

the GETTY



the GETTY

Winter 2017

TABLE OF CONTENTS

President's Message	3
New and Noteworthy	4
<i>The Last Supper</i> by Giorgio Vasari	6
The Ancient Ruins of Palmyra	10
Unlikely Partnership Revitalizes Outdoor Sculpture	14
Bouchardon Rediscovered	18
Book Excerpt: <i>North of Dixie</i>	23
New from Getty Publications	24
New Acquisitions	26
From <i>The Iris</i>	28
Getty Events	30
Sponsor Spotlight	33
Exhibitions	34
From the Vault	35

Send correspondence and address changes to

Getty Communications
1200 Getty Center Drive, Suite 403
Los Angeles, CA 90049
Email: communications@getty.edu

On the cover:
Giorgio Vasari's *The Last Supper* (1546) reinstalled in the Cenacolo, the old refectory of Santa Croce, fifty years after damage in the 1966 Florence flood, and following a major conservation effort supported by the Getty Foundation as part of its Panel Paintings Initiative. Photo: ZEPstudio/Opera di Santa Croce

The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—the Getty pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities in order to promote a vital civil society through an understanding of the visual arts.

The J. Paul Getty Trust is a tax-exempt organization under Section 501(c)(3) of the Internal Revenue Code (the "Code"), and is specifically classified as a private operating foundation under Section 4942(j)(3) of the Code. Contributions to the Getty are deductible under Section 170 of the Code and may also be deductible for federal estate and gift tax purposes. Prospective donors should consult their own legal and tax advisors in connection with gift and planning matters, as the Getty cannot provide tax advice.

The new year brings great excitement to the Getty, and great hope as we continue our good work in Los Angeles and around the world.

One exciting initiative that will launch in the fall is Pacific Standard Time: LA/LA (Los Angeles/Latin America). This region-wide exploration of Latin American and Latino art will bring together over seventy exhibitions across Southern California, along with a full slate of public programming, for a celebration beyond borders that will result in significant original research and leave a lasting legacy of scholarship. Stay tuned for updates in this magazine throughout the year.

In this issue, the Getty Foundation reports on the exciting culmination of a conservation project decades in the making. Giorgio Vasari's masterpiece, *The Last Supper* (1546), was severely damaged in the Florence flood of 1966. In 2010, the Opificio delle Pietre Dure, a premier conservation laboratory and training institution in Florence, received a three-year grant from the Getty Foundation for the structural conservation of Vasari's painting as part of its Panel Paintings Initiative. Exactly fifty years later, on November 4, 2016, the conserved painting was unveiled at the Museum of the Opera of Santa Croce, and a once-lost treasure was restored to Florence.

The Getty Research Institute (GRI) examines the history of the ancient ruins of Palmyra through its extensive collection of visual documents and publications related to the site. The destruction of Palmyra's ruins by ISIS makes these collections even more significant, and the GRI will launch its first online-only exhibition, *The Legacy of Ancient Palmyra*, in February, allowing virtual access to rare and unknown materials.

The path of conservation can lead to unusual alliances. Such is the case with the Getty Conservation Institute's work on outdoor painted sculptures, which has led to a partnership with the US Army Research Laboratory. For the military, concealment and camouflage dictate the need for matte paint coatings, while the majority of outdoor sculptures use a matte coating for aesthetic reasons. Together, the partners are formulating a new generation of matte coatings with enhanced performance and durability.

And finally in this issue, you will learn about a great French artist of the Enlightenment, Edme Bouchardon. A prolific artist who was celebrated in his time as a sculptor and a draftsman, Bouchardon was the royal sculptor for King Louis XV, creating the equestrian monument to the king that was destroyed during the French Revolution. The Getty Museum has partnered with the Musée du Louvre to



Jim Cuno

present the remarkable variety of the artist's oeuvre in the exhibition *Bouchardon: Royal Artist of the Enlightenment*, opening at the Getty Center on January 10.

I hope you had a joyous and safe holiday season, and are able to visit the Getty in the year to come. We are also always available on our website, or through Facebook, Twitter, and Instagram.



Getty Conservation Institute Featured on Amy Poehler’s Smart Girls

Amy Poehler’s Smart Girls, an organization dedicated to helping young people cultivate their authentic selves, paid a visit to the Getty Conservation Institute’s (GCI) labs in October as part of their #FridayFieldTrip series. For this field trip, Smart Girls went on a live lab tour with GCI scientists, Karen Trentelman and Catherine Patterson.

Karen and Catherine, both chemists, took viewers through their labs via Facebook Live, sharing information about a range of scientific instruments they use to look beneath the surface of artworks, from a painting by Rembrandt to medieval illuminated manuscripts. They also answered questions on how to become a conservation scientist and their favorite artworks. To date, more than 32,000 people have viewed the video on Facebook.

Smart Girls aims to provide a healthy alternative to much of the content that is being marketed to young people on the internet, emphasizing intelligence and imagination over “fitting in.”

Getty Research Institute Announces 2016/2017 Scholars

Fiona Tan will be the artist in residence for the 2016/2017 Scholar Year, which focuses on the theme of “Art and Anthropology.” Tan is one of forty-seven scholars who will come to do research at the Getty Center and Getty Villa for the thirty-first year of the prestigious research program. The research projects selected vary widely and include such topics as Pueblo architecture, luxury objects in Aztec Mexico, Ghanaian art, graffiti, early Islamic print culture, and more. Applicants were invited to address both past and present relationships among the disciplines of art history and anthropology as well as archaeology. In addition, scholars working in the classics and antiquities proposed research projects under the theme, “The Classical World in Context: Egypt.”



Inventory, 2012 Installation view, Fiona Tan. Courtesy of the artist and Frith Street Gallery, London



Mapplethorpe Exhibition Wins Lucie Award

The Getty Museum, along with its partner the Los Angeles County Museum of Art (LACMA), has received the Lucie Award for Curator/Exhibition of the Year for *Robert Mapplethorpe: The Perfect Medium*. The award was presented jointly to Getty Curator Paul Martineau and LACMA Curator Britt Salvesen for their work on this exhibition. The Lucie Awards annually honors the greatest achievements in photography. The award is presented by the Lucie Foundation, a nonprofit charitable organization whose mission is to honor master photographers, discover and cultivate emerging talent, and promote the appreciation of photography worldwide.

Pacific Standard Time: LA/LA Update

Several new grants have recently been announced by the Getty Foundation as part of Pacific Standard Time: LA/LA, the region-wide exploration of Latin American and Latino art that launches in September 2017. REDCAT, the Roy and Edna Disney/CalArts Theater, received a major grant to organize a ten-day performance art festival titled “Live Art: Latin America/Los Angeles.” LA Promise Fund and the Los Angeles Unified School District were both awarded grants for educational programs to ensure that students, especially those from underserved schools, are among the members of the public that are learning from the exhibitions. With more than forty-five grant-funded exhibitions across Southern California, Pacific Standard Time: LA/LA draws on significant original research on the diverse traditions of Latin American and Latino art and will leave a lasting legacy of scholarship through the exhibitions and accompanying publications.



The Last Supper by Giorgio Vasari

Last stages of restoration at the Opificio delle Pietre Dure in Florence for Giorgio Vasari, *The Last Supper*. Photo: adicorbetta/Opera di Santa Croce

Renaissance Masterpiece Unveiled on Fiftieth Anniversary of Florence Flood

On November 4, 2016, fifty years after the devastating Florentine flood of 1966, a crowd gathered at the Museum of the Opera of Santa Croce in Florence to witness the unveiling of Giorgio Vasari's masterpiece, *The Last Supper* (1546), after a seven-year conservation project funded by the Getty Foundation. Painted on five large wooden panels, each constructed of several planks, and measuring over eight by twenty-one feet, the painting was severely damaged in the flood five decades ago, and had been considered beyond repair. Or, at least, that was the opinion of experts up until ten years ago. Through the Foundation's Panel Paintings Initiative, a team of experts at one of the foremost conservation centers in Europe, the Opificio delle Pietre Dure (OPD) in Florence, has brought Vasari's artwork back to life.

Vasari painted the work over a six-month period for the Murate Convent, located only a few blocks from the Basilica of Santa Croce. The convent and church are located in one of the lowest parts of Florence, and the painting has been subjected to seven major floods in its 470-year lifespan. The first happened shortly after the artwork was finished, when the Arno River spilled over its banks in 1547. After 1845, the Murate Convent was repurposed as a prison, so *The Last Supper* was moved to the Santa Croce, where it continued to remain vulnerable to the Arno.

The most disastrous Florentine flood of modern times occurred on November 4, 1966. After heavy rainfall in Tuscany in October and early November, a flood wave burst into the city, covering more than seven thousand acres with water and sewage, and depositing 600,000 tons of mud and debris. The water reached heights of over twenty-two feet in the lowest parts of town, including the area of Santa Croce. Inside the basilica and adjacent museum, it swelled to well over eight feet high, damaging many irreplaceable artworks. *The Last Supper* was submerged in a slurry of water, mud, and heating oil for over twelve hours, which softened the paint and saturated the wooden support structure. When the



sludge receded, some of the paint and gesso migrated with it toward the bottom of the painting.

A heroic effort to save the artwork by a team of conservators and volunteers ensued. The rescuers tried to protect the painted surface by covering it with conservation-grade paper and, when that ran out, any type of tissue paper they could get their hands on. The sheets of paper prevented the paint from peeling off and sliding down. But this was just a first emergency response. The panels were drenched and needed to slowly dry out in a controlled environment to avoid warping and splitting. Conservators also had to carefully monitor humidity levels to avoid mold growth, which would have been disastrous. Faced with this monumental challenge, the painting's panels were put in storage, where they lay dormant for decades. Vasari's artwork was almost given up as a casualty of the flood.

Modern-Day "Mud Angels"

As the flood water receded, Florentines, experts from neighboring cities, and a large number of volunteers from all over the world—nicknamed "mud angels"—descended on the city to rescue and perform first-aid measures to artworks, books, and historic materials. Among them was a young carpenter by the name of Ciro Castelli. His skills were desperately needed to build gurneys and crates to protect works of art as they were moved to safety. Amidst the chaos of the recovery effort, Castelli found his calling. At the OPD, he became a specialist in the structural conservation of panel paintings, and he is now one of the most respected experts in the world.

"The main focus of the Panel Paintings Initiative is to train the next generation of conservators of painting on wood," said Antoine Wilmering, senior program officer at the Getty Foundation. "The Foundation has

partnered with leading institutions in Europe and North America on projects that both offer unparalleled educational opportunities and conserve great works of art. As a premier conservation laboratory and training institution, the OPD was the ideal partner, as it represents over fifty years of experience in the structural conservation of panel paintings."

Skillful Solutions

The Getty Foundation was fortunate to have the Soprintendente of the OPD, Dr. Marco Ciatti, serve on the initiative's international advisory committee. In 2010, the OPD received a three-year grant from the Foundation for the conservation of Vasari's painting. For the first time since the flood, conservators felt ready to face the challenge of *The Last Supper's* conservation. The intense water saturation caused the wood to soften and expand, in turn

stressing the painted surface and causing dramatic cracks and breaks. Wooden supports on the back of the artwork that kept the multi-panel object structurally sound also failed, leaving the painting in pieces. The painting's conservation treatment offered training opportunities for both mid-career and advanced-level conservators. During the course of the project, additional outside panel experts consulted with the OPD team, allowing the trainees to observe peer-to-peer decision making at the highest level. Castelli, an esteemed and dedicated teacher, led the training residencies at the OPD. He was ably assisted by Mauro Parri and Andrea Santacesaria, who benefitted from the initiative's international collaboration with conservation experts in Brussels, Madrid, London, and New York. Conservators from England, Hungary, Italy, and the United States completed training at all phases of the painting's complex structural treatment.

"The treatment steps became more complicated from a technical point of view as we encountered a significant gap between the panels and the impossibility of bringing them closer due to the paint layer bridging them," said Parri. "After some brainstorming, we decided to apply wedge-shaped inserts along the previously prepared channels with the point facing down, as wide as the gap, to recreate the foundation on

which to later set down and re-adhere the paint layers."

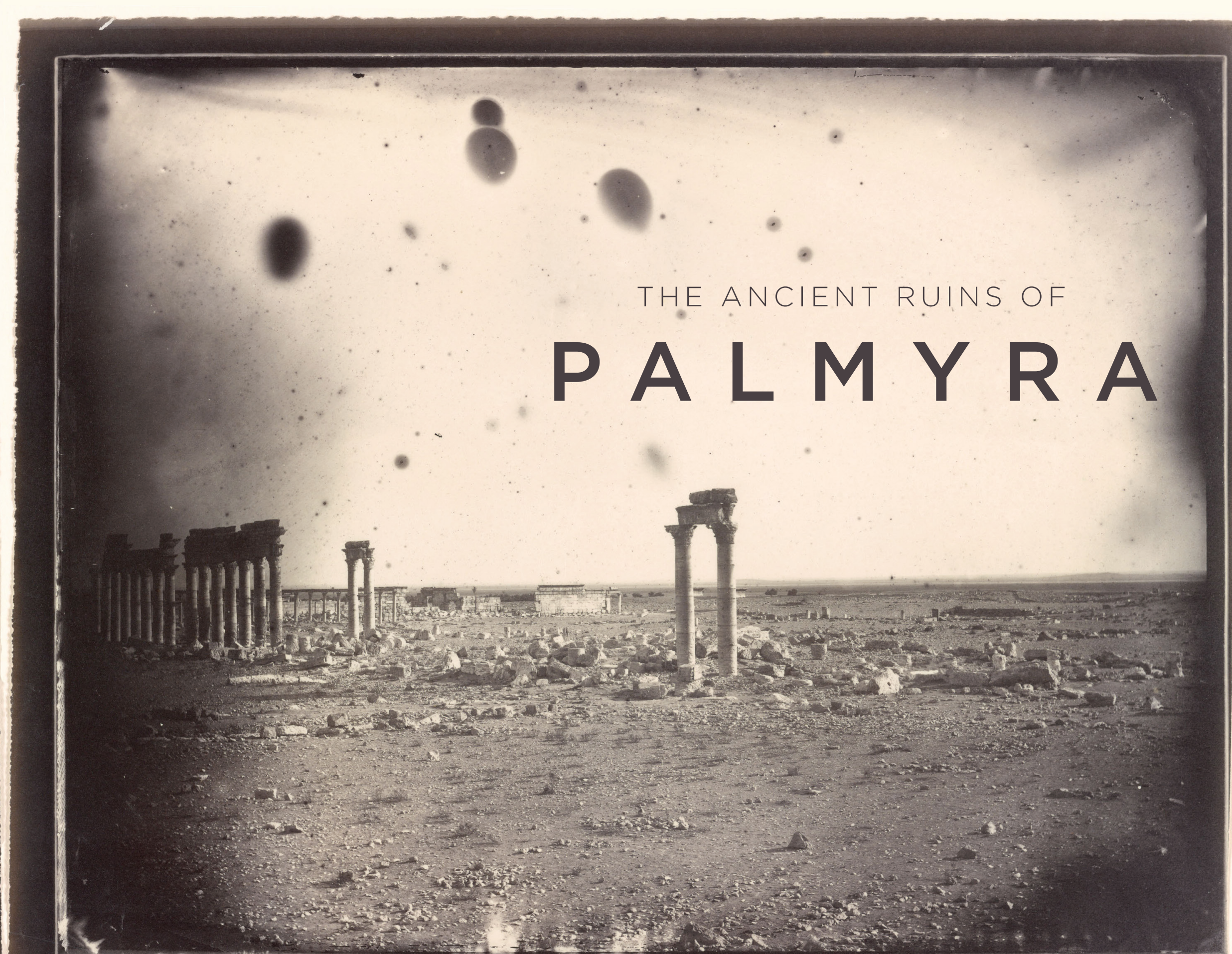
In 2013, the stabilization of the wood substrate was complete, and *The Last Supper's* five panels were reconnected for the first time in forty-seven years. The team's solution was based on the support system originally devised by Vasari himself, which has stabilized the painting while also allowing the wooden panels to move naturally with standard temperature and humidity fluctuations. Work on the final conservation of the painted surface was completed with the support of the Prada Foundation. A conservation team led by OPD conservator Roberto Bellucci was able to recover an unanticipated amount of the original painted surface, revealing the artist's hand in surprising detail. The most talented conservators in the field skillfully saved a significant painting that was deemed beyond repair.

With the Arno still flowing nearby, there is always the looming threat of another major flood, despite the water management dams that have been constructed upstream. As an extra safety precaution, a high-tech yet simple device was installed. If *The Last Supper* is in danger of another flood, a simple press of a button engages two winches, and the entire painting is miraculously hoisted toward the ceiling out of harm's way.

Right: OPD conservator Ciro Castelli monitoring the overall curvature of the Vasari panels during rejoining. Image courtesy Britta New, National Gallery, London

Opposite: Front of Giorgio Vasari's *The Last Supper* (1543), reassembled for the first time in nearly fifty years after the completion of the structural treatment. Image courtesy Archives of the Opificio delle Pietre Dure, Florence. © Opificio delle Pietre Dure





THE ANCIENT RUINS OF
PALMYRA

Palmyra. Detail of two-part panorama featuring Colonnade Street.
Louis Vignes, 1864. Albumen print. Getty Research Institute



Palmyra, Colonnade Street, anonymous artist after Louis-François Cassas, 1799. Proof-plate etching. Getty Research Institute

In the midst of the Syrian civil war, the ancient ruins and modern town of Palmyra represent a microcosm of current events. Political unrest in Syria's major cities in 2011 quickly spiraled out of control into a devastating conflict that has enveloped the entire country and bordering nations. In the wake of this horrific crisis, a power vacuum allowed the so-called Islamic State (ISIS) to seize large areas of Syria and Iraq, creating a three-sided war that has drawn in powerful foreign actors and unleashed the largest refugee migration since World War II. Catastrophic loss of life and destruction continue across the region as armies take and retake cities and territories.

When Palmyra was captured by ISIS in 2015, its people were subject to public executions and other war crimes while several of its imposing ancient monuments were demolished by the terrorist group. The great Temples of Bel and Baalshamin, the monumental arch, the grandest and best-preserved tower tombs—a unique building type only found in Palmyra—as well as many artworks at the site were systematically obliterated. In March 2016, Russian-backed troops loyal to President Bashar al-Assad retook Palmyra. Since that time conflicting reports have surfaced regarding the specific extent of the damage and looting, but satellite imagery undeniably reveals the dire condition of the site.

Nearly two millennia before it became a tragic chapter in the bloody conflict that is overwhelming Syria, Palmyra was a vibrant meeting place of civilizations. The Romans and Parthians knew Palmyra as a wealthy oasis metropolis, a multiethnic center of culture and trade on the edge of their empires. Spanning nearly three kilometers in the Tadmurean desert, the ruins of this ancient city have stood for ages as markers of the region's great history. During the Byzantine, Islamic, and later periods, Palmyra was rarely visited by Westerners; it wasn't until the early modern era that European artists and explorers traveled to and documented the site, spreading a romantic narrative about the city while capturing the ruins in their various states of preservation.

The Getty Research Institute (GRI) has an extensive collection of visual documents and publications related to Palmyra. In addition to early modern accounts describing its rediscovery, the GRI holds an extraordinary suite of more than one hundred rare etchings and “proof” or trial prints based on eighteenth-century drawings made by the French architect Louis-François Cassas. Acquired in 1984, the Cassas archive includes a manuscript written in preparation for the publication of these prints. Arriving in Palmyra on either May 22 or 23, 1785, Cassas assiduously worked to record the immense quantity of ruins scattered

across the landscape until departing a month later with a caravan of five hundred camels to Baalbek in modern-day Lebanon. With the ambition of superseding earlier publications on Palmyra, Cassas wanted to awe and inspire his European audience by lavishly documenting this great Roman-period city lost in the desert.

In 2015, to complement the Cassas collection, the GRI acquired forty-seven photographs taken in 1864 by French naval officer Louis Vignes that represent views and panoramas of Palmyra and Beirut. These photographs, the earliest taken of the ruins, were made during an expedition financed by the French art collector, archaeologist, and scientist Honoré Théodore Paul Joseph d'Albert, duc de Luynes. Inspired by the biblical accounts of Christianity, the duc de Luynes headed one of the earliest scientific missions to investigate the Dead Sea's geomorphic and climatic features, as well as the region's historic monuments. During this trip, he negotiated the acquisition of ancient artifacts, which today are part of the Louvre collections, and he also

commissioned Vignes to photograph Beirut and Palmyra. Although the scientific account of the Dead Sea was published in 1875 with three volumes and an “atlas” of photogravures and lithographs, the Palmyra photographs were not included in this study and remained largely unknown until their recent acquisition by the GRI. Even the printing of the albumen photographs depicting Palmyra, now at the GRI, holds significance for the history of photography since the duc de Luynes had hired celebrated photographer Charles Nègre to print the negatives resulting from this pioneering expedition. Vignes's photographs, along with Cassas's suite of prints, depict the Temple of Bel, the Temple of Baalshamin, the monumental arch, and the tower tombs that were destroyed last year.

The destruction of Palmyra's ruins cannot be undone, making the GRI's collection and other documentation held elsewhere even more significant, as they preserve a visual record of the site for research and archaeological studies. To make these resources better known throughout the world, the GRI will launch its first online-only exhibition, *The Legacy of Ancient Palmyra*, on February 8, 2017, featuring images of Palmyra by Cassas and Vignes.

The exhibition tells the story of the ancient city and its documentation, providing a broad historical context and highlighting Palmyra's importance in world culture, including its influence in art, architecture, literature, and archaeology. The exhibition will illustrate Palmyra's legacy, especially as transmitted through eighteenth- and nineteenth-century Western accounts. In architecture, Cassas's depictions of Palmyra were emblematic of the neoclassical style and contributed to the design of domestic and civic buildings throughout Europe. Likewise, the literature and art of the period often celebrated the life of Zenobia, the “warrior queen” who briefly ruled Palmyra in the third century and famously revolted, unsuccessfully, against Roman rule.

Museums throughout the world house Palmyrene sculpture, including exquisite funerary portraiture, much of it acquired in the last few centuries.

The Legacy of Ancient Palmyra will serve as a visual resource that allows virtual access to rare and unknown materials for any interested user. It will be sharable and accessible for educational purposes through Creative Commons licensing of text and images in the public domain.

Promoting respect for cultural heritage and the need to preserve and restore monuments, artworks, and artifacts from all regions and periods is a constant effort. Whether it is human negligence, natural disaster, or willful destruction, there are many reasons for the loss of invaluable and irreplaceable objects and sites of cultural heritage. The attack on Palmyra by ISIS soldiers that left large parts of this ancient city in rubble is a dramatic and very recent example of the deliberate destruction of a world heritage site, but it is regrettably not the only such case. At institutions like the GRI, countless examples of rare primary materials provide researchers with information to help piece together stories of cultural works ravaged by war and other circumstances. From the iconoclasm of the Reformation in Central and Northern Europe, to the destruction of buildings such as the great cathedral at Reims, France, during World War I, to full-scale looting of art by the Nazis during World War II, the GRI's mission is to collect and preserve original sources that provide a deeper understanding of these important histories through words and images.

Editor's Note: At the time this magazine went to press, Palmyra had been retaken by ISIS on Dec. 10, 2016, leaving the site open to further destruction.

The GRI will host a public event featuring speakers who will address Palmyra within the context of cultural heritage at risk on February 8, 2017. For further information on this event, visit getty.edu/360.



UNLIKELY PARTNERSHIP REVITALIZES OUTDOOR SCULPTURES

At first glance, the worlds of the military and of art conservation could not seem further apart. However, from the conservation professional's perspective, unusual partnerships, as well as technology transfers, are an important part of the conservator's tool kit.

For example, several years ago the Getty Conservation Institute (GCI) looked to a technique in medical research that uses antibodies for detection assays, which determine the ingredients and quality of a substance. Hospital and research laboratories have used Enzyme-linked Immunosorbent Assay (ELISA) successfully to identify disease in

tissue samples. GCI scientists modified and applied this well-established technique to identify proteins in paint binding media, such as animal glue, egg, and milk, as well as polysaccharides in plant gums. In another instance, scientists at the GCI adapted technology used in the NASA-designed Mars Science Laboratory Rover (which helps scientists probe the surface of Mars) to analyze antiquities, outdoor sculpture, and manuscripts at the Getty, as well as to examine excavated wall paintings at the Roman ruins of Herculaneum in Italy, for the purpose of evaluating the paintings' pigments, salts, and deterioration.

Above, left: *Source*, 1967, Tony Smith. Painted steel. Tony Smith Estate, Courtesy of Matthew Marks Gallery, Storm King Art Center, Mountainville, New York. Photo: Abigail Mack. © 2016 Estate of Tony Smith/Artists Rights Society (ARS), New York

Opposite top: Blackhawk helicopter. Photo: Sgt. Travis Zielinski



In 2001, efforts at the National Gallery of Art in Washington, DC, to identify durable high-performance matte coatings designed for outdoor sculptures led to an unlikely alliance between the US Army Research Laboratory (ARL) and art conservation professionals. For the military, concealment and camouflage require matte coatings, while in the art world appearance is dictated by the artist's choice. As a result of this collaboration, existing military camouflage paint formulations were adapted for outdoor sculpture by Alexander Calder and Tony Smith.

"When these artworks were being made artists had to choose coatings from what was commercially available, often from their local hardware store," said Abigail Mack, a conservator in private practice and a consultant for the GCI's Outdoor Painted Sculpture project. "Historically these paints had very poor durability plus dismal color and gloss longevity. Though other, more durable materials now exist in the marketplace, the choice is still limited by what the paint companies provide with very few options in the matte range. The idea behind adapting more durable chemistries is to have the appearance originally intended by the artist be preserved for a longer time."

Conserving painted outdoor sculpture presents many challenges, and matte (or low gloss) coatings are the most problematic in terms of durability. They are, however, ubiquitous, especially with sculptures from the 1960s, 1970s, and 1980s, when many artists favored a low-gloss aesthetic. The poor durability of matte commercial coatings in outdoor settings is well known. They are unavoidably overloaded with pigments and flattening agents, and they contain a minimal amount of resin. These factors, often exacerbated by poor choices of these pigments and flattening agents, typically lead to fading, streaking, marring, and degrading with each passing season until sculpture surfaces no longer resemble the original unexposed coating and fall far from the artist's intended look. In some climates, severe weathering and subsequent disfiguration have been documented to occur in less than three years.

For the last thirty to fifty years, these sculptures have been on a continuous cycle of painting and repainting, both for preservation and in an attempt to maintain their intended appearance. Treatments often are massive logistical and financial endeavors that strain collectors and institutions. Additional factors, including economic changes and shifting priorities, meant that visitors to cityscapes and

sculpture gardens have often only briefly witnessed newly painted objects as intended. As paint formulations changed and companies closed or transferred ownership, replacement paints were then chosen to best replicate the intended look of the object without established methods of ensuring aesthetic continuity. Moreover, it has often been the practice to choose a glossier paint than the original gloss level, with the expectation that it would then fade and chalk with weathering to the accepted level.

While the results of the National Gallery of Art's work with ARL in adapting camouflage paint formulations for outdoor sculpture were extremely

promising, problems with the application properties of the paint were reported, arising in part from different working methods used by the Army and by conservators and local paint applicators. Recent coatings technology requires the implementation of sophisticated pretreatment steps and stringent industry surface preparation standards. The art conservation community is often still unaware of the additional steps used in industry or is generally reluctant to prepare sculpture surfaces to industry standards (using methods such as abrasive blasting) that have been proven to be necessary for good adhesion. Some of these methods simply cannot be employed to the same

degree with works of art, and this may have been the cause of some premature failures. These problems highlight the need for further inter-professional collaboration.

In 2012, the GCI launched its own project focused on the preservation of outdoor painted sculpture. One of the important components of this effort has been to partner with the ARL coating team. Critical to this partnership was the participation of ARL chemist John Escarsega, a 2014–2015 Conservation Guest Scholar at the GCI. Escarsega was strongly supported in this by ARL's open campus initiative, which fosters these types of interaction and collaborations. The residency enabled a singular focus on the formulation of a new generation of outdoor coatings with enhanced performance, the Marathon Series, which captures key properties sought by both ARL and the Getty. Joining the GCI and ARL in this work is Mack, who works extensively with Calder's outdoor sculptures, and Niles Protective Coatings, the company manufacturing the paints formulated by the Army.

"It is an honor to be able to support and direct one's efforts to the men and women who serve our country with our military coatings, yet to also know that these similar coatings systems may also protect our cultural heritage and national treasures is a true joy and honor as well," said Escarsega.

The new paints were formulated by the ARL with the express goal of increasing their durability and ease of application. The formulations include two critical innovations: one is the use of lower molecular weight resin systems, which decreases the amount of solvent needed and lowers viscosity, thus resulting in enhanced application properties. The other is the use of Low Solar Absorbing (LSA) pigments, which contributes to effectively reducing solar loading—i.e., reflecting the sun's thermal energy and photons—not only reducing the heating of the coating and the underlying substrate, but also protecting the resin from harmful

degradation of the coatings that occurs through ultraviolet exposure.

Currently, because of the limited color choices of LSA pigments, the new paints have been formulated only in black, and a variety of different gloss levels are being explored to fit the different aesthetic requirements of artists, including Louise Nevelson, Tony Smith, and Alexander Calder. An essential aspect of the project is to work with artists, artists' estates, and foundations to replicate the approved appearance of their artists' sculptures using this novel coating technology. Having their input, as well as that from conservators and paint applicators, in the early stages while paint formulation is being developed is a unique opportunity. It means not only that appearances can be tailored, but also that other properties, such as viscosity and drying time, can be adjusted. The next step will be large-scale tests for paint applicators, followed by pilot applications to select sculptures, in collaboration with the relevant foundations and estates.

The commercial availability of these paints will

be ensured through partnerships among the GCI, the ARL, and commercial paint manufacturers with a long history of collaboration with the ARL. In the long term, the goal is to expand the color and gloss palette available to fit the requirements of other artists.

"Our goal will be achieved by introducing different pigment packages into the new resin system so we'll have a much larger color palette but also, crucially, by working with an increasing number of artists' estates, foundations, and studios so they provide feedback as the paints are being individually formulated to match the specified appearance for their artist," said Rachel Rivenc, the GCI associate scientist leading the Outdoor Sculpture project. "It is our hope that more durable coatings will help sculptures maintain their appearance longer and ensure that the dialogue between the sculpture and the spectator continues."



Above: On site application of high-performance coating for *Gracehopper*, 1961, Tony Smith. Welded steel and paint. Founders Society Purchase. Detroit Institute of Arts. Photo: Abigail Mack. © 2016 Estate of Tony Smith/Artists Rights Society (ARS), New York

Opposite: Application of Calder Red paint onto a section of *Jerusalem Stable*, 1976, Alexander Calder. Sheet metal, bolts, and paint. Calder Foundation, New York; gift of the Philip and Muriel Berman Foundation to the Calder Foundation, 2005. Photo: Abigail Mack. © 2016 Calder Foundation, New York / Artists Rights Society (ARS), New York



Cupid Carving a Bow from Hercules's Club (detail), 1750, Edme Bouchardon. Marble. Musée du Louvre, Département des Sculptures, Paris. Image © Musée du Louvre/Hervé Lewandowski

BOUCHARDON REDISCOVERED

THE PROLIFIC CAREER OF A FRENCH ROYAL ARTIST

On August 11, 1792, the day after the Palais des Tuileries, residence of the royal family in Paris, was stormed and overtaken during the French Revolution, a magnificent bronze sculpture was torn down by the revolutionaries to be melted into weaponry. The equestrian monument to Louis XV had stood in the Place de la Concorde for just three decades, and was the final work and masterpiece of Edme Bouchardon (1698–1762). One of the most fascinating artists of eighteenth-century Europe, Bouchardon was instrumental in the transition from the decorative exuberance of the Rococo style to the spare linearity of the Neoclassical. A prominent member of the Royal Academy of Painting and Sculpture in Paris, he was much celebrated in his time as both a sculptor and a draftsman. His prolific imagination and constant quest for perfection resulted in works that were praised and sought after by the most discriminating art collectors of Europe. Yet over the centuries his renown has waned, especially outside France, and there had never been a comprehensive exhibition on this significant and creative artist. Co-organized with the Musée du Louvre in Paris, *Bouchardon: Royal Artist of the Enlightenment* will be on view at the J. Paul Getty Museum at the Getty Center from January 10–April 2, 2017, paying tribute to this exceptional artist.

Training in Rome

After receiving first prize from the Royal Academy of Painting and Sculpture in Paris, Bouchardon was granted a scholarship at the French Academy in Rome at the age of twenty-five to perfect his training. The French Academy, which was founded under Louis XIV in 1666, required young artists to learn by copying classical art and the great masters, a method of education that had been practiced since the Renaissance. A great number of Bouchardon's drawn copies have survived, nearly always executed in red chalk, his favorite medium. In addition to ancient sculpture and the great masters of the Renaissance, he copied works by Gian Lorenzo Bernini and other Baroque artists. From 1726 until 1730,



Bouchardon carved a marble copy of a classical statue, a mandatory exercise for the Academy's sculptors. He chose the *Barberini Faun*, which was greatly admired by connoisseurs and artists. While preserving the beauty of the classical original, he made the *Faun* more naturalistic and sensual. In its April 1732 article on the sculptor, the paper *Journal historique sur les matières du tems* specified that "this copy has even more integrity, purpose and character than the original." And Bouchardon's biographer, the comte de Caylus, even exclaimed "this life-size statue deserves the esteem of artists and connoisseurs. It in no way feels like a copy."

During his nine years in Rome (1723–32), Bouchardon not only refined his artistic education by copying the ancients and the masters, he also made a brilliant start of his career. French ambassador Cardinal de Polignac introduced Bouchardon to influential cardinals in the papal court, and to scholars, artists, collectors, antiquarians, and aristocrats in Rome. Starting in 1727 with the bust of Baron Philipp von Stosch, Bouchardon carved several others in a classicizing style to suit the demands of certain patrons, mostly British tourists. The permeation of classical art throughout these works then represented a novelty in portraiture. Bouchardon also excelled in sculpting busts in a Baroque style that owed much to Bernini, evident in the portrait of Pope Clement XII. In Rome, motivated by a strong creative impulse, the young artist worked on models for many projects, including Pope Clement XI's tomb, the Corsini Chapel, and the Trevi Fountain, but none of them were executed.

"There is one quote that I particularly love in one of the letters Bouchardon sent to his father from Rome," said Anne-Lise Desmas, department head of sculpture and decorative arts at the Getty and one of the curators of the show. "The artist has just described one of his projects for the Trevi Fountain that would have

involved the destruction of a newly built palace on the square, which he knew was unlikely. His explanation to his father? 'I followed my muse.' This very simple statement sums up for me the artist's endless passion and inventive spirit throughout his years in Rome, and I would even say throughout his whole career."

After the successful reception of Bouchardon's projects in Rome, he was called back to France in 1732 by a royal administration eager to use his talents in Paris and Versailles, and in 1735 became sculptor to the king.

Royal Commissions and Parisian Monuments

The rich and varied repertoire of forms and styles that Bouchardon studied in Rome shaped his production as a sculptor and draftsman throughout his career. His art was created in a remarkable variety of media—drawings, sculptures, medals, prints—and materials (including chalk, plaster, wax, terracotta, marble, and bronze), and his creativity seemed endless, with subjects drawn from history and mythology, as well as portraiture, anatomical studies, ornament, and fountains. Bouchardon refused to confine himself to a single artistic category, considering his drawings as important as his sculptures, and even exhibited stand-alone drawings at the Paris Salon along with sculpture, which was almost unheard of at the time.

Bouchardon particularly enjoyed designing fountains because he could combine sculpture, architecture, decoration, and water features in a single work of art. He created one of his first designs in Rome in the early 1730s, when he entered the competition for the Trevi Fountain (ultimately won by Italian architect Nicola Salvi). Although he designed about thirty fountains, only two of his ideas were executed. In 1739, he completed sculptures for the Neptune Fountain at Versailles, but his most important commission was the Grenelle Fountain in Paris. The rapid

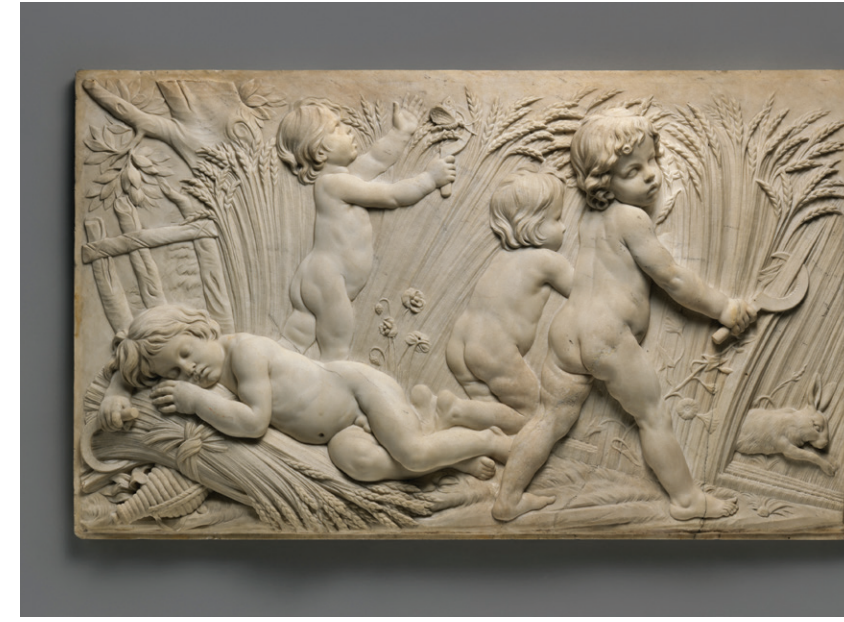


Above, left: *Virgin of Sorrows*, 1734–38. Edme Bouchardon. Stone. Courtesy of the Conservation des œuvres d'art religieuses et civiles de la Ville de Paris et Direction des affaires culturelles d'Île-de-France. Paris: église Saint-Sulpice. Image © Jean-Marc Moser / COARC / Roger-Viollet. All rights reserved. Roger-Viollet Agency.

Above, right: *Children Harvesting and Resting, Allegory of Summer*, mid-18th century, Edme Bouchardon. Marble. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1935 (35.104.2). Image: www.metmuseum.org

Opposite, top: *Charity*, 1724–27. Edme Bouchardon. Red chalk. Musée du Louvre, département des Arts graphiques, Paris. Image © Musée du Louvre, dist. RMN-Grand Palais / Michel Urtado

Opposite, bottom: *First Design for the Trevi Fountain*, 1731. Edme Bouchardon. Red chalk. Private collection



growth of the Faubourg Saint-Germain district made better water distribution a necessity, and in 1739 the Paris city council purchased a property on rue de Grenelle for a public fountain. Bouchardon received the commission for the design and was responsible for all aspects of its decoration; it was completed in 1745. The fountain's facade is formed by a central section flanked by two concave sections, or "wings." In front of a central pediment supported by two pairs of columns is the primary figural group in marble: the city of Paris, personified as a seated woman, accompanied by two reclining figures representing the Seine and the Marne Rivers. At street level, water spouts from four grotesque bronze heads. On the flanking sections, statues and allegorical reliefs, all in stone, evoke the four seasons. The Grenelle Fountain was a major monument in the development of Paris as a metropolis. The design—an aesthetic revival of the classical style—aroused passionate debate among contemporaries, while the sculptural decoration was highly praised for its naturalism.

Bouchardon also created some of the most iconic sculptural images of the period, such as *Cupid Carving a Bow from Hercules's Club*, a major royal commission that occupied him between 1745 and 1750. The statue was installed at Versailles in 1750. But by 1754 it had been sent to the castle of Choisy to be displayed in the orangery. This was near a small château used as a retreat by Louis XV and his mistress Madame de Pompadour, making it

an appropriate site for the *Cupid*. At Versailles, the statue had aroused much criticism. Several critics, including the philosopher Voltaire, considered the subject to be enigmatic and unpleasant, turning the god of love into a "carpenter." The courtiers, especially women, thought Bouchardon's depiction of the youth's body was overly realistic, reducing Cupid, the god of love, to a common street porter. Art critics and artists, however, appreciated the novelty of this masterpiece. The perfect embodiment of Bouchardon's aesthetic, it combines the simplicity of forms of ancient art with a faithful attention to nature.

From 1737 until 1762, the year of his death, Bouchardon occupied the prestigious position of draftsman of the Academy of Inscriptions and Belles-Lettres. This royal institution, founded under Louis XIV, had the dual mandate of advancing knowledge about classical antiquity and history and providing inscriptions for the regime's propaganda. Bouchardon's primary task was to draw designs for tokens and medals based on ideas developed by the academicians. Tokens were distributed annually to employees of the royal administrations, while medals commemorated major events of Louis XV's reign, from 1715 to 1774. The front of each token or medal usually contained a portrait of Louis XV; the reverse featured a composition comprising an image, a Latin motto, and a description of the event or subject being celebrated. In addition to medals and tokens,

Bouchardon was very involved with another type of small monument in low relief: engraved gemstones. Closely associated with antiquity, when it had flourished, this diminutive art form enabled a historically minded artist such as Bouchardon to connect with the classical world, which fascinated him.

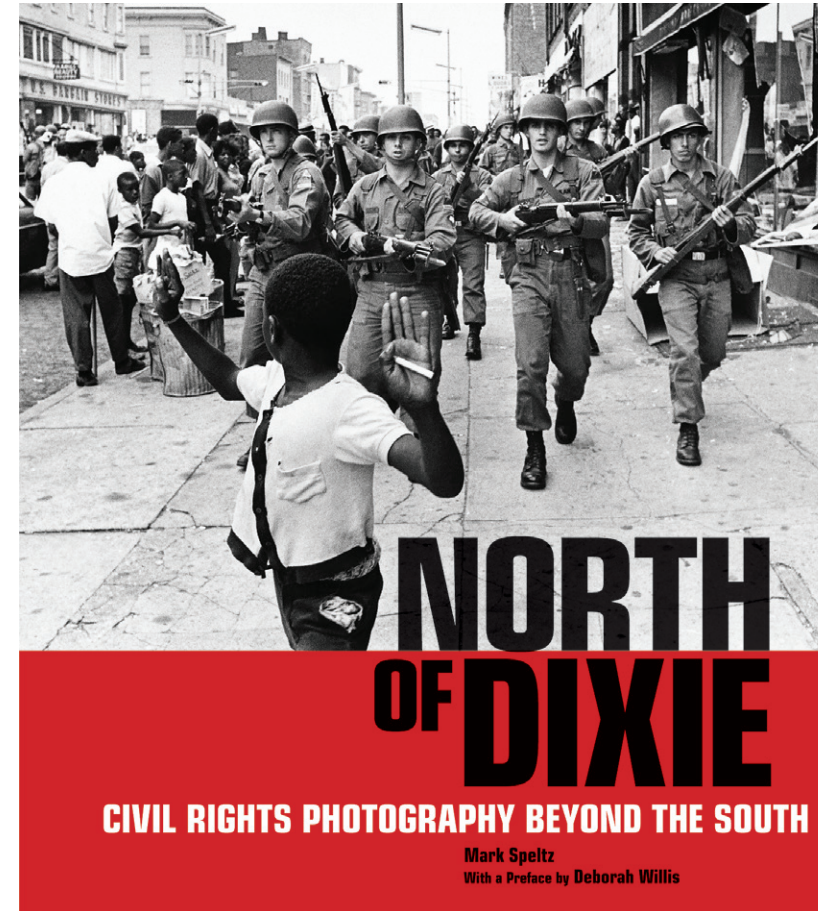
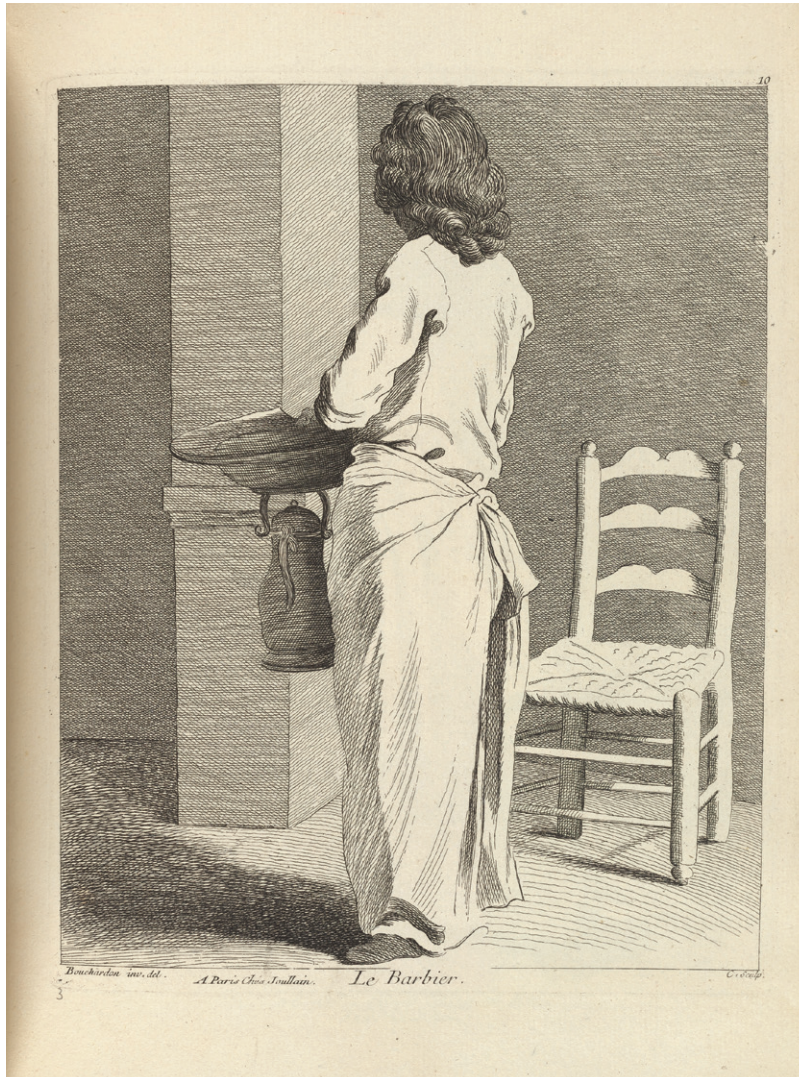
Bouchardon's final commission, the last masterpiece of his distinguished career, came in 1748 with the equestrian monument to Louis XV. It represented the king on horseback, wearing classical clothing and crowned with laurel leaves. The preparatory work occupied the sculptor until his death. He made over three hundred drawings in preparation for the monument. Bouchardon completed a large-scale plaster model in January 1757.

The casting in bronze took place on May 5, 1758; however, a setback with the casting, coupled with Bouchardon's meticulousness, delayed the sculpture for five years while it was repaired and refined. The seventeen-foot-tall statue was installed on a temporary pedestal in 1763, several months after the artist's death. The pedestal was completed nine years later with the addition of the bronze decoration of four Virtues and two reliefs by sculptor Jean-Baptiste Pigalle. All that remains of the monumental sculpture today is the right hand of Louis XV (on view in the exhibition).

Bouchardon: Royal Artist of the Enlightenment—curated by Desmas and Edouard Kopp, Maida and George Abrams Associate Curator of Drawings at Harvard Art Museums—is a testament to the remarkable variety of the artist's oeuvre and to his masterful techniques in different media. The exhibition would not be possible without the Musée du Louvre, which owns the great majority of his works for two main historical reasons: first, the major Bouchardon sculptures that once belonged to the French Royal Collections passed to the Louvre; and second, the bequest of the artist's workshop collection made by his nephew, Louis Bonaventure Girard, to the Louvre in 1808 added more than eight hundred drawings to the museum's holdings. In addition, the Louvre and the Getty jointly funded the conservation and cleaning of numerous sculptures, drawings, prints, medals, and books, both to improve their condition and to be able to display them at their very best. Of special note is the conservation of two of Bouchardon's masterpieces, *Jesus Christ Leaning on the Cross* and the *Virgin of Sorrows* (on view at the Getty), both monumental stone sculptures that will be displayed for the first time ever outside of the church of Saint-Sulpice in Paris. Further context for the life and work of Bouchardon was provided by the cooperation and initiative of colleagues at the Getty Research Institute. Not only did they lend many books in their special collections illustrated by Bouchardon, but also purchased key prints made by the artist, such as the *Cries of Paris*, a poignant record of the working class in eighteenth-century Paris, some of which will be shown in the exhibition.

The Los Angeles presentation of *Bouchardon: Royal Artist of the Enlightenment* is supported by City National Bank.

The Barber, from *Études prises dans le bas peuple ou les Cris de Paris*, 1737–46. Comte de Caylus and Étienne Fessard after Edme Bouchardon. Etching and engraving. The Getty Research Institute



North of Dixie Civil Rights Photography Beyond the South

Mark Speltz
With a Foreword by
Deborah Willis

The civil rights movement is commonly illustrated with iconic photographs from Selma, Montgomery, and Birmingham, leaving the visual history of the movement outside the South largely untold. In North of Dixie, Mark Speltz reveals the important work of activists who fought segregation, police brutality, and job discrimination in the American North through indelible images from such luminaries as Bob Adelman, Charles Brittin, Diana Davies, Leonard Freed, and Gordon Parks.

The activists stayed warm by marching along the sidewalk and handing out leaflets calling attention to the rink's discriminatory admission policy. Sometimes they stopped to pose for local photographers. The drawn-out grassroots protest against the aptly named White City, begun four years earlier by the newly formed Committee of Racial Equality (CORE), escalated in early 1946. CORE intensified its tactics by organizing occasional "stand-ins," which successfully blocked access to the ticket window, so on those nights no one, white or black, could enter the rink. Crowds grew at the Saturday night protests as the group's nonviolent, direct action led to tense confrontations and arrests. African American veterans who fought for freedom abroad during World War II but were denied admission to White City joined CORE protesters carrying signs that read "The Draft Boards Did Not Exclude Negroes". As its losses mounted and legal options ran out, White City's management finally agreed to open up the rink to all customers. CORE's lengthy struggle to

desegregate this local amusement in the heart of black Chicago—which, for the young activists and veterans involved, amounted to a deeply personal stand against racial injustice—is just one of thousands of little-known campaigns to establish a more just and equal society in the northern and western regions of the United States.

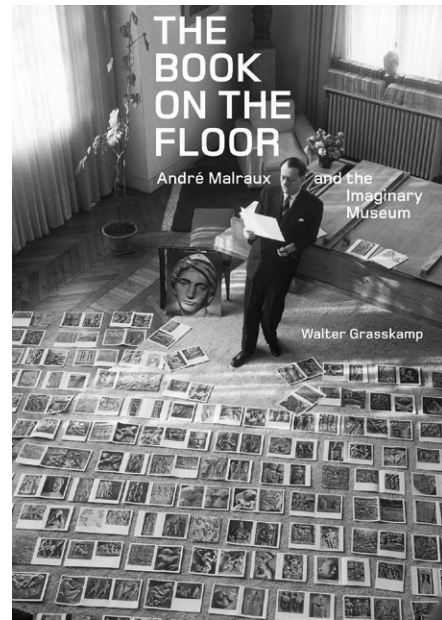
Many people who didn't live through the civil rights era primarily associate the movement with well-known struggles in the South, such as the historic 1957 battle to integrate Central High School in Little Rock, Arkansas, or the significant 1965 Selma-to-Montgomery march for voting rights. Schoolchildren nationwide are familiar with Rosa Parks defiantly refusing to give up her seat to a white rider and her subsequent arrest, which initiated the 1955 Montgomery Bus Boycott, and many can quote from Martin Luther King Jr.'s "I Have a Dream" speech at the 1963 March on Washington, yet few can describe examples of discrimination or the many protests that took place elsewhere throughout the country. Popular understanding of the movement, commonly derived from a narrative of nonviolence triumphing over racism in the South, rarely includes the important and wide-spread fight for freedom and justice that took place in the Northeast, Midwest, and West.

Coupled with personal stories and historical context to illuminate the largely unrecognized struggles that took place across America, the photographs reproduced in *North of Dixie*—many of them previously unpublished, not widely circulated, or simply forgotten—are intended to lend a more realistic dimension to the history and evolution of America's black freedom movement as a whole. These pictures beckon us to take a second look, carefully consider them alongside the more familiar images from the South, and reconsider what we know or don't know about the movement. These views, which are by necessity only a small sampling of the many thousands of images made, bear witness to the breadth, depth, and essential significance of the struggle for freedom and dignity in every region of this land.

This excerpt is taken from the book *North of Dixie: Civil Rights Photography Beyond the South*, published by the J. Paul Getty Museum. © 2016 J. Paul Getty Trust. All rights reserved.

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

Order online at shop.getty.edu



The Book on the Floor
André Malraux and the Imaginary Museum

Walter Grasskamp

In 1954, the French writer, politician, and publisher André Malraux (1901–1976) posed at home for a photographer from the magazine *Paris Match*, surrounded by pages from his forthcoming book *Le musée imaginaire de la sculpture mondiale*. The enchanting metaphor of the *musée imaginaire* (imaginary museum) was built upon that illustrated art book, and Malraux was one of its greatest champions. Drawing on a range of contemporary publications, he adopted images and responded to ideas. Indeed, Malraux’s book on the floor is a variation of photographer André Vigneau’s spectacular *Encyclopédie photographique de l’art*, published in five volumes from 1935 on—years before Malraux would enter this field. Both authors were

engaged in juxtaposing artworks via photographs and publishing these photographs by the hundreds, but Malraux was the better sloganeer.

Starting from a close examination of the photograph of Malraux in his salon, art historian Walter Grasskamp takes the reader back to the dawn of this genre of illustrated art book. He shows how it catalyzed the practice of comparing works of art on a global scale. He retraces the metaphor to earlier reproduction practices and highlights its ubiquity in contemporary art, ending with an homage to the other pioneer of the “museum without walls,” the unjustly forgotten Vigneau.

Getty Research Institute
240 pages, 6 5/8 x 9 5/6 inches
67 b/w illustrations
ISBN 978-1-60606-501-3, hardcover
US \$45.00

Los Angeles Central Library
Building an Architectural Icon, 1872–1933

Kenneth A. Breisch
With a Foreword by Kevin Starr

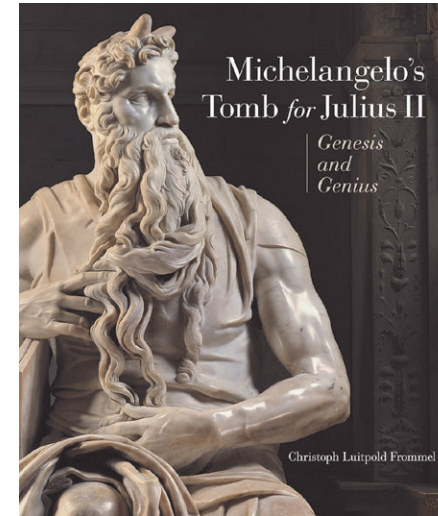
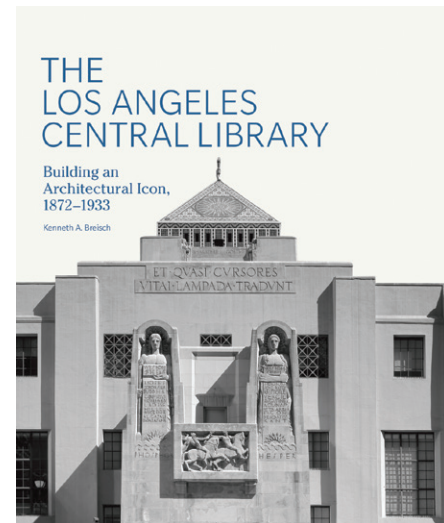
In the most comprehensive investigation of the Los Angeles Public Library’s early history and architectural genesis ever undertaken, Kenneth Breisch chronicles the institution’s first six decades, from its founding as a private library association in 1872 through the completion of the iconic Central Library building in 1933. During this time, the library evolved from an elite organization ensconced in two rooms in downtown LA into one of the largest public library systems in the United States—with architect Bertram Grosvenor Goodhue’s building, a beloved LA landmark, as its centerpiece.

Goodhue developed a new style, fully integrating the building’s sculptural and epigraphic program with its architectural forms

to express a complex iconography. Working closely with sculptor Lee Oskar Lawrie and philosopher Hartley Burr Alexander, he created a great civic monument that, combined with the library’s murals, embodies an overarching theme: the light of learning.

“A building should read like a book, from its title entrance to its alley colophon,” wrote Alexander—a narrative approach to design that serves as a key to understanding Goodhue’s architectural gem. Breisch draws on a wealth of primary source material to tell the story of one of the most important American buildings of the twentieth century and illuminates the formation of an indispensable modern public institution: the American public library.

Getty Research Institute
220 pages, 9 x 10 1/4 inches
21 color and 140 b/w illustrations
ISBN 978-1-60606-490-0, hardcover
US \$45.00



Michelangelo's Tomb for Julius II
Genesis and Genius

Christoph Luitpold Frommel
With contributions by Claudia Eching-Maurach,
Antonio Forcellino, and Maria Forcellino

In 1505, Michelangelo (1475–1564) began planning the magnificent tomb for Pope Julius II, which would dominate the next forty years of his career. Repeated failures to complete the monument were characterized by Condivi, Michelangelo’s authorized biographer, as “the tragedy of the tomb.” This definitive book thoroughly documents the art of the tomb and each stage of its complicated evolution. Authored by Christoph Luitpold Frommel, who also acted as the lead consultant on the recent restoration campaign, this volume offers new post-restoration photography that reveals the beauty of the tomb overall, its individual statues, and its myriad details.

This book traces Michelangelo’s stylistic development; documents the dialogue between the artist and his great friend and exacting patron Pope Julius II; unravels the complicated relationship between the master and his assistants, who executed large parts of the design; and sheds new light on the importance of neoplatonism in Michelangelo’s thinking.

A rich trove of documents in the original Latin and archaic Italian relates the story through letters, contracts, and other records covering Michelangelo’s travels, purchase of the marble, and concerns that arose as work progressed. The book also catalogues fifteen sculptures designed for the tomb and more than eighty related drawings, as well as an extensive and up-to-date bibliography.

J. Paul Getty Museum
368 pages, 10 3/4 x 12 3/4 inches
110 color and 256 b/w illustrations
ISBN 978-1-60606-503-7, hardcover
US \$79.95

The Dawn of Christian Art in Panel Paintings and Icons

Thomas F. Mathews with Norman Muller

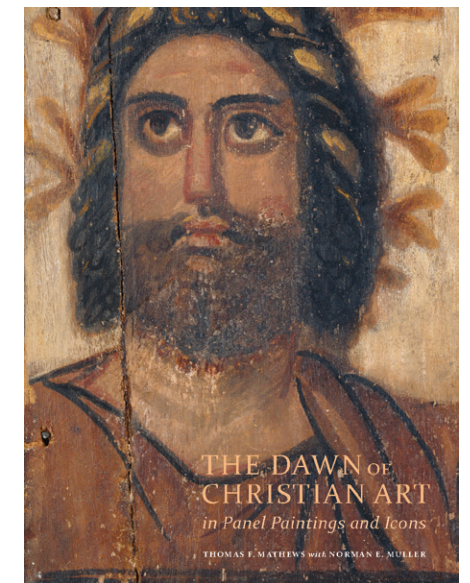
Staking out new territory in the history of art, this book presents a compelling argument for a lost link between the panel-painting tradition of Greek antiquity and Christian paintings of Byzantium and the Renaissance. While art historians place the origin of icons in the seventh century, Thomas F. Mathews finds strong evidence as early as the second century in the texts of Irenaeus and the Acts of John that describe private Christian worship. In closely studying an obscure set of sixty neglected panel paintings from Egypt in Roman times, the author explains how these paintings of the Egyptian gods offer the missing link in the long history of religious painting. Christian panel paintings and icons are for the first time placed in a continuum with the pagan paintings that preceded them, sharing

elements of iconography, technology, and religious usages as votive offerings.

Exciting discoveries punctuate the narrative: the technology of the triptych, enormously popular in Europe, traced by the authors to the construction of Egyptian portable shrines, such as the *Isis* and *Serapis* of the J. Paul Getty Museum; the discovery that the egg tempera painting medium, usually credited to Renaissance artist Cimabue, has been identified in Egyptian panels a millennium earlier; and the reconstruction of a ring of icons on the chancel of Saint Sophia in Istanbul.

This book will be a vital addition to the fields of Egyptian, Greco-Roman, and late-antique art history and, more generally, to the history of painting.

J. Paul Getty Museum
256 pages, 9 1/2 x 12 1/4 inches
170 color and 13 b/w illustrations
ISBN 978-1-60606-509-9, hardcover
US \$49.95



Archive of Artist Harmony Hammond

The Getty Research Institute (GRI) has acquired the archive of path-breaking American artist, writer, curator, and scholar Harmony Hammond (b. 1944), which chronicles the development of feminist and lesbian art from the 1970s through the 2000s. The Harmony Hammond Papers document all stages of her artistic career, including correspondence, photographs, original source material for her art, professional papers, publication drafts, editioned prints, other artwork, and a slide registry devoted specifically to lesbian artists. In addition to the archive, which was purchased by the GRI, Hammond has donated an extensive library of books and



other publications related to art, feminism, and lesbian/gay/queer/trans studies.

Hammond has included original early artwork as part of the archive. These include a complete set of her editioned prints, more than thirty pieces; three of her earliest paintings; as well as her early woven *Hairbags* (1972), dedicated to members of her feminist consciousness-raising group, and *Shoe Poems* (1977). The archive also includes original source material for her imagery, as well as journals with both writings and drawings, and agendas documenting her activities in the nineties.

Her papers record her role in the feminist and lesbian art movements as writer, curator, and teacher, including her involvement as a founding member of the A.I.R. Gallery, the first feminist co-operative art space in New York City, and of the collective *Heresies: A Feminist Publication on Art and Politics*. There is correspondence from many notable artists and writers, such as Louise Bourgeois, Rita Mae Brown, Judy Chicago, Jill Johnston, Ana Mendieta, Kate Millett, Linda Montano, Linda Nochlin, Howardena Pindell, Adrienne Rich, Faith Ringgold, May Stevens, and Faith Wilding. The files of correspondence with Lucy Lippard, Moira Roth, and Arlene Raven are particularly rich.

The graphic work, publications, and materials she collected include a large number of posters and other publications and pieces of ephemera, many quite rare, by artists such as Mary Beth Edelson, Zoe Leonard, and a set of the journal *LTTR*, published by the eponymous feminist gender-queer artist collective founded in 2001 by Ginger Brooks Takahashi, K8 Hardy, and Emily Roysdon, and later joined by Ulrike Müller.

Hammond's professional papers include drafts and documentation of her publications, including *Lesbian Art in America* (2000), her path-breaking historical account, and files related to the journal *Heresies*; her writings for art periodicals such as *Art in America* and *Artspace*; her many curatorial projects, including *A Lesbian Show* (1978), the landmark exhibition that took place at the historic alternative space at 112 Greene Street; and *Women of Sweetgrass, Cedar more and Sage* (1985), organized with Jaune Quick-to-See Smith, the first national exhibition of work by contemporary Native American women artists; as well as her other engagements, including her career as a martial arts instructor, which she considered part of her feminist practice.

The archive demonstrates Hammond's tireless documentation of other artists and includes correspondence, video, DVDs, and slides of other artists that she researched and discussed in her teaching. Five archival boxes cover lesbian artists and include documentation on and correspondence with a broad cross-section of important figures from the 1970s through 2000, including Amy Adler, Laura Aguilar, Laura Cottingham, Tee A. Corinne, Dyke Action Machine, Carrie Moyer, Catherine Opie, Collier Schorr, Amy Sillman, Annie Sprinkle, and Terry Wolverton.



Above: The Borghese-Windsor Cabinet, Rome, about 1620. Ebony, rosewood, pietre dure (including lapis lazuli, jaspers of various colors, agates, cornelian stones, amethyst), gilt-bronze and silver, horn. The J. Paul Getty Museum. Photo courtesy of Sotheby's, Paris

Opposite: *Dance of the Ladder*, 1981, Harmony Hammond. The Getty Research Institute, 2016.M.3. © Harmony Hammond

The Borghese-Windsor Cabinet

The J. Paul Getty Museum has acquired the Borghese-Windsor Cabinet, a magnificent work of furniture, sculpture, and stone inlay (*pietre dure*) made in Rome around 1620 for Pope Paul V and later acquired by King George IV of England.

The ornate cabinet is one of the most significant *pietre dure* pieces of furniture produced in Rome in the early seventeenth century. At about six feet tall, the cabinet is architectural in appearance, evoking a church façade. Brilliantly colored and technically superb, it was intended as a prominent display cabinet, as was often found in the finest palaces and castles in Europe at the time. The cabinet is made of ebony decorated with gilded bronze and silver statuettes and inlaid *pietre dure*, including lapis lazuli, jaspers, agates, camelians, and amethyst. It features an intriguing array of compartments and secret drawers for housing prized family possessions. In addition, the cabinet still sits on the elegant Neoclassical *ébénisterie* stand created for it in the 1820s and attributed to cabinet maker Louis François Bellangé (French, 1759–1827). A mirrored backdrop with twenty-four fluted columns with gilt-bronze foliated scrolls beautifully complements the cabinet it supports.

The Borghese-Windsor Cabinet reflects the highest standards of craftsmanship and material of its time, with its imposing size and noble proportions, the refinement of its decoration, and the sumptuous chromatic pattern of the *pietre dure* stonework. Such stones are particularly expensive and difficult to cut, and define the quality and rareness of the cabinets they decorate. They consequently echo the high rank of their patron, in this case an eminent pope.

Made for Pope Paul V Borghese, whose coat-of-arms in gilded bronze adorns the central pediment, the cabinet was acquired from Prince Camillo Borghese by the famous London art dealer Edward Holmes Baldock in the early 1820s, who most likely commissioned the pedestal on which it still stands. Baldock sold the cabinet to King George IV in 1827. It remained in the Royal collection (Windsor Castle, Buckingham Palace, Marlborough House) until 1959, when it was sold at auction with the collection of Queen Mary, and acquired by the father of businessman-collector Robert de Balkany, who kept it in his Hôtel Feuquières at rue de Varenne in Paris.

At the Getty, it will join the Museum's highly significant Italian Baroque paintings and sculpture, including the marble bust of Pope Paul V commissioned from the great Baroque artist Gian Lorenzo Bernini (Italian, 1598–1680). The Borghese-Windsor Cabinet will go on view at the Getty Museum at the Getty Center after a period of study and analysis.



Unlocking the Secrets of Ancient Egyptian Funerary Portraits through Modern Technology

Ancient portrait paintings let us step back in time and come eye to eye with the people who lived in Roman Egypt two thousand years ago. Frozen in time like photographs, these ancient images not only reveal the melting pot of cultures that lived in Egypt between the first and the third century, but sometimes even provide us with a more intimate connection by revealing their names, social status, and profession.

How these portraits were created, however, has long been a secret. Who were the artists, workshops, and industries that produced them? This was the question that sparked an amazing journey in the study of sixteen Romano-Egyptian funerary portraits at the Getty Villa, a journey that grew into the Ancient Panel Paintings: Examination, Analysis and Research (APPEAR) collaboration.

What Are Funerary Portraits?

Painted funerary portraits are unique and extraordinarily beautiful artifacts that have, remarkably, survived from the ancient world. Created as portraits of the deceased, they exist from the melding of technological and ritual practices developed over centuries in two ancient cultures. The methods and style are Greco-Roman, while the religious purpose follows a two-thousand-year Egyptian funerary tradition.

Known and admired since their discovery in the nineteenth century, these painted artifacts in the form of mummy portraits and funerary panels remain a mystery even today. These curious portraits have been used as ethnographic evidence about culture and society at the beginning of the millennium. Several portraits, or the mummies to which some are still attached, disclose personal details about the deceased and information about their status in society, as revealed by their opulent jewelry and the use of the highest quality materials in their manufacture; others are more simplistic in their production. Mummy portraits are used today as references for ancient ethnology and fashion research.

What they all have in common is the story they tell. Their techniques are skillful and their materials rich, including wooden panels imported from distant lands and exotic or manufactured pigments. Mummy portraits are precursors to western painting, a practice that has endured for over two thousand years.

The APPEAR Project

Only a handful of the world's existing one thousand mummy portraits have undergone full and rigorous technical study. There remains much to learn and discover about each of these works of art, and much exciting new evidence awaits to be unveiled about the practices and organization of the workshops and artists who produced them.

This insight was the origin of the APPEAR project, which began in 2013. APPEAR is an international collaboration of twenty-three participating museums around the world that have funerary portrait collections, such as the British Museum, the Phoebe Hearst Museum, the Ashmolean and the Museum of Fine Arts, Boston. Additionally, eleven scholars that are specialists in the field participate as consultants.

A database was developed at the Getty to compile technical, scientific, and historic information about these ancient objects. The goal of APPEAR is to expand our knowledge of the methods and materials used to create paintings in antiquity by encouraging scholarly investigation and providing a conduit for the exchange and sharing of their technical discoveries.

Participants in APPEAR have been using a wide range of examination and analytical techniques such as visible light examination (raking, microscopic, reflectance transform imaging); ultraviolet illumination; infrared reflectography; radiography; and pigment, medium, and wood identification to name a few. Unique details such as the use of tools (brush or stylus), inscriptions, markings, and the addition of gilding or other special features are also being documented. At the Getty, a team of Museum conservators and Getty Conservation Institute scientists has uncovered painted details and underdrawings that are invisible to the naked eye, as well as the use of unique pigment mixtures for producing the perfect colors.

Why compile all this into a database? To expand what we know about ancient panel paintings as a whole, it is important for institutions to collaborate, merging data and obtaining hundreds of results rather than just a few. The implications of creating a database of consistent, scholarly, and peer-reviewed information on ancient practices and materials for even one hundred panel paintings—about 10 percent of the total—will be far-reaching. APPEAR will not only provide a window into Roman Egypt during the first, second, and third centuries, but will also allow an



understanding of a beloved artistic practice that continues to this day.

The end of the project will be marked by a conference at the Getty Villa in the winter of 2017, where the findings of this study will be presented. The four-year collaboration, the goals and results of the project, as well as the papers from the conference will be made available to the public on the Getty's website. Until then, the APPEAR participants continue to work together examining, collecting data, and expanding our understanding of these mysterious and timeless artifacts.

Visit *The Iris*, the Getty's blog, at blogs.getty.edu.

Above: Joy Mazurek, assistant scientist at the Getty Conservation Institute, sampling a mummy portrait of a man for binding media analysis.

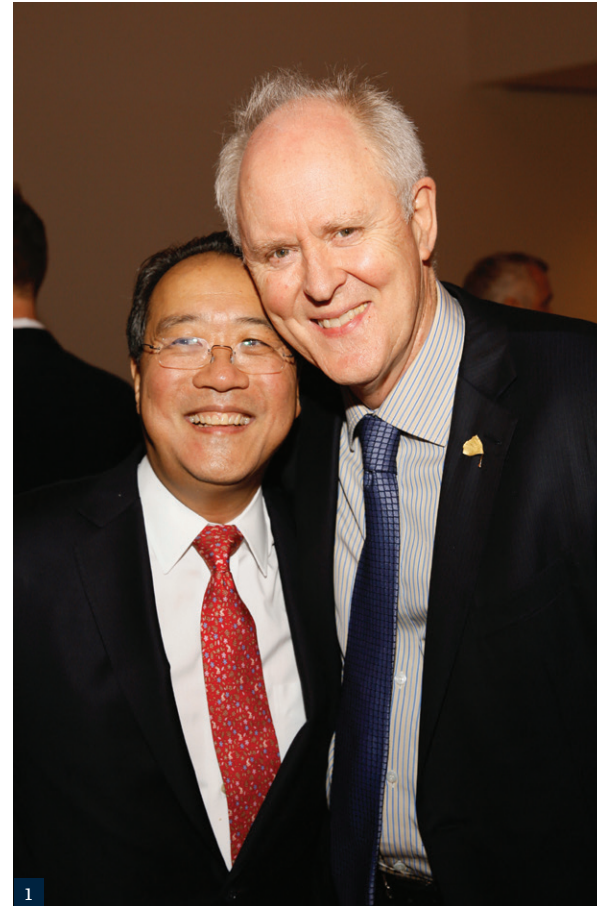
Opposite: Mummy Portrait of a Woman, AD 100–110, Attributed to the Isidora Master. Romano-Egyptian. Encaustic on wood; gilt; linen. The J. Paul Getty Museum

2016 Getty Medal Dinner

The 2016 Getty Medal was awarded to two of our nation's greatest artists: Yo-Yo Ma for his distinguished contributions to the conservation and understanding of the world's many and diverse cultures, and, posthumously, to Ellsworth Kelly for his mastery in paintings and sculptures of the highest quality and originality. Jack Shear, Ellsworth's longtime partner, accepted the honor on his behalf.

1. John Lithgow and Yo-Yo Ma
2. Zoe de Givenchy, Susan Steinhauser, Daniel Greenberg, and Olivier de Givenchy
3. Ambassador and Getty Trustee Ronald P. Spogli, Laurene Powell Jobs, and Gene Sykes
4. Eli Broad, Quincy Jones, and 2015 Getty Medal Recipient Frank Gehry
5. Dick Davis, Cameron Davis, Charles Arnoldi, Jordan Schnitzer, and Arielle Schnitzer
6. Getty Board of Trustees Chair Maria Hummer-Tuttle, Jack Shear, and Getty President and CEO James Cuno
7. Juan Carrillo and Dominique Mielle
8. Joseph Logan, Judith Glickman Lauder, and Leonard Lauder
9. Yo-Yo Ma with members of the Silk Road Ensemble, Kayhan Kalhor, and Sandeep Das

Supported by:





WE'RE BRINGING YOU ART + IDEAS THAT INSPIRE AND PROVOKE

Join J. Paul Getty Trust President Jim Cuno for *Art + Ideas*, a podcast featuring artists, writers, curators, and scholars in conversation about their work. In new episodes, piece together the long-separated panels of Renaissance artist Giovanni di Paolo's Branchini altarpiece with Getty conservators and curators; hear about Frank Gehry's inspirations and upcoming projects from the architect himself; and discover how French novelist and former minister of cultural affairs André Malraux's "museum without walls" anticipated a new approach to art history with art historian Walter Grasskamp. Visit getty.edu/podcasts, iTunes, or SoundCloud to listen today.



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

GETTY CONSERVATION INSTITUTE + GETTY FOUNDATION + GETTY RESEARCH INSTITUTE + J. PAUL GETTY MUSEUM

Saint John the Evangelist, about 1625–1628, Frans Hals. Oil on canvas. The J. Paul Getty Museum. Text and design © 2016 J. Paul Getty Trust

City National Bank

City National Bank, America's Premier Private and Business Bank®, is proud to sponsor the exhibition *Bouchardon: Royal Artist of the Enlightenment*.

City National believes that the arts are essential components of a vital community. They entertain, challenge, and enlighten people of all ages and backgrounds, while inspiring us to envision and explore new possibilities. City National Bank believes that supporting the arts is an important investment in the communities where we live and work.

"We are so pleased to sponsor this major international loan exhibition. Bringing the drawings, sculptures, medals, and prints of Edme Bouchardon to the Getty from the Louvre will make this instrumental artist's works accessible to the people of Southern California and to visitors from around the world," says Russell Goldsmith, chairman and CEO of City National and a member of the Getty Conservation Institute Council since 2011.

Founded in California more than sixty years ago, City National Bank supports organizations that contribute to the economic and cultural vitality of the communities it serves. With seventy-three offices in Southern California, the San Francisco Bay Area, Nevada, New York City, Nashville and Atlanta, City National offers banking, investment, and trust services. It is a subsidiary of Royal Bank of Canada (RBC), one of North America's leading diversified financial services companies. For more information, visit cnb.com.



Neiman Marcus

Neiman Marcus Group, a luxury fashion retailer, has had a rich history of supporting community since its inception in 1907. In recent years, the organization refined the focus of its social investments toward organizations that provide enriching art experiences and art education for youth, as well as organizations that are fundamental to the arts and the local community.

"Neiman Marcus Beverly Hills is excited to partner with the Getty by providing support for the Getty Medal Dinner. To be a part of an event that honors the work of iconic artists like Ellsworth Kelly and Yo-Yo Ma is truly extraordinary," said Gretchen Pace, vice president and general manager of Neiman Marcus Beverly Hills. "We believe that art changes lives. Research has shown that involvement in the arts, as well as arts education, fosters creativity and innovation and builds stronger, more vibrant communities. We look forward to a long-standing partnership with the Getty that will continue to promote the knowledge and appreciation of art."

AT THE GETTY CENTER

Bouchardon: Royal Artist of the Enlightenment

January 10–April 2, 2017

Right: *Reclining Male Nude*, about 1550, Francesco Salviati. Red chalk heightened with white chalk. The J. Paul Getty Museum



Far right: *Untitled*, from the series *Television Political Mosaics, 1968–1969, 1968–1969*, Donald R. Blumberg. Gelatin silver print. Courtesy of Donald R. and Grace Blumberg. © Donald Blumberg

The Sculptural Line

January 17–April 16, 2017

Remembering Antiquity: The Ancient World through Medieval Eyes

January 24–May 28, 2017

In Focus: Jane and Louise Wilson’s *Sealander*

February 14–July 2, 2017

Concrete Poetry: Words and Sounds in Graphic Space

March 28–July 30, 2017

The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena

Through January 8, 2017

Recent Acquisitions in Focus: Latent Narratives

Through January 29, 2017

The Art of Alchemy

Through February 12, 2017



Breaking News: Turning the Lens on Mass Media

Through April 30, 2017

Greek and Roman Sculpture from the Santa Barbara Museum of Art

Through May 1, 2018

Fashionable Likeness: Pastel Portraits in 18th-Century Britain

Through May 7, 2017

Degas: *Russian Dancers* and the Art of Pastel

Through May 7, 2017

J. Paul Getty Life and Legacy

Ongoing

The Life of Art: Context, Collecting, and Display

Ongoing



Right: *Lion Attacking an Onager*, late 2nd century, Tunisia, Africa. Stone and glass tesserae. The J. Paul Getty Museum

Molten Color: Glassmaking in Antiquity

Through March 29, 2017

Roman Mosaics across the Empire

Through January 1, 2018

Concrete Poetry at the Getty Research Institute

The Getty Research Institute’s (GRI) special collections of rare and unique materials from the fifteenth century to the present include rare books, prints, drawings in albums and sketchbooks, rare photographs, manuscripts and archives, optical devices, and twentieth-century multiples and videos. Two recently acquired works, Augusto de Campos’s (Brazilian, b. 1931) *Linguaviagem* of 1967 and Ian Hamilton Finlay’s (Scottish, 1925–2006) *The Blue and The Brown Poems* of 1968, represent significant additions to the holdings on international concrete poetry

in the special collections. They will be displayed alongside more than one hundred other visual poems in the GRI’s upcoming exhibition, *Concrete Poetry: Words and Sounds in Graphic Space* (March 28–July 30, 2017). Highlighting the foundational contributions of Augusto and Finlay, as well as works by their contemporaries, *Concrete Poetry* explores how poets and typographers manipulated words upon varied surfaces, boldly experimenting with the visuality and materiality of language.

Augusto de Campos, a leader of the influential Noigandres group in Brazil, began writing concrete poetry in the early 1950s. His large, three-dimensional “cubepoem” presents a single invented word, *Linguaviagem*, formed by trios of letters printed on the interior and exterior faces of the cube: *LIN/GUA/VIA/GEM*. Issued in an edition of one hundred, the poem appeared on the occasion of the first annual Brighton Festival in England, which introduced the concrete poetry movement to the United Kingdom. By including a Portuguese-English glossary directly on the object, Augusto made the work



accessible to the British audience.

Ian Hamilton Finlay, a Scottish poet best known today for his garden *Little Sparta* near Edinburgh, began writing and publishing concrete poetry in the early 1960s. His *The Blue and The Brown Poems* appeared both as a calendar and as a suite of prints. While the twelve works vary in color and composition, all embody Finlay’s minimalist aesthetic. All likewise challenge traditional methods of reading, as text repeats and permutes upon the page. In *Ho/horizon/on*, Finlay focused on a single word, creating from it a stark pyramidal form rising from the horizon line of the print’s lower edge. In *Cork/Net*, four concentric circles with the words *ring*, *cork*, *net*, *price*, and *fish* take the shape of a “net cork,” a float used with fishing nets.

Left: *Linguaviagem*, 1967, Augusto de Campos (poet) and Philip Steadman (designer). Getty Research Institute, 2016-B266. Courtesy Augusto de Campos

Top right: *Ho/horizon/on* from *The Blue and The Brown Poems*, 1968, Ian Hamilton Finlay. Jargon Press and Atlantic Richfield Company. Getty Research Institute, 2016. PR.36. Courtesy of the Estate of Ian Hamilton Finlay

Bottom right: *Cork/Net* from *The Blue and The Brown Poems*, 1968, Ian Hamilton Finlay. Jargon Press and Atlantic Richfield Company. Getty Research Institute, 2016. PR.36. By courtesy of the Estate of Ian Hamilton Finlay



AT THE GETTY VILLA



The J. Paul Getty Trust
Communications

1200 Getty Center Drive, Suite 400
Los Angeles, CA 90049-1681

NON-PROFIT
ORGANIZATION
US POSTAGE
PAID
LOS ANGELES, CA
PERMIT NO. 32365



**INSIDE
THIS
ISSUE**

The Return of a Renaissance
Masterpiece

The Ruins of Palmyra

Conserving Outdoor Sculpture

Who was Edme Bouchardon?

The Last Supper (detail), 1593,
Giorgio Vasari. Florence, Santa
Croce. Photo: ZEPstudio/Opera
di Santa Croce

To unsubscribe, please visit
www.getty.edu/magazineoptout.