that allow staff to control light and air in their workspaces—had suffered multiple assaults: surface erosion due to fifty-plus years on a coastal bluff, a fungal biofilm likely spread by nearby eucalyptus trees, color changes due to sealers and finishes, insect infestation, and more.

The \$9.8 million project to identify and address these issues was initiated through the GCI’s Conserving Modern Architecture Initiative. Construction work designed by Wiss, Janney, Elstner Associates, Inc. was then performed.

Two-thirds of the existing teak was conserved, and that along with the replacement teak is now expected to last fifty to seventy years longer.

A related grant from the Getty Foundation as part of its Keeping It Modern initiative, meanwhile, has funded a comprehensive conservation management plan for the long-term care of the site. Building on that, the Salk Institute has established the Architecture Conservation Program, an endowment that will allow for additional conservation efforts including concrete repair. Jonas Salk’s son Jonathan, and Jonathan’s wife, Elizabeth Shepherd, made the lead gift for the new program.

“The recent conservation project undertaken by Salk and the Getty inspired us to initiate an architectural preservation fund to address the future needs of this beloved masterpiece,” says Shepherd. “In doing so, we hope we are answering Jonas’s call to be good ancestors.”



Masterpiece of the Italian Renaissance Now on View

The latest acquisition to go on view at the Getty Museum is *Virgin and Child with St. John the Baptist and Mary Magdalene* (about 1535–40) by Parmigianino (Italian, 1503–1540). Extremely well preserved, the painting represents the artist’s mature Mannerist style and sixteenth-century painting at its finest.

This masterpiece is a spectacular addition to the Museum’s galleries in the context of other great sixteenth-century paintings by masters such as Pontormo, who transformed the classicizing naturalism of the Renaissance into visions of more mannered and theatrical elegance.

Parmigianino, also known as Francesco Mazzola, is considered one of the greatest Italian painters, draftsman, and printmakers of the sixteenth century. During a career that lasted only two decades, he completed a wide range of works, from small panels for private devotion, to large-scale altarpieces and frescoes, to brilliantly executed portraits. Few painters had a greater influence on the art of their century, and his intellectual and elegant style spread far and wide, despite his brief life.

The unconventional iconography of this painting typifies Parmigianino’s innovative work: the Christ Child turns from the Virgin Mary to embrace his young cousin, John the Baptist, whose hands are joined in prayer. Mary Magdalene holds the Christ Child while looking back at the Virgin. Intended for private devotion, the intimate religious subject exhibits Parmigianino’s characteristic polished and enamel-like paint surface and exquisitely rendered details.



Pacific Standard Time: LA/LA

Above: *Crash in Phthalo Green*, 1984, Carlos Almaraz. Oil on canvas. Los Angeles County Museum of Art, gift of the 1992 Collectors Committee. On view at LACMA.

Opposite: *East L.A. High School Walkouts*, 1968, *La Raza* Photographic Staff. *La Raza* Newspaper & Magazine Records. Coll. 1000. Courtesy of the UCLA Chicano Studies Research Center. On view at the Autry Museum of the American West.

After five years in the making, Pacific Standard Time: LA/LA (PST: LA/LA) has arrived. Over eighty exhibitions across California, now open to the public, explore Latin American and Latino art in dialogue with Los Angeles. In this massive endeavor, more than 1,000 artists address a wide array of themes ranging from formalism to conceptualism, identity politics to social justice, all through artworks that span every imaginable medium. As the Getty knows from prior experience, an effort this large takes partners.

In 2011, a regional initiative led by the Getty Foundation, Pacific Standard Time: Art in L.A. 1945–1980, presented exhibitions from more than sixty institutions from Santa Barbara to San Diego along with a bevy of programs, performances, publications, and new scholarship. The Getty’s goal was to present the history of the artists, patrons, and institutions that shaped the art scene in Southern California in the years following the

Second World War. No other city or region in the world had undertaken an ambitious and sustained initiative of this kind, and Pacific Standard Time’s success contributed an estimated \$280.5 million to the local economy while also changing the understanding of the history of modern art in the post-war era.

Now in its newest iteration, PST: LA/LA has expanded to include more than seventy museums, over sixty-five art galleries, and programming that goes beyond the visual arts to include music and performance. The goal of this extraordinary effort is to investigate connections between Latin American and Latino art. It is also a reflection of Los Angeles’s long relationship with Latin America and the city’s majority Latino population. “PST: LA/LA is a gigantic collaboration of institutions all across Southern California, with curatorial teams from all over the world,” says Deborah Marrow, director of the Getty Foundation. “It has

resulted in exhibitions, programs, and publications that showcase the diversity and quality of Latin American and Latino art.”

Since 2013, the Getty Foundation has awarded over \$16 million in grants as part of PST: LA/LA to cultural institutions both large and small in the region. A good portion of these funds were reserved for participating museums to develop international advisory teams from across the United States, Europe, and Latin America and to complete in-depth research. This created new networks and partnerships that enhanced the initiative’s exhibitions and scholarship. “We hope these networks will grow and thrive,” says Joan Weinstein, deputy director of the Getty Foundation. The legacy of Pacific Standard Time will also continue through the dozens of books that have been published alongside the exhibitions.

PST: LA/LA is a true celebration of art that transcends borders. As such, it includes many opportunities for the public to participate and learn.

EXHIBITION HIGHLIGHTS

PST: LA/LA is truly a vast undertaking, with partners spanning hundreds of miles, from Santa Barbara to San Diego, and Santa Monica out to Palm Springs. Art lovers and museum newcomers alike can see solo exhibitions and group shows that feature all media—from painting, sculpture, and photography to film series and video and performance art. While most of these presentations focus on modern and contemporary art, there are also crucial exhibitions about the ancient world and the colonial period.

The following is a selection of Foundation-supported PST: LA/LA exhibitions demonstrating the breadth of this initiative and the exciting discoveries that await.

Academy of Motion Picture Arts and Sciences

The Academy of Motion Picture Arts and Sciences is presenting a series of

film screenings, conversations with filmmakers, and online content exploring the shared influences of Latino and Latin American filmmakers and the work they created in Los Angeles during the past half-century. *From Latin America to Hollywood: Latino Film Culture in Los Angeles, 1967–2017* covers the period between the social, cultural, and political environment of the 1960s that sparked the Chicano and New Latin American cinema movements and the present day. The Academy’s programming is grounded in its extensive series of oral histories with notable Latino and Latin American filmmakers. Their films are presented together with public conversations about filmmaking, and in some cases, are premiering new Academy Film Archive restorations.

Autry Museum of the American West

Published in Los Angeles from 1967–1977, the influential bilingual newspaper *La Raza* provided a voice for the Chicano Rights Movement.

Drawing on the publication’s archive of nearly 25,000 images, now housed at the Chicano Studies Research Center at UCLA, the exhibition *LA RAZA* is the most sustained examination to date of both the photography and the alternative press of the Chicano Rights Movement, positioning photography not only as an artistic medium but also as a powerful tool of social activism.

CSU Northridge Art Galleries

The Great Wall of Los Angeles—a 2,754-foot-long mural conceived by artist Judith Baca in 1974 on the concrete wall of the Tujunga Flood Control Channel in the heart of the San Fernando Valley—depicts crucial moments in California up to the 1950s. California State University, Northridge’s Art Galleries are presenting *The Great Wall of Los Angeles: Judith F. Baca’s Experimentations in Collaboration and Concrete*, an exhibition examining the largely unwritten history of this epic artwork and the methodologies Baca developed after her residency in Mexican artist David Alfaro Siqueiros’s muralism workshop.





The Huntington Library, Art Collections, and Botanical Gardens

Visual Voyages: Images of Latin American Nature from Columbus to Darwin surveys the connections between art, science, and the environment in Latin America, from the voyages of Columbus to the publications of Charles Darwin in the mid-nineteenth century. The exhibition introduces audiences to a range of cultural perspectives on Latin American nature, so that it can alternately be viewed as a wondrous earthly paradise; a new source of profitable commodities such as chocolate, tobacco, and cochineal; a landscape of good and evil; the site for an Enlightenment project of collecting and classifying; in the nineteenth century, as the reflection of a national spirit; and through the filter of religion. *Visual Voyages* features approximately one hundred objects drawn from the Huntington's library, art, and botanical holdings, as well as from dozens of international collections.

Institute of Contemporary Art, Los Angeles (ICA LA)

ICA LA is examining the work of acclaimed outsider artist, Mexican-born immigrant Martín Ramírez, who was diagnosed with schizophrenia in the 1930s and confined to California state hospitals for most of his adult life. During the three decades he spent institutionalized, Ramírez produced a monumental body of work consisting of intricate drawings and collages whose linear rhythm and spatial tension have been compared to the techniques of Wassily Kandinsky, Frank Stella, and Sol LeWitt. *Martín Ramírez: His Life in Pictures, Another Interpretation* brings Ramírez's work to Southern California for the first time and focuses on the artist's iconography and mark-making, his formal connections to mainstream modern art, and the significance of his cultural identity as a Mexican-American.

Laguna Art Museum

California Mexicana: Missions to Murals, 1820–1930 explores how Mexico became California following the US-Mexican War (1846–1848). Juxtaposing paintings with popular posters, prints, and some of the earliest movies made in Los Angeles, the exhibition reveals how this image of California spread worldwide.

Los Angeles County Museum of Art (LACMA)

As one of the largest partners in the initiative, LACMA is presenting five PST: LA/LA exhibitions ranging from *Found in Translation: Design in California and Mexico, 1915–1985* to *Home—So Different, So Appealing: Art from the Americas since 1957*. The museum is also hosting *Playing with Fire: Paintings by Carlos Almaraz*, the first major retrospective of work by one of the most influential Los Angeles artists of the 1970s and 1980s. Almaraz was arguably the first of the many Chicano artists whose artistic, cultural, and political motivations catalyzed the Chicano art movement in the 1970s, and the exhibition features more than sixty works created before the artist's untimely death at age forty-eight.

Fowler Museum at UCLA

Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis at the Fowler Museum at UCLA explores the unique cultural role of Salvador, the coastal capital of the Brazilian state of Bahia and one of the oldest cities in the Americas. The exhibition forms the most comprehensive presentation in the US to date of art from this internationally renowned center of Afro-Brazilian culture with more than one hundred works from the mid-twentieth century to the present.

Hammer Museum

Radical Women: Latin American Art, 1960–1985 constitutes the first genealogy of feminist and radical women's art practices in Latin America and those of Latina and Chicana descent in the United States. The years covered in the exhibition represent an important time for radical aesthetic experimentation in art and explosive activism in the women's rights movement. Featuring works by more than one hundred artists from fifteen countries, the exhibition includes emblematic figures Lygia Clark and Ana Mendieta, as well as lesser-known artists such as the Colombian sculptor Feliza Bursztyn and the New York-born Puerto Rican photographer Sophie Rivera.



Above from left: *Glu, Glu, Glu...*, 1967, Anna Maria Maiolino. Acrylic ink on wood. Collection Gilberto Chateaubriand, Museu de Arte Moderna, Rio de Janeiro, Brazil. © Anna Maria Maiolino. On view at MOCA.

Mar invadido / Invaded Sea, 2015, Tony Capellán. Found objects from the Caribbean Sea. Installation view: *Poetics of Relation*, Pérez Art Museum Miami, 2015. Collection of the Artist. Photo courtesy of Oriol Tarridas Photography. On view at MOLAA.

Opposite: (*New Granada Expedition*), "Bromelia", n.d., Francisco Escobar Villarroel. Tempera on paper. Archivo del Real Jardín Botánico (CSIS) Madrid, DIV. III A-296. On view at the Huntington.



The MAK Center for Art and Architecture (with CSULA's Luckman Gallery)

In 1941, Walt Disney and a group of eighteen artists, musicians, and screenwriters traveled to South America looking for inspiration and content for *The Three Caballeros* and other animated features produced as part of the US government's "Good Neighbor" policy during the Second World War. These films initiated a long and complex history in which Latin Americans frequently criticized Disney as a representative of North American imperialism. Joint exhibitions at the MAK Center and the Luckman Gallery at California State University, Los Angeles explore the history of Disney's engagement with Latin American imagery and the ways in which Latin American artists responded to, played with, reappropriated, and misappropriated Disney's iconography.

The Museum of Contemporary Art (MOCA)

MOCA is presenting the first major US survey of Anna Maria Maiolino, one of the most influential Brazilian artists of her generation. Maiolino's work was profoundly affected by the aftermath of the Second World War, the military dictatorship in Brazil, and her experience as an artist during the period when what could be called art changed dramatically. The exhibition covers her entire career, from the 1960s to the present, bringing together early experimental prints, drawings, films, performances, and recent large-scale, ephemeral installations made with unfired clay.

Museum of Contemporary Art San Diego (MCASD)

MCASD is presenting an exhibition that examines the ways in which Latin American artists from the 1960s to the 1980s responded to the unraveling of

the utopian promise of modernization after the Second World War, most notably in Argentina, Brazil, Mexico, and Venezuela. *Memories of Underdevelopment* is the first significant survey exhibition of these crucial decades and highlights the work not only of well-known artists such as Hélio Oiticica and Lygia Pape, but also lesser-known artists from Colombia, Peru, Chile, and Uruguay.

Museum of Latin American Art (MOLAA)

Relational Undercurrents: Contemporary Art of the Caribbean Archipelago calls attention to a region of the Americas that is difficult to categorize and often overlooked: the island nations of the Caribbean. The exhibition proposes an "archipelagic model"—defining the Caribbean from the perspective of its archipelago of islands, as distinct from the continental experience—to study issues around race, history, the legacy of colonialism, and the environment.

Palm Springs Art Museum

Kinesthesia: Latin American Kinetic Art, 1954–1969 examines the influential and visually stunning work of South American kinetic artists. While Southern California was becoming the North American epicenter for Light and Space art in the 1960s, separate yet closely related technical experiments had been unfolding in a handful of major cities of South America, as well as in Paris, the European center for kinetic art. *Kinesthesia* highlights the broad differences that emerged among the two principal South American centers of activity: Argentina, where kinetic art grew out of local debates about painting, and Venezuela, where pioneering notions of modern architecture stimulated a synthesis of art and design.



Bulca, 2015, Hector Hernandez. Courtesy of the artist. On view at UCR ARTSblock.

A second exhibition at the museum's Architecture and Design Center, *Albert Frey and Lina Bo Bardi: A Search for Living Architecture*, explores two visionary architects who critically expanded the meaning and practice of modern architecture. Bo Bardi (1914–1992) emigrated from Italy to Brazil in 1946 and Frey (1903–1998) from Switzerland to the United States in 1930. Though the two did not meet, Bo Bardi translated Frey's treatise "Living Architecture" for *Domus*, and their personal and professional odysseys represent the emergence of São Paulo and Southern California as architectural and cultural laboratories in the middle of the twentieth century.

Santa Barbara Museum of Art

Valeska Soares: Any Moment Now is a major mid-career survey of Brazilian-born, New York-based artist Valeska Soares. Trained as both an artist and architect, Soares creates unique environmental installations based on sensorial effects of reflection, light, entropy, and even scent. The exhibition covers more than twenty-five years of the artist's career, combining sculptures, photography, installations, and performances that integrate notions of time and memory and conjure associations ranging from desire to excess.

UCR ARTSblock

Mundos Alternos is a wide-ranging survey exhibition at the University of California, Riverside's ARTSblock, bringing together contemporary artists from across the Americas who have tapped into science fiction's capacity to imagine new realities, both utopian and dystopian. Science fiction offers a unique artistic landscape in which to explore the colonial enterprise that shaped the Americas, and to present alternative perspectives speculating on the past and the future. In the works featured in the exhibition, mostly created in the last two decades, artists employ the imagery of science fiction to suggest diverse modes of existence and to represent "alienating" ways of being in other worlds.

USC Libraries, ONE National Gay & Lesbian Archives

Organized by ONE National Gay & Lesbian Archives at the USC Libraries, *Axis Mundo: Queer Networks in Chicano L.A.* maps the intersections and collaborations among a network of queer Chicano artists and their artistic collaborators from the late 1960s to the early 1990s. This period was bookended on one side by the Chicano

Moratorium as well as the gay liberation and feminist movements, and on the other by the AIDS crisis. The show marks the first historical consideration of these artists in the context of broader artistic and cultural movements: mail art, the rise of alternative print media, fashion culture, punk music, and artists' responses to the AIDS epidemic. The exhibition is presented at the ONE Archives' gallery in West Hollywood and the nearby MOCA Pacific Design Center gallery.

PROGRAMS AND PERFORMANCES

In addition to exhibitions, PST: LA/LA is venturing beyond the walls of museums to feature performances, educational programs, and a performance art festival—all made possible through grants from the Getty Foundation. This expanded programming kicked off with a free celebration at Grand Park in downtown Los Angeles and continues throughout the fall with performances at the Hollywood Bowl, the Dorothy Chandler Pavilion, Walt Disney Concert Hall, and a variety of indoor and outdoor spaces throughout the region.

Highlights include a genre-bending lineup of Los Angeles Latina/o vocalists and musicians reimagining the songs of legendary Peruvian-American singer Yma Sumac; a screening of Alejandro González Iñárritu's *Birdman* (2014) with live improvisation by drummer Antonio Sánchez; and performances by the Cuba-based Malpaso Dance Company, including the premiere of a newly commissioned work. Additionally, the Roy and Edna Disney/CalArts Theater (REDCAT) is presenting *Pacific Standard Time: Live Arts LA/LA Festival*, an eleven-day performance-art festival taking place in January, 2018. PST: LA/LA also includes a K–12 education program developed for students, families, and teachers across Los Angeles County, with a special focus on reaching the most underserved schools. (See related article on page 14 for more about the education program.)

There is much to do and see in the coming months as exhibitions open and programs and performances begin. PST: LA/LA is transforming Southern California, and visitors and locals alike will witness its boundless possibility all through the fall and for many years to come.

For more information about PST: LA/LA, including how to plan your visits to institutions across the region, visit: www.pacificstandardtime.org.



Still from *Romance Tropical*. Photo courtesy of UCLA Film & Television Archive

Lost and Found: The Importance of Research

A critical facet of PST: LA/LA is the significant long-term research that went into each exhibition. This research, funded by the Foundation, is both critical to developing exhibition materials and important to the general advancement of art history. "Knowledge is precarious," says Heather MacDonald, senior program officer at the Getty Foundation. "Without PST: LA/LA research, many of the artworks, archives, and documents included in the exhibitions could have been lost to history. Instead, they have entered the art historical record for the first time."

One example of a discovered artwork is the only known copy of *Romance Tropical* (1934), the first Puerto Rican narrative movie with sound. The film went missing more than eighty years ago, and the sole material evidence of its existence was a single still poster image. Just this year, while researching *Recuerdos de un cine en español: Latin American Cinema in Los Angeles, 1930–1960* (a PST: LA/LA project of the UCLA Film & Television Archive), the Archive's director, Jan-Christopher Horak, found an uncatalogued film labeled with the same name in the UCLA vaults. The title could have been one of hundreds of travelogues in the Archive and had escaped notice. But thanks to their research, Horak and several Puerto Rican colleagues quickly (and ecstatically) confirmed that the film was in fact Puerto Rico's long-lost "national treasure."

Discoveries like these confirm the importance of dedicating staff time and resources to scholarship. All of the Getty-supported PST: LA/LA exhibitions are grounded in original research, including oral histories, collection and studio visits, and numerous hours of work in local, national, and international archives. By bringing this information to light, scholars have provided major contributions to Latin American and Latino art history.

Grants Support PST: LA/LA K-12 Education Program



art challenge. “The teachers and leaders bringing the arts to our students every day are fundamental in building the next generation of artists and creative thinkers,” added Melvin. “Having the arts in our schools is only getting more important, and we need to ensure that our students have the opportunity and the skills to express themselves.”

“The PST: LA/LA Education Program adds an important dimension to the Getty’s initiative,” says Rory Pullens, senior executive director of the Arts Education Branch of LAUSD. “The support for teachers and students to gain this vital exposure outside the classroom is critical, especially the commitment to reach the most underserved schools in our district. With the support of the Getty Foundation, thousands of students across the county are being transported into a cultural and artistic experience that is certain to make a lasting impression.”

The themes of PST: LA/LA—art, activism, borders, diaspora, displacement, identity, globalism, and modernism—have particular resonance for Los Angeles and its students. When the city was founded in 1781 as part of New Spain, officials recruited forty-four farmers and artisans from Sinaloa and Sonora, Mexico as its first settlers. Today, nearly half of the region’s population has roots in Latin America, contributing to Southern California’s status as a lively center of artistic production and a nexus of cultural creativity. Almost three-fourths of the students in the area’s public schools are Latino, with percentages even higher at many of the most underserved schools. And although planning for PST: LA/LA began five years ago, now is a particularly important moment to show the diversity and quality of Latin American and Latino art, as well as the importance of collaborations across borders.

“We are all keenly aware of the political climate we find ourselves in today,” says Joan Weinstein, deputy director of the Getty Foundation. “And while planning for PST: LA/LA has been underway for years, at this moment in history it becomes vitally important to nurture and strengthen our cultural connections, now more than ever.”

The PST: LA/LA exhibitions present an opportunity to connect students with their heritage and identity; to enhance arts education in underserved schools; to link to visual arts, history/social studies, and English language arts curricula; and to strengthen the relationship between schools and museums.

Exhibitions span the gamut from pre-Columbian luxury arts to Los Angeles murals, and from the ways Latin American and Latino artists reappropriated and misappropriated Disney imagery to cutting-edge contemporary art that engages directly with communities. The art is often unexpected and unknown, since it hasn’t been seen widely in the United States or elsewhere.

While many of the museums participating in PST: LA/LA already have strong education programs for K-12 students—and will continue these offerings related to their own exhibitions—the goal of the PST: LA/LA education program is



Above: Students from Los Angeles Academy of Arts and Enterprise during a PST: LA/LA field trip to the Pasadena Museum of California Art. Installation view of *LA Redux: Reduction Linocuts* by Dave Lefner. Photo courtesy LAUSD

Opposite: Teachers attend a PST: LA/LA professional development workshop held at the Skirball Cultural Center. Photo courtesy LA Promise Fund

to expand and enhance these individual efforts. The Getty Foundation led an overall approach to the educational programming development, working with a committee that included representatives from the leading museums participating in PST: LA/LA, the LAUSD, the LA Promise Fund, and the Los Angeles Public Library.

Since the April launch event, the LA Promise Fund and the LAUSD’s Arts Education Branch have held professional development workshops for hundreds of teachers from LA Unified and other county districts. The sessions focus on fine arts and related disciplines, including language arts and social sciences.

“The lesson-plan ideas presented at our professional development meeting allow my students to tap into different modalities and talents,” says Mila Lopez, language arts and theater productions teacher at Griffith STEAM Magnet Middle School. “Students can deeply explore their self-identity and express who they are by creating self-portraits and writing narratives, explorative essays, and scripts that they will perform. They can also research the influence of the Latin American and the Latino movement in Los Angeles. The PST: LA/LA Education Program offers students an amazing combination of cross-curriculum instruction driven by state standards, information about Latin American art and Latino art, and the opportunity to explore their own heritage and cultural identity.”

These sessions reinforced the themes of PST: LA/LA in the classroom and were based on Teacher Resource Guides developed by LAUSD teacher and former museum educator Jennifer Reid to connect the students’ museum visits to class curricula.

Each of the five resource guides starts with a theme that is explored through several artworks from a number of different PST: LA/LA exhibitions, providing a model for how to teach from works of art and how these lessons can then be incorporated into the curriculum. Each guide also includes a description of the featured work of art, discussion prompts, a classroom activity and vocabulary list, and information about the arts institution at which the exhibition can be seen.

The guides follow Common Core State Standards for English Language Arts and Literacy in History/Social Studies, as well as California Content Standards for Visual Arts and History/Social Science. Educators can also adapt the guides to meet the unique needs of a wide range of students. To further encourage their use in the classroom, the LA Promise Fund is providing teacher grants to educators to support artmaking activities.

Now that PST: LA/LA has opened, the LAUSD and the LA Promise Fund are spending the fall organizing hundreds of free field trips to dozens of museum exhibitions across the greater LA area. These teacher-led visits allow students, especially those from the most underserved schools in the county, to engage firsthand with works of art that connect to their classroom curricula.

To supplement the field trips, the LA Promise Fund is coordinating family days at participating museums, with busses departing from schools. Transportation, refreshments, translation services, and special programming—such as guided tours or other engagement activities—are free of charge.

To actively engage students in PST: LA/LA, the LA Promise Fund is offering an Arts Challenge program for middle and high school students to create their own unique artworks. The program is open to all students across the county, regardless of whether or not they attend a PST: LA/LA field trip. In response to a prompt—“Am I LA?”—students will produce their own original artistic creations and submit them to a county-wide contest. The Arts Challenge concludes after the close of PST: LA/LA with an exhibition of student artwork and a juried review with college scholarship prizes for the winning entries.

When the program is finished, the combined efforts of the LA Promise Fund and LAUSD could result in an estimated 10,000 to 20,000 students receiving instruction related to Pacific Standard Time: LA/LA.

For more information on the program components, visit www.lapromisefund.org/artsmatter.

GOLDEN KINGDOMS

Luxury and Legacy in the Ancient Americas

The term “luxury arts” is used by archaeologists to refer to objects that are made of rare or imported materials, that showcase masterful workmanship, or that are in limited circulation. The Pacific Standard Time: LA/LA exhibition *Golden Kingdoms: Luxury and Legacy in the Ancient Americas* brings together many of the finest objects of this kind from a range of South American and Mesoamerican cultures. Through their physical and ideological qualities, these objects conveyed the majesty and transformative powers of pre-Columbian kingship and ritual.

The exhibition also reveals that ancient American artists and their patrons often considered jade, shell, feathers, and woven garments even more valuable than gold, which along with other rare metals, was primarily used for ritual and regalia. Recent excavations of ancient American luxury objects have cast new light on the variety of reasons indigenous Americans valued these materials.

Often, the materials selected for luxury arts in the ancient Americas were rare, difficult to access, or a challenge to work with, and their possession demonstrated a patron’s status in being able to obtain and commission such exceptional and precious objects. Mesoamerican jade, for example, came from limited sources in the Motagua Valley in Guatemala—distant from many major centers—and was one of the hardest stones to carve. *Spondylus* shells had to be acquired through deep diving, and often at a considerable distance from where they were ultimately used. Colors, too, had particular meanings or associations and contributed to the perceived value of an object. The rich green-blue of most jade symbolized fresh growth and fertility.

Since many items would have been worn on the body or held closely, the sense of touch was vital to luxury arts, as were the sounds they made. The sound of jade axes knocking against each other, or of the delicate bells attached to garments, made them more attractive. Luxury arts appealed to all the senses. The smell of metals,



Serpent Labret with Articulated Tongue (detail), 1300–1521, Aztec culture. Gold. The Metropolitan Museum of Art, purchase, 2015 Benefit Fund and Lila Acheson Wallace Gift, 2016 (2016.64). Image © The Metropolitan Museum of Art



for example, was part of their allure; and it is likely that taste, such as the flavor that a metal vessel would impart to a beverage, mattered too. In the ancient Americas, artists and patrons selected materials that would provoke a strong response—perceptually, sensually, and conceptually—and that would transport the wearer and the beholder beyond the realm of the mundane.

Unlike Europeans, who were obsessed with gold as currency, the ancient Americans valued gold for its close association with the supernatural realm. Rulers and ritual specialists wore delicate gold ornaments featuring extraordinary beings and fantastical beasts to underscore their association with mystical forces. First developed in the Andes, perhaps as early as 2000 BC, gold-working gradually spread northward into Central America and Mexico over several thousand years. The brilliance and inventiveness of Mixtec and Mexica gold-working remains second to none. In the region that is now Costa Rica, on the other hand, jade was the more esteemed material. And the Classic Maya—whose city-states flourished in what are now Honduras, Guatemala, Belize, and southern Mexico—displayed little interest in the metal, despite extensive use by their neighbors to the south.

The use of metals in ancient Mesoamerica would never surpass that of green jade, with its hard, smooth, lustrous surface. From the Preclassic to the Postclassic period, pieces of green jade were masterfully carved to serve as adornments or insignia that distinguished those who wore them as the elite of the community. Jades were among the luxurious gifts offered in the most sacred spaces of ceremonial centers and in the burials of kings and queens. The scarcity of this raw material, coming from only one geologic source, undoubtedly affected its value. Not all varieties of the green stone enjoyed the same prestige, though. Mesoamerican artists and patrons differentiated the stones based on luster, chromatic intensity and homogeneity, transparency, purity, and alleged magical, therapeutic, or water-retentive properties—and assigned them different functions and meanings.

One of the most esteemed shells among the ancient Americans from the Andes to Mesoamerica was the brightly colored *Spondylus*, especially the reddish *princeps* species and the *calcifer* species, which has a purple-red band along the inner margin. Obtaining these shells was a complex task that required diving into the sea, locating specimens that were sometimes camouflaged by marine animals, and detaching them from hard substrates such as rocks and corals. In addition, characteristics such as a dull color or imperfections and perforations in the valves deemed the shell undesirable. Divers would have had to gather large quantities in order to obtain enough pristine material.

Spondylus was also held in high regard because of its association with fertility, water, blood, and other life-giving forces. From the earliest times, it was one of the most valued offerings and favorite foods of the gods, and in ritual deposits it



appears whole, fragmented, or transformed into sumptuous apparel that accompanied individuals of high social rank into the afterlife. In the Andes, these shells were called the “daughters of the sea, mother of all waters,” and works made from them were, by extension, thought to encourage fertility and abundance. *Spondylus* objects were also often the focus of particularly potent, culturally significant imagery.

The Tiwanaku and Wari states of the Inca Empire constructed impressive stone cities and excelled in the fiber arts, creating finely woven garments of rich, saturated colors that were extraordinarily labor-intensive to produce. Deeply influential to later Inca traditions, the *uncu*—a type of garment worn by Wari men—was a focus of great creative attention. The finest examples display an inventive exploration of geometric, anthropomorphic, and zoomorphic forms, including staff-bearing figures, pumas, and condors that are often abstracted into nearly unidentifiable shapes.

Textiles also held profound symbolic meaning, and in the Inca period were deployed as diplomatic gifts and formed part of nearly every

sacrifice. Cloth was closely associated with social identity, be it age, gender, status, or regional origin. The Inca royal crown itself was a red wool fringe. Textiles were so important that they were emulated or adapted in other Andean media, from architectural sculpture to metalwork. Tropical bird feathers, for example, were painstakingly fashioned into elaborate garments and large hangings that may have once graced the interior of grand buildings.

All of these spectacular objects are not only examples of artistic production at the highest levels; they are also rare and fragile survivors of history. At the time of the Spanish Conquest, untold numbers of gold and silver items were melted down and native manuscripts were deliberately burned. And time has taken a heavy toll on the more perishable feather works and textiles. Exceedingly rare testaments to the brilliance of ancient American courts and their artists, these exquisite works remind us of the fragility of once-great and sophisticated cultures. It is in these deeply resonant works, these tangible connections to worlds now almost entirely lost to us, that the great imagination and the artistry of ancient Americans live on.

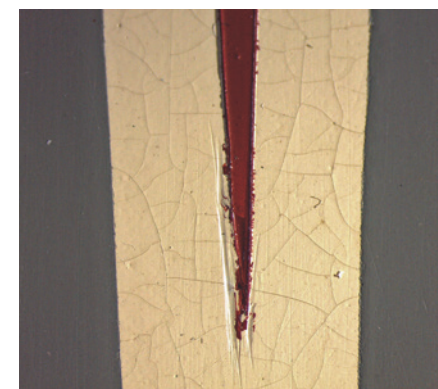
Gallery view with *Feathered Panels*, 600–900, Wari culture, from The Metropolitan Museum of Art and Sipán objects in foreground cases from the Museo Tumbas Reales de Sipán, Ministerio de Cultura del Perú

Opposite from top:

Octopus Frontlet, 300–600, Moche culture. Gold, chrysocolla, shells. Museo de la Nación, Ministerio de Cultura del Perú

Mask, 900–400 BC, Olmec culture. Jadeite. The Metropolitan Museum of Art, Bequest of Alice K. Bache, 1977. Image © The Metropolitan Museum of Art

Royal Tunic, 1450–1540, Inca. Camelid fiber, cotton. Pre-Columbian Collection, Dumbarton Oaks, Washington, DC. Image © Dumbarton Oaks, Pre-Columbian Collection, Washington, DC



Left: *Alternado 2*, 1957, Hermelindo Fiaminghi. Alkyd on hardboard. Colección Patricia Phelps de Cisneros. Promised gift to the Museum of Modern Art, New York, through the Latin American and Caribbean Fund in honor of Catalina Cisneros-Santiago

Above: Detail of *Alternado 2*. Photomicrographic detail of the glossy, sharp-ridged tip of a red lozenge, next to incised lines and paint bleed related to the use of self-adhesive tape. Selective polishing of the surface left minute scratches in the white background and grey lozenges.

The deep-red lozenges of Hermelindo Fiaminghi's *Alternado 2* (1957) were painted in several steps. First, the artist established each corner of the shapes with pinpoint holes and connected the points with incised lines. Next, he drew the outlines with an opaque, brownish red paint and a ruling pen. Finally, he painted the full shapes with a semi-transparent red house paint and self-adhesive tape.

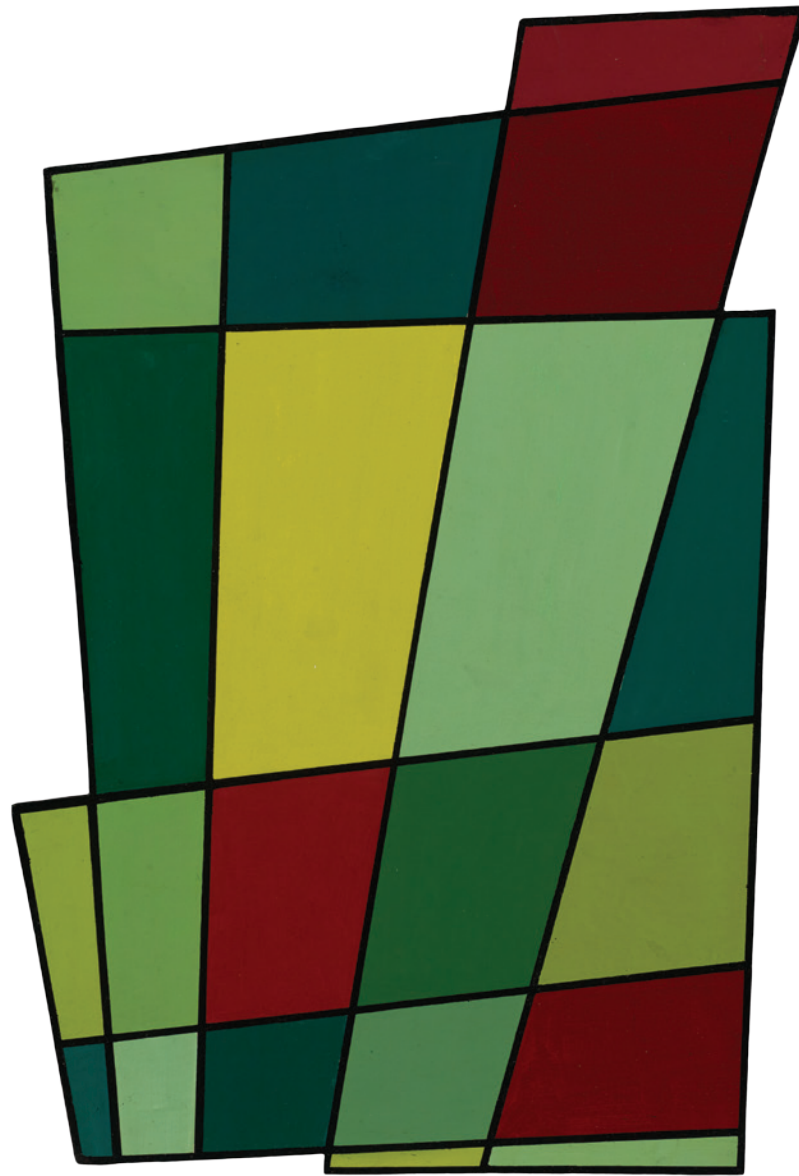
Researchers at the Getty Conservation Institute (GCI) and the Getty Research Institute (GRI) examined *Alternado 2* using scientific imaging and other techniques as part of a Concrete art project centered on a set of works from the Colección Patricia Phelps de Cisneros (CPPC). Forty-seven works have been lent to the Getty for the duration of the project, after which many of them will be donated to the Museum of Modern Art in New York. The Getty's partners—TAREA, at the Instituto de Investigaciones sobre el Patrimonio Cultural at the Universidad Nacional de San Martín in Buenos Aires, and the Laboratório de Ciência da Conservação (LACICOR) of the Universidade Federal de Minas Gerais in Belo Horizonte—have simultaneously examined Concrete art in public and private collections, and the Museum of Fine Arts in Houston has carried out scientific analysis on its own Latin American art collection from the period.

The Pacific Standard Time: LA/LA exhibition *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros* showcases what researchers have discovered about the nature of artists' materials, methods, and motivations. Their multifaceted approach included unprecedented scientific analysis of paints and pigments present in the representative works from the CPPC. "The exhibition draws on the GCI's technical know-how—the analytical methods used to identify different types of modern paint, knowledge of how to recognize various paint application techniques, and how to insert this novel information into broader technical art historical research," says GCI Head of Science Tom Learner. *Making Art Concrete* provides a close-up look at the multitude of decisions—from paint choices to techniques—made by Argentine and Brazilian artists. The works on display date from 1946 to 1962.

Preceding this research and resulting exhibition was work conducted by the GCI in collaboration with the J. Paul Getty Museum and the GRI between 2012 and 2014 on Jackson Pollock's large painting *Mural* (1943), owned by the University of Iowa. That work culminated in the exhibition *Jackson Pollock's Mural* at the Museum in the spring of 2014 and an accompanying book. The famous painting was a transitional moment in the evolution of Pollock's art and his painting technique, in that he had not yet begun splashing paints on a horizontal canvas. In *Mural*, he was mostly still painting in a relatively conventional way, brushing on quality oil paints and adding splatters of modified oil paint onto the upright canvas. Unconventionally, though, Pollock also used an inexpensive, water-based off-white house paint for a particular compositional purpose. Researchers discovered Pollock's paint and process in the making of *Mural* through a wide variety of analytical techniques.

CONCRETE LIMITS

ABSTRACTION IN ARGENTINA AND BRAZIL



Above: *Marco recortado* N° 2 / *Cutout Frame* No. 2, 1946, Juan Nicolás Melé. Oil on hardboard. Colección Patricia Phelps de Cisneros. Promised gift to the Museum of Modern Art, New York, through the Latin American and Caribbean Fund

Opposite: Patricia Phelps de Cisneros (seated) and Pia Gottschaller discussing Hermelindo Fiaminghi's *Seccionado* no. 1, 1958, with (from left to right) Gabriel Pérez-Barreiro, Jim Cuno, and Gustavo Cisneros

their artworks would play in society. As a result of their ambitions, many artists broke from creating traditionally framed paintings and began making three-dimensional, irregularly shaped paintings and objects.

The shaped painting, or “marco recortado,” was a momentous invention by a group of young Argentine and Uruguayan artists in the mid-1940s. This contradicts the commonly held belief that shaped paintings were invented in the 1960s in the United States. Rhod Rothfuss’s essay “The Frame: A Problem in Contemporary Art,” published in the sole issue of *Arturo* magazine in 1944, critiques the concept of the traditional frame, explaining that it “leads to a sense of continuity of the object beyond the margins of the painting. This situation only disappears when the frame is structured rigorously according to the composition of the painting.” The resulting works eschewed any sense of illusionism: the works have irregularly shaped outlines in which the interior geometric composition defines the outer edges of the support.

While artists in Argentina experimented with shaped paintings, research shows that they were less inclined to experiment with house paints than their Brazilian peers. Artists in Buenos Aires, whose work in the collection dates from the mid-1940s and 1950s, typically used tube oil paints in their work, with the exceptions of Rhod Rothfuss and Raúl Lozza. In *Relieve* no. 30, Lozza layered house paints and oil paints so as to extensively polish the paint surfaces, something that the softer oil paint by itself would not have made possible. Aside from questions of availability of different kinds of paints in the period following World War II, the Argentine group might also have preferred traditional oil paints in part because of their schooling—many of them were educated at fine art academies, where they would have been trained in the tradition of painting in oil.

The Brazilian artists, on the other hand, embraced a wide variety of novel industrial paints. These inexpensive paints have the benefit of drying quickly. They also allow the formation of a smoother surface devoid of brushstrokes when they are combined with certain application techniques, such as the use of spray guns. In the course of studying the works with a high-powered microscope, it became clear that some of the artists went to great lengths to manipulate their paint surfaces. “Geraldo de Barros’ *Função diagonal* has an incredibly smooth finish, produced using an innovative type of paint—a polyurethane-modified alkyd,”

Gottschaller says. “It was probably custom-mixed for him by Kazmer Féjer, an artist who had studied industrial chemistry and experimented with plastic substances. De Barros applied the white paint with a brush, the black paint with a spray gun, and at the end he also polished the black areas.”

Another strategy to avoid overly subjective elements such as brushwork in their paintings was the artists’ use of ruling pens and tape. Mastering the intricacies of a ruling pen required both patience and expertise. Traditionally used by architects and graphic designers in technical drawings, ruling pens are easiest to use with free-flowing ink. Oil paint must be thinned to exactly the right consistency to flow from the pen, which holds only a small amount between its metal tips due to capillary action. Painting long lines is painstaking, since only a few centimeters can be painted at once. Alfredo Hlito’s experience as a draftsman and designer likely contributed to his extraordinary facility with ruling pens.

The ruling pen was not the only tool of choice for the versatile artists in the study. Self-adhesive tape allows the creation of extremely sharp, almost mechanical edges of geometric forms, a quality particularly sought after by several artists in Brazil. Gottschaller notes, “While the Latin American artists in our study preferred transparent tape made from cellophane like Scotch tape, evidenced by the perfectly crisp edges of elements, the majority of contemporary European and North American artists used masking tape, which leaves a slightly ribbed edge.”

Both cellophane tape and house paints are industrial products, demonstrating the connection between the materiality of the work and the historical moment in which it was created. “The study details the connection between artists and the industrialization occurring in both countries in the postwar years,” says GRI Deputy Director Andrew Perchuk. GRI Research Specialist Zanna Gilbert adds, “While this connection



has been understood more broadly by scholars and historians, this is the first study that underlines more precisely the specific materials and techniques used by these artists. The study also underscores the differences between the approaches of the Concrete artists in Argentina and Brazil.”


At the GRI, Gilbert spent time looking into the printed ephemera in the library’s Special Collections. Magazines, exhibition invitations, and flyers, some of them found in the archive of the influential Uruguayan artist Joaquín Torres-García, shed further light on the period. “Through this archival research, we were able to learn more about the interdisciplinary aspirations of these artists,” says Gilbert. “If the artists’ painting practice intended to bridge the divide between art and everyday life by creating objects focused on physical materiality, this concern extended into building a broader movement in Concretism. In their magazines and leaflets, the artists addressed poetry, theater, and music, as well as architecture, furniture, and industrial design.” One of the rooms in *Making Art Concrete* is dedicated to this printed material, with a particular focus on poetry and design.

A catalogue featuring two essays by project researchers Pia Gottschaller and Aleca Le Blanc accompanies the exhibition. In November, scholars are invited to present their findings at a conference

at the Getty, and a second volume will follow. A third, bilingual publication will include interviews with Argentine Concrete artists conducted by Pino Monkes, painting conservator at the Museum of Modern Art in Buenos Aires.

The project has attracted significant interest from Latin America and around the world, indicating the willingness and perceived need to reassess the current placement of these artists in the canon of twentieth-century modern art. As collaborators study collections in Argentina and Brazil, the Getty project contributes to the improved understanding of Concrete art and how it might be conserved in decades to come.

“The Colección Patricia Phelps de Cisneros found a perfect partner in the Getty,” says Patricia Phelps de Cisneros. “With up-to-the-minute scientific technology and conservation techniques, researchers from the Getty Conservation Institute and the Getty Research Institute joined forces to reveal the secrets of the materials and methods of Concrete artists from Latin America, and to re-contextualize their groundbreaking work from the mid-’40s to the early ’60s. These artists’ aims were social as well as aesthetic; they wanted to change the world with their art. They would have been astonished at the ways in which new scholarship about their contributions to culture has, with the evidences uncovered by the Getty, changed the art world.”



THE BIRTH OF THE METROPOLIS IN LATIN AMERICA

During three centuries of colonial rule, Spain and Portugal used urban planning and architecture as tools for dominating their subjects in Latin America. Plazas and grids of blocks were more than architectural features and geometric patterns—they spatially reinforced the social and political power of the local ruling elites, the church, and the monarchy.

Independence movements that began in the eighteenth century were the result of simmering tensions with the Iberian powers. These tensions were in part propelled by Enlightenment ideals such as constitutional government, liberty, and inalienable rights and the profound effect of external events such as the Haitian Revolution, the American Revolution, and the French Revolution. Between 1808 and 1826, most of Latin America gained independence from the imperial powers and formed new countries and republican governments.

Latin Americans began to reshape their cities, removing or diminishing the power of colonial symbols through the construction of new civic buildings and other modifications to the urban landscape. The Pacific Standard Time: LA/LA exhibition *The Metropolis in Latin America, 1830–1930* explores how six capital cities—Buenos Aires, Havana, Lima, Mexico City, Rio de Janeiro, and Santiago de Chile—grew into metropolises during this time of intense change and wove together various sociopolitical developments, cultural influences, and aesthetic trends over the course of a century to create new national architectures and identities. To design this exhibition, co-curators Maristella Casciato, senior curator of architecture, and Idurre Alonso, associate curator of Latin American collections, drew on the extensive and outstanding collection of photographs, prints, plans, and maps available at the Getty Research Institute.

The Colonial City

During the colonial period, roughly 1496–1832, architectural regulations and urban planning guidelines were imposed on the cities by the Iberian powers. The countries under Spanish rule, for example, had to comply with the 1573 Law of the Indies, which dictated the layout of the cities and use of an orthogonal grid. This urban grid had existed before the arrival of the Spaniards and the Portuguese and had served as a planning matrix.

Street view of the Floriano Promenade in Rio de Janeiro, 1928, Augusto Cesar de Malta Campos. Gelatin silver print. Los Angeles, Getty Research Institute, 92.R.14



Above: *La Habana: Panorama general de la ciudad y su bahía (Havana: Panorama of the City and Bay)*, ca. mid-1850s, Eduardo Laplante. Color lithograph. Getty Research Institute, P840001



Below: Lima, *Estadua de Bolívar (Lima, Statue of Bolívar)*, ca. 1863–1873, Courret Brothers. Albumen print. Getty Research Institute, 2002.R.25

In an urban arrangement known as the *cuadrícula española*, the plaza or town square was anchored by a cathedral built to inspire awe among the indigenous people and settlers. It also included a town hall and key institutional buildings that dominated the surroundings to project an image of power. Over the next two centuries, the design of numerous towns and cities in Latin America followed this colonial urban model.

Throughout the struggle for independence, people felt it mandatory to eliminate the memory of the colonial past, which included both political and cultural symbols. As part of this iconoclastic process, they removed sculptures representing colonial power. One of the photographs in the exhibition shows the equestrian sculpture of King Carlos V of Spain on Bucareli Avenue in Mexico City. “The monument had been originally created for the *zócalo*, the main plaza in the city,” explains Alonso. “After independence, there were strong sentiments against the piece. When it became clear that it could be vandalized, it was moved to its new location on Bucareli Avenue.”

The Republican City

Despite the newly emancipated countries’ desire to break with the colonial past, plazas endured: as a key urban form, they were sites for citizens to congregate and share in activities such as going to the market and attending festivals and celebrations. “Since antiquity, the notion of *urbs* (city) is intertwined with the existence of the forum, the public square,” says Casciato.

The construction of new civic buildings from the 1860s onward, including parliaments, ministries, supreme courts, theaters, and universities, reinvigorated the self-view of the six capitals. In addition, the new nations created public monuments devoted to leaders such as Cuauhtémoc, the last Aztec emperor; Bernardo O’Higgins, the Chilean independence leader; and Simón Bolívar, who led the movements to liberate the northern part of South America from Spanish rule. The exhibition features a photograph taken in Lima of a monument to Bolívar that depicts him dramatically mounted on a rearing horse. “The new public monuments of the independence leaders often had congratulatory and grandiose iconography that showed their achievements,” explains Alonso. “In some cases, public sculptures were created to connect the identity of the new countries with their pre-Hispanic past or the *mestizaje* (blending of races).”

The Search for Grandeur

The new nations looked in large part to France, Great Britain, Germany, and the United States as models for exhibiting the most advanced ideas about culture, philosophy, and science, while regarding Spain and Portugal as outmoded models. Drawing inspiration from France, some of the Latin American capitals emulated the urban design of Georges-Eugène Haussmann, the man responsible for transforming Paris into the modern capital. “The Haussmannian policies of urban transformation under Napoleon III, who spent many years in England before he became emperor, are the symbol of the new, modern times, never entangled with the colonial past,” explains Casciato.

Features of Second-Empire Paris (1852–1870) that informed renewal of Latin American cities include Beaux-Arts neoclassical architecture; large boulevards, often lined with trees and lamps; and the creation of diagonal avenues that in some cases broke with the colonial city’s orthogonal grid. Latin American capitals featured streetlights for safety, public parks for recreation and amusement, sanitation for public health, and cultural spaces such as theaters and cinemas.

By the 1880s, the Haussmannian style of urban renewal could be seen in Paseo de la Reforma in Mexico City, Avenida de Mayo in Buenos Aires, and Avenida Rio Branco in Rio de Janeiro. The exhibition features photographs of these sites and other metropolitan city views. “Political theoreticians interpreted the rational use of urban spaces and the opening

up of old, narrow districts in terms of *embellissement stratégique* (strategic embellishment), a way of keeping the populace under control,” says Casciato.

The desire to break from the colonial past and embrace progressive European models needs to be viewed in historical context, Casciato points out. As the old order was challenged, the political turmoil that followed can be interpreted in light of the industrial revolution, which had a profound impact on Latin America in the mid-eighteenth century. Its effects transformed the social order and became pivotal in fostering the birth of the bourgeoisie in Latin America.

The exhibition features a colored lithograph of the new Chilean bourgeoisie—men dressed formally in top hats and women in gowns taking an afternoon walk on La Cañada promenade. While such beautiful Parisian-style boulevards were places for the elite to see and be seen, they also attracted all strata of society and sometimes led to class-based frictions.

Modern Infrastructure

In the last quarter of the nineteenth century, Latin American capitals had to respond to the effects of foreign immigration and rural-urban migration. They began to industrialize and develop large infrastructural projects such as aqueducts, sewage systems, bridges, and railways. The growth of trade and travel led to the expansion of existing port cities and the development of new ones. In the exhibition, a color lithograph from 1850 of Havana, its bay, and harbor shows a panoramic view of this bustling port city.

The economies of the capitals benefited greatly from these improvements in infrastructure, which facilitated trade and led to the emergence of new export-oriented economies based on industrialized and capitalist models. All of these factors converged to give birth to the modern city and create a relatively comfortable life for city dwellers. The population of the six capitals grew

dramatically over a century, particularly in Buenos Aires and Rio de Janeiro. Buenos Aires was unique in that it experienced a large wave of immigration from Europe in the late nineteenth and beginning of the twentieth centuries, becoming known as the Paris of the Americas.

National Architecture in Context

In the 1910s, as Latin Americans celebrated the centennial of their independence, they began to reconsider their national identities and prior architectural models. Several architects and theorists sought to define a national architecture and found a solution by looking to the pre-Hispanic and colonial past. Mexico, Peru, and Argentina led the movement to forge a new national architecture that fused neo-colonial and pre-Hispanic elements, with architects Manuel Amabilis (Mexican, 1886–1966), Manuel Piqueras Cotoí (Peruvian, 1885–1937), and Martín Noel (Argentine, 1888–1963). This stylistic movement is exemplified by the highly regarded pavilions built by each of these architects for the 1929 Ibero-American Exposition in Seville. The Mexican Pavilion designed by Amabilis, for example, features sculptures in the Maya-Toltec style, with two plumed serpents decorating the columns at the main entrance. The great interest in pre-Hispanic cultures in the study of archaeology would later lead to the emergence of a Mayan revival architecture style represented by the work of architects such as Frank Lloyd Wright (1867–1959), his son Lloyd Wright (1890–1978), and Robert Stacy-Judd (1884–1975).

The dialogue between Los Angeles and Latin America is evident in the two regions’ architectural influence on each other. Mission style, which was born in Southern California in the second half of the nineteenth century, romanticized the colonial past and generated a new type of architecture that contrasted with types native to other parts of the country, such as the East Coast, where

styles related to British architecture predominated. At the beginning of the twentieth century, many of the middle- and upper-class houses in Los Angeles were built in Spanish revival and Mission styles. As these new buildings appeared in magazines and films, the upper class in Latin America sought to imitate the American way of life, and these styles became widespread there.

“The pre-Hispanic influence on the work of US architects such as Frank Lloyd Wright and Stacy-Judd working in Los Angeles, and the advertisements in the Peruvian magazine *Campo y Ciudad* urging people to build ‘California houses,’ prove the cultural proximity of Los Angeles to Latin America,” says Alonso. “We need to remember that when Los Angeles was founded in 1542, it was part of Mexico. It remained so until it was purchased by the US through the Treaty of Guadalupe Hidalgo in 1848. These historical facts are behind the different identities of our own city and allowed for the development of Latin American trends in the region.”

Casciato and Alonso hope that visitors to the exhibition will learn that cities are complex phenomena. “The word *metropolis* is etymologically the ‘mother city,’ and therefore it is the city that best represents the identity of a nation,” says Casciato. “We want to make visitors aware of how the complexities produced by sociopolitical factors and developments affect the urban landscape. The built artifacts of the cities are the bearer of those complexities.”

Following its presentation at the Getty, *The Metropolis in Latin America, 1830–1930* will travel to the Americas Society in New York and then to the Amparo Museum in Puebla, Mexico. The curators are also producing a publication available in 2018 that will feature essays by international experts and many of the objects from the exhibition.



ITINERARIES

TWO CURATORS TRAVEL TO A DOZEN COUNTRIES IN CENTRAL AND SOUTH AMERICA TO TRACE THE MANY POINTS OF EMERGENCE FOR EXPERIMENTAL VIDEO ART

Above: *Retransmisión*, 2011, Pável Aguilar

Opposite: *Paloma*, 2012, Berna Reale

Since the 1970s, artists all over the world have taken up the video camera to make art. In Central and South America, video art developed in distinctive artistic centers where pioneers of the medium built communities that explored video art on a local scale and utilized the medium's immediacy and portability to connect globally.

Until now, there has never been a broad study of the many video artists and creative communities that emerged in Latin America over the last four decades. Through years of research, art historians Glenn Phillips and Elena Shtromberg have sought to address the need to connect the many histories of video art in Latin America.

Undertaking this project for the Getty Research Institute, Phillips, head of modern and contemporary collections at the Getty Research Institute and Shtromberg, associate professor of art and art history at the University of Utah, have traveled to more than a dozen countries in Central and South America, meeting more than 250 artists, historians, and others to create a massive record that will serve as a foundational resource for the study of video art for decades to come. To date they have collected reference videos or other material on more than 800 artists.

Their research has led to the exhibition *Video Art in Latin America* at LAXART in Hollywood as part of Pacific Standard Time: LA/LA, and will also culminate in a book that promises to be a fundamental text for scholars in the field. The exhibition

built on Getty screenings that Phillips and Shtromberg collaborated on in 2004 and 2005: *Pioneers of Brazilian Video Art: 1973–1983* and *Surveying the Border: Three Decades of Video Art about the United States and Mexico*.

“Very few museum and research collections in the United States contain video work from Latin America,” says Phillips. “Through this research and the exhibition, we seek not only to expose audiences to an important medium of artistic expression from Latin America, but also to provide resources and access for future research and scholarship.”

The curators began their search in 2012 by identifying countries such as Brazil that had an established video practice and institutional resources to consult. From there, they built rough travel itineraries, allowing time for the unexpected. As Shtromberg notes, “Once we got on the ground, we could always expect to hear about other artists, curators, or critics we needed to meet with. Our research found a lot of microhistories with their own pioneers. These stories inevitably intersected, but there was no central archive or history in existence.” By tapping into the work done by avant-garde arts organizations, universities, and independent scholars and artists, Shtromberg and Phillips were able to connect the dots.

In Brazil they visited Solange Farkas, curator at Videobrazil, who in 1983 almost single-handedly created a central space for the preservation and exhibition of video art from Brazil and surrounding countries. She coordinates the Associação Cultural Videobrasil, a biannual festival that brings video art from all over the world to São Paulo.

Among the video art pioneers to come out of Brazil are Sonia Andrade, Leticia Parente, and Anna Bella Geiger, artists who borrowed a Portapak camera in 1974 to incorporate video into their practices. One year earlier, Analivia Cordeiro pioneered the use of computers to make the earliest example of video art in Brazil.



While video art emerged in Brazil in the mid-1970s, in Mexico the movement began toward the end of that decade. One of Mexico's earliest pioneers in the medium, Pola Weiss, worked in independent television before acquiring a portable camera. She combined her experience in film and television with her interest in dance to create her widely influential experimental video art.

In San José, Costa Rica, Phillips and Shtromberg visited TEOR/ÉTica, a private, nonprofit exhibition and research space created by artist and curator Virginia Pérez-Ratton. TEOR/ÉTica supports artistic collaborations between artists and researchers from Central America and the Caribbean.

Shtromberg notes that reaction to their efforts was overwhelmingly positive and that many people, especially artists, were eager to help, often tracking down contacts and primary resources for other artists in their constellations. In Argentina, for example, artist Carlos Trilnick, a practicing video artist who has built an extensive library of books on art and video art in Latin America, contributed books that helped with research. Some of the books are part of a library and reading room presented in conjunction with the *Video Art in Latin America* exhibition.

All of these research trips, combined with years of study, resulted in a huge database of material that references hundreds of artists, more than seventy of whom are represented in *Video Art in Latin America*.

Many of the works in the exhibition have never been seen in the United States, and the art ranges from the 1970s to today. While the newer artists represented often use different technology than their predecessors, many explore ideas about gender, ethnic and racial identity, the consequences of social inequality, ecological disasters, and global violence.

At LAXART, visitors encounter several immersive video art installations in the center of the exhibition space as well as three galleries featuring single-channel videos arranged in six thematic programs: The Organic Line; Defiant Bodies; States of Crisis; Economies of Labor; Borders and Migrations; and Memory and Forgetting. An important feature of the exhibition is a specially curated, publicly accessible library adjacent to the gallery spaces. This library functions as a Video in Latin American Art study room featuring dozens of books on the subject, many of which are out-of-print or otherwise hard to find in the US.

● ENTER THE PORTAPAK

How a conservator's passions illustrate history

Jonathan Furmanski has one of the more unique jobs at the Getty, and indeed, in the arts. Educated as an art historian, trained as a conservator, and self-taught as an audiovisual expert, Furmanski has the distinct role of conserving and archiving video collections for the Getty Research Institute.

When a work of art on video or other archival video comes into the Getty Research Institute's collection, Furmanski is usually the first, or one of the first, people to actually watch it.

"Where my work gets interesting is when a work of art is 'shipwrecked' on older tape," says Furmanski. "That's where my job gets rewarding. You have creative works that are trapped on these older formats and it's my job to make it possible for an obsolete tape to be played back in a way that is conscious

of its original context. Understanding that technology for viewing analog artwork—releasing this analog signal and creating a digital surrogate that is respectful of it—is a major part of my work."

Working with video from different eras and regions, Furmanski is often called upon to use older technology to clean up, restore, and digitally re-record older video works. His studio resembles more of a television studio than a typical art conservation studio, packed as it is with recording and playback equipment from all over the world and from five decades. Since the video art from Latin America that Getty curators borrowed and collected for *Video Art in Latin America* was for the most part not technologically stranded or in need of conservation—coming from

artistic communities where independent curators and artists are passionate about preserving the history of video art—Furmanski's experience rescuing "shipwrecked" works of art figured in the exhibition in a different way.

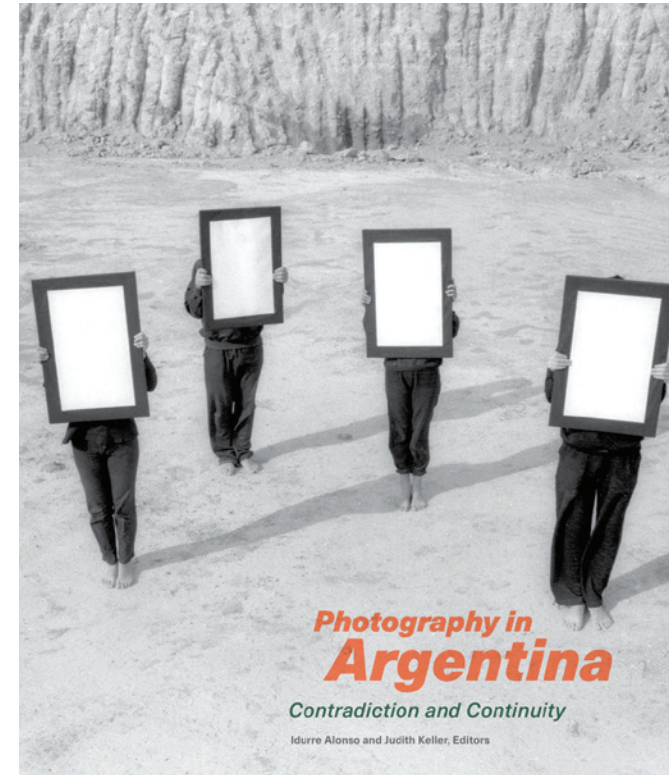
Video art everywhere can be traced to a distinct moment in history that made it possible: the development of the portable video camera. Weighing about eighteen pounds and costing about \$1,500 at its release in 1967, the Sony Portapak certainly seems heavy and expensive to modern filmmakers who can make a film with a phone. But in the 1960s, the Portapak's portability and affordability were groundbreaking advancements.

In the story of contemporary art, the introduction of the Sony Portapak was a major plot point, allowing artists to step out of the television studio to make moving-image art. In Latin America, the Portapak was often borrowed or bought from American artists or filmmakers, or shared among artistic communities. In places with state-controlled media, the video camera represented a decentralized media outlet ideal for voicing opposition. And for many Latin American video artists, as in other places, the Portapak represented freedom, turning the homes, streets, and architecture of Latin America into film sets.

Furmanski, being a passionate and knowledgeable collector of the technology that birthed video art, has included a Sony Portapak in his own camera collection. He has enjoyed experimenting with the camera and becoming keenly aware of its idiosyncrasies and the unique way that films made with the camera look and sound. Furmanski has lent his Portapak to the *Video Art in Latin America* exhibition at LAXART so that visitors can get a sense of what it was like for an artist to use the tool when a new art form was burgeoning.



Jonathan Furmanski



Photography in Argentina: Contradiction and Continuity

Edited by Idurre Alonso and Judith Keller

The earliest information we have about the beginnings of photographic activity in Argentina comes from advertisements published by the US-American daguerreotypist John Elliot in the Buenos Aires newspapers *Gaceta Mercantil*, *Diario de la Tarde*, and *British Packet* in August 1843. There he offers to make portraits, whether of one person or of various people in groups, in the most perfect manner and according to the latest improvements made in this art. In Argentina, daguerreotypes were made from this date until approximately 1860. Production was low, consisted principally of studio portraits, and was centered in Buenos Aires, which circa 1850 was home to ten daguerreotypists, all foreigners. In Paris one hundred thousand daguerreotypes were taken in 1849, and more than three million had been taken in the United States by 1853, whereas around this same time Thomas Helsby boasted of having taken six hundred in Buenos Aires over a few years. These numbers put into perspective the production of daguerreotypes in Argentina. The few known daguerreotypes taken outdoors are either group portraits or views of Buenos Aires. Of the latter, only nine are known, five signed by another US-American daguerreotypist, Charles DeForest Fredricks, and the remaining four made by unidentified photographers. No daguerreotype views of any other Argentine city are extant.

October 8, 1898, marked the first issue of the weekly magazine *Caras y Caretas* (*Faces and Masks*). It was the first popular graphic publication devoted to contemporary news illustrated with photographs printed using the halftone process, which had been introduced into the Argentine graphic industry around 1895. The magazine had three full-time photographers and employed the services of additional correspondents who submitted pictures from the country's interior—a network not very extensive but as much a novelty as the magazine itself. *Caras y Caretas* also subscribed to foreign agencies, from whom it received photographs that it then used to accompany news from other countries, which was naturally of interest to the abundant immigrant population then flocking to the country.

To illustrate articles devoted to local and regional news, the photographers of *Caras y Caretas* took up subjects that had been ignored by the earlier costumbrista masters but proved extremely popular with readers, among them police incidents (what we would today call crime scenes and reports) and mass public demonstrations involving social agitation, such as strikes. Disregarding class distinctions, they plunged into the everyday social life, a territory that nineteenth-century costumbrismo picturesqueness had not frequented, capturing the cosmopolitan vitality of a Buenos Aires in dynamic expansion. The formal procedures they employed likewise contrasted with the composed and placid compositions of the nineteenth century: close-ups of ordinary people making spontaneous gestures, blurred people walking past the camera without paying attention to it, interior shots using ad hoc light sources. They recorded a reality in transformation with a reinvented photography.

During Carnival in March 1905, a photographer and a reporter from *Caras y Caretas* attended a dance at the Sal6n Victoria in downtown Buenos Aires. The resulting story was headlined "Fashionable Dance," and the dance in question was the tango, a dance of the suburbs and brothels that was permitted in the city center only during Carnival, as the news story explained in its opening: "When Carnival arrives, the tango becomes the master and lord of all the dance programs, since, being the most libertine of dances, it can only be tolerated in these days of insanity." The photographer, assisted by a modern magnesium flash, took various shots of couples dancing; they are the oldest known of this "lascivious dance," as stated in another part of the article. Only one has survived. Time—the great builder, as Marguerite Yourcenar famously remarked—has transformed it into an iconic, symbolic image now lodged in our collective memory. Symbolic, moreover, in more than one sense: *Caras y Caretas*, that pioneer of photographic modernity, was offering a golden insight into the dance and music that best represented the new cosmopolitan culture being forged in Buenos Aires, when it was still a risqu6 and shameful expression of the underworld. These precious works, exceedingly rare testaments to the brilliance of ancient American courts and their artists, remind us of the fragility of cultures. It is in these deeply resonant works, these tangible connections to worlds now almost entirely lost to us, that the great imagination and the artistry of ancient Americans live on.

This excerpt is taken from *Photography in Argentina: Contradiction and Continuity*, published by the J. Paul Getty Museum. © 2017 by The J. Paul Getty Trust. All rights reserved. The book accompanies the PST: LA/LA exhibition *Photography in Argentina, 1850–2010: Contradiction and Continuity*.

Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, the Getty Research Institute, the Getty Foundation, and Getty-led initiatives. These books cover a wide range of fields including art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

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Revolution and Ritual: The Photographs of Sara Castrejón, Graciela Iturbide, and Tatiana Parceró

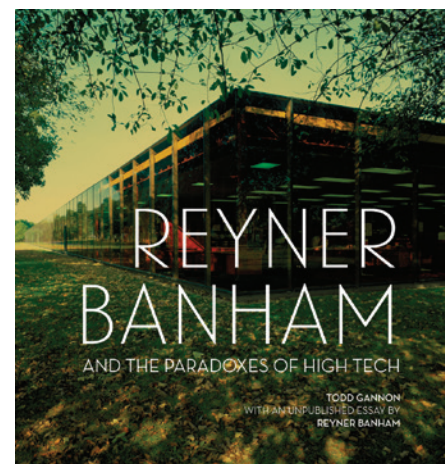
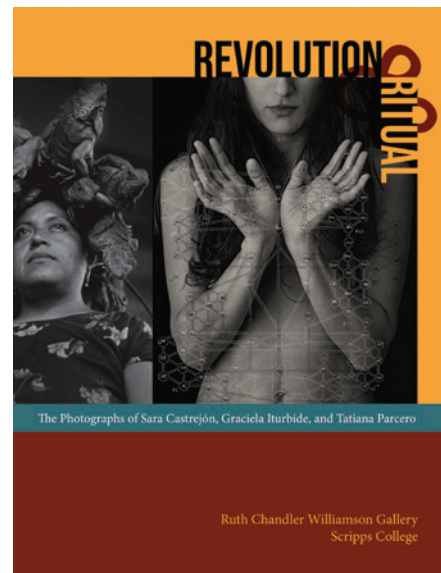
Edited by Mary Davis MacNaughton
With essays by Marta Dahó, Esther Gabara, and John Mraz

This richly illustrated exhibition catalogue features photographs by three Mexican women, each representing a different generation, who have explored and stretched notions of Mexican identity in works that range from the documentary to the poetic. *Revolution and Ritual* looks first at the images of Sara Castrejón (1888–1962), the woman photographer who most thoroughly captured the Mexican Revolution. The work of photographic luminary Graciela Iturbide (born 1942) sheds light on Mexico’s indigenous cultures. Finally, the self-portraits of Tatiana Parceró (born 1967) splice images of

her body with cosmological maps and Aztec codices, echoing Mexico’s layered and contested history. By bringing their work into conversation, *Revolution and Ritual* invites readers to consider how Mexican photography has been transformed over the past century.

Revolution and Ritual accompanies an exhibition on view at the Ruth Chandler Williamson Gallery, Scripps College, Claremont through January 7, 2018. *Revolution and Ritual* is supported by grants from the Getty Foundation as part of Pacific Standard Time: LA/LA.

Ruth Chandler Williamson Gallery, Scripps College
In association with Getty Publications
176 pages, 8 1/2 x 11 inches
82 color and 35 b/w illustrations
ISBN 978-1-60606-545-7, paper
US \$29.95



Reyner Banham and the Paradoxes of High Tech

Todd Gannon

Reyner Banham and the Paradoxes of High Tech reassesses one of the most influential voices in twentieth-century architectural history through a detailed examination of Banham’s writing on High Tech architecture and its immediate antecedents.

Taking as a guide Banham’s habit of structuring his writings around dialectical tensions, Todd Gannon sheds new light on Banham’s early engagement with the New Brutalism of Alison and Peter Smithson, his measured enthusiasm for the “clip-on” approach developed by Cedric Price and the Archigram group, his advocacy of “well-tempered environments” fostered by integrated mechanical and electrical systems, and his

late-career assessments of High Tech practitioners such as Norman Foster, Richard Rogers, and Renzo Piano.

Gannon devotes significant attention to Banham’s late work, including fresh archival materials related to *Making Architecture: The Paradoxes of High Tech*, the manuscript he left unfinished at his death in 1988. For the first time, readers will have access to Banham’s previously unpublished draft introduction to that book.

The Getty Research Institute
256 pages, 10 x 11 inches
21 color and 101 b/w illustrations, 2 tables
ISBN 978-1-60606-530-3, hardcover
US \$49.95

**David Lamelas
A Life of Their Own**

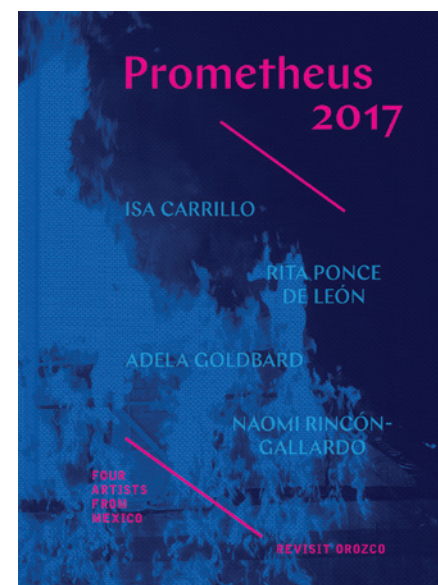
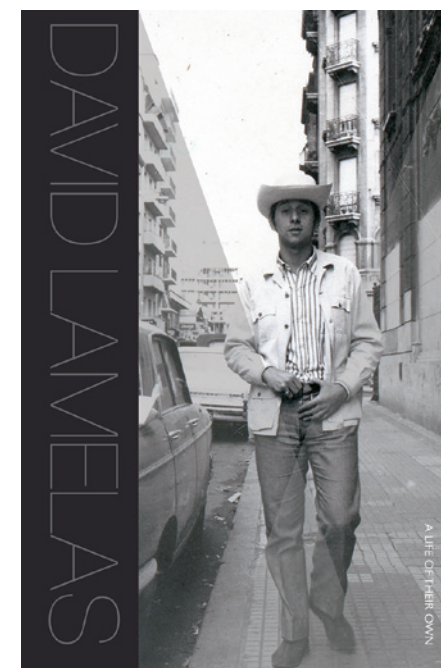
Edited by María José Herrera and Kristina Newhouse
With contributions by Alexander Alberro, Adolfo Bioy Casares, Valeria González, German Gullón, María José Herrera, Inés Katzenstein, Bartomeu Mari, Kristina Newhouse, Catha Paquette, Daniel R. Quiles, Joy Sleeman, and Ian White

The renowned Argentine conceptual artist David Lamelas (born 1946) has an expansive oeuvre of sensory, restive, and evocative work. This book, published to coincide with the first monographic exhibition of the artist’s work in the United States, offers an incisive look into Lamelas’s art. The guiding analytic theme is the artist’s adaptability to place and circumstance, which invariably influences his creative production. Lamelas left Argentina in the mid-1960s to study at Saint Martin’s in London. Since then, he has divided his time among various cities. While

the typical narrative invoked about artists like Lamelas is one of internationalism, his nomadic movement from one place or conceptual framework to the next has always been more post-national than international.

This volume accompanies exhibitions on view at University Art Museum, California State University, Long Beach, through December 10, 2017, and at Fundación Costantini-Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, March to June, 2018. *David Lamelas* is supported by grants from the Getty Foundation as part of Pacific Standard Time: LA/LA.

University Art Museum, California State University, Long Beach
In association with Getty Publications
272 pages, 8 1/2 x 13 inches
150 color and 50 b/w illustrations
ISBN 978-1-60606-543-3, hardcover
US \$55.00



Prometheus 2017: Four Artists from Mexico Revisit Orozco

Edited by Rebecca McGrew and Terri Geis
With contributions by Mary K. Coffey, Daniel Garza Usabiaga, Terry Geis, and Rebecca McGrew

José Clemente Orozco’s 1930 mural *Prometheus*, created for the Pomona College campus, is a dramatic and gripping examination of heroism. This thoughtful exhibition catalogue examines the multiple ways Orozco’s vision resonates with four artists working in Mexico today. Isa Carrillo, Adela Goldbard, Rita Ponce de León, and Naomi Rincón-Gallardo share Orozco’s interest in history, justice, social protest, storytelling, and power yet approach these topics from their own twenty-first-century sensibilities. These artists activate Orozco’s mural by reinvigorating *Prometheus* for a contemporary audience.

Prometheus 2017 presents substantial new scholarship connecting Mexican muralism with contemporary art practices. Three new essays address different aspects of Orozco, Prometheus, and the connections

between Los Angeles and Mexico. The contributors take on a broad range of topics, from murals as public art to how Orozco’s work fits into contemporary frameworks of aesthetic theory. The book also includes a chronology, vibrant reproductions, and critical essays focused on the contemporary artists.

This gorgeous volume accompanies an exhibition on view at the Pomona College Museum of Art through December 16, 2017. *Prometheus 2017* is supported by grants from the Getty Foundation as part of Pacific Standard Time: LA/LA.

Pomona College Museum of Art
In association with Getty Publications
244 pages, 10 1/4 x 13 inches
150 color and 50 b/w illustrations
ISBN 978-1-60606-544-0, hardcover
US \$45.00

Landmark Acquisition Transforms Museum's Drawings Collection

The J. Paul Getty Museum has made the most important purchase in the history of its Department of Drawings: sixteen drawings by many of the greatest artists of western art history, including Michelangelo, Lorenzo di Credi, Andrea del Sarto, Parmigianino, Rubens, Barocci, Goya, Degas, and others. The drawings were acquired as a group from a British private collection.

"This acquisition is truly a transformative event in the history of the Getty Museum," says Timothy Potts, the Museum's director. "It brings into our collection many of the finest drawings of the Renaissance through the nineteenth century that have come to market over the past thirty years, including a number of masterpieces: Michelangelo's *Study of a Mourning Woman*, Parmigianino's *Head of a Young Man*, and Andrea del Sarto's *Study for the Head of St. Joseph*."

No less exciting for the Department of Paintings, Potts says, is the acquisition from the same private collection of one of Watteau's most famous works, *La Surprise*. "It was indeed a very welcome surprise when this lost masterpiece reappeared ten years ago in Britain. ...It will be very much at home at the Getty, where it crowns our other exceptional eighteenth-century French paintings by Lancret, Chardin, Greuze, Fragonard, and Boucher." A feature article exploring these extraordinary works will appear in the winter issue of *The Getty* magazine.



Above: *La Surprise*, 1718–1719, Jean-Antoine Watteau. Oil on panel. The J. Paul Getty Museum

Below: *Model Wearing a Fur Coat and Gloves, Blurred Man Holding a Bicycle in the Background*, August 1955, Guy Bourdin. Gelatin silver print. The J. Paul Getty Museum, Partial purchase with funds provided by the Photographs Council; partial gift of Ayse and Frederic Arnal. © The Guy Bourdin Estate

Iconic Fashion Photographs

The Getty Museum has acquired ten rare vintage prints by Guy Bourdin (French, 1928–1991), one of the most important and influential fashion photographers of the twentieth century. The photographs depict models in the studio and on location, and chronicle two decades of Bourdin's career at French *Vogue*. The prints will be included in the exhibition *Icons of Style: A Century of Fashion Photography*, opening June 2018 at the Getty Center and curated by Paul Martineau.



The Iris, a J. Paul Getty Trust blog written by members of the entire Getty community, offers an engaging behind-the-scenes look at art in all its aspects.



Mana Koike (product design)

ArtCenter Students Experiment with PST: LA/LA Exhibition Design

Twelve undergrads at ArtCenter College of Design in Pasadena spent their winter quarter developing experimental designs for the Getty Museum exhibition *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*, which explores luxury arts in pre-Columbian cultures over a span of 2,500 years.

The project grouped students from various design majors into small teams so they could act as exhibition designers for fourteen weeks, considering everything from space planning to casework to digital engagement. They developed

their designs in collaboration with exhibition curator Kim Richter and research assistants Marissa Del Toro and Emma Turner-Trujillo; Getty designers Robert Checchi, Francois Aubret, and Merritt Price; and ArtCenter course instructors Robert (Rob) Ball and Chiara Ferrari.

Completing this real-world, cross-disciplinary project enabled students to "make a huge leap in understanding outside design, and gaining skills outside their comfort zone," Rob says. It also offered real-life experience in how to design for a client as opposed to

expressing one's own identity. Students found out how challenging and complex the exhibition designer's job is, and how many moving parts (and opinions) are involved.

The students' final presentations included display boards with key concepts, color schemes, floor plans and elevations, and graphics; scale mockups of artwork cases; and ideas for marketing, social media, and retail. Here is each team's big idea, and a sample of the feedback—what worked best, what didn't hit the mark, and what emerging designers should keep in mind for next time.

CONCEPT 1: "CELEBRATION OF DETAILS"

Students' concept: Artwork details are the guiding principle for this design. The gallery interior is painted a rich eggplant that offers a visual contrast with the luxurious materials of jade, gold, and feathers used in the artwork on display. Graphics of key details from specific artworks appear on the walls and as metal cutouts on freestanding cases, which have wraparound wood moulding to emphasize the objects' connection with the earth.

Pros' take: The use of objects' iconography as metal cutouts next to object labels is extremely visually effective, serving as beautiful graphic elements and potential retail inspiration. They would have been more effective, however, if given a stronger interpretive or educational purpose. Some of the proposed elements—street banners made of cutout metal, for example—are beautiful, but impractical.

Students' biggest challenges: The product designer on the team was used to problem-solving for very specific target users, so designing an experience that would work for all visitors was a



challenge. The illustrator, meanwhile, had to learn to relinquish her personal style to design graphics that would be faithful to the artwork in the show.

Students' tips for designers-in-training:

- Understand your client's brand before beginning a project. Early designs featured bright colors, for example, that didn't harmonize with the sophisticated approach preferred by the Getty. ("Sophisticated" was a word the students used a lot to describe the Museum.)
- Learn Rhino, a software program for designing 3D environments.
- Go to museums and look at how the public interacts with art. Find out what they like and don't like. Don't imagine that visitors are just like you: Interview! Ask!

CONCEPT 2: "EARTH AND SKY"

Students' concept: This design plays with intersecting horizontal and vertical planes that evoke earth and sky. Inspired by the idea that past and present are one, tall cases with gradient mirrors offer viewers an opportunity to glimpse themselves with the objects, while also framing the space and suggesting "travel through the clouds." Materials including limestone, basalt, and glass take inspiration from the artwork while lending a contemporary feel.

Pros' take: The play with horizontal and vertical formats, and the use of mirrored glass and limestone that evoke the materials of the artwork, are brilliant conceptually. But will mirrors distract from the experience of the art (or are they a clever selfie experience that marketing could harness for promotion)? As a practical matter, the cantilevered high-back cases pose real-world challenges for lighting objects and navigating the space, especially for visitors using wheelchairs.

Students' biggest challenges: The project had so many constraints, students said, set by the space, the Getty, the exhibition narrative, and



the many small artworks (nearly 300 items). Team members had to find ways to work together despite their differences. The environmental designers favored emotion and big-picture thinking, while the product designers gravitated toward details and research.

Students' tips for designers-in-training:

- Learn how to work in a team. Understand your teammates' styles and motivations. Balance the workload fairly, then hold one another responsible and accountable. Learn trust: Figure out what you're good at and do that, instead of trying to do everything.
- Make mistakes fast and early.
- Get all the specs up front: What anchoring system will be used? Is this ADA compliant? What is the height of the light-tracking panel?
- When designing for a space, spend time there to understand how people interact with it.

CONCEPT 3: "THE BORDERLESS JOURNEY"

Students' concept: Playing with the concept of "connection and fragmentation," this proposal uses the visual metaphor of the single pixel to form design multiples in signage and furniture that lead the viewer through the exhibition journey. The center of the journey features an immersive experience evoking a cenote, while the final gallery invites visitors to use large stamps (in square form, again like a pixel) to share their favorite artwork from the show.

Pros' take: Standout details are a golden vinyl map running up the stairs to the Getty's Exhibitions Pavilion and a nose-ornament-shaped lollipop (yes really) for the exhibition shop. The

modular cases are beautiful, adaptable, and practical, and "will look as good in ten years as they do today." The graphics, however, sometimes foreground the design over the artwork they are meant to showcase, and more variation in color would have increased visual interest as well as helped lead viewers through the sections of the exhibition.

Students' biggest challenges: It's hard to see an exhibition as a whole when it has so many aspects, students said—research, marketing, graphics, mount making, lighting, traffic flow. On this project, it was a challenge to create a design that was informative yet creative, high-concept yet practical, and that matched the Getty brand: sophisticated, modern, classic, and "not too crazy creative."

Students' tips for designers-in-training:

- Have a strong concept you believe in, and let all your decisions come from there.
- When working with teams and clients, find a balance between compromising and pushing your idea forward.
- For each and every object, ask: Is this object what we think it is? Are we as designers interpreting it in the right way?
- Be willing to try crazy things.

The final part of the students' journey with *Golden Kingdoms* will be a visit to the completed exhibition (through January 28, 2018) with a tour by Senior Getty Designer Robert Checchi. He'll discuss how he approached the challenges of the exhibition's design and describe the many details involved in creating the final product.

Above from left:
Su sun Kwak (environmental design), Hanbi Ko (product design), Scarlett Lee (product design), Concept 3.
Detail from Concept 3.
Opposite from top: Concept 1
Phylcia Leinweber (environmental design), Concept 2
Dwayne Jeon (product design) and Mario Rosado (product design), Concept 2

Hockney Opening

More than 600 guests came out on a warm summer evening to wish the artist a happy eightieth birthday and to celebrate the opening of an exhibition highlighting David Hockney's self-portraits and photographs. Featuring rarely seen works, the exhibition, titled *Happy Birthday, Mr. Hockney*, was generously supported by Arlene Schnitzer and Jordan Schnitzer, directors of the Harold & Arlene Schnitzer CARE Foundation.

1. Mark and Elizabeth Siegel and Getty Museum Senior Curator Julian Brooks
2. J. Paul Getty Museum Director Timothy Potts and David Hockney
3. Artist Jo Ann Callis
4. Jordan Schnitzer, Arlene Schnitzer, Arielle Schnitzer, and J. Paul Getty Trust President and CEO Jim Cuno
5. Michael Ovitz and Tamara Mellon
6. Sidney B. Felsen, David Hockney, and Joni M. Weyl of Gemini G.E.L.
7. Getty Board Chair Maria Hummer-Tuttle, Russell Goldsmith, CEO of City National Bank, and Karen Mack Goldsmith



Pacific Standard Time: LA/LA Opening Celebration

The Getty celebrated the launch of Pacific Standard Time: LA/LA the evening of September 15 with a spectacular open-air party at the Center themed on Latin America. Guests explored the Getty's PST: LA/LA-related exhibitions, took in renowned dance group Viver Brasil and musical artists the Cecilia y Edgar Latin Experience and DJ Rani de Leon, and enjoyed the cuisines of Puerto Rico, Brazil, Peru, El Salvador, Argentina, and Colombia. Among the more than 1,100 attendees were collector Cheech Marin, artists with works in PST: LA/LA exhibitions, and representatives of PST: LA/LA presenting sponsor Bank of America.

8. Guests gather in the Museum Courtyard.
9. Bank of America's Garrett Gin, Raul Anaya, and Janet Lamkin; J. Paul Getty Museum Director Tim Potts
10. Kulapat Yantrasast, Carolina Miranda, and Cheech Marin
11. Dancer Katie Hernandez and the Cecilia y Edgar Latin Experience.
12. Rebecca Zapanta and Richard Zapanta
13. Getty Board Chair Maria Hummer-Tuttle and Patricia Phelps de Cisneros
14. Pamela Joyner and Joy Simmons



Hopps Talk and Dinner

The new autobiography *The Dream Colony: A Life in Art* is a vivid account of the innovative, iconoclastic curator Walter Hopps (1932–2005). Hopps started writing the book with Deborah Treisman, fiction editor of *The New Yorker*, a few years before his death. On June 28, J. Paul Getty Trust President and CEO Jim Cuno was joined in a discussion of Hopps’s remarkable life by co-editors Treisman and Anne Doran as well as artist Ed Ruscha, who wrote the book’s introduction.

- 15. Ed Ruscha
- 16. Deborah Treisman and Anne Doran
- 17. Artist Joe Goode and J. Paul Getty Trust President and CEO Jim Cuno
- 18. Getty Trustee Emerita Joanne Kozberg
- 19. Anne Stringfield and Steve Martin
- 20. Ed Moses



15

Frank Gehry in Conversation with Kurt W. Forster

Iconic architect Frank Gehry and renowned architectural historian Kurt W. Forster explored architectural differences and similarities between sister-cities Berlin and Los Angeles on the occasion of the exhibition *Berlin/Los Angeles: Space for Music*, recently on view at the Getty Research Institute. A cocktail reception immediately following the talk was attended by Frank Gehry, Joan Weinstein, Douglas Christmas, Wim De Wit, Maristella Casciato, and Christina Hsiao, among others. Getty Research Institute Director Thomas Gaetgens gave opening remarks.

21. Frank Gehry and Kurt W. Forster



21



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Right: Natalia Ariñez, 23 años, estudiante de arquitectura de la serie *Los hijos. Tucumán, veinte años después* / Natalia Ariñez, 23 Years Old, *Architecture Student* from the series *The Sons and Daughters. Tucumán, Twenty Years Later*, 1999, Julio Pantoja. Gelatin silver print. The J. Paul Getty Museum. Purchased with funds provided by the Photographs Council. © Julio Pantoja. On view in *Photography in Argentina, 1850–2010: Contradiction and Continuity*



Far right: *Christ Blessing*, about 1500, Giovanni Bellini. Tempera and oil on wood panel. Kimbell Art Museum, Fort Worth, Texas. On view in *Giovanni Bellini: Landscapes of Faith in Renaissance Venice*



The Metropolis in Latin America, 1830–1930

Through January 7, 2018

Photography in Argentina, 1850–2010: Contradiction and Continuity

Through January 28, 2018

Golden Kingdoms: Luxury and Legacy in the Ancient Americas

Through January 28, 2018

Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

Through February 11, 2018



Pacific Standard Time: LA/LA
Latin American & Latino Art in LA

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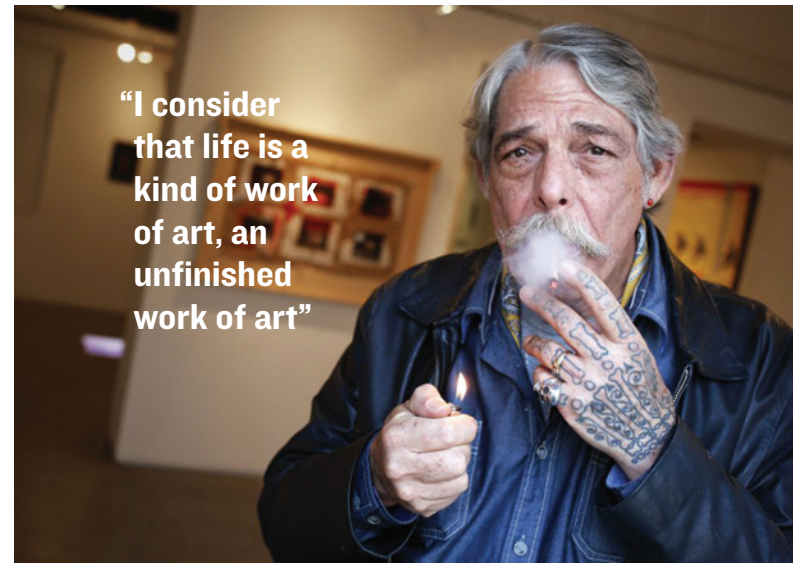
Roman Mosaics across the Empire

Through January 1, 2018

The Getty Villa is undergoing exciting changes, including a reinstatement of the collection, special loan objects from other ancient cultures, and the expansion of exhibition and family spaces. The second-floor galleries have reopened, and the full installation will be complete in spring 2018. Visit getty.edu/villa2018 for updates.

AT THE
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VILLA

“I consider that life is a kind of work of art, an unfinished work of art”



Felipe Ehrenberg (1943–2017)

Seminal conceptual artist Felipe Ehrenberg was a multifaceted creator who defined himself as a *neologist*—someone who invents new words or doctrines. Adopted by the artist in the 1970s, the term embodies his highly experimental approach to art and his desire to avoid traditional conventions. Over the course of his career, Ehrenberg ventured into performance art, mail art, painting, art actions, drawing, Xerox art, writing, printing, teaching, book making, and other forms of expression.

The presence of Felipe Ehrenberg’s materials in several important Getty Research Institute Special Collections archives—including the Jean Brown papers and Dick Higgins papers—attests to the artist’s international influence and his importance in the realm of conceptual art.

Ehrenberg was born and raised in Mexico City and began his career as an editor and artist. To escape the political and cultural repression that followed the massacre of Tlatelolco in 1968—when more than 300 students were killed by government forces—Ehrenberg moved to Devon, England. Together with artist Martha Hellion and historian David Mayor, he founded Beau Geste Press, one of the most important independent presses of the era. Between 1969 and 1974, Beau Geste produced more than 150 books by artists such as Ulises Carrión, Carolee Schneemann, Michael Nyman, Helen Chadwick, Takako Saito, and Cecilia Vicuña. Working with artists across Great Britain, Latin America, Eastern Europe, and Japan, the press created handmade publications that

combined conceptual approaches with a distribution system that worked outside of commercial circuits and utilized networks of artists and friends.

The Getty Research Institute’s Special Collections hold more than forty of Beau Geste’s books, including several publications by Ehrenberg himself: *Sunday/Cantata Dominical* (1972), *A Testimonial of Hostage Objects: One Day Retrospection* (1972), and *Pussywillow: A Journal of Conditions* (1974). Also in the Collections are seven issues of *Schmuck* magazine, a collective artists’ themed anthology for which Ehrenberg was one of the editors and often created the cover art. Like publications from Beau Geste Press, the magazine used innovative graphic presentations with inserts, rubber stamps, folded pages, and recycled materials.

In 1974, Ehrenberg returned to Mexico and settled in Xico, a small town in Veracruz where he continued to pursue new forms of art. He also cofounded the artist collective Proceso Pentágono with Victor Muñoz, Carlos Finck, and José Antonio Hernández Amezcua and focused on producing political art through collaborative processes. Ehrenberg deepened his involvement with the community during the 1980s and 1990s; in addition to his own artistic practice, he established independent presses, organized printing workshops for artists, students, and teachers, and led mural-making activities. After the devastating earthquake in Mexico City in 1985, Ehrenberg joined relief efforts in that city’s underprivileged Tepito neighborhood, established his art studio in the area, and generated artistic and political actions that included the community.

Ehrenberg developed several projects in the US: the international action *Ten-Day Communication Breakdown* (1971) in San Bernardino; the installation *Mi casa en Isteleí* (1998–1999), created during his stay at Self Help Graphics in Los Angeles; and the artist’s book *Codex Aeroscriptus Ehrenbergensis (A Visual Score of Iconotropisms)* (1990), realized during an artist residency at Nexus Press in Atlanta. Combining popular culture with experimental art, the book uses a pictorial language that references ancient pre-Hispanic codices and colorful stencils connected to Mexican imagery, including *calaveras* (human skulls) and *papel picado* (elaborately stenciled paper).

After spending thirteen years in São Paulo, five of those as Mexico’s cultural attaché, Ehrenberg returned to his home country in 2014 and established himself in Ahuatepec, Morelos. He passed away May 15, Mexico’s Teachers’ Day. His last project was a mural at the hospital where he was being treated.

The Getty Research Institute’s special collections (“The Vault”) comprise rare and unique materials: more than 68,000 rare books, almost 27,000 single prints and drawings in albums and collections, 1,100 collections of rare photographs, more than 23,000 linear feet of manuscripts and archives, and much more.



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