

the **GETTY**



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On the cover:
Self-Portrait, 1980, Robert Mapplethorpe. Gelatin silver print. Jointly acquired by the J. Paul Getty Trust and the Los Angeles County Museum of Art; partial gift of The Robert Mapplethorpe Foundation; partial purchase with funds provided by the J. Paul Getty Trust and the David Geffen Foundation. © Robert Mapplethorpe Foundation

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

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PRESIDENT'S MESSAGE

Last year was an extraordinary year of achievement in research, grants, conservation, exhibitions, and acquisitions in the life of the Getty, as well as a banner year for visitors to the Getty Center and Getty Villa, as we welcomed over two million guests from around the world who experienced magnificent collections, buildings, and gardens.

The Getty Museum's acquisition of Bernini's marble *Bust of Pope Paul V* is only one such highlight from 2015. This masterpiece, once thought lost, is now on permanent public view for the first time since it was made four centuries ago. The Getty Research Institute's (GRI) acquisition of forty-seven photographs from the mid-nineteenth century of ancient ruins in the Middle East, particularly in Palmyra, is also of the greatest importance. Given all that we know of the recent destruction in Palmyra, a major oasis on the ancient Silk Road, one cannot but be moved by the early photographs. They document both the technical mastery of this early architecture and its vulnerability to the violence of religious and political intolerance.

The GRI's exhibition *World War I: War of Images, Images of War* was a riveting exploration of culture and how it was enlisted as an integral part of the conflict. At the Getty Museum, the exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World* was a triumphant presentation of some of the greatest artistic achievements ever made.

This year also saw the launch of the Getty Conservation Institute's (GCI) HistoricPlacesLA initiative—an online information and management system created to inventory, map, and help protect the City of Los Angeles's significant historic resources. It is based on Arches, an open source web- and geospatially based information platform developed by the GCI and World Monuments Fund to inventory and help protect cultural heritage sites around the world.

At the Getty Foundation, a second series of architectural conservation grants were awarded for exemplary twentieth-century buildings as part of its Keeping It Modern initiative. The latest grants for fourteen projects in eight countries extend the program's reach to new regions ranging from Brazil to India.

These are but a few of the Getty's achievements in 2015. And we look forward to an equally robust and extraordinary 2016. This issue of *The Getty* touches on a few highlights.

In our cover story, for example, we take a look at Robert Mapplethorpe and the legacy he left for the entire field of photography. He pushed the boundaries of what was considered "art" and opened up new avenues of expression before his untimely death. A joint exhibition with the Los Angeles County Museum of Art, *Robert Mapplethorpe: The Perfect Medium*, shares his art with LA.

The Getty Museum's new exhibition *Woven Gold: Tapestries of Louis XIV* examines the importance of tapestries in early modern Europe. During his reign, Louis XIV greatly enhanced the French royal tapestry collection,



James Cuno

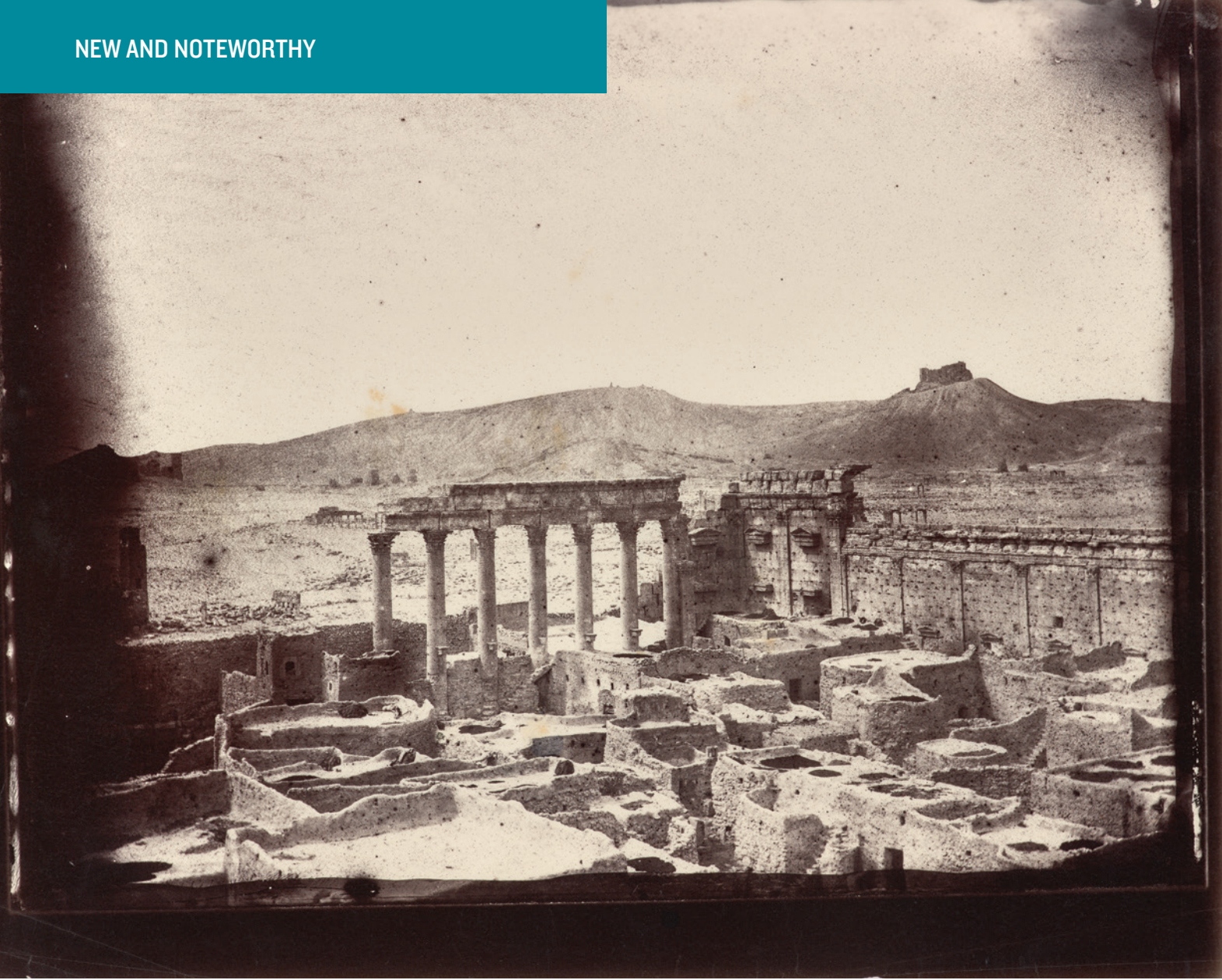
and we are fortunate to receive incredible, and exclusive, loans from our partners at the French national collection.

As part of the Connecting Art Histories program, the Getty Foundation has provided grants to young scholars to re-examine the history of art in the Mediterranean region that considers the interaction of diverse religious and political forces, overcoming the traditional division between the study of the Christian and the Islamic worlds.

The GCI reports on its DISCO (Data Integration for Conservation Science) project, which will develop computer-assisted data integration tools that will be shared with a broad community of users to improve the ways scientific and technical studies contribute to the conservation and understanding of works of art.

And finally, the GRI takes a look back at the thirtieth anniversary of the Scholars Program, which has brought more than 1,100 international senior scholars, pre- and postdoctoral fellows, and visiting artists to the Getty to pursue their research and be a part of our dynamic intellectual community.

I hope you share our pride and excitement in the presentation of these extraordinary projects. They are but an example of how the Getty can enrich our experience of the world, from antiquity to the modern era.



Getty Research Institute Historic Photographs of Palmyra

Palmyra is a city facing destruction. Majestic Greco-Roman ruins from two thousand years ago have been obliterated by armed militants in the Syrian Civil War, which continues to rage on. A glimpse at how Palmyra once looked—at the dawn of photography and of modern archaeology—is offered by a group of forty-seven nineteenth-century photographs newly acquired by the Getty Research Institute (GRI). Among the prints are views of Palmyra's three-thousand-foot-long colonnade, the tombs bordering the city, the Temple of Bel, and the Temple Baal Shamin, both reportedly destroyed in recent months. The views were captured by Louis Vignes, a French naval officer who was trained by renowned photographer Charles Nègre, and printed by Nègre himself. The full album has been digitized and images are now available on the GRI's website using Primo Search (primo.getty.edu).

Temple of Bel Complex, Palmyra, Syria, 1864, Louis Vignes. The Getty Research Institute

Getty Conservation Institute Celebrates Thirty Years

The mission and the values the Getty Conservation Institute (GCI) upholds have not changed since its creation and its first director, Luis Monreal, assumed his seat in 1985. The need to protect, preserve, and conserve cultural heritage is as relevant and critical now as it was when the GCI was founded. Indeed, for a variety of reasons it could easily be argued that the needs in the conservation field have only increased in the intervening thirty years.

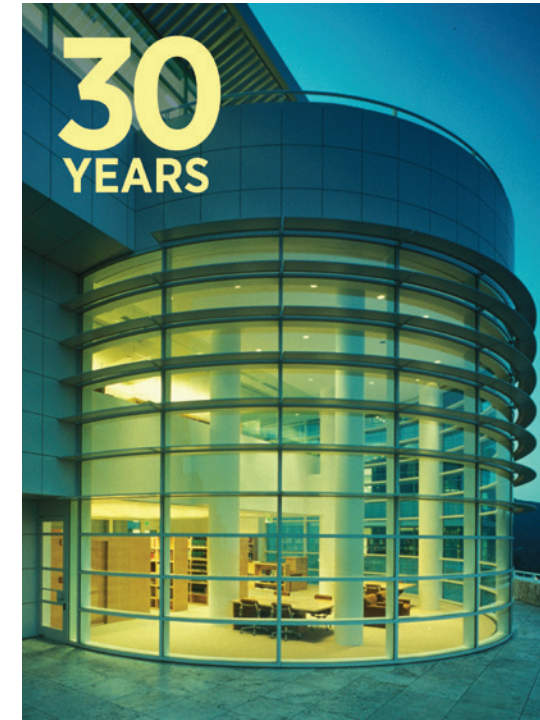
Today the GCI is a part of the worldwide ecosystem of conservation. Each element of this ecosystem—which includes a wide variety of institutions and professionals—contributes to the collective goal of protecting and preserving the world's cultural heritage through the education of conservators, the establishment and implementation of policies, advocacy to save threatened places, scholarship to create new methodologies, and science to forge new treatments. As a member of this international community, the GCI has evolved to meet changing needs, resources, and technologies—always emphasizing service to the field.

While the GCI, in certain respects, is still a young institution, it has made an important contribution to enhancing the practice of conservation and to supporting colleagues engaged in that work.

GCI@30

Each week throughout 2015, our social media feeds featured special anniversary posts highlighting some of our seminal work through photos, publications, and videos. *Getty Iris* blog posts gave readers a deeper look into the Conservation Collection, the design of and move to our new building at the Getty Center, and how logistics for our multi-week field projects are coordinated. You can read through this yearlong look on our Storify page: storify.com/GCIConservation.

A special thirtieth anniversary issue of *Conservation Perspectives*, the *GCI Newsletter* was published in the fall. It not only charted the GCI's growth and accomplishments, but also put the Conservation Institute's thirty years of work into the broader context of the conservation field's own development. You can read the newsletter at getty.edu/conservation/publications_resources/newsletters/.



Getty Museum Photography Exhibitions Receive Accolades

Two photography exhibitions organized by the Getty Museum recently won prestigious awards. Amanda Maddox, assistant curator in the Department of Photographs, won a Lucie Award for Curator/Exhibition of the Year for *Josef Koudelka: Nationality Doubtful*. The Lucie Awards is an annual event honoring the greatest achievements in photography. In addition, the exhibition *Light, Paper, Process: Reinventing Photography*, curated by Virginia Heckert, received the inaugural Global Fine Art Award in the photography category. The Global Fine Art Awards honor innovation in the design, historical context, educational value, and public appeal of art exhibitions.

Derrick Cross, 1983, Robert Mapplethorpe. Gelatin silver print. Promised Gift of The Robert Mapplethorpe Foundation to the J. Paul Getty Trust and the Los Angeles County Museum of Art. © Robert Mapplethorpe Foundation

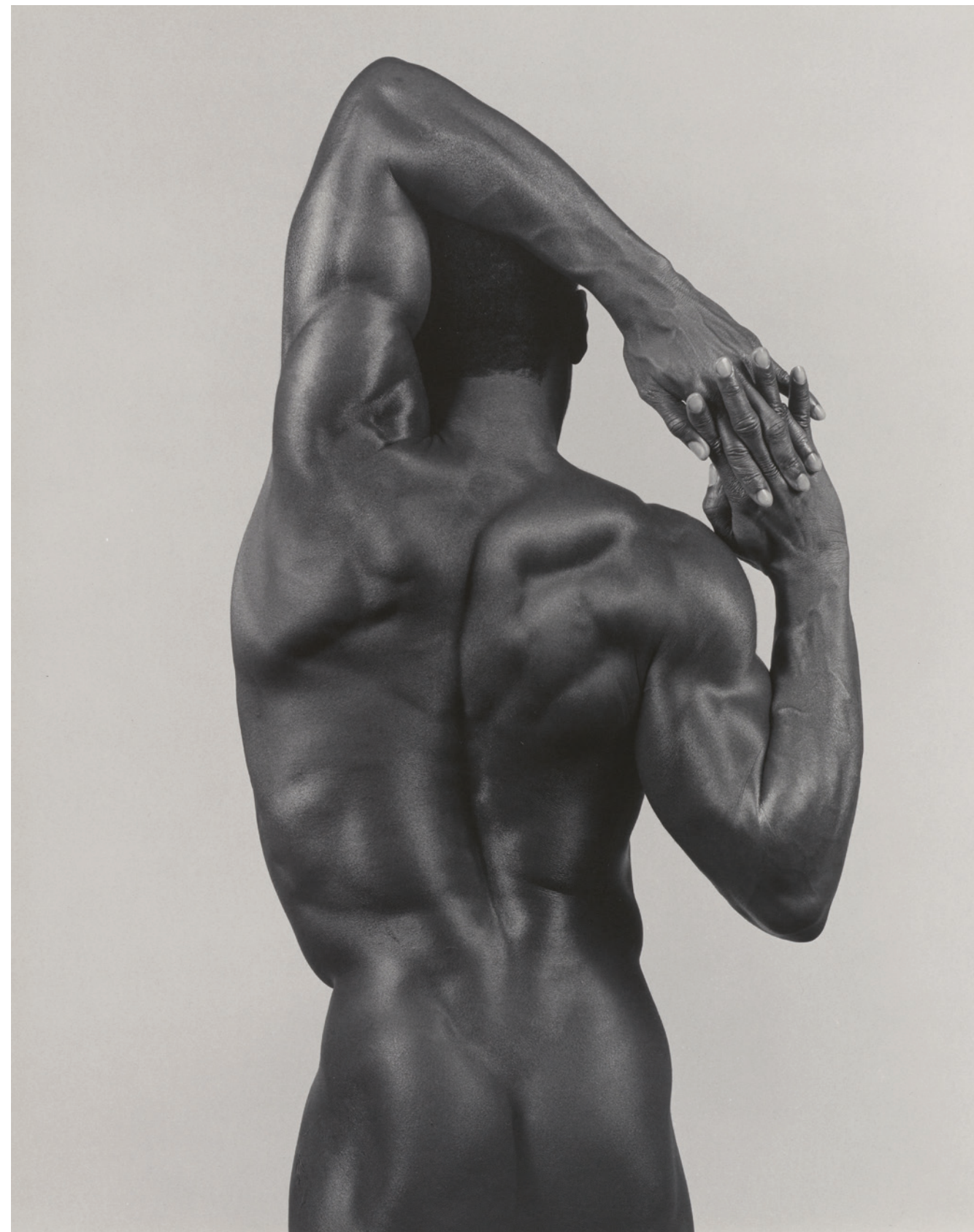
the mapplethorpe legacy

Who knows what more photographer Robert Mapplethorpe might have accomplished had his life not been cut short. Looking at his vast and innovative career, it's clear he probably had much left to say when he died of AIDS in 1989 at the age of 42. Still, in his relatively short and eventful life, Mapplethorpe left behind a provocative body of work that included stunningly gorgeous portraits, nude figure studies, and flowers, as well as challenging photographs of gay sadomasochistic sex—works that were so controversial they sparked a major national debate over artistic freedom.

By the time the disease claimed him—a harrowing process that he documented in a series of courageous self-portraits—Mapplethorpe had carved out a unique artistic legacy, the importance of which has only deepened over the years. He didn't just break conventions. He also exerted a lasting influence on photography—particularly on the idea of it as a legitimate medium alongside painting, drawing, and sculpture.

"He wasn't afraid to break the rules, and that's a very important lesson for artists to learn," said Paul Martineau, curator of *Robert Mapplethorpe: The Perfect Medium*, which opens at the J. Paul Getty Museum on March 15. "Art is not just about creating beauty—it's about challenging people's assumptions. It demands that we question what we know and what we're comfortable with."

The Getty Museum exhibition is being held in conjunction with a companion exhibition opening March 20 at the Los Angeles County Museum of Art (LACMA). This unusual "one exhibition, two museums" collaboration, which will run through July 31 at both institutions, draws from a joint Getty-LACMA acquisition of almost two thousand of the artist's limited-edition photographs from the New York City-based Robert Mapplethorpe Foundation in 2011.





Ken and Lydia and Tyler, 1985, Robert Mapplethorpe. Gelatin silver print. Jointly acquired by the J. Paul Getty Trust and the Los Angeles County Museum of Art, with funds provided by the J. Paul Getty Trust and the David Geffen Foundation. © Robert Mapplethorpe Foundation



Calla Lily, 1988, Robert Mapplethorpe. Gelatin silver print. Jointly acquired by the J. Paul Getty Trust and the Los Angeles County Museum of Art; partial gift of The Robert Mapplethorpe Foundation; partial purchase with funds provided by the J. Paul Getty Trust and the David Geffen Foundation. © Robert Mapplethorpe Foundation

The Getty exhibition will also include items from Mapplethorpe's vast holdings of archival materials, which were acquired by the Getty Research Institute (GRI) as part of the agreement with the foundation. The archive includes early drawings, collages, assemblages, jewelry, and Polaroid prints; working materials; portraits, still lifes, and flower studies; commercial work; and seldom-seen videos and ephemera.

Martineau said that his goal as the curator of the Getty exhibition is to put on view some of Mapplethorpe's best-known work along with pieces that are very rarely shown. The Getty and LACMA presentations, he said, incorporate "very different points of view on an artist that complement and reinforce each other."

While the Getty show will focus on the precision of Mapplethorpe's studio practice, his publishing activities,

and the perfection of his gelatin-silver prints, LACMA's show will explore the artist's artistic formation, creative processes, and source materials. "The materials in the LACMA presentation highlight the improvisational, collaborative, and experimental aspects of Mapplethorpe's personality," said Britt Salvesen, curator of the LACMA exhibition. "He also possessed the opposite qualities—his control in the studio and the individual style he developed—that are emphasized in the Getty's show."

In conjunction with the upcoming two-museum exhibition, a pair of in-depth books are being published by the Getty—*Robert Mapplethorpe: The Photographs* by Martineau and Salvesen; and *Robert Mapplethorpe: The Archive* by GRI curators Frances Terpak and Michelle Brunnick.

Terpak said scholars from all over the world now come to the GRI to study what is considered the largest

repository of the artist's works and archival materials. "Because to understand him—and to understand the period—you need as much information as you can gather, not just the prints that he approved for his artistic career," she said.

The joint acquisition, which was made by purchase and by a generous gift from the Mapplethorpe Foundation, was the result of a long and painstaking search for an institution that could both exhibit the artist's works as well as shepherd his archive. For many years, no single place seemed right. The solution came through a previously unimagined "three-way cultural partnership" between the Getty, LACMA, and the Mapplethorpe Foundation.

"The archive and the artist's legacy are secure, and Los Angeles has gained what is, in our view, an incomparable asset," said Michael Ward Stout, president of the Mapplethorpe Foundation.¹



Untitled (Cylindrical cage with dice inside), ca. 1971, Robert Mapplethorpe. Mixed media. Gift of The Robert Mapplethorpe Foundation to the J. Paul Getty Trust and the Los Angeles County Museum of Art. Held at the Getty Research Institute. © Robert Mapplethorpe Foundation

At the Getty, the exhibition will be accompanied by a smaller show of about one hundred works from an immense collection the Museum acquired in 1984 from Samuel J. Wagstaff Jr., who was Mapplethorpe's lover, patron, and artistic champion. The collection, which includes nearly 27,000 photographs dating back to the nineteenth century, was at the time of acquisition considered one of the most important in private hands in the world.

Wagstaff, who died of AIDS in 1987, was trained as an art historian and was already a collector when he met Mapplethorpe in New York City. Through Mapplethorpe, Wagstaff became fascinated with photography as an art form. And through Wagstaff's wealth, devotion to collecting, and contacts in the art world, Mapplethorpe greatly deepened his knowledge of the medium.

Even after his romantic partnership with Mapplethorpe faded, Wagstaff continued to promote and defend the artist's most controversial work. Wagstaff left most of his fortune to Mapplethorpe, who used it to form the Robert Mapplethorpe Foundation.

"With Sam as his patron, Robert finally had the resources with which to pursue the development of his photographic vision," Mapplethorpe's close friend, sometime lover, and artistic partner Patti Smith writes in *Robert Mapplethorpe: The Archive*.²

Mapplethorpe, who grew up as one of six children in a working-class Catholic family in Queens, began his formal art studies at Pratt Institute in Brooklyn, studying advertising design. He later switched to graphic arts. His early work, which is well documented in the archival materials now at the GRI, was not in photography, but in collages, found objects, and jewelry. Much of this work explored sexuality and eroticism.

By the early 1970s, Mapplethorpe had met John McKendry, curator of prints and photography at the Metropolitan Museum of Art, who invited him to view the museum's extensive collection of historic photographs. It was McKendry who secured a grant for an unlimited supply of Polaroid film, a medium Mapplethorpe was exploring with a borrowed camera from artist and fellow Chelsea Hotel

resident Sandy Daley, and the format that opened the door to a new avenue of expression for the artist.

Included in the works that came to the Getty Museum and LACMA in the 2011 agreement with the Mapplethorpe Foundation are probably the artist's most famous: his *X, Y, and Z Portfolios*, each containing thirteen black-and-white photographs. The *X Portfolio* (1978) depicts homosexual sadomasochistic imagery; the *Y Portfolio* (1978) depicts floral still lifes; and the *Z Portfolio* (1981) depicts nude portraits of African American men.

The *X Portfolio*, in which Mapplethorpe created raw and explicitly sexual imagery executed in a highly formalized style, helped spark a national debate on censorship in the early 1990s, though the artist didn't live to see it. But, as Terpak said, he might have been gratified to see that the controversy had the effect of expanding the boundaries of public taste and provoking social change regarding an unbiased recognition of the gay community.

"In the more than quarter century since his death, Mapplethorpe's legacy has grown not just because of the artistry of his work but because of his influence on photography itself," Martineau said. "For example, Mapplethorpe's floral still lifes changed what was a sentimental, stilted genre into an important contemporary theme, while his sexually charged photographs helped to open new avenues for his peers in the worlds of fashion and advertising during the 1980s. He needs to be a part of any serious conversation about late twentieth-century art."

Even after he fell ill, Mapplethorpe was still evolving as an artist, saying he wanted to revive his interest in sculpture and filmmaking. "He didn't like the idea of being boxed in," Martineau said. But time ran out on Mapplethorpe.

¹ Frances Terpak and Michelle Brunnick, *Robert Mapplethorpe: The Archive* (Getty Publications, 2016), page VII, Lines 39–40.

² Frances Terpak and Michelle Brunnick, *Robert Mapplethorpe: The Archive* (Getty Publications, 2016), page 5, Lines 11–12.

Self-portrait of Robert Mapplethorpe with trip cable in hand, 1974, Robert Mapplethorpe. Gelatin silver print. Gift of The Robert Mapplethorpe Foundation to the J. Paul Getty Trust and the Los Angeles County Museum of Art. Held at the Getty Research Institute. © Robert Mapplethorpe Foundation





[re] CONNECTING THE
MEDIEVAL MEDITERRANEAN

Understanding the history of art lies behind every project that the Getty Foundation supports, from local initiatives like Pacific Standard Time to international initiatives such as Panel Paintings. Scholarship is quiet work that goes on behind-the-scenes, but it is absolutely necessary for the success of public projects that follow. The discipline of art history as we know it today was born in Europe in the nineteenth century, migrated to North America in the twentieth century, and has been developing around the world in more recent decades. Yet there has been unequal participation in an international dialogue about the history of art because many scholars live in countries where their efforts are constrained by difficult economic or political circumstances. Ultimately, this imbalance holds the discipline back and threatens its future vitality. The Foundation's Connecting Art Histories initiative was launched in 2009 to expand the international exchange of ideas about art through various research and teaching programs.



Detail of the facade of the Great Mosque and Hospital of Divriği in Turkey. Photo: © istock/mehmetakgul

One major focus for Connecting Art Histories is the art and architecture of the greater Mediterranean Basin, particularly during the Medieval and Early Modern periods. Several grant-funded projects are redefining scholarship of these periods, overcoming the traditional division between the study of the West and the East, or the Christian and the Islamic worlds. This intellectual segregation can often be traced back to the rise of modern nation-states and their focus on creating national cultural identities, which in turn led to separate and distinct art histories. Recent Connecting Art Histories projects have taken a more holistic view, looking at the ways various cultures interrelated and allowing a rising generation of younger scholars to produce a more integrated history of art in the Mediterranean region that crosses national, linguistic, religious, and ethnic borders.

“We developed Connecting Art Histories to move art history forward as a more global discipline,” said Deborah Marrow, director of the Getty Foundation. “The projects focused on the medieval and early modern Mediterranean are a powerful example of how our support of new methods of scholarly collaboration and intellectual exchange is helping the field break free from the limiting nationalistic models of the past to produce important new research for today’s interconnected world.”

New Approaches to Medieval Art and Architecture

For the Medieval period, three different grant projects exemplify the creation of a more nuanced understanding of the cultural heritage of the Mediterranean region. All are bringing together distinguished international experts with younger scholars from the region.

A team of scholars led by the School of African and Oriental Studies (SOAS) at the University of London is looking specifically at the art of the Crusader States—a region that is largely composed of present-day Israel, the Palestinian territories, Jordan, Lebanon, Syria, and southern Turkey. While older histories characterize the Crusader States as a strict boundary between Islam, Judaism, and several Christian sects, the material remains of the past display a deft blending of Eastern and Latin traditions as seen in monumental structures like the Kerak Castle in Jordan or intricately crafted portable objects. The SOAS team is taking a fresh look at the multilayered art of these territories that acknowledges their cosmopolitan past. “What is so exciting about this project is the opportunity it provides for scholars from the different countries of the eastern Mediterranean to come together and take a comparative approach to the material culture that developed from a shared past,” said Scott Redford, the Nasser D. Khalili Professor of Islamic Art and Archaeology at SOAS. “The Getty seminars hold great promise for producing new, forward-thinking research for understanding Crusader era art but also offer the potential to transform the thinking of a rising generation of scholars.”



Inside the Kerak Castle in Jordan, one of the Crusader State monuments being studied by scholars led by the University of London’s School of African and Oriental Studies (SOAS). Photo: © istock/Arly

Under the auspices of the Courtauld Institute of Art, a group of scholars is studying medieval art and architecture from the Caucasus and eastern Anatolia, the crossroads of Europe and Asia. This complex heritage resulted from the intermingling of diverse populations and traditions, along with their artists, architects, and artisans and their ideas of style, form, and meaning. But the history



Above: The Old City of Dubrovnik in Croatia, a UNESCO World Heritage Site and one of the sites of field research undertaken as part of a Connecting Art Histories grant to Harvard University. Photo: © istock/guppyimages

Opposite: Art historians from the Kunsthistorisches Institut in Florence research team visit the Shah-i Zinda funerary complex in Samarqand, Uzbekistan. Photo: Mirela Ljevackovic 2012

organizers are realistic about the mounting tensions in the region and will adjust their research plans as needed given the recent escalations in military activity in the proposed area of study.

The American Academy in Rome brings an additional dimension to the study of art of the medieval Mediterranean: the display of cultural heritage in museums. Interpretation of this heritage in local museums often stresses nationalist agendas, and shifts in the dominant religion are cast as positive or negative. In this region rife with spiritual and ethnic tensions, the organizers of the Connecting Art Histories project at the Academy sought to create a space for professionals from different cultural traditions to reflect together on the study and display of historical artifacts. A series of seminars and group visits to regional collections and archaeological sites allowed participants to question prevailing nationalist narratives, emphasizing instead the international connections of courtly culture and trade. The participants included art historians, archaeologists, and museum professionals from across the Mediterranean, including North Africa, the Middle East, and the Balkan coast. Their work culminated in a public symposium at the Academy in June 2015, in which participating scholars presented case studies about how the formation of modern nation-states has affected the preservation and interpretation of the medieval past.

Globalization in the Early Modern Period

Two additional grant projects are also breaking down barriers to the cross-cultural study of art in the Early Modern period. A grant to Harvard University allowed an international team to conduct

of the Caucasus as contested space has long held local scholars back in their endeavors to fully account for this fascinating, interconnected past. A key example is the state of research on the Great Mosque and Hospital of Divriği, a UNESCO World Heritage site with distinctive features that have stymied art historians intent on placing the work solely within the context of either Turkish or Islamic art. The building can only truly be understood when it is situated at the intersection of Turkish, Islamic, Syrian, and Armenian building practices and cultural alliances—a tall order given contemporary nationalist, religious, and sectarian conflicts.

“What we’re seeing is a group of emerging professionals from the region who appear to be open to putting old differences aside and embracing new ways of thinking about the artistic legacy of the medieval Caucasus,” said Dr. Antony Eastmond, professor of art history at the Courtauld, who is spearheading the project. At the same time,



research seminars on the artistic ties that developed along the complex network of waterways connecting Eastern Europe to the Dalmatian Coast, the Mediterranean, and the Black Sea from 1400 to 1700. The region was a critical meeting point for assimilating and linking the cultures of Central Asia with Western Europe, and Christianity with Islam. The project has created a better understanding of the ways merchants, armies, and ambassadors used waterways to transport and exchange objects and ideas resulting in new art forms. “The transcultural approach of the seminars has been eye-opening for our research team,” said Alina Payne, Harvard professor and director of the Villa I Tatti, who led the project. “Together we have embraced broader definitions of place and culture, reaching a greater understanding of the tremendous influence that overlapping Eastern and Western traditions have had on the art and architecture from this part of the Eastern Mediterranean. This new approach ultimately benefits

the field overall, as participants begin to share their research more widely.”

Another project undertaken by the Kunsthistorisches Institut in Florence involved nearly one hundred scholars from around the world. “Art, Space and Mobility in the Early Ages of Globalization” looked at artistic connections among cultures in the Mediterranean, Middle East, Central Asia, and the Indian subcontinent from late antiquity to early modernity. This ambitious program unfolded over four years as a series of seminars, workshops, summer programs, and research trips to important historical sites. Field work ranged from visits to Islamic architecture in Spain and North Africa to the medieval Armenian city of Ani and as far east as the Shah-i Zinda funerary complex in Samarqand, Uzbekistan. By studying the movement of cultural objects along trade routes such as the historic Silk Road, the group’s research offers compelling proof that globalization is not only a twenty-first century phenomenon. The makeup of

the expansive research team, which included younger scholars from over a dozen countries, mirrored the diversity of the art it studied and created new professional networks across the world. With the project now in its final phase, organizers are consolidating the team’s work into a comprehensive scholarly publication that will promote a transnational and transcultural understanding of art that is more true to the lived history of the people who created it and utilized it.

As these grants demonstrate, the Foundation’s Connecting Art Histories initiative is allowing a rising generation of younger scholars to reframe the discussion of art in the Mediterranean from the Medieval and Early Modern periods. Together their research is encouraging thoughtful consideration of the interaction of diverse religious and political forces and changing the discussion to produce a more integrated history of art that crosses national borders.



GATHERING THE BRIGHTEST MINDS

For the past thirty years, scholars from around the world have traveled to the Getty Research Institute (GRI) to pursue their research and be a part of the dynamic intellectual community at the Getty. They come to work on a variety of subjects and to tap into the rich knowledge of the Special Collections archives and Research Library at the GRI, the collections and conservation labs of the Getty Museum and Getty Conservation Institute (GCI) at the Center and Villa, and the hundreds of art professionals who call the Getty home.

The GRI is not only a repository for the most important resources to study the history of art. The Getty Research Library and Special Collections are a meeting point of research, scholarly exchange, and innovative methodologies. Over the last three decades, the GRI has been host to a distinguished roster of more than 1,100 international senior scholars, pre- and postdoctoral fellows, and visiting artists invited for residence.

“Although the GRI supports research projects initiated by GRI staff and colleagues from the other Getty programs, inviting scholars-in-residence to the

Getty for periods of three, six, and nine months is critical in order to bring in fresh ideas and new directions for scholarship. This is the crucial reason that the GRI has supported this program since its founding,” said Thomas W. Gaehtgens, director of the GRI. “As a former GRI scholar myself, I can testify to how invigorating and productive immersing oneself in such a creative circle can be. I know our visiting scholars get as much out of the experience as we do having them here.”

While many institutions embrace visiting scholar programs, the GRI’s is one of the largest in the world, with approximately sixty scholars coming to live in Los Angeles and work at the GRI every year. Many of these scholars live together in Scholar Housing, a nearby apartment building, where they share meals and relaxation time—including

the distinct LA experience of hanging out by the pool. They work daily in offices and state-of-the-art labs at the Getty Center and Getty Villa, both overlooking the Pacific Ocean.

Global Reach

Every year the Scholars Program is organized around a research topic, selected by GRI staff. The theme, chosen to inspire lively intellectual conversation, often intersects with research projects underway at the GRI. For example 2013’s Connecting Seas was picked up in other scholarly venues and generated symposia or exhibitions on the same topic in other parts of the world. In this way, the GRI is at the global forefront of art history, pointing a compass toward the most cutting-edge or pressing art historical issues.

“As our influence is global, so is our pool of applicants, with scholars coming from around the world,” said Alexa Sekyra, head of the GRI Scholars Program. “More than half of our scholars have been from outside the US, including the Americas, Western Europe, Central Europe, Russia, Africa, the Middle East, and Asia. Art history is evolving to encompass a more global perspective and it is our mission to continue to broaden our outreach to bring in international scholars representing diverse worldviews.”

One indicator of the program’s success is the tremendous volume of applications. In recent years annual applications to the Scholars Program have risen to more than five hundred for the highly competitive program. Scholars are vetted by a committee comprised of members from each of the Getty’s four programs—the GRI, the GCI, the Getty Foundation, and the Getty Museum—as well as outside reviewers. In total, these reviewers carefully read 12,000–15,000 submitted pages to determine the best fifty to sixty applicants.

Opposite: Fall scholars (selected for the 2011–2012 theme Artistic Practice) receive a personalized introduction to the Special Collections materials at the GRI.

Below: 2009–2010 Postdoctoral Fellow Delphine Burlot uses one of the GRI’s optical devices to view materials.





Fall scholars (selected for the 2011–2012 theme Artistic Practice) receive a personalized introduction to the Special Collections materials at the GRI.

What do GRI Scholars do?

For the individual scholars, their time at the Getty is mostly about creative and academic freedom. The grants provide them with the opportunity to finish the article, book, or other project that they had planned when they wrote their application. But more often than not, scholars are challenged by the discoveries they make in the Getty's substantial holdings and start to either enlarge or redirect their approach, or start a new project altogether. The course of their work over the scholar year is unpredictable—they may form study groups, propose a symposium, or decide to collaborate on a publication. They present their projects in coordinated talks with peers and Getty staff and attend a range of events at the Getty.

The academic synergies that naturally occur at the Getty move people to create new work or new approaches to current work. Many scholars of past years have worked with GRI curators on

exhibitions and books or articles. The contacts that scholars make with colleagues coming from different cultural backgrounds inspire new thinking and broader perspectives. And for nearly every scholar, the contacts that they make lead to productive professional relationships, cultivated and called upon for many years after their time at the Getty. As Gaehtgens notes, "One of the major successes of the Scholars Program is the creation of a global network which allows scholarly exchanges beyond borders."

"I am completely sure that the GRI fellowship made possible this quick climb, not only because it enormously enriched my profile, but also mainly for what the people who give life to that environment taught me, and for the incredible store of knowledge and expertise that I brought back with me," said 2011/12 scholar year participant Giorgio Tagliaferro, now an assistant professor in the Art History Department at the University of Warwick in Coventry, England.

A priority of the Scholars Program is to engage the GRI scholars and fellows with GRI and Getty staff as well as the local academic community. This is accomplished every year by developing a robust schedule of workshops, lectures, symposia, and field trips to local institutions that complement the mandatory presentations of the scholars' research projects. Scholars also engage with the GRI's annual exhibition planning.

The scholars also inspire the academics who call the GRI home to take on outside events. Last year the GRI, the Ayala Museum in the Philippines, and the Kunsthistorisches Institut in Florenz organized an international symposium, "Transpacific Engagements," which was in its concept substantially enriched by the several scholars who participated in the 2013/14 theme, *Connecting Seas*.

Another important indicator of the success of the GRI's Scholars Program is the scholarly output in peer-reviewed publications. While impossible to precisely quantify, given the constant scholarly output possible over years after a residency, the GRI has gathered data on the scholars' work: more than seventy PhD dissertations have been completed by Getty predoctoral fellows; more than fifty articles authored by Getty scholars and fellows have been published in the *Getty Research Journal*; 155 essays and book chapters written by Getty scholars and fellows have been published by the GRI; and at least 448 books and articles have been published by scholars and fellows, of which eighty-eight were published while they were in residence at the GRI.

Artists-in-Residence

Since 1992 the Scholars Program has benefited in many ways from the unusual appointment of an Artist-in-Residence. (The GRI may be the only research institute that includes an artist in each academic year.) These appointments are exclusively by GRI invitation, extended to noted artists who are doing work relevant to the current research theme. The Artist-in-Residence appointments have particularly enhanced the experience of the GRI scholar community by providing an active artistic and visual perspective.

Past artists-in-residence include Barbara Bloom, Victor Estrada, George Herms, Sherrie Levine, Adrian Piper, Allan Sekula, Richard Tuttle, and 2014/15 artist-in-residence Tacita Dean, who organized a major cultural summit and public talk on the current state of film technology and preservation. The current artist-in-residence is Analia Saban, who works in Los Angeles and New York and whose work will focus on time as an art-making material as part of this year's theme, *Art and Materiality*.



Left: At the start of each year the scholars and fellows participate in a guided tour of the history and architecture of downtown Los Angeles (shown here are Fall scholars for the 2015–2016 theme Art and Materiality).

Below: *Draped Marble (Rosso Levanto)*, 2014, Analia Saban. Marble mounted on steel on wooden sawhorse. Photo credit: Brian Forrest



The Entry of Alexander into Babylon, about 1665–1676, after a design by Charles Le Brun. Woven in France at the Gobelins Manufactory. Wool, silk, gilt metal- and silver-wrapped thread. Courtesy of and © Le Mobilier National. Photo: Lawrence Perquis



woven GOLD

Glittering monumental tapestries, woven to illuminate the finest details, cloaked the walls of royal residences and declared the importance of holidays and celebrations in early modern Europe. In the hierarchy of court art, tapestries were regarded as the pre-eminent expression of princely status and taste above all other works of art. By the end of Louis XIV's reign (1643–1715), the French royal collection of tapestries was the largest and most important of its era, totaling over 2,650 works. Enormous resources of time, money, and talent were allocated to the creation of these works meticulously woven by hand with wool, silk, and precious metal-wrapped thread, after designs by the most respected artists. The Sun King, Louis XIV, augmented the existing royal collection of tapestries and changed the industry in France to become a leader in the production of the art form.



Cartoon Fragments for *The Entry of Alexander into Babylon*, before 1690, after a design by Charles Le Brun. Oil on canvas. Courtesy of and © Le Mobilier National. Photo: Lawrence Perquis

Under the rule of Henri IV, grandfather to Louis XIV, the French crown became active in fostering the luxury goods market of tapestries in France. Henri observed great expenditures going abroad to the tapestry-producing centers of Brussels and Antwerp. The king responded by actively supporting indigenous French tapestry workshops. In 1662, Louis XIV brought these dispersed workshops together and established a royal manufactory at the Hôtel des Gobelins, just southeast of Paris (soon followed by another manufactory located at Beauvais). He appointed court painter Charles Le Brun as the director of

the Gobelins and dedicated substantial funds to create the structures, house and train the weavers, and attract artists. In its heyday, the complex employed some two to three hundred weavers in five workshops, each equipped with several looms.

Work at the Gobelins was a highly collaborative process. An esteemed artist conceptualized the design, which was often a multi-piece story or allegory. The design would then be translated by specialized artists at the manufactory to a large-scale cartoon the exact size of the finished tapestry. The cartoon served as the visual guide for the weavers. Depending on the complexity of the pattern and

the fineness of the weave, it could take a weaver one month to create just eighteen square inches. Even with several weavers working on a tapestry at one time, it could take years to complete one of the tremendous hangings.

In the 1790s, during the French Revolution, a great part of the royal collection of tapestries was dispersed. Many were burned to retrieve the value found in the precious metal-wrapped thread, and many were sold. What remained of the royal collection became the French national collection—Le Mobilier National. The Getty has organized, in association with the Mobilier National et les Manufactures Nationales des Gobelins, de Beauvais, et de la Savonnerie, the exclusive presentation of *Woven Gold: Tapestries of Louis XIV*, on view from December 15, 2015–May 1, 2016, in an ambitious endeavor to evoke the splendor of the Sun King’s former collection.

Woven Gold will feature sixteen monumental hangings, fourteen of which were once part of the Sun King’s collection. Thirteen of these are on loan from the Mobilier National and one from Hearst Castle, the estate of publishing magnate William Randolph Hearst. The Getty—with generous support from the Hearst Foundations, Eric and Nancy Garen, and the Ernest Lieblich Foundation—sponsored the cleaning and conservation of two tapestries essential to the narrative of the exhibition: *The Triumphal Entry of Alexander the Great into Babylon* and the King’s version of *The Month of December*. The two tapestries were so large (approximately 16-1/4 x 26-1/2 feet and 13 x 21-1/2 feet, respectively) they had to be sent to the De Wit Royal Manufacturers of Tapestry in Mechelen, Belgium for cleaning.

“I remember the first time I was completely dazzled by a tapestry in the Vatican Museum—the gold and silver thread and the detail was just mind-boggling,” said Eric Garen, a Los Angeles-based tapestry collector. “Our family foundation is proud to support the conservation of the tapestries in order for them to travel.”

Cleaning and Conservation

De Wit, a leader in the field of tapestry cleaning and conservation, invented the aerosol-suction cleaning method for textiles. Both tapestries were cleaned using this advanced method. First, the tapestry is laid flat on a suction table that is covered with a mesh screen. The suction applied to the fabric is constant and uninterrupted in order to keep the tapestry in position until cleaning and drying

have been completed. A cloud of steam, to which a very small proportion of detergent has been added, is produced above and drawn through the entire textile. During this process, a range of tools monitors the pH level of the vapor and of the tapestry while a video microscope provides a close view of its surface. The entire process, including rinsing and drying, takes approximately six hours. The aerosol-suction method provides the safest way to clean tapestries for several reasons: the uninterrupted suction helps to prevent any lateral bleeding of unstable dyes and keeps the entire fabric in an immobilized position, preventing irregular shrinkage and deformations; and the continuous testing of chemical levels and camera allow the entire process to be monitored from start to finish.

Conservation work on the two tapestries was then done by Mobilier National staff at two facilities, one in Paris and the other in Aubusson. Conservation consists of neither adding nor removing, but consolidating deteriorated areas. Each hanging was mounted to a conservation

Constantius III Appoints Constantine as his Successor, about 1625–27, after a design by Peter Paul Rubens. Woven in France at the Fauberg Saint-Marcel Manufactory. Wool, silk, and gilt metal-wrapped thread. Courtesy of and © Le Mobilier National. Photo: Lawrence Perquis



frame to ensure the proper tension of the weave structure. Given the large size of each textile, several conservators worked simultaneously at each frame, seated side-by-side; even then complete treatment took more than nine months for each weaving. Where necessary, undyed warp threads were realigned and any loose, colorful weft threads were stabilized by stitching them to the warps. For areas where loss had occurred, the original patterns and fields of color were systemically identified and researched. Losses were consolidated with thread color-matched to the surrounding intact areas. If needed, areas of stabilization were reinforced with a supporting cotton patch to the reverse side. Once treatment was complete, the tapestry was lined and fitted with a strap, at the back along the upper edge, for hanging.

“It was a great honor for us to intervene in this tapestry,” said Thomas Bohl, conservateur du patrimoine at the Gobelins. “Preserving Gobelins tapestries which date from the seventeenth century is a source of technical knowledge and wonder. It is moving for us to imagine all the persons and places these tapestries have met before returning to us.”

The Tapestries

The tapestries presented in the exhibition represent the former royal collection through the themes of Louis XIV as heir, Louis XIV as collector, and Louis XIV as patron. As heir, Louis XIV inherited exquisite Renaissance and Baroque hangings collected by François I and Henri IV, including the *Story of Constantine* series commissioned from the Antwerp-based artist Peter Paul Rubens, along with illustrious medieval weavings. As collector, the king actively pursued the remaining great sixteenth- and seventeenth-century sets as they became available on the art market, favoring especially those after the designs of Raphael and his pupils, such as his prized *Story of Scipio* tapestry set. By this means, the Sun King brought



the art of Renaissance Rome into the heart of the French realm. And as patron, Louis XIV was the ultimate protector of the arts, establishing the Royal Tapestry Manufactory at Gobelins to produce extremely high-quality tapestries after accomplished designs for the adornment of royal residences. The manufactory fulfilled its mandate to great success over the next fifty years of his reign—and is, in fact, still in operation today.

Above: Weavers conserve a tapestry at the Gobelins Manufactory. Photos courtesy of the Gobelins Manufactory



The Hearst Connection

In 1665, Louis XIV acquired a set of ten tapestries depicting *The Story of Scipio*, after the designs of a pupil of Raphael. Despite his inheritance of François I’s celebrated and priceless first edition of the same subject—woven with wool, silk, and precious metal-wrapped threads—Louis XIV acquired this additional set that was valued at an extraordinary price at the time. Even without precious metal-wrapped thread, this new set was especially prized for its aesthetic merit.

“Scipio represented the model of an antique military hero,” said Charissa Bremer-David, curator of the exhibition. “He was victorious in battle and magnanimous in that victory. The tapestry in the exhibition, graciously lent by the Hearst San Simeon State Historical Monument, shows Scipio outside of the city of Carthage, welcoming the envoys of the defeated Carthaginians. This composition certainly influenced Charles Le Brun, who created similar scenes and figural poses in his great undertaking *The Story of Alexander the Great*.”

It was, in the end, quite prescient for Louis XIV to have secured this additional set, since the glittering first edition acquired by François I was burned during the 1790s in order to retrieve the bouillon content of its precious metal-wrapped threads. Containing no gilt-metal, Louis XIV’s set survived but was sold, later surfacing in the 1920s in the United States when newspaper magnate William Randolph Hearst bought four pieces. With this generous loan of *The Reception of the Envoys from Carthage*, this tapestry will once again be reunited with others from the collection of Louis XIV, and understood in its larger context.

“We are pleased to support the efforts of the Getty in its mission to enhance the public’s understanding of the visual arts and the many histories they represent,” said Paul “Dino” Dinovitz, executive director of the Hearst Foundations. “It is an exciting prospect to reunite the tapestry on loan from Hearst Castle with others from Louis XIV’s collection.”

The Reception of the Envoys from Carthage, about 1544–1555, after a design by Giulio Romano and others. Attributed to the Brussels workshop of the Dermoyen family. Wool and silk. San Simeon, Hearst San Simeon State Historical Monument, inv. 529-9-93. Photograph by Victoria Garagliano / © Hearst Castle® / CA State Parks

DISCO

DISCO

DISCO

DISCO

At the Getty Conservation Institute, it's much more than a dance craze



Composite visualization of four images (visible, UV, infrared, and x-ray images) and spectroscopic data from adjacent areas of a single fourteenth-century manuscript leaf (JPGM collection, Ms. 80b, verso)

The disco ball—the iconic symbol of dance and music popular in the 1970s—with its thousands of micro-facets reflecting light in a multitude of directions, may be seen as a metaphor for the sometimes dizzying amount of information generated by conservators and conservation scientists. As it becomes ever more abundant, how to fully synthesize this data to produce new insight is now the challenge.

Researchers in the field of cultural heritage, as in other disciplines and areas of research, are creating an enormous amount of data gathered during an analysis or treatment campaign for a work of art or cultural heritage site. The same is true for curators and art historians, who increasingly incorporate information from technical studies into their work. Taken together, the different types of data these researchers collect—images, text, and analytical measurements—inform the way conservation treatment programs are undertaken and how historic, artistic, technological, and cultural interpretations are made.

Through the DISCO (Data Integration for Conservation Science) project, which will develop computer-assisted data integration tools that will facilitate extraction and sharing of new information by a broad community of users, the Getty Conservation Institute (GCI) is working to enhance the ways

scientific and technical studies contribute to the conservation and understanding of works of art.

A major challenge for researchers is the sheer volume and diversity of information attainable. As instrumentation capabilities continue to advance, a single researcher's ability to collect data from a variety of sources is beginning to surpass his or her ability to manually fully analyze, interpret, and synthesize the information generated. Even simply comparing data from a single object can be a challenge if they are in different formats; as a result, all the data relating to an object (or group of objects) are rarely examined together. Consequently, subtle, but important phenomena or relationships can be difficult to identify in an overwhelming data stream.

Researchers need a way to integrate all the data relating to the topic under study—whether that be a single object, group of objects, artist, or artist's workshop—into a concise and accurate representation that facilitates making comparisons, finding correlations, and ultimately leading to new insights and discoveries.

“An ideal situation would be one in which we could collate diverse data sets, and look for relationships that we didn't *a priori* know existed,” said Catherine Patterson, associate scientist at the GCI.

“Such an ability would have been transformative in our project with the J. Paul Getty Museum to use the materiality of manuscript illuminations and panel paintings to try to better understand fourteenth-century Florentine workshop practice.”

The need for data integration is not unique to cultural heritage. Other data-rich disciplines, such as astronomy, medicine, chemistry, finance, and gaming have begun to develop resources attuned to the needs of their respective stakeholders. Individual aspects of data integration for cultural heritage, including the building of research networks to exchange data or the visualization of conservation technical images, have also begun to be addressed in recent years. But the overarching challenge of how to integrate all of the different types of data relating to cultural heritage research has not yet been addressed. Until now.

In 2013 the GCI convened a meeting of thirty experts to address this need. Made possible by the generous support of Dan Greenberg and Susan Steinhauser, the meeting explored the ways computer-assisted technologies could help cultural heritage researchers integrate different types of data—including those from different researchers and different institutions—in a way that facilitates the extraction,



sharing, and understanding of new information by a broad community of users.

The experts were gathered from a wide variety of fields: conservation, conservation science, art history, imaging science, data visualization, data and information science, astronomy, computer science, medicine, and software development. During two-and-a-half days of animated meetings, the group discussed the state of the field in both cultural heritage research practice and computer-assisted technologies, identified new avenues of research that would be made possible or enhanced by data integration, suggested measures for implementing and supporting computer-assisted solutions to data integration, and identified priorities for action.

“After the experts meeting in 2013, we realized that a new paradigm needs to be created for the way data are collected, stored, accessed, shared, analyzed, and interpreted,” said Karen Trentelman, principal investigator for the DISCO project and senior scientist at the GCI. “Through DISCO, we hope to enable researchers to more effectively

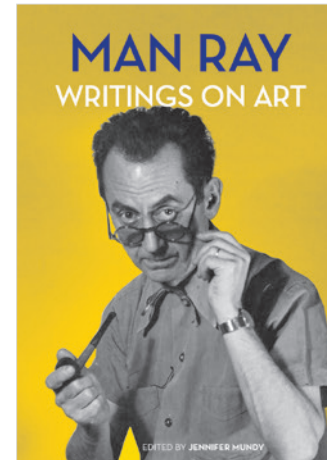
leverage scientific and technical studies to advance cultural heritage research.”

It is in part from the recommendations of that 2013 meeting that the GCI formally developed DISCO. The project, with support from the Seaver Institute, has since conducted additional research, including a use-case analysis by interviewing individuals at a wide variety of cultural heritage and research organizations around the world to better determine how to positively affect the state of data integration within conservation science. Surprisingly, the findings showed that often organizations are not able to take full advantage of, or contribute to, many new digital humanities projects because they are still working on foundational tasks such as organizing and managing their own data in a way that facilitates data integration.

As a crucial first step, DISCO is working to meet this most urgent need in the field. In order to make the biggest impact, the project is currently focused on creating open source tools that allow researchers to create and manage digital scientific data that will be organized according to a uniform standard.

“The GCI, with its resources and expertise, is uniquely positioned to undertake a foundational project like DISCO, which has the opportunity to help redefine how conservation scientists manage their data, and thus, improve the field as a whole. Once the groundwork is laid, true data integration becomes more feasible and something that we can tackle,” said Alison Dalgity, senior project manager at the GCI.

Ultimately, multiple types of data, from both individual researchers and groups of researchers at different institutions, will be connected through linked data. This linked data will facilitate interrogation, visualization, and data interpretation, helping researchers, for example, draw comparisons and correlations between different works of art, different studies, and different points in an object’s history. Linking data from multiple sources will add value to each individual data source, and the community of experts built around the shared data will improve the quality of data interpretation.



Man Ray Writings on Art

Edited by Jennifer Mundy

By turns whimsical and determined, astute and experimental, Man Ray was an artist who truly came alive in his writing. Functioning as both an intriguing introduction to his work and as an essential addition to the completist’s library, this lively volume gathers Man Ray’s most significant writings. The section below discusses Man Ray’s exile from Paris and the heretofore unpublished Hollywood Album.

The war in Europe began in September 1939 when Britain and France declared war on Germany following the Nazi invasion of Poland. In the ensuing months, however, Adolf Hitler’s attention was directed mainly to the east and north. It was only in May 1940 that his army turned west and attacked Belgium, Holland, and France. During the period of the so-called phony war, Man Ray did not consider fleeing Paris; he tried to live a normal life, despite the rationing and occasional air raids:

In the first eight months nothing happened, although Paris had put on its battle dress; curfews, air-raid shelters, blackouts at night, with dim little blue lights at the street corners to show the way home after dark. [...] There were a few token intimidation raids on Paris, carefully planned to do damage to inconspicuous residential sections. When the

sirens first sounded I went down with the others into an air-raid shelter, but after that, never again. I’d go to bed or to a park bench in the Luxembourg, with a book, until the all-clear sounded.

Following the rapid German victory over the French forces in the northeast of the country in May 1940 and the ensuing drive toward Paris, however, most people tried to leave the capital as best they could. Amid a human tide that clogged all the roads, Man Ray and [his lover] Ady Fidelin attempted to reach the Mediterranean coast by car, but they were unable to cross into the unoccupied southern zone established by the terms of the armistice signed on 22 June and were obliged to return. With German soldiers in control of Paris and most of his friends gone, Man Ray found it impossible to continue working and decided he had to leave France after all. The Nazi authorities permitted Man Ray, as an American citizen, to take a train to Portugal where he could board a boat to the United States, then still a neutral country.

During his last few days in Paris, Man Ray stored artworks with trusted friends in Paris and in his house in Saint-Germain-en-Laye, left money for Fidelin, and set off with just a couple of bags containing some clothes, his camera, and a representative selection of artworks. After a two-week wait in Lisbon, Man Ray boarded the Excambion and arrived in New York on 16 August 1940.

Spending little time with his family and friends in New York, Man Ray joined a young businessman who was driving across the country to California on a business trip, stopping in numerous cities along the way. When they finally reached the West Coast in December 1940, Hollywood, with its low-rise buildings, parking lots, and grimy streets, gave Man Ray the impression of a “frontier town.” But the sunshine and the palm-bordered streets reminded him of the south of France and he was persuaded to stay, at least for a while. “One might retire here, I thought, live and work quietly—why go any farther?” The day after his arrival Man Ray met Juliet Browner, a twenty-eight-year-old dancer and model from New York whom he looked up at the suggestion of a mutual friend. She was familiar with the art world and knew of Man Ray’s reputation. Although Browner was more than twenty years younger than Man Ray, they quickly became a couple, and Man Ray abandoned thoughts of Fidelin. On

4 January 1941 Man Ray and Browner moved into a studio apartment at 1245 North Vine Street, a brick-built complex set around a central courtyard, which was located in the heart of Hollywood and surrounded by the early movie studios. Man Ray had brought a portfolio of drawings, watercolors, rayographs, and some photographs of paintings left behind in Paris. To try to regain what he had lost, he planned to repaint these works while the memory of their colors was still fresh in his mind; and he wanted to develop the sketches and notes from Paris into new works.

Not wanting to constrain his thoughts by using a notebook, Man Ray obtained a ring-bound folder and several file dividers in late 1940 and, over the following years, filled it with pages of largely handwritten notes. The file divider subject headings—Painting, Photography, Art Science, Objects, In Time, Sade, Influences, Words, Nature and the Man, Dream, and Image—show the breadth of his interests and hint at a possible chapter structure for a later book, though at the beginning of the album he declared that the “thoughts are in the raw, jotted down as they occur, platitudes, proverbs, superficially logical structures” and were “to be melted down and recast into poetic forms.”

Among the most poignant of the album’s texts is a short, autobiographical poem titled “La petite valise” (“The small suitcase”). However much he enjoyed aspects of life on the West Coast, Man Ray missed Paris and his home near the Jardin du Luxembourg. Framed as a three-way dialogue between a self, a man, and a woman, the poem ends:

I have closed my suitcase
And I have gone where I shall be unknown
I open my little suitcase
And I shall stay here a while
I must get used to everything that comes

Ah, if I had been able to become a tree,
stone or dead leaf
And so stayed in the Jardin du
Luxembourg
I would be so happy.
There were so many other objects
Already abandoned . . .

This excerpt is taken from the book *Man Ray: Writings on Art*, published by the Getty Research Institute. © 2016 by The J. Paul Getty Trust. All rights reserved.

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

Order online at shop.getty.edu

**Woven Gold
Tapestries of Louis XIV**

Charissa Bremer-David
With essays by Pascal-François Bertrand, Arnauld Brejon de Lavergnée, and Jean Vittet

Meticulously woven by hand with wool, silk, and gilt-metal thread, the tapestry collection of the Sun King, Louis XIV of France, represents the highest achievements of the art form. Intended to enhance the king's reputation by visualizing his manifest glory and to promote the kingdom's nascent mercantile economy, the royal collection of tapestries included antique and contemporary sets that followed the designs of the greatest artists of the Renaissance and Baroque periods, including Raphael, Giulio Romano, Rubens, Vouet, and Le Brun. Ranging in date from about 1540 to 1715 and coming from weaving workshops across northern Europe, these remarkable works portray scenes from

the bible, history, and mythology. As treasured textiles, the works were traditionally displayed in the royal palaces when the court was in residence and in public on special occasions and feast days. They are still little known, even in France, as they are mostly reserved for the decoration of elite state residences and ministerial offices.

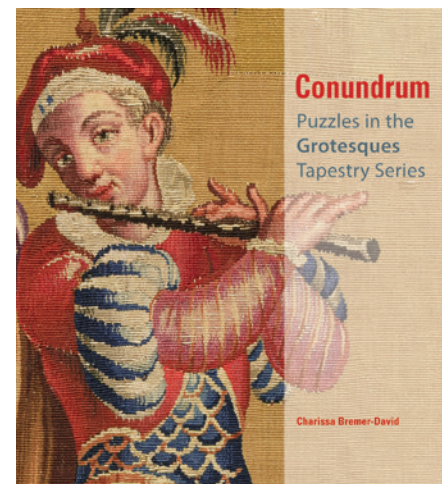
This catalogue accompanies an exhibition of fourteen marvelous examples of the former royal collection that will be displayed exclusively at the J. Paul Getty Museum at the Getty Center from December 15, 2015, to May 1, 2016. Lavishly illustrated, the volume presents for the first time in English the latest scholarship of the foremost authorities working in the field.

J. Paul Getty Museum
168 pages, 12 x 11 inches
97 color and 10 b/w illustrations
ISBN 978-1-60606-461-0, hardcover
US \$49.95



**Conundrum
Puzzles in the Grotesques Tapestry Series**

Charissa Bremer-David



The whimsical imagery of four tapestries in the permanent collection of the J. Paul Getty Museum and currently on display at the Getty Center is perplexing. Created in France at the Beauvais manufactory between 1690 and 1730, these charming hangings, unlike most French tapestries of the period, appear to be purely decorative, with no narrative thread, no theological moral, and no allegorical symbolism. They belong to a series called the *Grotesques*, inspired by ancient frescos discovered during the excavation of the Roman emperor Nero's Domus Aurea, or Golden House, but the origins of their mysterious subject matter have long eluded art historians. Based on seven years of research, *Conundrum: Puzzles in the Grotesques Tapestry Series* reveals for the first time that the artist responsible for these designs, Jean-Baptiste Monnoyer (1636–1699), actually incorporated dozens of motifs and

vignettes from a surprising range of sources: antique statuary, Renaissance prints, Mannerist tapestry, and Baroque art, as well as contemporary seventeenth-century urban festivals, court spectacle, and theater.

Conundrum illustrates the most interesting of these sources alongside full-color details and overall views of the four tapestries. The book's informative and engaging essay identifies and decodes the tapestries' intriguing visual puzzles, enlightening our understanding and appreciation of the series' unexpectedly rich intellectual underpinnings.

J. Paul Getty Museum
76 pages, 9 x 10 inches
56 color and 10 b/w illustrations
ISBN 978-1-60606-435-5, paper
US \$20.00

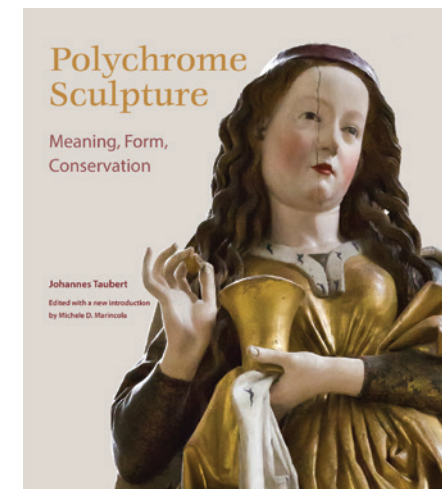
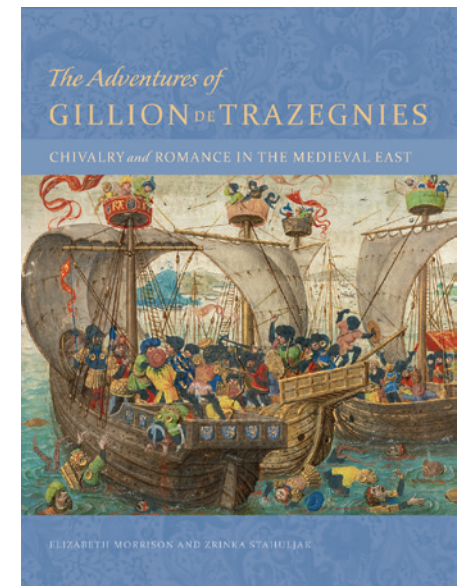
**The Adventures of Gillion de Trazegnies
Chivalry and Romance in the Medieval East**

Elizabeth Morrison and Zrinka Stahuljak

One of the finest works from the golden era of Flemish manuscript illumination, the Getty's copy of the *Romance of Gillion de Trazegnies* tells of the adventures of a medieval nobleman. Part travelogue, part romance, and part epic, the text traces the exciting exploits of Gillion as he journeys to Jerusalem on pilgrimage, is imprisoned in Egypt and rises to the command of the Sultan's armies, mistakenly becomes a bigamist first with a Christian and then a Muslim wife, and dies in battle as a glorious hero. The tale encompasses the most thrilling elements of the Western romance genre—love, villainy, loyalty, and war—set against the backdrop of the East.

This lavishly illustrated volume reveals for the first time the complexity of this illuminated romance. A complete reproduction of the book's illustrations and a partial translation of the text appear along with essays that explore the manuscript's vibrant cultural, historical, and artistic contexts. The innovative illuminations, by the renowned artist Lieven van Lathem, juxtapose the reality of medieval Europe with an idealized vision of the East. This unusual pairing, found in the text and illustrations, is the source of a rich discussion of the fifteenth-century political situation in the West and the Crusades in the East.

J. Paul Getty Museum
176 pages, 9 x 12 inches
96 color illustrations, 1 diagram, 1 map
ISBN 978-1-60606-463-4, hardcover
US \$49.00



**Polychrome Sculpture
Meaning, Form, Conservation**

Johannes Taubert
Edited with a new introduction by
Michele D. Marincola

In the decades since its initial publication in German in 1978, *Polychrome Sculpture* has come to be widely regarded as a watershed text on the making and meaning of European medieval and Baroque painted wood sculpture. An early proponent of interdisciplinary research, Johannes Taubert played a pioneering role in combining the rigorous scientific analysis of materials with a fuller understanding of form and function, an approach that has led to the development of technical art history as practiced today.

Many of the essays in this volume apply such scientific techniques as microscopic analysis to an art-historical understanding of Romanesque and late Gothic wood sculpture, revealing that, far from serving a merely decorative function, the painted

surface of these works was intricately connected to their meaning. The paint layers on the sculptures, for example, which the author spent years documenting through close examination and analysis, were intended to impart a heightened sense of reality to the life-sized sculptures, thereby enhancing the viewer's experience of worship. Taubert believed it was crucial for conservators to understand this context before undertaking any treatments. No other book offers such a focused, subtle, and interdisciplinary examination of the subject as *Polychrome Sculpture*.

This influential work is now available in English for the first time, in a meticulous translation enhanced and updated by new color illustrations, annotations to the original text, and a new introduction.

Getty Conservation Institute
216 pages, 8 1/2 x 10 1/4 inches
240 color illustrations
ISBN 978-1-60606-433-7, hardcover
US \$59.95

Maurice Tuchman Archive

The Getty Research Institute (GRI) has acquired the archive of notable curator Maurice Tuchman (American, b. 1936). Tuchman was the first full-time curator of modern art at the Los Angeles County Museum of Art (LACMA) from 1964 to 1994 and mounted numerous groundbreaking and memorable exhibitions there, including the historic Art and Technology program.

The Maurice Tuchman papers document three decades of exhibitions and projects at LACMA and include correspondence, press clippings, photography, audiovisual recordings, publications, personal papers, and appointment books from the beginning of his tenure at LACMA until the 1980s. Among the publications in the archive are rare artist publications such as Ilya Kabakov's *Red Wagon* and the 1970s New York artists' magazine *Avalanche*. Artists such as Edward Kienholz, Claes Oldenburg, Jasper Johns, and R. B. Kitaj figure prominently in these materials.

In 1967 Tuchman launched the landmark Art and Technology initiative, pairing artists such as Claes Oldenburg, Richard Serra, and Andy Warhol with local industrial and research partners—Disneyland, Lockheed Martin, and the Rand Corporation among them—to produce cross-disciplinary experimentation. The project resulted in two exhibitions, one at Expo '70 in Osaka (1970) and the other at LACMA (1971). It also spurred the subsequent Light and Space work of artists James Turrell and Robert Irwin, whose collaboration with psychologist Ed Wortz on a Ganzfeld installation definitively altered the course of all three.



Maurice Tuchman and Henry Hopkins, former director of the Los Angeles County Museum of Art, during installation of *American Sculpture of the Sixties*, 1967 with David Smith (*Untitled*, 1962–63), and Reuben Nakian (*Goddess of the Golden Thighs*, 1964–65). Art © The Estate of David Smith/Licensed by VAGA, New York, NY

Art and Technology arguably remains LACMA's best-known exhibition, both for its ambition and scale—more than seventy artists were invited to participate—and for the ensuing controversy over its exclusion of women artists (which ironically helped catalyze the feminist art movement in Los Angeles). The episode suggests the degree to which the museum's history and identity were shaped by Tuchman, especially in the early years. In addition to the exhibitions that he curated, Tuchman's legacy can be seen in the permanent collection that he helped establish and in the

curators who he brought on, including Stephanie Barron, Carol Eliel, Howard Fox, and Jane Livingston. Outside his work at the museum, Tuchman prepared the catalogue raisonné for Russian painter Chaïm Soutine.

The archive complements papers already in the Special Collections of the GRI, including those of Lawrence Alloway, Betty Asher (his former assistant at LACMA), Henry Hopkins (his former colleague), and Barbara Rose (his former classmate), as well as the records of the Experiments in Art and Technology Los Angeles group.



Rare Medieval Alabaster Statuette

Saint Philip, about 1420–30, Master of the Rimini Altar. Alabaster with traces of polychromy on the face. The J. Paul Getty Museum. Photo: Daniel Katz Gallery, London.

In medieval times, fine carvings in alabaster were among the most prized and sought after works of art. A soft stone that can be carved in the finest detail, alabaster was often used for small figures such as the statuette of *Saint Philip*, recently acquired by the Getty Museum.

Dating from about 1420–30, it represents the apostle Saint Philip holding a cross, a reference to his death by crucifixion. Although some areas of the figure were once painted in multiple colors—traces of pigment are still visible on his lips and eyes—it is likely that the sculpture was left mostly unpainted to highlight the lively surface of the polished alabaster, with its attractive veining.

Saint Philip was carved by the Master of the Rimini Altarpiece, the most influential alabaster sculptor of the South Netherlands in the early 1400s. This anonymous artist takes his name from his most famous work, an alabaster altarpiece that once adorned the Church of Santa Maria delle Grazie in Covignano, just outside the Italian city of Rimini, and that is now conserved in the Liebieghaus in Frankfurt, Germany.

Saint Philip was probably once part of a group of all twelve apostles made to decorate a now-lost altarpiece in a church or private palace. Such altarpieces had small niches to house statuettes of saints and apostles, surrounding a bigger niche reserved for a group depicting the Crucifixion or the Virgin with the dead Christ. Many such altars were dismantled and their pieces scattered across Europe during the Reformation of the sixteenth century.

Among the alabasters attributed to the Master of Rimini, *Saint Philip* stands out for its exceptional quality and preservation. The drapery folds, beard, teeth, and wrinkles around the eyes are carved with great finesse. Working on a very small scale, the artist succeeds at conveying the saint's religious devotion through a remarkably vivid facial expression.

This masterpiece of late-Gothic sculpture is on view now in the Getty Museum's North Pavilion at the Getty Center.

Julius Shulman's Journey to City Hall

A decade ago the Getty Research Institute (GRI) acquired the archive of legendary architectural photographer Julius Shulman. Consisting of more than 260,000 prints, negatives, and transparencies, this vast array of images quickly became one of the Getty's most popular collections.

Shulman, who passed away in 2009 at the age of 98, was a pivotal force in the creative development of Southern California's global identity. His prolific photography career inadvertently began in 1936, after he was inspired by the innovative architecture of Richard Neutra. For more than seven decades, a significant dimension of Shulman's work was dedicated to the documentation and promotion of LA's rapidly evolving built environment. As a result of this lifelong local engagement, his compelling photographs ultimately became the foundation for the GRI's holdings of seminal designs by twentieth-century architectural pioneers, including Welton Becket, Ray Kappe, Pierre Koenig, William Krisel, Franklin Israel, and John Lautner.

Since 2005, the Getty has explored and shared Shulman's alluring images through a series of exhibitions including *Julius Shulman, Modernity and*



View of Los Angeles City Hall from the Union Station construction site, ca. 1934, Julius Shulman. John C. Austin, John and Donald Parkinson, and A. C. Martin, architects, 1928. Gelatin silver print. The Getty Research Institute, 2004.R.10

the Metropolis; Julius Shulman's Los Angeles; and Overdrive: L.A. Constructs the Future, 1940–1990. These shows have traveled across the globe to Chicago, Washington, DC, Guadalajara, Madrid, and Berlin. Regardless of the international venue or format, Shulman's artfully composed photographs always elicit visceral and enthusiastic responses from broad audiences. People connect with his imagery, whether or not they are familiar with the buildings captured by his lens.

One of our favorite Shulman photographs is this dramatic 1934 composition of Los Angeles City Hall taken

from the construction site of Union Station. Eighty years after he framed this remarkable tableau, this captivating image is now on display within this impressive structure. Twenty-six of Shulman's finest Los Angeles photographs—curated by Mayor Eric Garcetti and Christopher Alexander, former assistant curator of architecture and design at the GRI—have been loaned to the Mayor's Office. As a result of this special collaboration, city staff, regional colleagues, and international dignitaries now enjoy unique, historic perspectives of this region's urban landscape in their daily lives.



Mojada: A Medea in Los Angeles was the tenth annual production in the Getty Villa's outdoor classical theater. A new adaptation by Luis Alfaro (directed by Jessica Kubzansky and performed by The Theatre @ Boston Court), this reimagining of Euripides' classic transported the play to modern-day East LA.



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Far right: *Madame Seurat, the Artist's Mother*, about 1882–83, Georges Seurat. Conté crayon on Michallet paper. The J. Paul Getty Museum

Right: *An ox stuffed with various smaller animals* (detail), 1530, from Nicholas Hogenber *Procession of Pope Clement VII and the Emperor Charles V after the coronation at Bologna on the 24th February, MDXXX*. Hand-colored etching pasted on canvas scroll. The Getty Research Institute

Art of the Fold: Drawings of Drapery and Costume

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Ishiuchi Miyako: Postwar Shadows

Through February 21, 2016

The Younger Generation: Contemporary Japanese Photography

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The Edible Monument: The Art of Food for Festivals

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In Focus: Daguerreotypes

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Woven Gold: Tapestries of Louis XIV

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Robert Mapplethorpe: The Perfect Medium

March 15–July 31, 2016

The Thrill of the Chase: The Wagstaff Collection of Photographs

March 15–July 31, 2016

Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi

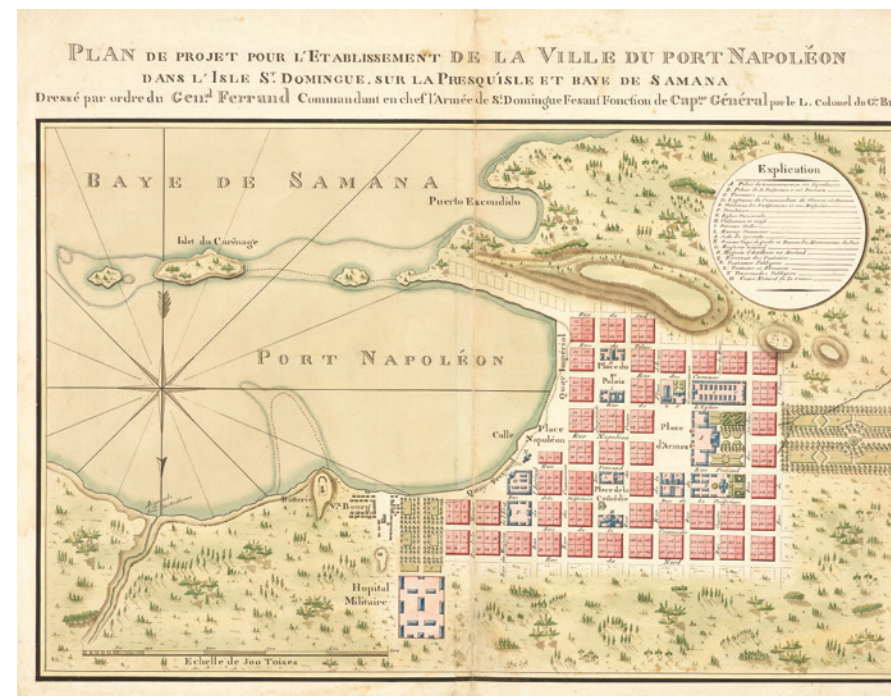
October 21, 2015–February 15, 2016

Roman Mosaics across the Empire

March 30–September 12, 2016



Temple of Zeus, Nemea, after 1805, Simone Pomardi. Watercolor. The Packard Humanities Institute



Napoleon's Unrealized City

Maps frequently convey political and economic ambitions by means of carefully crafted designs that express topography and delineate official and cultural borders. The Getty Research Institute (GRI) collects single maps and urban plans selectively as complements to its special collections on travel and discovery as well as its historical documentation of cities and urban planning.

This watercolor drawing, which proposed the establishment of the city of Ville du Port Napoléon on the Samaná Bay, circa 1806, is one of the very few original documents in the special collections on this Caribbean island. After the War of the Pyrenees and as part of the Treaty of Basel in 1795, France received two thirds of La Española (Hispaniola Island, today Haiti and the Dominican Republic) from Spain, in exchange for retaining Gipuzkoa, a province in the northern part of Spain. France governed parts of the Dominican Republic until 1808, when the island returned to

Spanish control after the revolt of the criollos, who fought with the aid of Haiti and Great Britain against the French.

The bay of Samaná had been an important strategic area in the Caribbean, sought by the English, French, and Spanish since the colonial period. Due to its key location, General Louis Marie Ferrand, France's commander in chief during the French rule in the Dominican Republic, commissioned a plan to build a city at the bay named Ville du Port Napoléon, receiving the Cross of the Legion of Honor for this initiative. The project was approved by Napoleon Bonaparte and the French government provided economic support for its implementation; nonetheless, the construction ceased in 1806 due to lack of funds. Soon after, France lost control of the island.

The beautifully colored plan for Port Napoléon displays a coordinated system of government and military buildings, religious architecture and

monuments, and public spaces. It follows an orthogonal grid with a central square in which the presidential and administrative palaces, the church, the presbytery, barracks, the defense management building, and warehouse are located. The project includes three smaller plazas: Napoleon plaza, by the shore; Comedy plaza where the theater, the town hall, and a small church are set; and Palace plaza where the courthouse and the prison are located. The city is embellished with fountains and an extensive promenade with French style gardens—geometrical and tidily controlled—that use the river as part of the landscaping. The military hospital, preceded by another garden, is located in the suburbs. A round legend gives the information on each of the different components in the project.

The rational planning, formal organization, and combination of spaces of Port Napoléon are linked to French and European notions. Yet one seemingly small but signal element ties the project to its geographical location in the Latin American Caribbean: the use of the palm tree as one of the symbols in relationship to the natural vegetation in the area.

The draft plan presents a remarkable example that transplants iconic French formal and sociopolitical concepts into the new colonies by utilizing a utopian city model. At the same time, the monumentality of Port Napoléon is testimony to the ambitious building strategies used by Napoleon's empire to demonstrate its power.

Plan de projet pour l'établissement de la Ville du Port Napoléon dans l'isle St. Domingue, sur la presqu'île et baye de Samana / dressé par ordre du gen. al Ferrand commandant en chef l'armée de St. Domingue faisant fonction de cap. ne général par le l. colonel du g. ie Bron.

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**Connecting the World's Art
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Inside the Kerak Castle in Jordan,
one of the Crusader State monu-
ments being studied by scholars
led by the University of London's
School of African and Oriental
Studies (SOAS). Photo: © istock/
dkaranouh

See page 6 for more.

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