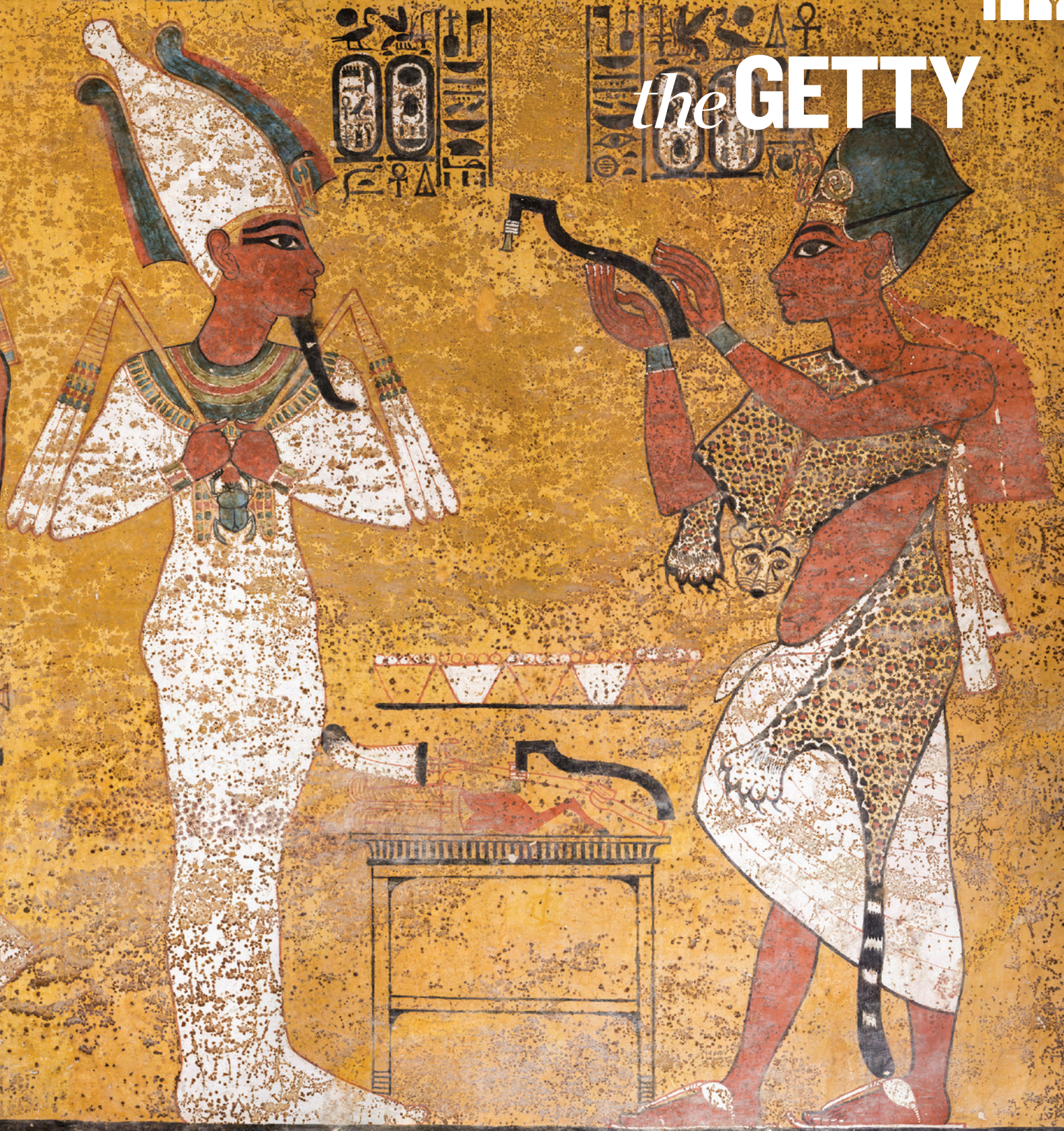


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Winter 2019

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On the cover: In one of three scenes depicted on the north wall of the burial chamber in the Tomb of Tutankhamen, Ay, Tutankhamen's successor, performs the "opening of the mouth" ceremony on Tutankhamen, who is depicted as Osiris, lord of the underworld. Photo © J. Paul Getty Trust

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On November 4, 1922, British archaeologist Howard Carter started his workday at a cluster of ancient stone huts in Egypt's Valley of the Kings, the principal burial place of New Kingdom pharaohs. Although most other archaeologists considered the site exhausted, Carter disagreed and had ordered his crew to examine the soil beneath the huts; plus his financial backer, amateur Egyptologist Lord Carnarvon, had given him one last season to find something really spectacular. Carter soon did: his crew had just discovered a step cut into bedrock, the first of 16 leading down to the sealed, treasure-filled Tomb of Tutankhamen.

The tomb is now one of the most popular tourist sites in the world, even though its constant flow of visitors has created numerous conservation concerns. Visitors damage the walls where they can reach them. Their breath raises humidity and carbon dioxide levels, thereby increasing the possibility of microbiological growth. Dust and lint from their clothing settles on the walls, obscuring the wall paintings and requiring cleaning that leads to cumulative loss. In 2009 officials at Egypt's Supreme Council of Antiquities became so alarmed that they reached out to the Getty Conservation Institute (GCI) for help with conservation and ongoing management. In our cover story, the GCI's Neville Agnew and Lori Wong review the collaboration that ensued, touching on the impressive team of experts involved, the nature of their research—the most thorough study of the tomb since Carter's time—and the solutions they devised to safeguard this magnificent cultural heritage site now and in the future.

Leaders of the 16th-century Parish Church of Carmignano, Italy, also reached out to the Getty for conservation help, as you'll read in another feature. Although the church's Renaissance altarpiece *Visitation*—a masterpiece by Jacopo da Pontormo—underwent a complex conservation process in 2014, the church itself still direly needs restoration. Church leaders asked Bruce Edelstein, coordinator for graduate programs and advanced research at New York University in Florence, and Davide Gasparotto, senior curator of paintings at the Getty Museum, to organize an exhibition that would raise support for the church's conservation. Our story explores the resulting international traveling exhibition, one that opens at the Getty on February 5 and features the panel painting *Visitation*, its preparatory drawing, and other outstanding works by Pontormo.

The conservation of paintings on canvas, the material favored by artists worldwide since the late 15th century, is also being advanced by the Getty. The Foundation recently launched *Conserving Canvas*, an international grant that supports the care of paintings on fabric as well as projects that bring together senior conservators and their younger



Jim Cuno

counterparts so that traditional techniques get passed down, rather than lost forever. As you'll discover in a story detailing the initiative, inaugural projects include the conservation of Anthony van Dyck's *Equestrian Portrait of Charles I* at the National Gallery in London and the first major technical examination and conservation of Thomas Gainsborough's *The Blue Boy* at the Huntington Library, Art Collections, and Botanical Gardens.

Another new Getty initiative focuses on a fundamental yet under-researched field: African American art history. Launched last September by the Getty Research Institute (GRI), the ambitious African American Art History Initiative has already enabled the acquisition of the archive of pioneering artist Betye Saar. Over the next five years, as you'll read, the program will establish a dedicated curatorship in African American Art History, a bibliographer with a specialty in the subject, annual research graduate and post-graduate fellowships, a program to conduct oral histories of notable African American artists, and partnerships with institutions already committed to studying this field. Kellie Jones, MacArthur fellow and professor in art history and archaeology at Columbia University, is helping to shape the initiative together with an advisory committee of leading scholars, artists, curators, and champions of African American art.



Getty Foundation Director Deborah Marrow to Retire

As director of the Getty Foundation for almost three decades, Deborah Marrow has overseen nearly 8,000 grants in more than 180 countries in the areas of art history, conservation, museums, and professional development. She has guided the Foundation to promote diversity in the arts and to connect scholarly communities around the world so they can work on common cultural issues. She has also served as acting director of the Getty Research Institute and twice as interim president of the Getty Trust.

“No one has contributed more to the life and mission of the Getty than Deborah,” says James Cuno, president and CEO of the J. Paul Getty Trust. “She has provided inspiring leadership in

almost every aspect of the Getty, brought clarity, vision, and selfless dedication to her work, and made loyal professional friends around the world.”

In December Marrow stepped down from the Foundation, and she will officially retire in January 2020 after taking a year-long sabbatical. She will then assume the title of director emerita of the Getty Foundation.

“It has been an honor and a privilege to work with so many global arts organizations and people around the world, and to witness the contributions of our grantees in advancing the international understanding of the visual arts,” says Marrow. “It will be very hard to leave the Getty, but it has been gratifying to work with the many talented colleagues at all the Getty programs. Together we have accomplished so much.”

One of Marrow’s proudest achievements was the creation of the Getty Foundation’s Multicultural Undergraduate Internship program, which over 26 years has dedicated more than \$13 million in grants to support some 3,300 internships at 160 local arts institutions. In recognition of her dedication to the Getty and its mission, the Board of Trustees has renamed the internship program in her honor as the Getty Marrow Multicultural Undergraduate Internship program.

The Foundation’s largest initiative during Marrow’s tenure was Pacific Standard Time, which awarded approximately \$28 million in grants to dozens of cultural institutions across Southern California. The first PST iteration, *Art in L.A. 1945–1980*, told the story of the Los Angeles art scene. A second iteration, *PST: LA/LA*, extended that unprecedented collaborative model to fund exhibitions and scholarly research focused on Latin American and Latino art in dialogue with Los Angeles. In addition to generating attention to a little-studied field, *PST: LA/LA* involved nearly 2.8 million participants, supported 4,080 jobs, and generated \$430 million in economic output across Southern California, according to a report prepared by the Los Angeles County Economic Development Corporation.

Other major Getty Foundation initiatives overseen by Marrow include the Online Scholarly Catalogue Initiative (2008–2014) to help museums transition their collections into readily shared digital formats; *Keeping It Modern*, which focuses on the preservation of 20th-century architecture around the world; and *Connecting Art Histories*, an effort to bring together international scholars for sustained intellectual exchange.

Marrow has guided the Trust’s philanthropic activity since 1989, and joined the Getty in 1983 as publications coordinator. She began her career at the Philadelphia Museum of Art and taught art history at universities in Pennsylvania, New Jersey, and Southern California. Marrow holds a BA cum laude and PhD in art history from the University of Pennsylvania, and an MA from the Johns Hopkins University. Her original scholarly research area is 17th-century European art and patronage, though she says that over her decades at the Getty she learned so much that she has turned from a specialist in European art into a generalist in the history and conservation of art from around the world.

Over the past year, Marrow stewarded the arrival of two new grantmaking initiatives. The first, *Conserving Canvas* (page 12), is advancing conservation knowledge about paintings on canvas; the second, the *Paper Project*, is strengthening the skills of prints and drawings curators. “I know that with the dedication and energy of my colleagues, these initiatives, and all the great work of the Getty Foundation, will continue unabated,” Marrow says.



Tessa Murdoch Receives Getty Rothschild Fellowship

For 40 years, Dr. Tessa Murdoch has specialized in the history of decorative arts, particularly the sumptuous luxury craftsmanship of Huguenot artists—Protestants who followed the teachings of John Calvin and whose persecution during the rule of Catholic monarch Louis XIV provoked one of the largest migration waves of the early modern period. Murdoch will now focus on a book about Huguenot refugee art and culture from the Reformation to the 18th century, having been recently awarded the third Getty Rothschild Fellowship.

The fellowship offers art historians, museum professionals, and conservators the opportunity to study at both the Getty and at Waddesdon Manor in Buckinghamshire, England. The manor was built by Baron Ferdinand de Rothschild to display his outstanding collection of 18th-century French decorative arts, English portraits, and Dutch Old Master paintings, and is managed by the Rothschild Foundation on behalf of the National Trust.

Murdoch, who has held positions at the Victoria and Albert Museum, the Museum of London, and the Smithsonian at the Cooper Hewitt Museum of Design, considers the fellowship “a once in a lifetime opportunity” to revisit and share four decades of research. “Building on the knowledge of world-class collections, I will present the artistic achievements resulting from the Huguenot diaspora for the widest possible readership,” she says.

Her book will explore the extraordinary international networks resulting from the diaspora of an estimated 500,000 refugees from France in the late 17th century, focusing on Huguenot silversmiths in Northern Europe and North America. The political, economic, and social context for this historical phenomenon is relevant for the 21st century, given the scale of the current refugee crisis. The book will be funded by the Gilbert Trust and produced by the Victoria and Albert Museum.

The fellowship, administered by the Getty Foundation, provides housing, resources, and a stipend to one scholar each year, with time split equally between the Getty and Waddesdon Manor. Past recipients are David Saunders, a foremost expert in conservation science, and Thomas P. Campbell, a former director of the Metropolitan Museum of Art.



Keishia Gu Joins the Getty

The J. Paul Getty Museum has appointed Keishia Gu as head of education, a role that encompasses leading educational efforts at both the Getty Center and Getty Villa. Gu brings 20 years of K–12 and university teaching and administrative experience to the position, and was most recently the director of admissions and enrollment at Geffen Academy at the University of California, Los Angeles.

“We are delighted to welcome Keishia to the Getty Museum,” says Lisa Clements, assistant director of Education, Public Programs, and Interpretive Content. “Keishia excels at connecting high-level strategic planning, processes, and partnerships to very individual educational outcomes of access, inquiry, and growth. Her thoughtful approach is a good match for the quality and character of our educational programs, since these programs span kindergarten through university institutional initiatives, teen programs, and on-site education for school groups and visitors.”

Over the course of her career in Los Angeles, Gu has created programs that covered diversity and inclusion strategic planning for the Independent School Alliance for Minority Affairs; led a college partnership initiative to create a seamless and supportive education pathway for students at KIPP LA public charter schools; and administered school policies related to academic integrity, curriculum, and socio-emotional development at Crossroads School for Arts & Sciences. As a teacher, she produced a culturally relevant curriculum to engage diverse learners through the creation of signature classes utilizing art, hip-hop music, classic literature, and philosophy.

“I could not be more delighted to have joined the Getty Museum,” says Gu. “The Getty is known for its expansive collection, dedication to research and scholarship, and is a beacon of art and culture in Los Angeles and beyond. I see museums as among the most powerful academic tools—as communicators of culture and history—and I recognize artists as catalysts for social change.”



New Keeping It Modern Grants

The Getty Foundation has now completed five years of grantmaking for Keeping It Modern, an initiative dedicated to preserving significant architecture of the 20th century around the globe. Since the program launched in 2014, grants have supported 54 international projects that have helped to advance conservation practice. In October the Foundation announced 11 new grants, including the first Keeping It Modern projects awarded for the conservation of buildings in Cuba, Lebanon, Bosnia and Herzegovina, Georgia, and Ireland.

The 2018 buildings selected for funding are: The National Schools of Art of Havana, Cuba; Rashid Karami International Fairground, Tripoli, Lebanon; the History Museum of Bosnia and Herzegovina, Sarajevo; Chess Palace and Alpine Club, Tbilisi, Georgia; Salk

Institute for Biological Studies, La Jolla, California; St. Brendan’s Community School, Birr, Ireland; Technische Universiteit Delft Auditorium, Netherlands; the School of Mathematics at the Università degli Studi di Roma “La Sapienza,” Rome, Italy; Collegi Universitari at the Università degli Studi di Urbino Carlo Bo, Urbino, Italy; and the Engineering Building at the University of Leicester, England. The Gateway Arch, St. Louis, Missouri, was also selected.

The grant for the National Schools of Art of Havana is particularly important, given the site’s architectural significance as one of the first major cultural projects built in Cuba following the country’s 1959 revolution. Another notable grant is for Brazilian architect Oscar Niemeyer’s international fairground complex in Lebanon, which highlights the struggle to conserve sites ravaged by war and decades of neglect. Other projects focus on modern materials and techniques not yet addressed by earlier grants, such as Eero Saarinen’s Gateway Arch, built with an ingenious double wall of carbon steel and stainless steel.

A feature article exploring the work enabled by these grants will appear in a future issue of *The Getty* magazine.



Above: Simon Bobak (left) and Aline Genbrugge complete a surface refinement after repairs. Image courtesy Aline Genbrugge

Opposite: Oscar Niemeyer’s Museum of Lebanon, Rashid Karami International Fairground, Tripoli. Photo © UNESCO Beirut Office

Below: The Gateway Arch, St. Louis, Missouri, in fall. Photo: NPS

Report on the Foundation’s Panel Paintings Initiative

A report recently made available by the Getty Foundation provides an overview of its Panel Paintings Initiative, a decade-long grantmaking program to train the next generation of panel paintings conservators before the current experts retire. The report summarizes key training and conservation projects, including the restoration of Leonardo da Vinci’s *Adoration of the Magi* (1481), Albrecht Dürer’s *Adam and Eve* (1507), Peter Paul Rubens’s *The Triumph of the Eucharist* (1626), Hubert and Jan van Eyck’s *Ghent Altarpiece* (1432), and Giorgio Vasari’s *Last Supper* (1546).

The report also highlights the initiative’s positive outcomes over the past 10 years. Among its accomplishments: the skills gap has been closed, since a new generation of conservators is now prepared to undertake complex structural treatments of panel paintings. Grants awarded by the Foundation have allowed participants at all career levels to work on some of the most significant masterpieces in the history of Western art. These individuals have also created stronger professional networks through international workshops supported by the Foundation, and have more resources in the form of open-access digital publications and new translations of important historical texts critical to the field of panel paintings conservation. Meanwhile public projects have brought the work of the initiative to an even wider audience—through museum exhibitions as well as innovative digital applications that provide open access to key artworks and artists, such as the *Ghent Altarpiece* and the paintings of Hieronymus Bosch.

To read or download the report, visit the Getty Foundation’s website.



By Neville Agnew
Senior Principal Project Specialist
and Lori Wong
Project Specialist
Getty Conservation Institute

Since ancient Egyptians believed so profoundly in the afterlife, one might imagine that the boy king Tutankhamen (ruled 1332–1323 BCE) was luckier in death than during his time on earth, which was probably shorter than 20 years. Not only did his mummy survive the depredations of tomb robbers, the bane of royal graves throughout pharaonic history, but so did his grave goods, although archaeological evidence suggests that attempts were made to rob his tomb. Ironically, it appears that a flood, ordinarily the destroyer of a subterranean tomb, saved it from being plundered. Flood debris buried the entrance soon after it was sealed, and the tomb was lost to memory for more than 3,000 years.

When the tomb was discovered by archaeologist Howard Carter and his patron Lord Carnarvon in 1922, the media frenzy that followed was unprecedented, and continues to this day. Carter and his team took 10 years to clear the tomb, so great was the density of objects—golden treasures that Carter himself described as “wonderful things.” Carter must be credited for the pioneering documentation and stabilization of the tomb’s contents. These incredible grave goods, now on display in Cairo, continue to draw dense crowds, and Tutankhamen exhibitions travel the world. If, as according to the ancient Egyptians, a man dies twice—first when his soul leaves his body and a second time after the death of the last person who speaks his name—the boy king Tutankhamen will outlive us all.

While the objects Carter’s team so assiduously catalogued and stabilized were housed and secured, the tomb itself became a “must-see” attraction for visitors willing to pay an extra fee. Since its discovery, the tomb of Tutankhamen has been open to the public and has been heavily visited. The tomb still houses a handful of original objects, including the mummy of Tutankhamen himself, the quartzite sarcophagus with its granite lid on the floor beside it, the gilded wooden outermost coffin, and the wall paintings of the burial chamber.

CONSERVING AND MANAGING THE TOMB OF TUTANKHAMEN

The project team undertakes wall painting conservation in the tomb of Tutankhamen’s burial chamber. Photo: Lori Wong

Concerns for Preservation

The great demand for entry to the small tomb gave rise to concerns among Egyptian authorities about the condition of the wall paintings. It was thought that the brown spots—microbiological growths on the burial chamber’s painted walls—were growing, threatening to engulf the paintings. “Your last chance to see Tutankhamen’s tomb,” read a news blog from The Guardian. “Visitors are causing so much damage to the tomb of Tutankhamen that Egypt’s Supreme Council of Antiquities wants to close it and open a replica instead.”

The apprehension over the impact of visitors on the tomb is well founded, since visitors introduce humidity and carbon dioxide, as well as dust and lint. Humidity promotes microbiological growth, and may also physically stress the wall paintings when the amount of water vapor in the air fluctuates. Carbon dioxide creates an uncomfortable atmosphere for visitors themselves. But perhaps even more harmful has been the physical damage to the wall paintings. Close examination of the condition of the surfaces shows an accumulation of damage, including scratches and abrasion in areas close to where visitors have access, and from inadvertent damage likely caused by film crews with equipment operating in the burial chamber’s tight spaces. Dust is also a serious problem in the tomb. The visitors constantly pouring through carry dust on their shoes and clothing that settles on the floor and horizontal surfaces. A more serious consequence is that the dust forms a gray veil on the uneven surfaces of the walls, obscuring the brightness of the paintings and necessitating cleaning, which increases the risk of paint loss.

The effects of high humidity (a concern for the paintings), excessive carbon dioxide, crowding, and poor presentation have also made for an unpleasant visitor experience as tides of humanity flow in and out of the tomb. Like the golden treasure that the tomb formerly held, ticket sales have been a golden egg—at least prior to the collapse of the

tourism industry caused by the turmoil of recent years. Undoubtedly, visitor numbers will swell again when stability is reestablished, and when they do, the tomb’s inherent fragility will remain a concern.

Conservation Planning

These concerns prompted a multi-year collaboration between the Getty Conservation Institute (GCI) and Egyptian authorities. In 2009 Egypt’s Supreme Council of Antiquities (SCA) and the GCI initiated a collaborative project principally focused on the integrated conservation and management of the tomb and its wall paintings, to ensure a sustainable future. The GCI already had considerable experience working in Egypt on the Tomb of Queen Nefertari project in the Valley of the Queens (1986–1992) and on the plan for the conservation and management of the Valley of the Queens Project (beginning in 2006). As with all GCI site projects, intensive study and documentation of the condition were the first order of business, with the wall paintings a focus, given the claims of their perilous state. The GCI—mandated to investigate the tomb’s actual condition—went on to carry out the most thorough study since Carter’s time. The team of experts included an Egyptologist to conduct background research; environmental engineers to investigate the tomb’s microclimatic conditions; microbiologists to study the brown spots; documentation specialists, architects, and designers to upgrade the tomb’s infrastructure; scientists to study the original materials of the wall paintings; and conservators to carry out condition recording and treatment and to train local conservators.

The objectives of this collaborative project were to conserve the paintings; improve environmental conditions; upgrade the infrastructure (lighting, walkways, viewing platform, and ventilation) and presentation (signage and interpretive materials); undertake training of staff; and devise a program

for sustainable maintenance and visitation of the tomb. Because the project allowed for unprecedented study of the tomb and its wall paintings, its findings have provided a deeper understanding of tomb construction and decoration practices from the New Kingdom. The findings have also shed light on the tomb’s condition and the causes of its deterioration, and have helped the development of measures to counter ongoing risks.

Implementing the Plan

Tutankhamen’s tomb is simple in comparison with other royal tombs in the valley. With only four chambers, it is one of the smallest. (In contrast, the tomb of the sons of Ramesses II, KV 5, the largest in the valley, has more than 130 chambers and is still being excavated.) Even for a tomb of a historically insignificant king, its diminutive size is unusual, as is its location in the main valley rather than in the neighboring Western Valley, where other 18th Dynasty rulers, including his successor, the pharaoh Ay, are buried.

These circumstances tend to confirm the widely accepted belief that after Tutankhamen’s untimely death, the tomb was hastily adapted from one already under construction. This might also explain why only the burial chamber was decorated; the other chambers were left with the bare rock walls exposed. Also, technical inconsistencies in the paintings were observed from wall to wall, including differences in setting-out technique and the omission of a ground layer on one of the walls—again suggesting haste in the tomb’s preparation.

The paintings were in relatively stable condition, apart from localized flaking and loss of paint. Flaking was especially prevalent with the black and red pigments on the east and west walls, but not on the north and south walls. Because of this irregularity, the flaking was likely due to inconsistencies in the materials used and their application. Other losses were attributed



On the east wall of the burial chamber, Tutankhamen’s mummy is shown lying in a shrine mounted on a sledge, being drawn by 12 men in five groups. The men wear white mourning bands over their brows. The last pair, distinguished by their shaven heads and different dress, are the two vulturers of Upper and Lower Egypt. Photo: Carleton Immersive Media Studio, Carleton University

to mechanical damage caused by visitors. Newly designed barriers now restrict visitor access in these areas. Further losses can be connected to physical interventions on the paintings, such as dusting. The installation of a filtered air supply and exhaust ventilation system in 2015, and the implementation of recommendations to limit visitor numbers, will help control humidity and carbon dioxide levels and also mitigate dust intrusion. These measures will lessen the need for dusting, thus helping reduce risk of damage to the paintings.

Wall painting stabilization was undertaken, including paint flaking stabilization, plaster repairs, dust removal, and reduction of coatings from previous treatments. (Past treatments were not always based on thorough understanding of the paintings’ conditions and the causes of their deterioration.) Condition monitoring protocols were also established to better evaluate future changes.

Another major concern has been the mystery of the brown spots that mar the painted surfaces. Other tombs do not show the same phenomenon, and the spots were already present when Carter first entered the tomb. Egyptian authorities wondered if the presence of visitors was causing spots to grow, so research was conducted to identify the microorganisms and determine if they posed a continued risk to the paintings. A comparison of the spots with historic photographs from the mid-1920s showed no new growth. To confirm this finding, DNA and chemical analyses were undertaken and physical samples of the spots were examined

under magnification and then mounted in cross section. Analytical investigation confirmed that the spots were microbiological in origin, but concluded that they were dead, and thus no longer a threat. Because the spots have penetrated the paint layer, they were not removed, since this would harm the wall paintings.

The project was completed in the fall of 2018. A bilingual maintenance manual for the installations in the tomb was provided, together with training for SCA personnel. Also offered: recommendations for visitor numbers and management that include guidelines for filming inside the tomb.

Looking forward, a symposium is planned for early 2019, during which the project will be presented. A monograph will be published, as well as a book for the general public. Conservation work at other heavily visited sites, meanwhile, can be informed by what was learned in Tutankhamen’s tomb.

“This project has greatly expanded our understanding of one of antiquity’s best-known sites,” says Tim Whalen, John E. and Louise Bryson Director of the Getty Conservation Institute. “It’s also representative of the kind of collaborative effort the GCI undertakes with colleagues to create a model of practice that can be shared and used at other sites around the world. So much cultural heritage is at risk, and without the engagement of skilled professionals, it will disappear. That’s why we partner with conservation colleagues internationally to expand the body of knowledge needed to care for our shared cultural legacy.”

By Carly Pippin
Communications Specialist
Getty Foundation

CONSERVING *Canvas*

Ever since the late 15th century, the majority of paintings worldwide have been painted on canvas. Artists switched over to this material—historically made from woven hemp or flax fibers—because it offered a cheaper, lighter-weight, and more portable alternative to wooden panels. Today canvas is ubiquitous, with museums across the globe displaying masterpieces on canvas, whether Old-Master paintings or modern or contemporary artworks.

To advance the care of these paintings, the Getty Foundation recently announced Conserving Canvas, an international grant initiative dedicated to both the conservation of paintings on fabric supports and the continued training of conservators.

For a Painting to Survive, So Must Its Canvas

Over the centuries, to protect canvas paintings from damage, the people who cared for these works undertook a practice called lining. Lining involves securing the canvas support by attaching another canvas to the back, a process thought to create a stronger surface more resistant to rips and tears.

Although a lining could sometimes improve a painting's longevity, it could also be injurious. Early conservators used adhesives such as honey and sturgeon glue—derived from the bladder of the sturgeon fish—to adhere one canvas onto another, unfailingly attracting vermin unless pesticides were also applied. Other caretakers used hot, handheld irons and wax-resin adhesives to fuse two canvases together, a risky maneuver that could accidentally melt the paint layer.

It took until the 1980s for museum conservators to begin reevaluating the invasive nature of canvas lining. They ultimately decided to steer away from the practice, ushering in a new era of minimal intervention focused on altering existing artworks as little as possible.

Although minimal intervention is still considered best practice, it has come at a price. A growing number of conservators have little, if any, experience with lining, a once-routine structural conservation procedure. And those who do are nearing the end of their careers. As a result, many conservators feel unprepared to line the select paintings that would benefit from the practice. They have also expressed a lack of confidence in their ability to conserve the many lined paintings waiting in storage to be repaired.

“Through extensive dialogue with experts around the world and here at the Getty, we’ve learned that conservators are eager to understand the full range of current treatment options available for canvas paintings,” says Antoine Wilmering, the senior program officer at the Getty Foundation who oversees Conserving Canvas. “These options may include lining or relining a canvas, removing a lining and its adhesives, tear mending with needle and thread, or any other type of intervention.”

To ensure that traditional techniques get passed on, Conserving Canvas is funding projects that bring senior conservators together with their younger counterparts to share knowledge. The initiative is also enabling the professional dissemination of historical and current treatment approaches. Grants are supporting a variety of professional



The Huntington's senior paintings conservator Christina O'Connell positions an Hi-R NEO 900 Haag-Streit microscope to study *The Blue Boy*. The microscope, designed for ophthalmology and hand surgery, is on loan from Haag-Streit USA. Photo: The Huntington Library, Art Collections, and Botanical Gardens

development activities: conservation treatments of paintings (ranging from Old Master to 20th-century works), seminars, training residencies, workshops, and a major symposium.

“Conservators need a broad range of experience so that when they encounter a painting best served by a major structural treatment, it is not an insurmountable hurdle,” says Laura Rivers, associate paintings conservator at the J. Paul Getty Museum. “Through hands-on practice, as well as conversation and exchange, conservators around the world will be better able to care for the paintings in their collections.”

The Getty Foundation launched Conserving Canvas with grants awarded to seven institutions across the United States and Europe: the Fine Arts Museums in San Francisco; the Huntington Library, Art Collections, and Botanical Gardens in San Marino; Statens Historiska Museen in Stockholm; Stichting Restauratie Atelier Limburg (SRAL) in Maastricht; the National Gallery in London; the University of Glasgow; and Yale

University in New Haven. Additional grants will follow and are expected to expand the initiative's international scope. In the meantime, several of the inaugural projects are already underway.

The National Gallery, London

At the National Gallery, a Getty grant is supporting the conservation of Anthony van Dyck's *Equestrian Portrait of Charles I*. This monumental painting on canvas portrays the king as the divinely chosen ruler of Great Britain. Over the past 133 years, the painting has rarely been off-view, so it comes as no surprise that the lining has begun to show signs of wear. Old tears in the canvas have lifted at the edges, and surface cracks, which indicate that the painting has been rolled in the past, now disrupt the image.

“This majestic painting reflects van Dyck at the height of his powers,” says Larry Keith, head of conservation and keeper at the National Gallery in London, who is overseeing his institution's Conserving Canvas grant. “We are quite thrilled

at the prospect of relining this painting thanks to Getty Foundation support, and to bringing it back into the public eye.”

The complex conservation intervention—led by experienced National Gallery conservators—is allowing museum professionals from a variety of institutions to work together to remove and replace the current lining.

“Lining must be handled with great sensitivity, a modern understanding of the science of the materials and their behaviors, and extensive craft skill,” says Keith. “The idea of cross-pollinating these kinds of skills and giving people exposure to work done in a museum environment is a very positive development for the field.”

The Huntington

At the Huntington Library, Art Collections, and Botanical Gardens, Project Blue Boy, the first major technical examination and conservation of Thomas Gainsborough’s *The Blue Boy*, began this past September. The canvas is among the most famous paintings in the Huntington’s collection, having been on display for nearly 100 years without interruption. Despite the artwork receiving the best of care, conservation treatment is now necessary to address lifting and flaking paint, the accrual of layers of varnish on the painting’s surface, and the separation of the painted canvas from its support lining.

To ensure the best possible outcome, a Getty grant is bringing highly respected conservation experts in 18th-century British canvas paintings to the Huntington to finalize the treatment plan for the painting—a process that includes determining the best approach for addressing the separation between the original canvas and its aged support lining. A cohort of outside conservators has been invited to participate in the process; however, they aren’t the only ones able to observe the treatment. Visitors can watch the Huntington’s senior paintings conservator Christina O’Connell work on the painting as part of a dedicated in-gallery experience.



Over the course of a year, O’Connell is undertaking a technical examination and analysis that will include magnified investigation using a special Haag-Streit surgical microscope, paint stabilization, surface cleaning, and the removal of non-original varnish and overpaint.

“Project Blue Boy is remarkable in that we are giving the public greater

awareness of what it takes to preserve treasured works of art, as well as involving worldwide colleagues in the treatment to share expertise,” says O’Connell. “It is a win-win. The conservation field gets stronger, and non-specialists can better understand how ongoing care keeps artworks safe for the enjoyment of future generations.”

The University of Glasgow

A Getty grant to the University of Glasgow is supporting a series of object-based workshops designed to foster interdisciplinary communication among pairs of conservators and curators. Since both groups are concerned with the care of collections at museums, the workshops are providing an opportunity to gain a common understanding of the canvas paintings under their stewardship.

The program began in June 2018 with a two-day workshop that enabled experienced paintings conservators to meet with early-to-mid-career conservators. Together they examined and discussed the appearance, condition, treatment history, and options for structural conservation treatments of paintings from the collections of the Hunterian, the National Galleries of Scotland (NGS), and Glasgow Museums.

Almost 50 years of painting conservation in the United Kingdom was represented among the participants of the workshop, the eldest two attendees having taught many of the other assembled conservators. As one trainee reported, the gathering resulted in “a holistic meeting of minds and the sharing of a breadth of knowledge from the historical to the structural regarding the paintings under discussion.”

Among the paintings examined were the Hunterian’s *Lady Maynard* (1760) by Sir Joshua Reynolds and *The Abdication of Mary Queen of Scots* (1765–1773) by Gavin Hamilton; Glasgow Museums’ *John McCall of Belvidere and Family* (1765–1769); and NGS’s *Rabbi with Cat* (1912) by Natalya Goncharova and *Soldier in a Wood* (1911) by Mikhail Larionov. Following further workshops, participants will complete individual residencies in Scotland to perform conservation treatments on the five selected paintings.

Looking Ahead

While some inaugural Conserving Canvas projects are underway, others are yet to begin. These include the conservation of François Boucher’s *Vertumnus and Pomona* (1757) at the Legion of Honor (part of the Fine Arts Museums in San Francisco) and a major international symposium on the conservation of canvas paintings, organized by Yale’s Institute for the Preservation of Cultural Heritage, to be held at Yale in October 2019. Forthcoming grant-supported seminars at SRAL and Statens Historiska Museer will offer training in modern canvas conservation



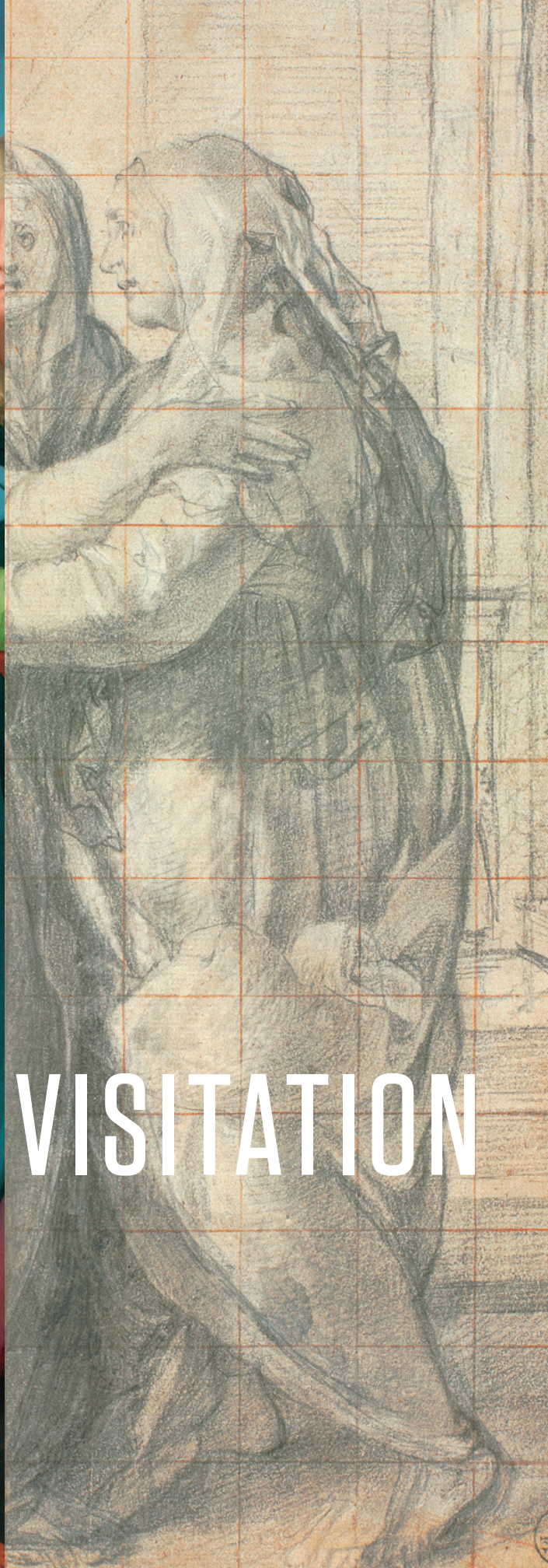
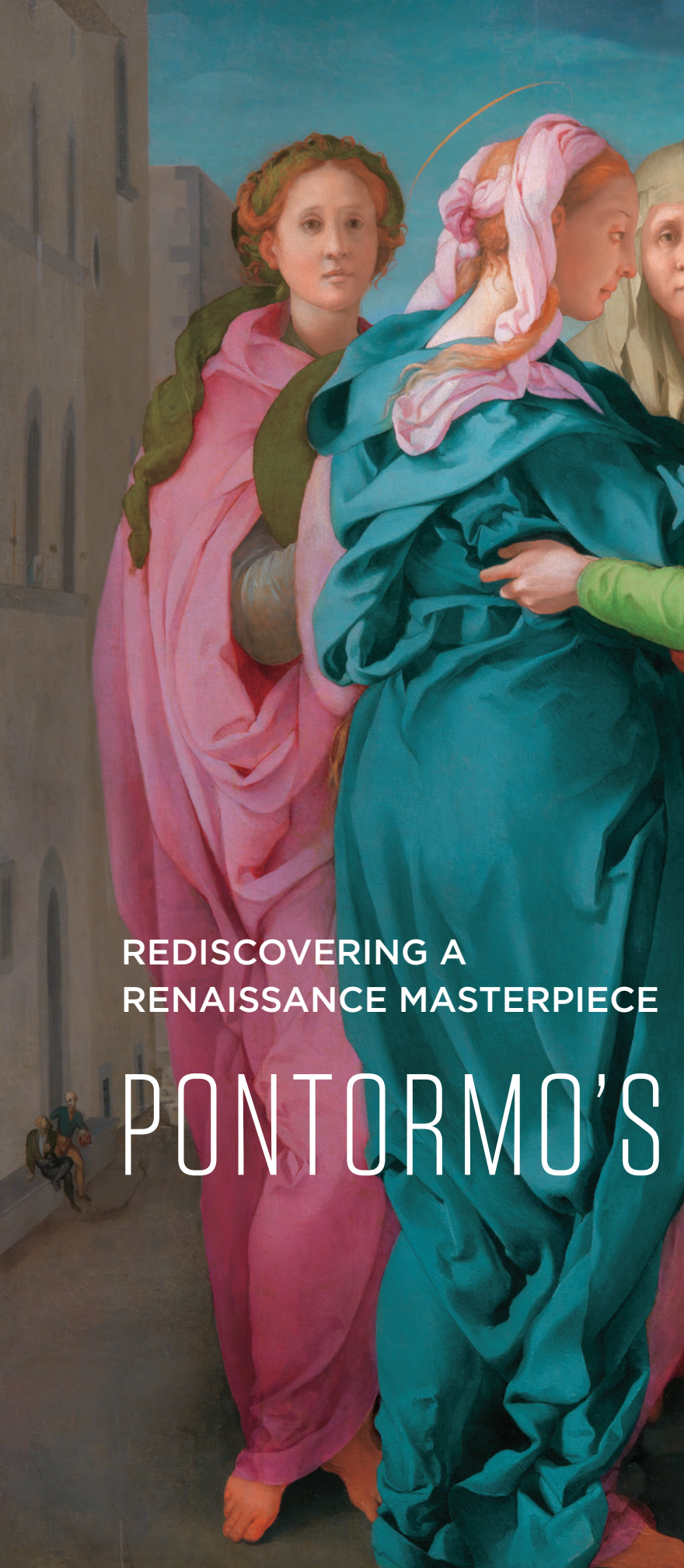
techniques such as tear mending; mist lining (the addition of an adhesive to a lining that, once dry, is activated and pressed onto the painting); reweaving (the patching or sewing together of torn threads using surgical wire); and loose/strip lining (the hammering of a full lining or fabric strip to a frame to remove tension from the original canvas).

Even before Conserving Canvas was announced, voices from the field affirmed the timeliness of the initiative. In a May 2018 article for *AIC News*, a publication of the American Institute for Conservation, Jim Coddington, former Agnes Gund Chief Conservator at the Museum of Modern Art, and Christina Young, head of technical art history at Glasgow University, summarized a need to address the practice of structural conservation of paintings. “The time is ripe [for paintings conservators] to more fully engage with recent research; to develop new research initiatives that can truly validate current practice; and to introduce new, more refined, materials, techniques, and theories for these treatments,” they concluded.

The Getty Foundation looks forward to participating in this movement and partnering with institutions around the world to advance the care of paintings on canvas.

Above: Conservators at the Stichting Restauratie Atelier Limburg (SRAL) prepare the back of a canvas for mist lining. Image courtesy SRAL

Opposite: *Equestrian Portrait of Charles I*, 1637–1638, Anthony van Dyck. © The National Gallery, London



REDISCOVERING A
RENAISSANCE MASTERPIECE

PONTORMO'S VISITATION

By Chelika Yapa
Getty Staff Writer
in conversation with Davide Gasparotto
Senior Curator of Paintings, J. Paul Getty Museum

In 1527, Florence expelled the ruling Medici family and established itself as a republic. Just two years later, though, it was under siege by imperial forces fighting to return the Medici family to power. While the republic struggled to make its last stand for freedom, the people of Florence suffered greatly.

“The city was blockaded from receiving food and supplies, some 36,000 people died primarily of starvation, and others were sickened by regular outbreaks of the plague,” says Davide Gasparotto, senior curator of paintings at the J. Paul Getty Museum.

Yet in the midst of this crisis, life somehow went on—merchants sold their wares, and artists such as Jacopo da Pontormo kept painting. A proud Florentine who rarely left the city, Pontormo was not about to flee. “He sought commissions from fellow Florentines who chose to stay,” says Gasparotto. “And his works reflect responses to the siege in interesting ways. Some of his portraits preserve the sitter’s image for posterity, and others depict handsome young men in new military fashions ready to defend the republic. His devotional paintings, meanwhile, offered solace to the faithful as they prayed at their altars for deliverance from strife, hunger, and disease.”

One such devotional work, the *Visitation* (c. 1528–1529), anchors the international traveling exhibition *Pontormo: Miraculous Encounters*, co-curated by Gasparotto and Bruce Edelstein, coordinator for graduate programs and advanced research at New York University in Florence. A great masterpiece of Italian Renaissance painting, the *Visitation* has captured the imagination of art historians over the centuries. With its surprisingly modern elements, it has also inspired contemporary artists including the influential video artist Bill Viola.

The exhibition reunites the *Visitation*, an exceptional loan from the Parish Church of Carmignano, Italy, with its *modello* (a study that is also a finished drawing) from the Gallerie degli Uffizi in Florence. Also on view are several portraits and studies Pontormo created between 1528 and 1530. Scientific analysis of the *Visitation* conducted in 2013, prior to its magnificent restoration

completed in Florence in 2014, has led to new insights into the painting and its *modello*, as well as other works by Pontormo, including the Getty’s celebrated *Portrait of a Halberdier* and the exquisite, recently rediscovered *Portrait of a Young Man in a Red Cap*, on loan from a private collector.

Says Timothy Potts, director of the J. Paul Getty Museum, “The *Visitation* is the pride of the Parish Church of Carmignano. We are honored to support the church’s conservation efforts while giving our visitors the once-in-a-lifetime opportunity to see this mesmerizing masterpiece, together with a group of outstanding works from a short but prolific period in Pontormo’s life.”

The Genesis of the Exhibition

Buildings that house great Renaissance artworks are often as old as the artworks themselves. That is true of the church where the *Visitation* is sited, which is in urgent need of restoration. Church leaders asked Edelstein and Gasparotto to organize an exhibition to raise support for the conservation of the Parish Church as well as the former Franciscan convent of San Michele Arcangelo. Both curators were enthusiastic about taking the *Visitation* on its first-ever international tour to create awareness of how cities like Carmignano, though small and off the tourist path, are rich in art and architecture—while also helping raise awareness of the church’s conservation needs.

“By building an exhibition around the *Visitation*, which depicts a miraculous encounter, Bruce Edelstein and I endeavored to create ‘miraculous encounters’ of a sort among Pontormo’s devotional paintings, portraits, and preparatory drawings, to illuminate his genius and creative process,” says Gasparotto. The painting depicts the Biblical story of the Virgin Mary’s meeting with her cousin Saint Elizabeth; both are sharing the news that they are expecting sons. The Virgin Mary is pregnant with Jesus, and Saint Elizabeth, significantly older and childless for many years, is pregnant with Saint John the Baptist. The cousins hold one another while two handmaidens gaze outward, engaging the viewer.

The exhibition was jointly organized by three museums: the Uffizi Gallery, where it was

Opposite from left: The *Visitation* (detail), about 1528–1529, Pontormo. Oil on wood panel. Parrocchia di San Michele Arcangelo a Carmignano (Prato). Su concessione della Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e per le Province di Pistoia e Prato. Image © Antonio Quattrone, Florence

Study for the *Visitation* (detail), about 1528–1529, Pontormo. Black chalk, traces of white chalk, squared with red chalk. Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, Florence. Image © Roberto Palermo / Gabinetto Fotografico delle Gallerie degli Uffizi / Su concessione del Ministero per i Beni e le Attività Culturali e del Turismo



presented as *Incontri miracolosi: Pontormo dal disegno alla pittura*, from May 8 to July 29, 2018; the Morgan Library & Museum in New York, where it was titled *Pontormo: Miraculous Encounters*, from September 7, 2018, to January 6, 2019; and the Getty Museum, where it goes on view February 5 and runs through April 28, 2019.

New Insights into the Artist's Creative Process

An altarpiece, the *Visitation* had been damaged by the ravages of time, cleanings, and soot from the burning of candles. The complex restoration of this panel painting—oil paint on poplar wood—was completed in 2014 by conservator Daniele Rossi in Florence. The brilliant colors of the women's robes and other details that had long been lost were at last revealed.

"The painting had been covered in layers of discolored varnishes and repaintings," says Gasparotto. "Following its restoration, we can fully appreciate the incredible beauty and richness of the colors—the nuances of the pinks, blues, greens, and oranges, and how their interplay gives the overall composition an almost abstract pattern." Art historians understood much more about Pontormo's palette after the Vatican's conservation-restoration of Michelangelo's frescoes on the ceiling



of the Sistine Chapel in the 1990s, notes Gasparotto. Before restoration, Michelangelo's painted scenes seemed somber; after they were cleaned, though, extremely bright and rich colors emerged, fulfilling once again the artist's intent that the frescoes could be viewed from a distance of some 60 feet. "I am sure that Pontormo studied the ceiling of the Sistine Chapel, as well as Michelangelo's famous panel painting *Doni Tondo* (1505–1506), which is now in the Uffizi," Gasparotto adds.

Other details that emerged following restoration give the *Visitation* an almost surreal quality. Visible now are the miniscule images of two men, possibly Joseph and Zechariah, the husbands of Mary and Saint Elizabeth, seated on a palace bench near a donkey. According to the Gospel of Luke, the Virgin Mary and Joseph traveled to Hebron, in the hill country of Judea, where they stayed in the home of Saint Elizabeth and Zechariah. Another detail that became visible is the tiny figure of a woman hanging laundry, a commonplace activity that allows the viewer to better identify with the scene.

Scientific analysis done prior to conservation showed conclusively that Pontormo used a technique called "squaring" to transfer his black chalk *modello* to the panel, which measures approximately seven by five feet (207 by



159 centimeters). Infrared reflectography reveals that the squares in the *modello* correspond directly to the squares in the underdrawing of the painting. "The precision of the underdrawing that you can see from the infrared reflectography is very typical of Florentine painting, as opposed to say, Venetian painting, where you would never see such precise drawing on the panel's surface," says Gasparotto.

Typically, artists of the era used a cartoon (a full-scale drawing), rubbed the reverse side with a substance such as charcoal, and traced it onto the gesso (plaster) on the panel. In contrast, Pontormo enlarges the *modello* by transferring the composition square by square onto the panel, drawing free-hand. "Pontormo's beautiful *modello* shows an advanced stage of his creative process, where he has more or less decided on everything—the door, the stairs, the other building," explains Gasparotto. "You can see the great attention to the draping of the protagonists' robes that was very much his trademark. Yet, he changed some details when painting, continuing to elaborate on the composition."

The Artist's Sources of Inspiration

Though thoroughly modern in its perspective, with a zooming-in of the four women that nearly abstracts their



Above: *Portrait of a Young Man in a Red Cap (Carlo Neroni?)*, about 1530, Pontormo. Oil on wood panel. Collection of Mr. and Mrs. J. Tomilson Hill. Image courtesy Shepherd Conservation, London

Opposite from left: *Study for the Visitation*, about 1528–1529, Pontormo. Black chalk, traces of white chalk, squared with red chalk. Gallerie degli Uffizi, Gabinetto dei Disegni e delle Stampe, Florence. Image © Roberto Palermo / Gabinetto Fotografico delle Gallerie degli Uffizi / Su concessione del Ministero per i Beni e le Attività Culturali e del Turismo

The *Visitation*, about 1528–1529, Pontormo. Oil on wood panel. Parrocchia di San Michele Arcangelo a Carmignano (Prato). Su concessione della Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e per le Province di Pistoia e Prato. Image © Antonio Quattrone, Florence

Infrared reflectography of the *Visitation*. Su concessione della Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città Metropolitana di Firenze e per le Province di Pistoia e Prato. Image © Teobaldo Pasquali

depiction, Pontormo's sources of inspiration for this highly original composition include a medieval mosaic from the Baptistry of Florence. Created circa 1280–1285 by an unknown master, this mosaic also depicts the *Visitation*, showing the cousins Mary and Elizabeth embracing outside Zechariah and Elizabeth's home as their attendants look on, as Edelstein's research has pointed out.

Another important influence was Albrecht Dürer's prints, which were extremely popular in Italy in the early 16th century, particularly in Florence. "Pontormo was a huge admirer of Dürer," says Gasparotto. "I'm sure he saw or maybe even owned a copy of Dürer's print of four powerful female figures—*Four Naked Women*. He was impressed by the monumental articulation of the four figures in space."

A Possible Patron and Other Clues

Pontormo's brilliant color palette may owe something to Bonaccorso Pinadori, an apothecary who regularly sold him pigments and was likely the original patron of the painting. Though the *Visitation* is famous today, little information exists about its origins.

Art historians date the painting to 1528–1529, based on stylistic evidence rather than documents. "We assume that the *Visitation* was painted a few years after the artist's famous *Entombment of Christ* in the church of Santa Felicita," says Gasparotto.

The existence of the painting was first recorded in 1677, indirectly by Giovanni Cinelli, an author of a guidebook on Florence, who mentions a *modello* he sees in the private collection of Andrea Pitti in Florence. Cinelli notes that this *modello* is for a painting in a villa owned by the Pinadori family near Carmignano. At some point, probably in the early 18th century, the *Visitation* was moved to the altar of the Parish Church of Carmignano.

The opening in the stonework of the altar in the Parish Church does not match the size of the painting—a clear indicator that it was not intended for the painting. Much later, a dedication was added to the altar displaying the *Visitation*. Still, scholars do not know the painting's original intended location. The fact that it ended up in a peripheral spot may have been the result of the siege of Florence. Perhaps the painting was intended for a church that was destroyed during the conflict. In 1529, many buildings just outside the city walls were razed by the Florentines themselves to protect the city from the Imperial troops surrounding them.

"Pontormo was a giant—an extraordinary painter and a superb draftsman whose work influenced artists into the 20th century," says Gasparotto. "This exhibition illuminates new ideas about his creative process and how the originality of his compositions transformed devotional and portrait painting in Florence. *Pontormo: Miraculous Encounters* is a rare exhibition, not to be missed."

The exhibition catalogue, *Miraculous Encounters: Pontormo from Drawing to Painting* edited by Bruce Edelstein and Davide Gasparotto, is available for purchase online.

Pontormo: Miraculous Encounters is generously supported by Janine and J. Tomilson Hill. Additional support is provided by the Foundation for Italian Art and Culture (FIAC).

The Pontormo traveling exhibition is intended to support conservation of the Parish Church and the former Franciscan convent of San Michele Arcangelo in Carmignano, Italy. Please visit pontormo.it for more information.

A West Coast Center for African American Art History

In the early 1960s, Los Angeles rivaled New York as a major center for contemporary art. Larry Bell, Billy Al Bengston, Robert Irwin, Craig Kauffman, and other Ferus Gallery artists seized national attention for “Cool School” work inspired by LA’s abundant light and space; African American artists such as Melvin Edwards, William Pajaud, Charles White, and Betye Saar, meanwhile, created assemblages and other groundbreaking pieces animated by the civil rights movement. This latter group, largely marginalized by white galleries and museums, found a supportive audience in the many African Americans migrating to LA for its economic opportunities and ethos of social acceptance. Alternative exhibition spaces sprung up in homes, churches, businesses, and artist-owned galleries like Gallery 32 and the Brockman Gallery, and soon traditional venues took notice. The Dickson Art Center at the University of California, Los Angeles (UCLA), presented an exhibition of African American work in 1966; museums around the country, and the world, eventually followed.

And yet, some 60 years later, many consider African American art an under-researched and under-funded field. As Betye Saar, now 92, recently told the *Los Angeles Times*, “It’s taken a long, long time for the art world in general to figure out that there are African American artists. And it still has a long way to go.”

The Getty Research Institute (GRI) wants to change that. Joining other institutions’ efforts, in October it launched the African American Art History Initiative, an ambitious program to establish the GRI as a major center for the study of African American art history. The initiative’s first action was to acquire Saar’s archive—which ranges from 1926, the year she was born, to the present, covering her entire life as an artist. Drawing on an initial allocation of \$5 million, the GRI will roll out many more plans over the next five years, all developed in consultation with senior consultant Kellie Jones, MacArthur fellow and professor in art history and archaeology at Columbia University, together with an advisory committee of leading scholars, artists, curators, and champions of African American art. That committee now includes Andrea Barnwell Brownlee, director of the Spelman College Museum of Fine Art; art historian Andrianna Campbell; Erin Christovale, curator at UCLA’s Hammer Museum; professor Bridget Cooks; Tate Modern curator Mark Godfrey; Getty Trustee Pamela Joyner; Richard Powell, the John Spencer Bassett Professor of Art & Art History at Duke University; Katy Siegel, the Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art at Stony Brook University; and LA-based artist Gary Simmons.

Jones previously crossed paths with the Getty as curator of *Now Dig This!: Art & Black Los Angeles, 1960–1980*, an exhibition at the Hammer presented through the Getty’s initiative Pacific Standard Time: Art in L.A. 1945–1980. Jones’s two-year term began in July, and she has already been featured in the initiative’s first public

By Jennifer Roberts
Editor, *Getty Magazine*



Black Girl's Window, 1969, Betye Saar. Wooden window frame with painted pasted paper, lenticular print, daguerreotype, and plastic figurine. Collection of Museum of Modern Art, New York, NY. Gift of Candace King Weir through The Modern Women's Fund, and Committee on Painting and Sculpture Funds. Courtesy of the artist and Roberts Projects, Los Angeles, California



Getty, the first of which, conducted by Kellie Jones and Judith Wilson, brought together avant-garde artists Senga Nengudi, Maren Hassinger, Ulysses Jenkins, and Barbara McCullough, collaborators in the 1970s and 1980s in LA. The second event, led by Damon Willick and Carolyn Peter, explored Gallery 32 and featured its founder Suzanne Jackson as well as Saar and Timothy Washington. Peabody also recently published *Consuming Stories: Kara Walker and the Imagining of American Race*, an examination of Walker’s powerful, controversial work and what it reveals about how Americans think about race over time and in different creative media.

The Betye Saar Papers

Saar’s archive adds to the GRI’s existing African American holdings representing material from Ed Boreal, Mark Bradford, Harry Drinkwater, Melvin Edwards, Benjamin Patterson, Adrian Piper, Lorna Simpson, and Kara Walker. “The Betye Saar Papers” is the GRI’s first complete African American archive, however, and was chosen as the initiative’s foundational acquisition for several reasons.

“For one, Saar is a Los Angeles-based artist, so her archive immediately connects with the GRI’s strengths in LA-based work,” says Peabody. “One of our goals is to build deep collections that speak to each other, so that when scholars come here to look at one artist or subject, they will find they are organically connected to a number of different collections. Also, Saar has been a practicing artist for many decades now and has influenced so many people—not only assemblage artists, but artists who have gone in many different directions. Her reach is really profound, and in that way, this is a great collection for us.”

Andrew Perchuk, the GRI’s acting director, adds, “Betye Saar is one of the most innovative and visionary artists of our era. Her pioneering assemblages and large-scale installations, grounded in unique materials and African American history, have affected audiences nationally and internationally. She also played a large role in *Pacific Standard Time: Art in L.A., 1945–1980*.” Saar’s artwork, as well as her oral history, contributed to numerous exhibitions supported by that initiative.

Saar’s archive includes documentation of her prolific artistic production and her notable works in diverse media: sketchbooks of ideas, concepts, and Saar’s travels; prints and drawings; book illustrations and commercial graphics, as well as profuse documentation of her assemblages and installations. The archive features annual files on all aspects of Saar’s projects: exhibitions, catalogues, brochures and posters; ledgers of works created with records of exhibitions, galleries, museums, and collectors; letters, artist’s statements, and documentation on the circle of artists with whom Saar worked. Also included: a vintage photograph album depicting Saar’s family and friends.

The archive’s richness is a fortuitous consequence of Saar’s modest upbringing during the Depression. “Use it up, wear it

program: on December 4 at the Getty Center she spoke about the global reaches of Latin American and African American performance artists—among them Senga Nengudi and Adrian Piper—during the 1970s. Her talk was the inaugural Thomas and Barbara Gaetgens Lecture and was sponsored by the Getty Research Institute Council.

Aside from the Betye Saar acquisition and talks like Jones’s, plans for the initiative include: acquiring more African American archives; hiring both a dedicated curator to develop research projects, publications, and exhibitions about African American art and a full-time bibliographer to help trace written histories and create resources for researchers; offering annual graduate and post-graduate research fellowships; conducting oral histories of notable African American artists, scholars, critics, collectors, and art dealers—especially those belonging to Saar’s generation, whose stories have gone largely untold; and partnering with historically black colleges and other institutions already working to bring African American artists into the larger narrative. Those partnerships will lead to conferences and joint exhibitions, and the GRI will also support them in the pursuit of their own research projects and initiatives.

Jim Cuno, president and CEO of the J. Paul Getty Trust, sees the initiative as a strong commitment both to African American art history and to art history in general. “The study of African American art history is fundamental to a comprehensive understanding of American art history,” he says. “Similar to the commitment we made to expand research into Latin American and Latin art in the last few years, the Getty is once again focusing attention on an under-researched area of art history.”

Rebecca Peabody, head of research projects and programs at the GRI, is playing a central role in pulling together the initiative’s many pieces. An Americanist long focused on under-represented narratives in American history, she had already organized two oral histories/public conversations at the



Betye Saar, Work Journal, 1973. Courtesy of the artist and Roberts Projects, Los Angeles, California

Opposite: Kellie Jones. Photo: Rod McGaha

out, make it do, or do without’ was a common saying during my childhood,” Saar says. “As time went on, my saving turned into collecting, and collecting then evolved into the medium I use to create my art. Little did I know back then that my frugal roots would develop into a profession with such a creative outlet. I’ve taken great pride in preserving these items for some 80-plus years—items such as my early childhood drawings, all the way through to the art ledgers that I continue to use on a daily basis. I am very pleased that the Getty Research Institute shares my desire for ‘saving things’ and that it is providing a home for many of my collections so that they will be accessible by scholars, the arts community, and the generally curious alike.”

(See p. 24 for more about Saar’s personal and professional life.)

Partners and Scholars

The GRI is already fleshing out the initiative’s broad goal of fostering partnerships, something Jones finds particularly exciting. “In partnering with other institutions, we are creating community through scholarship,” she says. “So many educational possibilities, at all levels, can come out of this work.”

Spelman College, which has just launched the Atlanta University Center collective for the Study of Art History and Curatorial Studies, will partner with the Getty Trust in the course of establishing that collective. Meanwhile collaborations are under

discussion with the California African American Museum, Art + Practice in Los Angeles, and the Studio Museum in Harlem. Recent Getty Medal winner Thelma Golden is director and chief curator of the latter. The Getty Museum, too, will mount exhibitions of African American art, including 21 recently acquired photographs from Gordon Parks’s photo essay for *Life* magazine about a young Brazilian boy. The Museum has also committed to building a collection of photographs by African American photographers.

A partnership with the Oral History Center at the University of California, Berkeley, will yield one-on-one interviews with 15 long-practicing artists—capturing details of their childhoods, formative experiences, and all the raw material that scholars rely on. On the list so far: David Driskell, Fred Eversley, Richard Mayhew, Howardena Pindell, and Betye Saar.

“In addition to the experts at the Oral History Center, we’ve partnered with scholars of African American art and history to help us capture these important stories,” says Peabody. “Ultimately, we will have full transcripts of each oral history session that scholars can use in their research.”

Looking forward, the Getty Scholars Program will include two dedicated fellowships reserved for scholars working on African American art history. These fellowships will enhance the existing Scholars Program, which welcomes scholars working across art historical topics. This year, for instance, scholar Renée Ater, associate professor emerita at the University of Maryland, is responding to the theme of “monumentality” by researching the concerted effort to memorialize the painful history of slavery in the US. And artist in residence Theaster Gates, a University of Chicago professor whose practice extends to revitalizing African American neighborhoods, is exploring radical philanthropy through the built environment.

“The GRI is unique in that it supports the full lifecycle of scholarship in-house, from collecting important primary materials, to bringing in scholars who activate those materials in their research, to channeling the new knowledge that scholars generate into books, exhibitions, digital projects, and public programs,” says Peabody. “As a result, we are uniquely positioned to make a significant contribution to African American art history. In five years’ time, I expect that we’ll see the results of all that we’re planning now. After that, I hope we can continue indefinitely with this incredibly important work.”



Betye Saar in her studio, 1975. Courtesy of the artist and Roberts Projects, Los Angeles, California. Photo: Richard Saar

About the Artist: Betye Saar

In her book *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s*, Dr. Kellie Jones writes, “In the 1950s, what did it take for a woman to become an artist, especially in a postwar environment in which more women than ever before were trained in the profession, yet were denied access to careers and professorships?” Jones’s answer lies in her ensuing profile of Betye Saar.

Betye Brown (Saar) was born in Watts in 1926, but soon moved to Pasadena, a “nurturing space for black communities, especially creative ones,” as Jones describes it. She attended Pasadena City College from 1945 to 1947, then transferred to UCLA, graduating in 1949. “Saar recalled that at both institutions, African American students were guided away from the fine arts toward craft and design, and were blocked from campus art clubs,” Jones writes.

After college, Saar supported herself as a social worker and did small interior design jobs and graphic work for community businesses. Connecting with Curtis Tan, an artist working commercially for enamelware companies, she learned to create her own enamel jewelry and decorative objects. She sold this work at holiday gift fairs held at the Biltmore, Ambassador, and other top hotels, and at one event met her future husband, ceramist and fellow vender Richard Saar. As they raised three daughters, Saar, having resigned as a social

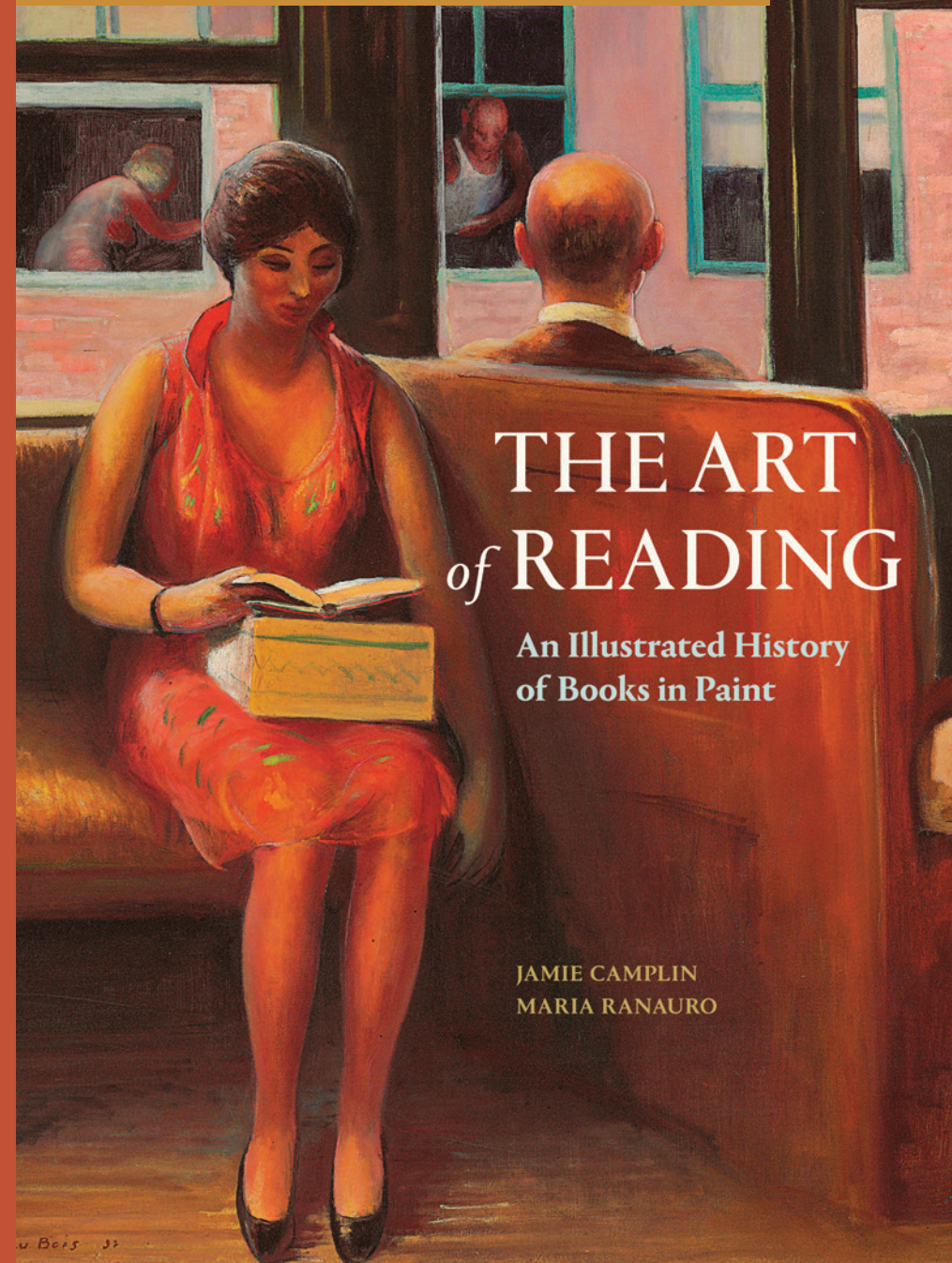
worker, created income with a series of greeting cards. But she also became increasingly interested in the fine arts, and enrolled at California State University, Long Beach, earning a teaching credential and studying printmaking. Of Saar’s early prints, Jones notes, “Visible are a number of thematic threads and art-making strategies that she would continue to explore throughout her career, including the centrality of images of women, alternative spiritual practices and cosmologies, and the collision of textures. Saar experimented with a wide variety of graphic techniques but favored etchings and serigraphs because she could do them more easily from home.”

Saar began creating assemblages in the 1960s, combining her own drawings, prints, and etchings with found materials sourced from family albums as well as flea markets and swap meets. Like many of her artist peers working in Los Angeles at the time, she was profoundly affected by the Watts rebellion in 1965 and the death of Martin Luther King, Jr., in 1968. She addressed the personal and societal effects of race in early assemblages like *Black Girl’s Window* (1969), and introduced innovative materials such as leather, fur, yarn, plastic skulls, and poker chips in works like *Ten Mojo Secrets* (1972). Her deep interest in mysticism and cross-cultural spiritual practice can be seen in dozens of her large-scale assemblages, including the shrine-like *Mti* (1973) and *Spiritcatcher* (1977). She worked from a vast collection of found objects and images, some of which include derogatory and racist images of African Americans. In one of her most politically potent and groundbreaking works, *The Liberation of Aunt Jemima* (1972), she recast the stereotypical figure of the Mammie, the Southern black nanny and domestic servant, as an empowered woman by combining this persistent symbol of black female servitude (including the referenced Aunt Jemima from the pancake mix box) with a Black Power fist and a toy rifle.

Saar was at the center of an animated Los Angeles art scene in the 1970s, collaborating and exhibiting with established artists such as Charles White as well as with younger, experimental artists who coalesced around nascent galleries, including Suzanne Jackson’s Gallery 32 and Dale and Alonzo Davis’s Brockman Gallery. She organized exhibitions of black women artists and became active in the feminist art movement, serving on the board of the nonprofit Womanspace with artist Judy Chicago. She was the subject of major exhibitions at the Whitney Museum of American Art and the San Francisco Museum of Modern Art in 1975, the Studio Museum in Harlem in 1980, and the Geffen Contemporary at MoCA in 1990.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, in October an exhibition that includes her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

BOOK EXCERPT



THE ART of READING

An Illustrated History
of Books in Paint

JAMIE CAMPLIN
MARIA RANAURO

The Art of Reading An Illustrated History of Books in Paint

Jamie Camplin and
Maria Ranauro

Paintings contain a world of information about religion, class, gender, and power, but they also reveal details of everyday life, including the practice of reading. For art and book lovers alike, The Art of Reading explores the relationship between books, the artist, and Western painting.

Picture the forlorn and melancholy scene of dead or wounded Russian soldiers on the battlefields of the Crimean War. In the knapsack of each sad figure, the one

common object a looter or a voyeur might find is almost invariably a book: a comfort and a solace to those whose lives were in danger.

This book is not all about comfort, but at root about something more surprising in the innovation-obsessed twenty-first century: it reveals over and over again how continuity in a particular method of communication, despite its staid overtones, fuelled creativity. Bertolt Brecht once stridently argued that “reality changes; in order to represent it, modes of representation must change.” What was popular in the past is no longer popular; people today are not the people of yesterday. It is of course a truism that tastes and fashions change, but “the book” managed to defy Brecht’s assumption for two thousand years without any hint that it was an outdated communication tool. It accommodated Baroque, or Barbizon, or Bauhaus, or—for that matter—Brechtian at its ease. Art, science, technology, religion, politics, social life, philosophy, entertainment—all were encompassed.

Writing, without whose invention there would have been no books, was revered from the beginning. The ancient Egyptians, whose word for the script we call hieroglyphics translates as “words of God,” believed it had been given to them by a goddess, the Chinese that a dragon had come from heaven with characters on its back. The first books also acquired a distinctive esteem. An inscription on the great library at Alexandria, founded in 3000 BCE, read: “The nourishment of the soul; or, according to Diodorus, the medicine of the mind.” And there is an all-pervading sadness so many years later when, at the end of one of the poems in Victor Hugo’s *L’Année terrible* (1872), the communard who has brought destruction to a Parisian library responds to multiple lines of almost delirious homage to the book with, “Je ne sais pas lire.”

This excerpt is taken from the book *The Art of Reading*, published by arrangement with Thames & Hudson, Ltd., London. © 2018 Jamie Camplin and Maria Ranauro. First published in the United States of America by Getty Publications, Los Angeles. All rights reserved.

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Order online at shop.getty.edu.

**Sam Francis
The Artist's Materials**

Debra Burchett-Lere and Aneta Zebala

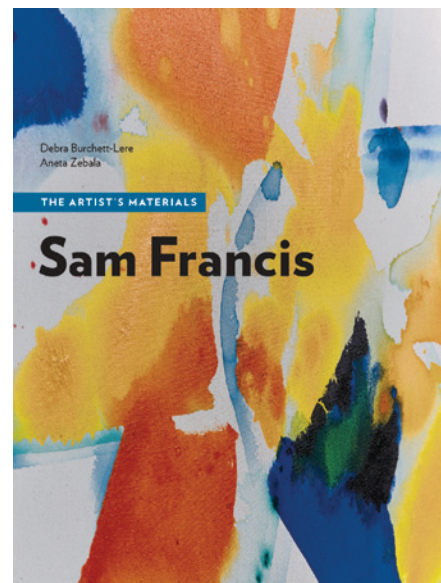
American artist Sam Francis (1923–1994) brought vivid color and emotional intensity to Abstract Expressionism. He was described as the “most sensuous and sensitive painter of his generation” by former Guggenheim Museum director James Johnson Sweeney. Francis’s works, whether intimate or monumental in scale, make indelible impressions; the intention of the artist was to make them felt as much as seen.

At the age of 20, Francis was hospitalized for spinal tuberculosis and spent three years virtually immobilized in a body cast. For physical therapy he was given a set of watercolors, and, as he described it, he painted his way back to life. The exuberant color and expression in his paintings celebrated

his survival; his five-decade career was an energetic visual exploration that took him around the world.

Francis’s idiosyncratic painting practices have long been the subject of speculation and debate among conservators and art historians. Presented here for the first time in this volume are the results of an in-depth scientific study of more than 40 paintings, which reveal new information about his creative process. The data provides a key to the complicated evolution of the artist’s work and informs original art historical interpretations.

Getty Conservation Institute
168 pages, 7 1/2 × 10 inches
114 color illustrations
ISBN 978-1-60606-583-9, paper
US \$40.00, UK £30.00



**Pierre Koenig
A View from the Archive**

Neil Jackson

In this book, Neil Jackson presents a vibrant profile of Los Angeles architect Pierre Koenig, who lived long enough to become “cool twice,” according to *Time* magazine. From the influences of Koenig’s youth in San Francisco and his military service during World War II to the Case Study Houses and his later award-laden years, Jackson’s study plots the evolution of Koenig’s oeuvre against the backdrop of Los Angeles.

The book is anchored by Jackson’s exciting discoveries in Koenig’s archive at the Getty Research Institute. Drawings, photographs, diaries, building contracts, and more—many of which are being published for the first time—provide an expanded

understanding of Koenig and additional context for his architectural achievements. An examination of Koenig’s Case Study Houses shows how he presciently embraced sustainable, ecologically responsible design. A new account of the Chemehuevi housing project in Havasu Lake, California, demonstrates the special role that teaching played in the development of his architecture. Over his 50-year career, Koenig not only designed iconic houses but also directed their restoration, ensuring that his work could be seen and appreciated by future admirers of mid-century Los Angeles.

Getty Research Institute
304 pages, 10 × 11 inches
136 color and 115 b/w illustrations
ISBN 978-1-60606-577-8, hardcover
US \$55.00, UK £40.00

**The Central Collecting Point in Munich
A New Beginning for the Restitution and Protection of Art**

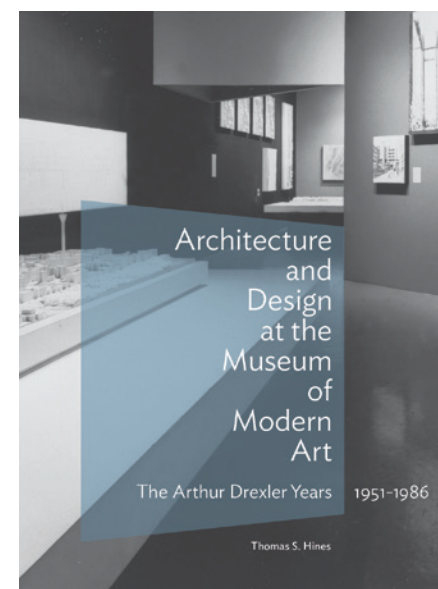
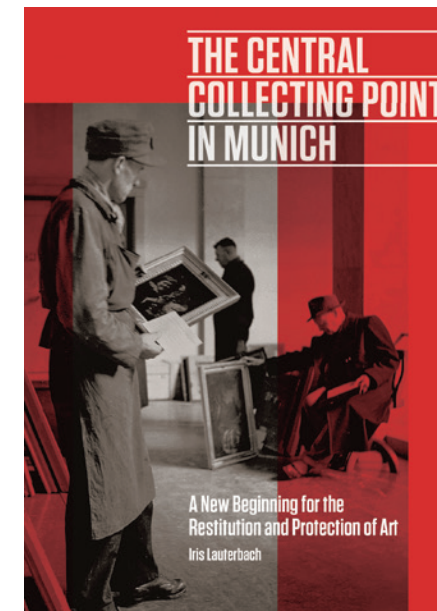
Iris Lauterbach
Translated by Fiona Elliott
Introduction by James J. Sheehan

At the end of World War II, the US Office of Military Government for Germany and Bavaria, through its Monuments, Fine Arts, and Archives division, was responsible for the repatriation of thousands of artworks, looted by the Nazis in the countries they had occupied. With the help of the US Army, massive numbers of objects were retrieved from their wartime hiding places and inventoried for repatriation.

This fascinating history documents the story of the Allies’ Central Collecting Point (CCP), set up in the former Nazi Party headquarters in Munich, where the confiscated works were transported to be identified for restitution. Iris Lauterbach presents her archival research on the events, with

meticulous attention to the official systems, frameworks, and bureaucratic enterprise of the Munich CCP in the years from 1945 to 1949. She uncovers the stories of the people who worked there at a time of lingering political suspicions; narrates the research, conservation, and restitution process; and investigates how the works of art were returned to their owners.

Getty Research Institute
320 pages, 6 5/8 × 9 3/8 inches
238 b/w illustrations
ISBN 978-1-60606-582-2, hardcover
US \$79.95, UK £60.00



**Architecture and Design at the Museum of Modern Art
The Arthur Drexler Years, 1951–1986**

Thomas S. Hines

Arthur Drexler (1925–1987) served as the curator and director of the Architecture and Design Department at the Museum of Modern Art (MoMA) from 1951 until 1986—the longest curatorship in the museum’s history. Over four decades he conceived and oversaw trailblazing exhibitions that not only reflected but also anticipated major stylistic developments.

During Drexler’s tenure, MoMA played a pivotal role in examining the work and confirming the reputations of 20th-century architects, among them Frank Lloyd Wright, Le Corbusier, Richard Neutra, Marcel Breuer, and Ludwig Mies van der Rohe. Exploring unexpected subjects—from the design of automobiles to a reconstruction of a Japanese house and garden—Drexler’s boundary-pushing shows promoted new ideas about architecture and design as modern arts.

Drawing on rigorous archival research, *Architecture and Design at the Museum of Modern Art* analyzes how MoMA became a touchstone for the practice and study of mid-century architecture.

Getty Research Institute
208 pages, 8 × 10 inches
116 b/w illustrations
ISBN 978-1-60606-581-5, paper
US \$50.00, UK £35.00

The Link between Genocide and Cultural Destruction

By James Cuno
President and CEO, J. Paul Getty Trust

The link between mass slaughter of human beings and attacks on cultural heritage was made as early as 1821 by the German Jewish poet Heinrich Heine when he wrote, “Where they have burned books, they will end in burning human beings.” More than a century later, in 1933, Heine’s books were among those burned on Berlin’s Opernplatz, presaging the murder of more than six million Jews in a vicious and calculated campaign of genocide.

In *Cultural Genocide and the Protection of Cultural Heritage*, the second in our J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy series, Edward Luck of Columbia University explores the tie between genocide and the destruction of cultural heritage.

Throughout, Luck draws on the work of Raphael Lemkin, the Polish Jewish legal scholar credited with coining the term genocide when he combined the Greek word *genos* (tribe, race) with the Latin suffix *cide* (the act of killing, as in homicide). For Lemkin, genocide meant both the mass killing of a group of people and “the destruction of the cultural pattern of a group, such as the language, traditions, monuments, archives, libraries, and churches. In brief: the shrines of a nation’s soul.”

In a 1933 report submitted to the secretariat of the Bureau for the Unification of Criminal Law, Lemkin formulated two related crimes: *barbarity* and *vandalism*. Barbarity, he argued, “consisted of destroying a national or religious collectivity”; vandalism “consisted of destroying works of culture,

which represented the specific genius of these national and religious groups.” Compelling as his arguments were, his submission was not accepted.

Eleven years later, Lemkin introduced the concept of genocide in his book *Axis Rule in Occupied Europe: Laws of Occupation, Analysis of Government, and Proposals for Redress*, published by the Carnegie Endowment for International Peace. In 1945, in preparation for the Nuremberg Trials, the four wartime powers—France, Great Britain, the United States, and the Soviet Union—agreed that genocide was a war crime. They did not, however, include the destruction of cultural heritage within the definition of genocide.

In 1948, the United Nations approved the Convention on the Prevention and Punishment of the Crime of Genocide, which entered into force in 1951. Once again, attacks on cultural heritage were not included in this treaty.

Since 2011, with the outbreak of the Syrian civil war and ISIS attacks on cultural heritage, the question of whether the destruction of cultural heritage should be understood as an act of genocide is again being asked.

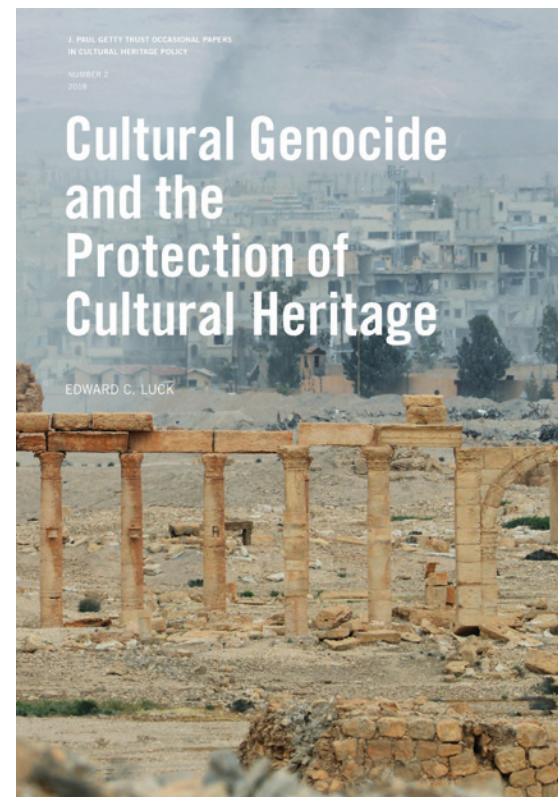
In 2014, Irina Bokova, then director-general of UNESCO, called the destruction of cultural heritage “cultural cleansing” and “cultural eradication.” She emphasized that “protecting heritage must be an integral part of all peace building,” that “the destruction of cultural heritage is a crime against humanity,” and that “this is a way to destroy identity. You deprive [people] of their culture, you deprive them of their history, their heritage, and that is why it goes hand in hand with genocide.”

There is still a political and legal gap between genocide and the destruction of cultural heritage. But the gap

is closing. In September 2016, the International Criminal Court sentenced Ahmad al-Faqui al-Mahdi, a member of a jihadist group linked to Al-Qaeda, to nine years in prison for committing war crimes when he organized the destruction of shrines “above the tombs of venerated Muslim holy men and scholars in Mali.” As the *New York Times* reported, “Mr. Mahdi’s case has put a new focus on cultural destruction as a war crime, or as a crime against humanity. It reflects a growing belief that international law must address deliberate attacks on a people’s heritage when they are an intrinsic part of warfare, meant to destroy a group’s history and identity.”

“Where they have burned books, they will end in burning human beings.” It is time to call the destruction of cultural heritage what it is: cultural genocide.

Cultural Genocide and the Protection of Cultural Heritage is available for free download at getty.edu/publications.



The Erich Mendelsohn Collections: Insight into a Visionary Architect

Erich Mendelsohn’s Einstein Tower put him on the map of modernist architects when he was only in his 30s. The astrophysical observatory, named after Albert Einstein and commissioned by the astronomer Erwin Finlay-Freundlich, was designed and built between 1917–1924 in the vicinity of Potsdam, Germany, and became both a site to investigate the physicist’s theory of relativity and a monument to relativity itself. With its undulating, organic features, it differed in style from the work of some of Mendelsohn’s modernist contemporaries, among them the Dutch architects who favored strong geometric lines and whom he deeply admired.

Mendelsohn’s use of these dynamic curves—an architectural idiom that became known as Expressionism—generated much controversy among critics and the public. They considered it odd, eccentric, and an imbalance between individual artistic expression and function. Photographs of the tower and negative reviews circulated widely in newspapers and tabloids. But Mendelsohn continued to distinguish his work from other modernists, for instance by integrating his buildings into the streetscape rather than separating them from it. The Schocken department store in Stuttgart, Germany (built in 1924–1926 and demolished in 1960), featured a semi-circular structure with bands of windows that added natural

light and expansive city views. With this commercial commission, Mendelsohn had introduced an architectural approach that would later be known as Streamline Moderne.

The Erich Mendelsohn Collections, recently acquired archives at the Getty Research Institute (GRI), will give scholars great insights into the architect’s creative process and role as a mentor.

Important project documentation from Mendelsohn’s time in San Francisco, where he established Eric Mendelsohn Architects with associates Hans Schiller and Michael Gallis, was generously donated to the GRI by Schiller’s and Gallis’s families in 2017. These latest acquisitions complement the Erich and Luise Mendelsohn Papers 1894–1992, originally donated by their daughter Esther in 1988. More recently, in 2017, their granddaughter further deepened the GRI’s Special Collections by donating new documentation related to the restoration of the De La Warr Pavilion, correspondence regarding exhibitions on the architect, and correspondence with his wife Luise (a celebrated cellist) and with renowned Italian architectural historian Bruno Zevi, who wrote about Mendelsohn’s complete body of work.

The Hans Schiller materials (covering 1938–1942 and 1948–1953) and the Michael Gallis papers (covering 1948–1953) offer scholars a wider understanding of how Mendelsohn’s professional practice evolved. Gallis’s papers, for instance, tell an important story in text and images of the working relationship between apprentice and master. The papers also shed light on the changing demands of architectural practice between pre-war Germany and the post-war United States, as well as the development of modernist architecture on the West Coast.

After leaving Germany with Luise in 1933 to escape Nazi persecution, Mendelsohn (who was born in East Prussia, present-day Poland) would live and work in London, Palestine, and the



The Einstein Tower on the Telegrafenberg in Potsdam. Photo: J. Rendtel / Leibniz Institute for Astrophysics Potsdam (AIP). The tower was a 2015 grant project of the Getty Foundation’s Keeping It Modern initiative, which focuses on supporting innovative projects for the conservation of modern architecture.

United States over his lifetime, leaving his architectural imprint in seven countries. In England he designed the De La Warr Pavilion with partner Serge Chermayeff, and in the United States he built several synagogues, the Atomic Energy Laboratory at the University of California, Berkeley, and a house for philanthropist Madeleine Haas Russell in San Francisco, among other projects.

“Mendelsohn was a trailblazer who paved the way for new architecture in the 20th century,” says Maristella Casciato, senior curator of architecture at the Getty Research Institute. “In pre-war Germany he was regarded as a champion of ‘functional expressionism’ imbued with vivid creativity. Then, through his successful career in England and Palestine, his architecture took a technological turn, and in the post-war United States, he was regarded as a significant figure in fostering the modernity that marks post-World War II American design.”

2018 J. Paul Getty Medal Dinner

At a dinner at the Getty Center on September 24, the J. Paul Getty Trust presented the annual J. Paul Getty Medal to Thelma Golden, director and chief curator of the Studio Museum in Harlem; philanthropist Agnes Gund; and renowned artist Richard Serra.

Approximately 300 guests from the worlds of art and philanthropy attended the dinner, including Doug Aitken, Billy Al Bengston, Njideka Akunyili Crosby, Tacita Dean, Thomas Demand, Leonardo Drew, Charles Gaines, Frank Gehry, Joe Goode, Samuel Levi Jones, Robin Coste Lewis, Ricky Martin, Kori Newkirk, Christina Quarles, and Xaviera Simmons.

1. J. Paul Getty Trust President and CEO Jim Cuno, Thelma Golden, and Getty Board Chair Maria Hummer-Tuttle
2. Betye Saar, Thelma Golden, and Alison Saar
3. Mark Bradford, Maria Hummer-Tuttle, Agnes Gund, Thelma Golden, Glenn Lowry, and Jim Cuno
4. Onye Anyanwu and Karon Davis
5. Agnes Gund and Maria Hummer-Tuttle
6. Jack Shear, Monique McWilliams, Lauren Halsey, Catherine Gund, and Sadie Rain Hope-Gund
7. Catherine Opie, Ed Ruscha, Danna Ruscha, and Ann Philbin
8. Ann Tenenbaum, Gillian Wynn, and Elaine Wynn
9. Alfred Giuffrida and Pamela Joyner
10. David Lee, Nicolas Berggruen, Maria Hummer-Tuttle, Ellen Lee, Eva Hsieh, and Ming Hsieh



Sally Mann: A Thousand Crossings Opening and Dinner

The J. Paul Getty Museum held an opening reception and dinner on November 15 for *Sally Mann: A Thousand Crossings*. The exhibition, on view through February 10, is the first major international exhibition of Mann's hauntingly beautiful photographs.

The exhibition was generously supported by Gagosian.

11. J. Paul Getty Trust President and CEO Jim Cuno and Sally Mann

12. Sally Mann, Catherine Opie, and J. Paul Getty Museum Director Tim Potts

13. Anna Deavere Smith and Getty Board Chair Maria Hummer-Tuttle

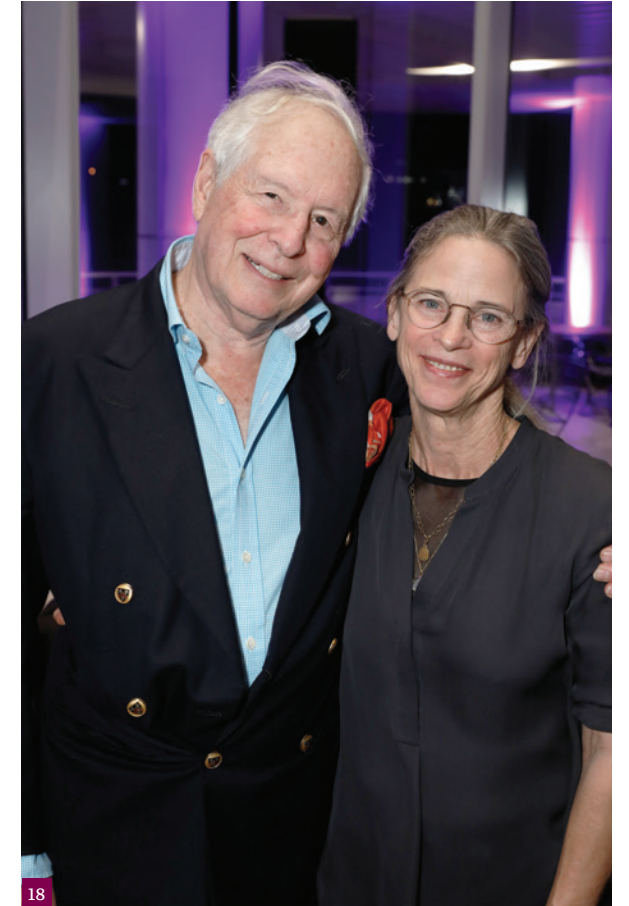
14. Alessandro F. and Kimm Uzielli and Barbera Thornhill

15. Paul and Sarah Noye Davies

16. Tim Street-Porter, Annie Kelly, and Tim Potts

17. Jim Cuno, Larry Mann, and Peter J. Taylor

18. Ronald Winston and Sally Mann



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Right: *Table 3, Palace of Soviets Project*, Mikhail Karasik. Lithograph from Mikhail Karasik, *The Palace of Soviets: Design Competition* (Saint Petersburg: M. K. Publishers, 2006). Los Angeles, Getty Research Institute (2732-729). © Mikhail Karasik, 2006. On view in *MONUMENTality*



Far right: *Magritte with Easel*, 1988, Eileen Cowin. Silver-dye bleach print. The J. Paul Getty Museum, Los Angeles, Gift of Jay Brecker. © Eileen Cowin. On view in *Encore: Reenactment in Contemporary Photography*

Marks of Collaboration: Drawings in Context

February 5–April 14, 2019

Pontormo: Miraculous Encounters

February 5–April 28, 2019

Mapping Space: Recent Acquisitions in Focus

February 26–July 14, 2019

Oscar Rejlander: Artist Photographer

March 12–June 9, 2019

Encore: Reenactment in Contemporary Photography

March 12–June 9, 2019

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The Renaissance Nude

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Underworld: Imagining the Afterlife

Through March 18, 2019

Palmyra: Loss and Remembrance

Through May 27, 2019

Relief with Hermes, Eurydike, and Orpheus, First century BC–First century AD, Roman. Marble. National Archeological Museum of Naples. On view in *Underworld: Imagining the Afterlife*



Sally Mann: A Thousand Crossings

Through February 10, 2019

Artful Words: Calligraphy in Illuminated Manuscripts

Through April 7, 2019

MONUMENTality

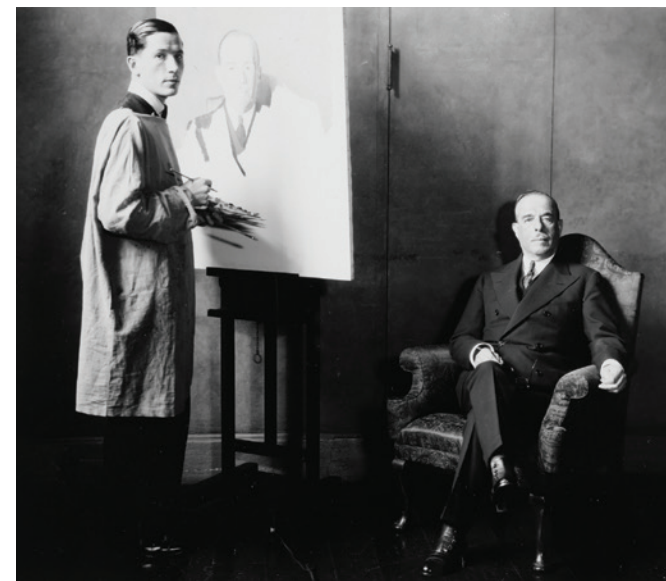
Through April 21, 2019

Spectacular Mysteries: Renaissance Drawings Revealed

Through April 28, 2019

Eighteenth-Century Pastel Portraits

Through October 13, 2019



Joseph Duveen sitting for his painted portrait (Duveen Brothers Gallery, Paris), c. 1930, photographer unknown. Getty Research Institute, Los Angeles (960015)

The Duveen Brothers

The fascinating rise of the Duveen Brothers—an internationally known art dealership that specialized in decorative arts and Old Master paintings—has been well documented, most recently in Meryle Secrest's *Duveen: A Life in Art*.

A quick history of the dealership: Joseph Joel Duveen emigrated from the Netherlands to the northern English port of Hull in 1866 and established an art firm that offered Chinese porcelain—all the rage in fashionable London circles and readily available in his homeland. Once in partnership with his brother Henry, Joseph Joel secured the American market for Chinese porcelain and opened branches in London, New York, and Paris. He became wealthy, supported such institutions as the Tate Gallery, and was knighted. But it was one of his 14 children, his namesake Joseph, who made the dealership internationally famous. When Joseph took over the business at age 29, he found a lucrative niche selling Old Master paintings for record prices to American millionaires including Henry Clay Frick, Andrew W. Mellon, and Henry E. Huntington. Joseph also brought these men into his social circle and advised them about what art to purchase, what manor houses could best show off an enviable collection, what silverware should tinkle as dinner guests admired a new portrait, even which potential wife or husband would appreciate high art—and want more of it.

The Duveen firm's story is also documented by the two-part Duveen Brothers archive at the Getty Research Institute (GRI). The vast “Duveen Brothers records, 1876–1981,”

donated to the GRI by the Metropolitan Museum of Art in 1996, includes stock books, sales books, shipping receipts, customer ledgers, 2,000 glass negatives, and hundreds of correspondence files filled with letters to and from clients, museums, scholars, and other dealers. The “Duveen Brothers stock documentation from the dealer's library, 1829–1965,” meanwhile, comprises scrapbooks, photo albums, research files, restoration photographs, and authentication certificates that had once formed part of the Duveen Brothers library, purchased in 1966 from Norton Simon by the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The Clark had deposited these records at the GRI for processing, cataloging, conservation, and digitization 12 years ago.

The entire Duveen archive, together with the GRI's Knoedler Gallery archive and smaller archives of dealers who did business with Knoedler and Duveen, tells an even bigger story: the making of American institutional art collections. “The private art collections documented in the archive ultimately established many of America's great museums, including the core collections of the National Gallery of Art, the Frick, and the Huntington,” says Sally McKay, head of Research Services at the GRI. Those interested in art collecting in America will discover unique material related to the business and marketing of American art collecting, detailed provenance information about important American works of art, exhibition records, and more. Conducting this research will be easy: the archive has been fully digitized, thanks to support from the Kress Foundation.

Some of McKay's favorite items include large-format presentation albums of photographs featuring paintings purchased from Duveen by Huntington, Mellon, and Samuel H. Kress, among others. “These books are particularly helpful in that they show historic photographs of estates' grounds and interiors in the 1920s and 1930s.” Meanwhile scouts' books—in which Duveen's staff recorded things seen and overheard from staff while visiting country estates to inventory collections—not only document the collections of private estates, they also provide an extremely candid narrative regarding the taste and value of the works of art, McKay says. “The Duveen firm would then use this compiled information to make future offers of purchase to the estates, and Joseph Duveen would know which estates were being refurbished, changing style, or changing economies and in need of cash.”

Marcia Reed, the GRI's associate director of special collections and exhibitions, welcomes the newly donated records for the wealth of information researchers can now access. “We are also pleased that the widely dispersed Duveen material has at last been reunited,” she adds.

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Tomb of Tutankhamen Project

**Rediscovering a Pontormo
Masterpiece**

**Major African American Art
History Initiative**

Conserving Canvas

*Portrait of a Halberdier (Francesco
Guardi?), about 1529–1530,
Jacopo da Pontormo. Oil on canvas
(transferred from wood panel). The
J. Paul Getty Museum. On view in
Pontormo: Miraculous Encounters*



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