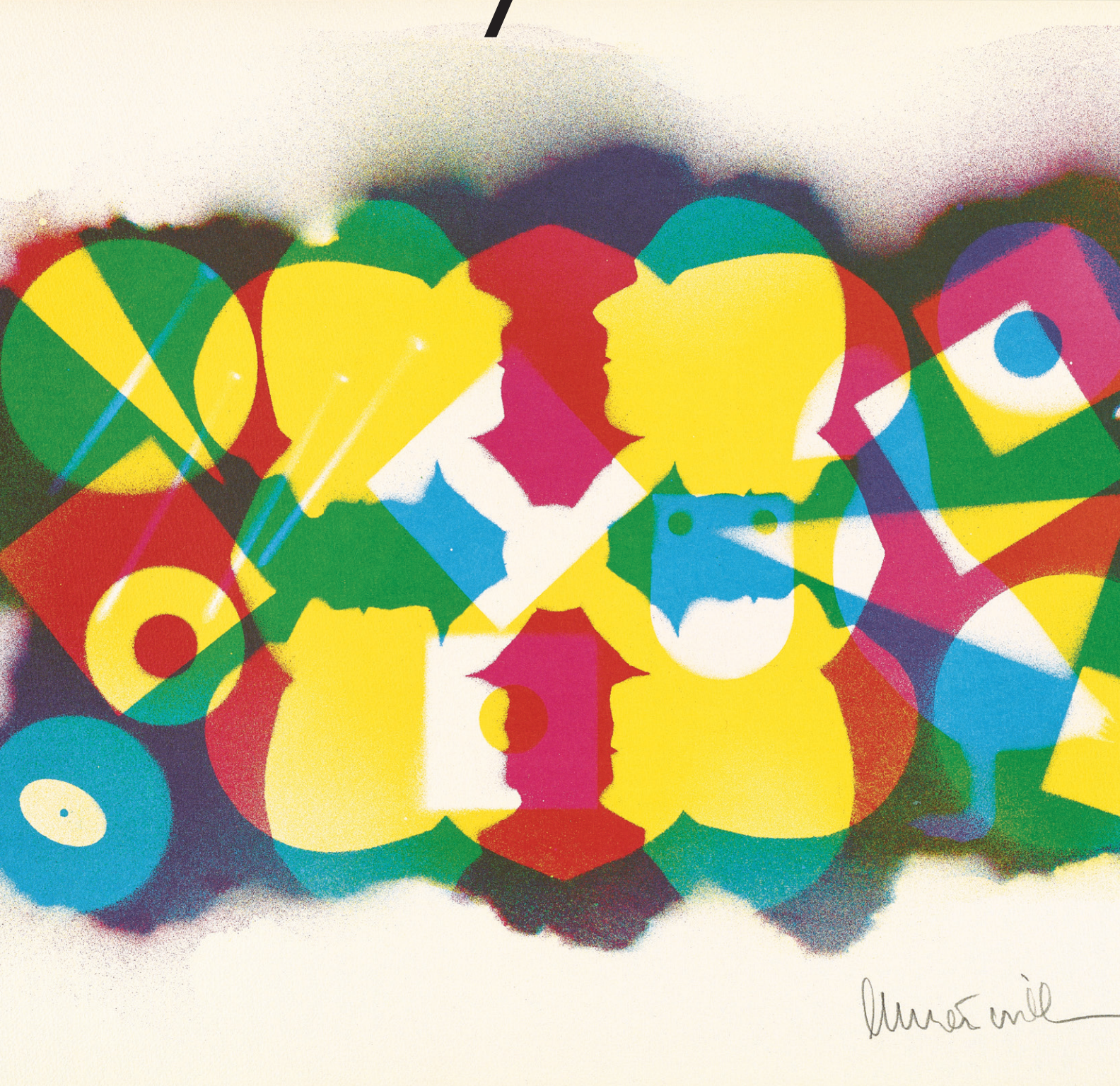
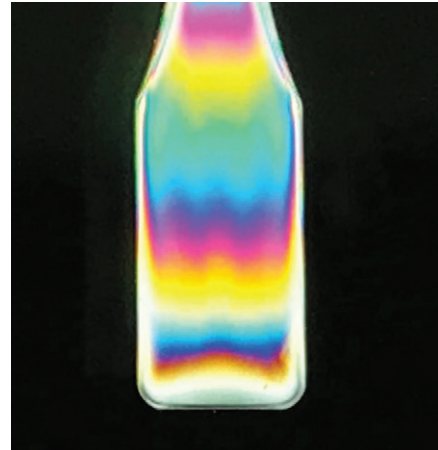


Getty

MAGAZINE | SPRING 2020



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On the cover: *Autobiographical Sketch* (detail from the portfolio *10 Autobiographical Sketches*), 1979, Emmett Williams. Four-color offset print. Edition Hansjörg Mayer, edition iii/xxv. © The Estate of Emmett Williams © Hansjörg Mayer

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PRESIDENT'S MESSAGE



I hope this note finds you safe, healthy, and adjusting to the new circumstances COVID-19 has brought upon us. Like many of you, I'm sure, I write sitting at my kitchen table typing on a work-issued laptop, wondering how we got here in such a short period of time.

From this vantage point, keeping up with Getty activity through email reports, teleconferences, and Zoom calls, I am awed by the dedication of our staff. Their resilience in the face of these unforeseen and difficult circumstances is inspiring. I am so grateful that they have transitioned without missing a beat and are hard at work, many simultaneously teaching now-at-home children, caring for family members, and helping friends and neighbors in this time of great community disruption and need.

There was much to do these past weeks—to make sure everyone had laptops and instructions to work remotely, to safely close down science and conservation labs, to care for our departing scholars, to recalibrate our exhibition calendar, to keep communications flowing to everyone now far flung. I particularly want to recognize those who continue reporting each day to Getty Center and Getty Villa, to make sure our systems are all operating, that our grounds are cared for, and that our property and our collections are secure.

I am especially impressed that while staff has so much to juggle, they haven't forgotten our community. Although sadly we could not hold our Getty Day of Service as planned, staff has found other ways to be charitable. On March 23, departments across Getty contributed thousands of protective gloves and hundreds of masks and safety goggles to UCLA Health's medical centers and urgent-care facilities. Less than two weeks later we announced that Getty will create a \$10 million COVID-19 relief fund to support LA arts organizations and artists struggling with the effects of the pandemic. Information on grant guidelines, including an online portal to make individual donations to the relief fund, is available on our website.

Learn about all of our continuing work—and stay connected during this crisis—through our website, blogs, podcasts, social media channels, and this magazine. Despite the challenges we face, we have much to be thankful for, including support like yours. We will get through this together.

Jim Cuno



2020 GETTY MEDALISTS ANNOUNCED



THE J. PAUL GETTY TRUST has announced that its highest honor, the Getty Medal, will go to philanthropist Alice Walton, artist Martin Puryear, and scholar Kwame Anthony Appiah this year. The award honors extraordinary contributions to the practice, understanding, and support of the arts and humanities, and 14 distinguished individuals have received it since it was established in 2013.

Alice Walton's extensive philanthropic work focuses on expanding access to the arts and arts education. "Through her vast and generous philanthropy, she has advanced our appreciation of American art, increased access to art in communities across the country, and

emphasized the importance of diversity on museum boards," says Jim Cuno, president and CEO of the J. Paul Getty Trust. Walton founded Crystal Bridges Museum of American Art in Bentonville, Arkansas, the nonprofit Art Bridges, and the Alice L. Walton Foundation. She is also committed to

making healthcare affordable and accessible nationwide, recently forming the Whole Health Institute. Her numerous accolades include the Smithsonian Institution's Archives of American Art Medal and recognition by *TIME* magazine as one of the most influential people in the world.

Martin Puryear's powerful sculpture delves deeply into African American history and reflects global influences in craft and material. "His work combines traditional techniques with timeless cultural references," says Cuno. "He inspires us every day with *That Profile*, his towering work at the Getty Center." His hand-crafted sculptures combine practices adapted from many different traditions, including wood carving, joinery, and boat building, as well as more recent technology. Puryear has exhibited at the Museum of Modern Art in New York, the

Art Institute of Chicago, the Smithsonian American Art Museum in Washington, DC, among numerous other institutions, and has received public commissions around the world. His awards include the Bienal de São Paulo's Grand Prize, a MacArthur Foundation award, and a National Medal of Arts.

Kwame Anthony Appiah is a professor of law and philosophy at New York University and an ethics columnist for the *New York Times Magazine*. His interests range from African and African American intellectual and literary history to political and moral philosophy. "Anthony Appiah's writings on culture and identity are of the greatest importance as we confront increasing populism and ethnic nationalism in our daily lives," says Cuno. Appiah's books include *In My Father's House: Africa in the Philosophy of Culture*; *Cosmopolitanism: Ethics in a World of Strangers*; and *The Lies That Bind: Rethinking Identity*. He was awarded the National Humanities Medal, and has received honorary degrees from Harvard, Princeton, Columbia, Duke, and many other universities.

The J. Paul Getty Trust Board of Trustees reviews Medalist nominations and determines the recipients. Past recipients include Mary Beard, Nancy Englander, Frank Gehry, Thelma Golden, Agnes Gund, Ellsworth Kelly, Anselm Kiefer, Mario Vargas Llosa, Yo-Yo Ma, Lord Jacob Rothschild, Ed Ruscha, Richard Serra, Lorna Simpson, and Harold Williams. ■

TRANSFORMATIVE GIFT TO THE MUSEUM



LOS ANGELES PHILANTHROPISTS Maria Hummer-Tuttle and Robert Tuttle have made a gift to the J. Paul Getty Museum that establishes a permanent endowment fund and names the museum directorship the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. The gift, along with the couple's previous gifts to Getty, make them among the most generous donors to Getty since its founding.

"Bob and I have been honored to help Getty pursue its global mission to advance understanding, appreciation, and conservation of art," says Hummer-Tuttle. "With this gift we hope to strengthen the Getty Museum's ability to create world-class exhibitions for the Los Angeles region, to advance our work in critical K-12 education programs, particularly for those children most in need, and to enhance our programs in scholarship and conservation."

The Tuttles are longtime supporters of Getty, sponsoring numerous exhibitions and museum education initiatives. They have also funded the Getty Research

Institute's African American Art History Initiative, and were founding members of the Getty Conservation Institute Council and the President's International Council, the latter of which Hummer-Tuttle chairs.

Hummer-Tuttle has served on the Getty Board of Trustees for more than a decade, four years as chair from 2015 to 2019. She was a strong advocate for Pacific Standard Time, Getty's regional arts initiative, and oversaw the growth of the annual Getty Medal Dinner.

Getty President and CEO Jim Cuno considers the gift yet another example of the couple's leadership. "Maria's passion for Getty, coupled with her astute leadership, has advanced Getty in cultivating broad support and recognition of our work. Maria and Robert are once again bringing Getty forward."

Museum Director Timothy Potts adds, "Maria and Bob's extraordinary generosity will help the museum to significantly extend its important work in arts education, exhibitions, and other aspects of our mission. We are deeply grateful for the support they have provided over the past decade, and I am personally delighted and honored to be the first to serve as the Maria Hummer-Tuttle and Robert Tuttle Director. I know that the staff, too, will greatly appreciate the confidence this gift expresses in their ability to set even higher ambitions for the museum into the future."

The Tuttle's generous gift will support the museum's work to engage diverse local and international audiences through its world-class programming, including Getty's Museum Arts Access, which brings 160,000 local students to the galleries each year free of charge, nearly three quarters of them from Title I schools. ■



EXPLORE OUR NEW GETTY.EDU

PART OF OUR MISSION here at Getty is to share more of our work digitally—so that people all around the world can explore our exhibitions, collections, research, and conservation projects. To carry out that goal, shortly before we closed our doors amid the COVID-19 crisis, we gave our website a whole different look. Twelve new pages—including the main visit page and the landing pages for each core part of Getty—appeared in early January, launching a multi-year overhaul that will make it much easier for you to find what you’re looking for, whether that’s our opening hours or a fascinating find in our collection. Visitors will also better understand what Getty is, does, and offers, surfacing content you might not have seen before.

The new design is cleaner, bolder, and brighter, and features modern typefaces, a contemporary layout, and vibrant colors. The pages work equally

well on your computer, tablet, and phone, and sort any redundant information into more user-friendly, intuitive categories. You’ll also find three new pages: “Resources,” a directory of Getty’s extensive tools for students, scholars, teachers, and conservation professionals; “Explore Art,” a selection of digital content about art and cultural heritage (videos, podcasts, articles, and spotlights on fascinating finds from our collections); and “Our Work,” a look at Getty’s philanthropic initiatives in LA and around the world.

The redesign team reports that the biggest change of all, and the one it’s proudest of, is a shift in the way Getty approaches its website. Getty now fully embraces iteration and continuous improvement, and has committed to content and user-experience strategy, using goal-driven and evidence-led practices. The team has also embraced universal design, ensuring that the site is fully accessible for all users. ■

All kinds of creative people—visual artists, actors, musicians, writers—call LA home, and many make regular visits to the Getty Center or Getty Villa for inspiration.

Artist Lala Ragimov carves classically inspired intaglio gems for private collectors and jewelers, teaches drawing and painting, and researches historic art materials and techniques. We asked her why she frequents the Getty Center and Villa.

Coming to Getty is my favorite Los Angeles experience. At the Center, after saying hello to the Renaissance and Baroque paintings—always *Venus and Adonis* by Titian and *The Return from War* by Rubens and Brueghel—I head to the Getty Research Institute. I love the fact that mere mortals can enter the library. I also love the fact that they usually don’t, and one can study obscure books and journals in peace or just leaf through tomes of gems, sculptures, and paintings for inspiration.

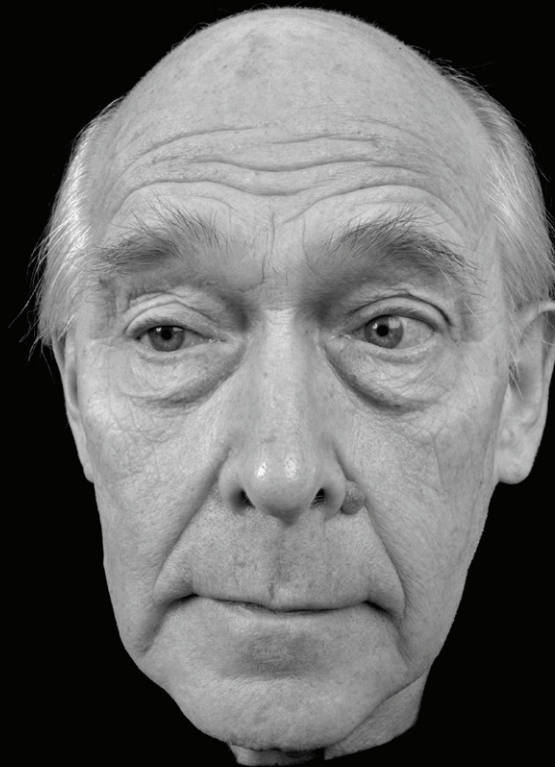
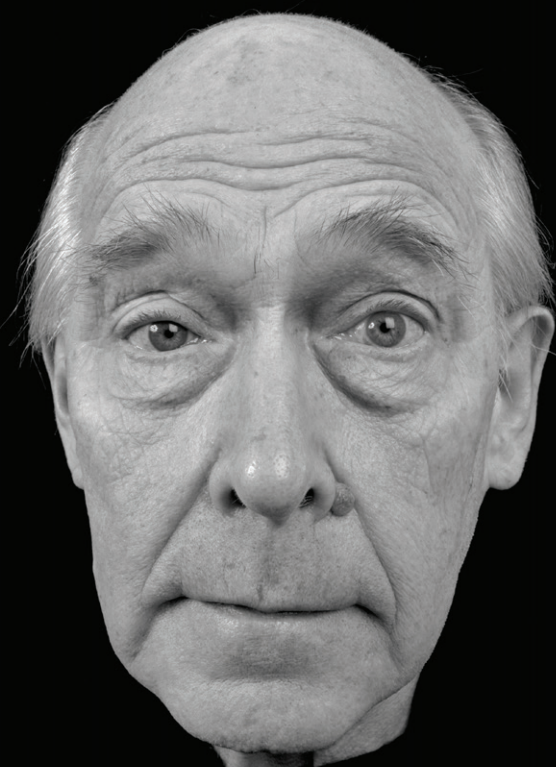
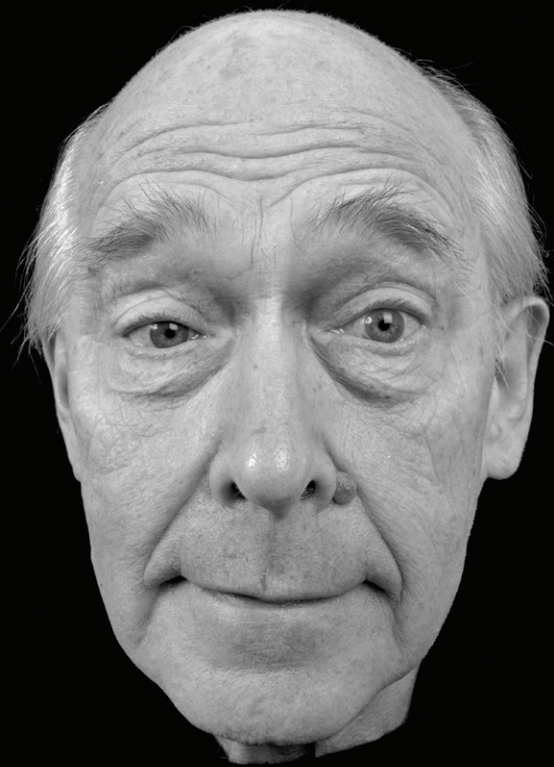
At the Villa, after drawing ancient sculpture in the cool halls, I walk out into thickets of fragrant fruit and herbs, experiencing what would have been the daily life of ancient artists. Back inside I study the gleaming intaglio gems, both for delight and professional inspiration. I like holding the intaglios I’ve made—also carved with tiny detailed humans and animals—next to the ancient ones to compare the refinement of details, the play of light and shadow, and other elements of workmanship and style. I visualize improvements that would take me closer to their level of mastery.

As for drawing sculpture, it calibrates my hand and my sense of the ancient style. Drawing is learning, and you can never find out as much about a masterpiece by simply looking. Even if you have never drawn before and end up with an unintelligible jumble of lines, you will have learned things from the process that will surprise you. Give it a try! ■



Photos: Caleb Griffin

**Breaking
the**



**Concrete
Thing**

The Getty Research Institute recently acquired the second portion of Emmett Williams's archive, a trove curator Nancy Perloff plans to mine as she explores ideas for her next exhibition. We asked her for a bit of background on this fascinating concrete poetry personality

By Nancy Perloff
Curator, Modern and
Contemporary Collections
Getty Research Institute

I

IN EARLY OCTOBER, 2018, I visited Emmett Williams's widow, the graphic artist Ann Noël, in the Berlin flat she had shared with Williams since 1980. There I encountered the wealth of materials that comprised his archive, including letters he wrote during the 1960s to his first wife, Polly Williams. Amongst this correspondence I discovered a letter identified only as "April the Wednesday" (but surely written in 1964, judging from the dates of the surrounding letters). The subject was a fellow poet:

"... my dear letter-friend whom I've never met, Ian Hamilton Finlay . . . is one of the most important people in the world, the way I see it. He's broken the concrete thing, and makes the rest of us, rühm, rot and Williams look like writers of textbooks. He has invited me to a mutual-poverty vacation in the Orkney Islands. . ."

It struck me that this small snippet revealed a lot about Williams. It indicated that he had a fine capacity for friendship, in this case for the great Scottish poet Ian Hamilton Finlay; that his humor could be self-deprecating, but was lively; and that he participated actively in "the concrete thing," hence the reference to fellow concrete poets Gerhard Rühm and Dieter Roth. I was also quite curious to know more about the role Williams played in "the concrete thing." How was he connected to fellow concrete poets? At the time I had recently curated a Getty Research Institute (GRI) exhibition on concrete poetry (*Concrete Poetry: Words and Sounds in Graphic Space*), and was beginning to write a book, *Concrete Poetry: A 21st-Century Anthology* (forthcoming, Reaktion Books, April, 2021).

In concrete poetry, a poem is not just a column of words on a page, intended to be read silently or aloud, but a spatial construct whose design is central to its meaning.

A little background on Williams. He was born in Greenville, South Carolina, in 1925 and died in Berlin, Germany, in 2007. He made a name for himself as a key avant-garde poet, artist, and collaborator who worked across multiple media. And he was particularly known for his experiments with words, letters of the alphabet, inventive colors, and sounds that resulted in an impressive range of artists' books, performance scores, and suites of prints.

Williams participated in both Fluxus and the concrete poetry movement

after World War II, often inspiring their direction. Fluxus was a loosely organized, international network of artists, composers, and poets who emerged in the early 1960s and sought to collapse what they considered the false wall between art and life. Chance, accident, and humor were important components of Fluxus. Launched a decade before Fluxus, concrete poetry sought to make the sound and shape of words its explicit field of investigation, and depended on what James Joyce called the "verbivocovisual." In a given concrete poem, the visual, sonic, and semantic dimensions cannot be separated: form equals meaning. Williams's archive offers an unusual opportunity to study the relationship

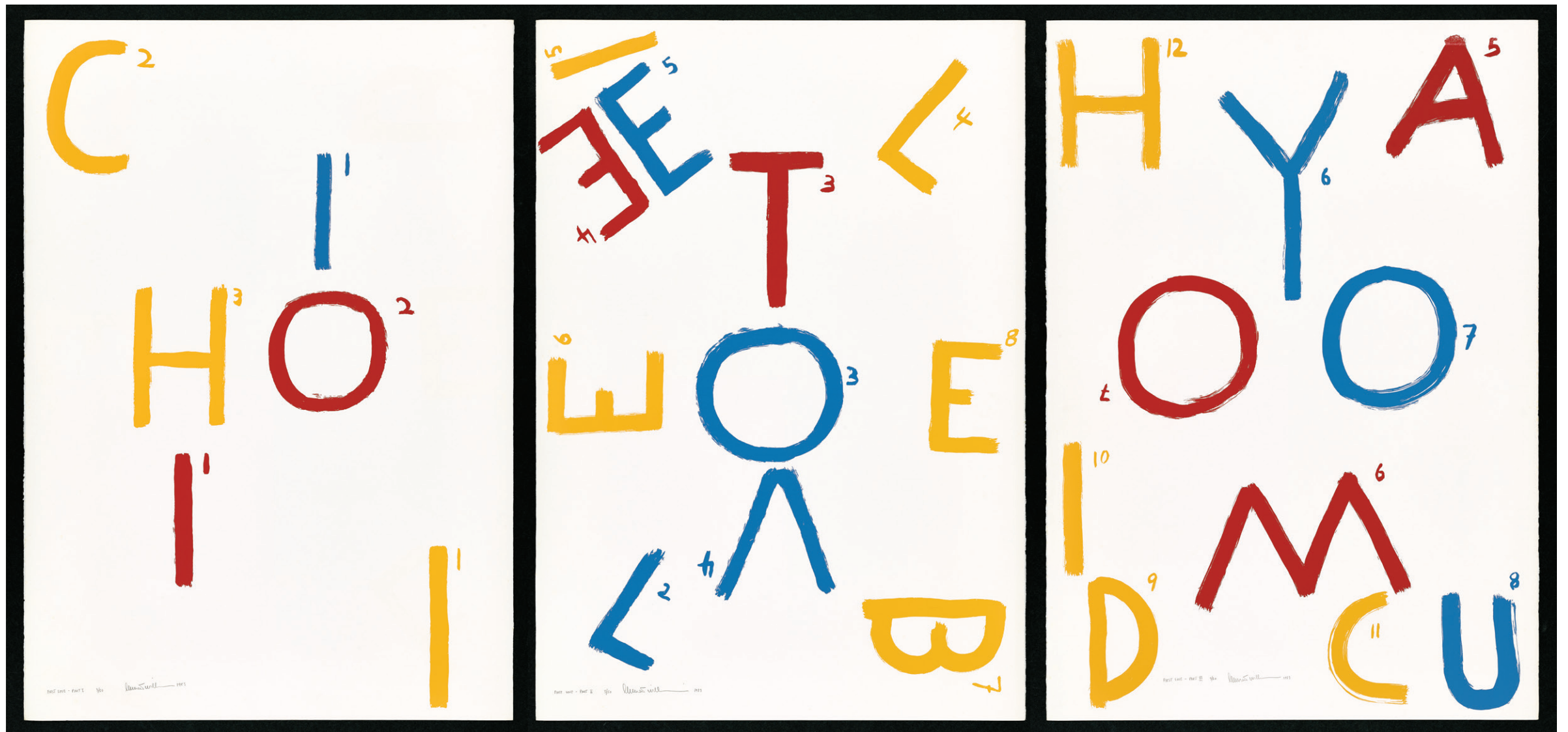
between concrete poetry and Fluxus, since their practitioners, including not only Williams but also his friends and colleagues, sometimes overlapped.

The significance of Emmett Williams lies very much in his lifelong commitment to combining different disciplines in his work. During his early years in Darmstadt, Germany, where he met the teachers of the annual International Summer Courses for New Music, Williams developed an interest in experimental poetry and music. He recalled:

"In Darmstadt, in the late Fifties and early Sixties, I took a deep plunge into contemporary music. . . The compositional methods and processes of Karlheinz Stockhausen, Pierre Boulez, Luigi

Nono had a profound effect on my own efforts to work with words and letters in a new way, as the raw materials of a new kind of poetry that would reflect the experimental tradition of the non-literary arts."

In 1957 Williams joined Swiss poets Daniel Spoerri and Dieter Roth and German poet Claus Bremer in forming the "Darmstadt circle" of concrete poetry. It was through this group that Williams published his first book, *konkretionen* (concretions), in 1959. Serving as the third issue of *Material*, a German avant-garde periodical, *konkretionen* contains typographic poems ("constellations," Williams called them) comprised of individual letters, sometimes repeated and



First Love, Part 1, 2, and 3, 1983, Emmett Williams. Silkscreen prints, Edizioni Francesco Conz, 6/50. © The Estate of Emmett Williams. Courtesy of Archivio Conz, Berlin

Previous page: Emmett Williams, 1992, Cal Kowal. Gelatin silver prints. © The Estate of Emmett Williams. Photographs by Cal Kowal

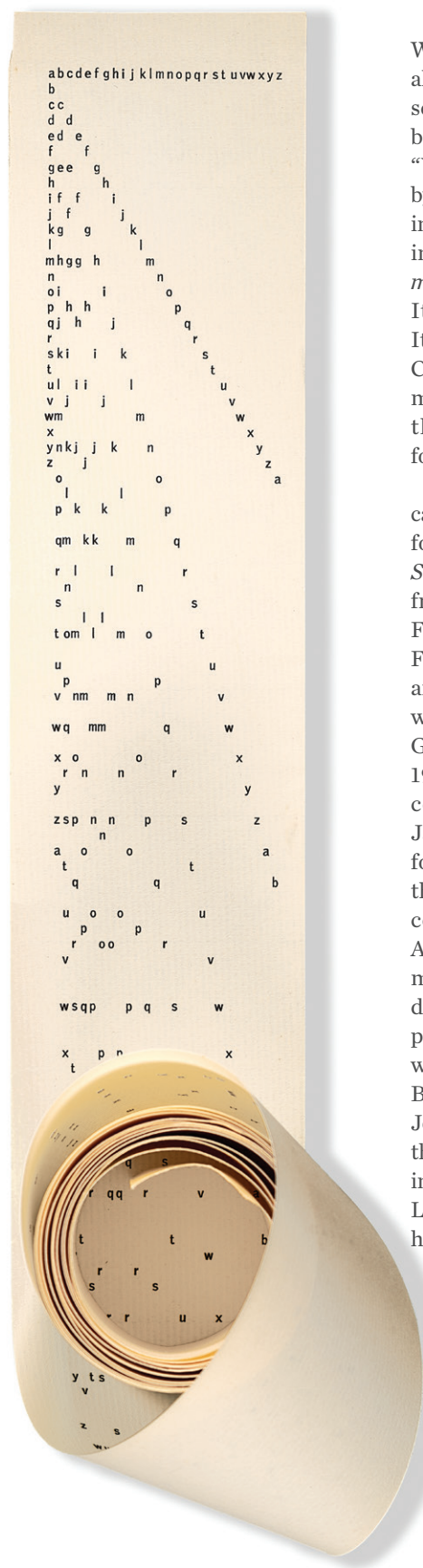


Dance Fragments,
from the suite *Dance
Fragments*, 1980, Emmett
Williams, in collaboration
with Rosanna Chiessi
and Francesco Conz.
Silkscreen print. Edizioni
Francesco Conz and
Edizioni Pari & Dispari,
edition 48/60. © The
Estate of Emmett Williams.
Courtesy of Archivio Conz,
Berlin, Courtesy Rosanna
Chiessi/Pari & Dispari

arranged to suggest spatial, even three-dimensional, forms. According to a press release by Spoerri accompanying the first issue in 1958, *Material* “forms a system of words, letters, or signs that first begin to make sense when the reader contributes. . . . These texts are conceived so as not to burden the reader with the poet’s personal opinion, conscious that a poet’s opinions are always relative, that is, anchored in perspective.” Williams’s use of die-cuts on many pages of *konkretionen* challenges the reader to participate by peering through the gaps to find the text.

Williams pioneered the use of the alphabetic letter in art throughout his career. A marvelous example is his concrete sound poem, *Alphabet Poem* (1963), which developed out of his *Alphabet Symphony* (1962). The latter is a Fluxus performance piece in which the 26 letters of the alphabet are represented by 26 objects, each accompanied by an instruction card specifying the action the performer should present. These actions, whether “Pouring,” tearing a cloth into the shape of a “Y,” or making “Noise,” follow the order of the alphabet. Williams designed *Alphabet Poem* in the form of a scroll that the performer gradually unfurls and reads aloud. The first 25 letters of the alphabet appear in rows and long columns like numbers printed on adding-machine tape. (Mysteriously, “Z” is omitted.) As he did in *konkretionen*, Williams combined the everyday expression of Fluxus—and the popularity of the scroll format among Fluxus poets—with the linguistic play of concrete poetry.

In the 1970s and ’80s, Williams showed a particular penchant for suites of prints. In 1978 he created his *Graphic Portraits*, 13 serigraphs in homage to 12 artists with whom he had worked. The print entitled *Group Portrait* incorporates all 12 artists, each assigned a different color. By matching the dots of a particular color—yellow for Rauschenberg, for instance—with the typewriter keyboard at the top, Williams spells the last name of each artist. His print bears an intriguing resemblance to a musical score.

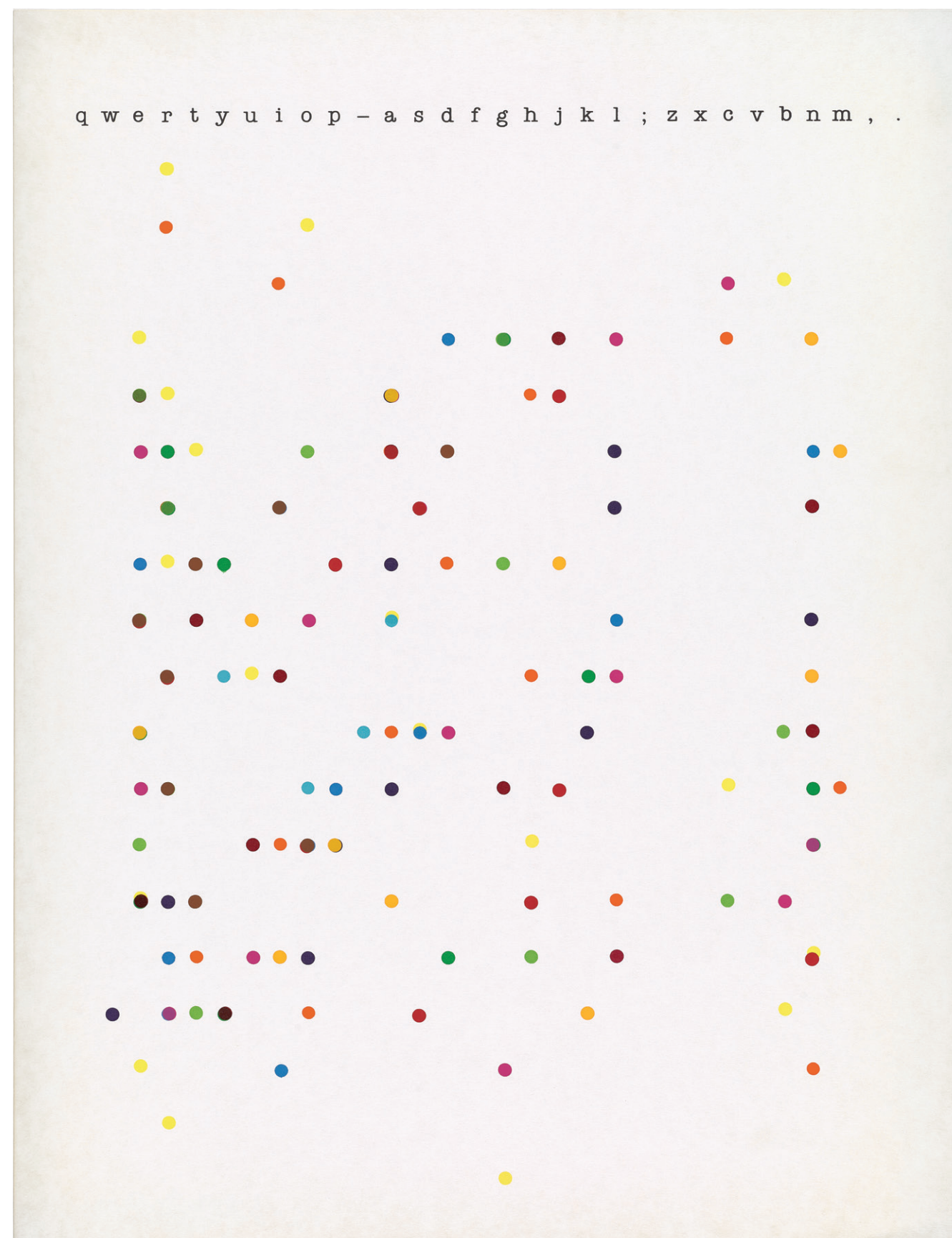


Two slightly later print sets capture Williams’s fascination with letters of the alphabet. *First Love*, a series of three silk-screen prints from 1983, uses the color blue to spell “I” (Part 1) “Love” (Part 2) “You” (Part 3), concealing these words by dispersing their letters and surrounding them with other letters and numbers in different primary colors. *Dance Fragments*, produced in collaboration with Italian gallerist Rosanna Chiessi and Italian collector and gallerist Francesco Conz, offers a different kind of experiment with letters: the work animates them amongst the dancing human forms.

Williams’s archive spans his entire career, from his years as a features writer for the U.S. Army daily newspaper *The Stars and Stripes* in Darmstadt; to the friendships he developed in Paris with French Fluxus poet Robert Filliou and French sound poets Bernard Heidsieck and François Dufrêne; to his friendship with the American Fluxus composer George Brecht and, beginning in the 1970s, with German publisher and concrete poet Hansjörg Mayer and Japanese Fluxus artist Ay-O. Happily for the GRI, this collection completes the “Emmett Williams archive” already contained within our archive of the American collector Jean Brown. In the mid-1970s Williams sold correspondence he had received from leading poets, visual artists, and composers, as well as scores and artists’ books, to Jean Brown. (When the GRI acquired the Jean Brown archive in 1985, we received this “Emmett Williams archive.”) Bringing his archive from Berlin to its home in Los Angeles seems like a match made in heaven to me! ■

Left: *Alphabet Poem*, ca. 1963, Emmett Williams. Offset lithograph, Fluxus Editions. © The Estate of Emmett Williams. Getty Research Institute, 2807-529

Right: *Group Portrait*, from the suite *Graphic Portraits*, 1978, Emmett Williams. Serigraph, Edition Ann Noël, edition of 50. © The Estate of Emmett Williams





Prints and drawings scholars, including Paper Project fellows Ian Hicks (far right) and Klazina Botke (far left), study a drawing by artist Jacopo da Pontormo (1494–1557) from the collection of the Museum Boijmans Van Beuningen. Photo: Albert Elen

By Erin Travers
Graduate Intern, Getty Foundation

Getty-funded fellows have examined works on paper up close and made new discoveries

new connections among artists and their works. At the same time, they are some of the most challenging works to care for and study. They damage easily, must be kept in the dark after going on display, and require specialized knowledge across regions and time periods.

Over the past several decades at museums, the task of understanding these objects has begun to fall on one or two curators responsible for thousands of diverse works of art. What’s more, when senior curators retire, their positions often go unfilled. This has created a growing gap in skills and knowledge between the current experts and the next generation.

The Getty Foundation is working to fill this gap through its Paper Project, an initiative to preserve and expand specialized knowledge about prints and drawings in a pragmatic way: by providing new opportunities for 21st-century curators to learn about and advocate for the collections they oversee.

The Foundation has funded fellowships in museums’ prints and drawings departments, for instance, through which early-career scholars and curators have developed exhibitions, worked with researchers in study rooms, made new discoveries about the origins of artworks, and shared this information through digital catalogues. With the arrival of the COVID-19 pandemic and the closure of many host institutions, the Foundation is working closely with grantees to extend the remaining fellowships or adapt them if needed.

Nevertheless, before the current crisis, a number of Paper Project fellows had made great strides. We caught up with three of them to find out what they have learned so far.

PAPER PEOPLE

Reflections from Emerging Curators of Prints and Drawings

SOFT, SWEEPING ARCS OF CHARCOAL, the scratching lines of a pen, or the saturated tones of colored papers and inks—these evocative material elements tell the story behind prints and drawings. Today, “works on paper” make up major portions of museum collections. They help curators understand an artist’s process, and provide clues to

Develop a Community of Experts

“We often don’t know who the artist of a particular drawing is, so we make an interpretation based on research and experience,” says Ian Hicks, research fellow at the University of Oxford’s Ashmolean Museum. “That’s one reason this field is so exciting.” While onsite at the Ashmolean (he is now continuing his fellowship from home), Hicks’s main project was cataloguing the museum’s significant collection of early modern Italian drawings by celebrated artists, from Leonardo da Vinci to Tiepolo.

To properly identify the artist and time period of the drawings, Hicks learned to rely not only on his training, but also on the expertise of others. Indeed, attributions involve the collective knowledge of multiple curators who have studied thousands of drawings to be able to recognize patterns and styles across artworks. “We’ve benefitted tremendously from consulting experts in the field,” he says.

Last fall, Hicks’s fellowship took him to a convening hosted by Museum Boijmans Van Beuningen, where 18 international prints and drawings curators discussed the challenges they face, in particular the vast number of unattributed or anonymous pieces in museum collections.

At the end of the meeting, participants viewed works pulled from the Boijmans’ storage vaults. “I was drawn by a sudden sense of excitement at one of the study tables,” says Hicks. Several experts were actively discussing the authorship of a drawing attributed to Giovanni Battista Naldini. Following their conversation and close study of the drawing, they came to a surprising realization: the work was actually by Naldini’s teacher, the famed Florentine Mannerist Jacopo da Pontormo.

For Hicks, joining the curators as they proposed different interpretations was an incomparable experience, one that reinforced the importance of developing strong professional networks. “It was a fantastic opportunity to look shoulder-to-shoulder with experienced scholars and get a sense of how they approach



things,” he says. “I really don’t think there’s anything that quite compares.”

This trip was one of several that Hicks took to connect with specialists and gain exposure to artworks related to his research at the Ashmolean. Early in his fellowship Hicks accompanied his mentor, Catherine Whistler, Keeper of Western Art, on a US tour of major Old Master collections. “We were lucky to see a lot of important public and private

collections, and I met many people with whom I’d like to work in the future.”

Acquire a Keen Eye

While the Pontormo attribution relied on collective knowledge of the artist’s style and hand, drawing experts have other tools for identifying unknown works. They can synthesize knowledge across various art forms and media, for instance. Grant Lewis, a Paper Project



Above: *The Royal Ancestors of the Virgin*, 1653, Raffaello Vanni. Lunette painting at the Chigi Chapel in the Basilica of Santa Maria del Popolo. Oil on panel. CC-BY-SA-4.0



Left: *Compositional Study for the Prophets Saul and David*, 1653, Raffaello Vanni. The British Museum, Photo: Grant Lewis

Opposite: *Study for the Angel of the Annunciation*, n.d., Jacopo da Pontormo. Red chalk, pricked for transfer. Museum Boijmans Van Beuningen, Rotterdam (former Koenigs collection). Photo: Studio Tromp, Rotterdam



Above: MAD staff members view a segment of Maurice Denis's *Aux morts pour la France*. Photo: Sarah Catala, courtesy Musée des Arts Décoratifs, Paris

Opposite: *Aux morts pour la France*, 1924, Maurice Denis. Charcoal, gouache on woven paper. Acc. no. RI 2019.33.1., Gift of Étienne Moreau-Nélaton, 1925. Photo: Sarah Catala, courtesy Musée des Arts Décoratifs, Paris

curatorial fellow at the British Museum, had been working through two albums of 370 anonymous drawings in the museum's collections when he noticed one of the drawings included a unique triangular shape surrounded by human figures. "That was the moment I thought, ah, I've seen this before," he says. He quickly made the connection between the album drawing and the 16th-century Chigi Chapel at S. Maria del Popolo in Rome designed by Raphael. Among the chapel's many ornate decorations are painted wood lunettes sitting above pyramid-shaped tombs.

Confirming his hunch, Lewis established that several of the album drawings matched figures and scenes from the lunettes (see illustrations on previous page), painted in the 17th century by the Italian artist Raffaello Vanni. Lewis has since determined that half of the album drawings correspond to known works produced by Vanni and his workshop. Paint drops and smears on some of the sheets even match the colors in Vanni's finished works. "You really get a sense of the artist holding the drawing in one hand as he painted with the other," Lewis says. Recognizing these visible signs of the drawings' use and application, Lewis was able to identify the object's origins and position the work as an important piece of historical evidence.

Although Lewis's strong grasp of Italian art history was vital to recognizing the Vanni drawings, he also wanted to become knowledgeable about other geographic regions, time periods, and media. Towards that end, Lewis contributed to an exhibition of the studio contents of Geoffrey Clarke, a 20th-century British printmaker. (The exhibition opened two weeks prior to the British Museum's closure to the public.) "Studio details—such as prints, drawings, notes—are vivid windows into the artist's creative thought process," says Lewis, who is now continuing his fellowship remotely. "My job was to follow and interpret the evidence, wherever it took me, and think about how to share it with museum visitors."

Share the Treasure

At the Musée des Arts Décoratifs (MAD) in Paris, curatorial fellow Sarah Catala focused on bringing renewed attention to the breadth and range of the museum's prints and drawings collection. MAD's collection comprises a staggering 200,000-plus drawings—from Old Master works to designs for the decorative arts, fashion, and jewelry. Yet staffing shortages over the last two decades have made it difficult for scholars and the public to access these treasures.

Catala trained under the collection's new curator, Bénédicte Gady, and worked with a curatorial assis-

tant and a group of short-term volunteers to both reorganize the collection and share it with contemporary audiences. To spotlight some of MAD's finest paper holdings, Gady and Catala prepared a large-scale exhibition of 500 works. The exhibition catalogue has already been published, while the exhibition itself will reopen once MAD is no longer temporarily closed.

Like Hicks and Lewis, Catala also took part in new discoveries. She was present when a colleague uncovered an eight-foot-long drawing signed by French artist Maurice Denis (1870–1943) that had been concealed for years on a top shelf. Together they determined that it was a design for a stained-glass window in the chapel of Saint Louis in the Sainte Macre church of Fère-en-Tardenois. The chapel was heavily damaged during World War II, but remarkably, both the window and drawing survived. "It was not my discovery, but just being present for this moment was significant in itself," says Catala.

As they undertook their ambitious tasks, Catala and Gady also raised enough funds to hire a full-time conservator who helped prepare objects for the exhibition. "We invested in the collection as it stands," says Catala. Once the shutdown is past, she "looks forward to bringing artworks to life for school students, for families, for the public, and for scholars. There is still so much to accomplish."

One thing's for certain: once museums are able to reopen and the Getty Paper Project fellowships continue on-site, many more exciting discoveries await. In the meantime, the Foundation is staying in close touch with current fellows and their hosts to provide ongoing support and flexibility as needed during this time. ■

To learn more about Paper Project, visit the Foundation's homepage: getty.edu/foundation/



DISKS,

BARS,

AND DOG BONES

A DAY IN THE GETTY LAB

*We shadowed lab associate **Michael Doutre**, watching him make cellulose acetate as part of Getty's effort to preserve plastic museum collectibles*

By Anna Zagorski
Research Specialist
Getty Conservation Institute



W

WE'RE SUPPOSED TO BE MAKING LESS PLASTIC these days, not more. But here I am with lab associate Michael Doutre in the Getty Conservation Institute's (GCI's) science department, watching him create plastic disks, bars, and dog bones, standard shapes used to test the strength and flexibility of all sorts of materials. In this miniaturized plastic plant of sorts, Doutre is producing these shapes using several formulations of cellulose acetate. From

the early 20th century until the mid-1960s, cellulose acetate was the most common plastic used for mass-produced household goods and toys. Many of those objects—LEGO, antique combs, and eyeglass frames—are now part of museum design collections. But some are degrading dramatically, appearing stable for decades and then shrinking, distorting, and even disintegrating into piles of crumbs.

We already know that one culprit in the plastic's degradation is loss of the plasticizer—the substance, typically a solvent, added to a synthetic resin that makes plastic softer, less brittle, more flexible, more impact resistant, and easier to shape. But several questions remain. What, exactly, triggers the plastic's degradation? And what, if anything, can be done to prevent or slow that process? Doutre's efforts

Lab associate Michael Doutre and former graduate intern Debora Gobbo make cellulose acetate. Gobbo is gently pulling a plastic strand from the compound-extruder. Photo: Andrzej Liguz

Opposite: Molds used to make disks, bars, and dog bones.



Top: Lab associate Michael Doutre, standing by the injection molder, holds a finished disk-shaped sample. Photo: Andrzej Liguz

Right: A strand of cellulose acetate plastic is fed into the pelletizer, which chops it into identical pieces. Photo: Andrzej Liguz

Opposite, top: Injection-molded dog bones as seen in polarized light. Top bone: cellulose acetate undried prior to molding (dubious result: residual stresses may cause the piece to fail). Center bone: cellulose acetate oven-dried (good result). Bottom bone: cellulose acetate injected into a cold mold with insufficient pressure and oven-dried (bad result: not fully formed, and the densely packed, highly contrasting lines at the bottom indicate significant stresses). Photo: Odile Madden

Opposite, bottom: The Getty Conservation Institute science lab's compounder-extruder. Photo: Andrzej Liguz



are part of the GCI's long-term research commitment to solving the significant conservation challenges posed by cellulose acetate and other plastics. Understand how cellulose acetate ages, and you are one step closer to conserving valued artworks and coveted collectibles.

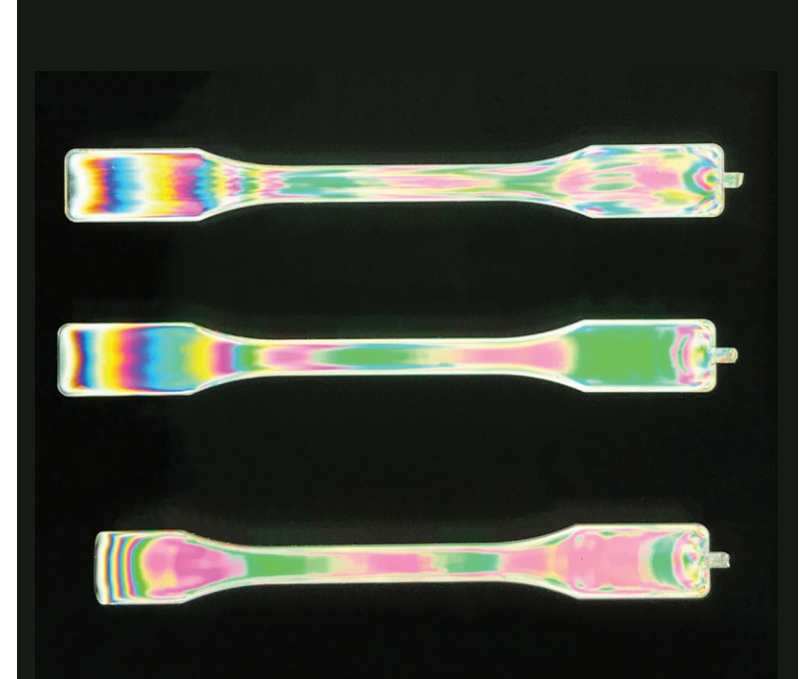
To conduct experiments, Doutre must first make his own cellulose acetate; the plastic is no longer available on an industrial scale. And as he tells me today, "There has been a huge learning curve for us on how to make this plastic. A bit too much time has passed and the industrial know-how is just not there anymore, so it has been very interesting recreating, effectively, lost methods based on descriptions and papers from decades ago." Doutre also reports that he has been mixing the cellulose acetate polymer—a cotton fiber that has been reacted with vinegar—with three different types of plasticizers commonly used in the early 20th century: triphenyl phosphate, diethyl phthalate, and dimethyl phthalate. "For now we have narrowed it down to about a half dozen formulations that fall within the range of the cellulose acetate produced in the first half of the 20th century."

As we stand before a compounder-extruder, Doutre explains that the ingredients for the plastic are mixed (compounded) in this machine and then extruded as a long plastic strand. Not too complicated, I think. But then he points out the machine's many settings: eight different heating zones, eight cooling zones, the angle of the compounding screws, and the pressure and speed at which the materials pass through the system. All these options—more than 60 possible settings—affect the final product.

"We are now experimenting with setting it at the lowest temperature possible where the plastic still flows," Doutre says. "This seems to work best, but there have been some spectacular failures in the past. One of the reasons cellulose acetate fell from favor is that it has a very narrow temperature window between flowing and burning. It is easy to carbonize, and in the past we have gotten tiny zones of black bits in the extruded filament." I think of LEGO, which is now made from a much easier plastic to manufacture, the impact-resistant and glossy ABS (acrylonitrile butadiene styrene).

Now come the nurdles, the many pellets created when the lab's pelletizer chops the extruded plastic strand into identical pieces. (If you wanted to buy pre-made plastic, you would buy nurdles.) Doutre shows me that a carefully measured amount of nurdles go into an injection molder, the final piece of equipment in the lab. The molder heats and melts them, then forces them into a disk-, stick-, or dog-bone-shaped mold. Doutre can adjust both the temperature to melt the nurdles and the amount of pressure to force out the molten plastic into the molds. "One of the things we want to find out is how the molding process affects the finished object—where the stress points are if the material is injected slowly or quickly, and what the effects are of cooling the material slowly or quickly," he says.

This whole process takes at least a couple of days, Doutre reports. And between making batches of cellulose acetate, the compounder-extruder must be disassembled and soaked in solvent so that the various formulations don't become contaminated. "It needs to be exactly the same every time so that when we do our research, we have an established base line for each formulation," he says. "Each formulation will generate a different spectrum when measured with various analytic techniques." Think of it as a kind of fingerprint unique to that formulation, in other words. "We can then see how the different formulations respond to changes in light, temperature, and humidity. And later we can apply these same analytical techniques to actual objects made with cellulose acetate and see what correlations we can make."



Doutre expects that the huge amount of data being collected through this research—and shared with colleagues conducting similar research with cellulose acetate—will lead to a greater understanding of this material, and ultimately to optimal conditions for preserving the objects we have come to value. But that knowledge is still some years away, and in the meantime Doutre still has to produce more disks, sticks, and dog bones.

As I am getting ready to leave, Doutre mentions that this work has changed how he looks at plastic objects. "It has given me an appreciation for how much craft there is in the making of plastic objects. They are often viewed quite dismissively or as disposable, when just as much work, thought, and skill may have been put into them as a craft object made from traditional materials like ceramic, leather, or wood." ■



Photo: Caleb Griffin

Meet Leila Ross, Getty Center docent for K-12 school groups, one of 683 highly trained docent volunteers dedicated to sparking a passion for art and making kids feel welcome in galleries filled with precious masterpieces

Why a Getty docent: I had been in the clothing business for a lifetime—I was a sales agent for different designers and was doing very well—but then imports changed the nature of the clothing business. Everyone was struggling. And I suddenly thought, I just want to be in a much happier environment. But what? What did I want to be around? And I realized, art. I’d retire and go to museums every day—just like I’d gone to the Villa all the time when I moved to California from New York in ’81. I loved it there—the site, all that French furniture in that tight space, it made me feel like I was exploring a castle. And something popped up on Facebook, come be a Getty docent, and I thought oh, I want to do that! That was about two years ago.

Art background: I was a journalism major in college, but growing up I had taken art classes at the Art Students League and elsewhere. Art was always a huge thing in my family. My father, especially, loved museums. Every other weekend he and I would take the train from the Bronx down to Manhattan to see the Met, the Guggenheim, the Frick, all the big and small museums. But he wouldn’t lecture to me—this was exploring. This was fun. Looking at everything together and figuring out if we liked it and how it made us feel. His whole family had always seen the value in art: that it can free you. Art can take you out of whatever environment you’re in and give you the world. And you can find it wherever you are. I always tell the kids: when you go home, find all the things around you that are art. Art is everywhere—in the buildings, the parks. It’s all how you look at it. And they get that.

First work of art you loved: I was probably eight, and my parents had put me in an art class at the Museum of Modern Art, and I looked up and there was this Calder mobile. It was just staggering to me, the shapes and the colors. Just gorgeous. And in college I saw Picasso’s *Guernica* for the first time. It made me cry, I was so moved. A guard walked over and said, ‘I can see this really upset you. Why don’t you go sit in front of Monet’s *Water Lilies*? You’ll feel better.’ I never forgot that. How art can make you feel so deeply. Art is a statement and art is an experience.

First thing you tell the kids: Right off the tram I start talking about the architecture. ‘Do you think this building is art?’ ‘Are the trees art?’ We have a whole row of trees that are perfect and symmetrical and breathtaking, and they’re art. The concept of them has been shaped and molded.

Tricks for keeping kids interested: Listen to them—sometimes that means watching their body language—so that you can ask questions they want to answer. But don’t lecture; I stand right with them and we look at the object together. If their energy gets too high in the galleries, I take them to the ‘musical wall’ [exterior travertine wall near the Family Room] and give them xylophone mallets to make musical sounds. They all just let it go there—even the high schoolers who are too cool for school love it. I also take them to the fountain to draw. You’ll get kids who say, ‘Oh, I don’t know how to draw’—they feel like they’ll be judged—and I tell them, ‘There are no wrong answers in a museum. We’re not going to give you a grade.’ And if you work with them for a minute or two, and suggest they draw the trees, the fountain, their favorite objects from the visit, what finally comes out is always a wonderful surprise.

What kids love most in the galleries: The Galle Chandelier. It dazzles them. I think all kids love sparkly things. And the pink bed [mid-18th-century *Lit à la turque*, South Pavilion]. I remember this one little boy, he gasped when he saw it, put his arms out like wings, and was about to take a running leap.

What you love most in the galleries: Canaletto’s *Grand Canal in Venice*. Love, love, love. When I came here before being

a docent I’d make a beeline for that. And everything in the Impressionist gallery; especially Monet’s *Portal of Rouen Cathedral in Morning Light* and probably my most favorite, Monet’s *Sunrise*.

Memorable kid quotes: ‘This is a palace—which is your room? Where do you sleep?’ is something I get a lot. And I’ll never forget, this little second-grade girl walked into the room with the pink bed, and she said very sweetly, ‘This looks like my house.’ I said, ‘Oh! How wonderful. You must have a beautiful house.’ She said, ‘I do. My daddy’s doing very well now.’

There are no wrong answers in a museum.

How kids look at art differently: I think they spend a little more time with it. Like when I was showing them van Huysum’s *Fruit Piece* and Hoffmann’s *A Hare in the Forest*—that’s a great little corner for kids. I could see the way they were really getting into it, really looking. And one girl suddenly says, ‘I see bugs!’ And then they’re all huddling in, noticing all these details.

How to make tours even more kid-friendly: I don’t want screens to take over how kids experience art, but wouldn’t it be great if there were a virtual tour of the things kids would want to get their hands

on. The Borghese-Windsor cabinet—the kids love it because it’s so stunning and incredible, but they always say, ‘Can’t we see the drawers open?’ Imagine looking at a screen and being able to see every drawer open and close, every hidden compartment discovered.

Last thing you tell the kids: That we’re giving them all free parking passes, and they should find a friend or relative with the biggest car and bring aunts, granies, cousins, friends back to the Getty, that they should give them a tour themselves. They always say, ‘Oh no, I couldn’t do that,’ and I say, ‘Sure you can. Tell them what you remember. Ask them how the works make them feel.’

Why you keep doing this: I’m getting an incredible education myself. During the docent training there were lectures and practicums with the most wonderful educators, and I’m still learning. I’m here all the time for Art Circles, exhibition walk-throughs, curator lectures, the garden and architecture tours, and my favorite life-drawing class. And I look at things in the galleries over and over. That’s how I learn best, looking rather than sitting with a book, though I do that too. But the big reason I love doing this? My hope that art will do for the kids what it does for me; that it gives them another world to live in. Because when all else fails, art is always there for you. You can always visit the works of art you love and go to a whole other world. ■

Grace Kim is one of 34 Getty Research Institute scholars working on projects related to art and ecology. We asked her to describe her topic, “Cultures on Culture: Biofilm, Conservation, and the Interface of Art and Environment.”

If you look closely at the travertine blocks that make up the Getty Center’s architecture, you may spot miniscule yet bright pockets of yellow, orange, and white lichen. Despite maintenance work to keep the stones clean, these organisms nestle in the grooves of the limestone and remain alive. Similarly, biofilms, or communities of cooperating micro-organisms such as algae, bacteria, and fungi, can stubbornly grow where they are unwanted. Just as plaque forms on teeth, these biofilms adhere to cultural heritage and can do harm by dissolving or discoloring its surfaces.

Conservators have long worked to remove micro-organisms and reduce their deteriorative effects. But today, in an era of celebrating fermented foods and the human microbiome, scientists are exploring the potential benefits of micro-organisms for heritage conservation.

As an anthropologist of art and science, I observe and participate in these scientists’ work myself so that I can analyze the cultural values that drive and produce their everyday practices. A few years ago, I conducted fieldwork in a research laboratory in Milan, Italy, where microbiologists were working to harness bacteria’s metabolic capacities to clean and reinforce heritage surfaces. Among other studies, they tested the ability of their cultured bacteria to eat away the dark, sulfate crusts on the marble of the Milan Cathedral. I also traveled to Sicily with a microbiologist who applied mineral-producing bacteria at an archaeological site. Her goal was to stabilize the clay of an ancient terrace there. In our conversations together, these microbiologists praised the advantages of a “natural” technology.

With the support of the Getty Research Institute, I am continuing to study how scientists in the US and Italy decide whether or not micro-organisms belong on earthen and stone heritage. I examine



Photo: Caleb Griffin

their latest research, which suggests that biofilms and lichens growing on heritage may, in fact, protect artifacts. By mitigating the stone’s water absorption or acting as a physical barrier against external weathering, biofilms and lichens may already protect heritage and require less intervention than previously thought. What’s more, they claim, biocides may do more harm than good by contributing to antibiotic resistance and pollution. With all this in mind, these scientists are calling for a conservation approach in which lichens, biofilms, and the cultural heritage they inhabit are bound together in ecological relationships.

During my time at Getty, I am working to understand how these scientists’ projects on heritage shape and are shaped by culturally specific ideas about biodiversity, environment, hygiene, and sustainability. At its core, my research tracks changing notions about what heritage should look like and investigates which kinds of technical expertise matter for the protection of cultural heritage. ■

Grace Kim received a PhD last year in history, anthropology, and HASTS (science, technology, and society) from the Massachusetts Institute of Technology.

Art experts’ impromptu reactions to works in our collections or exhibitions



Gus Casely-Hayford, cultural historian and inaugural director of London’s V&A East, recently gave a talk at the Getty Center about West Africa’s medieval empires. He also toured a related winter exhibition, Balthazar: A Black African King in Medieval and Renaissance Art, and stopped short in front of a 15th-century illuminated manuscript page depicting the Three Kings’ visit to the Christ Child.



Casely-Hayford, as told to museum intern Thuy Bui: This is incredible. Mostly for the positioning of African king Balthazar at the edge of the scene. To me that shows that the work of always standing on the edge is something that becomes powerful. That idea has become *the* big thing in the 21st century. In popular culture, most writing, the visual arts, it’s all about that counter narrative becoming the countervailing narrative. It begins with this revolutionary thing of the Black figure, but somehow through your exclusion, you actually transcend the obstacle and become the center. That figure on the edge has actually become the voice. The voice of culture. The voice of the media. The voice that scares the hell out of a lot of politicians. ■

Read more about Casely-Hayford in our blog post, A Mind-Opening Journey Through African Histories. <http://blogs.getty.edu/iris>

The Adoration of the Magi from a book of hours, about 1480–90, Georges Trubert. Tempera colors, gold leaf, gold and silver paint, and ink on parchment

ANCIENT REPRESENTATIONS OF THE HUMAN FORM

THE J. PAUL GETTY MUSEUM has acquired two exceptional sculptures detailing the human form: *Head of a Man (Pseudo-Seneca/Hesiod type)* (first century AD) and *Votive Statuette of a Male Youth* (550–530 BC).

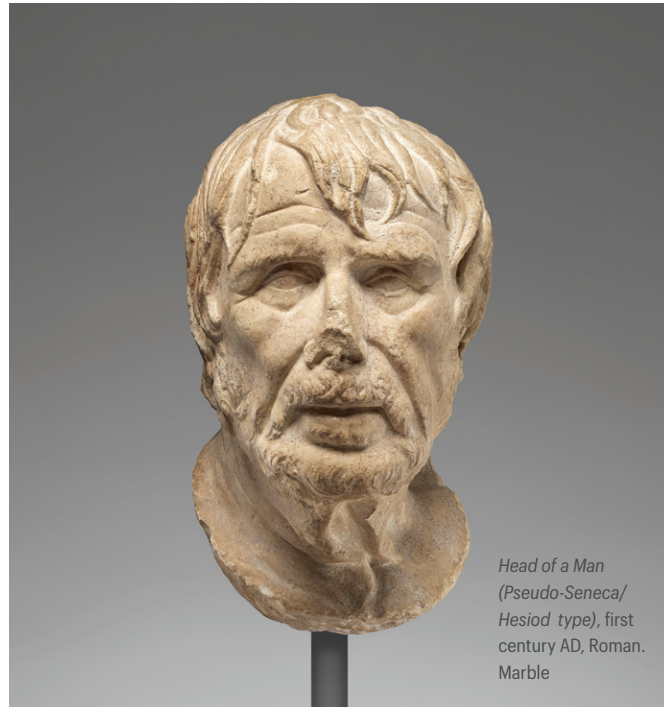
Head of a Man is a Roman marble head of an elderly man with sagging skin, unkempt hair, and an imploring expression. Just who that man is has long been an enigma among scholars of Greek portraiture. In the late 16th century, two such portraits in the Farnese collection in Rome were erroneously identified as the Roman philosopher and playwright Seneca, and stylistic similarities to portraits of Homer, also created in the second century BC, have led recent scholars to deem him the seventh-century BC poet Hesiod, whose portrait would likely have been popular in Roman villas.

“It is a particularly fine example of the highly evocative portraiture of Greek poets and heroes that was created in the Hellenistic period and served as the basis of early Roman imperial villa decoration,” says Jeffrey Spier, senior curator of antiquities at the Getty Villa. Portraits like this one proved highly influential to painter Peter Paul Rubens. The work was also copied by 18th-century English sculptor Joseph Wilton. *Head of a Man* will be displayed in the Villa’s Inner Peristyle alongside other portraits.

Votive Statuette, a bronze of a nude youth (also known as a kouros), was made in Laconia, a region anchored by the city of Sparta. Its distinctive style—finely detailed in the face, hair, and musculature—ties it to the most accomplished school in Greece, the Laconian school of bronze sculpture. The work would have served as an offering to the god Apollo by a Greek named Hyamos, says Spier.

“The work illustrates the earliest form of Greek sculpture and the artist’s special interest in depicting the human body,” Spier adds. “It is also the only example of a complete sixth-century BC statue type in our antiquities collection. Small bronzes such as this are among the best surviving examples of archaic Greek sculpture, since marble rarely survives and is never offered on the art market.”

Votive Statuette will soon be installed in the Getty Villa’s Greek gallery alongside other bronze works of the sixth–fifth century BC—a rider, a woman wearing a peplos (body-length robe), satyrs, banqueters, and lions. ■



Head of a Man (Pseudo-Seneca/Hesiod type), first century AD, Roman. Marble



Votive Statuette of a Male Youth, 550–530 BC, Greek. Bronze



Two Boys with a Bladder, about 1769–70, Joseph Wright of Derby. Oil on canvas

JOSEPH WRIGHT MASTERPIECE

TWO BOYS WITH A BLADDER (1769–70), a painting by the renowned English artist Joseph Wright of Derby, is now part of the J. Paul Getty Museum collection. The museum announced its intention

to purchase the work last June, and the British Arts Council delayed the export license in case a buyer who would keep the painting in the country came forward (a common practice when international

buyers want to acquire British art). Having found no buyer, the Arts Council has granted an export license, allowing the museum to proceed with the acquisition.

Recently rediscovered in an English private collection, the work has not been on public view since the 18th century and is therefore virtually unknown.

“We look forward to sharing this spectacular painting with our visitors and scholars in the context of our other 18th-century collections,” says Timothy Potts, director of the Getty Museum. “The work counts among Joseph Wright of Derby’s most accomplished nocturnal subjects and reflects the experimental interest of artists and scientists of the Enlightenment.”

The painting depicts two young boys, boldly lit by a concealed candle, inflating a pig’s bladder. In the 18th century, animal bladders served as toys, either inflated and tossed like balloons or filled with dried peas and shaken like rattles. The dramatic pictorial effect created by the concentrated light source within a dark interior setting was in vogue in much of Europe in the late 16th and 17th centuries, and Wright was among the first English artists to pick up the theme in the 18th century.

Two Boys with a Bladder forms part of a sequence of dramatic nocturnal paintings by Wright that includes *The Experiment on a Bird in the Air Pump* (1768, National Gallery, London) and *An Academy by Lamplight* (1770, Yale Center for British Art, New Haven, Connecticut). It was to be paired with his *Two Girls Dressing a Kitten by Candlelight*, now at Kenwood House in London.

The work joins two other Wright paintings in the Getty collection, *John Whetham of Kirklington* (about 1779–80) and *Penelope Unraveling Her Web* (1783–84). ■



Planet performed at PS1, New York, 1971.
Simone Forti. Photo: Peter Moore

SIMONE FORTI ARCHIVE

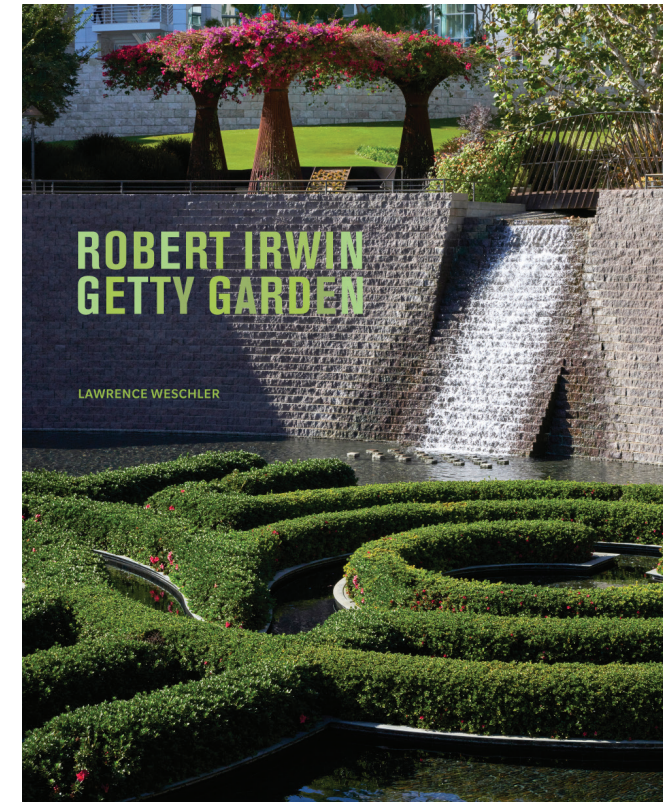
SIMONE FORTI HAS BEEN A KEY FIGURE in the history of experimental dance and Minimalism since 1955, the year she moved to San Francisco and married artist Robert Morris and began dancing with renowned choreographer Anna Halprin. Forti studied at Merce Cunningham's modern and contemporary dance studio, and was among the founders of the Judson Dance Theater, a group of artists known for their departure from the confines of modern dance practice and theory. She also performed a groundbreaking Minimalist dance series at Yoko Ono's loft.

The Getty Research Institute recently acquired Forti's archive, a rich trove that covers every moment of the artist's eclectic career. Eighty-nine diaries, as well as a multitude of notebooks and sketchbooks, offer insights into Forti's daily life, ideas, and responses to peers' exhibitions and performances. Project binders record exhibitions and other projects

from inception to final form and feature institutional email correspondences. The archive also reflects Forti's work outside of performance art, highlighting her career in painting, drawing, Xerox art, sculpture, and experimental holography. A circular *Time Smear* moving holograph work from 1976, included in the archive, has been deemed a landmark in the history of holography and 3D imaging.

"Simone Forti is widely celebrated as a pioneering figure in the history of experimental dance and art, especially for her work in improvisation, minimalist forms, and engagement with current events," says Mary Miller, director of the Research Institute.

Forti teaches in the University of California, Los Angeles' Department of World Arts and Cultures, a post she has held since 1997. She keeps several thematic diaries that she will add to the archive once she finishes them. ■



ROBERT IRWIN GETTY GARDEN REVISED EDITION LAWRENCE WESCHLER

An excerpt from a beautifully illustrated book about one of the Getty Center's best-loved works of art

Robert Irwin (artist and Getty Garden designer) I think intimacy was really one of the key elements that was missing from the whole Getty experience, especially with regard to the architecture. Which was not necessarily the job of the architect. But it was one of the things the architecture didn't really take into consideration—and that even went for the people who work here: a place where you could go that was essentially quiet and sort of down-in and surrounded and . . .

Lawrence Weschler (creative nonfiction author and former New Yorker staff writer) Nested.

Irwin Yeah, nested. And the garden really does go through a process of nesting itself as it goes down. It starts with the big scale up here, the overall bang, and then hopefully takes you by degrees—in terms of your willingness to participate—down to a more and more intimate level.

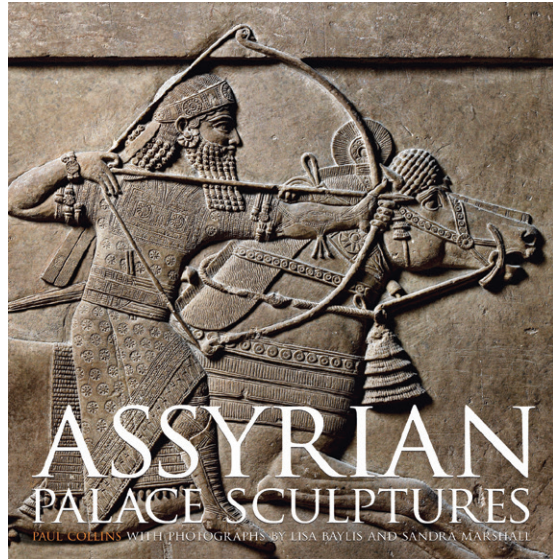
It all reminds me of my early days as an Abstract Expressionist, when I was first exposed to Raku ware, which was very interesting for me because Abstract Expressionism, as you know, was so committed to this idea of large scale. And for good reason: when you took the figure out, scale became an element in and of itself, a thing. You know, a real thing. So I was doing huge paintings, but one of my first introductions to Raku was this guy who would—

Weschler What is Raku, by the way?

Irwin Raku is a Japanese tea-ceremony bowl that has a kind of almost . . . I mean, it's become a national treasure in Japan. With very much of a kind of a Zen overtone to it. And the thing about it was that this person who had collected these bowls, if your karma was right, he would let you see a tea bowl. And the way he would do it is you would have dinner with him and at the end of the dinner, he would set on the table this box with a beautiful little tie on it—very Japanese—and you untied it, you opened up the box, he let you do that. And then inside of it was a cloth sack. You took the sack out, and it had a drawstring, and you opened up the drawstring and you reached inside and took out the bowl. By that time, the bowl had you at a level where the most incidental detail—maybe even just a thumb mark—registered as a powerful statement.

And this whole idea of how you bring somebody down to a level of awareness where they can deal with intimacy, they can deal with the most subtle kind of nuance—that kind of thing is normally lost in the bigger scale. So the idea here is that even though you start out with this kind of grand scale, hopefully, by the end, you're able to really look—and I'll show you when we get down there—to really gaze in wonder upon a single flower: this petal, that stalk. One of the reasons for raising the platforms of the flowers in some areas down there is so that you don't even have to bend down: you can really just look at a flower up close. ■

This excerpt is taken from Robert Irwin Getty Garden, published by the J. Paul Getty Museum © The J. Paul Getty Trust. All rights reserved.



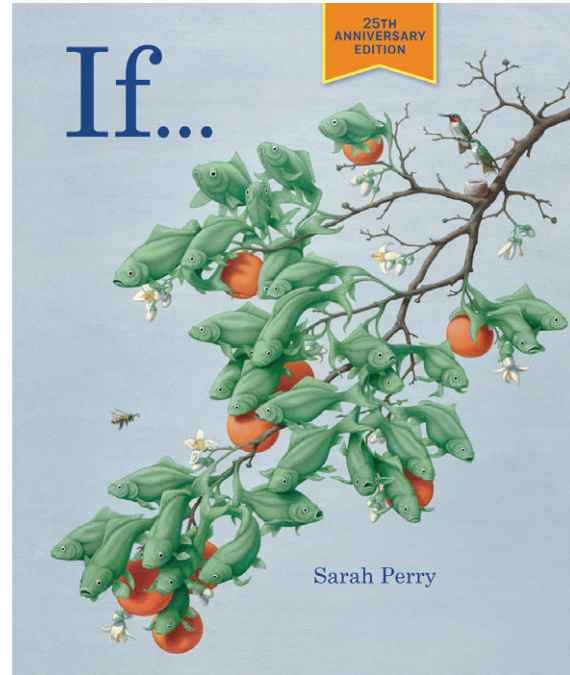
Assyrian Palace Sculptures

Paul Collins, with photographs by Lisa Baylis and Sandra Marshall

Between the ninth and seventh centuries BC, the small kingdom of Assyria (present-day northern Iraq) expanded through conquest from Egypt to Iran. The relief sculptures that decorated Assyrian palaces represent the high point of Mesopotamian art of the first millennium BC, both for their artistic quality and their vivid depictions of warfare, rituals, mythology, hunting, and other aspects of Assyrian life. Together, the sculptures constitute some of the most impressive and eloquent witnesses of the ancient Near East, their importance only increasing with the recent destruction by ISIS of many of the reliefs that remained in Iraq.

Originally published by the British Museum in 2008, this book serves as a superb visual introduction to these extraordinary sculptures, showcasing a series of stunning photographs of the museum's unrivaled collection of Assyrian reliefs.

J. PAUL GETTY MUSEUM
144 pages, 10 x 10 inches
130 color illustrations
Hardcover
US \$40.00



If . . .

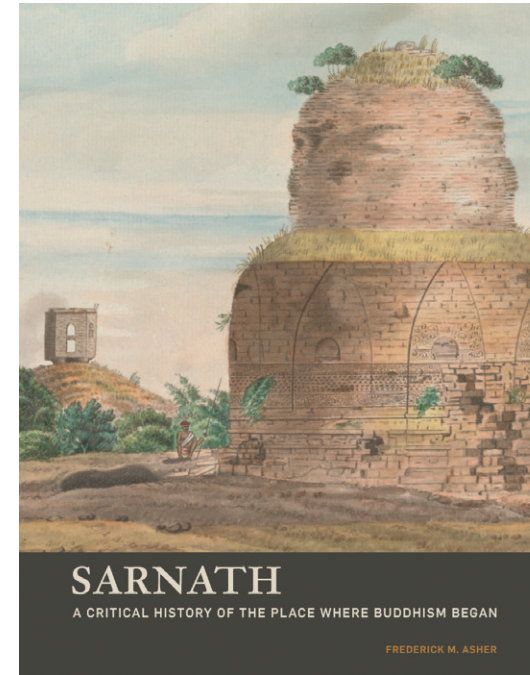
25th-Anniversary Edition

Sarah Perry

Take a fantastical journey where anything can happen: leaves turn into fish, cats fly with wings, humans have tails, frogs eat rainbows, and dreams become visible. Getty's first children's title, Sarah Perry's delightful picture book of "surreal possibilities" has remained a beloved classic since it was first published in 1995. Her magical watercolors are an open invitation to the imagination and conjure up a world of limitless possibilities.

Issued to celebrate a remarkable book's 25th anniversary, this enhanced, expanded, and enlivened edition will appeal to a brand-new generation of readers. Children of all ages will enjoy this romp through an inspiring, imaginative world.

J. PAUL GETTY MUSEUM
48 pages, 8 1/2 x 10 1/8 inches
41 color illustrations
Hardcover
US \$16.99



Sarnath

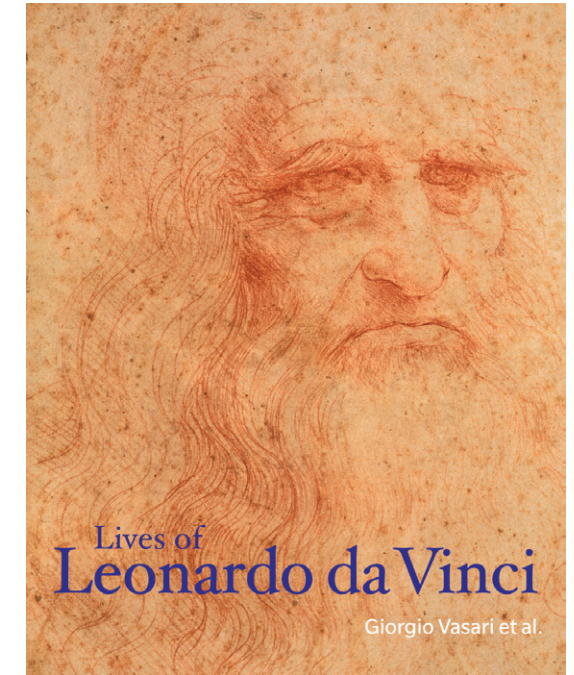
A Critical History of the Place Where Buddhism Began

Frederick M. Asher

Sarnath has long been regarded as the place where the Buddha preached his first sermon and established the Buddhist monastic order. Excavations at Sarnath have yielded the foundations of temples and monastic dwellings, two Buddhist reliquary mounds (stupas), and some of the most important sculptures in the history of Indian art.

Frederick M. Asher provides the first critical examination of the historic site—including the plunder, excavation, and display of antiquities and the Archaeological Survey of India's presentation—and considers what lies beyond the fenced-in excavated area. His analytical history contains a significant study of the site's sculptures, their uneven production, and their global distribution. Asher also examines modern Sarnath, which is a living establishment replete with new temples and monasteries that constitute a Buddhist presence on the outskirts of Varanasi, the most sacred Hindu city.

GETTY RESEARCH INSTITUTE
192 pages, 7 1/2 x 9 1/2 inches
128 color and 13 b/w illustrations
Paperback
US \$40.00



Lives of Leonardo da Vinci

Giorgio Vasari, Matteo Bandello, Paolo Giovio, Leonardo da Vinci, Sabba di Castiglione, and anonymous authors

Lives of Leonardo da Vinci brings together important early biographies of the polymath by Giorgio Vasari, Paolo Giovio, and anonymous authors. This illustrated volume also features recollections by the humanist scholar Sabba di Castiglione; Matteo Bandello's eyewitness account of the artist creating one of his most famous works, *The Last Supper*; and letters written by a variety of contemporary authors, including Leonardo himself.

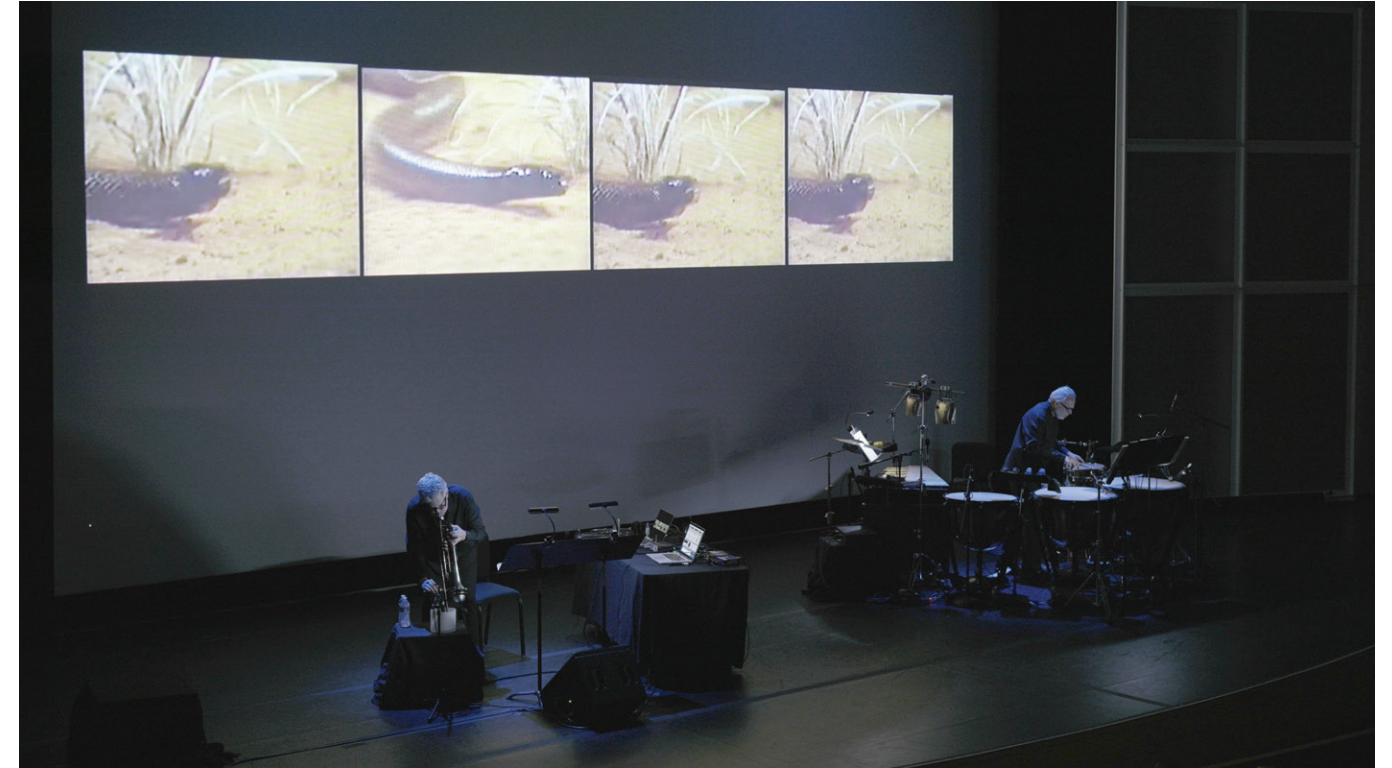
J. PAUL GETTY MUSEUM
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59 color and 1 b/w illustrations
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Frieze Week Los Angeles Kicks off at Getty

Hundreds gathered at the J. Paul Getty Museum on February 10 for a dual purpose: to celebrate the opening of the Frieze Los Angeles art fair and to honor the Art for Justice Fund, an organization that calls attention to the impacts of mass incarceration in the United States. Maria Hummer-Tuttle, Getty Trustee and Board Chair Emerita, welcomed guests during the reception and paid tribute to Agnes Gund, Art for Justice Fund founder and a 2018 Getty Medalist. “She alone is the reason that we’re here, because she has taught us what art and philanthropy can do together,” said Hummer-Tuttle.

Following the reception, guests joined Getty President and CEO Jim Cuno and Endeavor CEO Ari Emanuel for a performance by writer and actress Liza Jessie Peterson and a panel discussion led by activist and director Catherine Gund. Panelists, including poet and legal scholar Dwayne Betts, visual artist Hank Willis Thomas, and criminal justice reform advocate Tyra Patterson shared poignant stories about their experiences in the criminal justice system and their ongoing engagement in art and culture.

1. Hank Willis Thomas, Catherine Gund, Reginald Dwayne Betts, and Tyra Patterson
2. Mark Ridley-Thomas, Joanne Heyler, and George O. Davis
3. Liza Jessie Peterson
4. Getty President and CEO Jim Cuno, Maria Hummer-Tuttle, Catherine Gund, Ari Emanuel, and Bettina Korek



ITSOFOMO

Composer Ben Neill and percussionist Don Yallech performed an experimental multimedia piece, *ITSOFOMO (In the Shadow of Forward Motion)*, at the Getty Center on January 11. The work was created in 1989 by Neill and the late iconoclastic artist David Wojnarowicz.

Four videos played behind the musicians and explored themes of American myths, spirituality, sexuality, and death—all recurring motifs in Wojnarowicz’s visual works. *ITSOFOMO* reflected the AIDS crisis and the politics surrounding it in the United States during the 1980s. During the performance, the music increased in intensity and aggression, creating a powerfully emotional experience for the audience.

Top: Ben Neill (left) plays his creation the mutantrumpet, a hybrid electro-acoustic instrument, while Don Yallech plays a variety of percussion instruments.



Michelangelo: Mind of the Master Preview

The J. Paul Getty Museum hosted exhibition partners, donors, and supporters at a preview and dinner on Sunday, February 23, for *Michelangelo: Mind of the Master*, the first exhibition in the United States to explore Michelangelo's creative process through his drawings.

Michelangelo was organized by the Teylers Museum in collaboration with the J. Paul Getty Museum and the Cleveland Museum of Art. It is supported by an indemnity from the Federal Council on the Arts and Humanities. The presentation in Los Angeles was made possible with major support from Jo Carole and Ronald S. Lauder and a generous gift in memory of Melvin R. Seiden. The exhibition was sponsored by City National Bank.

- 5. Ambassador Ronald Spogli, Georgia Spogli, and Getty Board Chair David Lee
- 6. Jeff Cunard
- 7. Rebecka Beldegrun, Arie Beldegrun, and Getty Museum Director Tim Potts
- 8. Exhibition co-curator Julian Brooks with (left to right) Marjan Scharloo (Teylers Museum director) and Wieske Wijngaards (Teylers Museum business director).
- 9. June Yip, David Wong, Fred Kurata, and Naomi Kurata



City National Bank

City National Bank is the proud sponsor of *Michelangelo: Mind of the Master*. As a leading corporate sponsor of the J. Paul Getty Museum's exhibition programs, City National has helped Getty bring some of the rarest works of art to its diverse audience. "We are truly grateful for City National Bank's support of our exhibitions featuring masterpieces by Bouchardon, Rembrandt, Manet, and now Michelangelo; which have greatly enhanced the cultural life of Los Angeles and our many visitors from around the world," says Tim Potts, director of the museum.

On Tuesday, February 25, City National hosted a private client event at the Getty Center. Guests attended a reception and toured the Michelangelo exhibition with Getty curators Julian Brooks and Edina Adam. "If you believe, as I do, that art makes the world a better place, then I think you'll agree that Getty makes the world a better place for art," says Kelly Coffey, CEO of City National Bank. "City National is proud to sponsor this groundbreaking exhibition."

Getty is grateful for its ongoing partnership with City National Bank, an organization that truly believes in the transformative power of the arts.



Left to right: Mark J. Forbes (Executive Vice President of Real Estate Banking, City National Bank), Janet Feldstein McKillop (Vice President for Development, J. Paul Getty Trust), Julian Brooks (Senior Curator of Drawings, Getty Museum), Kelly Coffey (Chief Executive Officer, City National Bank), Aaron Cohen (Executive Vice President of Structured Finance, City National Bank), and Edina Adam (Assistant Curator of Drawings, Getty Museum)

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CONSORTIUM FORMS ADVISORY COUNCIL, ANNOUNCES PLANS TO PRESERVE HISTORIC EBONY AND JET PHOTOGRAPHIC ARCHIVE

The archive features powerful images cataloguing 20th century African American life

The nonprofit consortium that acquired the archive of Johnson Publishing Company, publisher of *Ebony*, *Jet*, and other iconic publications, announced on March 11 that an Advisory Council will inform the preservation and future use of the historic photographic collection to ensure the archive is made available for broad public use.

The archive includes 3.35 million negatives and slides, 983,000 photographs, 166,000 contact sheets,

and 9,000 audio and visual recordings, comprising the most significant collection illustrating African American life in the 20th century. The archive was acquired last year for \$30 million by the Ford Foundation, the J. Paul Getty Trust, the John D. and Catherine T. MacArthur Foundation, The Andrew W. Mellon Foundation, and the Smithsonian Institution in an effort to safeguard the unparalleled treasure of African American history and culture for the public benefit.

Told from diverse perspectives in multiple media, the collection embodies modern Black US history. Moving from World War II through the civil rights movement to the culture boom of the 1980s and 1990s, the archive allows people to experience American life of the last century through the eyes of

Boxing great Muhammad Ali is photographed in full swing against opponent Floyd Patterson in a December 1965 fight. (Herbert Nipson/EBONY Collection)

Opposite: Maya Angelou relaxes in her room before performing at New York's Village Vanguard. (G. Marshall Wilson/EBONY Collection). Johnson Publishing Company Archive. Courtesy Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution

Martin Luther King Jr., Malcolm X, Maya Angelou, Shirley Chisholm, and scores of Black activists, advocates, artists, athletes, entertainers, poets, politicians, students, writers, and everyday people.

As part of plans to make the collection available to the broader public, the MacArthur Foundation will host an event in Chicago showcasing selected images from the archives. The collection is currently in Chicago where conservators, curators, and IT specialists are processing the items.

The consortium recently established an Advisory Council to guide the archive's co-owners on the evaluation and interpretation of the collection, as well as on related programming, until it is transferred to the Smithsonian's National Museum of African American History and Culture, the Getty Research Institute, and possibly other cultural institutions. The council comprises leaders in academia, art, culture, and media and is chaired by Carla Hayden, Librarian of Congress. Members of the Council include:

- Louise Bernard, Director, Museum of the Obama Presidential Center at the Obama Foundation
- Dawoud Bey, Photography Professor, Columbia College Chicago
- Darlene Clark Hine, Board of Trustees Professor of African American Studies and Professor of History, Northwestern University
- Meredith Evans, Archivist, historian, scholar, Director of the Jimmy Carter Library and Museum
- Jonathan Holloway, Incoming President of Rutgers University
- Kellie Jones, Professor in Art History and Archaeology at the Institute for Research in African American Studies, Columbia University
- Richard Powell, John Spencer Bassett Professor of Art & Art History, Duke University
- Brent Staples, New York Times Editorial Board member
- Jacquelyn Stewart, Professor of Cinema and Media Studies, Director of Arts & Public Life, University of Chicago

• Deborah Willis, Director of the Institute of African American Affairs, Professor and Chair of the Department of Photography & Imaging, Tisch School of the Arts

"I am honored to lead an advisory council comprised of leaders who share a deep understanding and appreciation of this archive's significance," says Carla Hayden, Librarian of Congress. "With such diverse areas of expertise, this group represents a wide range of perspectives that will be crucial in advancing this undertaking and ultimately showcasing this historic collection of art and culture."

"Establishing such a robust Advisory Council for this project is a critical step forward in our work to preserve and share this national treasure," says Mellon Foundation President Elizabeth Alexander. "The iconic archive from *Ebony* and *Jet* magazines tells a story about the African American experience in the 20th century that is far too often overlooked. Preserving this collection and making it accessible to all is integral to the vision shared by this consortium."

Given the historic and cultural value of the collection, preservation and protection of the four million-plus pieces in the archive is the consortium's utmost priority. The archive will remain housed in Chicago under professional archival standards until its transfer to the Smithsonian National Museum of African American History and Culture and the Getty Research Institute.

"Our consortium's partnership to preserve this profound collection is unprecedented, and Ford is proud to play a role in making publicly available an archive that represents the vast and varied range of African American life," says Ford Foundation President Darren Walker.

"We are thrilled to begin to share the rich history contained in the archive with the public," says MacArthur Foundation President John Palfrey. "MacArthur and the Johnson Publishing Company share a hometown in Chicago, and we are delighted to offer a first peek of this unique and iconic collection of American life."



"This collection presents an extraordinary visual experience that will provide scholars, researchers, journalists and the wider public an unparalleled opportunity to explore the nuances and intricacies of 20th century African American culture," says Spencer Crew, interim director of the Smithsonian's National Museum of African American History and Culture. "We are eager to make the archive accessible for widespread use for generations to come."

The Getty Research Institute and the Smithsonian's National Museum of African American History and Culture have launched a campaign to re-box, label, and secure the material that will undergo preservation and digitization ahead of its public display. Eventually, the digital archive will be available to the public and searchable using database technology developed by Getty and the Smithsonian.

"The teams at Getty and Smithsonian are working diligently to process this expansive, multimedia collection," says LeRonn Brooks, Getty Research Institute's Associate Curator of Modern and Contemporary Collections, and a specialist in African American art. "The careful preservation and digitization of the *Ebony* and *Jet* archive will lay the foundation for longstanding public benefit from these one-of-a-kind cultural gems." ■

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