

Getty

MAGAZINE | WINTER 2022



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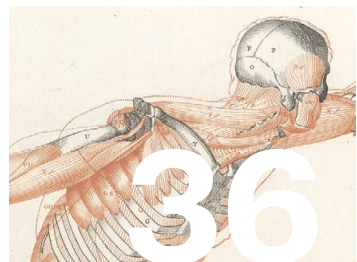
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On the cover: *Summer Azure* (detail), negative 2020; print 2021, Tourmaline. Dye sublimation print. Getty Museum.
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PRESIDENT'S MESSAGE



At the start of a new year it's important to review the previous 12 months—even if we might want to forget 2021! Looking back, we can remind ourselves that more often than not, even in the darkest periods of our history, we have hunkered down, risen to the occasion, and ultimately discovered better ways to be.

For me, the most joyful accomplishment of 2021 was reopening the Center and Villa in the spring. We welcomed back visitors with *Mesopotamia: Civilization Begins*, a major exhibition at the Villa co-organized by the Louvre, with Rubens, Holbein, and Fluxus shows opening in the fall (and all deemed must-sees by the *Los Angeles Times*). Visitors could download the GettyGuide, a free app that brought event, exhibition, dining, and shopping information right to their phones, and in 10 languages.

Unbeknownst to visitors, we had also taken advantage of lockdown by deep-cleaning the galleries to remediate moths, the bane of many a museum, and by researching the pigments in Van Gogh's *Irises* in our lab. Due to the painting's popularity, we hadn't taken it off the wall in 30 years.

Other behind-the-scenes work conducted last year: we granted \$36.1 million to 90 nonprofits impacted by Covid; created a robust slate of virtual offerings—exhibitions, stories, programs, podcasts, social media posts—that by year's end extended our digital reach to more than 50 million people monthly; made a final round of grants to conserve significant 20th-century buildings around the world; and reported on the impact of the Getty Marrow internships, a long-standing program designed to diversify the museum field.

The Getty Marrow program is only a small part of Getty's ongoing diversity, equity, accessibility, and inclusion (DEAI) work. Last year 14 Trustees, 15 Task Forces engaging dozens of employees, and multiple DEAI committees and working groups began collaborating on a comprehensive five-goal plan, and much change is already underway. Projects sparked by the plan include the Los Angeles African American Historic Places Project, new Post-Baccalaureate Arts Conservation internships, and the translation of exhibition texts and numerous visitor and staff materials into Spanish, to better serve the nearly one in five Angelenos who self-identify as limited English proficient Spanish speakers.

Know that our DEAI work has only just begun. I might not be at Getty to witness the changes—last June I announced I will retire after serving Getty for 10 tremendous years, a period of my life I will truly cherish. But I will stay on until my successor is in place, which could be quite soon, and as president emeritus will continue to work on Getty projects related to the protection of the world's cultural heritage, timely work I hold dear to my heart.

Jim Cuno



Protecting 5,000 Indigenous archaeological sites at risk from climate change

Getty has given the University of Pennsylvania's Center for Architectural Conservation (CAC) a \$1.3 million grant to develop a conservation and management plan and professional training program for Wupatki National Monument in Arizona.

Wupatki and its sister monuments, Walnut Canyon and Sunset Crater Volcano, are unique in North America for their exceptionally well-preserved archeological record, geographical diversity, and ancestral significance to Northern Arizona American Indian communities. All three monuments are units of the National Park Service, a long-time partner of CAC.

"Identifying the vulnerabilities of sites like Wupatki is perhaps the most critical challenge currently facing all cultural and natural resource managers today," says Frank Matero, CAC's director and professor and chair in the Graduate Program

in Historic Preservation at Penn. "This project will develop a framework for integrated site stewardship based on an understanding of sustainability as both a physical and cultural necessity."

Once home to the ancestors of the Hopi, Zuni, Navajo, Yavapai, Havasupai, Hualapai, and several bands of Apache and Paiute, the Wupatki landscape holds a precious record of migration, trade, and other practices dating back to the 11th century. Many Northern Arizona American Indian communities view the Wupatki village as continuously inhabited by their ancestors.

"Wupatki tells a long and irreplaceable story of human experience on the land through time," says Ian Hough, archaeologist and Flagstaff Area National Monuments cultural resources program manager.

Wupatki National Monument's cultural heart is the impressive 900-year-old Wupatki Pueblo, a traditional stone masonry complex that housed about 100 residents and today draws more than 200,000 visitors annually. The Pueblo has undergone various preservation campaigns and ongoing maintenance over the past century, but extreme weather events from global warming have accelerated deterioration and damage to the structures and their surrounding cultural landscape. The site is also at risk from seismic instability, flooding, and debris slides.

Aging repairs and an incomplete understanding of the complexities of how sites like Wupatki deteriorate, especially in a changing climate, require

Wupatki Pueblo rises four stories above the landscape and is made up of more than 100 rooms. Photo courtesy of the National Park Service

adaptive strategies for preservation and better management of all built heritage, especially archaeological sites.

"Getty has championed best practices in archaeological site preservation for decades," says Joan Weinstein, director of the Getty Foundation, Getty's grant-making program. "With climate change now impacting so many treasured sites throughout the Southwest, the project at Wupatki National Monument promises to make a major contribution to their protection, enriched by the participation of affiliated tribal communities."

As part of its engagement at Wupatki, the Penn team and partners will also expand professional training, cultural heritage education, and career discovery opportunities for Native youth focused on the conservation of American Indian ancestral sites, including a 12-week summer program in partnership with Conservation Legacy's Ancestral Lands Conservation Corps (ALCC). The program will incorporate fieldwork, job shadowing, and mentoring by cultural resources advisors from Northern Arizona Tribes, and a 10-week summer internship program for Native degree-seeking students through Northern Arizona University.

"Projects such as this are incredibly impactful for our participants, who are descendants of the original architects and builders of these places," says ALCC director Chas Robles.

In carrying out its work at Wupatki, the Penn team draws on engagements currently underway at other climate-vulnerable cultural heritage sites throughout the American Southwest, among them Fort Union National Monument and Pecos National Historic Park, New Mexico, and Tumacacori National Historic Site and Tuzigoot National Monument, Arizona. Work began last fall and a final report is due in 2024. ■

—*Alexandria Sivak, International Communications Manager, J. Paul Getty Trust*



A Major Gift to the Getty Villa Museum

Los Angeles philanthropists Anissa and Paul John Balson have made a landmark \$5 million gift establishing the Balson Family Endowed Fund to support the Getty Villa. In recognition of the Balsons' generosity, the senior curator of antiquities at the Villa will be permanently known as the Anissa and Paul John Balson II Senior Curator of Antiquities at the Getty Villa Museum. The fund is the largest to be established at the Villa and will advance the study of the art of the ancient world through exhibitions, conservation, education, public lectures, and symposia.

"Anissa and Paul's visionary gift builds on their outstanding record of support of the Getty," says Jim Cuno, president and CEO of the Getty. "We are extraordinarily grateful for their friendship and generosity."

The Balsons have been active at the Getty since 2014. Both Anissa and Paul serve on the Getty Villa Council, where Paul was chairman, and on the Paintings Council. "We've been impressed that the Getty has placed a new emphasis on the diverse cultures of the ancient world that impacted and inspired the Greeks and Romans, including the Egyptians, Persians, Nubians, and Assyrians," says Paul. "We hope to see more exhibitions and programs that bring new voices and perspectives to these foundational cultures."

Anissa adds, "In addition to supporting the excellent curators, conservators, and programs at the Villa, we hope to affirm the global mission of Getty, which funds conservation and scholarly work around the world and provides grants to many arts organizations."

"This generous gift from Anissa and Paul will be truly transformative to the Villa as we deepen our exploration of the classical world and its connections with other ancient cultures of the Mediterranean and Near East," says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. "It gives new impetus and focus to our ambition of providing visitors, both at the Villa and through digital platforms around the world, with a richer appreciation of the importance and legacy of the diverse cultures of antiquity. The research, scholarship, exhibitions, and educational and public programs that it enables will enrich the lives of our visitors for generations to come." ■

Desert X Screening

Getty Research Institute Director Mary Miller and Desert X President Susan Davis co-hosted the Los Angeles premiere of *DESERT X 2021—The Film* at the Harold Williams Auditorium, joined by Getty donors, artists, and special guests. The feature-length documentary explores the artists and stories behind *Desert X 2021*, a biennial exhibition based in the Coachella Valley. The evening finished with a panel discussion among producer Zoe Lukov, director Dylan Robertson, co-curator César García-Alvarez, and artist Kim Stringfellow, moderated by Steven Nash, director emeritus of the Palm Springs Art Museum.



Top, left to right: Getty Foundation Director Joan Weinstein, Getty Research Institute Deputy Director Andrew Perchuk, Willard Huyck, Teleia Montgomery, Kin Lee, and Christina Hsiao



Right: President and Founder of Desert X Susan Davis and Getty Research Institute Director Mary Miller



Watteau

In November the J. Paul Getty Museum welcomed French Consul General in Los Angeles Julie Duhaut-Bedos and members of the French cultural community for a celebration of the exhibition *La Surprise: Watteau in Los Angeles*. The evening marked the intriguing connections between artist Jean-Antoine Watteau and Los Angeles, home to one of the largest collections of his artworks outside France. Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, warmly thanked Lionel and Ariane Sauvage along with other individuals and institutions that generously loaned sketches, paintings, and studies to make the exhibition possible. Curators Davide Gasparotto and Emily Beeny traced fascinating relationships between works that in many cases have not been together since their creation. The centerpiece of the exhibition is Watteau's *La Surprise*, acquired by the Getty Museum in 2017.

Top: Lionel Sauvage, Todd James, Tatiana James, Ariane Sauvage, and Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. Below left: Shelly Lowe, Getty Trustee Jaynie Miller Studenmund, and Mary Lyon. Below right: Julie Duhaut-Bedos, French Consul General in Los Angeles



Amanda Gorman and Simone Biles



Timothy Potts and Laura Brown, editor-in-chief of *InStyle*

InStyle Awards

The sixth edition of the *InStyle* Awards at the Getty Center honored icons of fashion, beauty, and contemporary culture. Honorees included comedian Melissa McCarthy, designer Michael Kors, and gymnast Simone Biles. Biles's award was presented by acclaimed poet Amanda Gorman, who recited an original work she penned in Biles's honor. Celebrity presenters included Elle Fanning, Kate Hudson, Nicole Kidman, Zoë Kravitz, and Reese Witherspoon, while highlights of the cocktail reception and dinner on the Garden Terrace included red carpet arrivals and an elevator decked out as a pop-up social media studio. In honor of creative individuals who drive culture forward, *InStyle* supports Getty's Museum Arts Access program, which provides free museum field trips and virtual art experiences to thousands of students at under-resourced schools across Los Angeles.

Rainbow Power

In the summer of 2021, the Union of European Football Associations (UEFA) rejected a request to light up Munich's Allianz Arena in the colors of the rainbow during a match between Germany and Hungary. Such a gesture would be seen as a deliberate critique of Hungary's anti-LGBTQ legislation, the UEFA argued, and "the rainbow is not a political symbol."

But according to art historian Maria H. Loh, rainbows have long been political. In her talk "Rainbow Power," delivered as the 2021 Thomas and Barbara Gahtgens lecture at the Getty Research Institute, Loh focused on an early 17th-century emblem designed for a Stuart king and prince to demonstrate how rainbows have always been signs of hope, justice, mercy, and political power.



Art historian Maria Loh

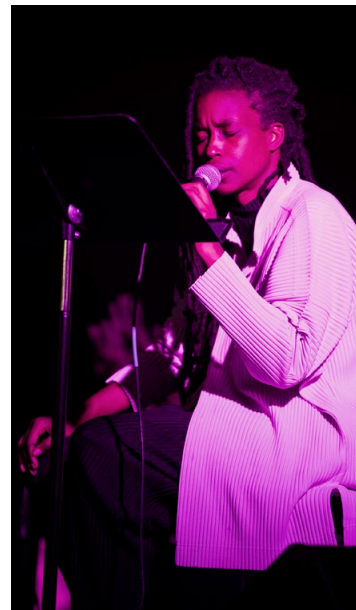
Moor Mother in the Getty Garden

Last September, the *Ever Present* performance series ushered in the return of live music to the Getty Center with the critically acclaimed, multi-faceted performer Moor Mother, the solo music project of artist Camae Ayewa. Ayewa is also half of the art collective Black Quantum Futurism, a member of the experimental jazz ensemble Irreversible Entanglements, a published poet, and an assistant professor at the USC Thornton School of Music.

For the evening at Getty, Ayewa designed an experience that drew visitors into the Central Garden with soundscapes of ambient music and spoken word streaming along the pathways. Visitors next encountered members of Irreversible Entanglements improvising on upright bass and horns, and in the circular basin of the garden, electronic musician and vocalist Yatta Zoker performed in the round, surrounded by illuminated steel bougainvillea trees. Ayewa's haunting voice, accompanied by the atmospheric sounds of guitar, reverberated throughout the garden as the sun set overhead.

The audience moved up to the Garden Terrace, where Moor Mother performed a musical set with moments drawn from her just-released record *Black Encyclopedia of the Air*, as well as riveting improvisations between her and an ensemble of guest musicians. Their sounds became the backdrop for Ayewa's debut of her poetic work *Skid Row Future*, which made a powerful impact as her striking words collided with the musicians' accelerating sonic exchanges.

—Sarah Cooper, Project Specialist and Manager of Performing Arts, Getty Museum



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*In a recent **Becoming Artsy** episode, host **Jessie Hendricks** recounts feeling out-of-place in art museums as a kid—surely only affluent art connoisseurs belonged in such places. **Denise Mc Iver** can relate*

I AM THE RESEARCH LIBRARIAN at the California African American Museum (CAAM), assisting researchers who want to learn more about the wealth of information regarding the achievements of, and contribution made, by people of the African diaspora. Happily, my position at CAAM dovetails with my personal focus: to collect, make known, and provide access to information about the history of my people.

I recently screened an episode of Getty's video series *Becoming Artsy* featuring the wonderful Jessie Hendricks [see p. 12]. During this video, Jessie explored the question, "What is a museum, anyway?" I was so struck by her warmth, measured goofiness, and empathy that I called her office to tell her how much I enjoyed the video, and how I felt the pull of connection to her personal origin story.

Like Jessie, I grew up in a working-class family, and though money may have been tight, we were both fortunate enough to have parents who made certain that we were exposed to the arts. My family's "art policy" included the drive-in theater, traveling the island of Manhattan on the famed Circle Line, and maybe a visit to Radio City, which is where I originally saw the film *A Raisin in the Sun* star-



ring Sidney Poitier and Ruby Dee. I was an adult the first time I ever visited a museum during my undergraduate years, and now I'm working for one. Wow!

In response to Jessie's question, what is a museum, I would say: A museum is a place to learn, delight in, and behold the incredible creative endeavors of humankind. It is a place to grow, a place to question, and perhaps most importantly, a place to experience beauty.

I am deeply fortunate and amazed that I get to do all of this every day! ■

Denise Mc Iver stands before a bronze bust of activist Frederick Douglass sculpted by Alexander Kricheff. The bust was donated to the California African American Museum by Kricheff's widow, in his memory. Photo: Helen Marish

*Trilling's disillusioned protagonist John Laskell inspired **Miguel de Baca**, Senior Program Officer at the Getty Foundation, to see, and savor, what's in plain sight*

I DISCOVERED *THE MIDDLE OF THE JOURNEY* in a graduate school seminar, at the beginning of my journey as an art historian (which is slightly ironic, given the title). This is not a book about art, but it certainly influenced how I've come to think about culture, the danger of orthodoxies, and the importance of sensible thinking.

Lionel Trilling's prescient book describes deep political divisions in the United States in the late 1930s that would reach a fever pitch in the decade after the end of World War II. He focuses on a group of Communist-sympathizing intellectuals vacationing in Connecticut, within which the erudite, lefty protagonist, John Laskell, ought to fit in. Having been through recent personal traumas of his own, Laskell comes to them for comfort, but they are too engrossed in a debate about the precariousness of progressivism in America to pay him mind. Although he is a guest, Laskell finds no comfort at all, ultimately realizing that his friends are morally absent despite their highbrow manners. His ambivalence to the group's vain dogmatism has less to do with his friends' politics than their behavior toward each other.

Disillusioned, Laskell focuses his attention on his surroundings. He savors the details of regular "stuff"—teacups, flowers, wallpaper, cigarettes—tangible objects that stand in contrast to the hollow



pretentiousness of the vacationers' chatter. I underlined this bit of text: "As he sat in the dim, damp dining room he had a strong emotion about the life in objects, the shapes that people make and admire, the life in the pauses in activity in which nothing is said but in which the commonplace speaks out with a mild, reassuring force." Laskell developed a quiet appreciation of things in the present as a refuge from worldly clattering.

This message reached me at the right time as a PhD student, a stage in life in which one's chief possessions are in the forms of ideas and theories. I realized that in the novel, the liveliest parts of Laskell's imagination are cued not by such abstractions, but by seeing what's in plain sight. *The Middle of the Journey* came to describe for me the crux of art history: emphasizing our experiences of pictures and objects leads to critical thinking—and not the other way around. Relating that to the push and pull of the work we do at Getty, yes, people come to art to seek repose, but equally as important, they can activate their sight and be drawn more deeply into the world. ■



Senior creative producer Jessie Hendricks used to be a scientist—but now she's exploring the art world as the host of Becoming Artsy, Getty's new web series

The gist of what I do: With a ton of great support from the Communications team, I create videos for Getty's new YouTube show *Becoming Artsy*, doing everything from interviews and writing to hosting and filming to editing and posting. *Becoming Artsy* aims to reach audiences who don't find the art world very accessible. As a producer and host new to this world myself, I hope that sharing my journey in an honest way will resonate with people who have similar thoughts or questions.

Discovering science and performing arts: I grew up outside of Philadelphia. I remember loving the geology unit in middle school when we put different rocks in egg crates and labeled them. I also liked observing bugs. On weekends I often went to my grandma's house, which was near a big creek. It was my "weekend thing" to overturn rocks, pick blackberries or raspberries from the bushes, and look at the salamanders and tadpoles.

Most of my memories are of being a little scientist explorer out in the yard. That kid phase of asking, "Well, but why? But why?" never went away for me—maybe because of my parents' rebellious nature. My mom, who was a reporter when I was younger, used to tell me, "Always question authority. Never just assume that the way something is, is the way it has to be." She is also a free spirit who has always encouraged me to "follow my bliss" and trust my instincts. Science is just ingrained in me. It fuels my desire to want to know about the world around me and make sense of it. I don't think of it as a pursuit or hobby or passion. I think it's just part of being human.

Performing has always been part of my life. Throughout my childhood, my sister looked after me a lot and used to teach me dance routines. We'd put on talent shows for our family. We sang along to our favorite songs (we still do), and it was the best feeling in the world. I still love to perform because of her. I also did a couple of musicals in high school. So, dancing, singing, acting, and performing were my loves before science. I liked moving my body and expressing myself.

Becoming a scientist: I went to Hampshire College in Massachusetts. When I was deciding what to do for a career, with a little help from my aunt I realized that I've always loved the people I've met who do science. And I wanted to be out in the grass, taking samples. So I focused my studies on science. I did a 12-week Woods Hole Sea Semester program—six weeks at Woods Hole Oceanographic Institution in Falmouth, Massachusetts, then six weeks in the Caribbean Sea conducting research. After that I spent a summer and a semester out in Seattle at the National Oceanic and Atmospheric Administra-

tion [NOAA], at its Northwest Fisheries Science Center, doing my senior thesis project on harmful algal blooms. Then I went back to Hampshire, wrote my thesis, graduated, and returned to Seattle. I produced a couple of video series with NOAA for citizen scientists and worked as a laboratory manager at a biotech company. I also did community theater and on-camera hosting on the side.

From Seattle to Los Angeles: After six years I decided to move to Los Angeles. Hollywood was a long time coming. Science was a practical career path, but I always wanted to be in the performing arts, for the self-expression and ability to even further explore the human condition through character work. I also wanted to get involved in science communications so I could share my love of science. I went on auditions (and booked several commercials and TV roles), freelanced for science publications, and was a producer at a video production company. I also started my own YouTube channel called Everyday Science, where I created videos explaining different scientific concepts and parodied popular songs. *NSYNC's "Bye Bye Bye" became "Pi Pi Pi." Most recently I went back to school for a master's in science writing to learn how to better relay complex topics in an accessible way, which has only become more important to me with all of the misinformation that's going around.

Joining Getty: Working at Getty was admittedly not on my radar—a friend referred me to this job. But when I read about it, it felt tailor-made for me. They wanted a creative producer with experience hosting and breaking down complex concepts and terminology, the skills I'd developed over the years through my producing work, on-camera work, and science communication experience. Plus, I've always loved museums and had been to Getty a few times before. It's a beautiful environment, and it was an opportunity to apply my skillset while also learning new things. As an ever-curious person, that was a big perk!

Bringing *Becoming Artsy* to life: Lead creative producer Christopher Sprinkle and I had a lot of fun figuring out how to tell stories about the arts while including me as a character in that story. When I started figuring out, "Oh, this is why art means so much to people," I was really affected by that. It was overwhelming. Christopher saw that emotional stuff happening and said, "Use this," like any good director would. He said, "This is the stuff we need to see."

Favorite thing you've learned while filming the show: In the first episode, antiquities curator Kenneth Lapatin explained how the emperor Hadrian would bring back what he called "places of memory" from his travels—a piece of that place, like a souvenir or experience, that he replicated at home. I remembered that I had done that after my dad came to visit me. He stayed at Hotel Casa del Mar in Santa Monica, which is decorated blue and turquoise. My dad doesn't travel much, so it was a really meaningful trip to me. When he left, I got a handful of blue and turquoise things for my living room like throw pillows and blankets, wanting that memory to live on. I realized that J. Paul Getty did that with the

Getty Villa. He literally saw a Roman villa, thought, I want to build this in Malibu, and created this incredible place. I saw the human connection between all of us, from Emperor Hadrian, to Getty, to me buying blue and turquoise pillows. The connection between us through time struck me so hard.

How art and science are alike: I think they both express a desire for us to figure out the world around us, and our desire to communicate that or figure that out with each other.

Favorite artwork at Getty: Viewers of episode two might notice that I was quite taken with John Baldessari's 14-foot-tall *Specimen (After Dürer)*. But with apologies to Baldessari, I was then able to see the original Albrecht Dürer *Stag Beetle* Baldessari's piece was modeled after. I felt that connection to the sciences, saw the intersection between art and science. That meant so much to me. I had thought, I don't know if I belong here. I'm not an art person. I've always considered myself more of a science person. What am I doing at an art institution? And then seeing that artwork, I thought to myself, if a stag beetle can be here, I can be here. ■





Tripping Over Art History with Tacita Dean

The artist's new book, Monet Hates Me, was inspired by a random, thrilling journey through Getty's archives

By Anya Ventura
Digital Media Producer
Getty Research Institute

IN THE VAULTS of the Getty Research Institute is a lock of sculptor Auguste Rodin's hair: a thin brown snippet, tied with a white string. It was one of the first things artist Tacita Dean stumbled upon in the Institute's special collections, prompting a journey that led to her recent artist's edition and related book, *Monet Hates Me*.

As an artist in residence at the Research Institute from 2014–15, Dean combed through the vast collections of one of the largest art libraries in the world, finding everything from medieval alchemy books to optical devices to artist's letters and sketchbooks. Letting chance be her guide, she unearthed black-edged mourning envelopes and wax seals, the signatures of French painters, postcards from the Mexican Revolution, and yellowed posters by the Surrealistes-Revolutionnaires group, among other curiosities.

Dean was part of a scholars cohort who arrive at Getty each year to conduct specialized research. Yet unlike the scholars who come with pre-defined areas of study, Dean approached the material with an artist's perspective. "I found behaving as a

Installation view of *Monet Hates Me*, Tacita Dean, 2021



scholar strangely difficult," Dean writes in the book. "I skid across knowledge and research by tripping over things." Her way of working, she says, is best described by the surrealist Andre Breton's idea of "objective chance," which "relies on chance, contingency, and a certain blindness to reach an outcome."

Dean eventually amassed her own idiosyncratic collection of images, photographed from the archives with a particular attention to the odd or overlooked detail. She was interested in the marginal, the lost, the accidental, or the forged—those historical objects that elude any tidy narrative.

In one story, Dean recounts the tale of a 16th-century painting called *Madonna Under the Fir Tree* as it changed hands throughout history. "Only in 1961, when the painting underwent restoration ahead of being photographed for a Paris photo agency, was it discovered to be a fake: the Madonna had developed a slight squint that had gone unnoticed since the war," she writes. The real painting was officially declared missing in 1981. "I am not sure we know everything there is to know about the story of the squinting Madonna under the fir tree."

It wasn't until the start of the pandemic—what she calls in the book, "a block of uniquely purposeless time"—that Dean found herself returning to the images she had collected at the Research Institute years before. From her home in Berlin, she began the laborious work of reproducing aspects of several of the images by hand—copying, for instance, a letter written by Danny Ewing Greenberg to his father, the

famed art critic Clement Greenberg, 100 times with the same fountain pen.

With her longtime collaborator Martyn Ridgewell, Dean designed the custom-made "exhibition in a box," an artist's edition containing 50 objects inspired by materials she found in the special collections. (The title, *Monet Hates Me*, is based on a line in one of Monet's letters that seemed to read "hate tacita.") In some cases, the objects appear in an altered form. In one, details from numerous sources—a 16th-century Flemish painting, for instance—appear as tiny ovals floating in space against a sky taken from a damaged 19th-century glass negative.

The related book, also titled *Monet Hates Me*, includes reproductions of the 50 artworks from the edition, original source material, and texts by Dean which provide insight into her distinctive selection process. "The book threads together Tacita's connections and disconnections to the archival materials, weaving her personal resonances and the subsequent research 'rabbit holes' she went down," says Anne Rana, an independent scholar who worked with Dean as a researcher on the project. "The book is also very much a record of the pandemic period in which it was made. It's been fascinating to see an artist come in and bring the Research Institute's archives out to the public in a different, intuitive, and intimate way." The result illuminates Dean's eccentric path through the annals of art history. ■



REPRESENTATION MATTERS

Shaping a more inclusive collection, the Department of Photographs recently acquired works by Japanese American artists of the 1920s and '30s, members of the Kamoinge Workshop, contemporary women photographers, and Southern California artists featured in Photo Flux: Unshuttering LA

By Jim Ganz
Senior Curator, Department of Photographs
Getty Museum

Coulson Family, 2008, Deana Lawson. Pigment print.
Getty Museum. © Deana Lawson



sized 19th- and early-20th-century photography, with large concentrations of recognized figures from William Henry Fox Talbot to Carleton Watkins and Walker Evans. The decision to concentrate on historical artists rather than going into the contemporary field was influenced by the Museum's overall collecting program. Adding photography to the Museum's collection introduced the work of several noteworthy women, including Julia Margaret Cameron, Gertrude Käsebier, and Imogen Cunningham, but only one identifiable African American photographer—James Van Der Zee—was represented, and by a single photograph. Meanwhile no artists of color at all were included among the 200+ works selected for Getty's first *Handbook of the Photographs Collection* (1995), and men outnumbered women 20 to one.

We began to truly diversify our holdings in 2005 when we launched the Getty Museum Photographs Council (GMPC), a donors' group that would help us expand the collection's geographical and temporal parameters by funding acquisitions of contemporary works by unrepresented or under-represented artists. Over time, the GMPC has enabled us to add photographs from Argentina, Australia, Canada, Japan, Korea, Malaysia, South Africa, and Taiwan, in addition to works by artists of color from the United States. Acquisitions, exhibitions, and publications of Japanese and Latin American photography have increasingly enriched our program, while a new emphasis on fashion photography, and the joint acquisition of Robert Mapplethorpe's art and archive with the Getty Research Institute and LACMA, have helped us reach new audiences. Additions to the collection have coincided with a series of major monographic exhibitions devoted to women photographers including Sally Mann (2018–19, organized by the National Gallery of Art, Washington, DC); Dora Maar (shown in Paris and London, 2019–2020); Imogen Cunningham (fall 2020 at the Seattle Art Museum and arriving at the Getty in March 2022); and Uta Barth (November 2022–February 2023).

One area where the Department of Photographs has made significant progress in recent years is in the field of Japanese American photography. Since our transformative 2019 acquisition of Dennis Reed's groundbreaking collection of this work dating from the 1920s and '30s, we have continued building a major concentration of photographs by these long-neglected artists, many of whom were active in Los Angeles. Although they received recognition in international publications and exhibitions before World War II, much of what they produced was subsequently suppressed, discarded, and forgotten for decades.

THE DRAMATIC RACIAL RECKONING OF 2020 has deeply affected art institutions across the country. At the Getty Museum, the Department of Photographs is the only curatorial area to actively collect modern and contemporary art, and we have acquired many works by artists outside the European tradition. With our broader reach, we have the unique opportunity to address the need for greater diversity in our acquisition and exhibition program. The entire curatorial team is committed to the exciting goal of shaping a more inclusive canon of photography for current and future generations.

The department's founding collections—more than 40,000 photographs acquired from prominent European and American collectors in 1984—empha-

The rediscovery of figures like Hisao Kimura (now represented by a substantial group of photographs we acquired in 2020) dramatically enhances our understanding of pictorialist and modernist photography in this country by providing a fuller picture of the important contributions by West Coast artists to these global movements. In general, pictorialists sought ways to manipulate their photographs to mimic effects seen in paintings and graphic arts, while the modernist tradition which followed emphasized straightforward, unadulterated imagery. Camera Clubs like the Japanese Camera Pictorialists of California, based in LA's Little Tokyo neighborhood, disseminated technical information and provided non-professional artists with opportunities to exhibit and publish their work. Visually arresting photographs like Kimura's view of reflected oil derricks reveal a fresh perspective on the Southern California landscape, where towering steel structures altered the environment, providing compelling symbols of industrial progress and urban blight.

Back east, meanwhile, the history of photography was being written by institutions like New York's Museum of Modern Art, which published the first edition of Beaumont Newhall's *Photography, 1839–1937* to coincide with the landmark exhibition he organized in 1937. The book soon gained stature as a foundational text that would be expanded, translated, and reprinted over the next 60+ years, even though Newhall's narrative remained racially myopic, ignoring the work of non-white photographers like Kimura and African American artists.

"When I was in school a book came out called *The History of Photography* by Beaumont Newhall and there were no Black people in that," recalled Adger Cowans at the time of the touring exhibi-

Right: *Three Shadows*, 1968, Adger Cowans. Gelatin silver print. The Getty Museum. © Adger Cowans, courtesy Bruce Silverstein Gallery

Opposite: *Untitled*, about 1930, Hisao Kimura. Gelatin silver print. Getty Museum. © Estate of Hisao Kimura





tion *Soul of a Nation: Art in the Age of Black Power 1963–1983*. Even highly gifted photographers like Cowans, a founding member of the Kamoinge collective of Black New York artists in 1963, struggled to enter mainstream institutions. And then as now, marginalization was self-perpetuating. During the lead-up to the Getty Museum’s presentation this summer of *Working Together: The Photographers of the Kamoinge Workshop*, an exhibition circulated by the Virginia Museum of Fine Arts, we have been expanding our holdings of many of the artists featured in the show: not only Cowans, but also Ming Smith, Anthony Barboza, Louis Draper, and Herb Robinson, among others.

The Getty exhibition *Photo Flux: Unshuttering LA*, organized by independent curator jill moniz in 2021, featured a small number of works from the Getty’s collection—photographs by Laura Agui-

lar and Paul Mpagi Sepuya funded by the GMPC in 2019—but was largely devoted to artists not yet represented in the Museum. In moniz’s words, “Los Angeles is a space where photographers are rejecting boundaries and investigating new ideas. The artists featured here revolutionize photography through dynamic images that explore how color, race, class, and gender are constructed, signified, and validated within their communities, despite outside forces that often ignore or destabilize them.”

Getty curators took the opportunity to look closely at the roster of *Photo Flux* artists, adding to the collection works by April Banks, Andrea Chung, Christina Fernandez, Todd Gray, Texas Isaiah, Melodie McDaniel, George Rodriguez, Kyungmi Shin, and Ken Gonzales-Day, whose haunting series *Searching for California’s Hang Trees* casts light on a hidden history of racial violence that surrounds us. The

Nightfall I, negative 2006; print 2021, Ken Gonzales-Day. Pigment print. Getty Museum. © Ken Gonzales-Day

Opposite: *Portrait of Qusuqzah*, negative 2008; print 2014, Mickalene Thomas. Chromogenic print. Getty Museum. © Mickalene Thomas





artist explains how the medium itself plays a role in the message. “In *Nightfall* I photographed a single tree in Griffith Park to stand in for many cases across Los Angeles County because the trees and makeshift gallows have long since disappeared. The image was taken around midnight in keeping with the history of so many lynching cases. The flash was meant to foreground the impact of flash photography in shaping the spectacle of death depicted in lynching postcards and newspaper coverage in the first decades of the 20th century... The tree was intended to stand in for California’s missing history of lynching and its impact on BIPOC [Black, Indigenous, People of Color], Latinx, and other immigrant communities.”

Getty has also recently acquired photographs by Mickalene Thomas and Deana Lawson, who favor intricately staged domestic scenes of African American life. Thomas draws inspiration from a variety of sources, including European paintings of the 19th century, Blaxploitation films, and the magazines she grew up with, *Jet* and *Ebony*. “I see all of my work as self-portraits, even though I’m working with others,” she has said. “And I’m more comfortable working with women I know.” One frequent model is Qusuquzah, whom she has painted and photographed since 2008. “Women are beautiful, sexy, and possess a power that is insatiable. Most of the women I work with are women with confidence, strength, and sensuality—all of the attributes I covet. There’s an energy about them that I see in myself. They are a mirror of self-reflection.”

Lawson’s photographs, on the other hand, are largely populated by strangers whom she encounters by chance and emphasize working-class African American culture, as in her family portrait of a mother and her two young sons at Christmastime in a modest Brooklyn apartment. The setting also plays an important role in Lawson’s work, and like Thomas, she produces large-scale color prints that accentuate her subjects’ direct gaze and let the viewer closely scrutinize the myriad details. Her sitters always seem to transcend their mundane surroundings. “People are creative, godlike beings,” she has said. “I don’t feel like we carry ourselves like that all the time, or that we know how miraculous we are. When I speak of potential, teasing out this incredible, powerful person in front of me, I am trying to locate the magnificent and have it come through in the picture.”

New York photographer John Edmonds also focuses on Black subjects and identity, often including sacred objects. In *Enduring*, his model faces away from the camera, emphasizing his dreadlocks and muscular back as he strains to hold up a ceremonial Kuba cloth from the Democratic Republic of

the Congo. “A major part of my work is this oscillation between what I’m actually showing, and what’s being withheld or concealed,” Edmonds has said. “I would have the subjects hold these clothes over a period of time, until they collapsed, which as an act, I think, is a metaphor for life and work. It’s supposed to symbolize the Black man holding up history, trying to endure it.” On the back of the photograph’s frame, Edmonds inscribed the following dedication: “Power and struggle can coexist. / We are taking back our power. / Look at our power. / in honor of the life of George Floyd, 11/05/20.”

The first work made in the 2020s to enter the Getty’s collection, *Summer Azure* (as in the butterfly species) is by transgender artist and activist Tourmaline (see cover image). “Freedom dreams are born when we face harsh conditions not with despair, but with the deep knowledge that these conditions will change—that a world filled with softness and beauty and care is not only possible, but inevitable,” Tourmaline says. A photographic freedom dream, it is an enchanting Afrofuturist-themed self-portrait of the photographer floating free of the Earth’s bonds, symbolizing trans Black liberation. “The world that I dream of is filled with ease. I’m not satisfied with Black trans lives mattering; I want Black trans lives to be easy, to be pleasurable, and to be filled with lush opportunities. I want the abundance we’ve gifted to the world—the art, the care, the knowledge, and the beauty—to be offered back to us tenfold.”

We have all seen how works of art can disrupt the status quo and spark change in the world. Here at the Getty Museum, every new photograph we acquire creates ripples and crosscurrents that spread out and fundamentally change the whole collection, sometimes in surprising ways. Since the fall, a new series of temporary installations called *In Dialogue* has paired modern and contemporary photographs with European paintings, decorative arts, and sculptures. *In Dialogue* gives us an opportunity to display some of our recent acquisitions, and more importantly, lets our visitors experience diverse perspectives and recurring themes across different time periods and cultures.

Our dedication to acquiring photographs by local and global artists who have been previously marginalized will, in time, change the footprint of the collection. Although 2034 seems a long way off, we anticipate that when Getty’s Department of Photographs marks its 50th anniversary a dozen years from now, the progress we are making today will profoundly enrich the experiences of our audiences and allow us all to shape new histories of photography for the 21st century. ■

Enduring, 2019, John Edmonds. Pigment print. Getty Museum. Gift from members of the Photographs Council. © John Edmonds

▶

DESTINATION

CRENSHAW

An outdoor cultural and commercial corridor along Crenshaw Boulevard will help revitalize the heart of Black Los Angeles. The Getty Foundation has awarded \$3 million for seven inaugural artworks at the site and a youth apprenticeship program, all part of a Getty partnership that includes arts programming and conservation planning

By Carly Pippin
Communications Specialist
Getty Foundation



MANY AMERICANS KNOW KEHINDE WILEY as the artist behind the lush, leafy portrait of President Barack Obama now touring the United States. Far fewer know that Wiley got his start in Los Angeles, growing up in the 1980s near Jefferson and Crenshaw boulevards in the heart of the largest Black community on the West Coast. Always creatively inclined, Wiley was taking art classes at a conservatory at age 11, and would later earn a BFA from the San Francisco Art Institute and an MFA from Yale. Based in New York these days, Wiley is famous not just for his presidential rendering, but also for his striking portraits of urban men of color, whom he portrays in classical poses associated throughout history with glory, heroism, and prestige—thereby promoting Black honor and accomplishment. He hasn't forgotten his LA roots, though. Wiley is one of seven recently announced artists who will contribute the first outdoor sculptures to Destination Crenshaw, a public-private effort to transform 1.3 miles of the 'Shaw (as it's known by locals) into an economically thriving business and cultural corridor for Black LA.

Kehinde Wiley's *Rumors of War* figure in the location of his planned Destination Crenshaw sculpture, which will be a bookend to *Rumors of War* and feature a female figure

Wiley told the *Los Angeles Times* that his participation in Destination Crenshaw feels like a homecoming, and that he wants his work to “expand this question of a struggle for representation and struggle for human rights and for visible signs of dignity,

which is essentially what sculptural monuments are—what we as a collective society stand behind, what we gather around and consider to be our high watermarks as a society.”

In October the Getty Foundation awarded Destination Crenshaw a \$3 million grant to support the commissioning, fabrication, and installation of the sculptures, all of which come from artists closely connected to the Black community of South LA: Charles Dickson, Melvin Edwards, Maren Hassinger, Artis Lane, Alison Saar, Wiley, and Brenna Youngblood. These names are just the first of many to follow. Ultimately, 100 Black artists will install pieces along Crenshaw Boulevard.

The artworks are part of an ambitious plan that includes new sidewalks, culturally stamped street furniture and gathering areas, shade structures, pocket parks with more than 800 new trees, a community amphitheater, wayfinding, and more. Perkins&Will, an architectural firm behind the Smithsonian's National Museum of African American History and Culture, is leading the design, and Gallagher & Associates will provide an augmented reality storytelling component. The initiative represents the largest commission ever undertaken for Black artists.

“These artists have been nurtured and inspired by Black LA, and their artworks will now serve to

strengthen the community,” says Jason W. Foster, president and chief operating officer of Destination Crenshaw. “Residents have been fighting a decades-long battle against cultural erasure, and Destination Crenshaw is an assertion of Black permanence.” Foster’s vision for the South LA corridor was developed in close consultation with civic officials, local business leaders, and the people who live and work along the route. The plan is to bring transformative economic development, job creation, and environmental healing to the area, all while elevating Black art and culture. “Getty is an invaluable collaborator in helping us achieve our community engagement goals and grow our artistic impact. We are only as good as our partnerships.”

“Residents have been fighting a decades-long battle against cultural erasure, and Destination Crenshaw is an assertion of Black permanence.”

In addition to its support for the inaugural public sculptures, the Getty Foundation will fund a program of youth internships and apprenticeships along the corridor, helping to instill a sense of community ownership over the artworks and create job opportunities for young people in the neighborhood. Getty Conservation Institute staff will advise on a conservation and maintenance plan focused on long-term care and preservation of the site, while the Getty Research Institute’s African American Art History Initiative team will collaborate with Destination Crenshaw colleagues to develop joint public programming around the artworks.

“Destination Crenshaw will be a fitting and joyful tribute to Black creativity and history, combining a high level of artwork, urban design, and landscape design with targeted economic investment and engagement with local residents,” says Joan Weinstein, director of the Getty Foundation. “Getty is proud to be partnering with Destination Crenshaw in many different ways, including joining with other funders, public and private, to support this ambitious cultural place-keeping initiative, which can serve as a model for other communities throughout the country.” ■

WORKS BY SOME OF THE BIGGEST NAMES IN BLACK ART



Sankofa Park

Four of the initial seven sculptures will be installed in the planned Sankofa Park, the northernmost public gathering place of Destination Crenshaw at 46th street, and the rest will be distributed halfway along the route at 54th Street and at the route’s southern end. In traditional West African culture, the symbol of the Sankofa bird, whose feet face forward but head curves around backward, represents the importance of learning from the past while moving into the future. As the centerpiece of Destination Crenshaw, Sankofa Park will embrace the same shape, reminding visitors of the neighborhood’s important history and hopeful trajectory.

Within the park, Charles Dickson’s sculpture *Car Culture* will riff on Crenshaw Boulevard’s one-time identity as a street anchored by numerous car dealerships and an important gathering place for lowriders (customized cars with lowered bodies). In the artist’s rendering, a trio of elongated figures form the statue’s base, resembling West African Senufo ritual objects traditionally used to foretell future events and as conduits between the living and spirit worlds. Dickson will employ fiber optic cables to connect these portals to the past with crowns fashioned from car fronts, ends, and engines. Cars have been fundamental to Crenshaw’s communal street life for decades: During the 1960s, numerous auto dealerships opened along the boulevard, and by the 1990s thousands of lowriders cruised the strip, offering opportunities to socialize that endure to

this day. As the street is reimagined for the 21st century, Dickson’s statue suggests that cars will continue to be a mainstay of community and economic life.

Maren Hassinger often works with unconventional materials such as plastic bags, tree limbs, and leaves, inviting viewers to engage with the stories she tells through material and form. Her contribution to Destination Crenshaw, *An Object of Curiosity, Radiating Love*, will be a six-foot-in-diameter pink fiberglass orb. When viewers approach, the sphere will respond by glowing with soft, rosy light. The most abstract in form of all Destination Crenshaw’s permanent commissions, the work will also be the most accessible due to the playful interactions it will invite.

For Artis Lane, the figure of the Black man represents a universal human experience of shared struggle, achievement, and the drive to seek oneness with the divine. She will create a larger-than-life bronze sculpture, *Emerging First Man*, whose head faces hopefully up to the sky. The sculpture’s surface will bear residue of the ceramic mold used at the foundry where it originated, symbolizing a physical and spiritual birth into a world of purpose and possibility. This sentiment reflects Lane’s view of the Crenshaw neighborhood as a place of discovery, opportunity, and growth.

Kehinde Wiley’s 27-foot-tall sculpture of a young West African woman will rise above the street at the intersection of Crenshaw and Leimert boulevards (see image on p. 25). Part of his *Rumors of War* series, which repudiates problematic Confederate monuments by placing Black figures astride muscular horses in heroic military poses, the piece stands as a corrective, artistic intervention. This is Wiley’s first equestrian statue featuring a woman on horseback, and her proud, triumphant pose is an indictment of negative views of African women. Positioned like the Sankofa figure, she will simultaneously move forward and look back, embodying the ongoing legacy of the neighborhood while charging towards the future.



From top: Charles Dickson’s sculpture *Car Culture*. Plans for the final work include colored paint for the surface.

Design for Maren Hassinger’s sculpture *An Object of Curiosity, Radiating Love*

Artis Lane’s sculpture *Emerging First Man*

Opposite: Overhead view of Destination Crenshaw’s Sankofa Park featuring designs for works by Maren Hassinger, Kehinde Wiley, and Charles Dickson. Rendering by Perkins&Will, courtesy of Destination Crenshaw



All renderings by Perkins&Will, courtesy of Destination Crenshaw



54th Street

Throughout his career, Melvin Edwards has used the form of chain links to evoke connection, community, and fortitude. They are the bonds needed to not just endure, but also to thrive. *Column*, stretching over three stories high, will be Edwards' largest chain work to date. He views the upwardly climbing stainless steel surfaces as a "column of memory," reflecting both his personal decision to become an artist while living in South LA during the early 1960s and the entwined decisions of many other artists and individuals to develop the community over the years.



Welcome Park

Alison Saar honors the past, present, and future of Crenshaw with *Bearing Witness*, an installation of two 13-foot-tall figures, one female and one male, that will face one another at a crossroads of the boulevard. Saar's memories of Crenshaw run deep; her mother, the artist Betye Saar, used to shop along Crenshaw Boulevard in the 1950s because it was one of the few places she felt safe as a woman of color. Alison Saar's duo will wear mid-century clothing and feature enormous coiffures—a continuation of Saar's use of "Black hair" as a potent visual language—made out of objects culled from local thrift stores. Cast in bronze, these items will represent the art, music, and literature that make Crenshaw an enduring destination.

Brenna Youngblood might be the youngest of the marquee artists, but she is one of the most closely connected to the site today; her home and studio are on Crenshaw Boulevard. Accordingly, her commission will reflect the idea of being present in the community. Fashioned like a jungle gym or large,

stacked play blocks, *I AM* is an assertion of the power to name and to know. The sculpture is a rearrangement of Youngblood's earlier *M.I.A.* sculpture (MIA refers to both the military designation Missing in Action and the Montgomery Improvement Association, which in 1955 organized the Montgomery bus boycott under Dr. Martin Luther King Jr.'s leadership). The concept also recalls the 1968 sanitation workers' strike in Memphis, the place of Dr. King's last campaign, where protestors marched with placards declaring I AM A MAN, a rallying cry of the civil rights struggle and other resistance movements dedicated to equality and justice for all human beings.

Above: View of I AM Park featuring design for Brenna Youngblood's work *I AM*. Rendering by Perkins&Will, courtesy of Destination Crenshaw

Opposite from top: View of Welcome Park at 50th Street featuring design for Alison Saar's work *Bearing Witness*

View of 54th Street Park featuring design for Melvin Edwards' sculpture *Column*. All renderings by Perkins&Will, courtesy of Destination Crenshaw

To learn more about Destination Crenshaw, visit <https://destinationcrenshaw.la/>



By Anna Zagorski
Research Specialist
Getty Conservation Institute

DOWN TO EARTH

*Why earthen architecture might
be a big part of our future*

Iran, Yazd province, Ābarkuh, Aghazadeh,
traditional house with the badgir or wind-
towers. Photo: Tuul and Bruno Morandi /
Alamy Stock Photo



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WHAT IF THERE WAS A BUILDING MATERIAL that was easily obtainable, environmentally sustainable, and inexpensive? Well, there is. Just look down—you're literally standing on it. Earth.

Soil as a building material is utilized in sun-dried mud brick (adobe) structures, rammed-earth walls, wattle and daub buildings, and in a variety of other construction techniques that vary from culture to culture and region to region. According to the United Nations, an estimated 30 percent of the world's population lives in houses made of earth, and earth remains a prevalent building material in many parts of Africa, Asia, and Central and South America. The UNESCO World Heritage List includes more than 200 earthen sites.

Although this seemingly modest material has been used in construction for millennia, people often perceive it as something found solely in developing countries, as a local form of architecture. This is far from the truth. You can find earthen structures

of almost every architectural type throughout the world, ranging from ancient archaeological sites to modern buildings. You see earth in large complexes and historic centers, in individual buildings, and in the form of decorated surfaces.

Consider the beautiful neighborhoods of Santa Fe, New Mexico, old and new, made of mudbrick. The oldest public building in the United States still in use is the Palace of the Governors in Santa Fe, built in 1610 and today part of the New Mexico History Museum. The walls of the Alhambra Palace in Granada, Spain, are largely constructed of rammed earth; the palace's name, from the Arabic *Al Hamra*, meaning red, is in reference to the color reflected by earthen walls at sunset. In Mali, the Old Towns of Djenné, including the Great Mosque, are made from earth formed into *djenné ferey*—cylindrical bricks shaped by hand—and the transmission of knowledge for this construction method is passed from father to son guided by the *barey-ton*, a mason's guild.

What about earthquakes?

Earthquakes—especially the 2003 quake in the ancient Iranian city of Bam that destroyed more than 70 percent of the earthen buildings and killed much of the population—have earned earthen structures



the reputation of being structurally unsound. But many of the fallen structures had previously survived for more than 500 years in this earthquake-prone region. Placed on the UNESCO List of Heritage in Danger the following year, Bam has since been the subject of a restoration project that is still ongoing.

It's also important to note that modern materials such as concrete, which in many developing economies signifies progress, can also fail, as demonstrated by the 1971 collapse of the brand-new Sylmar hospital during the San Fernando, California, earthquake; the collapse of the Ponte Morandi bridge in Genoa in 2018; and just last year, the Champlain Towers South condominium in Surfside, Florida. Understanding the materials and construction techniques, as well as conducting ongoing maintenance, are key to ensuring a building's longevity and structural integrity, no matter its building materials.

To address seismic safety in historic earthen structures, the Getty Conservation Institute (GCI), in a project with the [Ministerio de Cultura del Perú](#), the [Escuela de Ciencias e Ingeniería of the Pontificia Universidad Católica del Perú](#), and the [University of Minho](#), has developed an innovative seismic retrofitting approach. (The Seismic Retrofitting Project is a component of GCI's Earthen Architecture Initiative, an effort to support the field of earthen architecture conservation through laboratory research, field projects, training, conferences, and publications.) This new approach combines traditional construction techniques and materials with high-tech analysis—all to design and test easy-to-implement seismic retrofitting and maintenance programs that will improve the structural performance and safety of earthen buildings while minimizing loss of historic building material.

The seismic retrofitting of the small 17th-century [Church of Santiago Apóstol in Kuñotambo](#) in the Peruvian Andes, one of four case studies for this project, has been completed, and the focus now turns to a much larger structure, the cathedral in Ica, Peru, constructed in 1759. The new seismic retrofitting approach is intended to be widely applicable across Latin America—where the majority of historic structures are constructed of earthen materials—and detailed information on it is available through a [series of free downloadable publications](#) in English and Spanish.

Indeed, the entire field of earthen architecture conservation has grown tremendously in recent decades. This is reflected in the development of a series of international conferences devoted to the preservation of earthen architecture, the first of which was held in 1972 in Iran. With each conference the number of participants, along with their geographic and professional diversity, has increased. Academics, scientists, architects, and conservation practitioners, united by their interest in earthen architecture, now convene every few years to discuss chemistry, soil science, seismology, hydrology, structural engineering, archaeology, sustainability, and more as they pertain to earthen architectural heritage. In June this year, Santa Fe will host the next such conference, [Terra 2022](#), organized by the GCI, the National Park Service, Vanishing Treasures Program, and the University of Pennsylvania Stuart Weitzman School of Design.

Left: Great Mosque of Djenné, Mali. Photo: bernardo69

Below: Palace and fortress complex Alhambra with Comares Tower, Palacios Nazaries and Palace of Charles V during sunset in Granada, Andalusia, Spain. Photo: valenka-volha

Opposite: Santa Fe, the capital of New Mexico, is the fourth-largest city in the state and the seat of Santa Fe County. Photo: DenisTangneyJr



The old and the new

Existing earthen heritage is an important resource for conservators, as are local craftsmen who bring an enormous capital of skill and expertise in traditional construction techniques and use of materials. Built heritage also shows us how to adapt to a given context, and inspires ideas for how earthen materials can be used in a modern context.

Consider the windcatcher, a traditional architectural element that captures cool breezes and redirects them downwards, either into the home or into underground storage rooms to refrigerate perishable foods. Earthen windcatchers have been in use for millennia in the Middle East and North Africa, as well as in Pakistan and India. Yazd, in Iran, popularly known as the City of Windcatchers, was added to the UNESCO World Heritage list in 2017.

The windcatchers, together with the courtyards and thick earthen walls, create a pleasant microclimate in this hot desert city. Neglected by modern architects in the latter half of the 20th century, windcatchers have been rediscovered and adapted by architects in the early 21st century as a way to increase ventilation and cut power demand for air-conditioning. Windcatchers used in the buildings of the University of Qatar, Doha, are a good example.

Senegalese architect Nzinga Mbouphas has been pushing for earthen materials to make a comeback, arguing that they reduce pollution from cement factories and electricity production and also keep people cool. She has noted that it really resonates with people when she reminds them that their grandmother's mud house in the village was always the coolest.



While interest in new earthen architecture is continuing to grow—in part because of concerns related to the environment, sustainability, and equity—it hasn't yet gone mainstream. CRATerre, the Center for Research and Application of Earth Architecture, part of the School of Architecture of Grenoble, France, offers the only master's degree in earthen architecture in the world. Few architecture programs even expose future architects to this material. In many parts of the US, local building codes can make it illegal or prohibitively expensive to build with earth. And there are no lobbies or manufacturing industry groups that support earthen materials as there are for concrete, lumber, and steel. Still, earth is the only building material not yet industrialized, even though it is readily available and can potentially contribute to sustainable and equitable development.

This is slowly changing, and recognition is building. On November 24, 2021, the winners of the 2021 edition of the TERRAFIBRA Award were announced during the inauguration of the TerraFibra architecture exhibition in Paris. Under the patronage

of the UNESCO Chair for Earthen Architecture, Building Cultures, and Sustainable Development, 40 buildings conceived, built, or rehabilitated with earth, plant fibers, or both were recognized. Projects include a public school in Zanskar, one of the most remote places in India; the Terre Centre on the campus of Kunming University of Science and Technology in China, as a space to carry out long-term artisans' training and showcase the achievements of new seismic resistant earth construction; and the Xewa Sowé Child Care Center, in Benin, West Africa, built with the help of the local community.

The TerraFibra award celebrates and promotes the aesthetic properties, construction advantages, and environmental benefits of these types of buildings to a global audience. The local know-how and cultural traditions that have inspired these projects provide a foundation for a modernity that acknowledges our different identities.

Today more than ever, such approaches are needed to respond to the cultural homogenization and globalization threatening the values, origins, and expressions of countless communities. ■

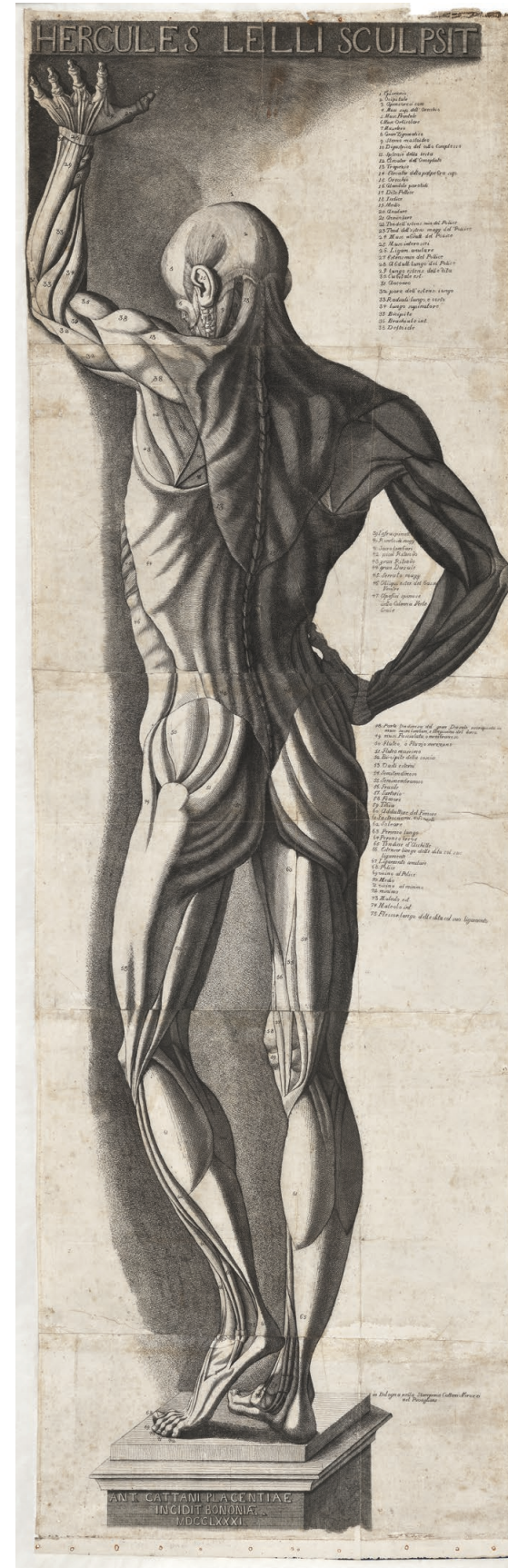
Above: The multifunctional public space at the Terre Centre. Photo: © Ce Wang. Courtesy One University Village

Opposite: In 2019 residents of Kuñotambo, Peru, celebrated the reopening and rededication of their beloved church after 10 years of painstaking conservation work.

Art historian **Monique Kornell**, guest curator for *Flesh and Bones: The Art of Anatomy* and author of the accompanying catalogue, tells us about the intersection of art and science in the depiction of anatomy from the Renaissance to today

Flesh and BONES

By Monique Kornell



Muscle Figure, Seen from the Front, 1780; Muscle Figure, Seen from the Back, 1781; Second Level of Muscles, 1781, Antonio Cattani. Etching and engraving, printed on five sheets each. Getty Research Institute, 2014. PR.17-19

A

AS A MEDICAL STUDENT at the University of Bologna in the late 18th century, you might have strolled home through the covered arcade of the Portico del Pavaglione, nipped into the printmaker's shop owned by Antonio Cattani and his partner Antonio Nerozzi, and bought anatomical prints that mapped the body in actual size. Aspiring painters were also among the shop's customers, since the prints were initially marketed to them; anatomy was a basic component of artistic training, and art students could consult the prints during life drawing classes to quickly resolve questions of form and contour.

In 2014 the Getty Research Institute (GRI) acquired three life-size figures by Cattani. These quite rare works, made up of five joined prints each, show figures based on anatomical sculptures by the Bolognese painter and sculptor Ercole Lelli. Two of these, carved of wood, still flank the lecturer's seat in the University of Bologna's anatomy theatre and were well known to any student attending a dissection. Cattani's figures also feature in *Flesh and Bones: The Art of Anatomy* (February 22–July 10), a GRI exhibition exploring different methods of representing anatomy from the Renaissance to modern day. From impressive life-size illustrations to delicate paper flaps that lift to reveal the body's interior, *Flesh and Bones* explores the body's structure through a range of media. These often visually arresting images both instruct and evoke wonder and curiosity about the human body.

The Dance of Death, slain soldiers, and other inspirations

Artists were not only part of the market for anatomical images, they also helped create them. When anatomists (biological scientists who study anatomy) collaborated with artists to create anatomical illustrations, the ephemeral nature of the subject matter—human bodies that would quickly decompose—necessitated that an artist be close at hand. We know that the Paduan anatomist Giulio Casseri had an artist, Josias Murer II, living in his house for this purpose in 1593. Later Casseri worked with painter and engraver Odoardo Fialetti and engraver Francesco Valesio. Their illustrations in Casseri's posthumously published *Tabulae anatomicae* (1627) have

an uncanny liveliness. Instead of lying inert on the dissection table, the body is shown alive and active in a landscape setting. The animated cadaver was an enduring motif in early anatomical illustration, owing much to the Dance of Death tradition.

The Dance of Death dates back to the late Middle Ages and features exuberant figures of death interacting with people of all ages and from every level of society, interrupting their life's course and reminding them of their own mortality. In the exhibition, this is captured in a mix of humor and horror in the series of prints designed by the Renaissance artist Hans Holbein the Younger. An equal sensibility is at play in the gregarious Mexican Day of the Dead skeletons of an early 20th-century printed broadsheet by José Guadalupe Posada.

Painter and art theorist Gérard de Lairese used a completely different approach in the illustrations he

Above: Dissected Legs Walking in a Landscape, Francesco Valesio after Odoardo Fialetti, completed by 1616, engraving. From Giulio Casseri, *Tabulae anatomicae*, p. 101, pl. 36, in Adriaan van den Spiegel, *Opera quae extant, omnia* (Amsterdam, 1645). Getty Research Institute, 84-B2833

Opposite: Second Muscle Figure, after Jan Steven van Calcar, woodcut. From Andreas Vesalius, *De humani corporis fabrica libri septem* (Basel, 1543), p. 174. Getty Research Institute, 84-B27611



drew for the *Anatomia humani corporis* (1685), an anatomy atlas by the Dutch anatomist Govard Bidloo: dead bodies in life-size sections. This dedication to realism would later inspire English physician and anatomist William Hunter, whose *Anatomy of the Gravid Uterus Exhibited in Figures* (1774) spectacularly documents the stages of gestation from full-term pregnancy to conception.

Some anatomists were artists themselves, narrowing the gap between knowledge and representation by contributing their own illustrations. One noteworthy example is Andreas Vesalius, a Flemish anatomist and surgeon who had a brilliant career in Italy before becoming physician to Emperor Charles V. Vesalius was in the habit of picking up a piece of charcoal and drawing on the dissection table itself to elucidate a point for his students. He published some of his teaching diagrams in the *Tabulae anatomicae sex* (1538) in collaboration with Jan Steven van Calcar, a North Netherlandish artist then working in Italy in Titian's circle.

Calcar likely worked with Vesalius on a much more ambitious work, the magnificent *De humani corporis fabrica libri septem* or "On the fabric of the human body in seven books" (1543), a copy of which is held at the GRI. The book set a new benchmark for the number, quality, and size of its illustrations, and became the model for illustrated anatomy books to follow. Vesalius contributed some drawings for the *Fabrica* (as it is known), but relied on an unnamed artistic team to produce its hundreds of woodcut illustrations. For the famous series of muscle figures set in a landscape with towns and ruins in the distance, Vesalius worked side-by-side with his draftsman, suspending a dissected cadaver by a rope and pulley attached to a beam, thus allowing him to raise or lower the body and to turn and pose it.

Getting it right: anatomy books just for artists

In the 17th century a new genre of anatomy book arose, one specifically for artists that focused on the bones and muscles—the structures most visible on the body's surface. From the GRI's exceptional collection of these books, one of the most attractive is *Anatomie du gladiateur combattant, applicable aux beaux arts* (1812) by French army surgeon Jean Galbert Salvage. The illustrations—in which the muscles and contour of the body appear in red, the bones in black—are based on Salvage's own drawings. Salvage was inspired by the much-admired antique Greek statue, the *Borghese Gladiator*. To better reflect what was considered an ideal representation of the human body, Salvage obtained bodies of soldiers in their prime who had died in duels, then dissected them to different levels and set them in the Gladiator's pose. The anatomical rendering of antique sculpture has the peculiarly forceful effect of presenting famous works in an unfamiliar yet still recognizable way, with the notion that beneath their surface lay anatomical layers to explore by picking up a chisel.

Before the mid-19th century, cadavers sanctioned for dissection were usually the bodies of those executed for crimes.

Unofficially, though, bodies were stolen to help supply anatomy schools and private dissections, until laws like England's Anatomy Act of 1832 regulated the supply of cadavers to include unclaimed bodies, often of the destitute. In 16th-century Italy, bodies for dissection were preferably those of executed criminals from outside the local community. Yet the souls of these subjects were still cared for, before and after death. Lay confraternities would escort the condemned to their execution site, comforting them, encouraging them to repent, all the while holding religious images before their eyes for their contemplation. Following their dissection, their remains were collected for burial with a service. (What appears to be a doodle in ink of a religious procession, perhaps recording one of these confraternities bearing away a body, can be found on the half-title page of the GRI's copy of François Tortebat and Roger de Piles's *Abregé d'anatomie, accommodé aux arts de peinture et de sculpture*, published in 1668 and dedicated to the Académie Royale de Peinture et Sculpture of France.) Similarly, many of today's anat-

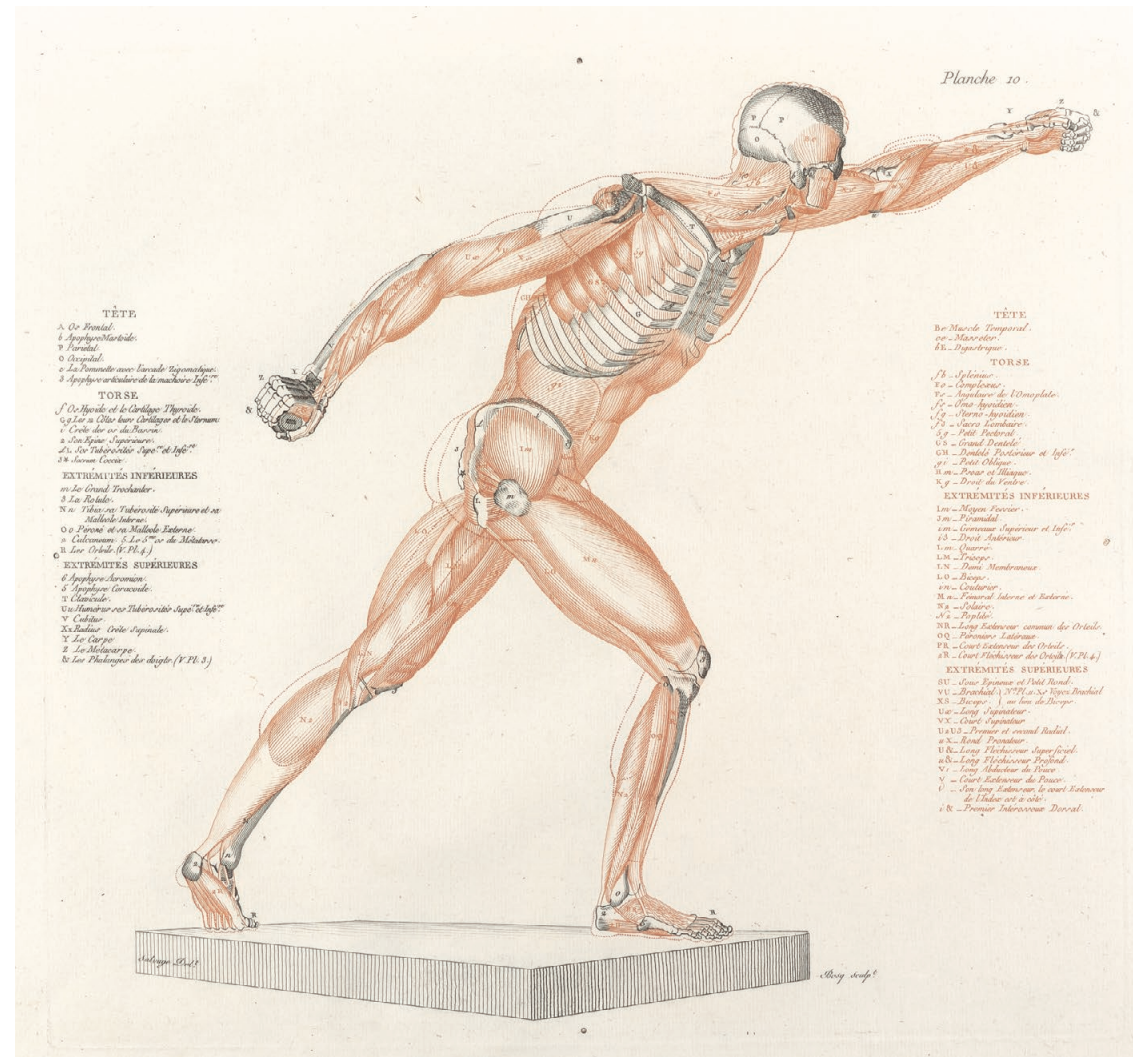


omy schools have memorial services at the end of the academic year for the those who have donated their bodies for dissection, their families joining with the medical students to acknowledge their gift to further science.

Rivaling the impact of Vesalius's *Fabrica* was the *Tabulae sceleti et musculorum corporis humani* (1747) by Leiden professor of surgery and anatomy Bernhard Siegfried Albinus. Unlike Vesalius, Albinus named his artistic collaborator, the Dutch painter and printmaker Jan Wandelaar (1690–1759) with whom he worked for decades on a number of illustrated anatomy books. Albinus controlled every aspect of the illustrations' production, correcting Wandelaar's drawings and prints where necessary. He wrote, "thus he was instructed, directed, and as entirely ruled by me, as if he was a tool in my hands, and I made the figures myself." The elaborate backgrounds to the figures, filled with vegetation, rocks, architecture, water features, and in the case of two plates, a rhinoceros, were added at Wandelaar's suggestion to promote a sense of the figures' three-dimensionality. Upon publication, the illustrations were greatly admired

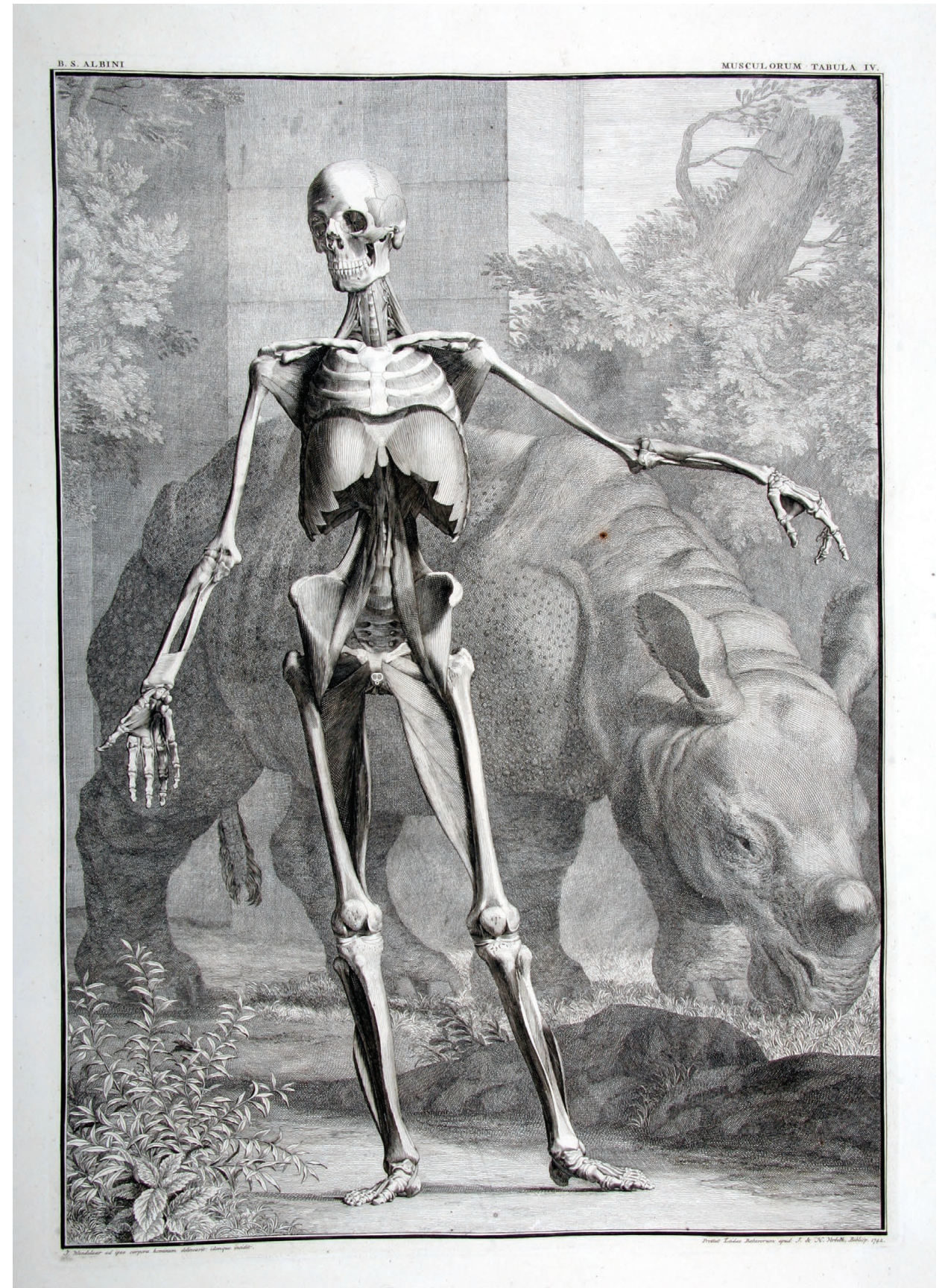
for their accuracy, precision, and elegance. They soon became the standard images for anatomy and were endlessly copied not only by anatomists, but also artists. Their influence lingers even today. Next time you are at the California Science Center in Los Angeles, look for one of Albinus's skeletons engraved on the DNA Bench in front of the entrance.

Today medicine relies on increasingly sophisticated ways to see inside the body. Visitors to the exhibition can experience a forerunner to the three-dimensional modeling of the digital age by viewing stereoscopic photography, a 19th-century technology used to convey an incredible sense of depth and immediacy to anatomical preparations. Also on view: books with layers of two-dimensional flaps that allowed a virtual dissection of the body in print, as well as an early book on X-rays. The discovery of X-rays at the end of the 19th century allowed people to see into the living body for the first time without disturbing its surface, launching a new revolution in the mapping of the body that had begun centuries before. ■



Left: Dissected Gladiator, Jean Bosq after Jean-Galbert Salvage, etching and engraving from two plates printed in black and red ink. From Jean-Galbert Salvage, *Anatomie du gladiateur combattant, applicable aux beaux arts* (Paris, 1812), pl. 10. Getty Research Institute, 85-B12146

Opposite: Muscle Figure and Rhinoceros, 1742, Jan Wandelaar, etching and engraving. From Bernhard Siegfried Albinus, *Tabulae sceleti et musculorum corporis humani* (Leiden, 1747), pl. 4. Los Angeles, Library Special Collections for Medicine and the Sciences, Louise M. Darling Biomedical Library, UCLA, BIOMED ** WZ 260 A337t 1747 plates





*Like artists today,
the “Father of French
Classicism” had to pay
his dues in the art world*

**Poussin and the
Struggles of**

Gig Work

By Meg Butler
Assistant Digital Editor
J. Paul Getty Trust

The Realm of Flora, 1631, Nicolas Poussin. Oil on canvas. Gemaldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden. Image: bpk Bildagenur. Photo: Elke Estel / Art Resource, NY

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GETTY'S EXHIBITION *Poussin and the Dance* offers a window into the two decades French painter Nicolas Poussin worked in Rome, a city whose majesty inspired him to make some of his most beautiful and joyous works of art. What's not in the exhibition: despite his triumphs, Poussin struggled financially—before and during those heady years—and turned to gig work to get by.

Poussin's struggles with money, and authority, started early. The “Father of French Classicism,” as Poussin is known, was born in small-town Normandy in 1594, the son of a disgraced nobleman (whose disgrace remains a mystery). To begin his art career at all, Poussin had to hatch a plan to defy his parents and run away from home. In 1612, when he turned 18, his destination became the same as that of all big talents growing up in stifling hamlets: the big city, i.e. the center of the art world, where new ideas, connections, and inspiration would make life as an artist possible.

For artists in Poussin's time, the center of the art world was Baroque Rome, a city Poussin perhaps heard of from Quentin Varin, the itinerant artist who visited his small town and was his first teacher. The Counter-Reformation was in full swing, and civic-minded popes celebrating the wealth of the Catholic church had beautified the city with theatrical urban spaces and dramatic architecture. These are the years when Rome was adorned with the Villa Borghese's lavish gardens, the Contarelli Chapel, Saint Peter's Basilica, vast processional avenues, and picturesque piazzas.

As wealthy Romans built new churches and palazzi all over the city, they also commissioned scores of artists to create custom, complementary works of art to beautify their buildings' interiors. This made the Eternal City the perfect place for an ingenue. As long as that ingenue could sneak into town, that is.

Poussin's unceasing desire to get to Rome is one of the few things we know about this period in his life. But when he left home at age 18, Paris was as far as his wallet would take him. There in the City of Light—perhaps because he lacked connections and experience, or because he turned down commissions, preferring to paint what he liked—he did not have a patron, as many artists did. Instead he took on gig work, entering public art competitions, taking on the odd internship, and making “potboilers”—works of art on popular subjects (in Poussin's day, biblical and mythological scenes) with mass appeal and reasonable prices, like what's still being sold on Paris streets today.

Poussin's period as a “struggling artist” painting to earn just enough to live and travel certainly sounds romantic, if not a terribly effective way to realize his dream. It took Poussin 10 years to make it to Rome, and surviving documents from the period suggest that money was at least part of the trouble. He first tried to leave Paris around 1617, but some sort of accident forced him to return shortly after he left. In 1622 he made it as far as Lyon, but there he was threatened with arrest for outstanding debts (and possibly made things right by selling some paintings).

The romance had also left the equation, perhaps when illness and poverty forced him to return to Normandy for a year to recuperate, and certainly when he contracted syphilis, possibly when he was only 21. This resulted in periods of work-stopping symptoms—most notably a tremor in his hands that would plague him for decades.

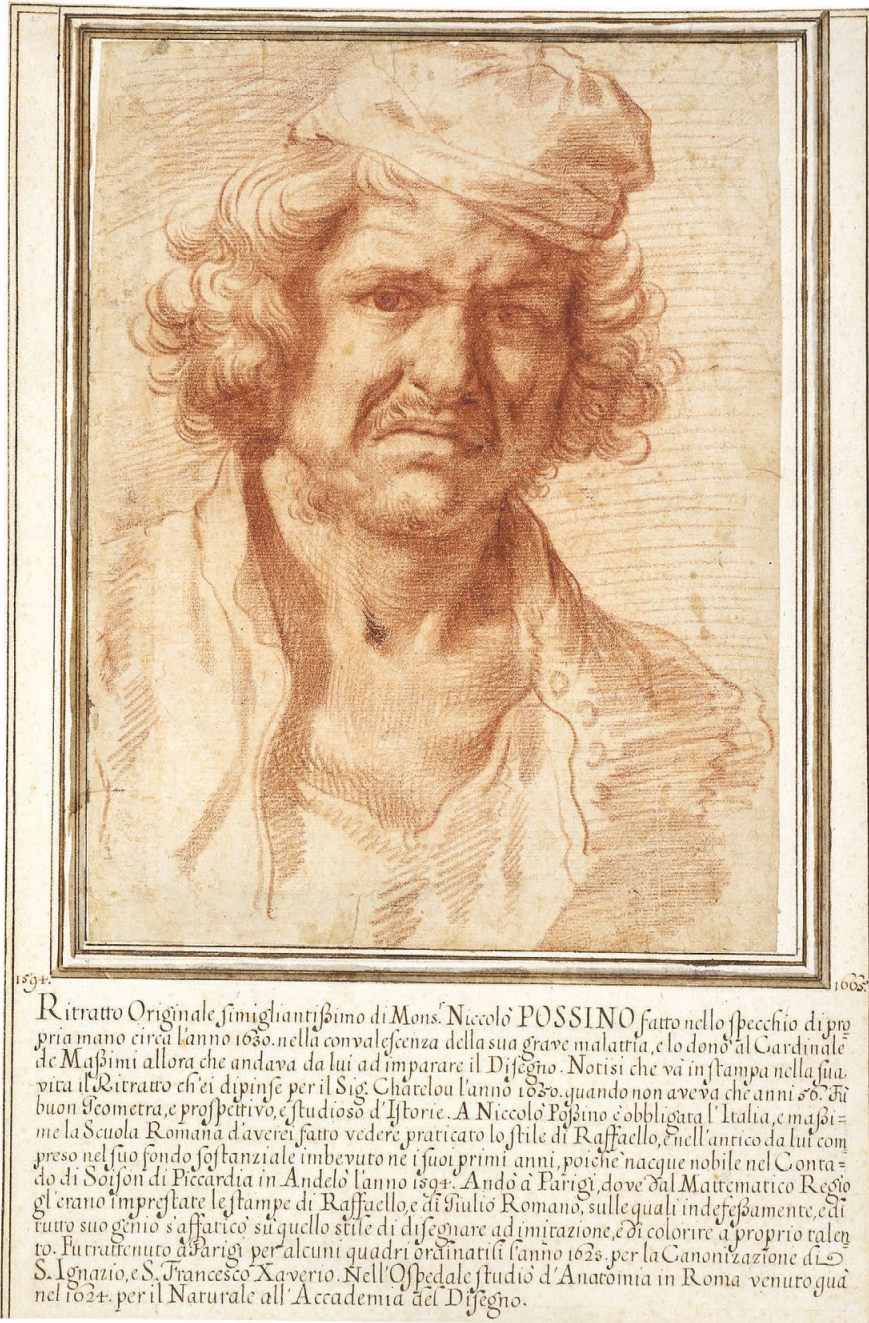
What finally got Poussin to Rome in 1624 was meeting Giambattista Marino, his first real patron. Marino was Marie de Medici's court poet, employed at what would now be roughly \$100,000 per year. Poussin's potboilers had given him name recognition, if not much money, and Marino was a fan. He took the younger artist under his wing and funded Poussin's first, and long-dreamed-of, trip to Rome.

“Poussin must have been dazzled, upon his arrival, by the treasures of the Eternal City: great chunks of ancient sculpture that stood in the gardens and courtyards of its villas, frescoes by Raphael, murals by Polidoro, and oil paintings by

Opposite, top: *A Dance to the Music of Time*, one of Poussin's most explicit homages to the Borghese Dancers. About 1634–36, Oil on canvas. The Wallace Collection. © Wallace Collection, London, UK / Bridgeman Images

Bottom: Relief of Five Dancers before a Portico (Borghese Dancers), Roman, 2nd century. Marble. Musée du Louvre, Department of Greek, Etruscan and Roman Antiquities. Image © RMN-Grand Palais / Art Resource, NY





Self-portrait, a red chalk drawing, 1630, Nicolas Poussin. Paper. The British Museum, 1901.0417.21. Image © The Trustees of the British Museum. Image licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International license (CC BY-NC-SA 4.0)

The Italian inscription on the drawing, which was added at a slightly later date, explains that the self-portrait was made with the aid of a mirror in about 1630, when Poussin (then in Rome) was recovering from a severe illness.

arrived in Rome. Poussin found a second patron, Cardinal Francesco Barberini, but that patron was suddenly made papal legate to Spain and quit the city shortly after they became acquainted. Poussin's first Roman commission—the *Martyrdom of St Erasmus*—did not meet with critical acclaim. And then it got worse. The Italian Plague of 1629–1631, part of the second bubonic plague pandemic that had begun in the 14th century, descended on Italy, and the symptoms of Poussin's syphilis flared up again.

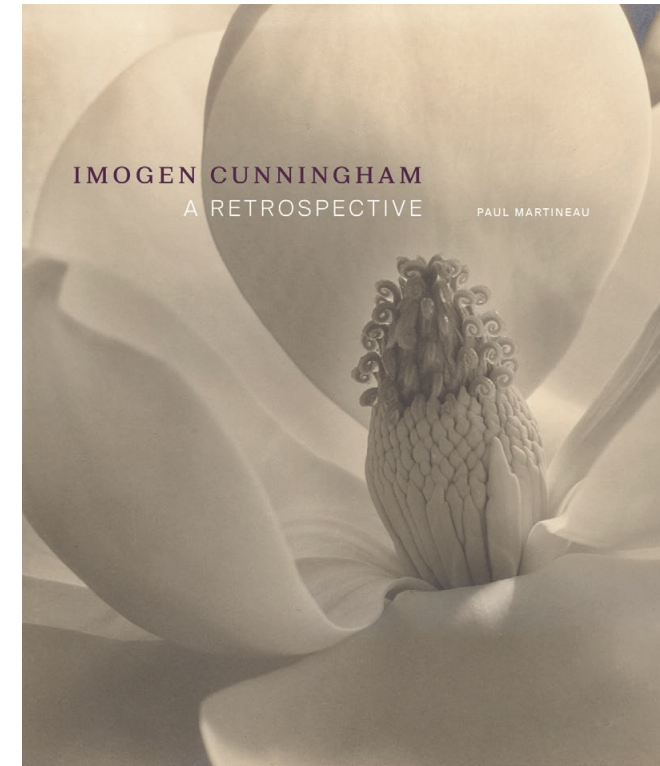
Due to that series of unfortunate events, not long after his arrival in Rome Poussin was back to doing gig work. And one of those gigs landed him in court. Gentleman jewel thief Fabrizio Valguarnera was accused of laundering diamonds through the Roman art market and was put on trial. Poussin was called to discuss the four paintings, including *The Realm of Flora*, that Valguarnera had purchased from him. Poussin testified that Valguarnera paid cash—not stolen diamonds—for the art.

Despite all these setbacks, Poussin was determined to make it in the art world. He studied the classics and copied the works of antiquity with which his art, specifically the paintings in *Poussin and the Dance*, are in constant conversation. In Rome, through his patron and friend Cassiano dal Pozzo, Poussin had access to collections like the Paper Museum—a collection of more than 10,000 drawings, watercolors, and prints that served as an encyclopedia of ancient sculpture, architecture, and visual culture (as well as botany, zoology, and geology). Poussin not only consulted the collections, he also contributed sketches to them.

Poussin certainly had an independent bent, but he must have been skilled in, or knew enough to foster, relationships with influential people. It was the artistic and scholarly patrons who gave Poussin the figurative and literary language found in *Poussin and the Dance*. His perseverance in the face of so many odds should be inspirational for struggling artists in any era, and make the celebratory paintings in the exhibition feel even more exultant. ■

Titian,” notes Emily Beeny, coauthor of the book *Poussin and the Dance* and curator of European paintings at the Fine Arts Museums of San Francisco.

Everywhere were the classic sculptures, friezes, and jewels of antiquity—including the relief *Borghese Dancers* and the colossal statue *Farnese Flora*—that inspired Poussin's dance scenes. But then things got rough again. His patron, Marino, died roughly a year after Poussin



Imogen Cunningham: A Retrospective

Paul Martineau

IMOGEN CUNNINGHAM (1883–1976) had an expansive vision, and this, combined with her innate curiosity and forward-thinking attitudes about gender, race, and sexuality, resulted in an unusually diverse body of work that defies easy characterization. In this excerpt, curator and author Paul Martineau discusses Cunningham's ideas around gender equality.

Cunningham was unafraid to get her hands dirty and saw no good reason why being a woman should keep her from her goal to become a photographer. She seemed to have been of the mind that the best way to advance the equality of the sexes was by doing the same things men do professionally. Her first encounter with a protest for women's rights was in 1910, when she came across suffragettes in Hyde Park, London. Although she believed in the cause, she preferred her own independent approach to the problem of equal rights, choosing to lead by example instead of getting involved in communal efforts. Later in life, she often deflected questions about her feelings on this

by saying, “I’m a photographer, not a woman. I don’t think it makes any difference if you just work.”

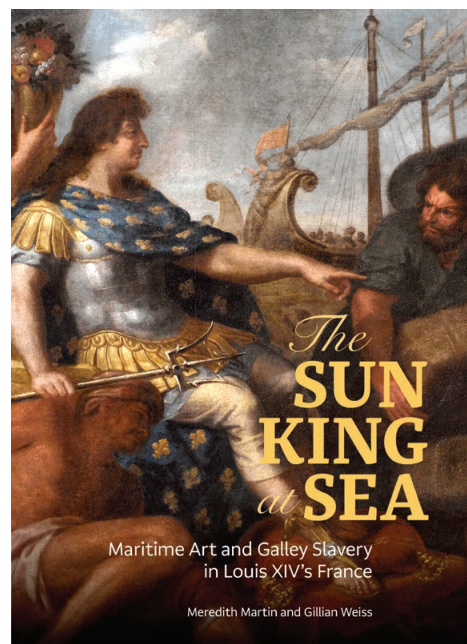
Made with seemingly little concern for prevailing notions of acceptable female behavior, one of Cunningham's first successful photographs was a circa 1906 self-portrait executed on the campus of the University of Washington that represented her nude, lying face-down in the grass. Nine years later, while on an excursion to Mount Rainier, she made history with a series of daring nude photographs of her husband, the etcher Roi Partridge. The photographs explored feminine desire in a way that had been theretofore circumscribed. As the historian Judith Fryer Davidov has aptly pointed out, Cunningham convinced a man to disrobe, using her camera to disrupt well-established gender hierarchies in art.

Although Cunningham was a woman of exceptional intelligence and talent, the stress of competing in a male-dominated profession must have been severe, particularly after Partridge divorced her in 1934 and constant money struggles began. To make matters worse, Cunningham felt disparaged by some of her male colleagues, who occasionally downplayed her talent and influence.

As a bulwark against the pressure, Cunningham joined San Francisco Women Artists, a group organized to promote, support, and expand the representation of women in the arts. She also served as a resource for female photographers such as Alma Lavenson, Laura Gilpin, Dorothea Lange, and Consuelo Kanaga, providing them with advice, moral support, and essential connections in the art and business worlds.

Although she was repulsed by the often loud speeches and extreme rhetoric of the women's liberation movement of the 1960s and 1970s, she confessed to having turned Alma Lavenson into a feminist—more precisely a “Lucy Stoner,” a reference to the activist, suffragist, and abolitionist Lucy Stone, who delivered the historic speech “Disappointment Is the Lot of Women” to the National Convention of Women's Rights in Cincinnati in 1855. In a 1975 interview for the feminist magazine *Ms.*, the ninety-one-year-old Cunningham admitted that despite her previous reservations about the women's liberation movement, she was slowly coming around. “I’m almost ready to join,” she said. “Of course, I’ve always belonged.”

Imogen Cunningham: A Retrospective is published by the J. Paul Getty Museum. © J. Paul Getty Trust

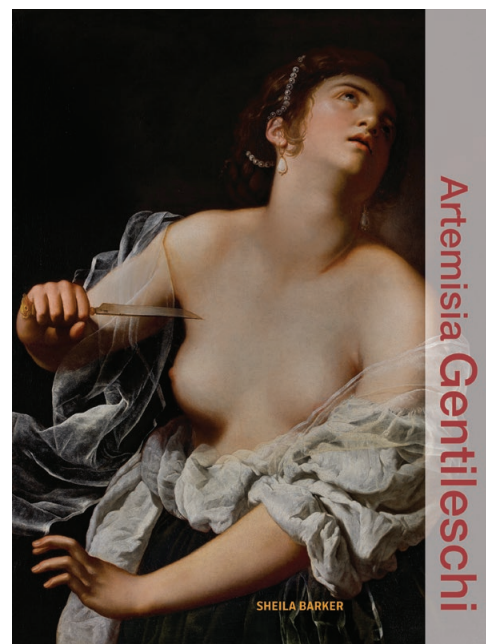


The Sun King at Sea: Maritime Art and Galley Slavery in Louis XIV's France

By Meredith Martin and Gillian Weiss

Mediterranean maritime art and the forced labor on which it depended were fundamental to the politics and propaganda of France's King Louis XIV (r. 1643–1715). Yet most studies of French art in this period focus on Paris and Versailles, overlooking the presence or portrayal of galley slaves on the kingdom's coasts. By examining a wide range of artistic productions—ship design, artillery sculpture, medals, paintings, and prints—Meredith Martin and Gillian Weiss uncover a vital aspect of royal representation and unsettle a standard picture of art and power in early modern France. Challenging the notion that human bondage vanished from continental France, this cross-disciplinary volume invites a reassessment of servitude as a visible condition, mode of representation, and symbol of sovereignty during Louis XIV's reign.

GETTY RESEARCH INSTITUTE
256 pages, 7½ x 10½ inches
80 color illustrations, 34 b&w illustrations
Hardcover
US \$60



Artemisia Gentileschi

by Sheila Barker

The life of the Italian painter Artemisia Gentileschi (1593–1653) was as exceptional as her paintings. She was a child prodigy raised by her artist father, a follower of Caravaggio, under whom she apprenticed. As she moved between Florence, Rome, Venice, Naples, and London, she learned from the artworks and intellectuals she encountered and her artistic style evolved. Throughout her career she specialized in powerful, nuanced portrayals of women. This gorgeously illustrated book traces Gentileschi's development through a focus on pivotal paintings such as *Susanna and the Elders* (1610), *Judith Decapitating Holofernes* (1612–13), and *Lot and His Daughters* (1635–38). Exploring what it meant for Gentileschi to work as both an artist and a woman, Sheila Barker offers a compelling life of an influential painter and a striking portrait of Italian Baroque culture.

GETTY PUBLICATIONS
144 pages, 7 ½ x 9 ¾ inches
73 color illustrations
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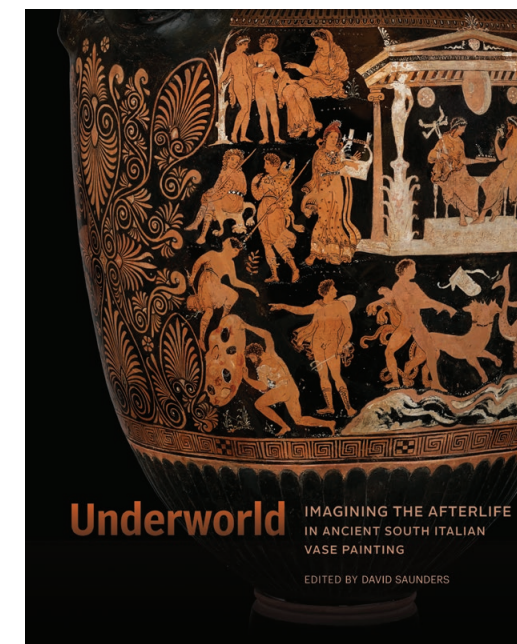


Monet Hates Me

by Tacita Dean

As the Getty Research Institute artist in residence in 2014–15, Tacita Dean was asked to define a subject and identify a path of research. What she proposed instead was a project titled “The Importance of Objective Chance as a Tool of Research.” Her idea was to allow chance to be her guide. Dean researched randomly, picking out boxes from the collections without knowing their contents, meandering through objects and images from sources as varied as medieval alchemy books to 20th-century artist letters. *Monet Hates Me* features reproductions of 50 artworks she created from Getty's archival holdings along with enlightening texts that expand on her method of research and illustrate her encounters with the archives.

GETTY RESEARCH INSTITUTE
368 pages, 6 ⅝ x 9 inches
161 color illustrations, 75 b&w illustrations
Paperback
US \$50

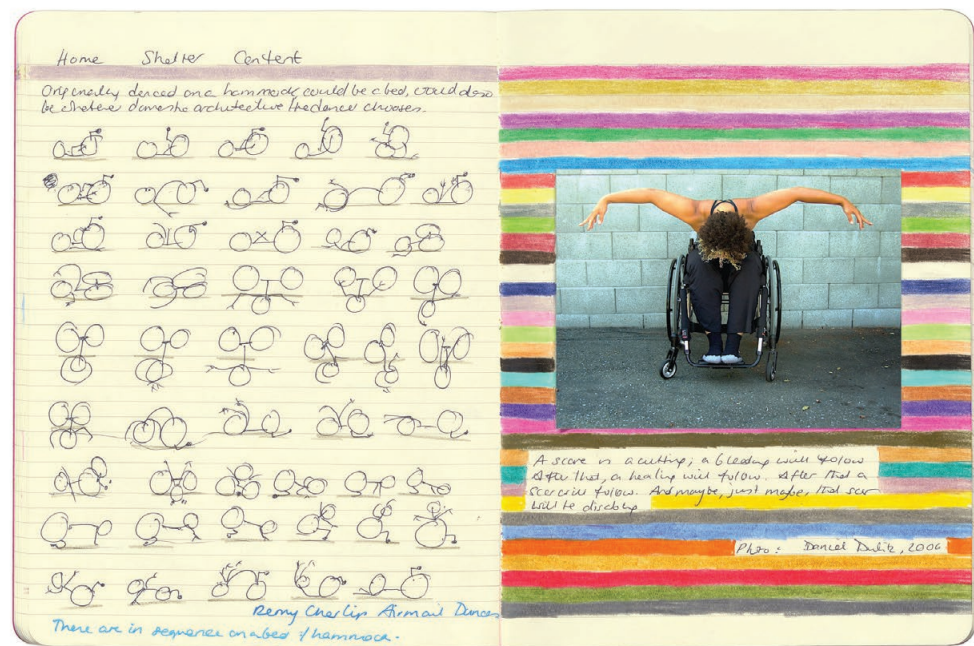


Underworld

Edited by David Saunders

In ancient Greek systems of belief, the dead lived on, overseen by Hades in the Underworld. Ritual and religion offered possibilities for ensuring a happy existence in the beyond. Some of the richest evidence for these beliefs about death come from southern Italy, where the local Italic peoples engaged with Greek beliefs. Monumental funerary vases that accompanied the deceased were decorated with consolatory scenes from myth, and around 40 preserve elaborate depictions of Hades' domain. For the first time in over four decades, these compelling vase paintings are brought together in one volume, with detailed commentaries and ample illustrations. The catalogue is accompanied by a series of essays by leading experts in the field, which provides a framework for understanding these intriguing scenes and their contexts.

J. PAUL GETTY MUSEUM
256 pages, 8½ x 10½ inches
119 color illustrations
Hardcover
US \$70

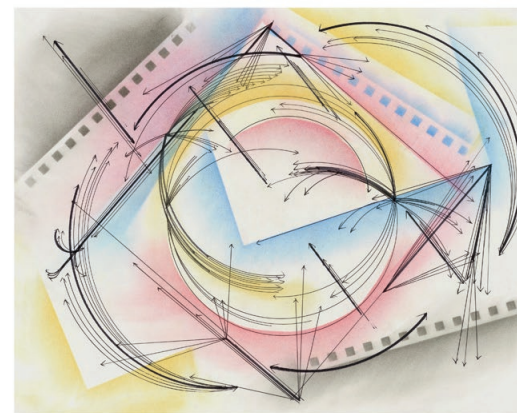


Making Art of Dance

A new Research Institute acquisition reveals the beautiful worlds inside choreographers' heads

FOR DANCERS, the pandemic effectively shut down their normal choreographic processes: ideas flowing in and out of their minds and bodies, circulating among them in the studio, creating dance in collaboration. Stalled while sheltering for more than a year, choreographers were forced to live—and dance—in their heads.

Responding creatively to this dire situation, Kristy Edmunds (formerly executive and artistic director of UCLA's Center for the Art of Performance, now director of MassMoCA) commissioned 26 contemporary dancers to produce handmade scores—sketches, notations, instructions, or simply reflections—for *The Choreographers' Scores 2020*, a portfolio of fine



art prints produced by the Lapis Press in Culver City. Stunning works on paper reveal the choreographers' imaginations as they awaited their return to studios and the stage. Pen, pencil, and paper document the elements of dance composition, distilling choreographic practice into two dimensions.

Resolutely on the sunny side with its bright orange interior, the portfolio brings the dance community together. The prints' intense colors and strong words take them from cheerful to deeply intense. Ralph Lemon's color blocks prophesy the **FUTURE**. Alice Sheppard writes, "A score is like a cutting. A bleeding...a healing...scar tissue." Rosie Herrera's First Communion veil, paired with pages from her journal, recalls her relationships with family, friends, or fellow dancers. Lucinda Childs's energized lines arc above their paper stage.

The revelation? Dancers are also accomplished artists and writers.

—Marcia Reed, Chief Curator, Associate Director, Getty Research Institute

Explore the Research Institute's extensive dance collection—dancers' archives, photographs, videos, historical rare books, prints, and more—at primo. getty.edu.



Opposite: Alice Sheppard

Clockwise from top left: Lucinda Childs, Ralph Lemon, Rosie Herrera

From: *The Choreographers' Scores 2020* (2021). Published by the UCLA Center for the Art of Performance, Los Angeles; Printed by the Lapis Press, Culver City, CA, 2021. Edition 1/40

Pages from the Pink Qur'an Come to Getty

TWO LEAVES FROM THE 13TH-CENTURY “Pink Qur'an” were recently acquired by the Getty Museum. The leaves show the rich diversity of medieval Spain.

Probably produced for a royal or noble patron in either Granada or Valencia, the manuscript is known as the Pink Qur'an because of its distinctive tinted paper. The use of dyed paper in various colors was a fairly common practice in Islamic Spain, indicating the attention and cost lavished on a manuscript. “It made it more sumptuous and more worthy of the divine revelation,” says Linda Komaroff, curator of Islamic art at LACMA, where a page from the pink Qur'an is also held.

The Qur'an is the most important text for Muslims, divinely revealed orally to the prophet Muhammad, who died in 632. Written in Arabic, which was the language of the prophet, it totals approximately 77,500 words.

“In the Pink Qur'an, there are about 20 to 25 words per page, so it is thought that the Pink Qur'an may have been bound in 20 volumes,” says Komaroff. “There are 6,236 *ayahs* or verses, and these are divided into 30 parts of varying lengths. Thirty is significant because, in the Muslim calendar, there are 30 days in each month. It is through writing that the Qur'an—the word of God—is transmitted and preserved.”

The beginning of each surah (chapter) of the Qur'an is often marked by an illuminated panel containing the chapter heading, such as the one on the page at right. The surah begins: “A chapter that We have revealed, and made obligatory, and revealed in it clear Verses, that you may take heed.” The striking embellishments on each page in gold, green, red, and blue either help organize the structure of the Qur'an's chapters and verses or serve as orthographic and diacritical marks that allow for it to be recited correctly aloud.

The graceful script on the leaves along with the luminous decorations and refined pastel sheen of the pink paper explain why the Pink Qur'an is one of the most celebrated manuscripts made in Islamic Spain.

Europe's paper manufacturing began in Spain in the Middle Ages, brought to the region by Muslims who ruled large portions of the peninsula at the time. By the middle of the 1100s, a mill in the province of Valencia produced high-quality paper. The region became a center for book production, including luxury copies of the Qur'an. Although religious opposition characterized the period as the Christians gradually drove the Muslims from the Iberian peninsula, vibrant Muslim communities created remarkable manuscripts for study and use in both religious and home settings.

The Pink Qur'an is on view at the Getty Center through February 27, 2022, as part of *Recent Acquisitions 2021: Collecting for the Museum*.

—Elizabeth Morrison, Senior Curator of Manuscripts, Getty Museum



Leaf from the Pink Qur'an, 13th century, Spanish. Tempera colors, gold, silver, and ink on paper. Getty Museum, Ms. 122, leaf 1v (2021.44.1 verso)

Nineteenth-Century Masterpiece of Modern Urban Realism

THE J. PAUL GETTY MUSEUM ACQUIRED at auction last November *Young Man at His Window*, then regarded as the most important painting by French Impressionist Gustave Caillebotte (1848–1894) in private hands. The large-scale, 1876 figure painting, widely considered a masterpiece of modern realism and a key moment in the history of Impressionism, will go on permanent view at the Getty Center after conservation.

“We expect Caillebotte's *Young Man at His Window* to become a new standout in our popular Impressionist gallery,” says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. “This extraordinary painting exemplifies Caillebotte's carefully constructed and sharp-edged brand of urban realism—so distinct from the informal landscape aesthetic of artists like Monet and Renoir—and will allow us to present to our public a fuller picture of the art associated with the Impressionist movement.”

Young Man at His Window represents a pivotal moment in Caillebotte's early career. He exhibited it to acclaim at the second Impressionist exhibition in 1876, when he was 27 years old. It was his public debut as a painter, and among his submissions this painting received the most critical acclaim, after his famous *The Floor Scrapers* (1875; Musée d'Orsay, Paris). *Young Man at His Window* is the culminating work in an early trio of domestic interior scenes featuring his immediate family.

The painting depicts a young man in a dark suit, modeled by the artist's brother René, standing at a large open window in the Caillebotte family's well-appointed upper-story apartment in Paris. With his back to the viewer, his feet planted firmly apart and hands in his pockets, he looks out at a sun-drenched street scene tightly framed by tall apartment blocks. A cushiony red satin armchair in the right foreground suggests he has been sitting at this window for some time, and that he has been suddenly roused. His attention seems fixed on a lone woman crossing the street below, who, despite her small scale, is so insistently framed by the painting's plunging perspective that viewers have been riveted ever since.



Young Man at His Window, 1876, Gustave Caillebotte. Oil on canvas. Getty Museum

“With dramatic lighting, painstaking execution, and a highly original composition that brilliantly conjoins domestic interior and Paris street scene, *Young Man at His Window* is an acknowledged masterpiece from the most inventive period of Caillebotte's career,” says Scott Allan, curator of paintings at the Getty Museum. “Caillebotte's painting represented the most innovative form of modern urban realism in the mid-1870s. Such realism was a key ingredient of the broader ‘Impressionist’ project, particularly among the most ambitious figure painters of the independent exhibition group, and it anticipated by many decades, as scholars have recognized, important developments in photography and cinema.”

This is the first work by Caillebotte to enter the Getty Museum collection.

—Amy Hood, Senior Communication Lead, J. Paul Getty Trust

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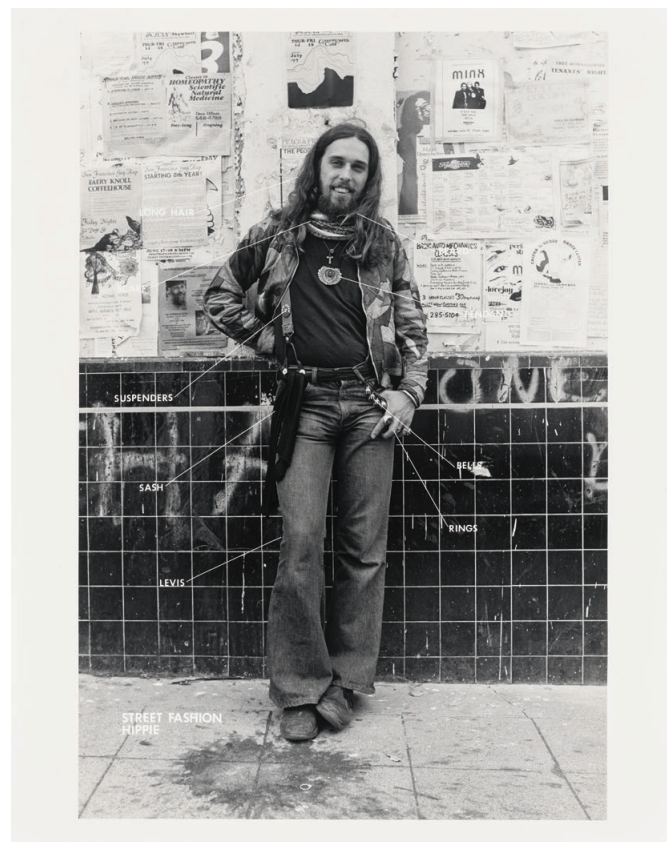
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Left: *Street Fashion, Hippie*, 1977, Hal Fischer. Gelatin silver print. Getty Museum. © Hal Fischer

Below: *La Surprise*, about 1718–19, Jean-Antoine Watteau. Oil on panel. Getty Museum



The Unmade Bed, 1957, Imogen Cunningham. Gelatin silver print. Getty Museum, Gift of Daniel Greenberg and Susan Steinhäuser. © Imogen Cunningham Trust

IMOGEN CUNNINGHAM (AMERICAN, 1883–1976) is best known for her modernist floral and nude studies, made in the 1920s. But she continued to experiment and innovate throughout her 70-year career, blazing a trail that inspired generations of female photographers. An excellent example of her ability to recognize the extraordinary in the quotidian is *The Unmade Bed* (1957), a spontaneous response to an assignment Dorothea Lange gave her students while Cunningham, Lange’s close friend, was observing.

The scattered hairpins claim the bed as a woman’s private space, and the photograph serves to my mind as a visual equivalent of, say, a poem by Emily Dickinson. Cunningham imbued the composition with a human presence and consciousness,

creating it with the same kind of precision and spare elegance that made Dickinson a poet of the highest rank. Given Cunningham’s study of the arts, she was undoubtedly aware of the sexual symbolism of rumpled bedsheets and letting down one’s hair by removing pins or ribbons. These motifs appeared frequently in 19th-century paintings of women *à la toilette*.

—Paul Martineau, *Curator of Photographs, Getty Museum*

The Unmade Bed will be on view in the upcoming exhibition *Imogen Cunningham: A Retrospective* (see opposite page).

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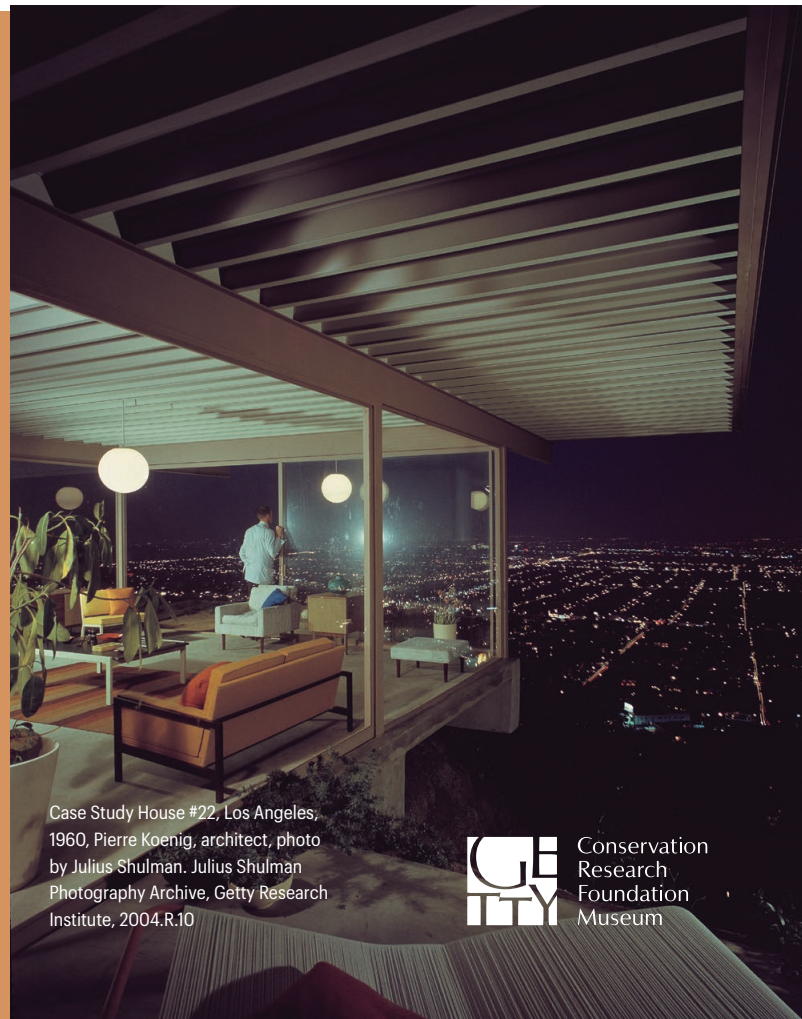
Art + Ideas

“The house was designed to maximize the 270-degree views of Los Angeles rolling out like a carpet beneath, the ocean in the background.”

—Author Kim Cross on Case Study House #22

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Case Study House #22, Los Angeles,
1960, Pierre Koenig, architect, photo
by Julius Shulman. Julius Shulman
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