

the **GETTY**



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Summer 2019

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In the 1960s and 1970s, women won many battles against sexism in American society. They fought for stronger status in the art world too: Eleanor Antin, Carolee Schneemann, Sylvia Sleigh, Barbara T. Smith, and Faith Wilding, among others, pioneered performance art and video, appropriated Western painting's trope of the female nude, and generally shocked the art world to protest not only sexism, but also racism and the Vietnam War. Our cover story explores these artists' transformative work, and browses through the Getty Research Institute's substantial and growing archival resources related to feminism—timely reading, given this summer's 100th anniversary of women winning the right to vote, not to mention the new legal threats to hard-won victories made by feminists decades ago.

Another way the history of art is addressing modernity is through digital technology such as the Pompeii Artistic Landscape Project (PALP), one of four digital mapping projects funded through the Getty Foundation's Digital Art History initiative. As you'll read in our second feature, PALP will let scholars search, map, and display historic sites and objects in an integrated online environment—in other words, researchers will soon combine previously siloed data in one easy-to-use platform, bringing complex connections between artworks to light.

Historic site Villa dei Papiri, a luxury Herculaneum retreat buried, like Pompeii, by the eruption of Mount Vesuvius nearly 2,000 years ago, is the subject of our story by Getty Museum curator Kenneth Lapatin. You'll learn how excavators dug through 75 feet of volcanic debris during the 18th century, guided by a sophisticated archaeological plan drafted by Swiss military engineer Karl Jacob Weber; and how that team discovered many of the sculptures, frescoes, papyrus scrolls, and other ancient works now on view in the Getty Villa's *Buried by Vesuvius: Treasures from the Villa dei Papiri*.

Our final feature looks at how museum professionals are protecting such works of art by addressing the environmental conditions of their display and storage spaces. Through its multiyear initiative Managing Collection Environments (MCE), Getty Conservation Institute (GCI) scientists and conservators are researching various materials of which works of art are made to better understand their response to climatic fluctuations. MCE findings will give conservators, curators, and archivists evidence-based processes and tools to empower their decision-making regarding the care of their collections. In the Getty's spirit of sharing, the GCI has already included some of the initiative's outcomes in an innovative three-phase course; the second iteration of that course launches in July.

I hope you enjoy the stories in this issue—and that you'll visit us soon at the Getty Center and Getty Villa for a full slate of summer exhibitions and programs.

On the cover: Barbara T. Smith with *Field Piece*, 1971, photograph by Jerry Muller. Barbara T. Smith Papers. The Getty Research Institute, 2014.M.14

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LeRonn Brooks Begins Newly Created Role

LeRonn P. Brooks has joined the Getty Research Institute (GRI) as associate curator for Modern and Contemporary Collections, specializing in African American art. Brooks fills a position created through the Getty's African American Art History Initiative, an ambitious program launched last year to establish the GRI as a major center for the study of African American art history.

Brooks came to the Getty from Lehman College in New York, where he was a faculty member in the Department of Africana Studies. His curatorial experience includes organizing and curating a symposium and performance program around *On Whiteness* at the Racial Imaginary Institute, an exhibition that featured artists such as Cindy Sherman, Glenn Ligon, and Ken Gonzales-Day. He also curated *Bronx: Africa*, a 2016 show at the Bronx Council that presented works from 25 local artists.

"LeRonn brings an informed, critical voice to the Getty Research Institute's curatorial department and is a welcome addition to our scholarly community," says GRI Director Mary Miller. "I am looking forward to working with him as he helps to develop our research and resources in 20th- and 21st-century African American art history and connects them to our other collecting areas. I'm certain he is the best person for the task."

Besides strengthening the GRI's collections, Brooks will offer programs related to African American art, support the GRI's program to administer oral histories of distinguished figures in African American art, and collaborate with partner institutions to digitize extant archival materials.

Brooks received his PhD in Art History from the City University of New York and his BA in Fine Arts from Hunter College. His articles have appeared in *BOMB* magazine, *The International Review of African American Art*, and other publications. Brooks has taken part in panels and lectures around Europe and the United States, and recently led a discussion on the works of artists Charles White and Gordon Parks for the Los Angeles County Museum of Art exhibition *Charles White: A Retrospective*.



LeRonn Brooks. Photo: Kay Hickman

The Getty Welcomes Miguel de Baca

The Getty Foundation has appointed Miguel de Baca as senior program officer. He will oversee several strategic grantmaking initiatives, including Connecting Art Histories, which aims to foster new intellectual exchange among scholars in regions where economic or political realities have prevented previous collaboration.

Before coming to the Getty, de Baca was chair of the art and art history department and associate professor of modern and contemporary art at Lake Forest College in Illinois. In 2017–18, he was Terra Foundation Visiting Professor of American Art at the University of Oxford.

De Baca is active in the Mellon Mays Undergraduate Fellowship (MMUF) program network as both a former MMUF fellow and an advisor to the Graduate Initiatives Program at the Social Science Research Council. His publications include a 2015 monograph on minimalist sculptor Anne Truitt and the 2016 edited volume *Conflict, Identity, and Protest in American Art*. He received a PhD from Harvard in 2009 and a BA in 2002 from Stanford.



Getty Board of Trustees Elects David L. Lee as Chair

David L. Lee began a four-year term, effective July 1, as the next chair of the J. Paul Getty Trust Board of Trustees. The 15-member group includes leaders in

art, education, and business who volunteer their time and expertise on behalf of the Getty. Lee has served on the board since 2009.

"We are delighted that David will lead the board as we embark on many exciting initiatives," says J. Paul Getty Trust President and CEO James Cuno. "His involvement with the international community, his experience in higher education and philanthropy, and his strong financial acumen have served the Getty well. We look forward to his leadership."

Lee is a co-founder and managing general partner of Clarity Partners, a private equity firm that invests in communications, media, and related technology companies. He chairs the Board of Trustees at the California Institute of Technology (Caltech), and also chairs the Board of Overseers of the Keck School of Medicine at the University of

Southern California. The Lee Family Foundation supports higher education, and has provided grants to establish centers for advanced networking at Caltech and the National Chiao Tung University in Taiwan. Lee lives with his wife Ellen, who is an artist, and their family in San Marino, California.

Lee succeeds Maria Hummer-Tuttle, whose tenure as chair of the Getty Board of Trustees began in 2015 and was marked by the second Pacific Standard Time initiative, an exploration of Latino and Latin-American art in dialogue with Los Angeles. Hummer-Tuttle also oversaw the growth of the annual Getty Medal Dinner and the expansion of the Getty's development efforts with the establishment of the Patron Program, the J. Paul Getty Founder's Society, and other opportunities to support the work of the Getty worldwide.

German Sales Catalogs, Phase II

During World War II, Nazis looted thousands of artworks from Jewish families and others living in conquered territories across Europe. Artworks that did not make it into Hitler's planned museum, or into the private stash of Hitler's right-hand man, Hermann Göring, were sold at auction and are now held in private collections, museums, libraries, and archives across the world.

A free online database of 3,000 German sales catalogs dating from 1930 to 1945—created in 2013 by the Getty Research Institute (GRI) in partnership with Kunstbibliothek of the State Museums in Berlin and the University Library at Heidelberg—is now being used by researchers working to return these artworks to their rightful owners. The database, available via the Getty Provenance Index, is also a source for researching object provenance and art market trends. On June 6 the GRI effectively tripled the database's size by adding 3,147 German sales catalogs from 1900 to 1929, a time period that included the end of the Kaiser era, World War I, the rise of the Weimar Republic, an economic collapse, and the rise of the Nazi party.

These new catalogs amount to 568,574 records containing paintings, sculptures, drawings, and miniatures from dozens of cities across Germany and Austria. As with the 1930–1945 catalogs, the new group is fully searchable online, and



Adolf Hitler presents *The Falconer* (1880) by Austrian painter Hans Makart to Hermann Göring as a gift. The Getty Research Institute. © The J. Paul Getty Trust

researchers can find such valuable provenance information as detailed object descriptions and handwritten annotations about sales prices and the names of sellers and buyers.

"This expansion of the German Sales database will provide a longer perspective on art market shifts and trends, as well as provide greater context for works of art that were looted or forcefully sold during the turbulent years of the Nazi regime," says Kelsey Garrison, Project Manager at the GRI.

FIVE BREAK- THROUGH WOMEN ARTISTS OF THE 1960S AND 1970S

By Jennifer Roberts
Editor
Getty Magazine

In 1975, at the height of the women's movement, multidisciplinary artist Carolee Schneemann climbed onto a table in front of a packed audience, smeared dark paint over her naked body, and adopted a series of studio-model poses while reading from her book *Cezanne, She Was a Great Painter*: "If you are a woman, they will almost never believe you really did it..." She then abruptly abandoned the book, squatted, and slowly extracted a paper scroll from her vagina. She read aloud from this, too: "We are fond of you, you are charming, but don't ask us to look at your films..." a reference to American art historian Annette Michelson's dismissal of her work.

The startling performance, *Interior Scroll*, created a maelstrom of reactions—some found it exploitative or repulsive, while others lauded it as boldly body-positive—but the work was ultimately recognized as a milestone in the history of art. For one, nearly all images of female sexuality in previous eras had been created by male artists or pornographers. Secondly, Schneemann was giving her nude a voice—literally from within—turning the historically silent female body into a speaking, moving woman. "It's a power image," Schneemann said during a discussion on stage with scholar Anja Foerschner at the Getty Center in 2018, a year before Schneemann's death.

With *Interior Scroll* and later works, Schneemann joined other women artists in claiming their own narratives, taking up the cause of feminism, and embracing

Carolee Schneemann performing *Interior Scroll*, 1975, photograph by Anthony McCall. Carolee Schneemann Papers, The Getty Research Institute, 950001. © Anthony McCall

performance art and video, new media available to them even if they felt shut out of what Schneemann termed the "Art Stud Club." Her archive—along with those of Sylvia Sleigh, Eleanor Antin, Faith Wilding, Barbara T. Smith, and many others whose work relates to feminism—has been sought and preserved at the Getty Research Institute (GRI), informing the publications and projects of numerous scholars.

"When I look at this moment of the late 1960s and 1970s, the most interesting art was being made by women," says Glenn Phillips, curator and head of Modern and Contemporary Collections at the GRI.

Here's a quick walk through some of these women's lives and archives.

Carolee Schneemann (1939–2019)

Schneemann gave the GRI the bulk of her archive in 1995, in part to protect it from raccoons invading her attic, she told Foerschner at the Getty event. "I couldn't take care of it properly, and then this amazing, almost medieval, fortress of our contemporary principles wanted it," she said. "It's fabulous how it's behind steel doors, protected from everything until there's some special permission given. It's a little like having a relative in an asylum." The robustness of "The Carolee Schneemann Papers, 1959–1994" reflects her lifelong need to somehow capture the ephemeral. "I'm attracted to the sense that everything is dissolving at all times." She also wanted to leave a legacy for women artists who would follow her. "I had always searched for missing precedents—for women making work who were as obsessed and devoted to making imagery as I was....There aren't many of them who enter the culture with any real appreciation. They're all marginalized or what I describe as 'configured around important men.'"

Schneemann herself was the daughter of a country doctor in Pennsylvania, and as a child was fond of poring over her father's anatomy books and peeking into his waiting room at patients suffering from gory accidents and unsightly afflictions. When she won a full scholarship to Bard College to study painting, her father told her not to accept since she was "only a girl." She went anyway, earning a BA, and next accepted a scholarship to Columbia University, delving into landscape painting. *New York Times* critic Holland Cotter described her style at that time as gestural, "borrowing something from Cézanne and a lot from Abstract Expressionists like Arshile Gorky and Willem de Kooning."

Schneemann turned to film in 1963 with *Fuses*, a recording of her making love to husband James Tenney in sessions spanning four years. "There was

no erotic context for a heterosexual woman's lived sexual experience at that time; only pornography or science," she recalled. "I felt there was a missing authority, and a missing degree of sensual thoroughness, so I gave it a try." A year later, in Paris and New York, she staged a major performance called *Meat Joy*. In that work (later turned into a film), the artist and seven men and women brush blood-red paint onto each other's bodies and play with raw fish, meat, and poultry. As with *Interior Scroll*, Schneemann used the naked body as material for art and confronted cultural taboos and repressive conventions.

Other important works documented in Schneemann's GRI archive: *Snows* (1967), a monumental stage piece that incorporated *Viet-Flakes*, her video camera scans of newspaper clippings of Vietnam War battlefield atrocities; and the artist book *Parts of a Body Housebook* (1972), "a furious, furious book that addressed so many different kinds of masculine suppression in the culture in 1972," Schneemann said.

"Carolee Schneemann was a pathbreaker in nearly every way, and her archive was also the first major feminist collection to be acquired by the GRI, back in 1995," says Phillips. "Her reputation only continues to grow."

Sylvia Sleigh (1916–2010)

While Schneemann was appropriating the female nude and protesting misogyny through performance art and video, Welsh-born realist painter Sylvia Sleigh explored feminism by placing her husband, art critic and curator Lawrence Alloway, and other men in the role of traditional nude odalisque—daring to regard the male body with the same frank appraisal and appreciation previously reserved for depictions of the female nude by men. Such works include two large nude group portraits, *The Turkish Bath* (modeled after Jean-Auguste-Dominique Ingres's 1826 painting) and *Court of Pan* (both 1973). For his part, Alloway readily acknowledged that Sleigh was responsible for opening his eyes to feminist art, about which he would write extensively. Sleigh also helped to create spaces where she and other women artists were welcome to exhibit: during her 49 years in New York, she was an early member of two women's co-ops, SOHO 20 and A.I.R., and exhibited in group shows of women's art around the country.

The GRI's "Sylvia Sleigh Papers, 1803–2011" documents not only Sleigh's life and career, but also the larger context of contemporary feminist



art in the New York City area. Highlights include autobiographical writings and publications on her work; material reflecting her support of women artists as a curator, writer, and lecturer; and correspondence with Alloway chronicling their professional lives in New York and their enduring bond, established during World War II when Alloway, 17, and Sleigh, 27, met as art history students at London University.

“The GRI holds both Sleigh’s and Alloway’s papers—and among my favorite objects are the love letters between them, which we have digitized and made available online,” says Phillips. “Through these letters you can witness their development as thinkers and as people, and see the mutual encouragement and support they offered one another.”

Eleanor Antin (b. 1935)

Sleigh’s painterly subjects included women in her New York social circle—among them Carolee Schneemann and Eleanor Antin. Antin was a key figure in the development of feminist and performance art, and her projects, realized in an impressive range of media, were often imbued with a tone of deadpan humor, even as they seriously addressed gender, race, culture, and identity.

Antin grew up in the Bronx as the daughter of Polish-Jewish émigrés taken to espousing staunch leftist politics. After studying art at New York’s alternative High School of Music & Art, she attended the City College of New York and the New School for Social Research, and also took acting classes with Tamara Daykarhonova, a disciple of the legendary acting instructor Konstantin Stanislavski. In the 1960s, as part of New York’s literary and artistic circles and the burgeoning conceptual art movement, Antin produced *The Blood of a Poet Box* (1965–1968), a wooden box containing blood samples from 100 poets on glass slides. In 1968 she moved to San Diego—lured in part by California’s reputation for self-reinvention—and embarked on *Portraits of Eight New York Women* (1969), an array of objects and texts focused on Carolee Schneemann, Yvonne Rainer, and other New York friends who had forged their identities independent of men.

Antin continued to explore how women navigate the roles prescribed by society, in 1972 producing one of her most frequently exhibited works, *Carving: A Traditional Sculpture*. This compilation of 36 nude photographs documents 36 days of the artist’s diet, providing a highly personal

commentary on the status of the female body in art, society’s obsession with beauty, and the artistic process. Antin introduced personas to her work that same year: “The King,” a powerful, kind, and socially minded ruler whom she considered her ideal male alter ego; “The Ballerina,” an ideal feminine subject who yearns for perfection; and “The Nurse,” a subservient, eroticized figure who embarks on a series of romances and travels.

Highlights of Antin’s archive include several thousand photographs documenting most of her output; correspondence from the 1960s and 1970s relaying her early struggles as an artist in highly colorful and provocative prose; several unpublished works; and master copies of Antin’s video, film, and audio works, unavailable elsewhere.

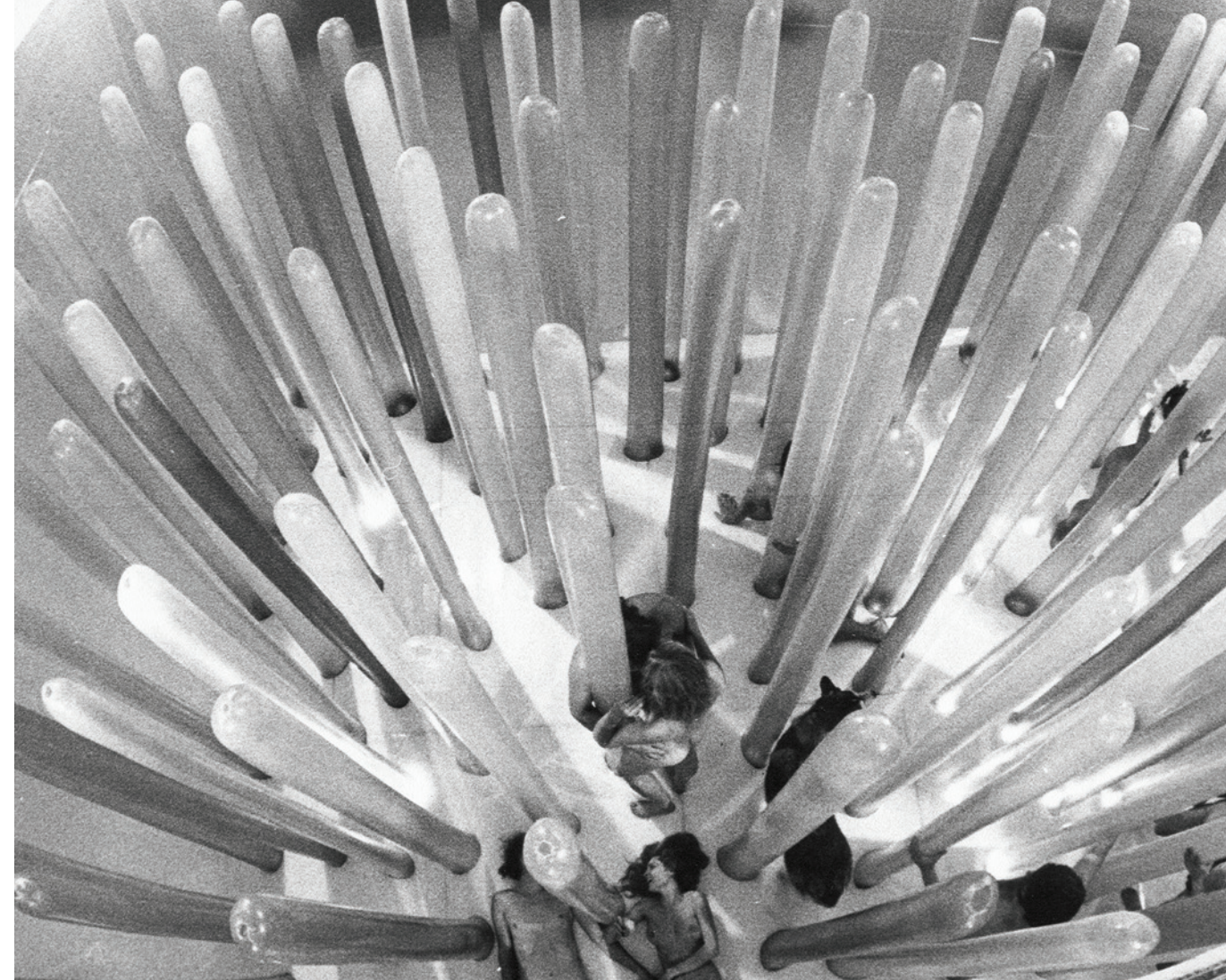
“Eleanor Antin is one of the most wildly inventive artists I have ever encountered, and also completely fearless,” says Phillips. “Last year, at the age of 82, she returned to *Carving* and once again photographed her nude body during the course of dieting, thus opening the work up to even further discussions about the aging female body.”

Faith Wilding (b. 1943)

As Schneemann, Sleigh, and Antin were building a feminist art movement in New York, women like Faith Wilding were helping to shape the burgeoning LA art scene.

Wilding moved west after completing a BA in English from the University of Iowa and marrying Everett Frost, a fellow anti-war activist and English scholar. She began post-graduate studies at Cal State Fresno, where she was part of the first Feminist Art Program, and then transferred to the California Institute of the Arts (CalArts) when feminist art pioneers Judy Chicago and Miriam Schapiro brought the program there.

While working on an MFA at CalArts, Wilding participated in the month-long collaborative feminist installation *Womanhouse*, sited in an abandoned mansion in Los Angeles in 1972. She



Field Piece, 1971, Barbara T. Smith, photograph by Boris Sojka. Barbara T. Smith Papers, The Getty Research Institute, 2014.M.14

Opposite: *Philip Golub Reclining*, 1971, Sylvia Sleigh. Sylvia Sleigh Alloway Papers, Gift of Sylvia Sleigh Alloway, The Estate of Sylvia Sleigh Alloway, The Getty Research Institute, 2004.M.4

contributed two works, *Crocheted Environment* (later known as the *Womb Room*) and *Waiting*. In the latter, Wilding slowly rocked back forth as if in prayer and recited the first-person story of a woman endlessly waiting for the conventional milestones of a woman’s life. She had grown up in a Bruderhof settlement—a communal Christian community—in Paraguay, and her work often alluded to the community’s rigid gender roles. She would also become influenced by the commune’s location deep in nature, as exemplified by her 1983 work *Hildegard*, a portrayal of biological life cycles using botanical imagery realized from gold-leaf, stenciling, ornate patterning, and cut-outs.

Delving into feminist scholarship, Wilding wrote *By Our Own Hands: The Women’s Art Movement, Southern California, 1970–1976* (1977) and taught at the Feminist Studio Workshop and at numerous art institutions and universities. Since retiring, she has remained involved in subRosa, a cyberfeminist collective she cofounded with artist and educator Hyla Willis.

The GRI’s Wilding archive offers a wealth of documentation related to the feminist movement—especially the West Coast’s—as well as beautifully illustrated sketchbooks and notebooks. “All together it sheds much-needed light on one of the most multi-faceted artists to have emerged from the LA feminist art movement,” says Phillips.

Barbara T. Smith (b. 1931)

Also active in the LA art scene was Barbara T. Smith, a deeply influential figure in the history of performance art and feminist art in Southern California.

Smith had grown up in an affluent family in Pasadena, the daughter of strict Presbyterian parents. She attended Pomona College, married a fellow Pomona student in 1951, and after receiving a degree in painting in 1953, spent the rest of the decade raising three children and painting expressionist canvases whenever possible. After falling into a depression, she began sessions with a therapist who encouraged her to read Betty Friedan

and Simone de Beauvoir, and to reconnect with her artistic interests. Inspired, she volunteered at the Pasadena Art Museum, known for its avant-garde exhibitions of modern and contemporary art, and in the process met experimental performance artists such as Allan Kaprow. She also enrolled at Chouinard Art Institute, a leading professional art school later merged into CalArts. In one early project, Smith produced 38 *Coffins*: black-bound artist's books featuring Xeroxes of photographs, drawings, foodstuffs, parts of her body, and other objects. The images represented her frustrations with her expected social roles as a housewife and mother, and would spark Smith's use of the body as an artistic medium.

She segued into performance art with *Ritual Meal* (1969), a mock dinner party for 16 guests who were seemingly served organs and bodily fluids; her goal was to evoke notions of ritual, community, attraction, and disgust. She also joined the inaugural class of the newly established MFA program at the University of California, Irvine, a school known for its openness to new forms of art, and shortly after founded the gallery F Space in Santa Ana with two fellow students.

In the early 1970s Smith's work turned more spiritual with allusions to Buddhism, Zen meditation, Native American rituals, and other traditions. She performed at the Woman's Building, an organizational center for the feminist movement founded in 1973 by Judy Chicago, Sheila Levrant de Bretteville, and Arlene Raven. (The GRI is now preserving archives documenting the Woman's Building's activities, thanks to recent funding from the Save America's Treasures grant program.)

Highlights of Smith's archive include 160 diaries, a set of oral histories she made with Carolee Schneemann and other artists, 200 loose drawings, 54 sketchbooks, and all 38 of her *Coffins*.

Phillips finds the intensely personal element of Smith's work—of all of these women's work—particularly powerful. "I think when you look at art-making before and after the rise of the women artists movement, you see a much greater willingness on the part of artists to engage with real world issues, political issues, personal issues. Compare their work to abstract expressionist or minimalist work, to very beautiful or powerful works that aren't saying anything specifically personal or political, and you realize that the feminist art movement is one of the most radical and important movements in the history of art. You see fundamental changes in how artwork is made."

The GRI also holds archives of feminist organizations, African American women artists, artists exploring feminism outside of the U.S., women working in other art-world arenas, and the newest generation of women artists. Here's a sampling:

Feminist Art Workers

In 1977 Nancy Angelo, Candace Compton, Cherie Gaulke, and Laurel Klick formed Feminist Art Workers, one of the main performance groups to emerge from the collaborative environment of the Woman's Building. The archive documents the development of feminist performance practice in Southern California in the late 1970s and the group's highly collaborative, non-hierarchical methods.



Gorilla mask and fake bananas used by the Guerrilla Girls, 1985–2000. Guerrilla Girls Archive, The Getty Research Institute, 2008.M.14

Opposite: Betye Saar in her Los Angeles studio, 2015, photograph by Ashley Walker. Courtesy of the artist and Roberts Projects, Los Angeles, California

Guerrilla Girls

This feminist-artist group fights discrimination against women artists and artists of color in the art world. Its archive documents activities from 1985 to 2000—witty, statistics-based poster campaigns aimed at shaming exclusionary, hypocritical galleries and museums, guerrilla-style protests complete with gorilla masks, and traditional advertising strategies such as billboards, bus ads, and magazine spreads.

Harmony Hammond (b. 1944)

The papers of pathbreaking American artist Harmony Hammond chronicle the development of feminist, lesbian, and queer art and visual culture from the 1960s through the 2000s. Hammond once expressed a desire "to break down the distinctions between painting and sculpture, between art and women's work, and between art in craft and craft in art."

High Performance Magazine

Founded in 1978 as a magazine covering performance art, *High Performance* gradually shifted its editorial focus, first to all new and experimental art, then to activism and community-based art. Its archive documents the progressive art world from the late 1970s to the late 1990s, including work by Carolee Schneemann and Barbara T. Smith and artists closely connected with the Woman's Building.

Joanie 4 Jackie

Created in 1995 by artist Miranda July—a UC Santa Cruz college student who dropped out to join the thriving Riot Grrrl feminist punk scene—Joanie 4 Jackie was a feminist video art chain-letter distribution and zine service aimed at providing opportunities for young female artists and filmmakers. The collection includes more than 300 videos, zines, and supporting materials circulated, as well as videos documenting Joanie 4 Jackie events.

Mary Kelly (b. 1941)

Kelly is one of the most significant artists of the late 20th century associated with conceptual art and Postmodernism. She is also recognized as a foundational figure in the development of both conceptual art and feminism in Great Britain in the 1970s. Her archive includes extensive documentation of her *Post-Partum Document* (1973–79), a seminal work in the history of conceptualism and feminist art.

LACE

Los Angeles Contemporary Exhibitions (LACE) is a central institution to the development of contemporary art in Los Angeles, and programmed Barbara T. Smith, the Feminist Art Workers, Yvonne Rainer, and numerous others involved in LA's alternative art scene.

Margo Leavin Gallery

New York native Margo Leavin opened a contemporary art gallery in West Hollywood in 1970, when opportunities to represent major artists were hard to come by for a young, female dealer. But her business became one of the most prominent art galleries in the United States and represented numerous female artists who emerged in the 1960s, including Lynda Benglis, Agnes Martin, and Hannah Wilke. The GRI acquired the archive after the gallery closed in 2013.

Cindy Nemser (b. 1937)

Nemser, an art critic and early advocate of feminism in art, cofounded the *Feminist Art Journal* in 1972, wrote articles exposing sexism, conducted important interviews with female artists, and published *Art Talk: Conversations with 12 Women Artists* (including Eleanor Antin) in 1975. Nemser also curated two major contemporary art exhibitions as part of the 1974 Philadelphia Focus on Women in the Visual Arts project.

Yvonne Rainer (b. 1934)

Rainer is celebrated as a pioneer of post-modernist dance, though her aesthetic stance has also been characterized as late Modernist, Minimalist, or feminist. Her work expanded to choreography, performance, and filmmaking, and she is now considered one of the most influential figures of the New York postwar avant-garde.



Betye Saar (b. 1926)

A pioneering figure of African American art and feminism in the post-war period, Saar is renowned for assemblages and large-scale installations constructed from found objects and kitsch that engage with memory and spirituality and question cultural stereotypes of race and gender. Her archive is the foundational collection for the African American Art History Initiative, an ambitious program to establish the GRI as a major center for the study of African American art history.

Marcia Tucker (1940–2006)

Curator, critic, and art historian Marcia Tucker is remembered as a provocative and influential figure in the art world. Her archive documents her career as curator at the Whitney Museum of American Art (1968–76) and director (for 24 years) of the New Museum of Contemporary Art. She founded the latter in 1976 "to see what happens when you don't look at everything through white male eyes." Turns out she would notice gay artists, politically charged works, Hispanics, and feminists. (See *Out of Bounds* summary on p. 24.)



MAPPING THE PAST

How Digital Technology Is Transforming Art History

By Carly Pippin
Communications Specialist
Getty Foundation

The city of Pompeii became a mausoleum overnight when Mount Vesuvius blanketed it with layers of pumice, ash, gases, and volcanic matter in AD 79; some 2,000 people died instantly. But the eruption was more than just an incredibly destructive act of nature. It was also a singularly remarkable act of preservation: the city would remain protected and undisturbed under those layers until the 18th century.

Pompeii is now a UNESCO World Heritage Site and a bountiful material record of life in the ancient Roman world. One hundred and seventy acres of architectural remains hold more than 10,000 rooms, 86,000 wall faces, and 140,000 images, including striking wall paintings. What's more, an unprecedented digital resource, the Pompeii Artistic Landscape Project (PALP), will soon allow scholars to search, map, and display these excavated spaces and objects in an integrated online environment.

Above: Interior of Casa della Fontana Piccola, Pompeii, Italy. Photo: javarman3

Right: Çatalhöyük Living Archive team members perform a skeleton removal in a burial area at the site. Photo: Jason Quinlan. Image courtesy Çatalhöyük Research Project



PALP is an example of a Geographic Information System (GIS)—a framework for gathering, managing, and analyzing data—and will draw on existing datasets to visualize and situate Pompeian artworks in their original contexts. The tool will let scholars view artifacts on a map, search the full inventory of catalogued objects by keyword, and explore different categories of spatial or iconographic relationships. For instance, scholars will be able to research objects based on a variety of criteria, such as locating every Pompeian visual representation of the mythical character of Hercules or sorting those representations by region, style, and architectural setting.

PALP is one of four digital mapping projects to recently receive funding from the Getty Foundation through its Digital Art History initiative. A grant to the University of Massachusetts Amherst (UMass) is supporting the project, and Eric Poehler, associate professor of Classics at UMass, and Sebastian Heath, clinical assistant professor of Ancient Studies at New York University's Institute for the Study of the Ancient World, are serving as codirectors. Poehler says he looks forward to individuating tens of thousands of Pompeii's architectural and artistic elements and examining the city at both holistic and atomic

levels. "As much as we know about Pompeii, many mysteries remain," he says. "For example, to what degree do a home's architecture and décor indicate the commercial activity of the residents? Do new patterns of domestic display emerge? PALP will help us answer these questions."

Digital Art History 2.0

A decade ago, "digital art history" alluded to the digitization of a museum collection or publishing of an exhibition catalogue online. But the term now refers to new frontiers for research: the opportunity for wide-scale discoveries using big data; the ability to "train" computers in image analysis of uncatalogued artworks to rescue them from anonymity; and the possibility of visualizing historic sites to help scholars understand how they may have appeared in earlier eras.

The Getty Foundation noticed this recent shift in the field, having worked to expand digital literacy among art historians since 2013, the year it launched the Digital Art History initiative. At first the Foundation's grants focused on introductory institutes—intensive workshops offering basic training in areas such as data standardization and management, data visualization, design thinking, digital modeling, and online publishing. The idea



Above: Virtual model of San Pier Maggiore, as part of Immersive Renaissance. Image courtesy Faculty of Architecture and History of Art, University of Cambridge, Miguel Santa Clara, and National Gallery, London

behind these institutes was not to transform art historians into computer programmers, but instead to enable them to collaborate with technologists and approach humanities research in new ways. To a large degree, the workshops were successful; participants reported increased understanding of digital tools and how those tools could be applied to art historical research.

Today the Foundation's Digital Art History initiative is responding to the field's progress with two new avenues of funding: advanced institutes, which bring teams of art historians and technologists together for multi-year projects related to specific methodologies; and model projects—high-level research ventures, such as the digital mapping projects, that have the potential to serve as case studies for what digital technologies can accomplish.

“Our new grants are supporting scholars as they take Digital Art History to the next level,” says Heather MacDonald, senior program officer at the Getty Foundation and manager of the Digital Art History initiative. “Of course, digital art history needs to continue to do the incredibly important work of increasing our capacity for researching artworks, creating new metadata, and publishing findings. But there are also ways it can give us deeper access, beyond traditional archival records or textual evocations, to how historical people lived and interacted with artworks, urban spaces, and the built environment.”

Each of the new digital mapping projects is creating or advancing a GIS platform related to cultural or archival data. Although real-world applications of GIS are already commonplace in government and business—think Google Maps or the Center for Disease Control's ability to track and visualize the spread of the flu—their applications in the arts are still emerging, especially in the form of exploring and understanding historical cities and sites. The remaining three digital mapping grants expand digital art history's reach even further into this arena, representing a geographically and temporally diverse set of cultural locations.

New Ways to Experience the Past

At Stanford University, a GIS web application is encouraging research of Çatalhöyük, Turkey, a UNESCO World Heritage Site that was once a large Neolithic settlement around 7000 BC. Excavations at Çatalhöyük over the past two decades have revealed new information about the origins of human communities, the rise of civilization and religion, and the emergence of early object-making, such as the creation of wall paintings, sculpture, and figural ceramics. With Getty support, the archaeological data will be made available through the Çatalhöyük Living Archive, a database for archaeologists, art historians, and the general public to explore the site and its associated artifacts.

Opposite: A screenshot of imagineRio showing a photograph from 1910 of the Avenida Beira-mar by Luiz Musso, geolocated in time and place. Image courtesy Rice University Humanities Research Center / Instituto Moreira Salles

A grant to the University of Exeter is supporting the construction of a layered and interactive view of the art and architecture of Renaissance Florence. Using digital reconstructions, the application Immersive Renaissance will depict Florentine buildings and artworks—currently in museums and galleries around the world—in their original settings and contexts. This has the potential to revolutionize how people experience history and think about one of the world's most beautiful cities as it developed over the centuries. Not only does the platform highlight important buildings that have been demolished or altered, but it also recreates lost spatial and architectural environments for displaced artworks. A mobile augmented reality app with GPS capability will make it possible to examine these reconstructions while exploring contemporary Florence on foot. It will also permit researchers to annotate the platform's 3D models.

At Rice University, the Humanities Research Center will collaborate with the Instituto Moreira Salles in Rio de Janeiro to integrate historical photography and cartography into imagineRio, a digital platform that charts changes in this Brazilian city's landscape and topography over time. The digitization of 4,000 photographs of Rio from the

19th and 20th centuries will greatly expand the number and variety of geolocated visual representations accessible to researchers. And the team will incorporate innovative technologies such as monoplotted, which enables researchers to geo-reference the photographs down to the level of individual pixels. The resulting platform will contribute to the understanding of the evolution of Rio and its built environment, and by extension, that of other cities.

Although each of these digital mapping projects focuses on a different location around the world, not one operates in a vacuum. To encourage collaboration and shared learning, in May the Getty Center hosted the projects' organizers for a two-day convening. Working sessions allowed the teams to identify who is mostly likely to use their platforms, and how those individuals' research needs might be addressed. They also discussed sustainability of the GIS platforms and their associated data.

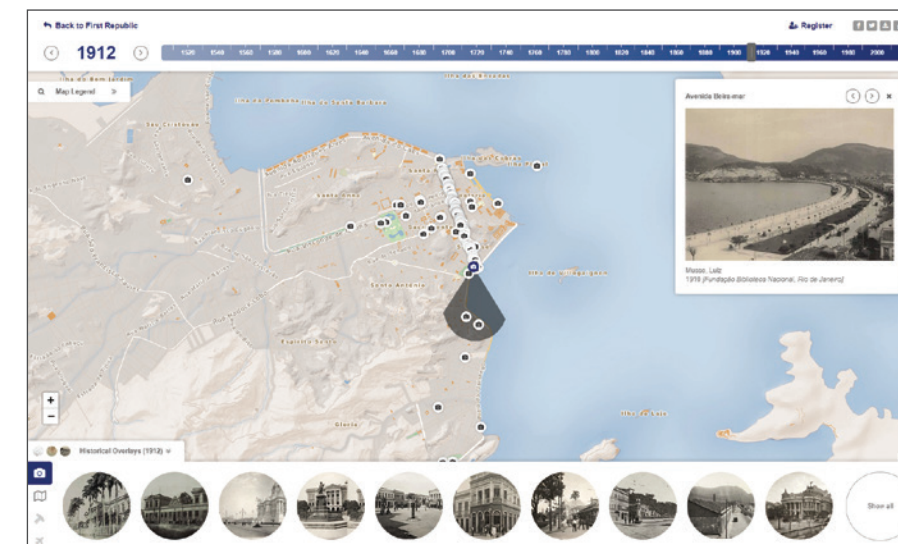
Art Historians and Technologists Team Up

Along with the model projects, the Foundation is supporting advanced institutes—workshops that provide more sophisticated and topically focused training to teams of

technologists and art historians. An institute beginning this summer at the University of Pittsburgh is focusing on network analysis, a method of analyzing relationships through mathematical graphs. In the case of art history, this method can be used to visualize the connections between artists and patrons, between works of art and sites of display, and among artists themselves. The convening brings together seven teams of art historians and network scientists already engaged in joint network analysis projects to deepen their technical and conceptual familiarity with digital art history and data science. The program is designed to advance participating projects to the next stage and foster new cross-disciplinary research.

“Network analysis allows us to visualize and explore the connections between the interlocking components of the past, such as artworks that shared particular exhibition histories, and their artists, who had relationships with various patrons or institutions,” says Alison Langmead, codirector of the project. Langmead is a clinical associate professor in the Department of History of Art and Architecture in the Dietrich School of Arts and Sciences, and an associate professor in the School of Computing and Information at the University of Pittsburgh. “It helps us extend our knowledge beyond small points of contact to larger patterns of behavior and interactivity.”

Over the next few years, as these projects and others unfold, the promise of digital art history will become ever-more articulated, MacDonald believes. “Technologies that once seemed out of reach to art historians are now finding their way into practice, guaranteeing that our understanding of the objects of the past will continue to transform,” she says. “For those of us working to harness the power of digital technologies in the cultural sphere, this is an encouraging time. Many more discoveries lie ahead.”





Getty Villa conservator Erik Rissler (left) and Getty Conservation Institute scientist Monica Ganio use x-ray fluorescence to identify areas of the Drunken Satyr restored in the 18th century. Drunken Satyr, 1st century BC–1st century AD, Roman. Bronze. Museo Archeologico Nazionale di Napoli, inv. 5628. Reproduced by agreement with the Ministry of Cultural Assets and Activities and Tourism. National Archaeological Museum of Naples—Restoration Office

OUT OF THE ASHES

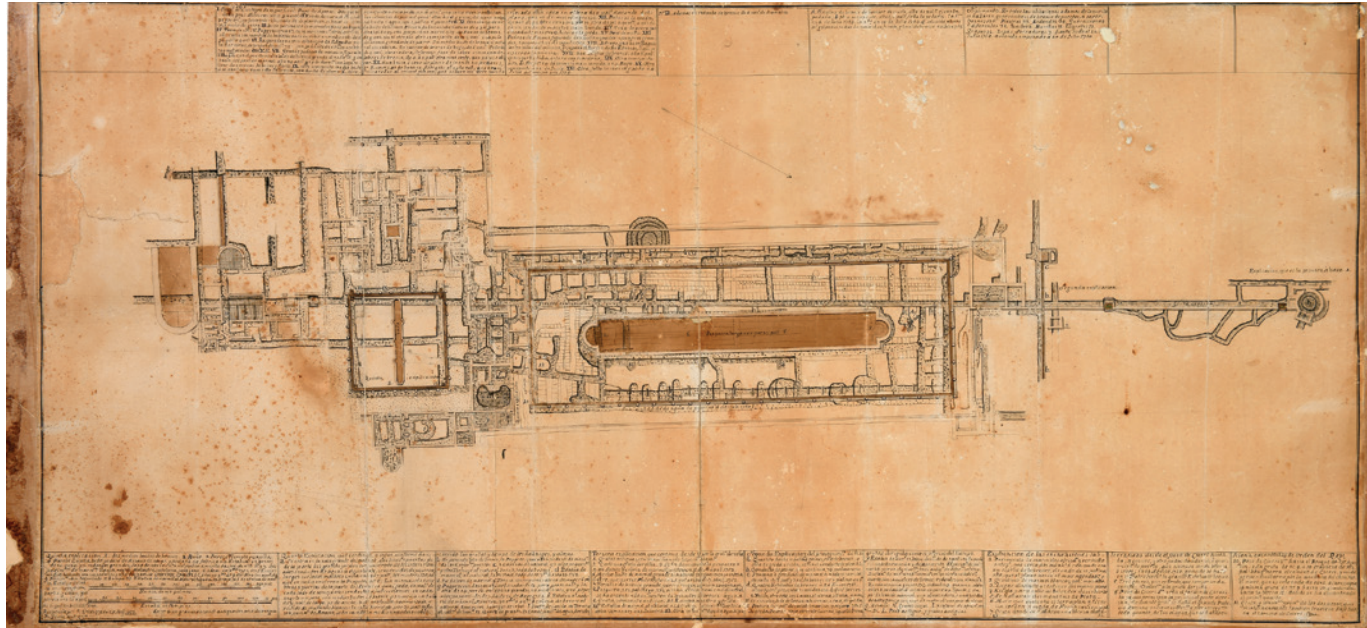
“I SPENT 10:30 TO 12:45 IN SEEING WONDERFUL HERCULANEUM. I TRIED IN FANTASY TO EXCAVATE THE VILLA DEI PAPIRI WHILE REGARDING THE 100 FEET OF LAVA THAT COVERS IT.”

— J. PAUL GETTY, JUNE 4, 1971

When the 78-year-old J. Paul Getty wrote these lines in his diary during his last visit to the Roman city of Herculaneum, he had already decided to build a replica of the ancient seaside luxury retreat known as the Villa dei Papiri. Situated on his Malibu ranch, the building would serve as an appropriate home for an ever-growing art collection that included many classical antiquities. As “in fantasy” suggests, Getty never actually saw the ancient Villa, although he had visited Herculaneum several times over the course of his long life. The Villa dei Papiri remained deeply buried by tons of volcanic debris that had paradoxically preserved and destroyed the site—along with nearby Pompeii—when Mount Vesuvius erupted in AD 79.

Getty knew the Villa dei Papiri from two sources: first, the rich collection of bronze and marble sculptures, colorful frescoes, and carbonized papyrus scrolls recovered from the site in the 1750s and displayed at the National Archaeological Museum and National Library of Naples; second, the detailed plan of the excavations drawn by Swiss military engineer Karl Jacob Weber (1712–1764), who was chiefly responsible for the day-to-day operations at the site. Weber’s original plan, drafted 1754–1758, recently crossed the Atlantic for the first time along with numerous artifacts from the ancient Villa. These rare objects are now on view at the Getty Villa in the exhibition *Buried by Vesuvius: Treasures from the Villa dei Papiri*.

By Kenneth Lapatin
Curator of Antiquities
J. Paul Getty Museum



Weber's drawing is generally considered the first modern archaeological plan. Before it, explorers in Italy, Greece, Egypt, Turkey, and elsewhere removed artifacts from the ground based on their interest in the specific qualities of those objects and their potential to satisfy aristocratic collectors. They were less invested in the hope of better understanding the objects' context—i.e., their relationships to the structures in which they were discovered and what other items were found nearby, information that might reveal considerably more about their ancient use and meaning.

Weber's plan also records the difficulty of excavating through more than 75 feet of volcanic debris with vertical shafts and horizontal tunnels. For instance, we can see the meandering lines of the first exploratory tunnels leading out from what well-diggers initially encountered: a stunning circular polychrome marble floor of a seaside belvedere northwest of the Villa proper (drawing above, far right). This floor was eventually cut into sections and lifted to the surface, installed in the Museo Herculense in the nearby royal palace at Portici, and later transferred to the archaeological museum in Naples. In the early 1970s, Getty commissioned a replica for the Getty Villa's Temple of Hercules.

Weber's crew—made up of conscripts and convicts—soon found the raised, straight path that led to the Villa proper further east. As the workers tunneled across the site and sunk more shafts to provide both easier access and fresher air, they extracted almost 90 sculptures—the largest surviving collection from a single ancient building—over the course of more than a decade. Weber sketched more than 20 of the statues and busts in the plan at their find spots.

The plan includes an explanation of numerous finds in the legend that runs around its perimeter in Spanish (the official language of the Bourbon court of Naples). These

include smaller objects such as bronze and terracotta vessels, lamps, hinges, water pipes, frescoes that were excised from walls, and, in the summer of 1752, the first of more than 1,100 carbonized papyrus scrolls: the crew had discovered the classical world's only ancient library with its texts intact, albeit burnt. Consisting mostly of works of Epicurean philosophy by Philodemus of Gadara, the papyri suggest that the owner of the Villa was Philodemus's patron, Lucius Calpurneus Piso Caesoninus, a Roman aristocrat of the highest rank whose daughter Calpurnia was the wife of Julius Caesar.

As the ancient Villa was never fully brought to light, and the exploratory tunnels were backfilled to prevent collapses, it was Weber's plan, rather than the site itself, that provided subsequent scholars with information about the ancient Villa. It also served J. Paul Getty's architects and advisors with the model for the new museum that would house his collections of classical antiquities, European decorative arts, and Old Master paintings. (Since 1997 the latter two collections have been displayed at the Getty Center in Brentwood.) Getty's principal archaeological advisor in the late 1960s and early 1970s, Norman Neuerburg (1926–1997), had spent much of his career studying Roman villas, and was well positioned to find prototypes for the many architectural elements not recorded by the 18th-century excavators—for instance, the heights and proportions of columns and the decoration of ceilings, walls, and additional floors. Many of these were derived from other, better known ancient buildings at Herculaneum and nearby Pompeii, as well as from the city of Rome itself, and the Getty Villa is therefore both an accurate 1:1 scale replica of the Villa dei Papiri, and, especially in elevation, something of a pastiche of diverse ancient buildings.

A quick comparison of the Getty Villa with Weber's plan reveals several differences as well as commonalities between



Above: Aerial view of the Getty Villa

Opposite: Excavation Plan of the Villa dei Papiri, 1754–1758, Karl Jacob Weber. Vellum, ink, gouache, pencil. Photo: Giorgio Albano, Courtesy of Museo Archeologico Nazionale di Napoli

the ancient and modern Villas. Although both, at their core, consist of a long, rectangular outer peristyle garden, a square inner peristyle garden, and an adjacent atrium wing, Getty's building does not reproduce the entire ancient edifice. Neither the circular belvedere nor the long walkway to it is replicated in Malibu; nor were the structures on the opposite side of the site such as room V, where the majority of the papyri were discovered. Part of this has to do with the topography of the Malibu site; the modern Villa is located in a narrow canyon perpendicular to the Pacific coast, whereas the ancient Villa was spread out on a plateau parallel to the Mediterranean shore. In the modern Villa, the position of the atrium and the square peristyle have also been reversed to suit the local topography. And, of course, there are numerous other differences resulting from the needs of a modern museum versus an ancient seaside retreat: security for the collections, automobile parking for visitors, and work spaces for staff. Still, the Getty Villa provides, as Mr. Getty himself wanted, an opportunity to view his collection of ancient art in a context similar to how it would originally have been seen—a villa complete with plants in the gardens, fountains, waterways, and cooling ocean breezes.

Buried by Vesuvius: Treasures from the Villa dei Papiri attempts to enhance the experience of Getty Villa visitors even more. The exhibition brings to Malibu many of the ancient works of art found at the original Villa dei Papiri, including several of the bronze sculptures represented by modern replicas in the gardens of the Getty Villa. The replicas are

exact casts taken from the ancient sculptures in the collection of the National Archaeological Museum in Naples by the historic Chiurazzi Foundry. Through the generosity of the Getty Museum's Neapolitan colleagues, the exhibition also features ancient marble sculptures (not present in the Getty's collection of replicas), frescoes, and papyrus scrolls, all recovered from the Villa dei Papiri in the 1750s, as well as spectacular new finds from the most recent excavations of the late 1990s and early 2000s, some displayed here for the first time. These include additional marble sculptures, detached frescoes, and unique ivory-veneered luxury furniture components, all generously lent by the Parco Archeologico di Ercolano.

In addition to collaborating with our colleagues in Italy, the Getty has arranged for three of the carbonized scrolls from the collections of the National Library of Naples to make a detour to the School of Dentistry at the University of California, Los Angeles, where high-resolution, computer-assisted tomographic (CAT) scans have the potential to advance our knowledge of the content of many of the still unopened Herculaneum book rolls. Getty Museum conservators, with support from the Getty's Villa Council, have also been hard at work examining and stabilizing one of the Roman Villa's most famous statues—*Drunken Satyr*, transported to Malibu well in advance of the exhibition. The bronze is one of the exhibition's many highlights, and will return to the National Archaeological Museum in Naples in much improved condition, ensuring that audiences there can enjoy it for generations to come.

ONE SIZE DOES NOT FIT ALL

By Anna Zagorski
Research Specialist
Getty Conservation Institute

“Without deviation from the norm,
progress is not possible.”

—Frank Zappa

Too hot? Too cold? Too dry? Too humid? What is that perfect balance? Those responsible for the care of collections in museums and other institutions, such as libraries and archives, are keenly aware of the impact of the physical and ambient environments on a collection’s long-term preservation.

This is especially true with collections that include materials susceptible to moisture—wood, paper, and other hygroscopic materials. High relative humidity (RH) results in swelling that may cause mold growth; this is often seen in textiles and other organic materials, particularly during the summer. Extremely low RH, on the other hand, causes shrinkage and cracking in all wooden objects, but especially in marquetry and veneers on wooden objects when cold air is heated in the winter.

Museum directors and other professionals, searching for pragmatic and sustainable strategies for creating safe collections environments, are now looking to the conservation field for guidance. So that conservators can provide viable solutions, in 2013 the Getty Conservation Institute (GCI) created Managing Collection Environments (MCE), a multiyear initiative that combines scientific research with fieldwork and education in an effort to address outstanding issues and questions relating to the management of collection environments.

“We saw a real need for more research on real objects in real conditions,” says GCI senior project specialist Joel Taylor, one of MCE’s project managers. “The scientific research we’re conducting combines laboratory research on a microscale with studies of climate-induced damage in the field. By measuring naturally aged, historic materials, we’ll have a better understanding of climate-induced damage mechanisms. These studies will help identify more precisely the conditions under which irreversible damage occurs as a result of climatic agents of deterioration. This, in turn, will inform long-term strategies for the preservation of collections.”

Developing Sustainable Approaches

Throughout the 20th century, conservation professionals sought to establish what constitutes a safe collections environment—i.e., what conditions result in the least amount of damage over time. Scientific research, together with observations in the field, increased understanding of the agents of deterioration and their workings, but these studies were based on specific typologies of collections, museums, or climate.

By the second half of the 20th century, many museums around the world followed what was considered the safest



Joel Taylor and former graduate intern Ashley Freeman in the storage area of the J. Paul Getty Museum

path to managing the climate in museums: they controlled indoor conditions to a fairly narrow temperature and RH band. As these parameters became universally implemented by collecting institutions, and as air-conditioning technology advanced, the parameters became more rigid, frequently resulting in a one-size-fits-all approach to environmental management that did not consider local climates, building and collection specifics, and available resources.

The international conservation community now works to review and revise these long-held positions; but the effort has been complicated by the need for new guidelines to reduce contributions to global climate change, as well as by an uncertain future with regard to the availability and affordability of energy. There is a fervent debate about whether or not—and to what extent—environmental standards for collections should be modified, especially since the broadening of the acceptable range of climate fluctuations (temperature and RH) is seen as an effective way to reduce energy consumption.

Existing policy and practice can also impede change, even when there is a better understanding of the risks of climate-induced change. This is particularly the case with international loan agreements that too often stipulate climate requirements for objects around a moderate RH set point, regardless of the climate in which an institution is located or the type of collection it preserves. It has been up to borrowing institutions to accommodate these requirements. While tight parameters in loans are sometimes necessary, always adhering to them prevents institutions from moving toward more sustainable approaches.

Reference points, such as standards and guidelines, also need updating to be more helpful in decision-making. For this reason, the MCE project team joined with other professional colleagues in efforts designed to influence environmental management policies. One such effort has been the revision of the chapter “HVAC Applications” in the handbook for the American Society for Heating, Refrigerating and Air-Conditioning Engineers that deals with museums, galleries, archives, and libraries. GCI senior scientist Michal Lukomski notes, “an especially significant revision is that the starting point for climate control specifications is no longer the historically perceived optimum of 50 percent RH and 70°F/21°C, but is instead the historical climate average to which a certain collection and building have been acclimatized—with broad limits to avoid universal problems like mold.” Equally significant is that loans and permanent collections will now be in separate categories with different climate specifications.

While MCE’s research will increase understanding of the behavior of materials—thereby contributing to knowledge of what may constitute a “safe” environment—it is also clear that science alone cannot entirely remove professional reservations regarding changes to a collection’s environment at its home institution or when loaned. The many variables in material, construction, and other factors mean that scientific experiments cannot cover every possible situation. More importantly, what constitutes “damage” is subjective, and varies with context. Risk aversion is a real issue, often resulting in the “better safe than sorry” approach.



**“Knowing is not enough; we must apply.
Willing is not enough; we must do.”**
—Johann Wolfgang von Goethe

A discussion amongst participants of the 2017 intensive workshop, one of the phases of the Preserving Collections in the Age of Sustainability course

Even when conservators are armed with new information—and can then modify generic standards and develop creative solutions that fit the needs of their collections and institutions—they still need to relay the information to curators, administrators, and other museum professionals, and develop sustainable solutions collaboratively.

“The ability to influence is a key conservation skill,” says Jane Henderson, who teaches conservation at Cardiff University and is secretary general of the International Institute for Conservation of Historic and Artistic Works. “If you can’t make the argument, then you can’t be an effective preventive conservator. We have to make communications and influence a priority, so that conservators throughout their careers can pitch their ideas appropriately.” Managing collection environments necessarily involves working with a range of colleagues both within and beyond the museum, and therefore demands interpersonal skills that will facilitate decision-making requiring the support of other museum professionals. Also essential is a broader understanding of the contexts in which conservation operates.

“We need to speak the language of facilities managers and directors, and at the same time understand the impact of their decisions on the collections we look after,” says Lukasz Bratasz, formerly head of Yale’s Sustainable Conservation

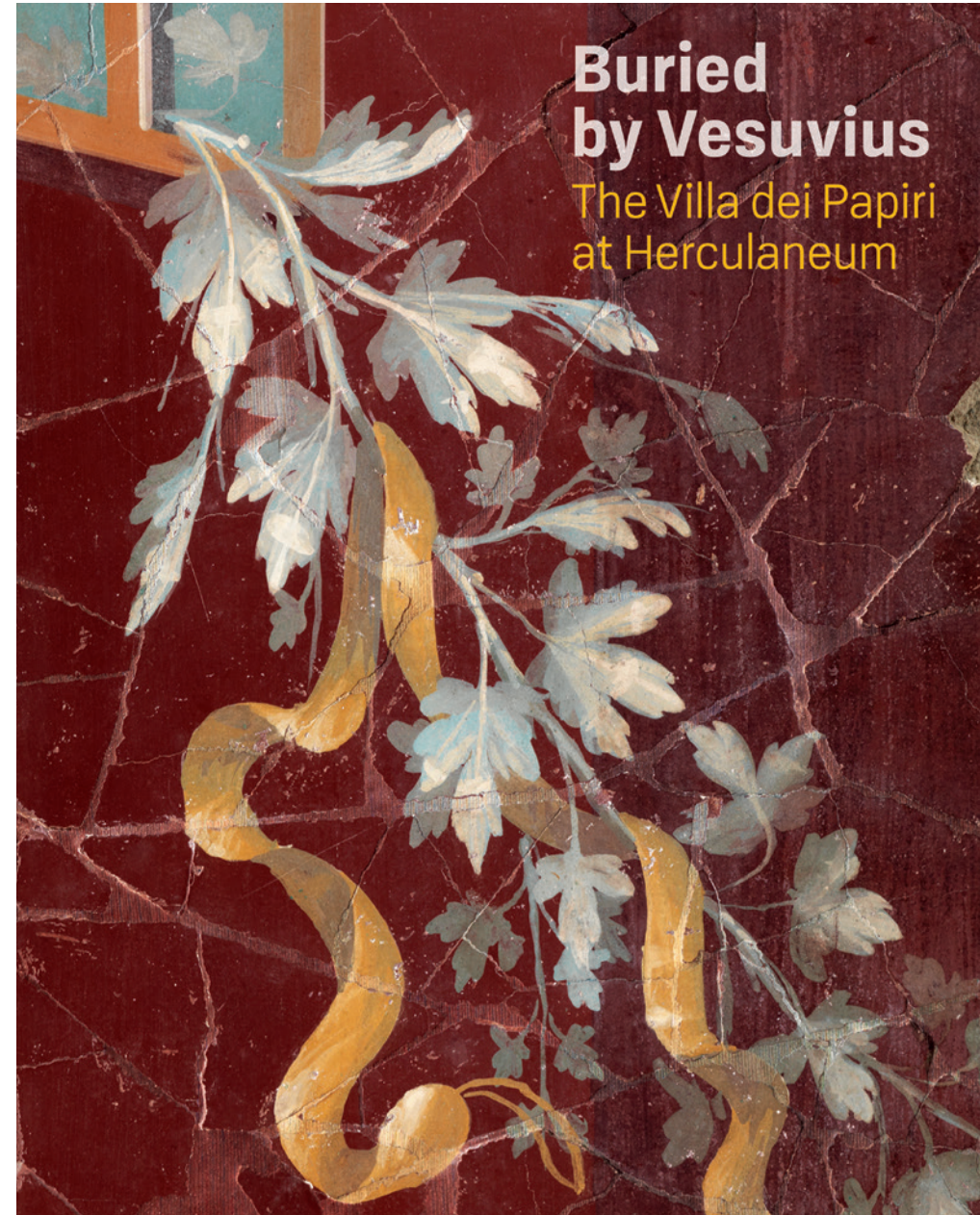
Laboratory and now a professor at the Jerzy Haber Institute of Catalysis and Surface Chemistry at the Polish Academy of Sciences.

To enhance the communications skill set of those responsible for collections care, MCE in 2017 launched “Preserving Collections in the Age of Sustainability,” an innovative, three-phase course that includes online learning, an intensive workshop, and distance mentoring, all of which take place over nine months. “We designed this course for those who are confronted daily with climate issues, and who are involved with making decisions about collections care at their institutions while understanding the assumptions in their own practice,” says Taylor. “Preserving Collections gives these mid-career professionals the opportunity to step away from the daily issues of their work and develop the skills needed to listen, influence, and lead.”

Course participants are not limited to conservators, but also include curators and facilities managers—professionals who bring their perspectives and return to their institutions with the ability to apply new information, tools, and skills. By fostering an environment where people are willing to share their experiences, both good and bad, instructors can focus the workshop on real-life, rather than perfect but unattainable, situations.

“I have invested in professional development and training throughout my career, and the Preserving Collections in the Age of Sustainability long course was the most enabling, influential, and satisfying program I have ever participated in,” says Amanda Pagliarino, head of conservation at Queensland Art Gallery of Modern Art in Australia. “The three-phase structure was very appealing, particularly the lengthy mentoring phase. To learn, plan, and then move into a period of implementing goals with the support of a mentor is an extraordinary opportunity. I have never had a mentor, so this has been a new and rewarding experience for me.”

The second iteration of Preserving Collections in the Age of Sustainability course begins in July 2019 in Melbourne. A suite of materials especially commissioned for the course covers a variety of topics—building envelopes (the physical separators between conditioned and unconditioned environments) and their impact on climate, the context and use of historic buildings, standards and guidelines, data gathering and analysis, risk assessment, sustainable strategies and climate control, negotiation, leadership, and communication strategies. The materials will be further refined during the upcoming workshop, and are expected to be available online in 2020.



Buried by Vesuvius The Villa dei Papiri at Herculaneum

Buried by Vesuvius: The Villa dei Papiri at Herculaneum

Edited by Kenneth Lapatin

The first truly comprehensive look at all aspects of the Villa dei Papiri at Herculaneum, from its original Roman context to the most recent archaeological investigations

Since their discovery in 1752, the carbonized papyrus scrolls found at Herculaneum have fascinated the world, launching a continuous quest to ferret out their secrets. Throughout the journey, the difficult challenge of opening and reading these scrolls has been met with technology—after a particular problem posed by the material was identified, a solution would be sought using the available technology of the day. Unfortunately, however, the tools used for the first 250 years failed to overcome the damage, the fragility, and the form factor

inherent in the carbonized papyri. Thus, many of their texts have remained locked away on account of their marred conditions.

A significant turning point occurred with the advent of the digital age. A new ability to conduct sensitive materials analysis has led to a deeper understanding of the scrolls’ physical composition and the process of carbonization. This, in turn, has inspired innovative ways to image the scrolls and introduced novel approaches to reading them that could never have been envisioned when they were unearthed in the mid-eighteenth century.

Considerable excitement now exists regarding recent advances especially in the last four years of a completely noninvasive process for reading intact scrolls. Most experts believe this technique will force Herculaneum to finally yield the rest of its secrets within a decade. Known as “virtual unwrapping,” this computational approach for the first time successfully addresses the challenge of recovering verifiable text from intact scrolls without any physical intervention. The technique relies on two key parts: noninvasive scanning (such as CT-scanning), followed by the manipulation of the scan using software algorithms.

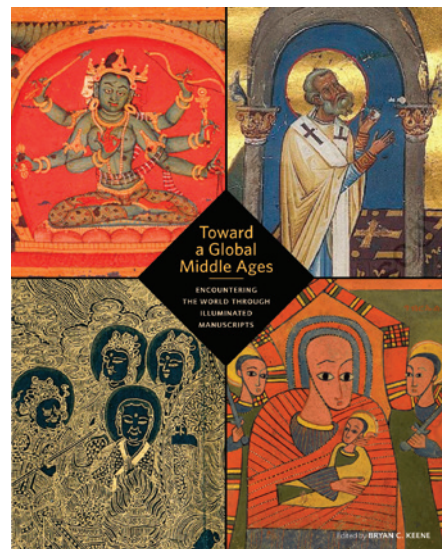
Scanning creates a digital representation of the three-dimensional interior of a complete scroll—without opening it—and at the same time harmlessly captures everything needed to read the writing. Researchers applied this new virtual unwrapping approach to the scrolls in 2009. Prior to that date, no one had ever seen the internal structure of an intact Herculaneum scroll.

The manipulation of the scan data, which occurs through a set of complex computer algorithms, is the heart of virtual unwrapping. The algorithms move the scan through a series of steps: first, digitally rendering small sections of a wrap or page; then finding and applying complete texts to each section; and finally flattening each section and merging all of the pieces into one final master image of the wrap or page. This technology has been shown to be effective on a range of other material, and researchers now agree that virtual unwrapping is the key to successfully rendering complete texts from inside the Herculaneum scrolls so that they can actually be read.

This excerpt is taken from *Buried by Vesuvius: The Villa dei Papiri at Herculaneum*, published by the J. Paul Getty Museum. © The J. Paul Getty Trust. All rights reserved.

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**Toward a Global Middle Ages
Encountering the World through Illuminated Manuscripts**

Edited by Bryan C. Keene

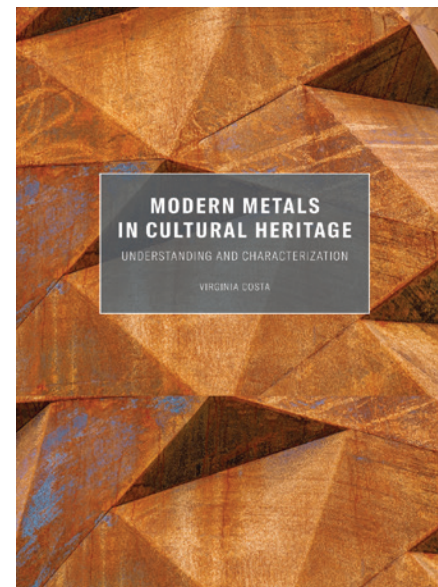
Illuminated manuscripts and illustrated or decorated books—like today’s museums—preserve a rich array of information about how premodern peoples conceived of and perceived the world, its many cultures, and everyone’s place in it. Often a Eurocentric field of study, manuscripts are prisms through which we can glimpse the interconnected global history of humanity.

Toward a Global Middle Ages is the first publication to examine decorated books produced across the globe during the period traditionally known as medieval. Through essays and case studies, the volume’s multidisciplinary contributors expand the

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**Modern Metals in Cultural Heritage
Understanding and Characterization**

Virginia Costa

The proliferation of new metals—such as stainless steels, aluminum alloys, and metallic coatings—in modern and contemporary art and architecture has made the need for professionals who can address their conservation more critical than ever. This volume seeks to bridge the gap between the vast technical literature on metals and the pressing needs of conservators, curators, and other heritage professionals without a metallurgy background. It offers practical information in a simple and direct way, enabling curators, conservators, and artists alike to understand and evaluate the objects under their care.

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79 line drawings
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**Out of Bounds
The Collected Writings of Marcia Tucker**

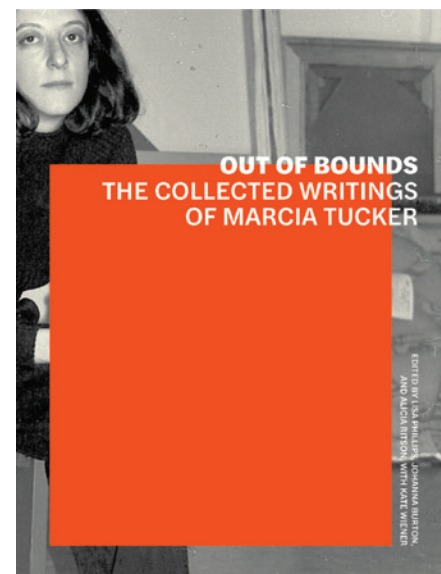
Edited by Lisa Phillips, Johanna Burton, and Alicia Ritson, with Kate Wiener

These influential, hard-to-obtain texts by Marcia Tucker, founding director of New York’s New Museum, showcase her lifelong commitment to pushing the boundaries of curatorial practice and writing while rethinking inherited structures of power within and outside the museum. The volume brings together the only comprehensive bibliography of Tucker’s writing and highlights her critical attention to art’s relationship to broader culture and politics. Many of the texts have never before been published.

The book is divided into three sections: monographs on a selection of the visionary artists whom Tucker championed, among them Bruce Nauman, Joan Mitchell, Richard

Tuttle, and Andres Serrano; exhibition essays from some of the formative group shows she organized, such as *Anti-Illusion: Procedures/Materials* (1969) and *Bad Girls* (1994), which expanded the canons of curating and art history; and other critical works, including lectures, that interrogated museum practice, inequities of the art world, and institutional responsibility. These texts attest to Tucker’s tireless pursuit of questions related to difference, marginalization, access, and ethics, illuminating her significant impact on contemporary art discourse in her own time and demonstrating her lasting contributions to the field.

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**Canons and Values
Ancient to Modern**

Edited by Larry Silver and Kevin Terraciano

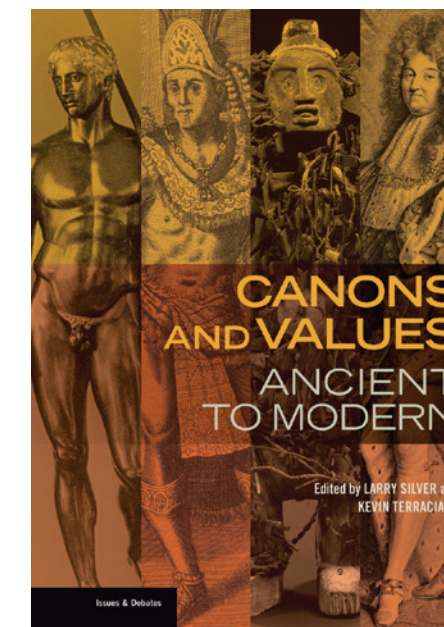
A century ago, all art was evaluated through the lens of European classicism and its tradition. This volume explores the foundations of the European canon, offers a critical rethinking of ancient and classical art, and interrogates the canons of cultures that have often been left at the margins of art history. It underscores the historical and geographical diversity of canons and the local values underlying them.

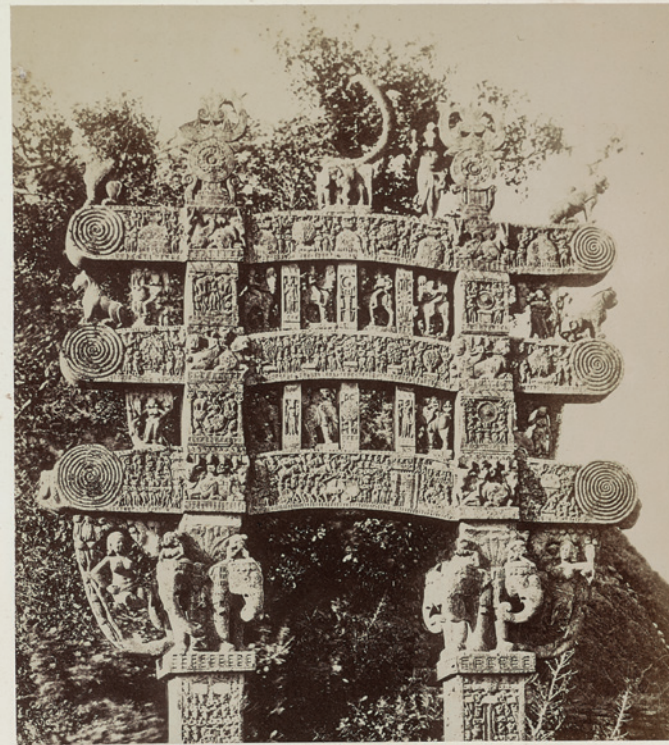
Twelve international scholars consider how canons are constructed and contested, focusing on the relationship between canonical objects and the value systems that shape their hierarchies. Deploying an array of methodologies—including archaeological investigations, visual analysis, and literary

critique—the authors examine canon formation throughout Africa, India, East Asia, Mesoamerica, South America, ancient Egypt, classical Greece, and Europe.

Global studies of art, which are dismantling the traditionally Eurocentric canon, promise to make art history more inclusive. But enduring canons cannot be dismissed. This volume raises new questions about the importance of canons—including those from outside Europe—for the wider discipline of art history.

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Sanchi

Dijane dans l'Inde
de W.L. RousseletRevue de l'Inde
de W.L. RousseletSanchi in India
by W.L. Rousselet

Louis Rousselet's India Diaries and Photographs

The Getty Research Institute (GRI) has acquired a partial two-volume diary and two collections of photographs by Louis-Théophile Marie Rousselet, a noted French geographer, archaeologist, and photographer. The acquisitions chronicle a key period (1865–1868) of a five-year journey Rousselet undertook to study the art and architecture of the Indian subcontinent.

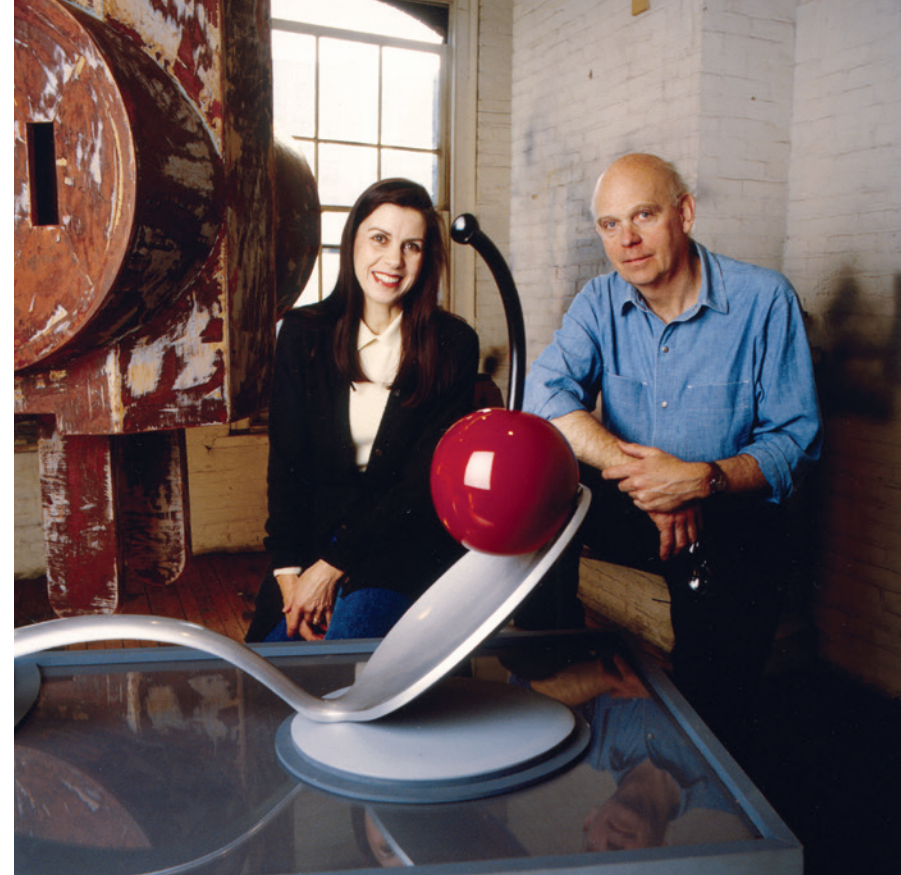
The diaries contain hand-drawn maps, notes, sketches, a résumé of places and dates, details of where and when Rousselet met various dignitaries, and 15 miniature albumen prints, primarily of Bombay (Mumbai) and its environs. Writing in neat longhand

and illustrating his text with sketches, Rousselet marveled at the region's natural landscape and cultural diversity as demonstrated by Jain, Buddhist, Hindu, and Islamic historic sites. He also described aspects of everyday life—methods of transportation, games, entertainments, and customs he experienced as a guest of princely rulers who generously welcomed him into their courts and supplied him with lodging and guides.

“These unique manuscript diaries offer an intimate picture of the places Rousselet visited,” says Frances Terpak, curator and head of photographs at the GRI. “They also portray him as a meticulous, deeply curious, and talented artist.”

During these travels, Rousselet became a highly skilled photographer whose images are both exquisite artworks and important records of early archaeology in South Asia. Rousselet had purchased a camera in Bombay during the second year of his trip, learned the wet-collodion process, and went on to take many negatives while traveling through Gujarat, Rajasthan, and Bengal. After returning to France, he described the cumbersome process: “The heat had become so overwhelming that I scarcely knew how to contrive to bear the temperature of my portable laboratory; indeed, what will always remain inexplicable to me is how, in such a center [the Mahadeva Temple, Karnataka], I ever succeeded in preparing the plates with wet collodion.”

The Rousselet photographs held by the GRI were acquired in two segments. The first comprises 26 prints donated by Getty Research Institute Council members Catherine Glynn Benkaim and Barbara Timmer in honor of Thomas W. Gaehtgens, director emeritus of the GRI. Shortly after receiving this donation, the GRI purchased another 105 prints made by Rousselet during the same trip. Representing a nearly completed set of Rousselet's Indian voyage, these complementary collections document some 20 cultural sites across South Asia, including the extraordinary Mughal palace complex at Fatehpur Sikri and the Great Stupa at Sanchi. According to Terpak, “This remarkable ensemble of South Asian primary visual and textual materials will support insight into the understudied French presence in 19th-century India.”



Above: Coosje van Bruggen and Claes Oldenburg with *Spoonbridge and Cherry, Model* (1987), in their New York studio, 1987. Photo: Jan Staller

Opposite: *Northern Gateway, Sanchi* (State of Madhya Pradesh, India), 1866–1868, Louis-Théophile Marie Rousselet (1845–1929). Albumen print. Getty Research Institute, 2018.R.11. Gift of Catherine Glynn Benkaim and Barbara Timmer

Archives of Claes Oldenburg and Coosje van Bruggen

The Getty Research Institute (GRI) has acquired the complete archive of Claes Oldenburg, one of the most renowned and important artists of the 20th century, and that of his collaborator and wife, Coosje van Bruggen, a noted curator, artist, and art historian who died in 2009.

The collection includes the individual archives of Oldenburg and van Bruggen as well as a joint archive covering the couple's best-known projects—collaborative public monuments such as *Shuttlecocks* at the Nelson-Atkins Museum of Art in Kansas City, Missouri, and *Binoculars*, part of a building in Venice, California, designed by architect Frank Gehry. Oldenburg noted that he offered his archive to the GRI on the strength of its collections.

In Oldenburg's individual archive, researchers will find a remarkable array of unpublished materials from the height of his activity in the 1960s, when he mounted performances such as *Ray Gun Spex*, *Blackouts*, and *Snapshots from the City*, wrote poetry, and created comic-like drawings. At the heart of the collection lie more than 2,000 loose sketches and collages, 450 diaries and notebooks, and extensive collections of correspondence, photography, ephemera, and audiovisual materials, as well as plans and templates related

to projects undertaken throughout his career. His notes also include fascinating material on ideas for projects that were rejected, abandoned, or unable to be realized—for instance, a colossal fountain in the shape of dripping-wet blue jeans. “Claes Oldenburg is a figure whose influence has been felt across a surprisingly wide spectrum of artmaking,” says Glenn Phillips, curator and head of Modern and Contemporary Collections at the GRI. “Although he is most commonly associated with Pop Art, a term he does not embrace, he has influenced Performance Art, Installation Art, Minimalism, Postminimalism, and Conceptual Art. He is also an exceptionally important figure in the history of modern printmaking and contemporary drawing.”

Van Bruggen's individual archive contains materials related to her collaborations with Oldenburg—more than three dozen large-scale monuments in a variety of sites ranging from civic centers and museums to public parks. Researchers will also find materials related to her career as an art historian and curator, including her work at the Stedelijk Museum in Amsterdam and her research for monographic publications on Bruce Nauman, John Baldessari, Hanne Darboven, and Frank Gehry's Guggenheim Museum Bilbao.

The couple's collective archive offers extensive planning and logistical materials, correspondence, research, ephemera, and photographic and audiovisual documentation of their projects, widely considered some of the most memorable sculptures of the late 20th and early 21st centuries. Each commission entailed a lengthy process during which the artists researched the history of the site, its broader context, and the structural contingencies of their monumental icons—among them billiard balls, a flashlight, a broom and dustpan, a torn notebook, and tumbling tacks.

The couple continued to create large-scale public sculptures until van Bruggen's death. Oldenburg continues to work, and is currently finishing the production of *Dropped Bouquet*, a new sculpture edition. His most recent series, *Shelf Life* (2017), consists of 15 works in which small sculptures and maquettes of Oldenburg's key imagery—trowels, bowling pins, apple cores, etc.—are arranged on shelves, creating tableaux that reflect on the history of his and van Bruggen's visual vocabulary and artistic output.



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President's Dinner 2019

The fourth annual President's Dinner celebrated the Getty's engaged community of supporters—Getty council members and patrons, artists, donors of art and archives, and representatives of corporate or foundation sponsors.

J. Paul Getty Trust President and CEO Jim Cuno thanked the more than 200 guests for their generous and sustaining support of the Getty. He also led a toast to Getty Board Chair Maria Hummer-Tuttle, whose term as chair concluded in June, and thanked her for championing the growth of the Getty's circle of supporters through both the Patron Program and the newly launched Founders Society.

- 1. Maria Hummer-Tuttle and Robert Holmes Tuttle
- 2. Jim Cuno and Richard Simms
- 3. Jim Cuno and Tacita Dean
- 4. Barbara Timmer and Catherine Glynn Benkaim
- 5. Georgia Spogli and Ronald Spogli
- 6. Emilia Pirro-Mandel and Mark Mandel



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Eames House Celebration

On April 10 the Getty Conservation Institute and the Eames Foundation celebrated the official adoption of the “Eames House Conservation Management Plan,” a major step in ensuring that visitors can enjoy this icon of modern architecture well into the future. The plan provides the framework for the ongoing care, management, conservation, display, and interpretation of the site, including the house and studio, the collection of objects in the home, and the landscape. The Eames Foundation's adoption of the plan celebrates the 70th anniversary of the home's construction. Photos: Andrzej Liguz

- 7. Principal contributors to the Conservation Management Plan, left to right: consultants Sheridan Burke and Jyoti Sommerville, and GCI staff Chandler McCoy, Susan Macdonald, and Gail Ostergren
- 8. Susan Macdonald, head of buildings and sites at the Getty Conservation Institute and Lucia Dewy Atwood, director of the Eames Foundation's 250 Year Project
- 9. Susan Macdonald with Christopher Hawthorne, chief design officer, Mayor Eric Garcetti's Office of Economic Development. The City of Los Angeles presented the Getty Conservation Institute a certificate of congratulations for the completion of the Conservation Management Plan.



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Book of Beasts Opening

The J. Paul Getty Museum held an opening reception and dinner on May 13 for *Book of Beasts: The Bestiary in the Medieval World*. This major loan exhibition, on view through August 18, transports visitors into the world of the medieval bestiary.

Book of Beasts was made possible with generous support from the Leonetti/O’Connell Family Foundation, the Ruddock Foundation for the Arts, Jeffrey P. Cunard, and Elizabeth and Mark S. Siegel.

Additional support came from Frances Beatty and Allen Adler, Ariane David on behalf of the Ernest Lieblich Foundation, the J. Paul Getty Museum Director’s Council, Dar and Geri Reedy, Virginia Schirrmeister, and Brian and Kathy Stokes.

- 10. Kim Baer, Lars Stensland, and Walton Ford
- 11. Ariane David, Beth Morrison, and Brian Stokes
- 12. Chet Robachinski, Kate Clark, and Jerry Slipman
- 13. Ceil Pulitzer and Maria Hummer-Tuttle
- 14. J. Paul Getty Museum Director Tim Potts, Bernice Balson, and Paul Balson



— FETED WITH —
FIREWORKS

Every summer our night skies light up with fireworks designed to resemble blooming chrysanthemums, weeping willows, falling stars, and new to the mix, winking smiley faces. But fireworks displays were never more spectacular than in 17th- and 18th-century Europe, as evidenced by illustrated rare books and prints of festival celebrations held in the Getty Research Institute’s (GRI’s) special collections.

Commissioned by royal courts and executed by esteemed artists, the prints recorded marriages, births, coronations, peace treaties, national holidays, and state visits—events purposely made costly with fireworks, elaborate sets, and other pomp so that the court could demonstrate power through expenditure. The prints were widely disseminated and proved wildly popular. For one, they were truly fantastic—artists had to tap their imaginations to capture this fleeting and colorful phenomenon, sometimes even before the fact. These prints also showed dramatic and sublime scenes—volcanic eruptions, fiery naval battles, knights confronting dragons—thanks to the sophisticated pyrotechnics of the time.

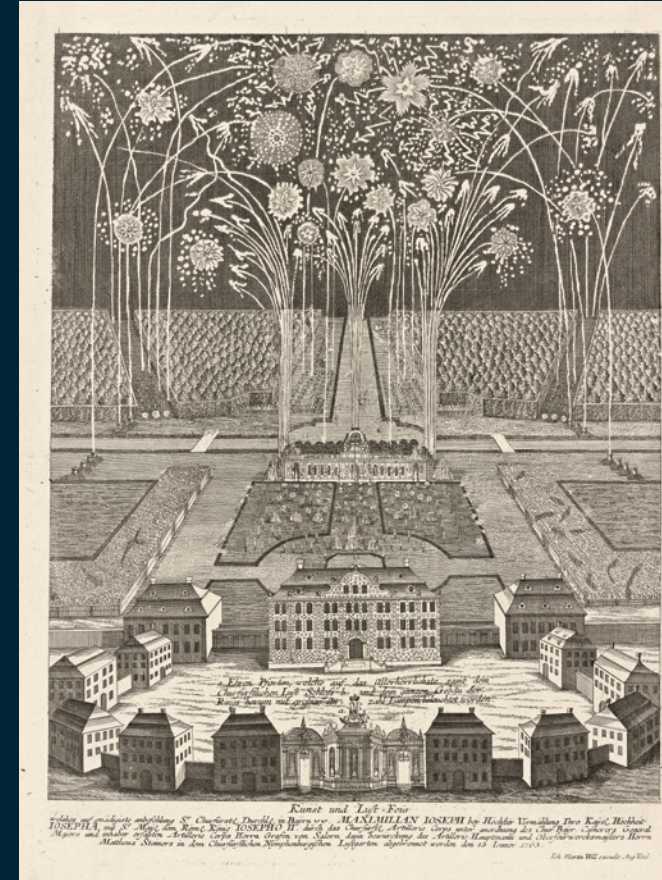
Marcia Reed, associate director of special collections and exhibitions at the GRI, recently shared a few of her favorite fireworks prints, drawing from the institute’s strong collections on the ephemeral arts of ritual, festival, and spectacle.

“Looking at the fireworks depicted in the GRI’s early books, manuscripts, prints, and drawings, I always marvel at how grand our celebrations used to be, and that so often, they weren’t considered complete without fireworks. I recently learned, for instance, that as a guest of an important dinner you might have had a tabletop firework as part of your place setting. Imagine how that must have looked, fireworks reflecting everywhere in the room—in the mirrors lining the walls, the crystal chandeliers, all that silver. How magical, if not slightly unnerving!”



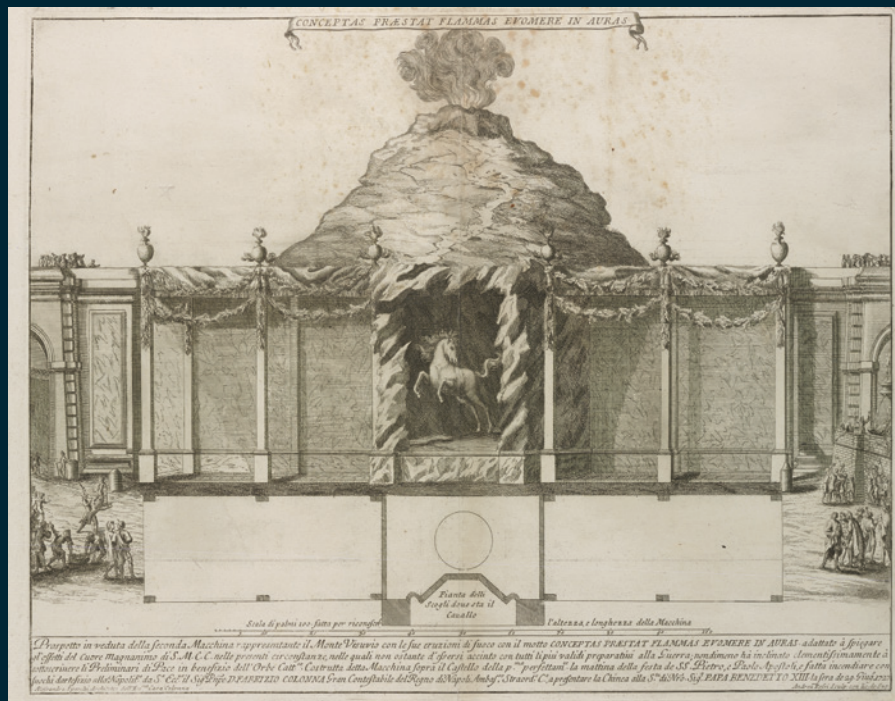
From the 15th through the 19th century, Rome's Castel Sant'Angelo became the site of a grand fireworks display at Easter, the feast of Saints Peter and Paul, and for the election and coronation of a new pope. Charles Dickens, one of many famous witnesses, described the event this way: "The show began with a tremendous discharge of cannon; and then, for twenty minutes...the whole castle was one incessant sheet of fire, and labyrinth of blazing wheels of every color, size, and speed." This etching by Francesco Piranesi, son of the famous artist Giovanni Battista Piranesi, was part of an ambitious yet uncompleted project to produce 48 views of the event.

The Girandola over Castel Sant'Angelo, about 1783, Francesco Piranesi. Hand-colored (watercolor and gouache) etching. The Getty Research Institute, 960045



The artist called upon to illustrate this scene—fireworks celebrating the marriage of Holy Roman Emperor Joseph II to Princess Maria Josepha of Bavaria—made no attempt to push beyond the two-dimensional limits of the space. Instead, the starbursts, dandelion globes, and serpents above the toy Versailles resemble patterns cut into glass or metal.

Fireworks for the marriage of Joseph II, Nymphenburg, 15 January 1765, about 1765, anonymous. Copper engraving. Brock Fireworks Collection, The Getty Research Institute, P950001-047



Romans also incorporated fireworks into the Festa della China, a historic festival wherein the viceroy of the Kingdom of Naples paid homage to the pope with the gift of a white horse, among other things. The event, held until the late 18th century, often culminated with a faux exploding Mount Vesuvius or Mount Etna. This etching depicts a Mount Vesuvius fireworks machine fitted with a horse (perhaps papier-mâché) rearing up, as if in response to the eruption.

Fireworks machine representing Mount Vesuvius, for the Festival of the China, Rome, 29 June 1727, 1727, Andrea Rossi. Etching. The Getty Research Institute, 1387-207



The 18th-century German book *Complete Instructions for Delightful Fireworks* offers recipes and materials (e.g. sulphur, saltpeter) to fabricate celebratory table-top features—including water pools and fountains where swans and dolphins spew fireworks from their heads and tails.

Tabletop fireworks, from *Gründliche Anweisung zur Lust-Feuerwerkerey* (Strasbourg, A. König, 1771), Johann Daniel Blümel. Tab IX, The Getty Research Institute, 2018-B323

Getty and University of Arizona Partner to Conserve Long-Lost de Kooning Painting

By Amy Hood

Senior Communications Specialist
J. Paul Getty Trust

Willem de Kooning was one of the pioneers of the abstract expressionist movement, which began in New York after World War II. In 1950 he began his best-known body of work, the *Woman* series. Heavily influenced by Picasso, the series is considered monumental in the way it imagines the human figure.

A painting in the series, *Woman-Ochre* (1954–1955), was gifted to Tucson's University of Arizona Museum of Art (UAMA) in 1958 by collector Edward Joseph Gallagher, Jr. It was regularly exhibited at UAMA and loaned to important exhibitions on de Kooning and related artists at major museums in the United States.

The Theft

On the day after Thanksgiving 1985, *Woman-Ochre* was stolen from the university museum. That morning, a man and a woman followed a museum staff member inside when the museum opened. The woman distracted a security guard while the man went upstairs and cut *Woman-Ochre* from its frame, ripped the canvas off its backing, and rolled it up to conceal it. The two hurried out of the museum and never returned. They were in the museum for less than 15 minutes.

Return of a Painting

The painting remained missing for more than 30 years until August 2017, when antiques dealer David Van Auker purchased a group of furniture and art, including the painting, at a posthumous estate sale of an Arizona couple. While the painting was on display in his New Mexico store, several customers commented on its resemblance to de Kooning's work, prompting Van Auker to research the artist and connect his purchased painting with the 1985 theft. Van Auker contacted UAMA staff, who traveled to New Mexico to retrieve the painting. Despite its discovery, the FBI investigation into who stole it is ongoing.

Once the painting was returned to the museum, conservators examined it carefully and matched it to the remnants of the cut canvas they had preserved, confirming the painting was in fact *Woman-Ochre*. Badly damaged during the theft and from its decades-long disappearance, the painting now needs professional care.

The Conservation Project

Through an agreement with the University of Arizona, conservators at the J. Paul Getty Museum and scientists at the Getty Conservation Institute (GCI) are currently working together to study, repair, clean, conserve, and document the painting. This work includes reuniting it with the original frame as well as repairing and restoring remnants of the canvas left behind and retained by UAMA since 1985.

The Getty is well versed in the work of de Kooning, whose idiosyncratic working methods have created intense speculation and debate among conservators and art historians. In 2010 the GCI worked closely with Susan Lake, then head of collection management and chief conservator at the Hirshhorn Museum and Sculpture Garden in Washington, DC, on an in-depth study of de Kooning's paintings from the 1940s through the 1970s, published by the Getty as *Willem de Kooning: The Artist's Materials*.

The Getty-University of Arizona project is also a teaching tool, providing access and information to graduate-level conservation and science students at local universities as well as those from the University of Arizona.

On View at the Getty

The project began in April and is expected to take approximately a year and half to complete. In summer 2020, the painting will go on view temporarily at the Getty Museum before returning to its home at UAMA.



University of Arizona staff at the inspection and authentication of the recovered de Kooning painting, *Woman-Ochre*, 1954–1955, Willem de Kooning. Oil on canvas. Artwork © 2019 The Willem de Kooning Foundation/Artists Rights Society (ARS), New York. Photo: Bob Demers/UANews

AT THE GETTY CENTER

Right: *Photographer at a Fire*, 1940–1945, Weegee (Arthur Fellig). Gelatin silver print. The J. Paul Getty Museum. © International Center of Photography. On view in *In Focus: The Camera*

Far right: *The Last Lion*, *Diwan-I-Khas*, Jaipur City Palace, Jaipur, 2013, Karen Knorr. Pigment print. Courtesy of Karen Knorr and Danziger Gallery. © Karen Knorr. On view in *Book of Beasts: The Bestiary in the Medieval World*



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Book of Beasts: The Bestiary in the Medieval World
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Ercolo de' Roberti in Focus: Conserving Two Renaissance Masterpieces
Through September 1, 2019

Buried by Vesuvius: Treasures from the Villa dei Papiri
Through October 28, 2019

Woman Wearing a Peplos ("Demeter"/"Hera"), 1st century AD, Roman. Marble with pigment. Parco Archeologico di Ercolano. Image: Ministero dei Beni e delle Attività Culturali—Parco Archeologico di Ercolano. All rights reserved



Reading between the Lines: Drawing Illustrations
Through September 15, 2019

John Martin: A New Acquisition
Through October 6, 2019

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Through October 13, 2019

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**INSIDE
THIS
ISSUE**

Feminist Art

Buried Treasures

Safe Environments
for Collections

Digital Mapping

*The Destruction of Pharaoh's
Host*, 1836, John Martin.
Watercolor and oil paint, with
brown ink and scraping out,
on paper. The J. Paul Getty
Museum. On view through
October 6 in the West Pavilion

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