

*the* GETTY



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The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—it pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities with the conviction that a greater and more profound sensitivity to and knowledge of the visual arts and their many histories is crucial to the promotion of a vital and civil society.

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On the cover:  
Der Neuer Zollhof (The New  
Zollhof), Düsseldorf, Germany.  
Photo: © funkygfx

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

I am proud and very pleased to introduce you to the new chair of the J. Paul Getty Trust Board of Trustees, Maria Hummer-Tuttle, and our newest trustee, John Studzinski. More is written of them in the pages that follow, but I can say here that they bring a wealth of international experience and dedication to their work at the Getty, and are wholly dedicated to its advancement of and leadership in our fields of work.

As you may know from previous reports, the J. Paul Getty Medal was established in 2013 by the J. Paul Getty Trust Board of Trustees to recognize and honor extraordinary achievement by living individuals from around the world in the fields of museology, art historical research, philanthropy, conservation, and conservation science in support of the visual arts.

The first recipients of the Getty Medal, which was presented in December 2013, were Harold M. Williams and Nancy Englander, who were honored for their leadership in creating the Getty as it exists today, a global leader in art history, conservation, and museum practice. In November 2014, the Getty Medal was presented to Jacob Rothschild, Fourth Baron Rothschild, perhaps the most influential volunteer cultural leader in the English-speaking world.

In September 2015, the third Getty Medal will be awarded to architect Frank Gehry, whose embrace of new technologies has effectively reinvented architecture through a succession of radically beautiful public and private buildings in America, Europe, and Asia. For his extraordinary body of work, Frank has received several of the most significant awards in the architectural field, including the Arnold W. Brunner Memorial Prize in Architecture, the Pritzker Prize, the Wolf Prize in Art (Architecture), the Praemium Imperiale Award, the Dorothy and Lillian Gish Award, the National Medal of Arts, the Friedrich Kiesler Prize, the American Institute of Architects Gold Medal, and the Royal Institute of British Architects Gold Medal. We are proud to award Frank with the Getty's highest honor and I encourage you to read more about his work and the Getty Medal in this issue's cover story, further in *The Getty* magazine.

Elsewhere in this issue, we explore the Getty Conservation Institute's work in Southern Morocco preserving one of the most important historic earthen buildings in the region, the fortified Kasbah Taourirt, an impressive complex of buildings that is a national registered monument.

The J. Paul Getty Museum shares details of its newest exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*, the first major international exhibition to bring together approximately fifty ancient bronzes from the Mediterranean region and beyond ranging from the fourth century BC to the first century AD. We also take a look at the Museum's vibrant education outreach programs.



James Cuno

We also report on the Getty Foundation's important work enabling art historians to thrive in the ever-changing digital realm through the Digital Art History initiative. This summer four workshops are focusing on different aspects of digital technology and skill-building.

Finally, we feature the Getty Research Institute's first digital, interactive publication *Pietro Mellini's Inventory in Verse, 1681*. Created in the innovative Getty Scholars Workspace, this publication is the result of collaborative work conducted in real time between the Research Institute and the University of Málaga in Spain.

I hope you can visit the Getty this summer and enjoy the multitude of exhibitions and programming offered. You can also connect with us at [getty.edu](http://getty.edu), or on Facebook, Twitter, Instagram, and YouTube.





Oscar Romo's presentation at LA/LA: Place and Practice showed tires and garbage repurposed into a public park near the US/Mexico border. Photo courtesy of Alter Terra

### Pacific Standard Time: LA/LA Update

In early May, more than 350 people congregated in San Diego and Los Angeles for “LA/LA: Practice and Place,” a two-day symposium created in partnership with the Getty Foundation, the Getty Research Institute, the San Diego Museum of Art, and Scripps College. The meeting explored the local side of the LA/LA equation—Los Angeles and the Southern California region extending into Tijuana—by considering the direct relationships between local Latino arts communities, migratory experiences and practices that cross the US/Mexico border, and the region’s wide variety of cultural traditions. Each day included panel discussions on topics ranging from writing on Latino art to the history of artist-driven community projects. Fast-paced, short presentations featured the work of a younger generation of socially engaged artists and artist collectives. The event generated excitement about Pacific Standard Time: LA/LA among the artists, architects, curators, critics, and scholars who attended, bringing everyone together in a spirit of community inclusion in advance of the initiative’s opening in September 2017.

### New Getty Board Chair Elected

Maria Hummer-Tuttle has been elected to serve a four-year term as chair of the J. Paul Getty Trust Board of Trustees, beginning July 1, 2015. Ms. Hummer-Tuttle succeeds Mark S. Siegel, who was initially elected to serve as board chair in June 2010, and then re-elected to serve an additional year in June 2014.

Ms. Hummer-Tuttle joined the board in April 2009. She has served on a number of boards including The Music Center of Los Angeles County, Hammer Museum, Los Angeles World Affairs Council, Children’s Institute Inc., Pitzer College, Mount St. Mary’s College, and Scripps College. She currently serves on the boards of Caltech, the W.M. Keck Foundation, and the Foundation for Art and Preservation in Embassies. She is president of The Hummer Tuttle Foundation, serves on the Advisory Board of the USC Center on Public Diplomacy at the Annenberg School, the Program Advisory Committee of The Annenberg Retreat at Sunnylands, and is a member of the Pacific Council on International Policy, the Council on Foreign Relations, and the Caltech Space Innovation Council. She co-authored the book *Winfield House*, published by Thames & Hudson. Ms. Hummer-Tuttle received her B.A. from Scripps College, her J.D. from UCLA School of Law, and practiced law for approximately twenty years. She was also a partner and chair of the management committee of Manatt, Phelps & Phillips in Los Angeles.



### Getty Research Institute Director Receives Prestigious Award

Thomas W. Gaehtgens, director of the Getty Research Institute (GRI), has been awarded the Prix Mondial Cino Del Duca 2015. The international award, created in 1969, recognizes authors whose work, scientific or literary, conveys a message of modern humanism. Gaehtgens has published a large body of work on eighteenth- to twentieth-century French and German art history and Franco-German cultural relations. He has also published extensively on the history of the museum, especially the Museum Island in Berlin. Since joining the GRI in 2007, Gaehtgens has shifted the Institute’s focus from a primarily Western-oriented program toward a more global direction.

The Prix, given by the Simone et Cino del Duca Foundation, is one of the Grands Prix awarded each year by the Foundations of the Institut de France. It was presented to Gaehtgens at a ceremony under the cupola of the Institut de France in Paris on June 3, 2015.



### Urban Conservation Planning in Malaysia

Between April 18 and 26, 2015, in Kuala Lumpur, Malaysia, the Getty Conservation Institute (GCI) led an intensive Urban Conservation Planning course to train approximately twenty mid-career Malaysian planners in well-established methodologies for effective urban conservation. This course was the third in a series (the previous two, in 2012 and 2013, took place in the World Heritage city of George Town, Penang), all conducted in partnership with two Malaysian institutions: Badan Warisan Malaysia, a national non-governmental organization whose mission is to conserve Malaysia’s cultural heritage; and Think City, which seeks to promote sustainable urban regeneration within Malaysian cities. The GCI utilized a highly interactive teaching approach, with field exercises and discussion sections linked to presentations by nine international and Malaysian teacher-practitioners who also serve as mentors for participants for six months after the course’s completion. A range of teaching materials linked to the course’s modules are available on the GCI’s website to share knowledge related to urban conservation with a global audience.

### New Trustee Appointed to the J. Paul Getty Trust Board

John Studzinski, vice chairman of investor relations and business development and senior managing director of Blackstone, has been elected to the J. Paul Getty Trust Board of Trustees. He has spent much of his career in London, where he served as head of European Investment Banking and deputy chairman of Morgan Stanley International before moving to HSBC Bank in 2003. In November 2014, Mr. Studzinski received the Prince of Wales Medal for Arts Philanthropy. Since 2001 he has been founder and chairman of the Genesis Foundation, a UK-based charitable foundation he established to nurture the careers of outstanding young artists in theater, music, and the visual arts. Mr. Studzinski is also chairman of Create London, which connects artists with communities, and is a driving force of the Tate Foundation.







THIRD ANNUAL J. PAUL GETTY MEDAL

# FRANK GEHRY

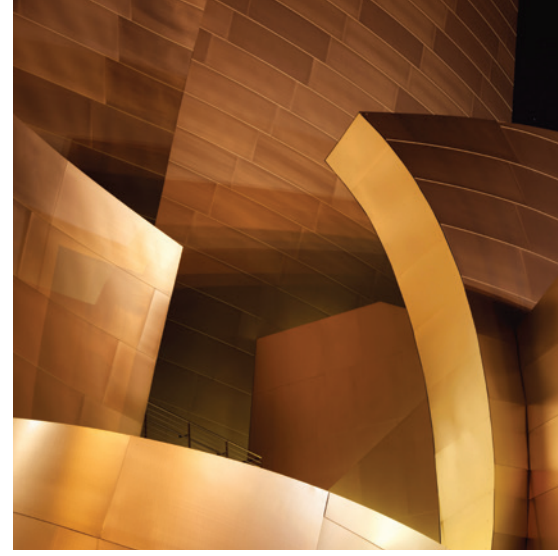
Over more than five decades, Frank Gehry has built an architectural career that has produced iconic buildings in North America, Europe, and Asia, and earned him the most significant awards in the field, including the Pritzker Architecture Prize, perhaps architecture's premier accolade. The J. Paul Getty Trust will award Gehry the Getty Medal at a celebratory dinner in September. The award is bestowed annually to honor extraordinary achievement in the fields in which the Getty works.

"There have been very few individuals in all of history who have changed the course of architecture, and Frank is one of them," said James Cuno, president and CEO of the J. Paul Getty Trust. "He effectively reinvented architecture with his use of new technologies in the design of beautiful and iconic buildings. And architecture will never be the same as a result."

Among his most notable buildings are the Guggenheim Museum in Bilbao, Spain; the Walt Disney Concert Hall in Los Angeles, California; the Jay Pritzker Pavilion and BP Bridge in Chicago, Illinois; Eight Spruce Street Residential Tower in New York City; and Fondation Louis Vuitton in Paris, France. In all, his buildings have received more than one hundred national and regional awards from the American Institute of Architects. In 2010, *Vanity Fair* magazine conducted a survey of architects to determine the most important building of the last thirty years: Gehry's Bilbao museum was the overwhelming winner.

Raised in Toronto, Canada, Frank Gehry moved with his family to Los Angeles in 1947. He received his Bachelor of Architecture degree from the University of Southern California in 1954, and studied city planning at the Harvard University Graduate School of Design. He founded Gehry





Previous page: Eight Spruce Street Residential Tower in New York City. Photo: © Andres Garcia Martin

Clockwise from top left:

Walt Disney Concert Hall. Photo: © andieymi

Walt Disney Concert Hall, detail. Photo: © billnoll

Der Neuer Zollhof (The New Zollhof), Düsseldorf, Germany. Photo © Christian Mueller

Frank Gehry. Photo: © Alexandra Cabri

Partners, LLP, in Los Angeles in 1962, a full-service architectural firm that has developed extensive international experience in the design and construction of academic, museum, theater, performance, and commercial projects.

Hallmarks of Mr. Gehry’s work include a concern that people dwell comfortably within the spaces that he creates, and an insistence that his buildings address the context and culture of their sites.

Despite his international stature and renown, he continues to be closely associated with Los Angeles, where his 1978 redesign of his Santa Monica home launched his international career.

“Frank holds a special place in his heart for the work of contemporary artists. He was a central

figure in the contemporary art world in Los Angeles in the 1960s and 70s, working closely with Billy Al Bengston, Larry Bell, John Altoon, Bob Irwin, Ed Moses, Ed Ruscha, and Ken Price. And he continues to work closely with artists, including Claes Oldenburg and Jeff Koons, for whom he has collaborated on deeply sensitive installations of their work,” said Cuno. “Given his contributions to architecture, and the Getty’s extensive research and collections in Los Angeles art and architecture at the mid-century and beyond, and the commitment of the Getty Conservation Institute, the Getty Foundation, and the Getty Research Institute to the conservation and study of modern architecture, it is fitting that we present Frank with our highest honor.”



## A Brighter Future for Digital Art History

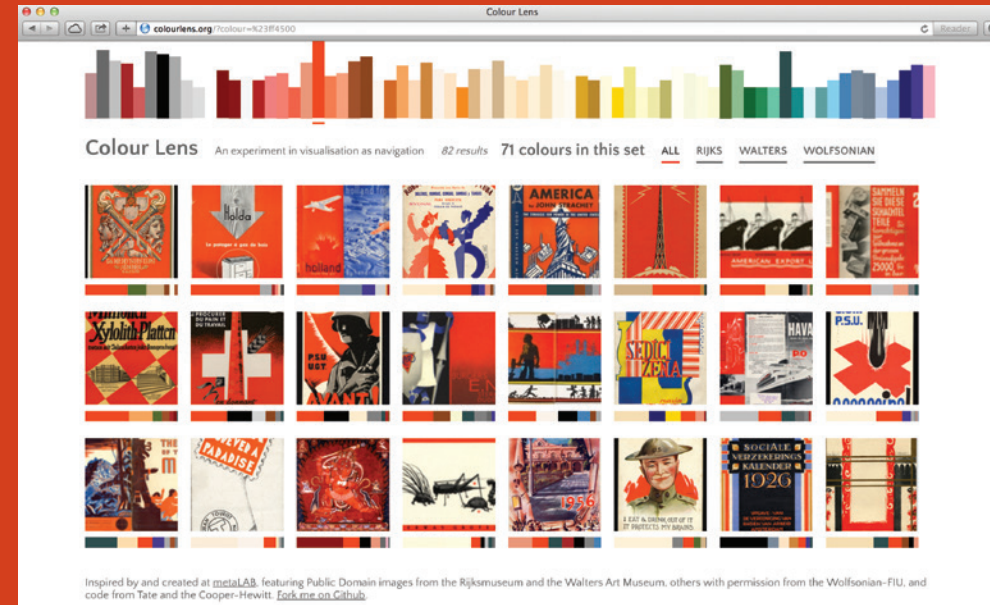


No one disputes that the Digital Revolution has profoundly changed human existence, but some areas—such as communications or the sciences—have been quicker than others to embrace its transformative possibilities. Within the humanities, art history is one of the disciplines that has yet to fully explore the latest digital tools and techniques, which offer tremendous potential for scholars to process visual materials and historical data in new and exciting ways. Computer programs can be used to analyze large volumes of data quickly and easily, tracing patterns and

connections formerly hidden from view. They can also allow researchers to approximate the physical past through virtual environments. In addition, art historians have an increasing number of digital data sets to draw on as museums, libraries, and archives around the world continue to make more and more images and information about their collections available online.

So what is holding these scholars back? The digital world is constantly evolving, and very few opportunities exist for art historians to gain the technical know-how to engage with unfamiliar technologies.





Left: Participants in the 2014 institute at UCLA-DH. Photo: UCLA Digital Humanities, CC BY-NC 2.0

Above: Screenshot of Richard Barrett Small's Colour Lens prototype from the Beautiful Data I workshop at Harvard's metaLAB

Previous page: Image derived from *Astronomer by Candlelight*, late 1650s, Gerrit Dou. Oil on panel. The J. Paul Getty Museum

In addition, there are special challenges for art history related to the frequent difficulty of obtaining the rights to reproduce images online. As a result, only a small number of art historians are comfortable working with “digital art history.” For the field to advance in the digital realm, training is key.

Since 2013 the Getty Foundation has been working to address these issues with its Digital Art History initiative. The term “digital art history” has become shorthand for the application of computer technologies to interpretive research in the history of art. Through grants that support training workshops and related convenings, the Foundation has assumed a leading role in preparing art historians to utilize digital methods and tools to produce innovative scholarship.

“We launched this new initiative to prepare more art historians to take full advantage of the opportunities offered by the digital age,” said Deborah Marrow, director of the Getty Foundation. “Building on our long history of support for digital such as the Online Scholarly Catalogue Initiative (OSCI), we are committed to supporting the use of digital technologies to advance interpretive research.”

This summer, training institutes will take place at three United States universities and one international campus, bringing together art historians at diverse career stages for intensive workshops. All of the programs emphasize skill-building and group learning led by experts, though each has its own unique approach based on the expertise of the hosting organization.

### Digital Bootcamp

George Mason University's Roy Rosenzweig Center for History and New Media is hosting “Building a Digital Portfolio,” a digital art history “bootcamp” that arms emerging professionals with the basic skills needed to advance their own scholarship. The course was open to art historians at all levels for its inaugural year in 2014, and this summer the program will focus exclusively on graduate students.

“Recent studies document how historians and art historians are reluctant to engage in digital methods and to integrate those methods and related tools into their teaching,” said Sheila Brennan, associate director of the public projects division at the Rosenzweig Center. “The cycle perpetuates itself as these established scholars are then unable to mentor graduate students or

even to point them to appropriate training opportunities.”

Teaching art historians digital fundamentals at the outset of their professional lives is one way to break this cycle, so that digital practices are better integrated into art historical research going forward. Participants will begin with the basics, such as registering their own personal web domain, and proceed by examining tools such as Zotero and Omeka that help scholars organize and share their research, and completing thematic workshops that tackle everything from how to build digital collections to how to map data.

### Beautiful Data

Also returning this summer is the “Beautiful Data” workshop hosted by Harvard University's metaLAB. Here the emphasis is on storytelling with digital collections and exploring how art historians can use the growing mass of information that museums make publicly available about collections objects on their websites. The program starts with an introduction to existing tools to work with data visualization, interactive media, and online publishing, and it concludes with participants developing prototype digital projects that utilize data available in online collections. Projects developed in the 2014 workshop ranged from a computer program that pulls together the online art collections of several museums and allows users to search objects by color to a visualization tool that helps users navigate through revisions of Wikipedia articles.

### The Big Questions

At the workshop hosted by the University of California, Los Angeles's Digital Humanities program, participants ask the big questions: What is digital humanities? What is digital art history? What is art historical data? The program stresses basic digital literacy and the larger theoretical framework through presentations by digital humanities practitioners, with a special

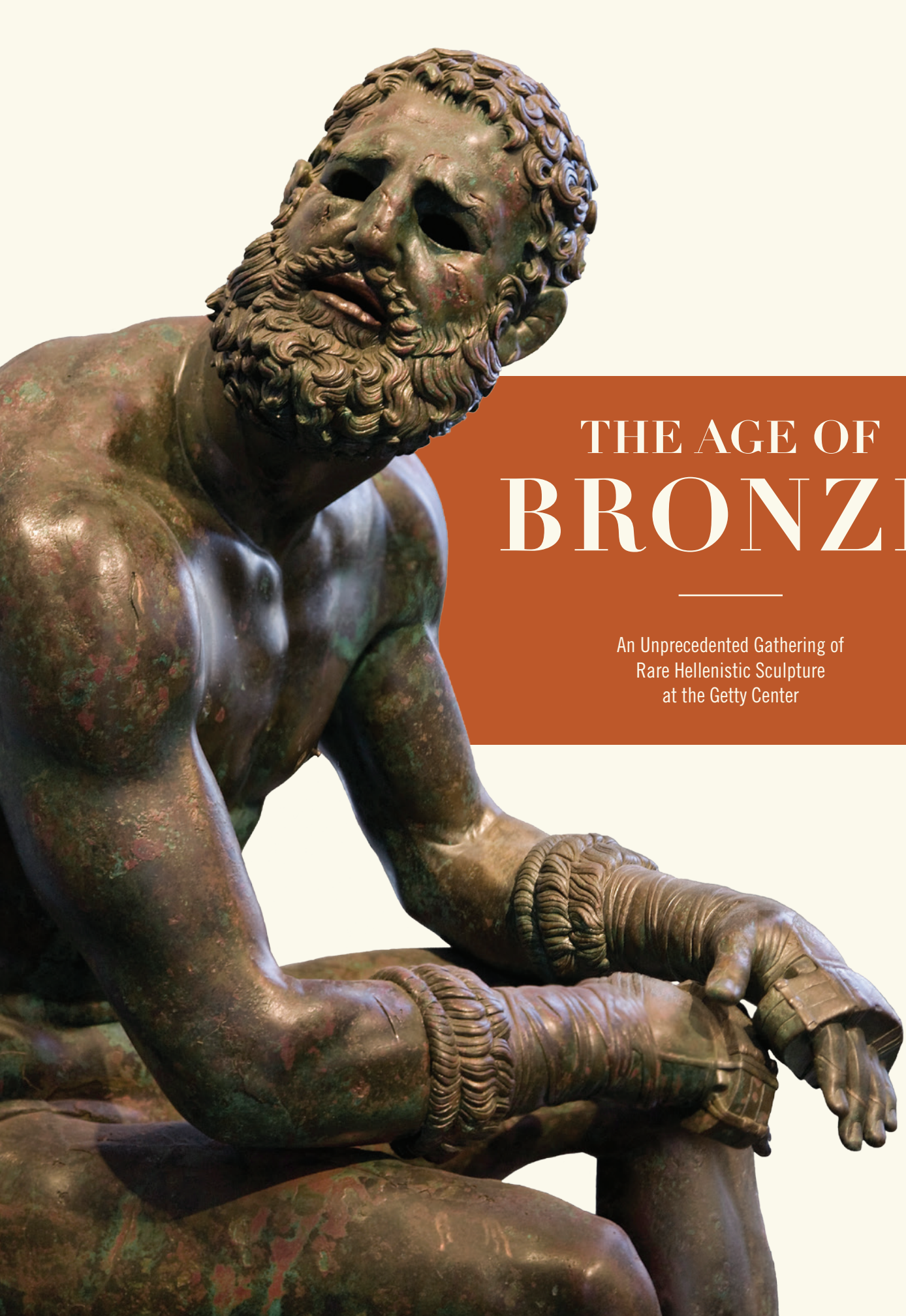
emphasis on project-based learning. Over the course of eight days, participants delve into techniques that are particularly relevant to art history—such as mapping and working with digital images—and develop nascent digital projects that are shared with the group in a culminating colloquium.

### Visualizing Venice

This summer the Foundation adds an international program to the training slate using the unique art, architecture, and culture of Venice, Italy as a case study. *Visualizing Venice: The Biennale and the City*, is a collaboration between Duke University, Università luav di Venezia, and Venice International University that brings together art and architectural history scholars, digital media specialists, and engineers to explore the history of the Venice Biennale and its impact on the distinctive architectural environment of the city from different perspectives. Participants will complete research using tools such as digital mapping and 3D modeling of buildings that allow dynamic ways to visualize change over time in built environments.

The first summer of Digital Art History workshops supported by the Foundation was successful in training over fifty art historians, librarians, and technologists to work with digital technologies, and participants have begun to integrate these skills into their research. They have also shared their thoughts generously on social media and have presented their work at professional forums. It can also have a ripple effect as they share what they have learned with their colleagues and students. Going forward, the Foundation will continue to look for ways to help art historians embrace the digital age and break new ground in the use of technology to facilitate their research.





# THE AGE OF BRONZE

An Unprecedented Gathering of  
Rare Hellenistic Sculpture  
at the Getty Center

*Terme Boxer* (detail), 3rd–2nd century BC, Greek. Bronze. Museo Nazionale Romano—Palazzo Massimo alle Terme. Su concessione del Ministero dei beni e delle attività culturali e del turismo—Soprintendenza Speciale per il Colosseo, il Museo Nazionale Romano e l'area archeologica di Roma. Photo © Vanni Archive/Art Resource, NY

During the Hellenistic era, artists around the Mediterranean created sculptures of unprecedented realism, physical power, and emotional intensity. Bronze—with its reflective surface, tensile strength, and ability to hold the finest details—was employed for dynamic compositions, graphic expressions of age and character, and dazzling displays of the human form. In this period, from about the time of the death of Alexander the Great in 323 BC until the establishment of the Roman Empire in 31 BC, bronze, an alloy of copper and tin, fueled an explosion of artistic expression, as sculptors broke free from the idealized forms of the Classical canon. Fine detail and expressive forms created more realistic renderings of physical and emotional states: a revolutionary combination of power and pathos that changed the course of art history.

On view at the J. Paul Getty Museum at the Getty Center from July 28 through November 1, 2015, *Power and Pathos: Bronze Sculpture of the Hellenistic World*, will be the first major international exhibition to bring together approximately fifty of the most important ancient bronzes from the Mediterranean region and beyond.

Large-scale bronze sculptures are among the rarest survivors of antiquity. Typically, their valuable metal was melted down and reused. The rows of empty stone pedestals still seen at many ancient sites are a stark testimony to both the ubiquity of bronze statuary in the Hellenistic era and its scarcity in modern times. Ironically, many bronzes known today still exist because they were once lost at sea, only to be recovered many years later by fishermen and divers.

“The representation of the human figure is central to the art of almost all ancient cultures, but nowhere did it have greater importance, or more influence on later art history, than in Greece,” said Timothy Potts, director of the J. Paul Getty Museum. “It was in the Hellenistic period that sculptors pushed to the limit the dramatic effects of billowing drapery, tousled hair, and the astonishingly detailed renderings of veins, wrinkles, tendons, and musculature, making the sculpture of their time the most life-like and emotionally charged ever made, and still one of the high points of European art history. The fifty or so works in the exhibition represent the finest of these spectacular and extremely rare works that survive, and makes this one of the most important exhibitions of ancient classical sculpture ever mounted.”

Because of their rarity, Hellenistic bronze sculptures are most often displayed in museums as isolated masterpieces. This exhibition, the largest of its kind ever staged, is the first to present these works in their larger contexts. When viewed in proximity to one another, the variety of styles and techniques employed by ancient sculptors is emphasized to greater effect, as are the varying functions and histories of the sculptures. Bronze was a material well suited to reproduction, and the exhibition provides an unprecedented opportunity to see objects of the same type, and even from the same workshop, together for the first time since their ancient creation.

Hellenistic art was a widespread phenomenon, propelled by the expansion of the Greek world under Alexander the Great in the fourth century BC. The impact of Greek culture





recent discoveries that have never before been exhibited in the United States, the exhibition is the most comprehensive survey of Hellenistic bronzes ever organized. Recent finds—many salvaged from the sea—will be exhibited for the first time alongside famous works from the world’s leading museums, ranging from statuettes, busts, and heads to life-size figures and herms. The exhibition is organized into six sections: Images of Rulers, Bodies Ideal and Extreme, Images of the Gods, The Art of Replication, Likeness and Expression, and Retrospective Styles.

Among the many famous works on view is the so-called *Head of a Man from Delos* from the National Archaeological Museum in Athens, a compellingly expressive portrait with well-preserved inlaid eyes. The dramatic image of an unknown sitter—probably a ruler—is believed to date from the end of the second or beginning of the first century BC.

The iconic *Terme Boxer* from the Museo Nazionale Romano, with its scars and bruises, stands out as the epitome of the modern understanding of Hellenistic art, employing minute detail and an emphatic, arresting subject. The weary fighter, slumped and exhausted after his brutal competition, combines the muscular power and emotional pathos that is unique to Hellenistic sculpture.

Although rarely surviving today, multiple bronze versions of the same work were the norm in antiquity. A good example is the figure of an athlete shown holding a strigil, a curved blade used to scrape oil and dirt off the skin, known in Greek as the *apoxyomenos* or “scraper.” This exhibition brings together three bronze casts—two full statues and a head—that are late Hellenistic or early Roman Imperial versions of a statue created by a leading sculptor in the 300s BC. The original was evidently one of the most famous works of its time and copies were made well into Roman times.

can be traced not only throughout the Mediterranean from Italy to Egypt but also in regions beyond, such as Thrace (Bulgaria), ancient Colchis (the Republic of Georgia), and South Arabia. Itinerant Greek bronze workers satisfied commissions far from their homeland, while local craftsmen employed indigenous techniques to create sculptures in fashionable Greek styles. Through trade, migration, plunder, and emulation, bronze sculpture served as a vehicle for transfers of culture and technology.

From sculptures known since the Renaissance, such as the *Arringatore* (Orator) from Sanguinetto (in the collection of the Museo Archeologico Nazionale, Florence), to spectacular

*Head of a Man from Delos*, about 100 BC, Greek. Bronze, glass paste, and dark stone. Hellenic Ministry of Culture, Education and Religious Affairs. National Archaeological Museum, Athens. Photo: Maurie Mauzy / Art Resource, NY



This exhibition was organized and curated by the Getty Museum in collaboration with the Palazzo Strozzi, Florence; the Museo Archeologico Nazionale; and the Soprintendenza per i Beni Archeologici della Toscana, along with the National Gallery of Art in Washington DC, where the exhibition will be on view from December 13, 2015 to March 20, 2016.

Bank of America is the National Sponsor of this touring exhibition. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Los Angeles presentation is also supported by the Getty Museum’s Villa Council, Vera R. Campbell Foundation, and the A.G. Leventis Foundation.

## BRONZE SPOTLIGHT

Among the most spectacular underwater archaeological discoveries of the last twenty years, the “Croatian Apoxyomenos” was recovered from the sea off the islet of Vele Orjule, near Lošinj, Croatia in 1999. Standing 192 cm high, with copper-inlaid lips and nipples, the statue represents an athlete removing the oil and sand from his body with a small metal scraper called a strigil. The statue was most likely made in the first century BC in a Greek foundry, modeled after an original from the fourth century BC.

The apoxyomenos (“scraper”) type illustrates an important characteristic of bronze sculpture: its reproducibility. *Power and Pathos: Bronze Sculpture of the Hellenistic World* presents all three known versions of the apoxyomenos, first discovered at Ephesus in Turkey in 1898: two full-scale sculptures and one head. Bringing these three bronzes together for the first time provides an opportunity for comparative study, looking not only at casting and finishing techniques, but also at proportion and style in order to understand the bronzes’ relation to each other and to their ancient prototype. The Croatian Apoxyomenos is the best preserved, only missing a small area in the back of the right thigh, the inlaid eyes, the small finger of the left hand, and the strigil itself. Its inclusion in *Power and Pathos* at the Getty marks the Croatian Apoxyomenos’s first visit to the United States. Following its time in the exhibition, the sculpture—a national treasure in Croatia—will return to a new museum being specially constructed for it on the island of Lošinj.

*Athlete (The Croatian Apoxyomenos)*, Greek, 1st century BC. Bronze and copper. Republic of Croatia, Ministry of Culture. Photo: Ljubo Gamulin (Croatian Conservation Institute)





# classroom creations

Can students learning the English language improve their skills by looking at paintings? Might showing artwork from the sixteenth century educate students about modern science? Can an artist in the classroom inspire young minds to tackle serious issues concerning the future of our society?

The answer to each of these questions is a resounding “yes,” as illustrated by the Getty Museum’s Department of Education and Public Programs and its ongoing effort to expand arts-integrated programming and resources for K–12 teachers, students, and families. Hundreds of lesson plans are available free of charge on the Getty’s website, and a bustling school-visit program brings in 150,000 students per year across both the Getty Center and the Getty Villa. Three of the Education department’s latest outreach efforts include the Getty Artists Program, which recently brought in internationally renowned artist Barbara Kruger to work with Los Angeles high school students; art@thecore, a three-year partnership between the Getty and the Los Angeles Unified School District that is working to incorporate arts education into the new Common Core State Standards; and a dynamic video series that assists teachers in finding creative ways of integrating arts education into their lessons.

## *whose values?*

American conceptual artist Barbara Kruger has spent the last year working with four hundred Los Angeles area students and their teachers as part of the J. Paul Getty Museum’s 2014–2015 Getty Artists Program, which culminated in a collaborative installation at the Getty Center on view through August 2, 2015.

Best known for her large-scale and immersive image, text, and video installations that address provocative social, cultural, and political issues, Kruger was selected as the Getty Artists Program 2014–2015 invitee and encouraged to create and implement a project of her choosing, with the freedom to select her audience and develop the focus and format of the project.

Working with staff in the Education department, Kruger chose as her collaborators eleventh and twelfth graders from two Los Angeles Unified School District high schools, and proposed for them a series of art, writing, and critical thinking projects, titled “Whose Values,” that connects to their core curricular themes of social justice, identity, race, gender, and advocacy.

The classroom conversations began in November 2014 when Kruger introduced herself and her work to the students from Grover Cleveland Charter High School in Reseda and Chatsworth Charter School in Chatsworth.

As Kruger stood in front of the large audience, she said it felt like “twenty minutes ago” that she was in their shoes, a young woman in Newark, New Jersey, from very humble beginnings. “I never thought anyone would know my name or my work. I never take it for granted. What I am encouraging you to do is really explore and visualize what values mean, what justice means, what fear means—because that’s what artists do,” Kruger told the students.

Kruger made several visits to each school, meeting with the students in both small and large groups, discussing the question of “Whose Values” as it relates to homelessness, bullying, veterans, poverty, literacy, racism, hunger, and depression. She also spoke with the students directly about their art work, from the conception to the execution of the pieces.

Above, left: Students from Chatsworth High School work on an art project inspired by the Whose Values? prompt.

Above, right: Artist Barbara Kruger works with students on an art project at Chatsworth High School.





Leo Politi students work on a mosaic project at the Getty Villa.

Lourdes Jacquez, 17, of Cleveland High School, said she is “blown over” by Kruger’s willingness to work with her and her fellow students. “This is a big deal to give us a voice, to take the time to hear us out. For a young person like me, this really matters.”

Karina Ramirez, 17, also of Cleveland High, added that she is heartened by Kruger’s belief “that together we can all be motivated to create something that will be inspirational to others. We are the next generation, we are coming up, and this is amazing for us to be a part of this program.”

Elijah McDowell, 18, of Chatsworth High, said he was looking forward to bonding and collaborating with the other students in the program. “This is a great opportunity for all of us.”

### **art@thecore**

Art@thecore is a partnership between the J. Paul Getty Museum and Leo Politi Elementary School, funded by a grant from the Los Angeles Fund for Public Education. During the three-year

partnership (currently in its second year), Getty staff and professional teaching artists collaborate closely with a group of fifth grade classroom teachers to develop a series of lesson plans that can serve as a national model for English-language acquisition and arts integration, while addressing the new Common Core standards.

Designed through collaboration among teachers, school chiefs, administrators, and other experts, the Common Core standards provide a clear and consistent framework for educators. The standards define the knowledge and skills students should gain throughout their K-12 education in order to graduate high school prepared to succeed in entry-level careers, introductory academic college courses, and workforce-training programs. With less classroom time being dedicated to the arts, the Getty is taking the lead in helping to design lesson plans that integrate arts education into the standards. Throughout the partnership, teachers work as a grade-level team along with

museum educators and teaching artists to create collection-based lesson plans. Teachers and students visit the Getty Center and Getty Villa twice per year and develop skills to enhance future museum visits. Additionally, professional development workshops are offered to the wider school community throughout the school year at both the Getty Center and Leo Politi. When the program concludes in summer 2016, the cumulative evaluation of art@thecore will be posted on [getty.edu](http://getty.edu), providing a replicable, dynamic, and meaningful curriculum available for free.

### **videos**

Prairie Vista Middle School teacher David Cooper recognized an opportunity to share a unique lesson plan by allowing cameras to follow his sixth grade social studies class. Mr. Cooper, from Hawthorne School District, brought a lesson on Greek mythology to life using arts integration. He showed the students how to analyze art using a “see-wonder-think” strategy, both in

the classroom and when they visited the Getty Villa. As a culminating activity, the students worked together to perform a Greek mythology talk show. The students took on the role of a Greek god or goddess and created a costume and attribute to showcase.

The resulting video is a product of the unique partnership between the Getty Museum and the Teaching Channel, a thriving community where teachers can watch, share, and learn new techniques to help every student grow. The aim of the partnership is to demonstrate the practice of arts integration, an innovative and stimulating way to engage students in conjunction with Common Core standards. In another video, art@thecore teacher Lorenza Arengo-Yarnes from Leo Politi Elementary is able to connect her students’ clay sculptures to critical writing exercises.

The nineteen newly produced Getty/Teaching Channel videos, available at [teachingchannel.org](http://teachingchannel.org) and on the

Museum’s YouTube page, feature local students and teachers from the LAUSD and Hawthorne school districts.

“Arts integration is a powerful tool for student learning, and we’re committed to providing teachers with the resources they need to integrate the arts into the Common Core curriculum,” said Elizabeth Escamilla, acting assistant director for education at the J. Paul Getty Museum. “By working with the Teaching Channel, we can share these techniques with teachers everywhere so they can teach students in classrooms nationally and even abroad.”

“At Teaching Channel we are deeply committed to the integration of the arts into all subjects in schools because the arts engage young people and engagement helps them to learn,” said Pat Wasley, CEO of the Teaching Channel. “The Getty is doing top-notch work with teachers to help them understand and experiment with the integration process. We feel lucky to work with them.”

Together, the pioneering partnership with the Teaching Channel, the art@thecore initiative, and the Getty Artists Program serve to strengthen and deepen the innovative award-winning opportunities offered by the Education department, adding to existing programs like free online curricula, multimedia resources, tours, workshops, lectures, performances, and a robust program of school visits. The department has collaborated with artists to undertake innovative projects that explore new learning and public engagement opportunities, and has supported local schools to develop lesson plans that can serve as national models for arts integration.

Through these partnerships, collaborations, and collection-based lesson plans, the Museum aims to reach the vast new audiences that the digital world now puts within reach.



The Teaching Channel films with students at the Getty Villa.





# Conserving the Kasbah

Team members carrying out documentation of the wall paintings at Kasbah Taourirt.



Kasbah Taourirt in Ouarzazate, Morocco.

Home to a rich tradition of buildings constructed in earth, Southern Morocco is an important center of Berber culture—the indigenous people of North Africa whose culture dates back to 3000 BC—and of earthen architecture, with over three thousand historic urban settlements known as *ksour* and four hundred historic buildings known as *kasbahs*. These magnificent earthen fortifications and villages are a testament to the region’s rich culture and history, and have drawn explorers, researchers, and tourists to the area for centuries. While some important sites have been protected and preserved, many other earthen fortifications and villages are deteriorating and the vast majority are threatened by obsolescence and abandonment, which leads to gradual deterioration and, ultimately, collapse.

These issues are due in part to changes in the economic and social structure that supported them, as well as uncontrolled urban development. The Getty Conservation Institute (GCI) is working with CERKAS (Centre de Conservation et de Réhabilitation du Patrimoine Architectural des zones atlasiques et subatlasiques) to preserve one of the most important sites in the region—the fortified Kasbah Taourirt.

“The methodology developed in collaboration with the GCI to preserve this site will also be used by our personnel in the future to restore similar sites in the region,” said Mohamed Boussalh, director of CERKAS.

The oasis village of Taourirt (a *ksar*), dating from the twelfth century, was strategically located at the intersection of major trans-Saharan trade routes that once



brought spices, gold, and other goods across the Sahara from Timbuktu to the rich imperial cities of Morocco. It is now embedded within the modern city of Ouarzazate. Located in the city's core, the Kasbah Taourirt, a registered national monument, was originally one of the residences of the Glaoua Caïd, a powerful family that ruled the region during the late nineteenth and early twentieth centuries. This impressive complex of buildings features castle-like defensive walls and rich traditional Berber designs, including carved plasterwork, decorative ceilings, and mural paintings.

The GCI has been collaborating with CERKAS since 2011 to develop a conservation and rehabilitation plan (CRP) for the site. The CRP takes into consideration the whole ensemble and each of its sectors, its connection with the adjacent historic community (the *ksar*), their original natural setting, and the urban context. The objective of the CRP is to establish a conservation process that respects the original building fabric, preserves technical know-how, demonstrates appropriate re-use of such sites, develops a participatory process, and builds local capacity in these areas.

Training and capacity building are important components of all phases of this project, including documentation, rehabilitation planning, analysis of earthen materials, and practical conservation approaches. Staff and graduate students from Carleton University at Carleton Immersive Media Studio (CIMS) in Canada have trained CERKAS personnel in surveying techniques while developing an architectural survey of the entire site.

"Recording of heritage places should be directly related to the needs, skills, and the technology that are available to the end users—CERKAS staff in this case—who are responsible for the management and care of these sites. The project has chosen techniques that CERKAS staff can easily use on other sites," said Mario Santana Quintero, faculty member at CIMS.

The project team also includes experts in the conservation of wall paintings who are working within an important sector of the Kasbah known as the Residence of the Caïd, which has suffered from abandonment since the 1950s. These rooms feature traditional Berber patterns and motifs that are incised and painted onto plaster. But infestation and the failure of the roof have contributed to the deterioration of the decorated surfaces. Over the past several field campaigns, GCI conservators working with CERKAS staff have documented the condition of the wall paintings. During the most recent field campaign, which took place earlier this year, conservators demonstrated techniques to stabilize and protect the wall paintings prior to the implementation of structural interventions on the residence walls and roofs. Once structural repairs have been completed, a comprehensive wall paintings interventions plan will be carried out for the conservation of the decorated surfaces.

As part of the dissemination strategy, CIMS is working with CERKAS on the development of a website as a repository of information related to the Kasbah of Taourirt which can be used by CERKAS and researchers to develop similar rehabilitation projects for earthen sites in the region.

Most importantly, conserving the Kasbah demands a multidisciplinary approach that addresses economic, social, cultural, and technical challenges. "An important component of the project is to facilitate discussions between CERKAS, the municipality of Ouarzazate, and community groups about issues and opportunities presented by the site, with the objective of arriving at a common vision for Kasbah Taourirt's future use," said Claudia Cancino, senior project specialist at the GCI, who is managing this project.

The Conservation and Rehabilitation Plan for the Kasbah of Taourirt is a project of the GCI's Earthen Architecture Initiative.



Above left: GCI conservators and CERKAS staff stabilize the wall painting.



Top right: A selection of locally available earthen materials have been gathered for analysis.



Right: Project consultant and CERKAS staff carrying out architectural survey using a total station.



# Digital Collaborations

## in Art History

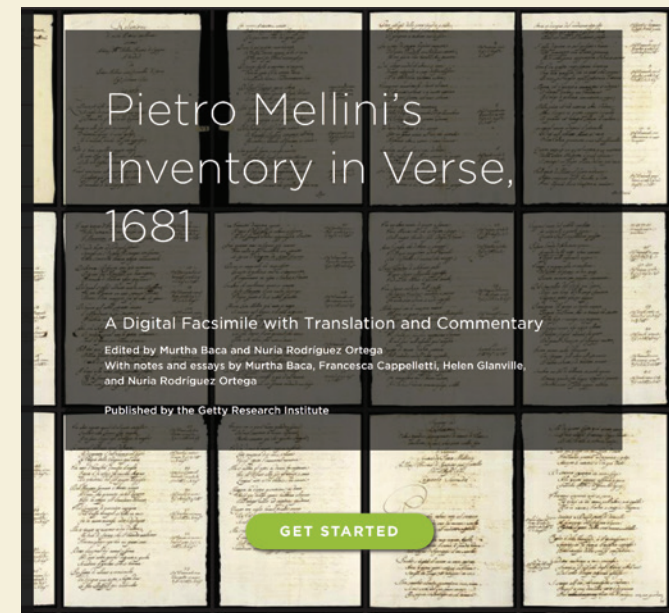
Primary source material is at the core of an art historian's work. Whether it be a painting, a sculpture, a book, or a manuscript, these primary materials enable the art historian to conduct research. The discoveries of that research are then shared, along with new arguments and insights about artists and the works of art they create, through essays and publications of their own. Much of these primary sources are housed in museums and libraries around the world, making physical access to these works prohibitive for many, whether due to location, cost, or time. Digital technology is changing that, and the Getty Research Institute (GRI) is at the forefront of this movement, creating new ways to share knowledge in the field of scholarly research.

The Getty Scholars' Workspace™ is a step in that direction. A cornerstone of the GRI's Digital Art History program, the Getty Scholars' Workspace provides an online environment for conducting collaborative, interdisciplinary research projects and creating digital publications that allow researchers in locations around the world to engage with digital facsimiles of primary source materials, and to capture the multitude of perspectives that are part of the art historical dialogue.

"If art history is to remain relevant—if it is to survive and thrive as an academic discipline—we must learn how to use new tools and methods for conducting and sharing knowledge," said Murtha Baca, head of Digital Art History at the GRI.

The Workspace exists as a robust open source platform to be shared with the international research community. By using and freely sharing this custom-built digital research environment, the GRI seeks to shift the way art historical research is conducted and published, and to break with the tradition of a single authorial voice.

The premier publication to result from collaborative work conducted in the Getty Scholars' Workspace is an analysis titled *Pietro Mellini's Inventory in Verse, 1681*—a collaboration between the GRI and the Department of Art History at the University of Málaga, Spain—edited by Murtha Baca and Nuria Rodríguez Ortega, with notes and essays by Baca, Ortega, Francesca Cappelletti, and Helen Glanville. The unpublished manuscript comprises a unique hybrid of two different types of text: a poem rich with literary and cultural allusions, and an inventory of works of art—a legal document that was typically drawn up during the process of settling an



estate. Mellini's subjective, dramatic account of what he believed were the major works in his family's collection is combined with descriptive information containing the format, dimensions, and media of the works. The document reveals much about taste, social status, and collecting trends in Baroque Rome.

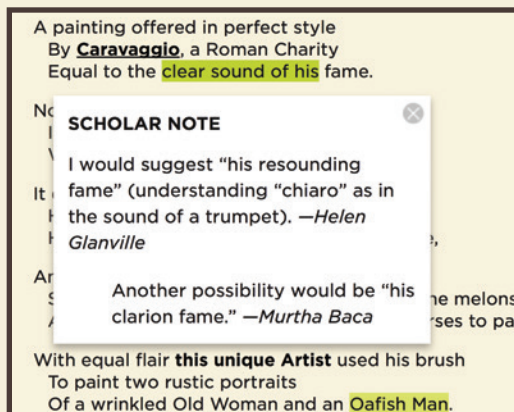
The born-digital publication contains a digital facsimile of the original manuscript; an annotated transcription of the original Italian text, translations into English, critical essays that place the manuscript in its historic context, a selected bibliography, and a section where paintings have been identified and descriptions can be compared with the conventional inventory of the same collection drawn up in 1680.

*Pietro Mellini's Inventory in Verse, 1681* allows current scholars and researchers an unobstructed look at the thought processes, debates, and research that went into this publication. Side-by-side windows allow for the comparison of the facsimile, transcription, and translation, including highlighted passages that reveal editors' annotations and scholars' discussions on the interpretation of the poem. Artists named in the publication are linked to controlled vocabulary resources created

by the GRI, including the *Union List of Artist Names*®. Numbered descriptions of Mellini's marginal notes link to the "List of Artworks" section that contains art historical analysis and discussions about the identification of each item.

"Digital technology, when used thoughtfully in a close collaboration among scholars and technologists, holds the promise of making art, and art historical knowledge, more broadly available and accessible than ever before," said Baca. "A recurring theme in one of my favorite works of literature, Proust's *Remembrance of Things Past*, is that art enhances every aspect of human life. In short, digital technology applied to art and art history has the potential of making our lives more real, intense, and meaningful."

The Getty Scholars' Workspace is currently active, with at least one more planned digital publication that will result from the collaborative efforts within. *Élie-Honoré Montagny's Recueil d'Antiquités: A Digital Critical Edition* is an analysis of French artist Élie-Honoré Montagny's *Recueil d'Antiquités* (1804), an unpublished album in the GRI's Special Collections that contains drawings, tracings, and annotations by Montagny during his 1804–05 travels



in southern Italy and Sicily. As the second manuscript to be researched using the Getty Scholars' Workspace digital environment, the focus in the Montagny project is on images as opposed to the Mellini project's concentration on text. Another project using the Getty Scholars' Workspace focuses on a series of illustrations of the Apocalypse by German artist Ernst Ludwig Kirchner (1880–1938) created on the back of cigarette boxes in 1917.

Experience *Pietro Mellini's Inventory in Verse, 1681* for yourself at [getty.edu/research/mellini](http://getty.edu/research/mellini).



## Identifying an Artwork



Image courtesy  
Wikimedia Commons

The list of artworks in *Pietro Mellini's Inventory in Verse, 1681* was developed through a point-by-point comparison of the poem with the legal inventory of the same collection that was compiled in 1680. The research team compared the two textual descriptions and then searched for images that might correspond or be related to the works being described. As with many historical documents, in most cases no corresponding image can be found because the original work may have been lost or destroyed, or is as yet undiscovered, or simply because the descriptions are inaccurate. While assembling the “List of Artworks” section, the project team attempted to trace the history of the identified works from the time they first appeared in the Mellini collection, using published inventories and unpublished sources in the Serlupi Crescenzi archive in Rome, where much of the documentation relating to the Mellini family is stored. The following is an example of one such find.

Giovanni Lanfranco (1582–1647)  
*Angelica and Medoro*  
1600–47  
Milan, private collection

The exact correspondence between the description and measurements in the 1680 inventory with the tondo (a Renaissance term for a circular work of art), now in a private collection in Milan, supports the hypothesis that it is the same painting. This hypothesis was defended by Maria Cristina Paoluzzi in an article published in 2011, in which she established the similarities between this painting and other works by Giovanni Lanfranco from the same period.<sup>1</sup> Fausto Nicolai also defends this identification in his article of 2012, in which

he relates this work to the intellectual and literary interests of Giovan Battista Mellini.<sup>2</sup> The work is mentioned in the document Nota dell'eredità del Sr. Giovan Battista Millino (ASC), in which it is indicated that the painting was given by Giovan Battista to his brother Fernando, bishop of Imola, together with a preparatory drawing for the painting. The painting is described as: “[ . . . ] quadro d'una favola di un pastore e una donna che lo cura in un paesaggio” (“painting of the story of a shepherd and a woman who is ministering to him, in a landscape”).<sup>3</sup> According to Nicolai, the presence of the preparatory drawing in the Mellini collection is a good indication that this painting could have been commissioned from Lanfranco personally by Giovan Battista Mellini around 1615–16. Later, the painting would be inherited by Fernando Mellini's brother, Mario Mellini III (father of Savo and Pietro), according to a document of donation signed in 1639 by Fernando Mellini himself, in which he donated his entire patrimony to his brother Mario and his male descendants.<sup>4</sup>

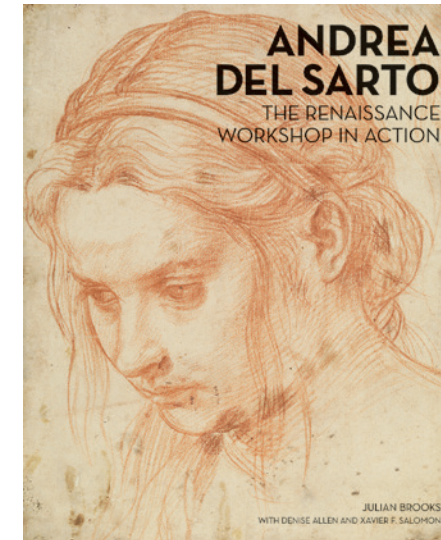
<sup>1</sup> Maria Cristina Paoluzzi, “Un dipinto di Giovanni Lanfranco dalla collezione di Pietro e Savio Mellini: Angelica e Medoro,” in Maria Giulia Aurigemma and Silvia Danesi Squarzina, eds., *Dal Razionalismo al Rinascimento per i quaranta anni di studi di Silvia Danesi Squarzina* (Rome: Campisano, 2011), 274–80.

<sup>2</sup> Fausto Nicolai, “Le ‘molte pitture moderne buone’ nella raccolta di Giovan Battista Mellini (1591–1627),” *Rivista d'arte*, ser. 5, vol. 2 (2012): 217–35.

<sup>3</sup> Archivio Serlupi Crescenzi, Rome, *Scritture diverse della Casa Millini dal 1400 al 1630*, vol. 8, unpaginated. The family archive of the Serlupi-Crescenzi family, descendants of the Mellini, was consulted in situ by co-principal investigator Nuria Rodríguez Ortega in November 2011 and July 2013.

<sup>4</sup> Archivio Serlupi Crescenzi, Rome, “Instrumento publico della donazione inter vivos fatta dall Illmo, e Rmo MS Ferdinando Millini vescovo d'Imola bo me: a favore dell' Ilmo. Sr. Mario Millini su fr[at]ello, e de suoi fligioi maschi, e descendenti p. linea masculina infinito di tutti li suoi beni paterni, materni, e fideicomissarj ad esso espet-tanti,” in *Scritture diverse della Casa Millini dal 1631 al 1674*, vol. 9, unpaginated.

## BOOK EXCERPT



### Andrea del Sarto The Renaissance Workshop in Action

Julian Brooks with Denise Allen  
and Xavier F. Saloman

*The great Renaissance artist Andrea del Sarto rivals Leonardo da Vinci as one of history's most accomplished draftsmen. This fresh consideration of his work reveals del Sarto's dazzling inventiveness and creative process.*

Compared with his peers—Leonardo da Vinci, Michelangelo, Raphael, Correggio, Parmigianino, Titian—Andrea del Sarto has been little studied in recent times. Even Andrea's pupils have been better served by scholarship in the past two decades than their master. The year 2014 saw a large exhibition dedicated to Rosso Fiorentino and Pontormo, who have been the subject of multiple volumes; Francesco Salviati has been the focus of intense interest, and Vasari as well. But where is Andrea del Sarto, the revolutionary engine of the Florentine Renaissance and the transformer of draftsmanship?

Perhaps working against Andrea in the world of the twenty-first century is the intense piety and spirituality of his art. This subject matter, increasingly foreign to a secular, multicultural world, casts a veil over the living people who served as models for

Andrea's religious figures and obscures how, for example, his Madonnas and children retain the immediacy of portraits. Perhaps his art does not shock in the way that most modern taste demands, nor does it offer instant gratification; instead, it requires close, continued looking and rewards viewers with gentle dawnings and realizations. (We must discover, for example, who among the apostles is the betrayer of Christ in the San Salvi *Last Supper*) Perhaps the very concentration of Andrea's paintings and drawings in Florence, largely as a result of Medici interest, also works against him on the globe of today.

There is an almost elegiac note in John Shearman's 1965 writings about the artist, pondering the relative lack of interest in him at the time. He notes how at the end of the sixteenth century Andrea reigned supreme, ranked by Francesco Bocchi above Raphael and Michelangelo; in the seventeenth century Agucchi placed him alongside Leonardo at the head of the Florentine school; but in the next century Andrea del Sarto's reputation gradually diminished, in comparison to that of Raphael and Titian. In the nineteenth century Vasari's negative biography came to overshadow him, as in Robert Browning's dramatic monologue *Andrea del Sarto*.

\*\*\*\*

Key to the power and impact of Andrea's art was naturalism—not the dramatic naturalism of an artist such as Caravaggio, but the desperately sincere observation of the nuances of human facial expression, body language, and everyday detail of form, texture, and quality of light. For Andrea, the key to naturalism was drawing—“marking the character of reality,” as Vasari put it. Many of his head studies were of expression and mood; they seek psychological insight of a more subtle type than Leonardo's but were certainly inspired by his work. Crucially, Andrea could draw quickly enough and well enough to capture these fleeting qualities. His paintings show a love of the clear profile and silhouette of the face; more than any other Renaissance artist, Andrea seems to have found that by endowing faces with precise profiles or silhouettes within a composition he could obtain a clarity of gaze, highlight expressions, and focus a grouping of figures. The expressive power of hands and their positions was of interest to him, too, yet there are also a number of drawings of feet, legs, and so on that show a near-obsessive attention to detail, even in

their study he was unhindered by the need to render minutiae precisely. Unless nude, the figures in his paintings are always extremely well clothed, and his understanding of the fall of cloth, of texture, and of the weight of fabric is the knowledge of a tailor's son.

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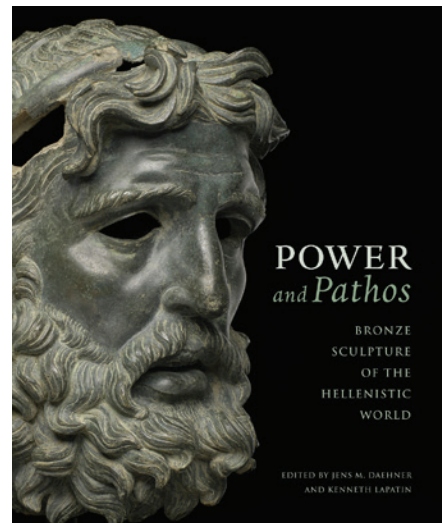
Andrea del Sarto was affectionately called Andreino, Little Andrea, by his friends, and his affability was noted by contemporaries. Such a person might be amused at our attempts to analyze his drawings and make sense of his working practice. But he would perhaps also be proud that his work is still being admired and studied to such an extent, and that he could reach such a wide audience (although he was firmly based in Florence for most of his life, he frequently supplied works to patrons outside the city, including in France). He would be amazed at the quality of printed reproductions available, having been—according to Vasari—horrified at Agostino Veneziano's attempt to render one of his works in an engraving. Each generation has its own image of Andrea del Sarto. Perhaps for us the immediacy and accessibility of his drawings can be a route into an appreciation of the care and attention with which he created his paintings, and the subtlety and complexity of expression that exists in them. Perhaps we can finally focus on the more positive aspects of Vasari's biography and understand Andrea as the supreme craftsman, artist, innovator, and leader that he was. In twenty years' time, new scientific techniques or perhaps archival research may necessitate a complete reconfiguring of our ideas regarding Andrea's working methods. Such studies as this are always attempts at explaining information that changes and moves, and this book is only—a3s the cartoon was for Andrea—a point in the process.

This excerpt is taken from the book *Andrea del Sarto: The Renaissance Workshop in Action*, published by the J. Paul Getty Museum. ©2015 by The J. Paul Getty Trust. All rights reserved.



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**Power and Pathos  
Bronze Sculpture of the Hellenistic World**

Edited by Jens M. Daehner and Kenneth Lapatin

For the general public and specialists alike, the Hellenistic period (323–31 BC) and its diverse artistic legacy remain underexplored and not well understood. Yet it was a time when artists throughout the Mediterranean developed new forms, dynamic compositions, and graphic realism to meet new expressive goals, particularly in the realm of portraiture. Rare survivors from antiquity, large bronze statues are today often displayed in isolation, decontextualized as masterpieces of ancient art. *Power and Pathos* gathers together significant examples of bronze sculpture in order to highlight their varying styles, techniques, contexts, functions, and histories.

As the first comprehensive volume on large-scale Hellenistic bronze statuary, this

book includes groundbreaking archaeological, art historical, and scientific essays offering new approaches to understanding ancient production and correctly identifying these remarkable pieces. Designed to become the standard reference for decades to come, the book emphasizes the unique role of bronze both as a medium of prestige and artistic innovation and as a material exceptionally suited for reproduction.

*Power and Pathos* is published on the occasion of an exhibition on view at Palazzo Strozzi in Florence from March 14 to June 21, 2015; at the J. Paul Getty Museum from July 20 through November 1, 2015; and at the National Gallery of Art in Washington DC, from December 6, 2015, through March 20, 2016.

J. Paul Getty Museum  
368 pages, 9 5/8 x 11 3/8 inches  
164 color illustrations  
ISBN 978-1-60606-439-9, hardcover  
US \$65.00

**A Kingdom of Images  
French Prints in the Age of Louis XIV,  
1660–1715**

Edited by Peter Fuhring, Louis Marchesano, Rémi Mathis, and Vanessa Selbach

Once considered the golden age of French printmaking, Louis XIV's reign saw Paris become a powerhouse of print production. During this time, the king aimed to make fine and decorative arts into signs of French taste and skill and, by extension, into markers of his imperialist glory. Prints were ideal for achieving these goals; reproducible and transportable, they fueled the sophisticated propaganda machine circulating images of Louis as both a man of war and a man of culture.

This richly illustrated catalogue features more than one hundred prints from the Getty Research Institute and the

Bibliothèque nationale de France in Paris, whose print collection Louis XIV established in 1667. An esteemed international group of contributors investigates the ways that cultural policies affected printmaking; explains what constitutes a print; describes how one became a printmaker; studies how prints were collected; and considers their reception in the ensuing centuries.

*A Kingdom of Images* is published to coincide with an exhibition on view at the Getty Research Institute from June 18 through September 6, 2015, and at the Bibliothèque nationale de France in Paris from November 2, 2015, through January 31, 2016.

Getty Research Institute  
344 pages, 9 3/4 x 11 inches  
51 color and 138 b/w illustrations  
ISBN 978-1-60606-450-4, hardcover  
US \$80.00



**Light, Paper, Process  
Reinventing Photography**

Virginia Heckert

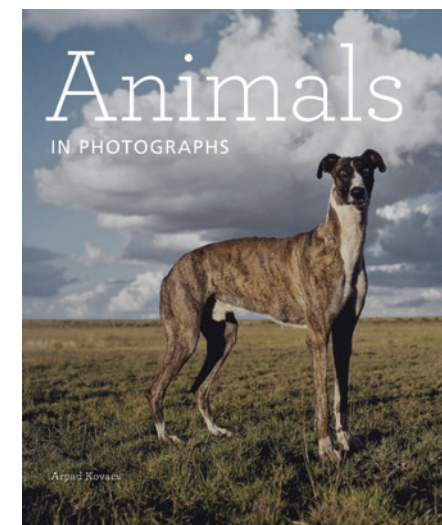
From its beginnings, photography has been shaped by the desire to understand and explore the essence of the medium. *Light, Paper, Process* features the work of seven artists—Alison Rossiter, Marco Breuer, James Welling, Lisa Oppenheim, Chris McCaw, John Chiara, and Matthew Brandt—who investigate the possibilities of analog photography by finding innovative, surprising, and sometimes controversial ways to push light-sensitive photographic papers and chemical processing beyond their limits.

A panoply of practices emerges in the work of these artists. Some customize cameras with special lenses or produce images on paper without a camera or film. Others load paper, rather than film, in the camera or create contact-printing with sources of light other than the enlarger, while still

others use expired photographic papers and extraneous materials, such as dust and sweat, selected to match the particular subject of the photograph. All of the artists share a willingness to embrace accident and chance. Trial and error contribute to an understanding of the materials and their potential, as do the attitudes of underlying curiosity and inventive interrogation. The act of making each image is like a performance, with only the photographer present. The results are stunning.

This lavish publication accompanies an eponymous exhibition on view at the J. Paul Getty Museum from April 14 to September 6, 2015.

J. Paul Getty Museum  
180 pages, 9 1/2 x 11 inches  
125 color illustrations  
ISBN 978-1-60606-437-5, hardcover  
US \$49.95



**Animals in Photographs**

Arpad Kovacs

From the invention of photography up through the Internet age, animals have been a frequent subject of the camera's lens, from portraits of beloved pets and exotic creatures to the documentation of human cruelty against them. Drawing on the collection of the J. Paul Getty Museum, this book traces the relationship between animals in photographs and the rapidly advancing technology of photography. From the wild dogs of South Africa to William Wegman's photogenic Weimarers, from images of Victorian zoos to visions of the heavy toll of game hunting, animals on film are moving, sympathetic, and sometimes tragic figures.

In this vivid and engaging book, Arpad Kovacs explores the social, symbolic, scientific, and aesthetic approaches to a subject that has been of continuous interest to photographers across the centuries. Over

ninety full-color plates represent image makers ranging from Felice Beato, Eadweard Muybridge, André Kertész, and Alfred Stieglitz to Berenice Abbott, Manuel Álvarez Bravo, and Man Ray. More recent photographers, such as Robert Mapplethorpe and Hiroshi Sugimoto, are represented along with contemporary artists, such as Tim Hawkinson, Pieter Hugo, and Graciela Iturbide. The result is a book that shows the evolution of a photographic obsession that abides to this day.

This book is published on the occasion of the exhibition *In Focus: Animalia*, on view at the J. Paul Getty Museum from May 26 to October 18, 2015.

J. Paul Getty Museum  
112 pages, 7 1/4 x 8 5/8 inches  
92 color illustrations  
ISBN 978-1-60606-441-2, hardcover  
US \$24.95



## Rediscovered Bernini Sculpture

*Bust of Pope Paul V* (1621) by the great Baroque artist Gian Lorenzo Bernini has been acquired by the J. Paul Getty Museum. The posthumous life-sized sculpture was the first official papal portrait Bernini created; he was twenty-three. Commissioned by Bernini's famous patron, Cardinal Scipione Borghese, it was part of the Borghese family's well-known



collection until 1893, when it was sold at auction. Until now, art historians have only known the object through a photograph taken for the 1893 auction catalog and a bronze version cast by Sebastiano Sebastiani in 1621–22, which is in the collection of the Statens Museum for Kunst, Copenhagen, as well as original records of its commission. It recently reappeared in a private collection.

Bernini's portrait of Paul V depicts the pope almost bareheaded, his hair cut in the "tonsure of St. Peter," which signified the renunciation of worldly fashion, and dressed in traditional pontifical vestments. The thick cope covering his shoulders is richly decorated with embroideries of the Apostles Peter and Paul—the saintly patrons of Rome—with borders of plant motifs. The cope is fastened in the middle of the chest by a complex brooch called a morse, com-

posed of a gemstone set in an elaborate metallic frame. Underneath the cope is a surplice in thin fabric with small vertical pleats on the chest, an embroidered upper edge and a very fine, delicately carved, lace border at the neck.

In the Getty Museum's collection, the *Bust of Pope Paul V* joins a number of other works by the artist: the marble *Boy with Dragon* (1617) created by Bernini with his father, Pietro Bernini; the bronze after Bernini's *Neptune with Dolphin* (after 1623); a black chalk drawing titled *A Marine God with a Dolphin* (1652–53); and the red chalk drawing of a *Portrait of a Young Man* (1630). The *Bust of Pope Paul V* will rank as one of the greatest sculptures in the Museum's collection, as well as the most important work among a group of works by the artist already in the collection.



## Annette Michelson Archive

The Getty Research Institute (GRI) has acquired the archive of critic, editor, and scholar Annette Michelson. The papers document her decades of prolific and influential engagement with avant-garde production in both contemporary art and experimental cinema and include her personal writings and research papers, correspondence

From left:

*Bust of Pope Paul V*, 1621, Gian Lorenzo Bernini. Marble. J. Paul Getty Museum. Photo courtesy of Sotheby's

Annette Michelson, ca. 1966. Peter Hujar, Photographer. Annette Michelson Papers, circa 1950–2014. Gift of Annette Michelson. © The Peter Hujar Archive, LLC

*Notre-Dame, Paris*, circa 1853, Charles Nègre. Salt print from a waxed paper negative. The J. Paul Getty Museum

*Notre-Dame, Paris*, circa 1853, Charles Nègre. Waxed paper negative. The J. Paul Getty Museum

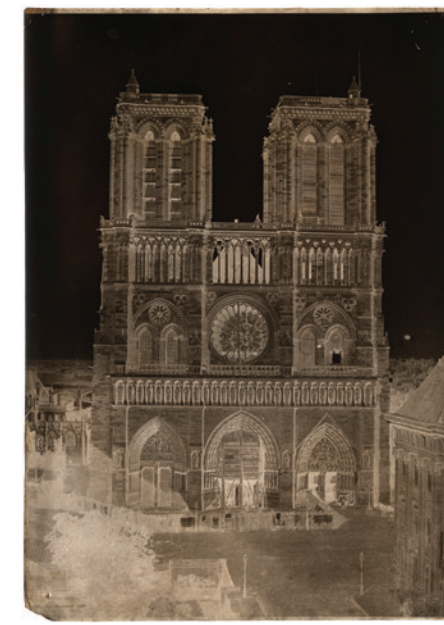
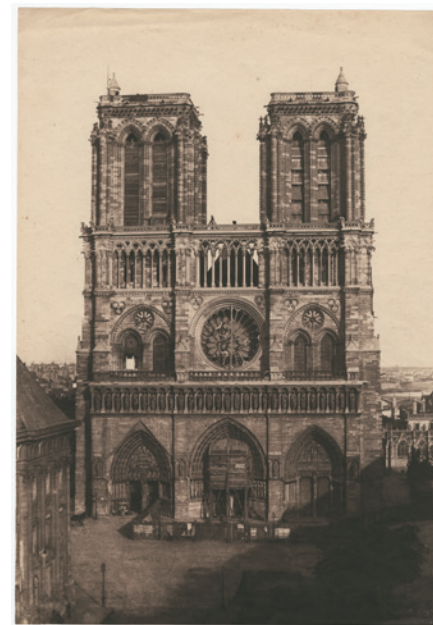
with artistic and intellectual luminaries such as Susan Sontag, Robert Morris, Ad Reinhardt, and Martha Rosler, as well as her coeditors at *Artforum* and *October*.

Annette Michelson was born in 1922 and graduated from Brooklyn College in 1948 before moving to Paris in 1951. Between 1956 and 1966, she was art editor and critic for the Paris edition of the *New York Herald Tribune*, and also wrote for *Arts Magazine* and *Art International*. Upon her return to the United States, she became a writer and editor at *Artforum* and joined New York University as one of the film department's earliest faculty members. In 1976, she founded the journal *October* with fellow *ex-Artforum* editors Rosalind Krauss and Max Kozloff. She has played an instrumental role in the advancement of scholarship in avant-garde visual culture, especially film, around the world.

The archive contains forty-five boxes of Michelson's papers from the early 1960s to the present day. Much of the archive pertains to her activities as a writer and editor for various publications, and her teaching at New York University. It consists of notebooks and copious quantities of research and teaching material, including notes, article offprints and Xerox copies, and some photographs. There is also significant correspondence, both to Michelson and from her as well.

One of the notable items in the archive is a portfolio of lithographs titled *Earth Projects* by the acclaimed American conceptual artist Robert Morris, containing proposals for projects that would have engaged the land on a monumental scale. Produced during a time when Michelson was critiquing much of Morris's work, it documents his involvement with land art and testifies to their close relationship.

The Michelson archive intersects with various holdings in the GRI's Special Collections, including archives of Yvonne Rainer, Harald Szeemann, and Lawrence Alloway, as well as the *October* journal records.



## Rare Trove of Nineteenth-Century Photographs

The J. Paul Getty Museum has acquired thirty-nine French and British photographs from the 1840s and 1850s from noted collector Jay McDonald, a Santa Monica resident who has assembled one of the finest private collections of nineteenth-century photography in the United States. The group of works includes six prints and four paper negatives by Charles Nègre, four prints by Louis-Auguste and Auguste-Rosalie Bisson (Bisson Frères), three prints by André Giroux, three paper negatives by Louis-Rémy Robert, a print and paper negative by Henri le Secq, a print and a paper negative by Captain Linnaeus Tripe, as well as single works by Édouard Baldus, Eugène Cuvelier, Louis de Clercq, Roger Fenton, Frédéric Flacheron, John Beasley

Greene, Louis-Adolphe Humbert de Molard, Gustave Le Grey, Charles Marville, Léon-Eugène Méhédin, Dr. John Murray, Victor Regnault, Captain Horatio Ross, Benjamin Brecknell Turner, and an unknown photographer. The excellent condition of all of the works underscores both the degree to which early practitioners became invested in the craftsmanship of the medium and McDonald's desire to represent the contribution of photography's founding figures in the most exemplary light.

Primarily featuring landscapes and architecture, the works reflect the active debate on aesthetic and scientific aspects of early photography that animated the medium at the time. This acquisition ensures that the Museum's photography holdings will better complement its collection of paintings from this period. Because many early photographers were trained as painters, there was a sustained dialogue between the two media. The spirit of experimentation in photography played a critical role in the development of modern art, and the Getty is now an important West Coast resource for the study of this relationship.





This spring twenty-five high school students from *Ánimo Venice Charter* were invited to explore analog photography, write artist statements, and exhibit their work to the public as part of the Community Photoworks program, organized by the Education department of the Getty Museum. This marks the tenth year in a row that the Museum has partnered with the nonprofit arts and writing center 826LA, as well as a practicing artist, to introduce students to photography and involve them in the process of art-making and display.

### Hands-On Experiments

On April 16, curators Virginia Heckert and Mazie Harris gave the students tours of the photographs exhibition *Light, Paper, Process: Reinventing Photography*, emphasizing the sense of experimentation and the unique practices of the seven contemporary photographers whose work is featured in the show. Then, with artist Christine Nguyen as mentor, *Ánimo Venice* students embarked on their own exploration of an alternative photographic process, the cyanotype.

To create their cyanotypes, participants first drew on a transparent sheet of acetate with an opaque wax marker that would block the light. Then they placed objects on top of the acetate and slipped a sensitized sheet of photographic paper underneath. Christine asked the students to consider the outline, shadow, and sense of depth the objects would make. The next step was to expose the piece to the UV rays of the sun for five minutes.

In the final step, the work was rinsed in water, which functions as both developer and fixer, for about one minute. The completed works were then set out to dry. Through this process, students transformed ordinary objects, such as shells, leaves, stems, clippings from succulents, swatches of lace, jewelry, and keys into amazing abstract compositions. The stark contrast between the white silhouettes of the objects and the intense cyan background created a dazzling effect.

# Light and Cameraless Action: Community Photoworks 2015

In the final step, the work was rinsed in water, which functions as both developer and fixer, for about one minute. The completed works were then set out to dry.

### Out of the Comfort Zone

In creating their cyanotypes, the students explored the artistic process and their own creativity. “Creating a cyanotype expanded my ideas about art,” said Mauricio Rodriguez, a senior at *Ánimo Venice Charter*. “I realized that a simple piece of work could potentially have many different interpretations.” Fellow student Candy Cabral added, “You can’t plan photography—it has a mind of its own.”

Art teacher John Kannofsky noted that “the project pulled students out of their comfort zone and into a different method of working. This technique showed them how photography and the photo process doesn’t always start with a camera.”

The project proved a good pairing between the artist and the teens, who got to directly experience the materials Christine uses in her own practice. She combines various media with her cyanotypes, such as drawing, painting, and collaging.

For Christine, the project was an opportunity to share the artistic process with creators of a younger generation. “Being creative has always been a meditative outlet for me, and it’s important in everyone’s life,” she said. “I hope the students will enjoy the creative process as much I do.” In her view, Community Photoworks is a great way for artists to interact with students and the community, and for students to encounter artists and art.

### Student Exhibition

As the final step in the project, the students’ work was publicly exhibited in an exhibition titled *Indigo Noir* at the Coffee Connection in Mar Vista, California. Their cyanotypes were paired with artist statements, written with the support of 826LA volunteers, to reflect the intention and power behind their work.

Visit *The Getty Iris*, the online magazine of the Getty, at [blogs.getty.edu/iris](http://blogs.getty.edu/iris).



### Arches Press Event in New York

The Getty Conservation Institute (GCI) and World Monuments Fund (WMF) held a press event at the Empire State Building on May 5, 2015, to announce the launch of the most advanced version of Arches, an open source inventory and management system for cultural heritage. Arches version 3.0 is now in use by the City of Los Angeles and the American Schools of Oriental Research Cultural Heritage Initiatives for Syria and Iraq. In development since 2011, Arches is freely available to download, customize, and independently implement. Find out more about Arches at [archesproject.org](http://archesproject.org).

1: GCI Director Tim Whalen and WMF President Bonnie Burnham

2: Left to right – Scott Branting, American Schools of Oriental Research; Tim Whalen; Janet Hansen, City of Los Angeles Office of Historic Resources; and David Myers and Annabel Enriquez, GCI



### Museum Council Travels

In May 2015, members from several Getty Museum Councils spent ten days in Italy exploring the history and culture of Florence, Siena, and Venice—including a visit to the Venice Biennale.

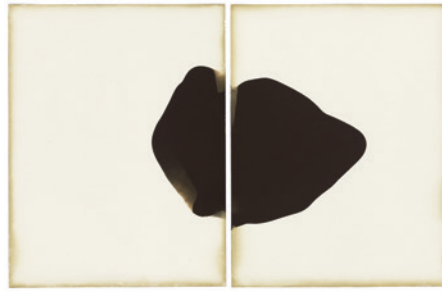
3. Council members viewing a painting conservation project at the Laboratorio della Misericordia, the conservation arm of the Galleria dell’Accademia in Venice.
4. Visiting the Cabinet of Drawings at the Uffizi, Florence, to study drawings now on view in the Andrea del Sarto exhibition at the Getty.
5. Council members enjoying the Villa Bianchi Bandinelli di Geggiano and its vineyards near Siena.





AT THE  
GETTY  
CENTER

Far right: *Africanis 17*,  
*Danielskuil, Northern Cape*, 25  
February 2010, 2010, Daniel  
Naudé. Chromogenic print. The  
J. Paul Getty Museum.  
© Daniel Naudé



### Light, Paper, Process: Reinventing Photography

Through September 6, 2015

Right: *Haloid Platina*, exact  
expiration date unknown,  
about 1915, processed 2010,  
2010, Alison Rossiter. Gelatin  
silver print. The J. Paul Getty  
Museum, Purchased with funds  
provided by the Photographs  
Council.  
© Alison Rossiter

*Louis XIV, King of France  
and Navarre* (detail), 1661,  
Robert Nanteuil after Nicolas  
Mignard. Engraving. The  
Getty Research Institute



### A Kingdom of Images: French Prints in the Age of Louis XIV, 1660–1715

Through September 6, 2015

### Andrea del Sarto: The Renaissance Workshop in Action

Through September 13, 2015

### Ancient Luxury and the Roman Silver Treasure from Berthouville

Through August 17, 2015

*Mercury*, Roman, 175–225. Silver and gold. Bibliothèque nationale de France,  
Département des monnaies, médailles et antiques, Paris



### In Focus: Animalia

Through October 18, 2015

### Touching the Past: The Hand and the Medieval Book

July 7–September 27, 2015

### Power and Pathos: Bronze Sculpture of the Hellenistic World

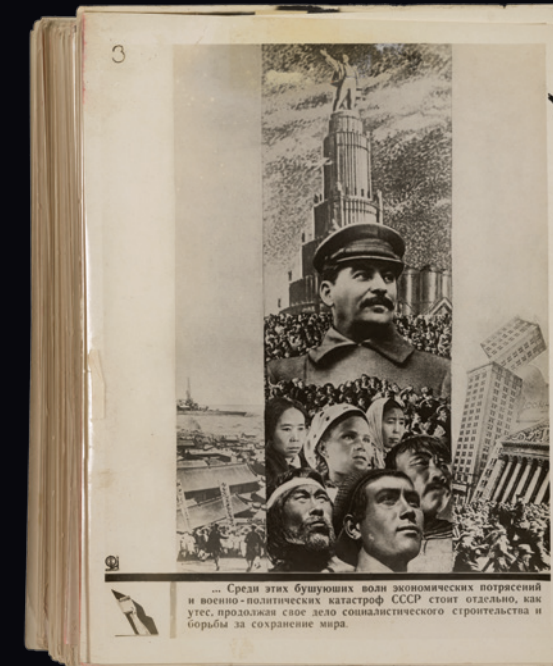
July 28–November 1, 2015

### Louis Style: French Frames, 1610–1792

September 15, 2015–January 3, 2016



## FROM THE VAULT



## Stalin's Speech to the 17th Congress, 1934

A portfolio of 76 gelatin silver prints of images  
for Stalin's speech at the 17th Congress of the All  
Soviet Communist Party (Bolshevik), 1934 (Moscow,  
Soiuzfoto, 1934). The Getty Research Institute

In January and February 1934, at the closing session of the 17th Congress of the Communist Party of the Soviet Union, Joseph Stalin's speech was illustrated with seventy-six slides that synthesized the Soviet leader's conference topics, his perceived political threats in the global world, and his boasted achievements.

The slides were reproduced in this portfolio of seventy-six gelatin silver prints and collected in a red-cover portfolio with the title in gold lettering. Each print, accompanied by descriptive captions in Russian with additional translations in French on the verso, offers a unique perspective on the visual history of Stalin's political propaganda machine. The photo printing press Soiuzfoto published five thousand copies with official permission from Glavlit, the Soviet censorship agency.

The majority of the slides feature photomontage techniques in tune with the highly innovative graphics by

Aleksander Rodchenko, El Lissitzky, and Gustav Klutsis, which were widely used in the political propaganda of the era. Following the modern aesthetics of the 1930s, these dynamic montages associated concepts and graphics through contrasting scales, angled lines, and colliding perspectives—all characteristic tools of Stalin's political-cultural rhetoric used to herald his recurring messages: a classless society, the outright elimination of the foreign enemy, and the triumph of technology and man over nature.

Introducing the speech with a discussion of the current international politics at play, the beginning images addressed the global economic situation in 1934 with warnings about the looming threat of international war caused by the Great Depression, Japan's aggression against China, and Adolf Hitler's rise to power. The next series of slides boasts the successful economic policies of the "First Five Year Plan," a list of

economic goals created by Stalin based on his policy of "socialism in one country," and the achievements of the massive industrial construction campaigns underway in the Soviet Union. The last slides reflect Stalin's personality cult, highlighting his role in promoting socialist values as the foundation of the Soviet Union and uncontested leadership built upon the legacy of Karl Marx, Friedrich Engels, and Vladimir Lenin.

These images were intended to vividly reinforce the notion of the "Congress of Victors," as the 17th Congress was called because of the allegedly successful outcome of the First Five Year Plan. However, it seems to mark the beginning of Stalin's uncontested ascent to power. The pervasive purges and terror regime that ensued against the Soviet political elite that took part in this event, yet died at Stalin's order in the following years, resulted in a new name for the event: the "Congress of the Condemned."

AT THE  
GETTY  
VILLA





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**An Unprecedented Gathering of  
Bronze Sculpture**

**Preserving Historical Sites in  
Morocco**

**Seventeenth-Century Manuscript  
becomes a Digital Publication**

EMP Experience the Music  
Project Museum, Seattle,  
WA. Photo: © KarenMassier  
See page 6 for more.

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