

the GETTY

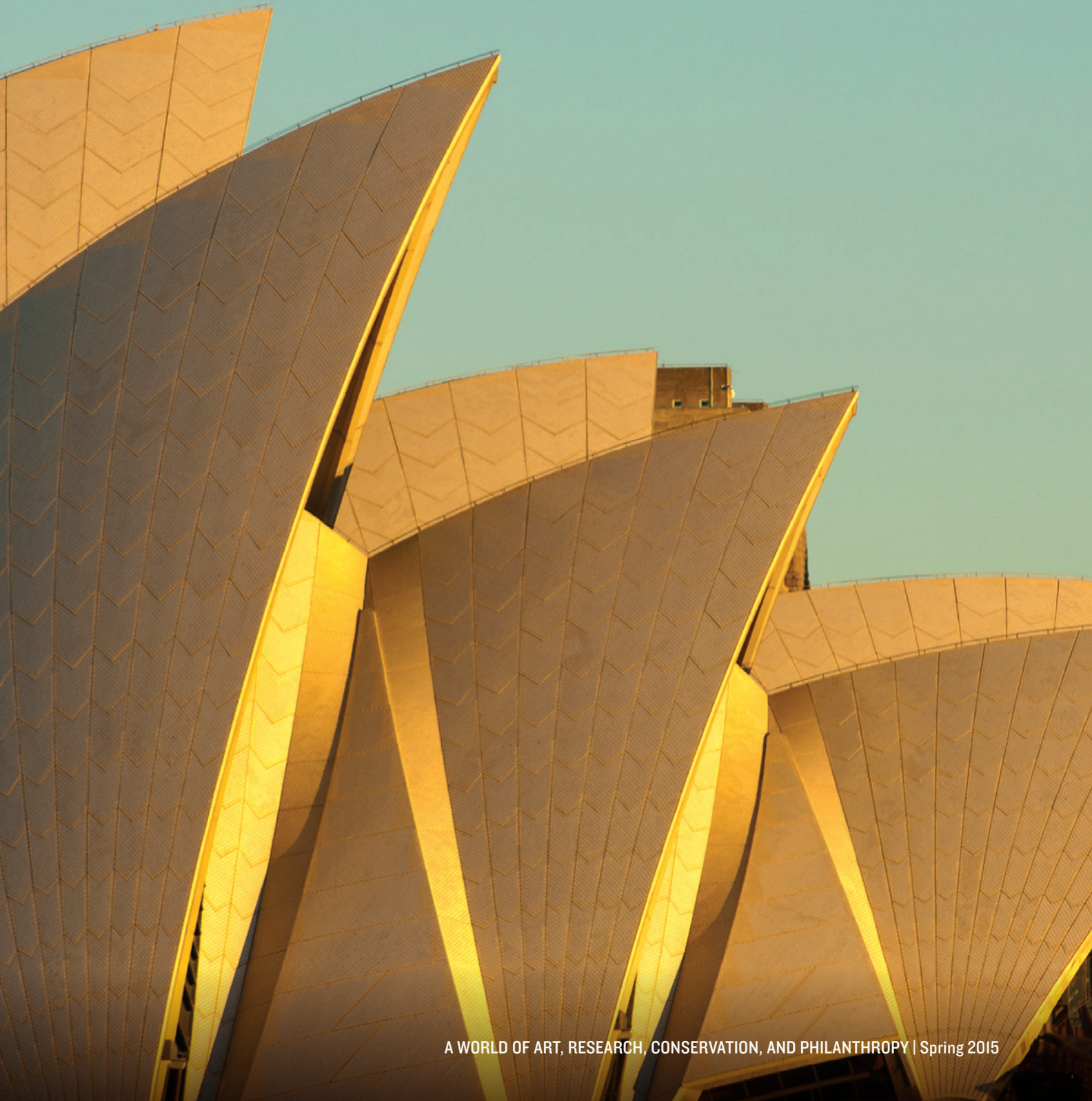


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The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—Getty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

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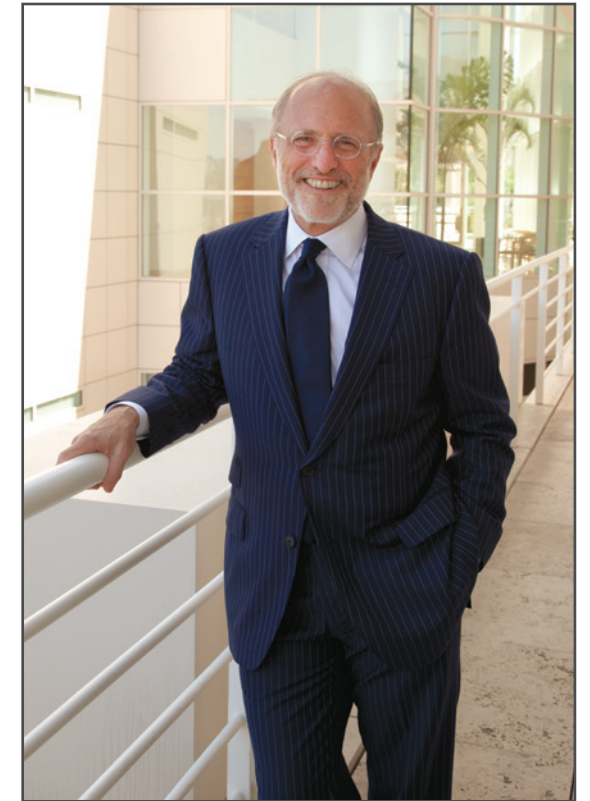
by James Cuno President and CEO, the J. Paul Getty Trust

Earlier this year I attended the World Economic Forum in Davos, Switzerland, during which government officials and corporate, education, and cultural leaders gather to explore the economic and political prospects for the coming year. I gave a presentation about the ways in which digital technology is transforming the museum experience—from initial discovery, to visiting, to research and collaboration, to the ways in which visitors can engage more deeply with the collection through digital resources. This issue of *The Getty* expands on our previous coverage of how the Getty is “going digital” through projects like the HistoricPlacesLA initiative from the Getty Conservation Institute (GCI) and the many digital facets that are accessible to researchers and patrons around the world from the Getty Research Institute Library.

Last month, Los Angeles Mayor Eric Garcetti joined GCI Director Tim Whalen, Foundation Director Deborah Marrow, and me to launch HistoricPlacesLA, the city's groundbreaking new system for mapping and inventorying historic resources in Los Angeles. HistoricPlacesLA contains information gathered through SurveyLA—a citywide survey of LA's significant historic resources—a public/private partnership between the City of Los Angeles and the Getty, including both the GCI and Foundation. You can see pictures of this event on page 33.

In our cover story, you will read about an exciting new initiative from the Getty Foundation, Keeping It Modern, which has awarded an initial ten grants to stewards of Modern Movement buildings of outstanding architectural significance around the globe. These projects promise to advance conservation practices. You will also learn about the seven living artists featured in the Museum's upcoming exhibition *Light, Paper, Process: Reinventing Photography*, and how they are eschewing traditional methods of working with photography in favor of experimental techniques that shift the understanding of the medium from that which accurately records the world to one that revels in its very materiality and processes.

I hope you can visit us in person this spring. You can always visit the Getty online through our website, or connect with us on Facebook, Twitter, and YouTube.



James Cuno



Participants in the 2013 International Stone Course engaged in plant removal and documentation at the historic Non-Catholic Cemetery in Rome.

International Course on Stone Conservation

What will bring a group of architects, conservators, conservation scientists, engineers, geologists, and archaeologists from across the world to Rome this spring? Rocks—or, more accurately, stone. They are coming to participate in the 19th International Course on Stone Conservation, which runs from mid-April to July 2015. The course is co-organized by the Getty Conservation Institute (GCI) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), in cooperation with the Non-Catholic Cemetery in Rome.

The International Course on Stone Conservation was first held in 1976, with the GCI joining ICCROM as a partner in 2009. It takes place at ICCROM's headquarters in Rome, providing participants direct access to its laboratories and library. Practical fieldwork will be carried

out on selected monuments in the Non-Catholic Cemetery in Rome. Course participants will also benefit from Rome's distinguished architectural heritage, as well as its legacy of stone conservation practice.

The stone course has long served a vital educational role by offering an intensive program in which to learn theoretical and practical methodologies for stone conservation. Equally important, it has provided a constructive forum for professionals to exchange ideas about the conservation practices and challenges in their home countries. Collectively, the course has a truly international reach. In the three previous courses that the GCI has presented in partnership with ICCROM, participants have come from thirty-four different countries and every continent except Antarctica. This year they will add more countries to that number.

J. Paul Getty Trust Report 2014: Digital Humanities at the Getty Now Available

The J. Paul Getty Trust annual report was released with a new format for fiscal year 2014, uniting the content in the report under one overarching theme. Essays by the four Getty programs—the Getty Conservation Institute, the Getty Foundation, the Getty Research Institute, and the J. Paul Getty Museum—reported the activities from the past year that have contributed to the digital humanities. Two experts in the field, Johanna Drucker from UCLA and Jeffrey Schnapp from the metaLAB (at) Harvard, contributed scholarly essays that provide a frame for the report, and also raise questions that should be considered as the humanities, especially arts institutions, create a new digital future. The report is free to read and download at getty.edu/about.



Reference Librarian Sarah Sherman of the Getty Research Institute

Unforgetting L.A. Wikipedia Edit-a-Thon

On February 21, the Getty Research Institute (GRI) partnered with online magazine *East of Borneo* to host a daylong Wikipedia edit-a-thon. The GRI invited Getty staff and the interested public to learn how to edit Wikipedia and to help fill gaps in its coverage of the architecture, design, people, and places in Los Angeles. The event was part of the magazine's Unforgetting L.A. project, which aims to build a better online history of art in Southern California—a history anyone can contribute to and access, entirely for free.

Participants arrived at the Getty, laptops in hand, and used resources provided by the GRI, including books and research files, as well as hands-on help from librarians to navigate the immense collection of digital resources available on the GRI's website, and contributed updates to important figures, movements, publications, artworks, and other parts of the L.A. story that are missing from Wikipedia.

Pacific Standard Time: LA/LA Update

The Getty Foundation has awarded a major archival grant as part of Pacific Standard Time: LA/LA to the Museum of Fine Arts, Houston for the International Center for the Arts of the Americas' (ICAA) *Documents of 20th-Century Latin American Art and Latino Art*. Initiated in 2002 and developed with the support of several Foundation grants, this multiyear project is dedicated to the recovery and digital publication of primary source materials related to artists, critics, and curators from Mexico, Central and South America, the Caribbean, and the United States. ICAA launched its free online archive in 2012 and has published more than 4,700 documents to date from Argentina, Colombia, Mexico, Puerto Rico, and the United States, with many more awaiting processing. The new grant will accelerate processing on over four thousand records that are critical to the research teams involved with Pacific Standard Time: LA/LA. Prioritized materials include documents from Brazil, Chile, Peru, and Venezuela that pertain to exhibitions in development at the Hammer Museum, the Fowler Museum, the Orange County Museum of Art, and others. The Foundation's grant support will also serve the teaching of Latin American and Latino art worldwide, as well as collection development and bibliographic controls through use of the Getty Vocabularies and English- and Spanish-language versions of the Getty's *Art and Architecture Thesaurus*.



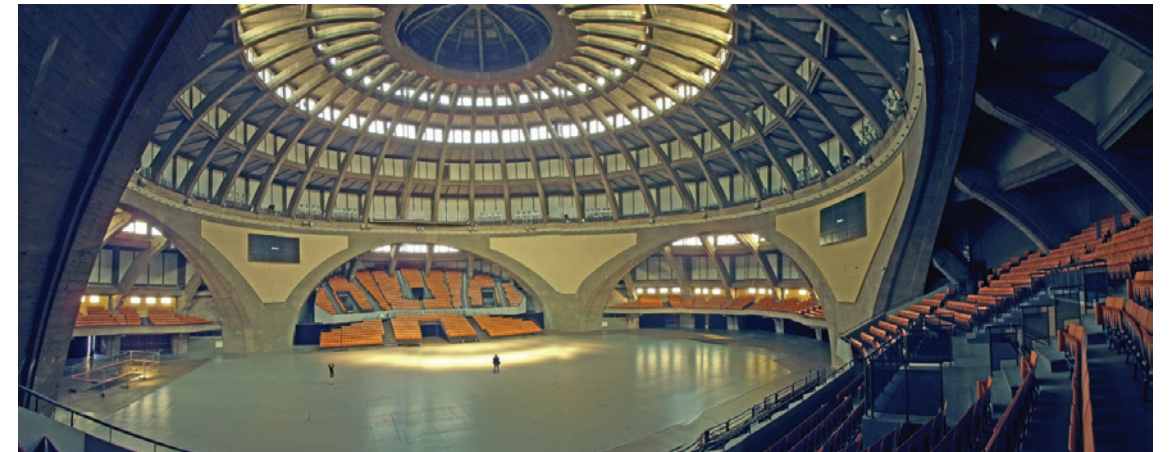
KEEPING IT MODERN

FOUNDATION AWARDS GRANTS TO CONSERVE
ICONIC MODERN ARCHITECTURE AROUND THE GLOBE

Towering glass-walled skyscrapers, sculptural profiles, innovative building materials—modern architecture is one of the defining artistic expressions of the twentieth century. Set free from traditional structural requirements, architects and engineers used new materials and construction techniques to create inventive forms and advance new philosophical approaches to architecture. The crowning achievements of modern architecture, from Walter Gropius’s Bauhaus buildings to Ludwig Mies van der Rohe’s Seagram Building and Lucio Costa and Oscar Niemeyer’s Brasilia have come to symbolize that “less is more,” as well as broader twentieth-century ideals of progress, technology, and openness.

Centennial Hall, interior, contemporary photograph, 2013. Photo: Mirosław Lanowicki (Museum of Architecture in Wrocław)

Opposite: Sydney Opera House. Photo: © andresr



Today twentieth-century architectural heritage is at considerable risk. The cutting-edge building materials and structural systems that defined the Modern Movement were often untested and have not always performed well over time. Even seasoned professionals do not always have enough information about the nature and behavior of these materials and systems to develop models and standards of practice for conservation treatment.

In an effort to address these challenges, the Getty Foundation recently launched Keeping It Modern—a major philanthropic initiative focused on the conservation of twentieth-century architecture around the world. Grants concentrate predominantly on comprehensive research and planning, with implementation support available for exceptional projects.

“Keeping It Modern builds on our long and successful track record of support for the conservation of historic buildings around the world,” said Deborah Marrow, director of the Getty Foundation. “This new initiative continues the Foundation’s commitment, but now brings into sharp focus the complex conservation issues that are specific to modern buildings.”

The first ten projects selected to receive support under Keeping It

Modern form a roster of striking modern architecture spread across several continents (see following pages for full descriptions). Following a rigorous peer review process by experts in the history and conservation of modern architecture, the initial round of grants was chosen for the buildings’ architectural significance and the promise of the projects to advance conservation practices for Modern Movement heritage. Grants focus on the comprehensive planning, testing, and analysis of modern materials, as well as the creation of conservation management plans that guide long-term maintenance and conservation policies.

“Now that Modern Movement buildings are really beginning to show their age, heritage professionals face increasing challenges to protect the experimental materials and techniques that distinguished this era,” says Gustavo Araoz, president of the International Council of Monuments and Sites (ICOMOS). “From a global perspective, the international conservation community stands to benefit greatly from the results of the Keeping It Modern projects.”

Keeping It Modern is part of the Getty’s strong overall commitment to modern architecture. The Foundation created the initiative to complement the Getty Conservation Institute’s

Conserving Modern Architecture Initiative (CMAI), which works to advance the practice of conserving twentieth-century heritage; two of the first ten Keeping It Modern grants are related to CMAI projects (the Eames House and the Salk Institute). The Getty Research Institute holds extensive and growing special collections about the work of twentieth-century architects. In 2013 the Foundation supported a smaller initiative, Pacific Standard Time Presents: Modern Architecture in LA, that included museum exhibitions and programs centered on Los Angeles’s modern heritage. With these and other programs, the Getty is significantly advancing the understanding and preservation of twentieth-century architecture.

The next round of Keeping It Modern grants will be awarded later this year through an open, juried competition. More information about this initiative and the grant guidelines may be found on the Foundation’s website at getty.edu/foundation.





Luce Memorial Chapel. Courtesy of Tunghai University

The first round of grants awarded as part of Keeping It Modern focus on research and planning related to emblematic Modern Movement buildings around the world. While the projects are as unique as the architects whose work they address, they do share common concerns. One example is the need for rigorous scientific analysis and testing of experimental materials, especially concrete. Concrete is one of the most widely used building materials of the twentieth century, but it is prone to surface flaking and structural degradation and current repair practices often lead to results that can differ significantly from the original aesthetics of the building. Another shared concern is the absence of comprehensive conservation management plans for modern heritage. Conservation management plans are guiding documents that bring together historical records on a building, existing analysis of the historic fabric, and knowledge of the building's performance over time. They are vital and necessary tools for creating a long-term strategy for decision makers and contractors to schedule and track routine maintenance, as well as more complex conservation interventions. The projects detailed here address these concerns through an impressive stylistic array of highly significant twentieth-century buildings.

Luce Memorial Chapel, Taichung, Taiwan

At the center of Tunghai University's campus stands the Luce Memorial Chapel. Designed in 1962 by Pritzker Prize-winner I.M. Pei and completed by architect and artist C.K. Chen in 1963, the chapel is a powerful example of early modernism that retains a nod to traditional Chinese temple design with its sweeping roofline. The chapel was constructed using innovative in situ cast concrete, and the exterior surface is covered with yellow-glazed, diamond-shaped tiles that are inserted into the concrete, providing a striking contrast against the blue sky.

Getty support is creating a comprehensive conservation plan for the chapel, the first ever for a Modern Movement building in the region. The project will include in-depth research into the history of the building's construction, materials, and past conservation efforts, as well as analysis and testing to provide weather proofing and climate control in this typhoon-prone environment.

Centennial Hall, Wrocław, Poland (see image on page 7)

A tour de force of structural engineering, Centennial Hall was designed by German architect Max Berg in 1911 to celebrate the 100th anniversary of Napoleon's defeat at the Battle of Leipzig. When the building was completed in 1913, it was the biggest reinforced concrete structure in the world and featured the largest free-standing dome ever built. The hall's vast circular central space can accommodate up to six thousand people. The building was developed as the centerpiece of a larger complex to host tournaments, festivals, public assemblies, and exhibitions, and it was listed as a UNESCO World Heritage Site in 2006.

Grant funds are being used to create a comprehensive conservation management plan to guide future interventions and long-term care, including the use of 3-D laser scanning and computer modeling to provide valuable insight into the building's structural condition.

Frederick C. Robie House, Chicago, Illinois

Designed and built between 1908 and 1910, the Robie House is a National Historic Landmark and a definitive example of Frank Lloyd Wright's Prairie style architecture. Developed as an alternative to confined Victorian-era homes, this fresh approach emphasized low, horizontal lines and open interior spaces. With its projecting cantilevered roof eaves and continuous bands of art-glass windows, the Robie House won international acclaim as a turning point in modern domestic architecture.

Grant funds are supporting the development of a long-term conservation management plan by the Frank Lloyd Wright Preservation Trust, which is simultaneously overseeing a full conservation of the building. This comprehensive plan, the first for a Wright property, will develop guidelines for routine maintenance and conservation treatment, and has the potential to serve as a model for numerous other buildings designed by the architect.



Frederick C. Robie House, south elevation. Tim Long, courtesy of the Frank Lloyd Wright Trust



Living Room of the Eames House.
Photo: Timothy Street-Porter,
© 2014 Eames Office, LLC
(eamesoffice.com)

**Le Corbusier’s Apartment and Studio,
Paris, France**

Famed modernist Le Corbusier designed the Molitor building at the edge of Paris’s sixteenth arrondissement in collaboration with his cousin Pierre Jeanneret, and he occupied the top two floors as his apartment and studio until his death in 1965. Constructed between 1931 and 1934, the building reflects the architect’s signature style of carefully planned spaces and proportions, simple but elegant materials and forms, ample natural light, and a white interior scheme balanced with wall-sections painted in primary colors.

A Getty grant is allowing the Fondation Le Corbusier to examine the physical fabric and condition of the residence in detail and correlate the results with a recently completed archival study. The result will be a comprehensive plan for the home’s restoration that can be applicable to other Le Corbusier properties.

Above: Le Corbusier et Pierre Jeanneret, Immeuble Molitor, 24 rue Nungesser et Coli, appartement de Le Corbusier, Paris, 1931–34. Photo: Olivier Martin-Gambier 2005. © FLC/ARS, 2014

Below: Livinghouse Idelson Street 29, Tel Aviv, Max Liebling, Architect Dov Karmi, 1935–36 . Photo: G. Lindlar



Max Liebling House, Tel Aviv, Israel

The White City of Tel Aviv is a UNESCO World Heritage Site comprised of nearly four thousand Bauhaus-style structures, the largest concentration of Modern Movement buildings in the world. The Max Liebling House (1936), designed by Israeli architect Dov Karmi, sits in the heart of this historic zone. With this building he updated Bauhaus principles with technical innovations, such as elongated recessed balconies to prevent interior overheating, that influenced an entire generation of postwar architects in the country.

Grant funds are supporting a conservation plan for the building, which is in the process of becoming a conservation heritage center operated by the city of Tel Aviv. The municipality is committed to finding the most appropriate ways to adapt the building for this new purpose while maintaining its historic integrity. The planning process includes the identification of character-defining features, as well as research on past interventions and physical testing of the building’s materials and energy efficiency.

The Eames House, Pacific Palisades, California

Built in 1949 by renowned husband and wife designers Charles and Ray Eames, the Eames House epitomizes the couple’s embrace of livable modernism with its brightly painted outdoor surfaces and intricate indoor spaces. This National Historic Landmark was conceived as part of *Arts and Architecture* magazine’s Case Study House Program, a project that introduced Modern Movement ideas for affordable and efficient housing after World War II. The Eameses carefully considered every detail of the site while living there (1949–88) and modified it over the years, making the house a fascinating illustration of their evolving aesthetic values and taste.

The Getty grant is bringing together a team of specialists to investigate the house’s exterior and interior materials, colors, and finishes using advanced analytical techniques. The results of this study will inform future conservation of the building, as well as a conservation management plan being prepared by the Getty Conservation Institute.



Miami Marine Stadium, Miami, Florida

Designed in 1962 by Cuban American architect Hilario Candela, Miami Marine Stadium is a showcase for the innovative use of poured concrete with its dramatically cantilevered sculptural roofline. It was the nation’s premier venue for boat racing, as well as for concerts, religious services, and political rallies until its closure in 1992 after the devastation of Hurricane Andrew. After years of disuse, the building faces two interrelated conservation challenges: surface and structural damage of the concrete, as well as extensive graffiti. Interestingly, some of the paintings have been created by well-known graffiti artists and are now much appreciated, particularly by younger audiences.

Experts are using Getty support to complete scientific research and testing in order to develop a comprehensive conservation strategy that is sensitive to both the concrete and the graffiti. This includes testing the most effective and least invasive graffiti-removal techniques and protective coatings for graffiti that might be preserved for its artistic value.



Salk Institute for Biological Studies courtyard. Image courtesy of Joe Belcovson for the Salk Institute of Biological Studies

Opposite (top image): Miami Marine Stadium. Photo: Ken Hayden

Opposite (bottom image): Paimio Sanatorium, Finland, Alvar Aalto 1928-32, Patient's wing and solarium terraces. Photo: Majja Holma, Alvar Aalto Museum

Paimio Sanatorium, Paimio, Finland

Located in an idyllic pine forest, the Paimio Sanatorium (1930–33) is a classic example of Alvar Aalto’s early modern functionalist style. Aalto designed the sleek, concrete building with its large windows and open balconies to function as a ‘medical instrument’ for the treatment of tuberculosis. The building was repurposed as a general hospital in 1971 but has since closed as a health care facility. Finding a suitable new use for the sanatorium is a necessity, but difficult given its scale, remote location, and protected heritage status.

A Getty grant will support the development of a conservation management plan to address these challenges and prepare long-term conservation policies for the sanatorium to ensure that its historic features remain preserved in any adaptive reuse.



Salk Institute for Biological Studies, La Jolla, California

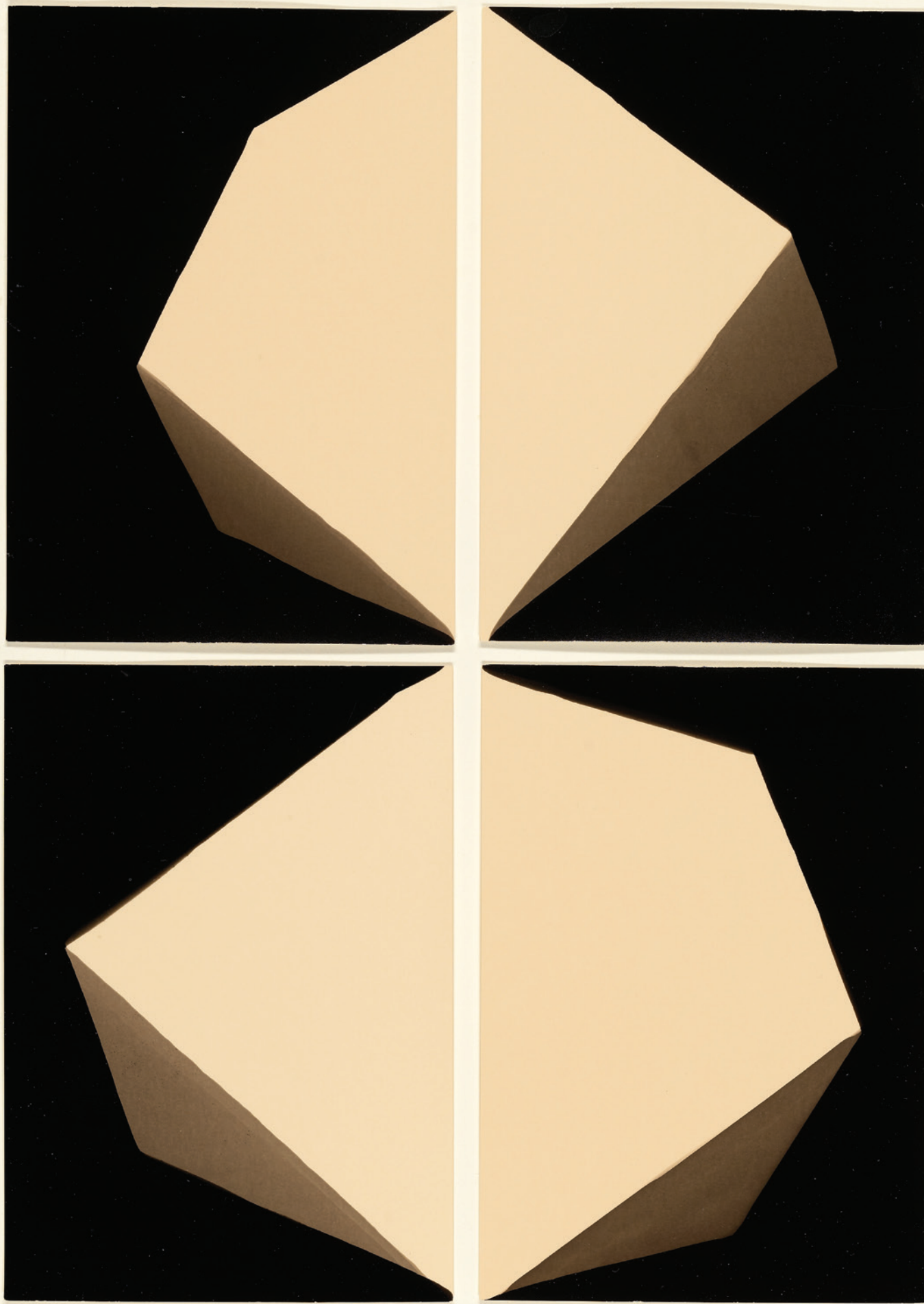
The Salk Institute for Biological Studies was established in the 1960s by Dr. Jonas Salk, the famed developer of the Polio vaccine. Renowned architect Louis Kahn worked with Salk to build an institute that would bring a community of scientists together, while also offering a place for individual contemplation, on a serene and isolated coastal bluff. One of the architecture’s most unique characteristics is its texturally rich palette of modern materials: pozzolanic concrete, unfinished teak, lead, glass, Cor-Ten steel left to weather and rust, and stainless steel/nickel alloy framing the laboratory window walls.

The Salk Institute is using Getty funds to create a comprehensive conservation management plan to preserve the buildings’ defining features. The grant complements a current project of the Getty Conservation Institute in partnership with the Salk that addresses the aging and long-term care of the buildings’ teak wall assemblies.

Sydney Opera House, Sydney, Australia (see image on page 6)

Designed by Danish architect Jørn Utzon and built from 1959–73, the Sydney Opera House is a UNESCO World Heritage Site and a transcendent cultural symbol of Australia’s most populous city. Over eight million tourists and patrons visit this jewel in the city’s harbor each year. With its iconic, nested sculptural forms, the building is remarkable for its innovative use of exposed steel reinforced concrete. Despite successful conservation efforts over the years, there is still insufficient knowledge about the condition of the concrete in several critical locations, including the building’s characteristic roof shells.

The Getty’s support is allowing the building’s custodians to complete a comprehensive study of the concrete elements and develop effective, long-term conservation protocols. The results will be integrated into Sydney Opera House’s conservation management plan and will be easily accessible to building managers and maintenance staff, setting a new standard that will be shared with the field.



DARKROOM ALCHEMISTS REINVENT PHOTOGRAPHY

The digital age has changed daily life in fundamental ways—from the way we work, to the way we shop, to our leisure activities. Digital technologies have also affected the arts in numerous ways, especially the medium of photography, offering increasingly sophisticated options for producing, storing, and disseminating images. However, many artists are reinvigorating an interest in the essential elements of the medium—light-sensitive emulsions and chemical development of photographic papers.

Light, Paper, Process: Reinventing Photography, on view at the Getty Center from April 14–September 6, 2015, presents the work of seven living artists who utilize an extensive array of practices—often achieved through trial and error, accident, or chance—that shift the understanding of photography from a medium that accurately records the world to one that revels in its very materiality and processes. Whether the artists use customized cameras or none at all, the experimental images they produce are unique and reveal the specific characteristics of the papers on which they were made or the chemicals used to develop, fix, and tone them. Each of the artists in this exhibition is fascinated with the materials of photographic practice and is motivated, in part, by the fact that many of these materials are becoming obsolete.

“It is important that the works in this exhibition not be perceived as nostalgic, even if they may look back to the beginnings of photography,” explained Virginia Heckert, head of the Getty Museum’s Department of Photographs and curator of the exhibition. “Each of the artists in this exhibition is interested in the history of photography and incorporating in his or her work an understanding of what the origins of the medium are. Through personal experience with painting, drawing, or film, as well as with analog photography, each artist has been able to expand the medium, shifting the way that we understand and appreciate the limits and possibilities of photography.”

Opposite page: Gevaert Gevarto 47, exact expiration date unknown, about 1960s, processed 2013 (#37), 2013, Alison Rossiter. Four gelatin silver prints. Each 10.8 x 8.3 cm (4 1/4 x 3 1/4 in.). Courtesy of the artist and Yossi Milo Gallery, New York. © Alison Rossiter

ALISON ROSSITER

Alison Rossiter (born 1953) takes a minimalist approach to the materials she uses to create her photographic works. She does not use a camera, film, or light, but instead uses only unprocessed sheets of expired gelatin silver paper and photographic chemicals in the darkroom. Collecting commercially manufactured photographic papers has become something of an obsession for the artist, after a chance acquisition of a box of expired paper in 2007. Her current collection contains examples from every decade of the twentieth century. She works primarily in two categories: latent images and processing experiments. Latent images are those created through light leaks, oxidation, and physical damage to the expired papers. Rossiter brings these hidden images to life by developing and fixing the paper, and the found photograms can be remarkably subtle or dramatic. In her processing experiments, the artist's techniques include immersing or dipping the paper in developer or pouring and pooling developer directly onto the sheet. With these simple acts, she achieves a multitude of results—some suggest faint impressions of primitive mark-making, others resemble landscapes, and still others call to mind abstract painting of the mid-twentieth century. ◀◀

MARCO BREUER



Spin (C-824), 2008, Marco Breuer. Chromogenic paper, embossed and scratched. 34.6 x 27 cm (13 5/8 x 10 5/8 in.). The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © Marco Breuer

Opposite page (L–R):

Water, 2009, James Welling. Chromogenic print. 60.3 x 50.2 cm (23 3/4 x 19 3/4 in.). Courtesy of the artist and Regen Projects, Los Angeles. © James Welling

Heliograms July 8, 1876 / October 16, 2011, 2011, Lisa Oppenheim. Gelatin silver print, exposed by sunlight, toned. 30 x 27.9 cm (11 13/16 x 11 in.). The J. Paul Getty Museum. © Lisa Oppenheim

Another artist who eschews the use of camera or film, Marco Breuer (born 1966) incorporates an array of tools and exterior forces to interact with light-sensitive paper. Breuer's interest in manipulation of photographic paper began with his thesis project in 1999, *100 Days*. The artist rented a room and worked for one hundred days without visual stimuli from television, movies, billboards, or magazines. His goal was to create a photographic record of each day, but as time passed he realized that the work and his daily routine began to merge. Tasks like heating his room and making meals inspired unconventional methods for making images. For example, prints could be exposed with the light from embers in his wood-burning

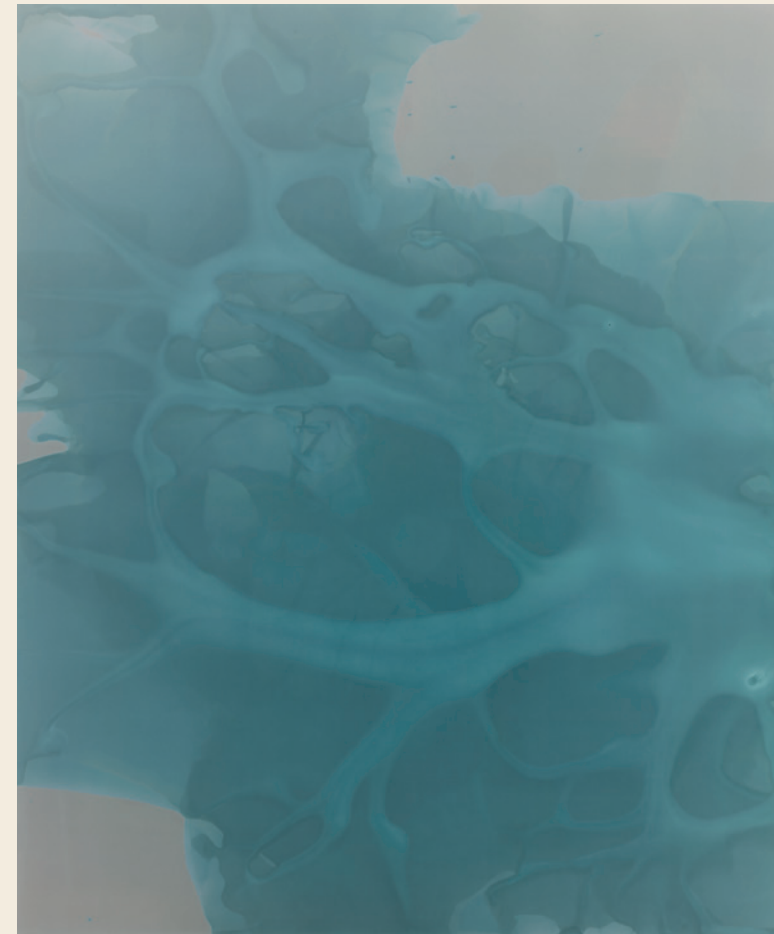
stove, or by placing the embers directly on the paper. After his thesis was completed, Breuer continued his investigations through various acts that abrade, burn, or scrape away the emulsion layers of black-and-white and color photographic papers.

“Stripping photography down to its bare essentials and eliminating the intermediate steps of standard photographic practice allows me to work in the present tense,” said Breuer.¹

Completely nonrepresentational, his “photographs” look like no others; they elicit the hues and textures of rare metals, mineral deposits, or oil spills, and display marks ranging from fine incisions and abrasions to scar-like burns and gashes. ◀◀

¹From an interview with the artist by N. Elizabeth Schlatter, <http://www.flowjustflow.com/2013/01/29/marco-breuer>

JAMES WELLING



James Welling (born 1951) spent the first ten years of his career exploring painting, sculpture, performance art, video art, conceptual art, and installation before he committed to thinking of himself as a photographer. For the past four decades, he has explored photography—from documentary to experimental, with and without a camera, using black-and-white, color, and Polaroid films and papers, as well as digital files and printing. Since 1995 he has worked increasingly with color, filters, and camera-less photography. Three bodies of recent work presented in the exhibition include variations on the photogram, chemigram, and printing-out process. For his *Water* series, Welling plunges individual sheets of photographic paper into a tray of water underneath a color enlarger. Capturing the movement of the water as the paper is removed from the tray, the resulting images are made more dramatic by the color filtration in rich blue, green, or orange hues. ◀◀

LISA OPPENHEIM

While the previous artists' works focus on the investigation of basic photographic elements, Lisa Oppenheim (born 1975) creates works that directly relate to her subject matter by using the very entities depicted in the photographs to expose them. Oppenheim uses existing images she finds in historical archives or on the Internet, scans them to create enlarged copy negatives, then contact-prints the negatives using the light from the sun, the moon, or a flame. “The world enters into a photograph in a different way than it enters into a painting, for example, because photographs serve multiple functions,” Oppenheim said. “That is how I let the world come into my work.”

For her *Heliograms* series, Oppenheim began with an image of the sun from July 8, 1876 found in the Physical Sciences Collection at the National Museum of American History. She systematically exposed individual sheets of gelatin silver paper placed in a light-tight box over the course of a day to sunlight by lifting the lid and varying the exposure length according to the time of day and year. Although all of the photos in the series were made from a single negative, the resulting images are distinct; together they seem to document shifts in the intensity and quality of sunlight. After developing the images, Oppenheim uses toner to create a luminescent glow, invoking the alchemical association of sunlight with gold. ◀◀



CHRIS MCCAW



On a camping trip in 2005, Chris McCaw (born 1971) turned an accidental exposure into a career obsession. Intending to shoot an all-night exposure of the stars, McCaw left the shutter open after sunrise and discovered that the sun had recorded itself as a scorched gash in the sky. From that point on, McCaw sought the “immediacy of the burn” and soon left film behind all together. He uses customized cameras loaded with black-and-white enlarging

paper and outfitted with vintage military lenses pointed directly at the sun that function like a magnifying glass, burning through the emulsion layer and paper base, leaving behind single marks and solarized passages. The photographs in his *Sunburn* series record the sun’s movement, which literally sears its path into the paper in the form of dots, lines, or arcs, depending on its position, the weather conditions, and the length of the exposure. ◀◀

JOHN CHIARA

It is hard to miss John Chiara (born 1971) when he comes through town to capture a photograph. Like McCaw, Chiara works with custom-built cameras loaded directly with photographic paper, however Chiara works in color. His largest camera measures 7 x 10 x 12 feet and accommodates paper that is 50 x 80 inches. Chiara transports this mega-camera on a flatbed truck hitched to his SUV. Working primarily in his hometown of San Francisco, Chiara has also photographed in Los Angeles. Each work is titled with the name of the street or intersection where it was taken. His landscapes are not meant to present the most picturesque view of a place, but to invoke the memory of it, which he achieves by experimenting with focus, filtration, exposure, and development time.

“I hope they touch on memory—not a longing type of memory . . . a visual memory, a personal narrative, a memory of place,” explained Chiara.

And how does one develop such large paper? Chiara starts by pouring chemicals into a sealed six-foot-long section of PVC sewer pipe, which he rolls back and forth on the floor. Irregular streaks and drips characterize his prints, as do areas of overexposure and underexposure, flare from light leaks, and unevenly saturated colors, conveying his hands-on approach. ◀◀

MATTHEW BRANDT

The youngest artist in the exhibition, Matthew Brandt (born 1982) was a student of James Welling at the University of California, Los Angeles. For Brandt, the origin of an image is not as important as the way he thinks it through as an object. To that effect, Brandt culls images from many sources: photographs he has shot himself or sourced from library archives or the Internet. He then unites the physical with the representational through his photographic experiments. For example, for the series *Lakes and Reservoirs* begun in 2008, Brandt photographed bodies of water in the western United States in the tradition of nineteenth-century landscape photography. After developing the prints, he submerged them in water collected at the location. The sediments and bacteria begin to erode the chemical structure of the paper, allowing the physical elements to change and interact with the static, idyllic image. ◀◀




Above: *Rainbow Lake, WY A4*, negative 2012; print 2013, Matthew Brandt. Chromogenic print, soaked in Rainbow Lake water. 76.2 x 101.6 cm (30 x 40 in.). The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © Matthew Brandt

Left: *Holyoke at Pacific Coast (Variation B)*, 2012, John Chiara. Dye destruction print photograph on Ilfochrome paper. 83.8 x 68.6 cm (33 x 27 in.). The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © John Chiara

Opposite page: *Sunburned GSP #555 (San Francisco Bay)*, 2012, Chris McCaw. Gelatin silver negative. 25.4 x 20.3 cm (10 x 8 in.). Courtesy Stephen Wirtz Gallery San Francisco. © Chris McCaw



“Each of the artists in this exhibition engages in some way with the process by which the photographic medium captures and transmutes light into a two-dimensional image on paper,” said Timothy Potts, director of the J. Paul Getty Museum. “But rather than seeing this process as something to be ‘perfected,’ or even neutralized, they exploit its ability to be manipulated and deconstructed, thus collapsing process and product into a single creative activity. I am particularly pleased that the Getty Museum Photographs Council has provided funds to acquire works by Matthew Brandt, Marco Breuer, John Chiara, and Allison Rossiter for our permanent collection.” ◀◀



A SENSE OF PLACE IN THE CITY OF ANGELS

North Broadway-Buena Vista
Street Bridge. Photo: Stephen
Schafer Schafphoto.com.

Los Angeles is a city of landmarks—from the Hollywood sign and Walk of Fame to the towering palm trees lining the city’s streets. But to many of its residents, Los Angeles is much more than tourist haunts—it’s a city with a rich cultural history waiting to be explored. Much of this history is now accessible, free, and online with HistoricPlacesLA.org, the most advanced cultural resource inventory management system in the United States, recently launched by the City of Los Angeles in partnership with the Getty Conservation Institute (GCI).

HistoricPlacesLA is the first online information and management system specifically developed for the City of Los Angeles to map, inventory, and describe its significant cultural resources, including places of social importance, architecturally significant buildings, historic districts, bridges, parks, gardens, streetscapes, and more. As Los Angeles grows and changes, the system will be an important tool for protecting and preserving the character of the city’s distinctive neighborhoods, from the Victorian-era homes of Angelino Heights to 1950s ranch-style houses in the San Fernando Valley.

“The system unlocks Los Angeles’s rich cultural history and puts it in the palm of anyone’s hand,” said Los Angeles Mayor Eric Garcetti. “HistoricPlacesLA will enrich and enlighten visitors and Angelenos alike and will encourage people to truly explore our streets and be conscious of the history around us.”

HistoricPlacesLA contains information gathered through SurveyLA, the citywide survey of significant historic resources that represents the largest and most ambitious historic resources survey project to date in the United States. SurveyLA is a multi-year public/private partnership between the City of Los Angeles and the Getty, including both the GCI and Getty Foundation.

Prior to 2010, only 15 percent of the city had been surveyed for historic resources. Over the last five years, SurveyLA has been surveying the remaining 85 percent of the city. SurveyLA is now approximately 75 percent complete—and as new information comes to light, it is also entered into the HistoricPlacesLA system.

HistoricPlacesLA can be accessed online by anyone interested in these resources, including policymakers, property owners, developers, architects, and other stakeholders. Want to know where the Brady Bunch house is located? Just search the system and you’ll get your retro fix at 11222 Dilling Street. Curious about the steel sculpture garden on 62nd Street? With HistoricPlacesLA, it’s easy to find the “10th Wonder of the World,” otherwise known as the Lew and Dianne Harris Sculpture Yard.



Griffith Observatory. Photo: Stephen Schafer Schafphoto.com

“HistoricPlacesLA will enable visitors to search and discover our interesting finds from SurveyLA and long-cherished landmarks across the city,” said Ken Bernstein, manager of the City of Los Angeles Office of Historic Resources. “This information will not only bring to life our city’s fascinating history, but it will help enable more informed decisions by property owners, developers, community activists, urban planners, and policymakers.”

One such discovery is the Sugar Hill Historic District, a small neighborhood known for its association with the African American community and the movements to abolish deed restrictions that promoted racial segregation. In 1945 African American homeowners hired Loren Miller, a prominent civil rights attorney, and sued for their right to own homes in Sugar Hill. This led to a Supreme Court decision that such restrictions were unenforceable nationwide.

The system also sheds additional light on the city’s well-known communities—including its Japanese, Chinese, and Armenian neighborhoods—while revealing lesser known enclaves, such as San Pedro’s Norwegian and Croatian inhabitants and the German Jewish

émigrés that settled in Los Angeles during World War II.

In creating HistoricPlacesLA, the GCI has customized the Arches system, an open source, geospatial, and web-based information platform built to inventory and ultimately protect cultural heritage places. Arches was jointly developed by the GCI and World Monuments Fund.

“The GCI has worked with Los Angeles for many years to complete a survey of the city’s historic resources, and that investment has come to fruition with HistoricPlacesLA,” said Tim Whalen, director of the GCI. “We welcomed the opportunity to customize the Arches software for Los Angeles, and to demonstrate the benefits of its application for other cities and countries.”

As Los Angeles continues to be a city of rapid change, HistoricPlacesLA also gives developers, property owners, policymakers, and the general public information about significant historic resources in their community.

“Developers have never had such a powerful tool to direct us to potential opportunities for adaptive reuse projects, or to help us make sure we don’t inadvertently affect significant historic resources in areas that we’re

considering for development,” explained Wayne Ratkovich, president and CEO of the Ratkovich Company, a company focused on sustainable urban development projects in Los Angeles.

The system will also make a difference for the city’s conservation advocacy groups. It could potentially aid community members as they seek to protect key architectural sites or other critical parts of neighborhood history.

“HistoricPlacesLA will help us conserve our important cultural heritage, and can help us protect Los Angeles’s important past as the city grows dynamically into the future,” said Linda Dishman, director of the Los Angeles Conservancy. “Los Angeles has always been a city of radical architectural experimentation, but HistoricPlacesLA also sheds light on sites of rich social and cultural significance.”

To explore places recently identified through SurveyLA, as well as long-cherished landmarks across Los Angeles, visit www.HistoricPlacesLA.org.



Following are places of historical and cultural significance inventoried through SurveyLA and now on HistoricPlacesLA.org

Originally constructed as the Mexican Methodist Episcopal church, St. John’s United Methodist church was built in 1936 for a Mexican American congregation. It is one of the oldest and largest churches remaining in Watts and represents a significant association with the Mexican American community.

The Ebell Club South on Menlo Avenue is an intact women’s club building significant for its contribution to the social history of South Los Angeles and women in Los Angeles. It’s also noted for its Zig-Zag Moderne and Egyptian Revival design.

The Boathouse Thematic Group are twelve identical single-family “boathouse” residences constructed in 1959 and located in the hills along the south side of the Cahuenga Pass. A team of Norwegian shipbuilders assisted in the construction, using hand-axes rather than saws for cutting wood to achieve a handcrafted look.

Canyon School Schoolhouse, built in 1894, is an extremely rare example of a nineteenth-century schoolhouse in Los Angeles. It may also be one of only three remaining schoolhouse buildings in the Los Angeles Unified School District.

Edgar Rice Burroughs Office is a revival building significant for its association with Edgar Rice Burroughs, noted author of the Tarzan novels and developer of Tarzana in the San Fernando Valley.

The former homes of Nat King Cole, Amelia Earhart, Marilyn Monroe, Bill “Bojangles” Robinson, Shirley Temple, and other famous names are searchable online.

Boathouse Thematic Group

Thousands of Rare Books on your Desktop



Imagine a research library checking out more than 8.5 million books—rare books, ancient books, first editions, irreplaceable primary sources—to anybody who wants them and never asking for them back. That's the nearly limitless possibility of a research library in the twenty-first century. Through a robust, nonstop digitization effort and international partnerships, the Getty Research Institute (GRI) is setting the standard for the future of art-historical research practices. And in the last eight years, users from all over the world have downloaded millions of books from the Getty Research Library holdings and used GRI tools to find and aggregate art-historical resources in other libraries internationally.

Envisioned from its beginnings as a major research library in support of advanced scholarship in the history of art, today the GRI's Research Library is one of the largest and most comprehensive art libraries in the world, known both for its broad and deep

primary and secondary collections and for the various ways in which it encourages and facilitates art-historical research for a vast community of users. As the research needs of the field change, colleagues in art libraries around the world look to the GRI for best practices and scholars from all over the world use the GRI's online catalogue as a reliable reference in their daily academic work.

On-site, the Getty Research Library is visited by 23,000 users per year. But the number of users accessing the library resources off-site are even more impressive. Reference librarians at the GRI field 19,000 reference inquiries a year, more than 3,000 of which come from researchers around the world who are able to use the library's staff, collections, and services from afar.

Virtual patrons—students, advanced researchers, and the interested general public from all parts of the globe—number in the hundreds of thousands. This virtual access is powered by the GRI website and the Primo Search system which allows users to view books and digital collections online, request a book to be sent to their own library via interlibrary loan, learn about the GRI's special collections, plan a visit to the library, correspond with a reference librarian, obtain images for publication, or get help with provenance research questions and data on artists and artworks.

Interlibrary Loan

Many items in the Getty Research Library collection are available to off-campus researchers through interlibrary loan arrangements made via their home institutions. The GRI is the leading lender of art library materials worldwide and sends out hundreds of items to other libraries each month to support art-historical research around the world. In addition, many interlibrary loan requests are now handled as digital-on-demand requests—meaning that books, including rare books and primary sources, can be scanned

on request, eliminating the need to send out the physical item. More than five hundred scans are made monthly from the library's book and periodical holdings and uploaded to the Getty Research Portal (see below), creating an ever-expanding body of work on "permanent loan" to libraries and library users everywhere. These scans are also uploaded to the Internet Archive, a large nonprofit internet library that offers permanent access to historical collections that exist online. For the past eight years, nearly every book the Getty Research Library has digitized has become part of the Internet Archive. To date, skilled operators at the GRI have used five state-of-the-art scanning stations to put more than 20,000 books online (along with hundreds of thousands of images from the special collections).

Digital Public Library of America

The GRI is a content hub of the Digital Public Library of America (DPLA), a national platform for the discovery, exhibition, dating, and geo-mapping of information and knowledge resources including books, maps, photographs, works of art, and other cultural heritage objects. The project aggregates metadata from libraries, archives, museums, and heritage organizations across the United States. The Research Institute contributes all digitized books from its own collections as well as a wide range of digitized special collections including thousands of photographs. DPLA currently provides access to millions of objects and is growing daily. Through a beautifully designed, easy-to-use search, the DPLA makes available digital resources that would otherwise be findable only through individual institutions' catalogues and specialized search portals. Results link to the digital items directly through partner institutions' online catalogues as well as to shared repositories such as the Internet Archive.

The GRI is the largest contributor of art-historical resources to this



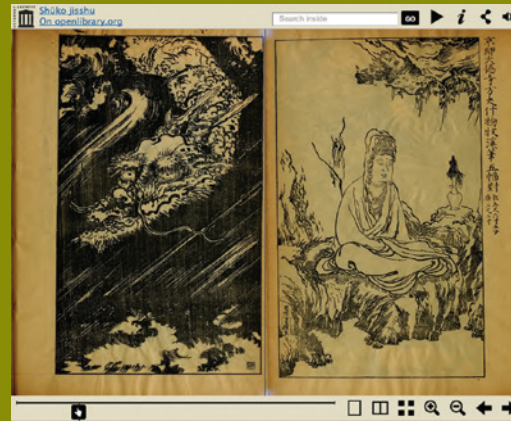
Scanning books.

nationwide portal. Very few libraries have large enough digitization programs to qualify for participation: these include the GRI, the Smithsonian, the New York Public Library, and Harvard University.

The above partnerships go a long way toward making the Research Library's offerings widely and easily available to anyone. However, at one of the world's most prominent and largest art libraries, the goal to facilitate specific research—designed to support and advance the field of art history—is paramount. To that end, the Research Library collaborates with other art research libraries and spearheads new art-historical research resources. Known conceptually as the Future of Art Bibliography, this international initiative brings together peer institutions to examine ways to make art-historical research materials in their many formats accessible to scholars, facilitating research but also democratizing the discipline and encouraging new approaches to scholarly engagement.

The Getty Research Portal

In response to these discussions about art-historical access and research, the GRI, in collaboration with the Avery Architectural & Fine Arts Library at Columbia University, the Frick Art Reference Library, the Heidelberg University Library, and the Institut National d'Histoire de l'Art, led a project



Scanned page spread from the Japanese writer, moralist, and politician Matsudaira Sadanobu's *Shūka jishū*, vol. 5 (1800), a rare book from the GRI's collections, as viewed in the Getty Research Portal.

to create an online search platform that unifies and provides global access to digitized art history books and journals, including fundamental texts, rare books, exhibition catalogues, auction sales catalogues, and related literature. Known as the Getty Research Portal, this remarkable project launched in May

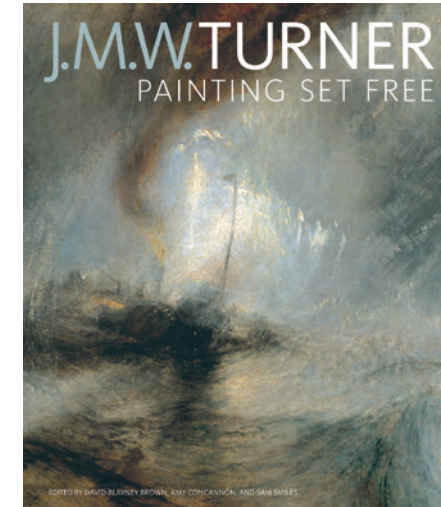
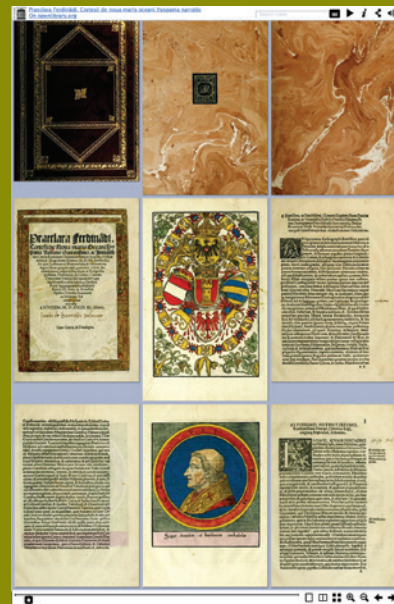
2012 and now includes assets from fifteen contributing libraries and provides links to more than 50,000 digitized texts from collections of those libraries. The portal is becoming a trusted destination for researchers worldwide. Indeed, in just under three years it has become such a valued resource that librarians at major universities and colleges are now directing students to the portal for research queries and instructors are including portal resources in their art history syllabi. Since the portal is a centralized place to find links to fully digitized copies of art-historical books, but doesn't store the complete data, the possibilities for expansion are boundless. The number of books accessible via this global art history library is expected to increase steadily every year. Recently, online versions of museum catalogues and other contemporary publications from contributors have also been added, including Getty Publications' Virtual Library, those from the Metropolitan and Philadelphia Museums, and the Getty Foundation-sponsored Online Scholarly Catalogue Initiative publications.

Art Discovery Group Catalogue
Another important resource specific to the study of art history is the Art Discovery Group Catalogue, which makes multiple art library catalogues searchable alongside additional content

from a multitude of online journals and databases. Created in collaboration with artlibraries.net, an international working community of more than one hundred art libraries from sixteen countries, and OCLC in Europe, this is the first art-focused catalogue in the WorldCat (a global catalogue of library collections) environment. Currently, the Art Discovery Group Catalogue includes the holdings of art libraries from Europe, North America, Australia, and Japan. These sixty libraries include the GRI; the Rijksmuseum Research Library; the IRIS Consortium in Italy; the Institut National d'Histoire de l'Art; the Metropolitan Museum of Art; the National Gallery of Canada; the National Art Library of the Victoria & Albert Museum; the *kubikat union catalogue* of the German research institutes in Florence, Munich, Paris, and Rome; and the National Gallery of Australia. A grant from the Samuel H. Kress Foundation (facilitated by the GRI) is helping to add more key libraries. Additional art libraries in Central and South America and Asia are expected to join the initiative over time.

Through these partnerships, technical advances, and forward-thinking research initiatives, the Getty Research Institute and Library are constantly working to bring the world of art books to the desktop of any student or researcher, anywhere.

Front cover and pages from the Spanish explorer Hernán Cortés's account of his expedition to Mexico, *Praeclara Ferdinandi*, published in Nuremberg in 1524, as viewed in the Getty Research Portal.



J. M. W. Turner Painting Set Free

Edited by David Blayney-Brown,
Sam Smiles, and Amy Concannon

Editor's Note: J. M. W. Turner's later works departed significantly from his earlier ones—and many of his contemporaries found them to be indulgent, eccentric, and even repulsive. This lavishly illustrated book reconsiders these paintings within the context of Turner's career and artistic philosophy.

In 1844 William Beckford died at his house in Bath. Fifteen years older than Turner, he had been the last of the artist's important early patrons to survive into his last decade—long enough to become thoroughly disillusioned with his erstwhile protégé. The journalist Cyrus Redding remembered Beckford complaining that Turner “paints now as if his brains and imagination were mixed upon his palette with soapsuds and lather; one must be *born again* to understand his pictures.”

Despite his way with words, Beckford made no claim to such a rebirth. Like many longstanding observers, he felt abandoned by an artist who himself seemed born again, his very paint energized by the accelerating tempo of change—political, industrial, social, scientific—that made 1830s Britain a window into the future. Unquestionably, Turner was exceptional for his adventurous color, unbridled self-expression and embrace of newfangled subjects like railways and

steamships. Just as striking, however, is how little he had forgotten his sense of tradition or his own life history, and his reluctance—or perhaps latterly, his inability—to look much further afield than he had previously done. In 1835 he set out on one of his most ambitious European tours. But the adventure was rather put into perspective that summer by his old rival John Glover, who sent back to London a whole exhibition of pictures from Van Diemen's Land (Tasmania) where he had settled in 1830 at the age of sixty-three. Glover had unlearned the academic style that had earned his nickname “the English Claude” and found a new style to paint the landscapes and people of his adopted home.

Turner's art was reborn from more familiar materials, and sometimes from itself. Rather than exploring new places, he revisited or remembered old favorites—Norham Castle, Venice, the Swiss lakes—refreshed themes, traditions, even pictures from former years, and took on time and change as subjects in themselves. In views of ancient and modern Rome, he spanned millennia, while in *The Fighting Temeraire* he portrayed the recent transition from sail to steam. Elsewhere, from *Regulus* to *The Wreck Buoy*, he revised earlier subjects, superimposing layers of paint that invite excavation, like an archaeological site, but convey as much the impression of continuity as the shock of a sudden break. Old and new always fascinated Turner, fitting the Romantic habit of thinking across time, but seemed to attract him more as he aged. It came as naturally to paint the River Tyne as a modern version of an ancient seaport by Claude as it did to revive an old subject in a new style; or to compare antiquity in its original state and returning as it were to nature. What distressed Beckford was as strikingly deployed, and presumably more shockingly so, in historical subjects.

John Ruskin's elevation of Turner as the foremost “Modern Painter” was always problematic in its selective emphasis on truth to nature. Ruskin refused to engage with works like *Rain, Steam, and Speed*, which celebrated the man-made modernity that he personally deplored, and was put out by other pictures whose subjects seemed very old-fashioned by the mid-1830s—or “nonsense” later on. Certainly Turner's renewed enthusiasm for classical history, literature and myth was

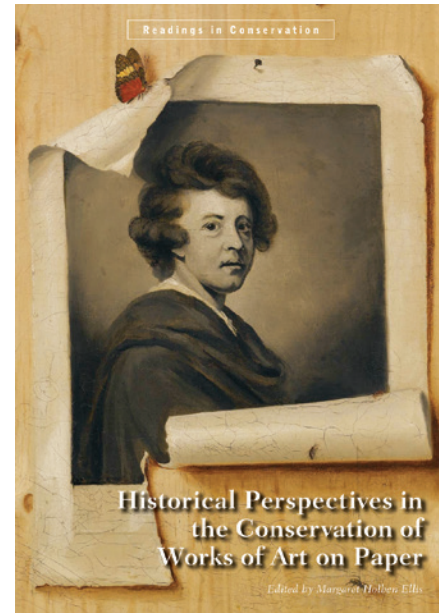
brave at a time when their relevance and familiarity were evaporating or being superseded by other narratives, but a series of pictures illustrating Ovid's *Metamorphoses* seem most revealing for representing transformation. If Turner's classicism looked *retardataire*, at the same time the surface appearance of his pictures was unlike anything seen before. It made for a troubling paradox. Yet it would surely be a mistake to disconnect conception from process. The art historian Jeremy Lewison has questioned whether Turner's diffuse treatment of ancient myth was a “last hurrah, or . . . recognition of the difficulty of employing it.” Perhaps instead Turner shows the old melting into light and air to make way for something new; change rather than decay, and not dissolution but the rebirth of these ancient stories, materializing from the natural world they had been imagined to explain.

For Turner, antiquity did not lie lost in time, associated only with downfall and decline. As a student of architecture he recognized its continuing inspiration, and while in Berlin in 1835 he took special interest in recent classical buildings designed by Karl Friedrich Schinkel. Dignified, practical and set in beautiful public spaces, these had been planned to rebuild the once makeshift, barrack-like Prussian capital on the model of Periclean Athens. Like Leo von Klenze's additions to Bavaria, they proclaimed the revival of the German states after the Napoleonic Wars. Turner may have seen Schinkel's symbolic pictures of Greek cities approaching their zenith, and architectural reconstructions like that of Sestos in *The Parting of Hero and Leander* evoke the sense of “common cause” with the ancient world that admirers observed in Schinkel's work. However, Turner did not replicate meticulous German finishing but spun modern buildings, like ancient myths, from thin air. *The Opening of the Wallhalla*, 1842, depicting von Klenze's Doric temple to German culture by the Danube at Regensburg, proved too insubstantial for visitors to the Munich exhibition to which Turner sent it in 1845. ❦

This excerpt is taken from the book *J. M. W. Turner: Painting Set Free*, published by the J. Paul Getty Museum. ©2014 J. Paul Getty Trust. All rights reserved.

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

Order online at shop.getty.edu



Historical Perspectives in the Conservation of Works of Art on Paper

Edited by Margaret Holben Ellis

This book is the seventh in the Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than ninety-five texts tracing the development of the conservation of works of art on paper.

Comprehensive and thorough, the book relates how paper conservation has responded to the changing place of prints and drawings in society. The readings include a remarkable range of historical selections from texts such as Renaissance printmaker Ugo da Carpi's sixteenth-century petition to the Venetian senate on his invention of chiaroscuro, Thomas Churchyard's 1588 essay in verse "A Sparke

of Friendship and Warne Goodwill," and Robert Bell's 1773 piece "Observations Relative to the Manufacture of Paper and Printed Books in the Province of Pennsylvania." These are complemented by influential writings by such figures as A. H. Munsell, Walter Benjamin, and Jacques Derrida, along with a generous representation of recent scholarship. Each reading is introduced by short remarks explaining the rationale for its selection and the principal matters covered, and the book is supplemented with a helpful bibliography. This volume is an indispensable tool for museum curators, conservators, and students and teachers of the conservation of works of art on paper.

Getty Conservation Institute
608 pages, 7 x 10 inches
30 color and 35 b/w illustrations
ISBN 978-1-60606-432-0, paper
US \$70.00

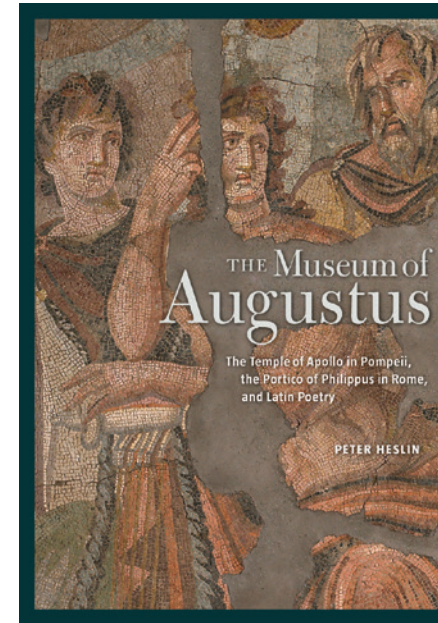
Manuscript Cultures of Colonial Mexico and Peru: New Questions and Approaches

Edited by Thomas B. F. Cummins, Emily Engel, Barbara Anderson, and Juan Ossio

This volume showcases dynamic developments in the field of manuscript research that go beyond traditional textual, iconographic, or codicological studies. Using state-of-the-art conservation technologies, scholars investigate how four manuscripts—the Galvin Murúa, the Getty Murúa, the Florentine Codex, and the *Relación de Michoacán*—were created and demonstrate why these objects must be studied in a comparative context. The forensic study of manuscripts provides art historians, anthropologists, curators, and conservators with effective methods for determining

authorship, identifying technical innovations, and contextualizing illustrated histories. This information, in turn, allows for more nuanced arguments that transcend the information that the written texts and painted images themselves provide. The book encourages scholars to think broadly about the manuscripts of colonial Mexico and Peru in the sixteenth and seventeenth centuries and employ new techniques and methods of research.

Getty Research Institute
224 pages, 7 x 10 inches
35 color, 27 b/w illustrations, and 6 line drawings
ISBN 978-1-60606-435-1, paper
US \$49.00



The Museum of Augustus: The Temple of Apollo in Pompeii, the Portico of Philippus in Rome, and Latin Poetry

Peter Heslin

In the *Odes*, Horace writes of his own work, "I have built a monument more enduring than bronze,"—a striking metaphor that hints at how the poetry and built environment of ancient Rome are inextricably linked. This fascinating work of original scholarship makes the precise and detailed argument that painted illustrations of the Trojan War, both public and private, were a collective visual resource for selected works of Virgil, Horace, and Propertius. Carefully researched and skillfully reasoned, the author's claims are bold and innovative, offering a strong interpretation of the relationship between Roman visual culture and literature that will deepen modern readings of Augustan poets.

The Museum of Augustus first provides a comprehensive reconstruction of paintings from the remaining fragments of the cycle of Trojan frescoes that once decorated the Temple of Apollo in Pompeii. It then finds the echoes of these paintings in the Augustan-dated Portico of Philippus, now destroyed, which was itself a renovation of Rome's de facto temple of the Muses—in other words, a museum, both in displaying art and offering a meeting place for poets. It next examines the responses of the Augustan poets to the decorative program of this monument that was intimately connected with their own literary aspirations. The book concludes by looking at the way Horace in the *Odes* and Virgil in the *Georgics* both conceptualized their poetic projects as temples to rival the museum of Augustus.

J. Paul Getty Museum
352 pages, 7 x 10 inches
32 color and 52 b/w illustrations
ISBN 978-1-60606-421-4, hardcover
US \$65.00

Environmental Management for Collections: Alternative Conservation Strategies for Hot and Humid Climates

Shin Maekawa, Vincent L. Beltran, and Michael Henry

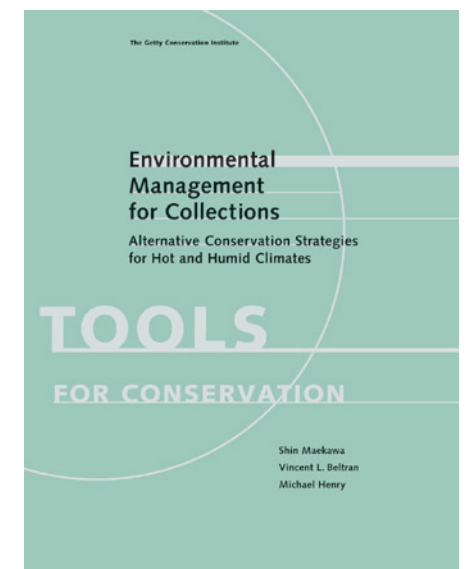
In recent years more cultural institutions in hot and humid climates have been installing air-conditioning systems to protect their collections and provide comfort for both employees and visitors. This practice, however, can pose complications, including problems of installation and maintenance as well as structural damage to buildings, while failing to provide collections with a viable conservation environment.

This volume offers hands-on guidance to the specific challenges involved in conserving cultural heritage in hot and humid climates. Initial chapters present scientific and geographic overviews of these climates, outline risk-based classifications for environmental control, and discuss related issues of human health and comfort. The authors then describe climate management

strategies that offer effective and reliable alternatives to conventional air-conditioning systems and that require minimal intervention to the historic fabric of buildings that house collections. The book concludes with seven case studies of successful climate improvement projects undertaken by the Getty Conservation Institute in collaboration with cultural institutions around the world. Appendixes include a unit conversion table, a glossary, and a full bibliography.

This book is an essential tool for cultural heritage conservators and museum curators, as well as other professionals involved in the design, construction, and maintenance of museums and other buildings housing cultural heritage collections in hot and humid climates.

Getty Conservation Institute
344 pages, 8 1/2 x 11 inches
247 color and 33 b/w illustrations
ISBN 978-1-60606-434-4, paper
US \$65.00





Studying Art History with an Ethnographic Eye

China is a vast country, and bringing together scholars from its different regions who share common interests is no small feat. But this is exactly what is happening in a research project currently underway as part of the Getty Foundation's Connecting Art Histories initiative. Through a series of mobile seminars, a young generation of Chinese scholars is taking a fresh look at shifts in modern art practice in China during the Sino-Japanese war (1937–1945) in a rare cross-country dialogue that also includes art historians from Europe and the United States.

The title of the project, *The Ethnographic Eye*, describes a historical moment when Chinese artists who had been trained in European modernism re-engaged with their own traditions. These artistic changes were spurred by geographic change, as the Chinese capital was relocated from Nanjing to Chongqing/Chengdu during the war. Celebrated figures such as Situ Qiao and Sun Zongwei came together in this new locale and found inspiration by looking to the past: centuries-old Buddhist monuments like the Dunhuang caves and the rituals of Tibetan, Miao, Qiang, and Yi groups whose realities were a far cry from the cosmopolitanism of China's coastal centers.

Now, some eighty years later, sixteen graduate students are retracing these artists' steps under the leadership of art historian Sarah Fraser, an

expert in Chinese art and identity of this period based at Heidelberg University in Germany. With Foundation grant support, Fraser has formed an institutional collaboration with her counterparts at the Central Academy of Fine Arts in Beijing and the Arts College of Sichuan University in Chengdu that also includes other senior scholars from the United States and China in a series of intensive research seminars.

Fraser notes that field work during these research meetings and longer periods of joint study have made all the difference with the project. Jiang Yuehong, a PhD student at the Central Academy of Fine Arts in Beijing, remarked on the importance of visiting collections as a group: "By discussing objects together, we were able to expand our own views, think about new approaches and about others' ways of seeing, [an approach that] can challenge us and provide us with new perspectives."

This past December the *Ethnographic Eye* team assembled in Chengdu to examine pertinent art and archival collections. They also convened for an initial meeting in Beijing, where they received mentoring from senior scholars, shared their research with one another, and engaged in dialogue and debate while viewing important works of art. Looking ahead, the team will have one more mobile seminar in Southern China later this year and continue to share information with one another in the meantime through a comprehensive project website.

"What we have started by using the Foundation's support to bring together this team of art historians early on in their careers has the potential to impact the field greatly in the future," said Fraser. "And that is exciting for all of us."

Learn more about Connecting Art Histories and the full set of research projects supported so far by visiting getty.edu/foundation. ◀

Visit *The Getty Iris*, the online magazine of the Getty, at blogs.getty.edu/iris.



Albrecht Dürer's Landscape with Cannon

The Getty Research Institute (GRI) has acquired the last and most ambitious of Albrecht Dürer's (1471–1528) six etchings with the support of the GRI Council. Produced at a moment when the Ottoman Empire posed a threat to the West, *Landscape with Cannon* depicts a group of men dressed in Turkish costumes standing beside a large cannon, against the background of a seaside village. They are escorted by an infantryman armed with a halberd who leans informally on the artillery's muzzle. To his left, a companion with a horsewhip seems to direct the action outside the image; a second foot soldier stands watch to the right of the cannon just beyond the foreground ridge.

This historically significant print not only supplements the collection of Dürer prints at the GRI, but also fills a significant gap in the Institute's

extensive collections of materials regarding the Islamic world during the early modern period. Significant for both its mode of production and the meticulously constructed landscape, the print exemplifies the use of iron plate etching—the predecessor to copperplate etching—which rusted quickly. Prints such as this—made during Dürer's lifetime, before rust marks ruined the pictorial effect—are extremely rare. The representation of non-Western figures at the moment the West was being threatened by the expanding Ottoman Empire is highly significant. While most scholars consider the context of this print within the Holy Roman Emperor's call for a Crusade in 1518, the full range of encounters between the West and the Islamic world, including trade as well as intellectual and artistic exchange, must also be considered.

Landscape with Cannon, Albrecht Dürer. Iron etching. The Getty Research Institute. Acquired with partial support of the Getty Research Institute Council

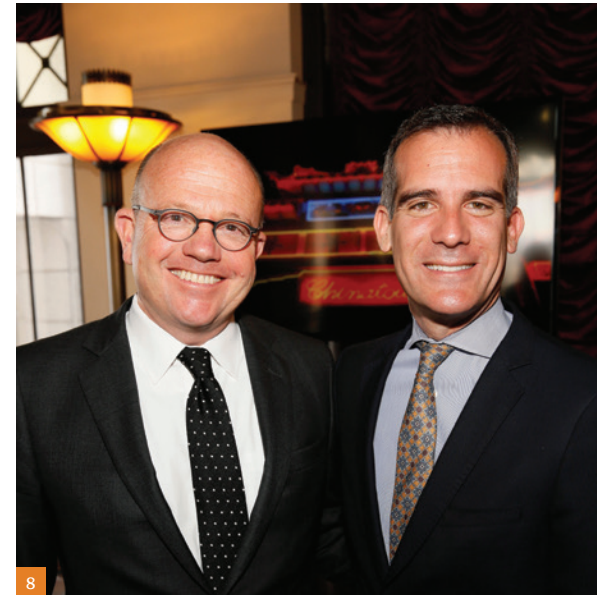
Top: Project participants discuss features of a Chinese Republican period painting at the National Palace Museum in Beijing. Painting: *Viewing before Paintings*, 1918, Chen Hengque (Chen Hengke, 1876–1923). Hanging scroll, ink and color on paper, 87.7 x 46.6 cm. Collection: Palace Museum, Beijing. Photo: Wu Fang

Bottom: Prof. Dr. Sarah Fraser giving a talk on the relation between ethnographic research and art production at the frontier during the wartime period. In the background: Han Leran (1898–1947), *Dance before Labrang Monastery*, 1945. Oil on canvas, 137 x 228 cm. Collection: National Art Museum of China, Beijing. Photo: Wu Fang



HistoricPlacesLA Launch Event in Downtown Los Angeles

- 7: Mayor of Los Angeles Eric Garcetti speaks during the event
- 8: Getty Conservation Institute Director Tim Whalen and Mayor of Los Angeles Eric Garcetti
- 9: President of the Los Angeles Board of Public Works Kevin James, Manager of the Office of Historic Resources Ken Bernstein, GCI Director Tim Whalen, and President and CEO of the J. Paul Getty Trust James Cuno
- 10: Director of the Los Angeles Conservancy Linda Dishman and Ken Bernstein
- 11: Michael LoGrande, chief zoning administrator for the Los Angeles Department of City Planning, and Danielle Brazell, general manager of the Los Angeles Department of Cultural Affairs
- 12: Wayne Ratkovich, president and CEO of The Ratkovich Company, speaks during the event



J. M. W. Turner: Painting Set Free Opening Reception

- 1: President and CEO of the J. Paul Getty Trust James Cuno, Getty trustee Maria Hummer-Tuttle, and Mandy and Clifford Einstein
- 2: Getty Council members Eva and Brian A. Sweeney
- 3: Getty Museum Photographs Council members Jan de Bont, William Huyck, and Gloria Katz Huyck
- 4: The crowd takes in the exhibition
- 5: Getty Museum Villa Council members Anissa and Paul Balson
- 6: Getty Museum Disegno Group Council members Grace and Raj Dhawan



AT THE GETTY CENTER

Far right: *Modern Rome – Campo Vaccino*, 1839, Joseph Mallord William Turner. Oil on canvas. The J. Paul Getty Museum.



On view in *In Focus: Play*

Right: *Untitled (Swimming Pool)*, 1973 or before, Bill Owens. Gelatin silver print. The J. Paul Getty Museum, Gift of Robert Harshorn Shimshak and Marion Brenner. © Bill Owens

World War I: War of Images, Images of War
Through April 19, 2015

In Focus: Play
Through May 10, 2015

Zeitgeist: Art in the Germanic World, 1800–1900
Through May 17, 2015

J. M. W. Turner: Painting Set Free
Through May 24, 2015



On view in *J. M. W. Turner: Painting Set Free*

Renaissance Splendors of the Northern Italian Courts
Through June 21, 2015

Light, Paper, Process: Reinventing Photography
April 14–September 6, 2015

A Kingdom of Images: French Prints in the Age of Louis XIV, 1660–1715
June 16–September 6, 2015

Andrea del Sarto: The Renaissance Workshop in Action
June 23–September 13, 2015

In Focus: Animalia
May 26–October 18, 2015

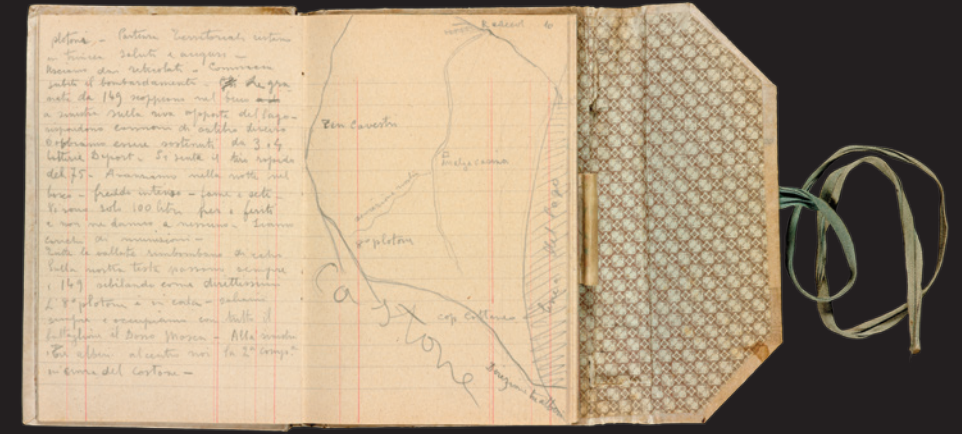


Funerary Vessel with Eros; Antigone before Kreon; and the Judgment of Paris (recto), 350–325 B.C., Attributed to the Darius Painter (the Hecuba sub-group). Terracotta. Photo: Johannes Laurentius. © Staatliche Museen zu Berlin, Antikensammlung

On view in *Dangerous Perfection: Funerary Vases from Southern Italy*

Dangerous Perfection: Funerary Vases from Southern Italy
Through May 11, 2015

Ancient Luxury and the Roman Silver Treasure from Berthouville
Through August 17, 2015



Left: War Diary of Umberto Boccioni, 1915, 22 manuscript pages. The Getty Research Institute. Right: Pages 9 verso and 10 recto of the War Diary of Umberto Boccioni, 1915. The Getty Research Institute

Italian Futurists and World War I

Two little-known works from the significant holdings of Italian Futurist materials in the special collections of the Getty Research Institute (GRI) are currently on view in the exhibition *World War I: War of Images, Images of War* (through April 19, 2015). The Italian Futurist poets and artists, among them the charismatic Filippo Tommaso Marinetti, viewed war as “the world’s only hygiene,” and adamantly opposed Italy’s policy of neutrality at the onset of World War I. The country joined the conflict on the side of the Allies in 1915 by declaring war against Austria-Hungary, and many of the Futurists enthusiastically

volunteered to fight. Both works on display—the war diary of Umberto Boccioni, and a sardonic drawing by Marinetti of the harsh realities of military life—provide powerful, firsthand accounts of wartime experiences. Curators discovered these objects while conducting research for the exhibition, and neither has been previously published or displayed.

The small diary with twenty-two handwritten pages, recently digitized by the GRI, belongs to the Umberto Boccioni papers, a collection comprising correspondence, photographs, and clippings. The first entry dates to August 7, 1915, and the last, to October 27, 1915. Here Boccioni recounts his service as a member of the Volunteer Cyclists’ Battalion, fighting bravely on Mount Altissimo in Northern Italy alongside his fellow Futurists. In an entry dated October 19, on the artist’s thirty-third and final birthday (he would die the next summer after falling from a horse), Boccioni describes a dramatic battle against Austrian forces, employing the onomatopoeia

characteristic of Italian Futurist poetics to indicate a spray of bullets (“*zuiiii zuiiii tan tan*”).

Marinetti’s drawing, *The Carso = A Rat’s Nest: A Night in a Sinkhole + Mice in Love*, a dynamic visual poem describing the miseries of the Carso, the cavernous, rocky region in which Italian soldiers camped, fought, and died, offers a multisensory vision of life at the front. This *parole in libertà* (words-in-freedom) of circa 1917 features many onomatopoeic elements, including a long trail of the letters *s* and *r*, evoking the hissing of cannon balls. Marinetti’s textual depiction of the Austrian bombardment culminates in multiple explosions: “*TUUM TUUM; Tum-tum-tum tum; TUUUM.*” Seemingly undeterred by the artillery fire, more than a dozen rodents, large and small, make themselves at home in the wretched camp presided over by a southern Italian captain, whose long pipe emits smoke like Mount Vesuvius.

Both works are featured in the GRI’s innovative World War I mobile tour at getty.edu/wwi.

AT THE GETTY VILLA



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Watts Tower. Photo: Stephen
Schafer Schafphoto.com.

See page 6 for more.

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