

the GETTY

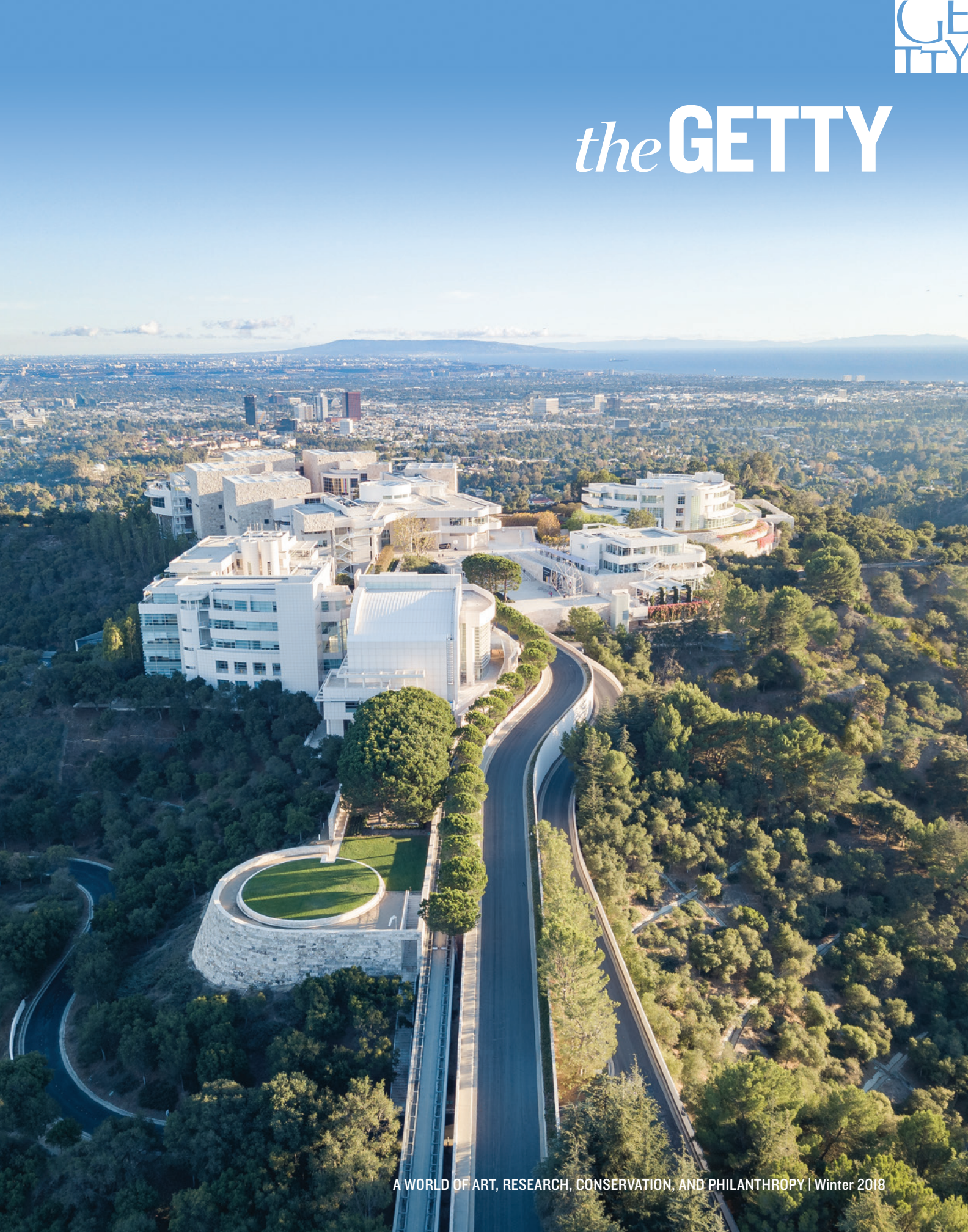


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On the cover:
The Getty Center, 2017.
Photo: Christopher Sprinkle

Millions of Angelenos witnessed the construction of the Getty Center from 1987 to 1997—the twenty-four acres of majestic LA hilltop graded, the eighty-four million pounds of travertine set in place, and slowly, spectacularly, a million square feet of buildings emerging into view. I saw some of this while I was director of the Grunwald Center for the Graphics Arts at UCLA in the mid-'80s. And I knew even then that the Getty Center's uniqueness would not lie in the beauty of its site, but in the power of its structure: four complementary programs working together to enhance the experience, understanding, and protection of the world's artistic legacy.

In the twenty years since the Center opened, each of its four programs has grown powerful in its own right. The Conservation Institute engages in extensive, original scientific research, education, policy development, and documentation around the world. The Research Institute has one of the world's largest and best collections of books, rare objects, and archive materials dedicated to the history of art; welcomes a multitude of visiting scholars; and is a proven source for the discovery of new knowledge. The Foundation supports conservation practice, professional leadership, access to collections online and in print, and art history as a global discipline. And the Getty Museum offers extensive collections of the highest quality, interpreted for visitors in permanent collection galleries, exhibitions, public programs, and online.

Our cover story highlights a few of the far-reaching and diverse projects from each program's long list of accomplishments over the past twenty years. Included is the first Pacific Standard Time initiative, which was about to launch when I arrived at the Getty in the summer of 2011. The decade-long investment by the Foundation and Research Institute was a critical moment in the history of Southern California and of modern art, and I remember feeling thrilled to join a team able and willing to undertake projects of such scope and ambition. You'll also find a timeline chronicling the monumental work involved in constructing the Center—everything from reviewing thirty-three architects' qualifications to repairing damage after the 6.7 Northridge earthquake.

Other stories in this issue explore the Center's most recent accomplishments: the Research Institute's *Harald Szeemann: Museum of Obsessions*, an atypical exhibition about an iconoclastic curator; the Museum's landmark acquisition of drawings by Michelangelo, Rubens, and other masters, plus a painting by Watteau; the Conservation Institute's efforts to preserve plastic objects currently in museum collections; and the Foundation's many grant projects in India, including the groundbreaking, multi-museum exhibition *India and the World: A History in Nine Stories*.

You'll also learn about the latest contributions to our collections. Leslie and Judith Shreyer and Michael and Jane Wilson have each made donations of photographs to



Jim Cuno

the Museum. The Shreyers' gift comprises fifty photographs by Diane Arbus, Arthur Leipzig, Leon Levinstein, Garry Winogrand, and thirty-five other remarkable photographers. The Wilsons have gifted seventy-one photographs by nine artists, six of whom are new to the museum's collection: Darren Almond, Robbert Flick, Leland Rice, Paul Shambroom, Jem Southam, and Seung Woo Back. Meanwhile the Research Institute has acquired conceptual artist Mary Kelly's entire archive, which includes all research and working materials for *Post-Partum Document* (1973–79), a seminal work in the history of conceptual art, feminist art, and Postmodernism.

I hope you enjoy this twentieth anniversary issue, and that you'll join me in celebrating the accomplishments of the Getty Center over the past twenty years. Know that we have big plans for the future, too, and that we will continue to dedicate our personal and professional skills to building an ever-evolving, ever-stronger Getty.



Great Hall, J. Paul Getty Museum, 1997, Robert Polidori. Chromogenic print. Courtesy of the artist in conjunction with The Lapis Press. © Robert Polidori

Polidori Exhibition Takes Visitors Behind the Scenes at the Getty Museum, 1997

In the fall of 1997, just months before the Getty Center opened to the public, the *New Yorker* asked acclaimed photographer Robert Polidori to turn his lens on the Center for an article heralding this long-awaited event. (See the *New Yorker's* "A City on a Hill" by Kurt Andersen, September 29, 1997 issue.)

Polidori, known for his large-format color images of architecture and human habitats, requested special approval to access galleries in the new Museum where curators and other staff were

still hard at work installing paintings, sculptures, and decorative arts objects from the Museum's collection. He spent two days photographing the Museum's exterior, entrance hall, galleries, and other spaces, often capturing behind-the-scenes views to which only staff are usually privy.

Highlights of this captivating shoot are on view in *Robert Polidori: 20 Photographs of the Getty Museum, 1997*, organized to celebrate the Getty Center's twentieth anniversary. The exhibition runs through May 6, 2018, in the Museum's West Pavilion/Center for Photographs.

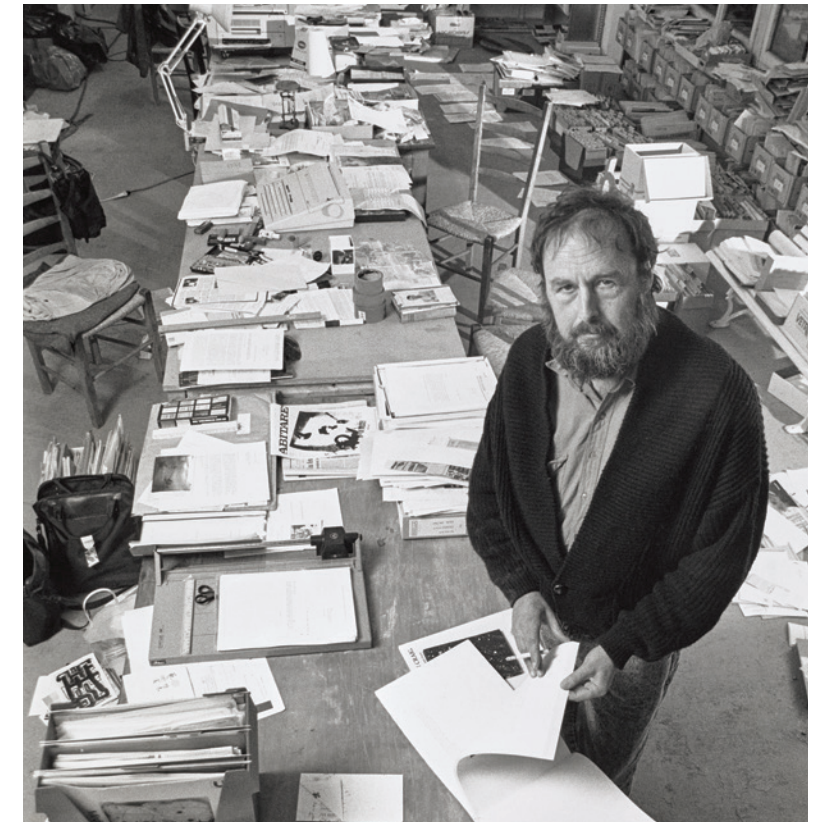
Getty Research Institute Launches Szeemann Digital Seminar

The Getty Research Institute (GRI) has launched the Szeemann Digital Seminar, a pilot project that gives post-graduate and graduate students the unprecedented opportunity to research newly digitized materials from the Harald Szeemann Archive and to participate as online learners in an interactive, content rich, and collaborative environment. Students and professors from the University of California, Los Angeles, the University of Chicago, and the Academy of Visual Arts, Leipzig, are participating in the pilot seminar devoted to Swiss curator Harald Szeemann, perhaps the most influential curator of the post-World War II era.

With the goal of honing their archival research skills, seminar students will use collaborative computational tools developed by the Research Institute to explore the breadth and depth of Szeemann's collections and to gain unique insight into his process of researching and realizing more than 150 exhibitions during his five-decades-long career. One such tool is a prototype of DANA (digital archive navigation application), a web-based application that provides researchers with access to the GRI's Special Collections. "With this tool, our digital art history team of technologists and scholars are striving to simulate the exciting experience of opening up an archival box and exploring its contents," explains Emily Pugh, GRI digital humanities specialist.

Researchers can discover 25,000 project photographs; 25,000 artist photographs; Szeemann's project files for many of his exhibitions, including *When Attitudes Become Form* and *documenta 5*—amounting to more than 64,000 images; and three dozen oral histories from artists involved in his exhibitions, including Ai Weiwei and Christo, as well as Szeemann's family members.

Students can make two requests per month for the GRI to digitize any object in the archive, and will receive images within two weeks. "Along with teaching research skills, our goal is to provide students with tools to unlock the richness of the Szeemann collection," says Glenn Phillips, curator and head of modern and contemporary collections at the GRI. Students are likely to make such requests because data is conceptually organized to prompt a phenomenon that often arises during



Harald Szeemann in the Fabrica Rosa, his office and archive, Maggia, Switzerland, ca. 1990s. Photographer: Fredo Meyer-Henn, State Archive of Canton Bern, Los Angeles, Getty Research Institute, 2011.M.30

research—the serendipitous discovery of material that pulls the researcher onto a different, unanticipated path.

Digital humanities—an umbrella term describing the use of digital methods and tools to analyze data in humanities research—is transforming the practice of art-historical research by providing methods and tools that facilitate interdisciplinary research and collaboration and that enable the processing of much more data. For its part, the Getty's digital humanities infrastructure makes a wide variety of intellectual assets available free of charge to anyone with access to the internet. These assets include digitized works of art, archival materials, books and other publications, as well as tools such as open-source software. "The Getty is a leader in digital humanities," says Phillips. "People travel to the Getty Research Institute from all over the world to conduct research here. I've often wished that my students had online access to the GRI archives. This pilot seminar lets us test how we can best harness these amazing technologies for the benefit of students, scholars, and professors everywhere."

See the related article "When Attitudes Transform" on page 18.



Getty Teen Lab interns David Aguilar, Alison Ferreyra, Hector Ruiz, Evelyn Esparza, Makayla Mendez, and Norma Vidal

Museum Launches Getty Teen Lab

One of the top priorities of the J. Paul Getty Museum’s Education department is to develop programs that reach a new generation of museum visitors. In July the Museum launched Getty Teen Lab, a paid, four-week internship funded by the Vera Campbell Foundation. The program is designed to engage talented high school students from Boyle Heights in the dynamic intersections between science, technology, engineering, arts, and math (STEAM).

“In my own life, normally art and science don’t mix, so I thought it would be cool to see where I could apply both—so I don’t have to pick one or the other,” said intern Alison Ferreyra in a video about the project.

Ferreyra and her fellow interns—David Aguilar, Evelyn Esparza, Makayla Mendez, Hector Ruiz, and Norma Vidal—worked closely with Getty staff to investigate STEAM learning through a series of diverse challenges and experiences that moved them from learners to active teachers and content creators. The program culminated with the

teens’ development of STEAM-based activity kit prototypes for after-school audiences. “The after-school setting is an area that really needs our help and support,” says Manny Guardado, Teen Lab’s project lead and the Museum’s associate education specialist for school communities. Fifth-graders were chosen as the teens’ target audience, he says, because their school curriculum would be sophisticated enough to interest the teens while not overwhelming them.

To prepare for their final projects, the teens participated in weekly STEAM challenges that covered engineering, physics principles, and other topics. They also had the chance to meet with a variety of Getty staff and learned about the role of science in an art museum. Working in teams and with the help of Guardado and other Education staff, the teens developed three unique and distinct STEAM activity kit prototypes. Each kit explored different STEAM principles while emphasizing the importance of design and creative thinking.

The teens tested their activity kits—including one filled with Rube Goldberg machine materials—



Manny Guardado, Getty Teen Lab’s project lead and the Museum’s associate education specialist for school communities, introduces Getty Teen Lab interns to a gold-ground painting in the Museum galleries.

on fifth-graders from their own neighborhood. Education staff had felt strongly that Teen Lab should offer teens the chance to give back to their community, Guardado says. Other benefits surfaced during the testing. “The fifth-graders were more open with us,” Mendez said. “And they felt like, our community needs to open up more to the arts and the sciences. Because what we learn in class isn’t enough for us to want to take on careers in these fields.”

The Museum is working on several new teen programs that will roll out over the next year. The Teen Lab participants’ enthusiastic feedback has been crucial in the development of these programs, reports Erin Branham, the Getty’s school programs manager. “Teens are an important audience for the Museum; with their creativity and vitality, they challenge the Museum to think outside the box for innovative audience engagement.”

Getty Welcomes New VP, CFO, COO

During Steven A. Olsen’s eighteen-year tenure as vice chancellor and chief financial officer at the University of California, Los Angeles, he oversaw the university’s \$7.5 billion operating budget, while also serving as treasurer and finance committee chairman of the Hammer Museum. Olsen restructured the Hammer’s endowment and negotiated UCLA’s purchase of the Occidental Petroleum building. With this distinguished background, he will join the Getty this summer as its new vice president, chief financial officer, and chief operating officer, replacing Patricia Woodworth, who is retiring.

Reporting to J. Paul Getty Trust President and CEO Jim Cuno, Olsen will be responsible for budget, finance, capital planning, and the Getty’s operations. “We are delighted to have Steve coming on board,” says Cuno. “He brings in-depth experience in managing complicated academic and arts organizations like the Getty, and in working with local, national, and political agencies. While we will miss Patti Woodworth very much, we are confident that Steve’s experience managing budgets for complex, far-reaching organizations will greatly benefit the Getty.”

Prior to his work at UCLA, Olsen was chief deputy director for the California Department of General Services, serving as COO for the state’s procurement, real estate, and telecommunications services, as well as deputy director of the California Department of Finance.

A classically trained cellist who actively performs, Olsen is currently on the boards of the Hammer Museum and Geffen Playhouse. “I am very much looking forward to working for an arts organization with such an enormous impact in Los Angeles and worldwide,” he says.



THE GETTY CENTER

AT 20



In 1983, the J. Paul Getty Trust purchased a Los Angeles hilltop as the location for the Getty Center. The site offered dramatic views of the Los Angeles basin and the Pacific Ocean, yet was secluded enough to foster the kind of contemplative atmosphere conducive to scholarly research. It was also close to the San Diego Freeway and would allow museum visitors easy access.

The Getty Center opened its doors to the public in December 1997, and now, twenty years later, we take this opportunity to reflect on the commitment to the arts and humanities that guided the creation of the site. We also celebrate the contributions we have made through collaborative efforts among the Getty programs and with partners around the world.

The Trust's origins date to 1953, when J. Paul Getty established a small museum near Malibu to house his growing art collections. When Mr. Getty passed away in 1976, he left most of his personal estate to the Trust. Given the size of the endowment and Mr. Getty's purpose—stated in the Trust indenture as “the diffusion of artistic and general knowledge”—the trustees decided that the Trust should make a greater contribution to the visual arts and humanities.

To that end, the Getty leadership team undertook an investigation to discover the basic issues, problems, and aspirations of the visual arts field. The intention was to formulate long-term programs that could go beyond the reach of other institutions and address needs not likely to be met. The team also brainstormed how the Trust could make collaborative links with other institutions on an international basis. The investigation consisted of interviews and discussions with art historians, museum curators and directors, conservators, librarians, teachers, and members of the print and electronic media—several hundred in all—in the United States, Canada, England, France, Germany, Greece, Italy, the Netherlands, and Switzerland.

Out of this investigation grew the team's expanded commitment to the arts in the general areas of scholarship, conservation, and education—a commitment that gradually took shape as a new range of Trust activities. Today, the J. Paul Getty Trust consists of four operating programs:

Getty Conservation Institute
Getty Foundation
Getty Research Institute
J. Paul Getty Museum

With this expanded commitment to the arts, the Trust began looking for a site on which to build permanent facilities for the programs and an additional museum building. Getty leadership considered it important for the four institutions to be located together so that each could be strengthened by the presence of the others—and so that the interaction among them would contribute to new knowledge. It was a decision that changed not only the landscape of Los Angeles, but also the fields of arts and humanities. Here are a few highlights from the programs' long lists of projects over the past twenty years.

GETTY CONSERVATION INSTITUTE

The Mogao Grottoes and the China Principles

In 1989, the Getty Conservation Institute (GCI) and China's Dunhuang Academy (DA) began a partnership to enhance the protection and preservation of the Mogao Grottoes, a Buddhist center from the fourth to fourteenth centuries that is now a UNESCO World Heritage site. Located along the ancient Silk Road, Mogao comprises cave temples excavated into a cliff face, nearly five hundred of which are decorated with wall paintings and sculptures. During its first five years, the project addressed site-related issues, including sand control and investigation into other causes of deterioration.

Following this early work, the GCI partnered with China's State Administration for Cultural Heritage and the Australian Heritage Commission to develop national guidelines for the conservation and management of cultural heritage sites in China, published in 2000 as *Principles for the Conservation of Heritage Sites in China* and revised in 2015. In accordance with these principles, the DA, working with the GCI, developed a master plan for the conservation and management of the Mogao Grottoes and selected two key

components—wall paintings conservation and visitor management—for implementation. The first project was the conservation of Cave 85, a late Tang-dynasty cave temple containing some of the highest-quality wall paintings. The results demonstrated how an appropriate methodology and conservation approach might be applied in other cave temples at Mogao and at similar Silk Road sites. The second project focused on studying the impact of tourists on deterioration in the caves and on establishing limits to visitor numbers.

The GCI's current efforts with the DA include updating the Mogao master plan and assisting in regional planning and training as the DA takes on responsibility for three additional Silk Road grotto sites. The award-winning Getty Center exhibition *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road* (May 7–September 4, 2016), organized in conjunction with the Getty Research Institute, was an outgrowth of the GCI's many decades of work at Mogao.

Modern and Contemporary Art Research Initiative

Modern and contemporary art is recognized as one of the most challenging areas in conservation today. Artists have access to a myriad of new materials and technologies, conservators lack established conservation treatments, and potential conflicts between the artist's concept and the physical aging of the artwork loom. Responding to the need for further study, in 2007 the GCI launched the Modern and Contemporary Art Research Initiative (ModCon).

One area of ModCon's research is the cleaning of modern artists' oil and acrylic paints, which are often highly sensitive to liquid cleaning systems. Scientists are seeking ways to minimize the effects of cleaning liquids on paint while optimizing their efficacy. Other research involves reevaluating the properties of organic solvents

and the removal of discolored degradation products from unprimed modern color-field paintings. Project highlights include technical studies of Sam Francis and Clyfford Still paintings, and the 2012–14 conservation of Jackson Pollock's seminal *Mural* (1943), conducted in partnership with the Getty Museum.

The GCI's research on modern abstract art in the Colección Patricia Phelps de Cisneros, a collaboration with the Getty Research Institute, has combined art-historical and scientific analysis of the works to develop a comprehensive understanding of the material decisions made by Argentinean and Brazilian artists in the 1940s and 1950s. Findings were presented in an exhibition that was part of Pacific Standard Time: LA/LA.

ModCon is also exploring the conservation of modern outdoor sculpture by conducting research on new paint binders formulated to match the specifications of artists or their estates. The GCI has established a repository of paint coupons approved by artists' studios, estates, and foundations and is designing storage and a database for the swatches.

The initiative's third focus is research into the plastics used in cultural heritage to evaluate how they age and respond to conservation treatments. In collaboration with the Walt Disney Company, the GCI is also conducting work on cellulose acetate used in animation cels and finding solutions for readhering delaminated paints.

Los Angeles Historic Resources Survey Project

In 2000, the GCI assessed the potential need for a comprehensive survey of the City of Los Angeles that would identify all significant historic properties and districts in the city generally dating from prior to 1980. Published in 2001, the *Los Angeles Historic Resources Survey Assessment Project: Summary Report* revealed that only 15



View of visitor platform in Cave 85 of the Mogao Grottoes

percent of LA had been surveyed to date. At the same time, the assessment showed that city government, neighborhoods, the business community, and preservationists supported the idea of having reliable information on the city's historic resources.

In 2002, the GCI began working with the city and civic stakeholders, as well as state and federal agencies, to research historic resource survey methods and the survey's potential use in cultural heritage and community-development efforts. Concurrently, the city addressed the value of such a survey and how it could be integrated into city goals and programs.

In 2006, LA's Department of City Planning created the Office of Historic Resources to develop and manage the municipal historic preservation program and to direct the Los Angeles Historic Resources Survey (SurveyLA). Covering the entire city, SurveyLA received partial funding from a Getty Foundation grant and significant technical and advisory support from the GCI. This groundbreaking survey—the largest ever conducted in the United States—has served as a primary planning tool to identify, record, and evaluate historic properties and districts in LA.

In 2015, the city launched HistoricPlacesLA, a historic resource inventory containing information gathered through SurveyLA and details on thousands of LA's

designated historic resources. This publicly accessible online inventory is the foundation for a comprehensive and proactive municipal historic preservation program. The nation's most advanced municipal inventory-management system for cultural resources, HistoricPlacesLA was built on a GCI customization of its Arches software platform.

In 2017, the citywide survey came to an end, and SurveyLA received the Los Angeles Conservancy Chairman's Award for exceptional contributions to the field of historic preservation.

GETTY FOUNDATION

Keeping It Modern

Modern architecture is one of the defining artistic developments of the twentieth century. Daring architects and engineers employed experimental materials and techniques to create innovative forms and advance new philosophical approaches to the built environment. The movement's crowning achievements—from Walter Gropius's Bauhaus buildings to Ludwig Mies van der Rohe's Seagram Building—have come to symbolize the twentieth-century ideals of progress, technology, and openness.

Yet today this modern architectural heritage is at considerable risk. Professionals often lack the knowledge and



Sydney Opera House.
Photo: Moissejev

data on how to preserve the modern movement's cutting-edge building materials and structural systems. To address these challenges, the Foundation launched Keeping It Modern, an initiative that supports the preservation of significant modern structures around the world. Since 2014, the Foundation has used this initiative to provide more than \$6.5 million to support conservation plans and critical research for key modern structures in twenty-two countries. These grants have helped architects and engineers create long-term conservation management plans, investigate building conditions, and test and analyze modern materials. In select cases, grants have supported implementation projects that could potentially serve as models for the conservation of other twentieth-century buildings.

Pacific Standard Time: Art in L.A. 1945–1980
Pacific Standard Time began as a Foundation funding initiative to save the historical record of Los Angeles's postwar art scene. The Foundation designed the grant program to identify the location of archival materials, catalog those documents,

and make them accessible to scholars and the public. Simultaneously, the Getty Research Institute (GRI) was forming collections, conducting oral histories, and offering public programs. As the two Getty programs began working together, they realized these stories should be shared with a wider public. The Foundation initiated additional grants to provide partners across the region with support for research, exhibitions, programs, and publications.

A decade after the initial archival grants, PST came to fruition with the opening of sixty-eight linked exhibitions across Southern California, including projects organized by all four Getty programs. PST also left a legacy of accessible archives and more than forty books upon which new research can be built.

Pacific Standard Time: LA/LA
Following the 2011 launch of Pacific Standard Time, the Getty and its planning partners—the Los Angeles County Museum of Art, the UCLA Chicano Studies Research Center, the Hammer Museum, and the Museum of Contemporary Art—began to

discuss the possibility of another region-wide collaboration. Given the history and demographics of Los Angeles, the group chose an examination of Latin American and Latino art. While LA represents the vanguard of contemporary culture in the United States, it is also a well-established Latin American city founded in 1781 as part of New Spain where about half of its population self-identifies as Latino or Latin American.

Pacific Standard Time: LA/LA, an ambitious exploration of Latin American and Latino art through more than eighty exhibitions and programs from San Diego to Santa Barbara and from LA to Palm Springs, launched in September 2017. It has been made possible through sustained funding from the Getty Foundation. The initiative has already generated significant scholarship on topics including luxury objects in the pre-Columbian Americas, twentieth-century Afro-Brazilian art, and alternative exhibition spaces in Mexico City.

Online Scholarly Catalogue Initiative

The Getty Foundation created its Online Scholarly Catalogue Initiative (OSCI) in 2009 with the goals of rethinking the museum scholarly collection catalogue for the digital age and helping museums work together to transition to online publishing. Museum catalogues have long held a venerated place within the publishing world and have proven essential resources for collections research.

Online catalogues usher in new benefits to museums and their audiences: content can be added or updated; global audiences can engage with the latest scholarship; images of artworks can be viewed and studied in high-resolution; and video and audio clips bring voices into the user experience.

To achieve these goals, the Foundation invited eight museums to work together to develop online scholarly catalogues for their respective institutions. Throughout the initiative, project teams collaboratively solved problems both conceptual and technological and learned that online publishing is not

business as usual; it requires rethinking long-held assumptions about research, writing, publishing, and organizational structure.

By the time OSCI concluded in 2017, each museum had completed its own catalogue, distinctive in character and suited to the needs of its own institution. As the museum field carries digital publishing forward, there will no doubt be new tools, approaches, and challenges. What will not change are the OSCI museums' pioneering contributions and commitment to digital publishing.

GETTY RESEARCH INSTITUTE

The Legacy of Ancient Palmyra

Since the mid-1980s, the GRI has played a key role in the digital humanities through its commitment to the development and use of technology for art-historical research and publication. The GRI's latest online resource, *The Legacy of Ancient Palmyra*, also became the Getty's first online exhibition when it launched in February 2017.

Intended for a broad public audience, *The Legacy of Ancient Palmyra* showcases two rare and complementary GRI collections that document the Syrian city of Palmyra in the early modern period: one comprises about one hundred etchings made after drawings by Louis-François Cassas, a French architect who stayed in Palmyra for one month in 1785, and the other is a group of twenty-nine photographs taken by the French sea captain Louis Vignes over a period of three days in 1864 as part of a broader scientific expedition.

The GRI chose an online exhibition over a gallery presentation so that it could make some of its millions of objects freely available in concert with the Getty Trust's Open Content Program. Like a gallery exhibition, *The Legacy of Ancient Palmyra* contextualizes the GRI's eighteenth-century prints and nineteenth-century photographs by placing them within a

historical narrative that includes comparative works from other collections. The exhibition provides access to related information online via links to other websites about Palmyra, its history, and its recent destruction by ISIS and to videos describing how archaeologists, scholars, and international agencies are working globally to monitor and preserve cultural heritage at risk. In its first three months, the exhibition website was viewed more than eighty thousand times in seventy-three countries.

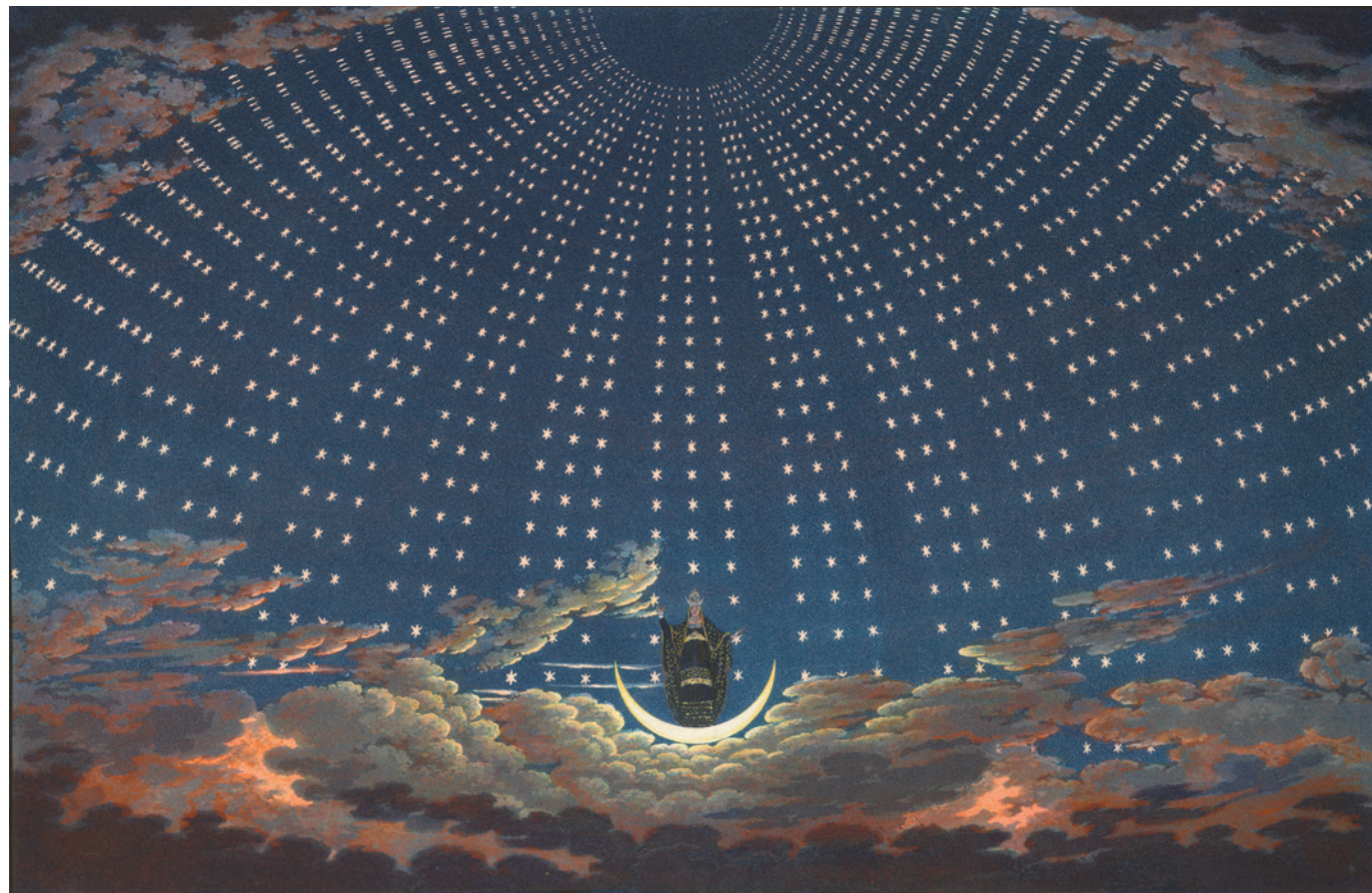
Frank Gehry Papers

The 2017 acquisition of the Frank Gehry archive represented an unprecedented opportunity to collect a body of work from one of the foremost international architects of our time. Over six decades of practice, Gehry's firm has built an architectural corpus of important public and private buildings in America, Europe, and Asia. Recognized for his innovative use of sketching, physical modeling, computer-aided design, and digital fabrication, Gehry's work has had transformative effects on architectural culture, architectural design processes, and urban histories.

The Gehry papers span the period between the architect's very first project, the Romm House of 1954, and the 1988 competition entry for Walt Disney Concert Hall, the success of which marked his entrée into a global architectural elite. Gehry won the Pritzker Architecture Prize in 1989. The archive comprises 283 projects originating in this period, and includes drawings and sketches, partial and complete models, project records, project publications and press clippings, correspondence, photographs and slides, and ephemera. Together these documents offer a comprehensive portrait of the emergence and rise to prominence of Gehry's architectural practice over thirty years.

2011 Acquisition of Schinkel and Gropius Theater Designs

Bound in red Moroccan leather with



the coat of arms of Wilhelm VIII, Duke of Brunswick, this unique volume of theater and opera stage sets includes eighteen designs by Karl Friedrich Schinkel, Germany's most prominent architect, and twelve compositions by the painter and stage designer Carl Wilhelm Gropius, Schinkel's student and sometime collaborator, who was also the ancestor of Bauhaus founder Walter Gropius. The breathtaking centerpiece of the volume acquired by the Getty is a complete suite of Schinkel's 1816 designs for Mozart's opera *The Magic Flute*.

Apart from their undeniable visual power and beauty, Schinkel's ideas for stage sets were technically innovative. His lighting and perspectival effects, created with the entire audience in mind, revolutionized stage design. His compositions borrowed liberally from the history of art and architecture; designs for *The Magic Flute*, for instance, were clearly inspired by Schinkel's knowledge of Egyptian archaeology.

Given the popularity of the designs, a few editions and versions were published throughout the nineteenth century, but the most desirable, such as this one, were printed with the utmost care in toned aquatint and finished with hand-coloring to render the designers' vision in the most accurate terms possible.

J. PAUL GETTY MUSEUM

Rembrandt's *Rembrandt Laughing*

In 2013, a lively self-portrait that Rembrandt painted at age twenty-one or twenty-two joined four other paintings and numerous works on paper by the artist in the Museum's collection. In this small and freely painted work, Rembrandt combined a study of character and emotion (known in Dutch as a *tronie*) with a rare jovial self-presentation. The lively, short brushwork in the face and brisk handling of the neutral background convey a sense of spontaneity and immediacy. Intently interested in the expression of human emotion, Rembrandt often used himself as his own model during his early years as an independent master in Leiden. Here he appears in the guise of a soldier, relaxed and engaging the viewer with a laugh. This is one of a small number of paintings by Rembrandt from the late 1620s executed on copper. He signed it in the upper-left corner with his monogram of interlocking letters, "RHLM" (Rembrandt Harmenszoon Leidensis), which he used only briefly, from late 1627 to early 1629.

Édouard Manet's *Jeanne (Spring)*

The Museum enhanced its holdings of Impressionist art with the 2014 acquisition of Manet's *Jeanne (Spring)*, the last

Salon painting by Manet to remain in private hands. Manet intended the half-length portrait of actress and model Jeanne Demarsy to personify spring, and it became the first in an unfinished series depicting the four seasons that he undertook in the last two years of his life. Presented formally in profile against a luxuriant background of rhododendrons, Jeanne typifies the chic Parisienne in her white dress with delicate floral accents, camel-colored suede gloves, ruffled bonnet tied with a black ribbon, and dainty parasol—a spring ensemble that Manet, a connoisseur of feminine fashion, may have selected himself as he made the rounds of reputed dressmakers and milliners. Manet sent *Jeanne*, along with his famous *Bar at the Folies-Bergère* (Courtauld Institute of Art, London), to the 1882 Paris Salon, the last in which he participated; the painting's charming model, vibrant palette, and luscious painterly handling made *Jeanne* one of the few resounding public and critical successes of his career.

Center for Photographs

The year 2006 marked the opening of the new Center for Photographs, a seven-thousand-square-foot space dedicated to showcasing the Museum's rapidly growing collection of photographs. The exhibition that inaugurated the space, *Where We Live: Photographs of America from the Berman*

Collection (October 24, 2006–February 25, 2007), also heralded a donation of nearly five hundred photographs that transformed the Museum's collection of contemporary American color photography. The works assembled by Bruce Berman, a prominent film producer and a founding member of the Museum's Photographs Council, focus on twentieth-century American lifestyles—the homes, cars, churches, bars, and theaters that once comprised our national landscape.

In conjunction with the exhibition, the Museum's Education Department launched a special program with Los Angeles-area community colleges. The Community College Photography Partnership, which offers underserved students opportunities to study with and take inspiration from living artists featured in Getty exhibitions, remains a vibrant part of the department's efforts today.

Power and Pathos

Opening at the Getty Center in the summer of 2015, *Power and Pathos: Bronze Sculpture of the Hellenistic World* (July 28–November 1, 2015) brought together some fifty of the most important ancient bronzes from the Mediterranean region and beyond. Large-scale bronze sculptures are among the rarest survivors of antiquity. Typically, their valuable metal was melted down and reused; many of the bronzes that survive exist only because they were lost at sea, recovered many years later by fishermen and divers. In the exhibition, new discoveries appeared with works known for centuries, and several closely related statues were presented side by side for the first time.

Sculptors of the Hellenistic period created works of unprecedented realism, physical power, and emotional intensity. Many used bronze—an alloy of copper and tin prized for its reflective surface, tensile strength, and ability to hold the finest details—to create dynamic compositions, graphic expressions of age and character, and dazzling displays of the human form. The highly acclaimed exhibition and its accompanying catalogue made several top-ten lists for the year. It was described in *The New York Times* as "one of the best exhibitions of sculpture you may ever see," and a "once-in-a-lifetime opportunity." The *Los Angeles Times*' art critic wrote, "Miss it at your peril. Nothing like this will come around again for a very long time."

For a complete list of projects undertaken by the Getty Conservation Institute, the Getty Foundation, the Getty Research Institute, and the J. Paul Getty Museum, visit each program's homepage at getty.edu.



Left: *Rembrandt Laughing*, about 1628, Rembrandt Harmensz. van Rijn. Oil on copper. The J. Paul Getty Museum

Opposite page: *Opera Decorations: The Magic Flute, Act I, Scene VI (Decoration zu der Oper: Die Zauberflöte Act I, Scene VI)*, ca. 1823–1824 and after, Karl Friedrich Schinkel. Aquatint, etching, and hand coloring. The Getty Research Institute

GETTY CENTER TIMELINE

The project to plan, design, build, and occupy the Getty Center spanned fourteen years. Here are project highlights.



1983

The Getty purchases a Los Angeles hilltop site on which to build the Getty Center. Thirty-three architects are invited to submit qualifications for consideration as the Getty Center's architect—seven semifinalists are selected.

1984

Richard Meier is chosen as the project architect.

1985

Getty staff and Meier visit museum sites in the United States, Canada, and Europe. Back in LA, the Los Angeles Planning Commission grants a use permit to the Getty Center.

1986

The Getty delivers the architectural program to Richard Meier & Partners and consultants. An inaugural meeting of the Design Advisory Committee follows.



1987

Following the approval of the site master plan by the Los Angeles Planning Commission, Dinwiddie Construction Company prepares the site for construction.

1988

The Getty chooses an automated tram as the transportation system linking the parking structure at the bottom of the hill and the hilltop buildings. Later that year, the schematic design of the Center is approved.

1989

Thierry Despont is hired to design the Museum gallery interiors. Construction of the north entry parking facility begins.



1990

After visits to stone quarries in Italy, the Getty approves Richard Meier & Partners' selection of Italian travertine stone as cladding in combination with metal panels. Grading for the main complex of buildings begins.



1991

The Los Angeles Planning Commission grants final design approval for the Center. Later that year, the Center design is unveiled to the public and the planting of 3,000 California oaks on the hills surrounding the site begins.

1992

Foundation work on many of the buildings begins. California artist Robert Irwin is selected to design the Central Garden.

1993

The first travertine stone piece is set in the East building. Erection of the structural steel for the Auditorium and the East and North buildings begins. Olin Partnership is brought on as the landscape architecture firm.

1994

The 6.7 Northridge Earthquake hits the Los Angeles area in January. Structural steel work is halted on the site due to concerns raised in the earthquake's aftermath. Studies are undertaken to address the concerns. Later that year retrofitting of erected steel joints identified as vulnerable begins.



Foundation work for the Research Institute building and erection of structural steel for the Museum building begin. By the end of the year, the parking structure and tram station are completed.



1995

The Getty approves Robert Irwin's design for the Central Garden. Erection of steel structures for the Research Institute building begins.



1996

Construction of the Central Garden begins in January. By summer, Security, Facilities, Information Technology, Conservation Institute, Education Institute, Trust Administration, and Foundation staff move to the Getty Center. The first meeting of the trustees at the Getty Center is held in the Board Room.



1997

Staff from the Museum, Research Institute, and Information Institute move to the Getty Center, and construction of the Central Garden is completed. In December, the public is welcomed to the Getty Center for the grand opening.

When Attitudes Transform



The 1969 exhibition *When Attitudes Become Form* at the Kunsthalle Bern in Switzerland featured artists Richard Serra splashing hundreds of pounds of molten lead inside the Kunsthalle foyer, Lawrence Weiner removing a section of the stairwell's permanent wall, Michael Heizer smashing the plaza fronting the Kunsthalle with a wrecking ball, Joseph Beuys spreading 400 pounds of margarine onto a gallery's floorboards, and Robert Morris adding oil-soaked rags to a growing heap of flammable materials in the center of a gallery. The institution had been, in effect, turned into a studio for these avant-garde artists, and visitors' reactions to the exhibition ranged from amusement to anger. The Kunsthalle Bern board and the Swiss public viewed the exhibition as an attack on the institution itself, and Harald Szeemann, its curator, resigned after eight-and-a-half years as the Kunsthalle's director.

Szeemann's departure from Kunsthalle Bern led him onto the path to becoming a legendary independent curator. His genius for identifying new talent, collaborating with artists for his shows, and building remarkable, poetic exhibitions cemented his status as the artist's curator and the curator's curator. Years later, *When Attitudes Become Form* was recognized as a turning point in art history, and many of the young artists featured in Szeemann's early shows—Christo and Jeanne-Claude, Eva Hesse, Allan Kaprow, Bruce Nauman, Claes Oldenburg, Carolee Schneemann, Robert Smithson, Nam June Paik, and Ed Ruscha, to name a few—were later celebrated as the most important artists of their generation.

Szeemann's life and work have inspired the exhibition *Harald Szeemann: Museum of Obsessions* at the Getty Research Institute (GRI), as well as a satellite presentation at the Institute of Contemporary Art, Los Angeles called *Grandfather: A Pioneer Like Us*. "Certainly a lot of curators are interesting," says Glenn Phillips, curator and head of modern and contemporary collections at the GRI and the exhibition's co-curator. "But Szeemann was particularly interesting because he had these crazy ideas and obsessions, and he made extraordinary shows about those ideas. He also had a way of putting very difficult ideas and difficult art together into these incredible, theatrical exhibitions that were highly unique, even in the 1960s and 1970s."

The exhibition draws on Szeemann's massive archive and library, acquired by the GRI in 2011.

The archive, which measures more than 2,000 linear feet, contains a treasure trove of materials including Szeemann's careful documentation of all his projects and interactions with artists, research materials, photographs, videos, ephemera, and business records. Szeemann's library, meanwhile, comprises 30,000 volumes of monographs, exhibition catalogues, auction catalogues, artist's books, and journals. (See page 5 for a related article.) "Szeemann was building his own research institute, in a sense," Phillips says. Recently completed oral histories proved especially important in filling in key details and have been added to the GRI collections.

The exhibition was curated by Phillips and Philipp Kaiser, an independent curator, with Doris Chon, GRI research specialist, and Pietro Rigolo, GRI special collections archivist. Additional research assistance was provided by Audrey Young and Samantha Gregg of the GRI.

The *Harald Szeemann* exhibition takes the atypical approach of focusing on the work of a curator, an individual typically behind the scenes. "There aren't a lot of models on how you do an exhibition about a curator and his exhibitions," says Phillips. "We developed a lot of that on our own." Rather than present a linear timeline of the Swiss curator's career—what visitors might expect—the exhibition invites visitors to examine Szeemann's thematic interests: avant-gardes, utopias, visionaries, and geographies.

"We really wanted to focus on how Szeemann's ideas drove his projects, whether these ideas were about certain utopian ideologies, anarchism as a political movement, the pseudoscience known as 'pataphysics—the science of imaginary solutions—or a certain artist he was drawn to throughout his life, whose work he used over and over again," says Phillips. "For instance, Armand Schulthess, a hermit who created an encyclopedia of all the knowledge in the world on a mountaintop in Switzerland, inscribed data and information on pieces of metal and wood, hung them from trees, and created a forest of knowledge. How did figures like this influence his ideas? The exhibition isn't just about Szeemann's exhibitions, but about what's behind them."

The exhibition explores several Szeemann exhibitions, including *When Attitudes Become Form* and *documenta 5* (1972), and presents a full-scale reconstruction of his 1974 exhibition *Grandfather*:



Above: *Oase No. 7* (Oasis No. 7), Haus-Rucker-Co (Laurids Ortner, Manfred Ortner, Klaus Pinter, and Günter Zamp Kelp), 1972. Part of *documenta 5: Befragung der Realität—Bildwelten heute* (*documenta 5: Questioning Reality—Image Worlds Today*), Kassel, 1972. The Getty Research Institute, 2011.M.30. Photo: Balthasar Burkhard

Opposite: Harald Szeemann (seated) on the last night of *documenta 5: Befragung der Realität—Bildwelten heute* (*documenta 5: Questioning Reality—Image Worlds Today*), Kassel, 1972. The Getty Research Institute, 2011.M.30. Photo: Balthasar Burkhard

Previous page: *Calling German Names*, performed by James Lee Byars at *documenta 5: Befragung der Realität—Bildwelten heute* (*documenta 5: Questioning Reality—Image Worlds Today*), Kassel, 1972. The Getty Research Institute, 2011.M.30. Photo: Balthasar Burkhard. © The Estate of James Lee Byars

A Pioneer Like Us. When Attitudes Become Form was a turning point in the history of exhibitions, when traditional display conventions were abandoned in favor of work that was more appropriate for that time period, says Phillips. “When you look at something like *Attitudes*, it was a moment that brought together artists from different countries and put forward a new kind of art in a way that moved into the public consciousness. Szeemann was rarely the first to do anything, but his projects often became the first that got the news out to a larger number of people. Richard Serra had splashed lead before. That was a piece he had done in New York City in December 1968. But four months later, Szeemann brought Richard Serra’s work into this new context, into a moment that was percolating. This was art history unfolding before us, when we saw these new rising artists from many countries and their artwork come together.”

For its part, Szeemann’s *documenta 5* was a watershed moment for a series that had begun in the German town of Kassel to reintroduce the public to modernist painting following World War II. Szeemann transformed *documenta 5* into an international showcase for the most radical art of the present. Subtitled the presentation *Questioning Reality: Image Worlds Today*, Szeemann oversaw a team of curators to stage multiple parallel presentations, focusing not only on contemporary art developments, but also on thematic presentations related to the “image worlds” of science fiction, art of the mentally ill, political propaganda, and kitsch. “Szeemann transformed *documenta 5* from a bourgeois-day-in-the-paintings-gallery into an international forum, making a statement about what an exhibition can be, and what art is now,” says Phillips. “Ever since *documenta 5*, every curator has tried to make it into a major statement that asks: ‘What is this moment?’”

Though *documenta 5* was highly criticized at the time, it is now considered one of the most important exhibitions of the post-World War II period. There are many factors that led to this reassessment. First, Szeemann had a talent for what Phillips calls “predicting the present”—identifying what’s going to be next. The curator could recognize talent in artists in the early phases of their careers, and, later, these young artists would go on to achieve fame for their work. Second, he traveled constantly, often uniting artists from all over the world who shared parallel modes of thinking. These artists, who had often never previously met, influenced one another and became incredibly important in each other’s lives.

Grandfather: A Pioneer Like Us is a reconstruction of an exhibition Szeemann presented out of his apartment in 1974. Following the scandals of *documenta 5*, Szeemann had difficulty finding work. Restless to produce a new project, he began curating for the sake of curating in his apartment. “He took his grandfather’s possessions and began making a show in his apartment. This became a crucible for him, where he developed new approaches to curating by practicing. When you’re curating, you’re trying to make meaning by arranging things in space. Szeemann spent three months hanging and rehanging this exhibition, working out his ideas. He was using things that weren’t art objects, but he was treating them like art objects.” Ultimately, *Grandfather: A Pioneer Like Us* included more than one thousand objects when he opened it—family photographs, religious



objects, hairdressing combs, chemistry tools, theatrical wigs, stage makeup, furniture, and a variety of domestic objects. The show was about his grandfather, a hairdresser, but it was also about hairdressing as a form of aesthetics. Szeemann’s grandfather, born in Hungary, received his Swiss citizenship in 1919 and celebrated by making a Swiss flag out of hair he had swept up from the salon.

Grandfather is also about the impact of World War I in Europe and migration from an Austro-Hungarian standpoint. “He has taken these things that aren’t art, but through the act of arranging them is creating this very complex portrait of both who his grandfather is and also what it means to be Swiss, what it means to be an immigrant living at this time; and that became a prototype for him for every other show he did,” says Phillips. “Suddenly we’re in the 1920s and we see these hairdressing devices—they don’t look so different than what Francis Picabia was producing in the Dada journals, or the mannequins don’t look that different from what Hans Bellmer and the other surrealists were doing.”

Phillips and the team felt that exploring these exhibitions within the overarching exhibition was a great way to introduce or reintroduce Szeemann to a US audience. While Szeemann achieved celebrity status among Europeans in the 1970s, he is not as well-known in the US. “In Europe, particularly in Germany, cultural figures have had a higher status than they’ve had in the US. There, what critics say about major art exhibitions such as the *documenta* series becomes a topic of national debate. Among educated Europeans who follow culture, debating the exhibition, reading the criticism, and having this shared basis of conversation is much more of a tradition than we see in the US. Szeemann had a very high status because he was an artistic director of the most scandalous *documenta* and did very high profile shows.”

Szeemann didn’t see himself as a curator in the traditional sense of someone who determines a theme and hangs paintings in a gallery according to that theme, Phillips adds. Instead, he called himself an *Ausstellungsmacher*, or “exhibition-maker.” “Szeemann was not interested in creating a pragmatic, quasi-scientific museum experience by arranging objects chronologically with labels. He was very poetic in how he did things. He liked the free association of putting beautiful things together that usually don’t go together and letting people respond to that. It was more of a poetic meditation on a subject.

“One of the most fundamental shifts in artmaking occurred in the 1960s and early 1970s. Many of these shifts were quite offensive to previous ways of thinking about art because the notion of artistic skill, the kind of fine, manual virtuosity that is required to produce a very realistic painting, was removed from the equation—and art became about something else.” Phillips offers the example of Bernd and Hilla Becher, two of the most esteemed photographers in Germany, who took a very conceptual approach to photography and were featured in Szeemann’s shows. “The Bechers photographed the same type of object over and over again and put them together. People would look at their work and ask, ‘Where’s the skill in that? What’s happening here?’ As a result, Szeemann’s shows were viciously attacked. To the critics in the late 1960s and early 70s, every single Szeemann show was worse than the last. There was no small, visionary group of critics who recognized what this was.”

Despite being panned by art critics, Szeemann continued to receive commissions, and gradually the avant-garde art and ideas that Szeemann presented settled into place. “This type of art is now more accepted, but for some people there’s still controversy,” says Phillips. “We still hear the criticism, ‘My child could do that. This isn’t art.’ That’s still quite prevalent, but it’s not as prevalent.”

Following its presentation at the Getty, *Harald Szeemann: Museum of Obsessions* will travel to Kunsthalle Bern and *Grandfather: A Pioneer Like Us* will be shown at Szeemann’s original apartment in Bern. The exhibition and satellite installation will then be presented together at Kunsthalle Düsseldorf and later at Castello di Rivoli Museo d’Arte Contemporanea in Turin. Finally, *Grandfather: A Pioneer Like Us* will travel to the Swiss Institute in New York City. The curators have produced an exhibition catalogue and an anthology of Szeemann’s writings to coincide with the show (see pages 33 and 35).



Head of Saint Joseph, about 1586, Federico Barocci. Oil. The J. Paul Getty Museum

A transformative drawings collection and a “surprise”

The Getty Museum acquires a group of drawings by Michelangelo, Rubens, and other masters along with the painting *La Surprise* by Watteau

A woman’s head is downturned, her arms crossed over her chest. Her face is partially concealed by her hand and a shroud of heavy fabric engulfs her.

This compelling drawing, *Study of a Mourning Woman* (ca. 1500–05) by the great master Michelangelo Buonarroti (1475–1564), made headlines after it was rediscovered in the collection at Castle Howard in England in 1995. Before then it had been hidden among other treasures in the family collection, unknown to scholars for hundreds of years. In 2017 the drawing made headlines again as part of the most important acquisition in the history of the Department of Drawings at the Getty Museum. Acquired as a group from a British private collection last summer, the drawings are by many of the greatest artists of western art history, including Michelangelo, Lorenzo di Credi, Andrea del Sarto, Parmigianino, Rubens, Barocci, Goya, and Degas. From the same collection, the Museum also acquired *La Surprise*, a celebrated painting by the great eighteenth-century French artist Jean Antoine Watteau.

“This acquisition is truly a transformative event in the history of the Museum,” says Timothy Potts, director of the J. Paul Getty Museum. “It brings into our collection many of the finest drawings of the Renaissance through the nineteenth century that have come to market over the past thirty years, including a number of masterpieces that are among the most famous works on paper by these artists. It is very unlikely that there will ever be another opportunity to elevate so significantly our representation of these artists, and, more importantly, the status of the Getty collection overall.”

Potts adds that beyond the core of Renaissance through Rococo works, the Museum’s modern holdings have also been magnificently enhanced by one of Goya’s late, bizarre subjects, *The Eagle Hunter*, and Degas’s majestic pastel *After the Bath (Woman Drying Herself)*.

The drawings are mostly Italian, but there are also exceptional works by British, Dutch, Flemish, French, and Spanish artists. A nucleus of Italian Renaissance works anchors the group, including a rare and beautiful “cartoon” (full-sized direct transfer drawing for a painting) by Lorenzo di Credi and what is regarded as one of Andrea del Sarto’s finest drawings (from the collection of artist-historian Giorgio Vasari).

Other highlights include Parmigianino’s exquisite ink drawing of the head of a young man; Savoldo’s *Study for Saint Peter*; Beccafumi’s *Head of a Youth*; and Sebastiano del Piombo’s *Study for the Figure of Christ Carrying the Cross*.



Study of a Mourning Woman, about 1500–05, Michelangelo Buonarroti. Pen and brown ink, heightened with white lead opaque watercolor. The J. Paul Getty Museum

From the post-Renaissance period, the collection also features a masterful head study of Saint Joseph by Barocci; Rubens's powerful oil-on-paper study of an African man wearing a turban; Cuypp's panoramic *View of Dordrecht*, one of the great landscape drawings of the Dutch Golden Age; and Giovanni Domenico Tiepolo's drawing *Punchinello Riding a Camel at the Head of a Caravan*, a brilliant example of the narrative mastery for which Tiepolo was admired.

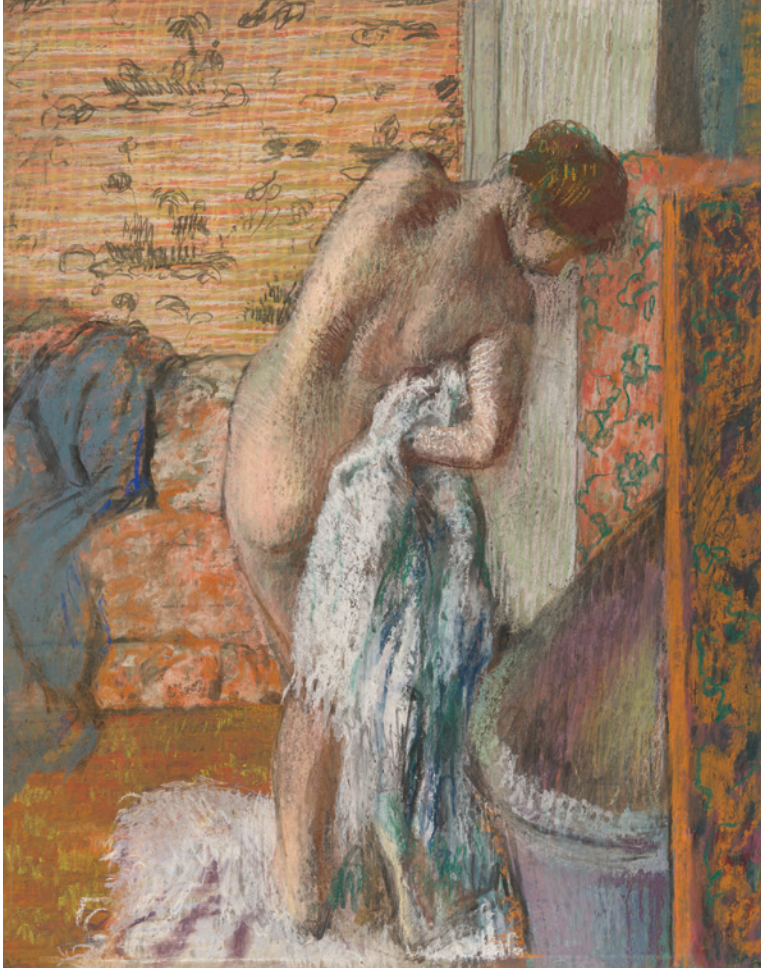
Goya's *The Eagle Hunter*, a darkly satirical brush and ink drawing, depicts a hunter wearing a metal cooking pot for a helmet while precariously suspending himself over a cliff to try to snatch young eagles from a nest.

Degas, arguably the greatest draftsman of nineteenth-century France, is represented by two drawings, a sheet with two chalk studies of ballet dancers used by the artist for no fewer than three paintings, and a large and startlingly bold pastel showing his unrivalled innovation in that medium.

"Any one of these sheets on its own is truly extraordinary and would be a worthy and meaningful acquisition for the Getty," says Julian Brooks, senior curator of drawings at the Getty Museum. "Together, the drawings form an unparalleled roll call of the 'best of the best,' with iconic sheets by some of the world's most celebrated artists. This powerful group of works represent the finest aspects of Western art history captured on paper."

The sixteen drawings are:

- *Study of a Mourning Woman*, about 1500–05, by Michelangelo Buonarroti (Italian, 1475–1564)
- *The Head of a Young Boy Crowned with Laurel*, about 1500–05, by Lorenzo di Credi (Italian, c. 1457–1537)
- *Heads of Two Dominican Friars*, about 1511, by Fra Bartolommeo (Italian, 1472–1517)
- *Study for the Head of Saint Joseph*, about 1526–27, Andrea del Sarto (Italian, 1486–1530)
- *Study for the Figure of Christ Carrying the Cross*, about 1513–14, by Sebastiano del Piombo (c. 1485–1547)
- *The Head of a Young Man*, about 1539–40, by Parmigianino (Girolamo Francesco Maria Mazzola) (Italian, 1503–1540)
- *Head of a Youth*, about 1530, by Domenico Beccafumi (Italian, 1484–1551)
- *Study for Saint Peter*, about 1533, by Giovanni Girolamo Savoldo (Italian, c. 1480–1540)
- *Head of Saint Joseph*, about 1586, by Federico Barocci (Italian, c. 1535–1612)
- *The Head of an African Man Wearing a Turban*, about 1609–13, by Peter Paul Rubens (Flemish, 1577–1640)
- *Panoramic View of Dordrecht and the River Maas*, about 1645–52, by Aelbert Cuypp (Dutch, 1620–1692)
- *Punchinello Riding a Camel at the Head of a Caravan*, late 1790s, by Giovanni Domenico Tiepolo (Italian, 1727–1804)



- *The Eagle Hunter*, about 1812–20, by Francisco José de Goya y Lucientes (Spanish, 1746–1828)
- *The Destruction of Pharaoh's Host*, 1836, by John Martin (British, 1789–1854)
- *Two Studies of Dancers*, about 1873, by Edgar Degas (French, 1834–1917)
- *After the Bath (Woman Drying Herself)*, about 1886, by Edgar Degas (French, 1834–1917)

Three of the works are awaiting export permits, and the Museum is currently completing research on two possible additional drawings from the same collection— one by Jacopo Ligozzi (Italian, 1547–1627) and the other by Giovanni Segantini (Italian, 1858–1899)—that will bring the total number of acquired drawings to eighteen.

Shortly after the acquisition, the Michelangelo was displayed in a special installation at the Getty Museum. It was then one of the centerpieces of the major Michelangelo drawings exhibition *Michelangelo: Divine Draftsman and Designer* at the Metropolitan Museum of Art in New York. The first full viewing of the newly acquired works will be in the exhibition *Michelangelo to Degas: Major New Acquisitions*, January 17–April 22, 2018, at the J. Paul Getty Museum, Getty Center.

The Surprise

La Surprise (1717) by Jean Antoine Watteau, is a fête galante, a popular genre invented by Watteau that depicts outdoor revelry and epitomizes the light-hearted spirit of French painting in the early eighteenth century. The scene features a young woman and man in passionate embrace, seemingly oblivious to the musician seated next to them. He is Mezzetin, the troublemaker, a stock comic character from the commedia dell'arte. Throughout Watteau's short but illustrious career—he died when he was only twenty-seven years old—the characters of the commedia figured prominently in his paintings, often mingling with elegant contemporary figures in a park or landscape.

Highly admired and well-known in the eighteenth century, the painting was presumed lost and for centuries was known to art historians only from a 1731 engraving and a copy in the British Royal Collection. In 2007 it was rediscovered in an English private collection, becoming the most important work by Watteau to surface in recent times.

"*La Surprise* exemplifies Watteau's delightful pictorial inventions, brilliant brushwork, and refined, elegant compositions," says Davide Gasparotto, senior curator of paintings at the Getty Museum. "It is undoubtedly one of the most exquisite and important Watteau paintings to become available in modern times. We are now able to present to the public a seminal genre of French eighteenth-century painting in a masterwork by its inventor. *La Surprise* will no doubt become one of our most beloved and recognizable paintings."



The painting is now on view at the Getty Museum alongside other exceptional eighteenth-century French paintings, including works by Lancret, Chardin, Greuze, Fragonard, and Boucher. It joins another Watteau, *The Italian Comedians*, that the Getty Museum acquired in 2011. The character Mezzetin also appears in that painting, with four other characters, including the iconic clown Pierrot.

As Potts describes it, "No less exciting for the Department of Paintings is the addition of one of Watteau's most famous and canonical works, *La Surprise*. It was indeed a very welcome surprise when this lost masterpiece reappeared ten years ago in Britain. And one can see why: the act of seduction portrayed in the painting is matched only by the artist's delicately flickering brushwork—the combination of titillating subject and charming rendition that made him the most esteemed painter of his day."

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

Opposite top: *After the Bath (Woman Drying Herself)*, about 1886, Edgar Degas. Pastel. The J. Paul Getty Museum

Opposite, bottom: *The Eagle Hunter*, about 1812–1820, Francisco José de Goya y Lucientes (Francisco de Goya). Brush and brown ink with brown wash. The J. Paul Getty Museum



the future of



PLASTICS



A pink lamp, a green-and-white striped vase, a hair comb, and a rainbow ring—these could all be items on your dressing table. At the Getty Conservation Institute (GCI), though, they are part of a selection of objects recently added to the Plastics Reference Collection (PRC). This collection includes objects and samples made of natural, semi-synthetic, and synthetic polymers and represents the most common plastics—dating from the mid-nineteenth century to the present day—found in museum collections. The PRC was established with the assistance of Colin Williamson, an expert in the field of plastics, who donated many items from his personal collection of thousands of objects assembled over forty years.

Contrary to what many believe, plastics have a very real shelf life. They do degrade. While many materials were created to last only a limited time, those responsible for maintaining and displaying plastic objects in private and public collections have a vested interest in sustaining them as long as possible. These objects were created from a huge array of different materials using a wide range of manufacturing processes, from molding and casting to 3D technologies. Understanding those materials and processes constitutes the first important step in safeguarding these objects for the future.

“It is important that museums show plastic works in their art collections and social history collections,” says Williamson. “However, when they create these collections, they often have little knowledge of these materials. So there’s a great need for a big research program on plastic materials in museums. A fundamental necessity for that is an exhaustive reference collection of plastic materials and processes—literally, a research collection of all things that can happen with plastic.”

By collecting examples of the broad range of plastics materials and methods of production used to make objects, as well as offering a comprehensive overview of the typical signs of the degradation affecting each plastic, the PRC serves as an important tool in the GCI’s ongoing analytical studies of plastics in museum collections. The Institute’s interest in plastics was formalized in 2008 with the launch of the Preservation of Plastics project, part of the GCI’s Modern and Contemporary Art Initiative. In spite of recent advances in plastics conservation and a growing number of research projects on the topic, there remains a need for a better understanding of the aging and deterioration of plastics, the development of strategies to prevent or slow their degradation and to estimate



risks, and to establish suitable approaches for treatment and preservation of objects made from plastic materials.

The GCI’s research studies initially focused on the identification, characterization, and degradation of the range of plastics found in museum collections. Now the GCI is enriching those studies by pursuing complementary areas of inquiry.

“One new area of research is the investigation of treatment options for plastics,” says Anna Laganà, research specialist and leader of the Preservation of Plastics project. “The conservation of plastics is a new discipline still in development. Much progress has been made since its formal beginning, especially in the last ten years, adding to our knowledge of the identification and characterization of these materials and our understanding of the degradation pathways. Now what needs to be improved is the active conservation of these

Above: Some of the objects donated by Colin Williamson to the GCI Plastics Reference Collection

Opposite: A portion of the 2013 exhibition *Essential Eames: A Herman Miller Exhibition*, copresented by the ArtScience Museum in Singapore and Herman Miller in collaboration with the Eames Office. Photo: Courtesy of Herman Miller, Inc.



materials. More treatment options must be established to conserve plastics to bring this new discipline forward. This is a major goal for us here at the GCI.”

An important area of investigation is to identify materials and methods that can be used to restore transparent plastics such as unsaturated polyester, poly(methyl-methacrylate)—commonly known as acrylic or Plexiglas—and polystyrene. These plastics have been extremely popular with artists and designers due to their optical properties. Since their introduction, they have been extensively used to make sculptures and objects, and as a paint support. Even photographers have started to utilize these plastics in the production of

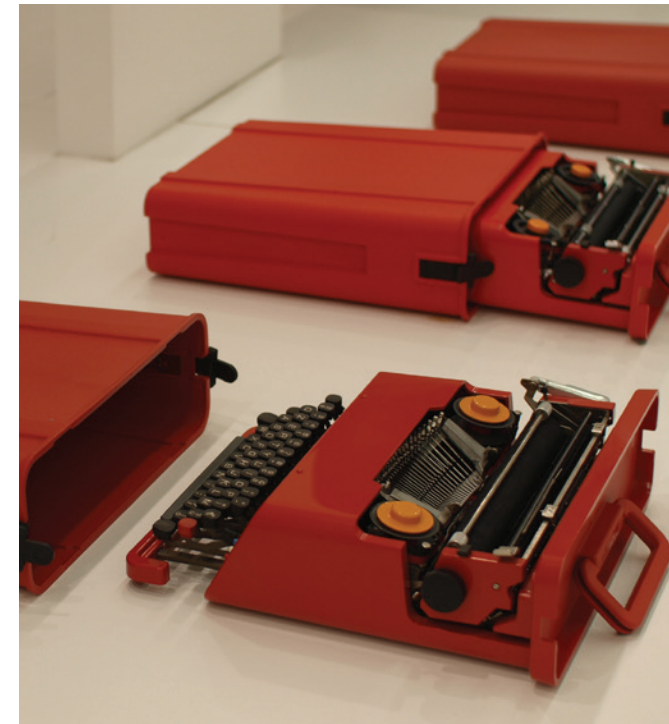
ized both the commercial marketplace and the fine art field, since they gave a new dimension to artists’ techniques and have been used to produce a large variety of artifacts. The materials are transparent like glass but have the advantage of being flexible, re-shapeable, and light. They can be molded, shaped, and carved, and made into any color or pattern. They can even demonstrate different grades of hardness, depending on the plasticizers used. They were the first plastic materials utilized by artists; among the best-known artworks are those created by sculptors Naum Gabo and Antoine Pevsner. Many objects made with CA and CN are considered iconic artworks and artifacts of the twentieth century. That said, some of

contemporary photographs; since the mid-1980s, clear poly(methyl methacrylate) sheets have been used to face-mount photographs.

Objects made of transparent plastics present a considerable set of conservation challenges. Their smooth and pristine surfaces are easily harmed and their transparency tolerates little damage. Surface damage frequently occurs during handling or transportation and can be extremely disfiguring for these works of art—especially on face-mounted photographs where damage appears directly in front of the image.

“Selecting suitable conservation materials and methods to repair mechanical damage on transparent plastics—such as scratches, abrasions, cracks, chips, and broken parts—is difficult,” says Laganà. “Many factors have to be considered. For example, adhesives that contain solvents or produce heat during curing can damage plastics or cause alterations such as crazing [very fine cracking]. Moreover, materials used for repairs often have compositions similar to the original plastics, so treatment’s reversibility becomes a real challenge in the event that repairs have to be removed. Of course the other challenge—as it is for broken glass—is to make the repairs invisible.”

Other objects in urgent need of treatment options are those created from cellulose esters. These early plastics introduced in the nineteenth century—cellulose acetate (CA) and cellulose nitrate (CN)—revolution-



these pieces have also gained notoriety as dramatic examples of the degradation of these early plastics.

“Unfortunately, over time these materials have proved to be inherently unstable and are among the plastics that deteriorate most rapidly in museum collections,” notes Laganà. “At present, the risk of losing much of our cultural heritage is very high. Several objects in museum collections have disintegrated, and many others are in poor condition. Since the 1990s, conservators and scientists have emphasized the urgency of establishing treatments to conserve degraded cellulose acetate and nitrate, but there are not yet any viable solutions. The GCI recognizes this critical need, so one of our objectives is to find materials and methods able to stabilize, consolidate, and protect degraded objects made with these plastics in order to finally extend the lifetime of these works.”

In addition to modern and contemporary art museums, design collections with large holdings of items in every color, pattern, shape, and form that have been produced with plastic will greatly benefit from the knowledge the GCI is acquiring in the identification, characterization, and understanding of the degradation of plastics—as well as treatment and preservation approaches. Design collections may include plastic jewelry, fashion accessories, vanity items, clothing, shoes,



housewares (from radios to kitchen appliances), cameras, games, toys, furniture, and much more. Unlike contemporary art collections, most items in design collections, especially industrial design products, are not unique objects but rather are mass-produced and designed for use. Some are still in production. But their abundance does not negate their value as important contributors to contemporary cultural heritage. Many of these items have become iconic. Think of the *Eames*, *Panton*, and *Bubble* chairs, or the Olivetti *Valentine* portable typewriter.

Through its Preservation of Plastics Project, the GCI is playing a part in preserving these objects. “Plastics in design collections, like those in contemporary art museums, are posing challenges for conservators charged with the care of these works,” says Laganà. “So, we are engaged with these issues in order to support our professional colleagues dealing with these materials and to safeguard our contemporary plastic heritage for the future.”

The Preservation of Plastics project is a component of the Getty Conservation Institute’s Modern and Contemporary Art Initiative (ModCon), a multifaceted, long-term venture focused on the many and varied conservation needs of modern and contemporary art. Other ModCon projects include Modern Paints, Outdoor Sculpture, Art in L.A., and Concrete Art in Argentina and Brazil.

Above left: Olivetti *Valentine* portable typewriter with its case. Ettore Sottsass (1968). Photo by Tomislav Medak [CC BY 2.0 (<http://creativecommons.org/licenses/by/2.0/>)], via Wikimedia Commons

Above right: Anna Laganà testing fill materials and methods to repair scratches and chips on poly(methyl-methacrylate) objects and face-mounted photographs. Photo: Evan Guston

Opposite: Antoine Pevsner, *Portrait of Marcel Duchamp*, 1926. Cellulose nitrate on copper with iron. Yale University Art Gallery. Gift of Collection Société Anonyme. The work’s originally clear plastic components now show extreme signs of degradation, including warping, cracking, and discoloration, which exacerbated corrosion processes in the metal pieces. Photo: Yale University Art Gallery. © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris



SUPPORTING CULTURAL CONNECTIONS IN INDIA

The Getty Foundation supports projects that build skills and connections among art historians and conservation professionals across national borders. More than thirty of its grant projects have taken place in India, a center for cultural exchange since antiquity, and home to some of the world’s most beautiful and respected cultural heritage—from ornate temples and extraordinary palaces, to the art of more recent times. Foundation grants dedicated to the research and preservation of the country’s diverse artistic legacies have made possible the conservation of a majestic sixteenth-century fort and palace in Rajasthan, conservation planning for a twentieth-century center for Gandhian ideals at Panjab University, and the groundbreaking exhibition *India and the World*, which tells nine stories from prehistory to the present moment.

City Palace complex, Udaipur.
Photo: Vladimir Sklyarov

Conserving India’s Architectural Masterpieces

One of the Foundation’s projects in India is the conservation of the Nagaur-Ahhichatragarh fort in the northwestern Indian state of Rajasthan. Dating primarily from the sixteenth through the eighteenth centuries, the fort is a large complex of palaces, elaborate gardens, temples, and a mosque. This outstanding example of Rajput-Mughal architecture had fallen into ruin, and was in critical need of careful research and repair. With the help of a series of Foundation grants between 1992 and 2007, the Mehrangarh Museum Trust oversaw the multi-year conservation of the fort, using both traditional building methods and modern scientific techniques. In 2002 the work undertaken during the grant period was recognized with a UNESCO Award for Excellence in Cultural Heritage Conservation. In addition, a Foundation grant to the Courtauld Institute of Art in London brought Indian and European conservators together to conserve the wall paintings at the fort, in the process training a future generation of Indian conservators.

Building on the success of the Nagaur project, in 2005 the Foundation provided a series of grants to the city of Udaipur, Rajasthan, to support conservation for the region’s City Palace. Begun in 1559, the building complex is one of the most majestic structures in that state, replete with stone carvings, cupolas, and projecting balconies. The Getty grants were used to correct earlier piecemeal renovations and to produce an overall conservation plan. These grants also enabled the development of a plan for future use, given the high visitor volume at the site; training for architectural students; and a risk management workshop for the historic site managers and staff of the City Palace complex.

Keeping It Modern

Since 2014, the Foundation has supported conservation planning for significant examples of twentieth-century architecture around the world through its Keeping It Modern initiative. One such project is the Gandhi Bhawan, the architectural centerpiece of Panjab University in Chandigarh, India, a planned post-independence city.

The result of a 1960 proposal to establish a “Gandhi Center” at each university in India that would promote the study of Gandhian ideals and his way of life, the Pierre Jeanneret-designed building uses innovative cast concrete to evoke an abstracted lotus flower floating in a pool of

water. A Getty grant is supporting an integrated and sustainable plan for the future management of the site based on extensive background research, testing, and analysis. The project is also building lasting capacity through training workshops for local conservation experts and stewards of modern buildings.

India and the World

Most recently, the Foundation supported *India and the World: A History in Nine Stories*, a collaborative exhibition among three museums: the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai; the British Museum, London; and the National Museum, Delhi. The exhibition, which opened in November 2017 at the CSMVS, is part of a celebration of seventy years of Indian independence. It brings together some 200 objects from the collections of these three museums and also from about twenty museums and private collections across India.

India and the World’s nine sections tell stories from important eras in India’s history, and the Indian artifacts in each section are positioned within a global context, illustrating how people from different times and cultures express ideas through objects in remarkably similar ways. Visitors can discover what was happening in India and other parts of the world two million years ago, when there were no political boundaries; five or six thousand years ago, when India’s first cities were rising; and so on. They can also learn how Indian culture absorbed religious, scientific, and iconographic influences from outside, and how it also affected ideas, technologies, and social systems elsewhere in the world.

As the CSMVS describes it, *India and the World* provides an experimental model for museums to share their collections with people across the world. After its run at CSMVS, the exhibition will travel to the National Museum, Delhi, so that more people in the country and from abroad can experience it.

Strengthening International Networks

A 2015 workshop at the CSMVS—Creating Museums of World Stories—was designed to complement *India and the World* and occurred during the planning period for the exhibition and on the tenth anniversary of the British Museum’s International Training Programme for museum professionals. The workshop brought together alumni from the past decade, and the Foundation

provided a grant that allowed one hundred participants from nearly twenty countries to attend. Participants considered how national museums could tell their stories using rare, individual objects from what are today many different countries.

The Foundation has also supported the attendance of Indian scholars, museum professionals, and conservators at 140 international conferences around the world. And it has fostered intellectual exchange across national and regional borders through its Connecting Art Histories initiative, which has included projects in India such as a Foundation grant for Jawaharlal Nehru University (JNU) in New Delhi, one of India's leading post-graduate schools. JNU introduced a Distinguished Visiting Professorship program in the School of Art and Aesthetics to expand its range of art history graduate courses beyond the history of Indian art. The three-year program brought prominent visiting professors to the university each year to teach courses in diverse areas ranging from ancient Roman art to contemporary art theory.

Getty Foundation Director Deborah Marrow says that the Foundation's projects in India over the past twenty years—those that support conservation, art history, and museums—have benefited both the grantees in India and international



colleagues. “We are proud to be associated with the work of our grantees and are grateful for the opportunity to enhance the understanding and care of the region's art and architecture for future generations,” Marrow says. “In terms of cultural heritage, and in so many other ways, India is a very special place.”

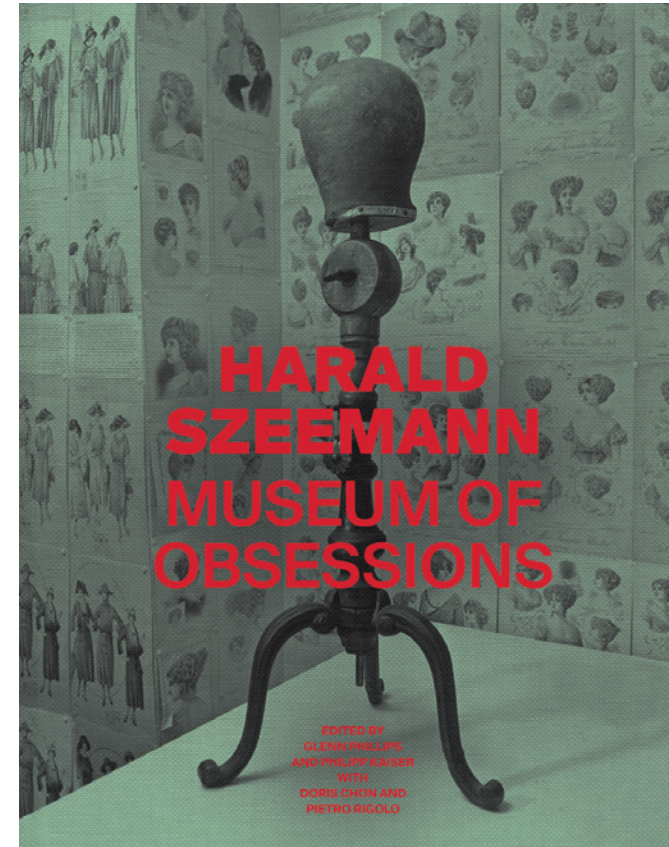


Above: Participants in the fall 2015 workshop at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai. Photograph courtesy of CSMVS

Left: *The Townley Discobolus*, AD 100–200. Roman copy after Greek statue. Marble. Image © The British Museum

Right: *Hanuman*, twentieth century. Andhra Pradesh, India. Bronze. Image © The Crafts Museum, Delhi

BOOK EXCERPT



Harald Szeemann: Museum of Obsessions

Glenn Phillips and Philipp Kaiser
With Doris Chon and Pietro Rigolo

Harald Szeemann (1933–2005) is famous internationally as one of the curators most closely associated with the central artistic developments of the late 1960s and early 1970s, particularly post-minimalism, arte povera, conceptual art, and other process-based practices. Projects such as *Live in Your Head: When Attitudes Become Form; Works—Concepts—Processes—Situations—Information* in 1969 and *documenta 5* in 1972 sparked immense controversy during their runs but were later recognized as two of the most significant exhibitions of the twentieth century. Following *Attitudes*, Szeemann left the Kunsthalle Bern, where he had been director for eight-and-a-half years, and became one of the world's first “independent” curators, developing exhibition concepts for museums on a freelance basis. He called this endeavor the *Agentur für geistige Gastarbeit* (Agency for spiritual guest labor). Following *documenta 5*, he expanded the intellectual scope of his venture, calling it the Museum of Obsessions, a sort of mental laboratory that encompassed all his interests, all his exhibitions—past, present, and future—and his library and archive, which were the most lasting physical records of his life's work. Szeemann lengthened the name of his agency to *Agentur für geistige*

Gastarbeit im Dienst der Vision eines Museums der Obsessionen (Agency for spiritual guest labor in service of the vision of a museum of obsessions), and he devoted the next three decades of his life to developing exhibitions as a freelance agent.

The association with contemporary art continued throughout Szeemann's career, and toward the end of his life he gained prominence as a curator of international biennials in cities such as Venice, Lyon, Seville, and Gwangju, where his projects reflected the growing globalism of the art world. He traveled constantly, not only throughout Western Europe and the United States but also to Asia, Latin America, and Eastern Europe, meeting and often exhibiting artists whose work was not yet internationally known in the 1990s and early 2000s. He was King Harry, the archetype of the global curator, and this internationalism was widely reflected in the archive. Yet in Maggia, in the Italian-speaking Swiss canton of Ticino, surrounded by the natural beauty of the Alps and Lake Maggiore, the air is thick with local history and myth. Szeemann moved there following *documenta 5* and soon devoted himself to the history of the region, in particular the extraordinary story of Monte Verità, the beautiful hill in Ascona, and its environs, which had been home to anarchists, artists, dancers, nudists, vegetarians, and other life reformers and radicals since the 1870s. Surely, when Szeemann mounted the exhibition *Monte Verità / Berg der Wahrheit: Le mammelle della verità / Die Brüste der Wahrheit* (Monte Verità: The breasts of truth) in 1978, it was with the implied conviction that he was the latest revolutionary figure to grace the one-hundred-year history of the region. He became an archivist to these figures, building exceptional Monte Verità collections that remain in Ticino. All parts of Szeemann's archive are inextricably intertwined, however, and thus traces of Monte Verità and its deep impact on his thinking remain scattered throughout various subfiles and side projects in the archive now at the GRI. Looking today at pictures of this community from the 1910s, one would easily mistake its denizens for hippies of Szeemann's generation, and this was surely part of what prompted his interest in the place—reconnecting the sea change that occurred in art and culture in the 1960s to earlier moments in history, freshly experiencing the radicalism of earlier avant-gardes while simultaneously legitimizing the current ones.

The study of modernism had been a lifelong project for Szeemann, from his very first exhibition, in 1957, devoted to the Dada artist Hugo Ball, to a series of modernist exhibitions that punctuated his primarily contemporary art program at the Kunsthalle Bern, to his major projects in the 1970s and 1980s, which recast the modernist narrative completely, to his late nation-focused shows that collapsed both modern and contemporary art making within a poetic retelling of cultural histories of Switzerland, Austria, Poland, and Belgium. Modernism—especially in its more anarchic, chaotic, and illogical manifestations—formed a constant backdrop, against which Szeemann judged the art of the present, and he continued to find new areas of historical interest throughout his career, particularly in later projects, as he expanded his investigations to lesser-known artistic centers on the fringes of Europe.

This excerpt is taken from the book *Harald Szeemann: Museum of Obsessions*, published by the Getty Research Institute. © 2018 by The J. Paul Getty Trust. All rights reserved.

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Maria Sibylla Merian
Artist, Scientist, Adventurer

Sarah B. Pomeroy and Jeyaraney Kathirithamby

Science and art combine in this captivating, lushly illustrated biography of Maria Sibylla Merian (1647–1717), one of the world’s first entomologists, who was also a botanist, naturalist, and celebrated artist. In 1660, at the age of thirteen, Merian began her study of butterfly metamorphosis— years before any other scientist published an accurate description of the process. Later, she and her daughter Dorothea ventured thousands of miles from the Netherlands into the rain forests of South America seeking new and amazing insects to observe and illustrate.

Years after her death, Merian’s accurate and beautiful illustrations were used by scientists, including Carl Linnaeus, to classify species, and today her prints and paintings

are prized by museums around the world. More than a dozen species of plants and animals are named in her honor.

The first Merian biography written for ages ten and up, this book will enchant budding scientists and artists alike. Readers will be inspired by Merian’s talent, curiosity, and grit and will be swept up by the story of her life, which was adventurous even by today’s standards. With its lively text, quotations from Merian’s own study book, and fascinating sidebars on history, art, and science, this volume is an ideal STEAM title.

J. Paul Getty Museum
96 pages, 8 1/2 x 10 inches
116 color and 3 b/w illustrations
ISBN 978-1-94744-001-2, hardcover
US \$21.95

Paper Promises
Early American Photography

Mazie M. Harris

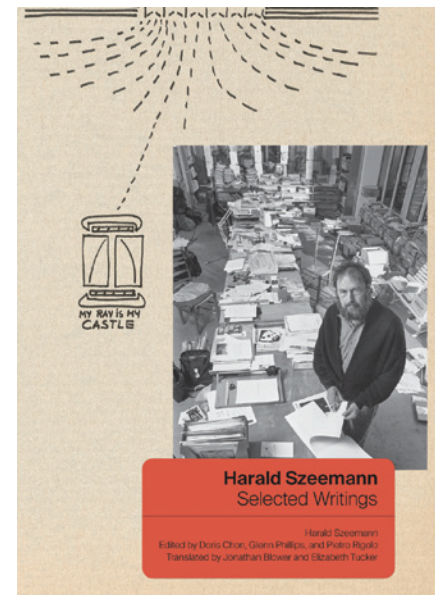
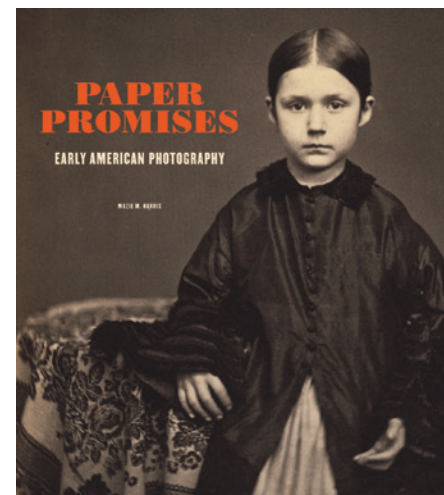
Scholarship on photography’s earliest years has tended to focus on daguerreotypes on metal or on the European development of paper photographs made from glass or paper negatives. But Americans also experimented with negative-positive processes to produce photographic images on a variety of paper formats in the early decades of the medium. *Paper Promises: Early American Photography* presents this rarely studied topic within photographic history.

The well-researched and richly detailed texts in this book delve into the complexities of early paper photography in the United States from the 1840s to 1860s, bringing to light a little-known era of American photographic appropriation and adaptation.

Exploring the economic, political, intellectual, and social factors that impacted its unique evolution, both the essays and the carefully selected images illustrate the importance of photographic reproduction in shaping and circulating perceptions of America and its people during a critical period of political tension and territorial expansion.

Due to the fragility of paper photography from this period, the works in this catalogue are rarely displayed, making the volume an essential tool for any scholar in the field and a very rare peek into the mid-nineteenth century.

J. Paul Getty Museum
224 pages, 9 1/2 x 11 inches
187 color and 20 b/w illustrations
ISBN 978-1-60606-549-5, hardcover
US \$49.95



Harald Szeemann
Selected Writings

Harald Szeemann
Edited by Doris Chon, Glenn Phillips, and Pietro Rigolo
Translated by Jonathan Blower and Elizabeth Tucker

Born in Bern, Switzerland, in 1933, Harald Szeemann was a crucial force in identifying, exhibiting, and writing about the important new movements in postwar contemporary art. This collection of seventy-four texts from the curator’s vast body of written work—which includes essays, lectures, studio notes, reviews, interviews, correspondence, and transcripts—introduces the depth of his method, insight, and inclusive artistic interests. The pieces have been translated from German and French and collected in an informed, authoritative edition, making this the first time Szeemann’s work is accessible in English.

The first two sections of this volume republish Szeemann’s anthologies *Museum der Obsessionen* (1981) and *Individuelle*

Mythologien (1985). The final part assembles important writings from 1986 until his death in 2005 to represent the later years of his career and round out a record of his contribution to and dialogue with later twentieth-century art and artists.

The book’s publication coincides with the opening of the Getty Research Institute’s exhibition *Harald Szeemann: Museum of Obsessions* and complements its catalogue, as well as a contemporaneous satellite show at the Institute of Contemporary Art, Los Angeles, that focuses on Szeemann’s *Grandfather* exhibition (1974).

Getty Research Institute
424 pages, 6 1/2 x 9 inches
32 color and 69 b/w illustrations
ISBN 978-1-60606-554-9, paper
US \$49.95

Promote, Tolerate, Ban
Art and Culture in Cold War Hungary

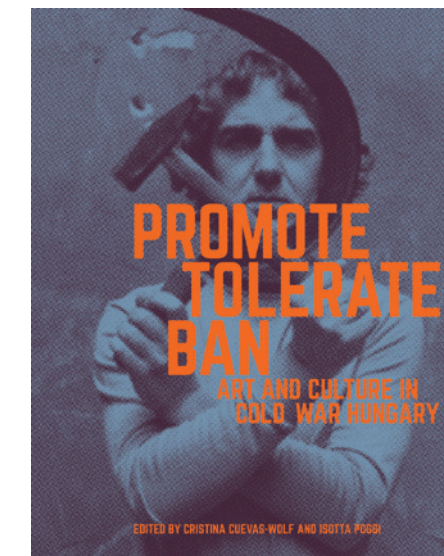
Edited by Cristina Cuevas-Wolf and Isotta Poggi
Essays by Katalin Cseh-Varga, Cristina Cuevas-Wolf, Dávid Fehér, Steven Mansbach, Géza Perneckzy, Isotta Poggi, and Tibor Valuch

In the fall of 1956, Hungarians led a successful rebellion against Soviet control. However, after only ten days of freedom, the uprising was brutally crushed, and the Soviet-aligned minister János Kádár assumed power. Focusing on the Kádár era (1956–89), this publication explores the political reforms and artistic experimentations under the regime’s authoritarian cultural policy: promote, tolerate, ban. Artists who complied with ideological mandates were financed by the state; those who didn’t could exhibit, but they received no monetary support; other artists were forced into exile. Paintings, sculptures, photographs, posters, advertisements, mail art, and underground *samizdat* literature illustrate the diverse modern art forms and radical aesthetics created during this time.

The book provides context for the vibrant debates behind the production of Cold War art and culture in socialist Hungary and closes with the personal account of one of its main protagonists, the exiled Hungarian artist and critic Géza Perneckzy.

Promote, Tolerate, Ban showcases art and cultural artifacts from the Getty Research Institute, the Wende Museum of the Cold War, and public and private archives in Budapest.

Getty Research Institute
160 pages, 8 1/2 x 10 3/4 inches
40 color and 20 b/w illustrations
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US \$49.95





Getty Research Institute Acquires Mary Kelly Archive

In 1973, at age thirty-two, artist Mary Kelly had already lived a big life. She had left her birthplace of Fort Dodge, Iowa, to study painting in Florence, moved on to Beirut to teach art during Lebanon's "Golden Age," fled the 1968 conflict there for London and postgraduate studies, and after the birth of her son, embarked on what would become a seminal work in the history of conceptual art, feminist art, and Postmodernism: *Post-Partum Document* (1973–79). The Getty Research Institute (GRI) has acquired Kelly's archive, including all research and working materials for *Post-Partum Document*.

In this work, Kelly applied Lacanian psychoanalytic principles to the study of her own childrearing experience. The work is divided into six parts, each focused on a different stage of her infant son's development: weaning from breastfeeding, speech acquisition, extra-familial socialization, transitional objects, knowledge acquisition, and acquisition of reading and writing. "The work staunchly rejected the abstracted conceptual art subject by focusing on the emotional bond between mother and child and bringing a woman's experience to the forefront of conceptual work," says Glenn Phillips, curator and head of modern and contemporary collections at the GRI and the

curator who spearheaded the acquisition. "It also focused on issues of the divisions of labor in childrearing—a subject rarely discussed in the 1970s." When first exhibited at the Institute of Contemporary Art in London, the "Documentation I" portion of the work sparked outrage from art critics, especially its stained diaper liners hung on the wall. "On show at ICA...dirty nappies!" ran one headline.

The archive is rich with material focused on Conceptualism from 1968–76, social activism from 1970–79, and feminist, Marxist, and psychoanalytic theory from 1970–80. "Because much of the research material Kelly gathered did not circulate to the US from the UK at the time, and still remains little-known today, it sheds a completely new light not only on Kelly's practice and the *Post-Partum Document*, but also on the overall context of conceptualism and social activism in Europe in the 1970s," says Phillips. "This material provides an especially fascinating bridge to the feminist movement in the UK, while nonetheless focusing on an artist whose strongest reception has been in the US."

"We're not just collecting the artist," points out Marcia Reed, associate director of GRI special collections and exhibitions. "We're also collecting the context, collaborations, galleries interested in showing Kelly's work, collectors who picked her up, where she taught, all of that. We like to have artists who haven't been insular, who have really affected other people and changed the course of art as they worked."

The archive also includes *An Earthwork Performed* (1970), *Nightcleaners* (1972–75), *Women and Work* (1973–75), *Antepartum* (1973), *Interim* (1984–89), and *Gloria Patri* (1992), as well as Kelly's teaching materials. Kelly has taught continually since the early 1970s, the past twenty-one years as an art-practice professor at the University of California, Los Angeles. She recently retired from that post and is currently Judge Widney Professor at the University of Southern California.

The highlight of the archive, says Phillips, might be the production samples from every section of *Post-Partum Document*. The complete work has only been fully exhibited three times in the past forty years, and the six sections are spread between five countries on three continents. "This general lack of familiarity with the entire work has led to the misconception that it favors theory over visuality. But Kelly was meticulously focused on its visual aspects, as exemplified by her tests and revisions leading to the final form of each section."

"Getting this archive is very, very, exciting," says Reed. "Mary Kelly is such an important artist, locally and internationally, and she's cresting again. She is making art, successfully, out of incredibly personal, sensitive material."

Above: Mary Kelly and her husband, Ray Barrie, enjoy the opening celebration for *Pacific Standard Time: LA/LA* at the Getty Museum. Photo by Ryan Miller/Capture Imaging

Opposite: *LIRR, Hunter's Point*, 2004, Jeff Chien-Hsing Liao. Pigment print. The J. Paul Getty Museum, Los Angeles, Gift of The Michael G. and C. Jane Wilson 2007 Trust. © Jeff Chien-Hsing Liao



Two Gifts of Photographs Include Works by Diane Arbus, Garry Winogrand, and Graciela Iturbide

The J. Paul Getty Museum has received two groups of photographs from collectors Leslie and Judith Shreyer and Michael and Jane Wilson. The gifts include works by artists not previously in the museum's collection, as well as photographs that enhance the museum's existing holdings.

The donation from Leslie and Judith Schreyer, their largest to date, comprises fifty photographs by thirty-nine artists including Diane Arbus, Garry Winogrand, and photographers who have belonged to the international photographic cooperative Magnum, such as W. Eugene Smith, Bruce Davidson, and Josef Koudelka. Also represented in the donation are photographers associated with Los Angeles, including Matthew Brandt, Jo Ann Callis, Judy Fiskin, and Graciela Iturbide, as well as members of famed New York cooperative the Photo League: Helen Levitt, Arthur Leipzig,

Leon Levinstein, Jerome Liebling, and David Vestal.

The Schreyers' donation ranges from formal portraits, architectural studies, and landscape photographs to experiments in light and process. Highlights include Imogen Cunningham's study of a tulip tree, an abstract study of peeling paint by Aaron Siskind, and a variant image of a seated man taken during Paul Strand's 1932 trip to Mexico.

Michael and Jane Wilson, founding members of the Getty Museum Photographs Council, have consistently donated the work of important photographers to the Museum's permanent collection. This recent gift of seventy-one photographs by nine artists strengthens the museum's holdings of European, American, and Asian photographs produced in the last quarter of the twentieth century and first decade of the twenty-first century. Six

of the artists are new to the museum's collection: Darren Almond, Robbert Flick, Leland Rice, Paul Shambroom, Jem Southam, and Seung Woo Back, while works by Wang Jinsong, Jeff Chien-Hsing Liao, and Hans-Christian Schink strengthen existing holdings.

The Wilsons' donation includes selections from several serial bodies of work, most notably Southam's elegiac landscapes of the British countryside and Normandy coastline and Schink's hour-long exposures of landscapes in the Northern and Southern hemispheres. Other works touch on topical political issues, such as Shambroom's examination of political dynamics in city council and community meetings across the United States and Seung Woo Back's commentary on surveillance modes in North Korea.

"The Schreyers and the Wilsons have been longtime supporters of the Getty Museum, and we are thrilled to receive these new gifts," says Virginia Heckert, curator and department head for the Getty Museum's Department of Photographs. "Together this group of donations introduces the work of fifteen new photographers into the collection and expands our ability to demonstrate the myriad ways in which photographs document the world of the past and the present."

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

Not Your Average Visitor's Take on the Getty

Jean Paul Getty's death in 1976 was followed by a stunning surprise: he had left the lion's share of the fortune he made in oil to support "a museum, gallery of art and library for the diffusion of artistic and general knowledge." Today, the J. Paul Getty Trust is a conservation institute, research center, foundation—including an art-publishing arm—as well as a museum. It supports art conservation and research across the globe.

Getty also left behind a family. Famously married five times, he had five sons. Among his great-grandchildren is Balthazar Getty, an actor, fashion designer, and DJ who lives in Los Angeles.

An ongoing, interactive installation devoted to J. Paul Getty's life and legacy opened at the Getty Center in the fall of 2016, and Balthazar was at the opening—with twenty-two other Getty relatives. What is it like to be the great-grandson of the man whose name is synonymous with one of LA's major landmarks? We chatted about his thoughts on Mr. Getty and what it's like to bear a name not only associated with great wealth, but also with a dedication to art.

Amelia Wong: Your great-grandfather died the year after you were born. Do you remember hearing stories about him as a child?

Balthazar Getty: Yes. I grew up very differently than what people would probably think. You hear a name, a famous name, and you have some preconceptions about what that sort of upbringing would be like. My mother was a hippie and an artist, and I lived in a teepee in a Zen center in Marin County. I didn't grow up with any sense of wealth and this idea of "Mr. Getty." It's a really hard thing to articulate because people ask: "What's it like being a Getty?" It's like me asking you what's it like to have your surname. It's just what I know, you know?



Balthazar Getty and his daughter, June, in the *J. Paul Getty: Life and Legacy* installation at the Getty Center. Photo: Ryan Miller/Capture Imaging

Opposite, from the exhibition: J. Paul Getty at the beach, ca. 1920. Institutional Archives, Getty Research Institute

I can remember at a pretty young age starting to ask questions about my family and seeing photos. I can't remember one moment where I was like, "Wow, my great-grandfather was Paul Getty!" It was more just a growing awareness.

For the most part, the older I got, the more I was able to take pride in my family history, and the more I was able to find out what really happened. It's been interesting; I learn more every day. It's funny because, while the Center's been putting this installation together, we as a family have also been looking into the history. We have an annual family get-together. Every year we meet and one of the things my uncle and I put together—starting about four years ago—is a history lesson for the younger generation: Where did the money come from? Who was this man? Who were his parents? How did the museum start? It's just interesting. We've been scouring the internet and asking questions and doing a lot of the same things you guys have been doing. I know we've even shared some literature and stories [with Getty staff].

It actually took four years to tell the entire story. Last summer we shared the final piece, and then it all sort of culminated with the night when we were all up at the Center for the opening of the installation. There were five generations of us there.

My great-grandfather's ex-wife Teddy was there. It was pretty special. Five generations all being there after we've been hearing all these stories.

It's just interesting that as the family's learning about it, the public is learning about it as well. It's kind of funny how the timing worked out.

Speaking about the installation, what were your impressions?

We got to go a few months ago and see it very early on; we helped test the beta version [of the interactive touch screens]. I saw the space and talked to Merritt [Price, head of design at the Getty Museum and one of the curators of the installation] and other people on the team. I found it really fascinating. Of course, I know a lot of the stories. I knew them growing up. I've read most of the books, but there were a ton of photos I'd never seen.

One thing we really want as a family to have people understand is that Paul was really a very bright, very knowledgeable collector. There are great stories about my great-grandfather going to meet an art dealer and he would come up with a fake name because, of course, if he went as Paul Getty the price was going to skyrocket or the dealer might not take him seriously. There are some great stories where he actually met dealers and they struck up a conversation about antiques or a painting or whatever, and the other person thought that my great-grandfather was also an art historian, a professional.

Paul was not a wealthy man who bought art for the prestige. He was a man who knew that art inside and out, and had a deep, deep understanding of art history and provenance. Art collecting was a great passion for him. It wasn't a vanity project. There's much, much more to it than that.

You touched upon this a bit, but the installation is also about Getty's legacy. Do you feel personally connected to that legacy?

Yes. Absolutely. When you're younger, I think you rebel against these sort of things because you want to

create your own identity and nobody wants to be seen as the great-grandson, or grandson, or son of anybody. You want to be your own man and create your own legacy. I think I rebelled to some extent when I was younger, but the older I get, the more pride I'm able to have in my family's history. Being at the Getty Center the other night when Tim [Potts, the director of the Getty Museum] was speaking about what the Getty is able to do thanks to its endowment—it's an incredible, incredible thing that Paul put together.

As a family we feel incredibly proud. It's not about showing off. It's not about gloating. It's really just having pride in what Nonno was able to do. I do feel an incredible connection. This was my great-grandfather: I'm Paul Balthazar Getty.

Does the Getty inspire you? Do you visit the Center or Villa often? Do you have a favorite artwork?

I don't know if I have a favorite artwork in the collection. I love all the Renaissance paintings, all the fifteenth-century Italian stuff. Who doesn't love that, I guess?

I don't go up as much as I should. It's this gift right on our doorstep. It's a great place to just go get a coffee and bring a book and go sit in one of those great spots and watch the sunset. You don't have to go and see the entire collection. I like to go to museums and just look at a few pieces and enjoy the space, you know? Hopefully more and more, my kids and the younger generation will embrace it.

Do you have a vision for how you want to see the Getty develop?

I want it to continue to grow, to be relevant. I want it to continue to have exhibitions and installations of contemporary artists that can help bridge the gap for the younger generation. I'd love to see it continue to grow in the digital area as well.



Ultimately, it's its own thing. It has its own legacy and it will be here long after I'm gone. I hope that it continues to have a connection to the city, so if you think about Los Angeles, you think about the Getty Center and the Getty Villa as being a big part of that story.

If you could have dinner with your great-grandfather, what would you want to talk about?

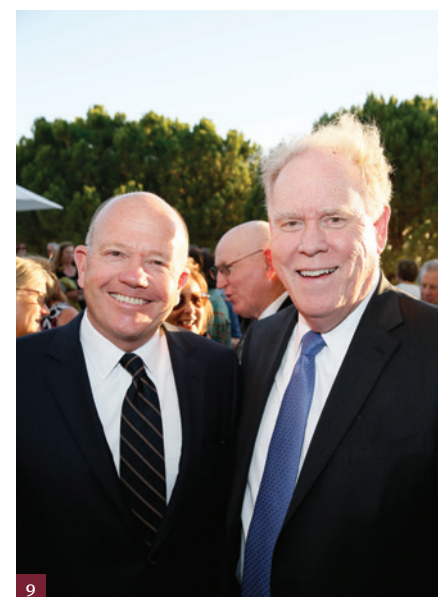
I'd want to hear all the stories, the great adventures. He was really an inquisitive man who at a young age, as a kid, was living in Bartlesville, Oklahoma, in a "cowboy and Indian" town, with a brothel on one corner and all types of people chasing the oil rush. He was there wandering around all of these incredible places. Then at a very young age, the family did a huge tour through Europe in a car, well before people were really doing that. We love to tell stories in the family and I'd love to hear about all the stories firsthand, being in Oklahoma that young and then coming to Los Angeles and just hearing how it all happened.

Opening reception for Giovanni Bellini and Sacred Landscapes

On October 9, supporters and friends of the Getty celebrated the opening of two exhibitions, *Giovanni Bellini: Landscapes of Faith in Renaissance Venice* and *Sacred Landscapes: Nature in Renaissance Manuscripts*. The reception was followed by a private dinner, hosted by J. Paul Getty Museum Director Timothy Potts, honoring exhibition lenders and supporters.

Generous support for this exhibition was provided by John J. Studzinski, CBE; Maria Hummer-Tuttle and Robert Holmes Tuttle; and the J. Paul Getty Museum Paintings Council. Additional support came from Álvaro Saieh and Fabrizio Moretti.

- 1: Getty Board Chair Maria Hummer-Tuttle and Antonio Verde
- 2: Norman and Barbara Namerow
- 3: Mark and Elizabeth Siegel, Annabel and Jamie Montgomery
- 4: Deborah Gage, Robert and Judi Newman
- 5: Raj and Grace Dhawan with Davide Gasparotto



Celebrating the Life of Harold M. Williams

Colleagues, friends, and the family of Harold M. Williams—the Getty Trust’s founding president and CEO—recognized his recent passing and celebrated his life on October 15 at the Getty Center auditorium that bears his name. A reception on the Terrace followed the program.

Harold Williams created the Getty Trust as a multifaceted institution devoted to scholarship, conservation, education, philanthropy, and the presentation of the visual arts. He also envisioned and brought to fruition the Getty Center, now one of the most visited art destinations in the United States.

- 6: J. Paul Getty Trust President and CEO Jim Cuno, Susan Albert Loewenberg, Getty Foundation Director Deborah Marrow, Nancy Englander, Getty Board Chair Maria Hummer-Tuttle, and Robert Holmes Tuttle
- 7: John Vickery and Mark Jude Sullivan (performing a scene from *Red*)
- 8: Jennie Olivia and Emily Scott (performing “Sull’aria” from *The Marriage of Figaro*)
- 9: Tim Whalen, the John E. and Louise Bryson Director, Getty Conservation Institute, and Stephen Rountree
- 10: The family of Harold Williams: Ralph Williams, Jenna Williams, Salley Dichter, Pinhas Zajdman, Derek Magyar, Susan Zajdman, Josh Zajdman, Elana Zajdman, Nancy Englander, Arianna Ames, Drew Williams, and Nicole Zajdman

J. Paul Getty Medal Dinner

The J. Paul Getty Trust presented the annual J. Paul Getty Medal to artist Anselm Kiefer and writer Mario Vargas Llosa at a dinner at the Morgan Library and Museum in New York City on November 13, 2017.

More than 200 guests from the worlds of art, literature, and philanthropy attended the dinner, including Kwame Anthony Appiah, Tina Barney, Eli Broad, Peter Chernin, Larry Gagosian, Agnes Gund, Christo Javacheff, Karl Ove Knausgaard, Thomas Krens, Nicola López, Richard Meier, Carrie Mae Weems, and Shelby White.

Support for the evening was generously provided by the Getty President's International Council, Katharine Rayner, Arlene Schnitzer and Jordan Schnitzer, and Gagosian.

11: J. Paul Getty Trust President and CEO Jim Cuno, honoree Anselm Kiefer, Getty Board Chair Maria Hummer-Tuttle, and honoree Mario Vargas Llosa

12: Carrie Mae Weems

13: Debra and Leon Black

14: Jill Shaw Ruddock and Judith Lauder

15: Eli Broad and Gerun Riley

16: Lorenza Giovanelli and Christo Javacheff



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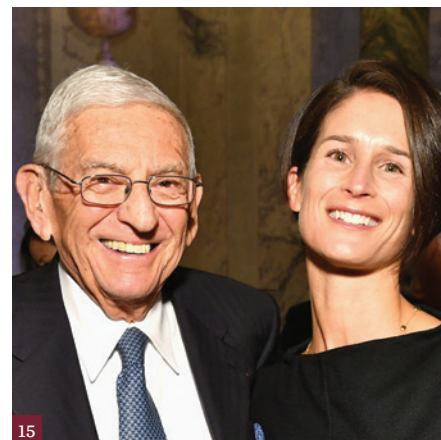
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Getty Villa Annual Outdoor Theater Production: *Iphigenia in Aulis*

The Getty Museum and the Chicago-based Court Theatre presented Euripides's *Iphigenia in Aulis* in the Barbara and Lawrence Fleischman Theater at the Getty Villa, September 7–30, 2017. This ancient tale of power and sacrifice centers on the goddess Artemis's heartbreaking offer to King Agamemnon: victory over Troy in exchange for the sacrifice of his daughter, Iphigenia. The play was directed by Charles Newell, artistic director of Court Theatre, and translated by Nicholas Rudall, founding artistic director of the Court Theatre.

17: Tracy Walsh (Chorus), Emjoy Gavino (Chorus), Jeanne T. Arrigo (Chorus), Stephanie Andrea Barron (Iphigenia), Sandra Marquez (Clytemnestra), Jim Ortlieb (Old Man)



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Dinner Honoring Patricia Phelps de Cisneros

The Getty feted Patricia Phelps de Cisneros, exclusive partner of the Pacific Standard Time: LA/LA exhibition *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*, on September 13 at the J. Paul Getty Museum. Guests previewed the exhibition and enjoyed a special dinner.

18: Patricia Phelps de Cisneros

19: Peter and Megan Chernin with Tim Whalen, the John E. and Louise Bryson Director, Getty Conservation Institute

20: J. Paul Getty Museum Director Tim Potts, Louise Bryson, Ellen and David Lee

21: Tim Whalen, Louise Bryson, Getty Board Chair Maria Hummer-Tuttle, Anna Deavere Smith, and J. Paul Getty Trust President and CEO Jim Cuno

22: Andrew Perchuk with Michael and Jane Eisner



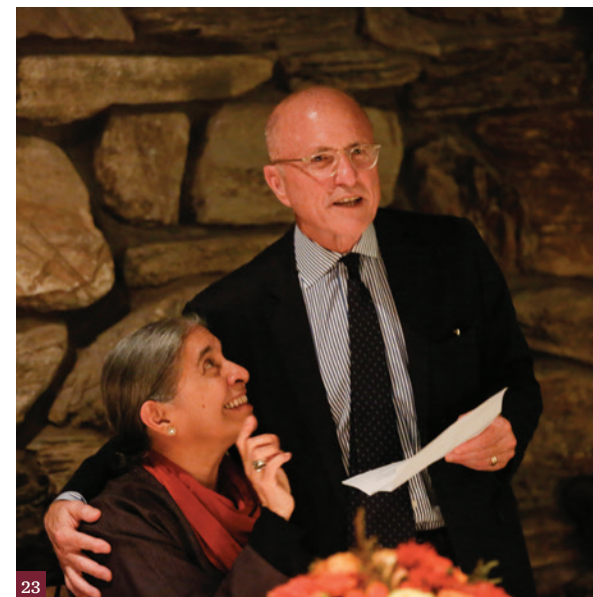
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The Getty Hosts the Sarabhai Family

Last fall, J. Paul Getty Trust President and CEO Jim Cuno welcomed Asha and Suhrid Sarabhai and their family to the Getty Center with a tour of *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*. Asha is a well-known textile and clothing designer in India, while Suhrid manages a program of artist residencies at their villa in Ahmedabad, India. The Getty is pleased to have materials related to the Sarabhai family in the archives of the Getty Research Institute and in the work of the Getty Conservation Institute.

23: Asha Sarabhai and J. Paul Getty Trust President and CEO Jim Cuno

24: Mila Sarabhai and Asha Sarabhai

25: Andrew Perchuk

26: Eames Demetrios, Asha Sarabhai, and Sidney Felsen

27: Peter Frankopan and Getty Board Chair Maria Hummer-Tuttle

28: Suhrid Sarabhai



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AT THE
GETTY
CENTER

Right: *European Painting 1850–1900 Gallery, J. Paul Getty Museum, 1997, Robert Polidori.* Chromogenic print. Courtesy of the artist in conjunction with The Lapis Press. © Robert Polidori. On view in *Robert Polidori: 20 Photographs of the Getty Museum, 1997*

**Pastels in Pieces**

January 16–July 29, 2018

Michelangelo to Degas: Major New Acquisitions

January 17–April 22, 2018

A Queen's Treasure from Versailles: Marie-Antoinette's Japanese Lacquer

January 23, 2018–January 6, 2019

Outcasts: Prejudice and Persecution in the Medieval World

January 30–April 8, 2018

Harald Szeemann: Museum of Obsessions

February 6–May 6, 2018

Paper Promises: Early American Photography

February 27–May 27, 2018

Cut! Paper Play in Contemporary Photography

February 27–May 27, 2018

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

AT THE
GETTY
VILLA**Rembrandt and the Inspiration of India**

March 13–June 24, 2018

Beyond the Nile: Egypt and the Classical World

March 27–September 9, 2018

Giovanni Bellini: Landscapes of Faith in Renaissance Venice

Through January 14, 2018

Finding Form

Through February 11, 2018

Caravaggio: Masterpieces from the Galleria Borghese

Through February 18, 2018

Robert Polidori: 20 Photographs of the Getty Museum, 1997

Through May 6, 2018

Photography in Argentina, 1850–2010: Contradiction and Continuity

Through January 28, 2018

Golden Kingdoms: Luxury and Legacy in the Ancient Americas

Through January 28, 2018

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

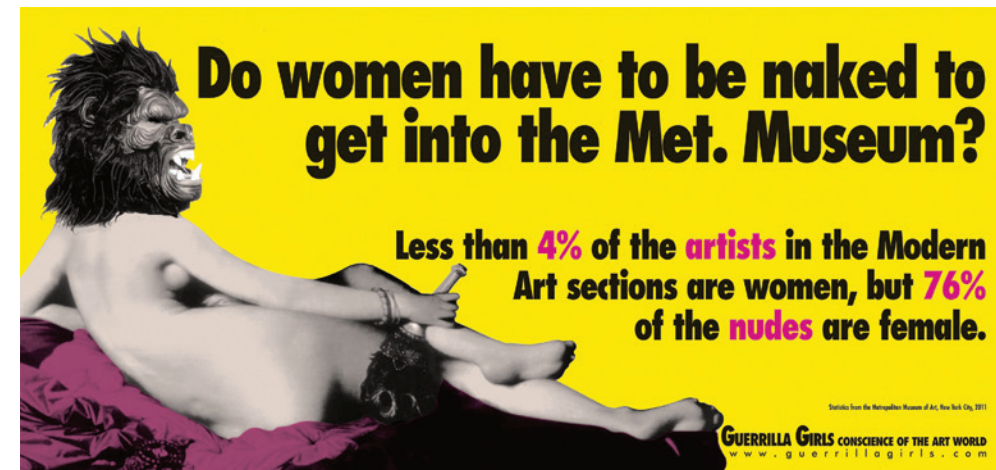
Through February 11, 2018



Guerrilla Girls

The feminist artist protest group known as the Guerrilla Girls formed to fight discrimination against women artists and artists of color in the art world, eventually extending its reach to broader social issues. This archive documents its activities from 1985 to 2000 through membership rosters, minutes of meetings, drafts of lectures, personal letters, hate and fan mail, and other unpublished writings that chronicle the founding of the group, its planning and development of guerrilla tactics, internal debates, and the private and public response to the protest actions.

Guerrilla Girls grew out of a demonstration in 1985 by a group of women artists protesting an exhibition titled *An International Survey of Painting and Sculpture*, mounted at the Museum of Modern Art in New York and billed as an up-to-the-minute survey of the most significant contemporary art in the world. The show featured 148 men, thirteen women, and no artists of color. The women artists were moved to action not only by this disparity but also by the words of the show's curator, who said that any artist who wasn't in the show should rethink "his" career. When placards and chants failed to draw attention to their cause, some of the protestors formed a group whose goal was to find new techniques to fight discrimination in the arts. They decided on a guerrilla-style protest, wearing gorilla masks in public and adopting pseudonyms that celebrated past female artists to keep the focus on the issues, not on their individual personalities. "We were funny instead of super serious all the time," said a Guerrilla Girl known as Gertrude Stein. "No one knew who we were. And we caused a sensation."



Guerrilla Girls poster, 1989. The Getty Research Institute, 2008.M.14. © Guerrilla Girls, courtesy guerrillagirls.com

Of particular interest are the research files that show the group's method of gathering statistics from arts institutions to provide evidence of discrimination by gender and race. Members put up anonymous posters in the middle of the night around SoHo, where the galleries were then, that simply stated these facts. The posters called out galleries that only showed the work of male artists, while also going after critics and museum directors, systematically putting every separate group in the art world on alert that their records were being examined and that they had some explaining to do. One poster, depicting Jean-Auguste-Dominique Ingres's famous painting *Grande Odalisque* with a gorilla head, asked, "Do women have to be naked to get into the Met. Museum?" and noted that less than 5 percent of the modern artists shown there were women, while more than 85 percent of the museum's nudes were female. These posters embodied the Guerrilla Girls' formula for successful propaganda: punchy copy, startling statistics, and eye-catching graphics. The posters soon became collectors' items.

By the 1990s, this collective, which adopted the motto, "Fighting discrimination with facts, humor and fake fur," was getting its message out through billboards, bus ads, magazine spreads, protest actions, letter-writing campaigns,

speaking tours at colleges and museums, and in art shows. The group also published a series of books, including *The Guerrilla Girls' Bedside Companion to the History of Western Art*, which deconstructed the "stale, male, pale, Yale" perspective on art history, and eventually expanded their operations to Hollywood, London, Istanbul, and Tokyo. Their campaigns have addressed not only discrimination against women artists but also homelessness, abortion, eating disorders, and war.

Today three organizations represent the Guerrilla Girls' legacy. The first, Guerrilla Girls, Inc., continues the original mission of the group, using provocative posters and stickers as well as published books, traveling lectures, and a website to campaign for feminism in the worlds of art and media. The second, Guerrilla Girls on Tour, Inc., is a theater collective that performs plays and street theater actions dramatizing women's history and questioning the sexism and racism of the art and theater worlds. The final group, Guerrilla GirlsBroadBand, Inc. (also called "The Broads"), fights many of the same battles as the first two groups, but focuses more on younger women, women of color, and workplace issues. Their main tool is their website.



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*Blow-up #11, Two women under
overhead walkway, Pyongyang,
North Korea, negative 2001, print
2006. Seung Woo Back. Inkjet print.
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