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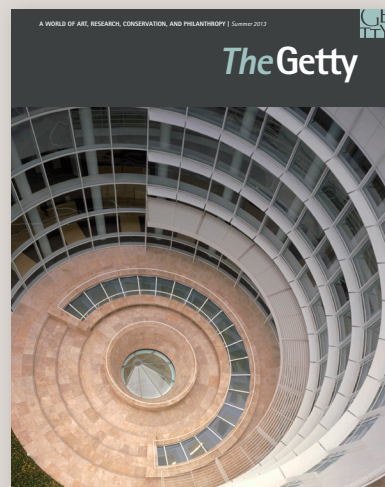
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On the cover:  
The Getty Research Institute

*President's* **MESSAGE**

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

This issue of *The Getty* magazine explores the dissemination of knowledge, something to which the Getty is committed through the work of each of our Programs. As I wrote in the winter 2012 issue of *The Getty*, our ability to connect and exchange ideas over the internet continues to make the world ever smaller. Over the next few years, and into the future, the Getty will strive to be at the forefront of the emerging field of digital humanities, developing new ways to research rich and robust data sets, encouraging collaborative online research projects, and disseminating the results in real time in a virtual space.

Of course, all of this begins with the work of individual researchers working together. In our cover story, we take a look at this year's forty guest scholars coming to the Getty from around the globe to research the theme of Connecting Seas: Cultural and Artistic Exchange. They will explore ways in which, throughout history, large bodies of water have facilitated the intertwining of ideas and cultural production as distant people have come into contact with one another through trade and migration and, at times, military conflict. This summer, the Getty Conservation Institute with the participation of the Getty Museum, will hold its second workshop concerning the study and conservation of Asian lacquer objects with specialists from around the world gathering together to share the results of their work on the analysis and treatment of lacquer in the making and decorating of works of art from different cultures.

In this issue, you will also learn about the Getty Foundation's Connecting Art Histories initiative, which focuses on the exchange of ideas across national borders, particularly in parts of the world where art history is an emerging discipline. You will also read about the forthcoming Getty Villa outdoor theater production, *Prometheus Bound*, in which Prometheus is punished by Zeus for stealing fire from the gods and sharing it with humans, along with culture, science, and all that gives light to our humanity. Finally, you will read about a summer program hosted at the Research Institute focusing on the study of original fifteenth- and sixteenth-century French manuscripts and the valuable information these source materials can provide.

I hope you have a chance this summer to visit us at the Getty—whether onsite or online, we look forward to sharing our art and knowledge with you. I also invite you to share ideas with us through our website, Facebook, Twitter, and YouTube pages.



**James Cuno**  
President and Chief Executive Officer  
The J. Paul Getty Trust



## Forty Scholars from Around the World Converge at the Getty

### Getty Research Institute Announces 2013–2014 Visiting Scholars

Every year since 1985 the Getty Research Institute (GRI) has welcomed scholars, artists, and other cultural figures from around the world to work in residence at the Institute on projects that bear upon its annual research theme. While in residence, they pursue their own research projects, make use of Getty collections, and participate in the intellectual life of the Getty Center and the Getty Villa.

This year, a record number of applicants sought to join the highly competitive Scholars Program at the GRI. Nearly six hundred scholars, the highest total in the program's twenty-eight-year history, applied from around the world. Forty scholars were chosen to come to the Getty Center and Getty Villa this fall and spring to study under the theme Connecting

Seas: Cultural and Artistic Exchange. They will begin arriving to the Getty in September.

"The Getty Research Institute's Scholars Program is an exceptional opportunity for academics and attracts prestigious talents, both accomplished and promising," said Thomas W. Gaehtgens, director of the GRI. "This year's theme, Connecting Seas, underscores both the global nature of cultural research today and the scope of materials we hold in our library and special collections. According to our mission and policy we will be hosting scholars from around the world who work in a variety of disciplines across multiple cultures."

Connecting Seas: Cultural and Artistic Exchange looks at water as a historically significant means for the movement of goods and people. Sophisticated networks, at a variety of scales, were established in antiquity around the Mediterranean and

the Black Seas, and later in the Atlantic, Indian, and Pacific Oceans. Together with sporadic and accidental encounters, these networks fostered commerce in raw materials and finished objects, along with the exchange of ideas and cultural concepts.

For the 2013–2014 academic year, scholars at the GRI and Getty Villa will be devoted to exploring the art-historical impact of maritime transport. This study extends beyond the Scholars Program to include an important public exhibition opening at the GRI in November 2013. The exhibition, also called *Connecting Seas*, will draw from the GRI's extensive special collections to explore water as a cultural conduit.

Although all of the visiting scholars' research projects will adhere to this theme, their work ranges tremendously. For example, Qing Mei from the World Heritage Institute of Training and Research for Asia and the Pacific Region (WHITRAP Shanghai) will focus on the trade of Chinese Glassware from the seventeenth and eighteenth centuries, while Martin Schieder, professor of modern and contemporary art at the Institut für Kunstgeschichte at the Universität Leipzig, Germany will focus on European artists exiled by war who crossed the Atlantic from 1919–1945.

Just as their projects vary, so do their areas of expertise. This year's group includes archeologists, art historians, visual artists, curators, specialists in comparative literature and religious studies, and more.

"We want to give scholars the space and means to truly be creative and adventurous," said Alexa Sekyra, head of the Scholars Program at the GRI. "At the Getty, it's not just the fantastic setting that appeals to scholars, it is also the opportunity to take advantage of the exceptional resources we provide them, including access to our collections and inclusion in a vibrant intellectual community of visiting scholars as well as the researchers, historians, and curators who work here."

Among the six residential postdoctoral fellowships awarded, two fellowships are made possible through a grant from the National Endowment for the Humanities (NEH), Division of Research Programs. These fellowships are funded by the NEH as part of the Getty's annual scholar and fellow program. For the 2013–2014 year, the GRI-NEH Postdoctoral Fellowship was awarded to Chanchal Dadlani, an assistant professor of art history from Wake Forest University, Winton-Salem, North Carolina and Kristina Kleutghen, assistant professor in the department of art history and archaeology, Washington University, St. Louis, Missouri.

Annually, one to two postdoctoral fellowships at the GRI are supported by the Volkswagen Foundation as part of the VolkswagenStiftung Funding Initiative. The fellowships are awarded to post-doctoral scholars from German-based institutions and this year the Volkswagen Fellowship was awarded to Ulrike Hanstein, research fellow, faculty of philosophy and audiovisual media at the Bauhaus-Universität Weimar, Germany.



Scholars examine original materials from the GRI's special collection.

Opposite page: The Getty Research Institute

### Getty Scholars

**Hannah Baader** is head of research group at the Kunsthistorisches Institut in Florenz, Max-Planck Institut, Italy.

**Sandra Lynn Blakely** (Villa) is associate professor in the department of classics at Emory University, Atlanta, Georgia.

**Daniela Bleichmar** (Consortium Scholar) is associate professor in the department of art and art history at the University of Southern California, Los Angeles.

**Suzanne Preston Blier** is Allen Whitehill Clowes Professor of Fine Arts and professor of African and African American studies in the department of art and architecture at Harvard University, Cambridge, Massachusetts.

**Timothy James Brook** is professor in the department of history at the University of British Columbia, Vancouver.

**Florina Hernandez Capistrano–Baker** is a consultant at the Ayala Museum, Makati City, Philippines.

**Owen P. Doonan** (Villa) is professor in the department of art at California State University, Northridge.

**Christine Eva Göttler** is professor and chair in the Institut für Kunstgeschichte at Universität Bern, Switzerland.

**Burglind Jungmann** is professor in the department of art history at University of California, Los Angeles.

**Carl Knappett** (Villa) is Graham/Thompson Chair in Aegean Prehistory in the department of art at the University of Toronto, Canada.

**Marco Musillo** is research associate in the department of Chinese art at the Museo delle Culture, Lugano, Switzerland.

**Corinna Riva** (Villa) is senior lecturer in Mediterranean archaeology in the Institute of Archaeology at University College London, England.

**Sofia Sanabra** is an independent scholar based in Los Angeles.

**Caroline Anne–Sophie Sauvage** is a visiting scholar at the Claremont McKenna College, Claremont, California.

**Martin Schieder** is professor of modern and contemporary art at the Institut für Kunstgeschichte at the Universität Leipzig, Germany.

**Nancy Um** is associate professor in the department of art history at Binghamton University, State University of New York.

**Gert Jan Maria van Wijngaarden** (Villa) is associate professor in the Amsterdam Archaeological Center at the University of Amsterdam, Netherlands.

**Charlene Villaseñor–Black** is associate professor in the department of art history at the University of California, Los Angeles.

### Predoctoral Fellows

**Vanessa Frances Rhiannon Crosby** is a Ph.D. candidate in the department of religious studies at Northwestern University, Evanston, Illinois.

**Ariane Marie Sophie de Saxcé** (Villa) is a Ph.D. candidate in the department of archaeology at the University of Paris–Sorbonne (Paris 4); National Institute of Art History (INHA), Paris, France.

**Galia Halpern** is a Ph.D. candidate in the Institute of Fine Arts at New York University, New York.

**Meha Priyadarshini** is a Ph.D. candidate in the department of history at Columbia University, New York.

### Postdoctoral Fellows

**Esteban Garcia Brousseau** received his doctorate from the Facultad de Filosofía y Letras at the Universidad Nacional Autónoma de México.

**Alex Robert Knodell** (Villa) received his doctorate from the Joukowsky Institute for Archaeology and the Ancient World at Brown University, Providence, Rhode Island.

**Lihong Liu** received her doctorate from the Institute of Fine Arts at New York University, New York.

### Guest Scholars

**Patrick Duarte Flores** is professor in the department of art studies at the University of the Philippines.

**Qing Mei** is associate professor and consultant expert in the department of architecture at the World Heritage Institute of Training and Research for Asia and the Pacific Region (WHITRAP Shanghai) under the auspices of UNESCO.

**Yoshiaki Shimizu** is Frederick Marquand Professor of Art and Archaeology, emeritus at Princeton University.

**Yudong Wang** is professor in the School of Arts and Humanities at the Guangzhou Academy of Fine Arts, China.

### National Endowment for the Humanities Fellows

**Chanchal Dadlani** is assistant professor of art history in the department of art at Wake Forest University, Winston–Salem, North Carolina.

**Kristina Renée Kleutghen** is assistant professor in the department of art history and archaeology at Washington University in St. Louis, Missouri.

### Volkswagen Foundation Fellow

**Ulrike Hanstein** is a research fellow, faculty of philosophy and audiovisual media at the Bauhaus–Universität Weimar, Germany.

### Museum Guest Scholars

The Museum guest scholars program is a residential, three–month fellowship for scholars whose research is best pursued in the context of the Museum's collections and in contact with its staff and the resources of the GRI.

**Tonny Beentjies** is head of metalwork conservation program at the University of Amsterdam, Netherlands.  
Host Department: Decorative Arts and Sculpture Conservation

**Sophie Descamps–Lequime** is chief curator of the heritage department of Greek, Etruscan, and Roman antiquities at the Musée du Louvre, Paris, France.  
Host Department: Antiquities

**John Gillis** is senior conservator of manuscripts and rare books at Trinity College, Dublin, Ireland.  
Host Department: Paper Conservation

**Thomas Alexander Heslop** is professor of visual arts at the University of East Anglia, Norwich, United Kingdom.  
Host Department: Manuscripts

**Claudia Kryza–Gersch** is curator of Italian sculpture at the Kunstkammer of the Kunsthistorisches Museum, Vienna, Austria.  
Host Department: Sculpture and Decorative Arts

**Stéphane Loire** is chief curator in the paintings department at the Musée du Louvre, Paris, France.  
Host Department: Paintings

**Anne McCauley** is David. H. McAlpin Professor of the History of Photography and Modern Art at Princeton University, New Jersey.  
Host Department: Photographs

**Carel van Tuyl** is curator emeritus at the Musée du Louvre, Paris, France.  
Host Department: Drawings



## Lacquer Analysis: Layer by Layer

This summer, conservators and scientists from museums around the world will gather at Yale University for the workshop Recent Advances in the Characterization of Asian Lacquers (RADICAL), a collaboration of the Getty Conservation Institute (GCI), the J. Paul Getty Museum, and the Yale Institute for the Preservation of Cultural Heritage. Workshop participants will learn the newest methods developed by the GCI and the Getty Museum to uncover the complex makeup of Asian lacquer objects, among the most treasured works in Asian art.

The creation of lacquered objects stretches back as far as 5000 BCE in Asia and involves the application of multiple, complex layers of lacquer to decorate the surfaces of screens, boxes, dishes, cabinets and other objects—creating a high-gloss, textural surface. Lacquer was imported to Europe in the sixteenth century, and shortly after was imitated by European artists. Lacquer panels from Asia were integrated into new furniture, and the look was emulated throughout the rest of

the object, albeit using different materials than were available in Asia. In 1985, the GCI and the Tokyo National Research Institute of Cultural Properties convened the first meeting to closely examine Asian lacquer, bringing together specialists to exchange knowledge of historical, technical, and scientific issues. The attendees of the conference also discussed the need for additional conservation training and research on Asian lacquer objects.

Materials and particular techniques of lacquer production in Asia vary depending on geography and available raw materials. European lacquered objects and imitations introduce another level of complexity. Understanding the composition of the different types of lacquer affects how best to preserve and conserve each object. The Characterization of Asian and European Lacquers project emerged seven years ago when Arlen Heginbotham, Getty Museum associate conservator of decorative arts and sculpture, approached the GCI to differentiate Chinese, Japanese, and European lacquer panels

Instructor Nanke Schellmann from the Academy of Fine Arts, Vienna, demonstrates examination of sustained lacquer samples at a 2012 workshop at the GCI. Photo: Dusan Stulik

on a group of Baroque French furniture in the museum. GCI senior scientist Michael Schilling was put to the task.

The first step in analyzing the lacquers was the development of an accurate sampling technique that would account for the many layers in any one object. Arlen developed a procedure for scraping tiny samples from each layer in order to get a precise picture of the composition of the lacquered object. Once the samples were obtained, they were ready to be analyzed in Michael's laboratory.

Michael employed a technique where the lacquer sample is heated in a furnace until the molecules break down, are separated into pure compounds, and then identified. The technique, pyrolysis gas chromatography/mass spectrometry with tetramethylammonium hydroxide for derivatization (THM-Py-GC/MS), proved to be the only method that could be used to identify materials comprehensively in both Asian and European lacquers. They discovered many unusual and unexpected materials in the Asian lacquer formulations. To confirm the findings, further research had to take place to ensure the identified materials were available at the time the lacquer object was created.

"The raw materials that were used to make these panels were traded by the Dutch," explained Michael. "Arlen was able to find actual trade records and identify where the materials came from, thanks to the resources of the Getty Research Institute's library." Overall, the GCI project results represent a significant step forward in Asian lacquer research.

One of the key missions of the GCI is to disseminate new findings and information once they have been established. The GCI created the RADICAL workshops to deliver the new methods directly to those in the field. The participants are encouraged to come in teams of one conservator and one scientist, a unique opportunity to collaborate closely and combine the strengths of the different fields.

"The interaction between Arlen and me during the research was really interesting," said Michael. "We each worked in our areas of strength, and then together made sense of the results. It's that aspect of the work that we also wanted to replicate in the workshops."

The hands-on workshops allow the research teams to prepare and test

samples of historic lacquer from their own collections. The workshop provides instruction on sampling and analysis techniques, and shares a database of lacquer compounds and data evaluation tools developed in the GCI project. Additionally, instruction is provided by Nanke Schellmann from the Academy of Fine Arts, Vienna on using chemical stains to characterize lacquer cross section samples, which is the perfect low-tech complement to the detailed sampling and advanced analytical procedures developed at the Getty. At the end of the workshop, participants present their findings on the object from their collection. The use of the same platform for analyzing and presenting these findings allows meaningful comparisons to be made between objects from different collections.

A projected total of ninety people in the lacquer community will have attended RADICAL workshops by the end of 2016. Michael hopes that community will interact with art historians, botanists, and other related fields to continue exploring and sharing knowledge of lacquer in all its forms.



Left: Traditional urushi lacquer tapping in Joboji, Iwate prefecture, Japan. Photo: Arlen Heginbotham

Right: Japanese students learning to refine urushi at the Ashiro Lacquerware Technological Center in Hachimantai, Japan. Photo: Arlen Heginbotham



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Harvard Center for Italian Renaissance Studies (Villa I Tatti), the Foundation is currently funding two other Connecting Art Histories programs in Italy. One team led by researchers from the Kunsthistorisches Institut in Florence is studying the mobility of cultural objects along trade routes like the historic Silk Road and proving that globalism is not only a twenty-first century phenomenon.

At the same time, the American Academy in Rome is organizing a study of medieval art and architecture across the Mediterranean—including North Africa, the Middle East, and the Balkan coast. While today this region is often characterized by divisive religious and ethnic tensions, new research is revealing a more integrated history of the medieval period, uncovering a distinctive blend of Judaism, Christianity, and Islam that shaped art and culture during this era. These projects and many others supported through Connecting Art Histories are forging genuine, vital intellectual exchanges that are changing the future of art history.



The Basilica di Santa Maria del Fiore in Florence, one of the sites to be visited by Chinese scholars as part of a Connecting Art Histories grant to the Harvard Center for Italian Renaissance Studies (Villa I Tatti).



## Connecting the Art Historical Dots

The Getty Foundation spearheads an international effort to expand our understanding of art history

A group of sixteen Chinese scholars who have an enduring passion for Renaissance art are finally seeing glorious Italian masterworks in person—and what's more, they'll share their new ideas about art history with one another, as well as with colleagues from the West, as part of a unique Getty Foundation grant initiative called Connecting Art Histories.

The vitality of any scholarly discipline rests on the ability to forge connections among people and ideas across national and international boundaries. Connecting Art Histories, initiated in 2009, is making a difference by funding creative opportunities for sustained intellectual exchange in parts of the world where art history is an emerging field of study.

In many cases, scholars reside in regions whose economic or political realities have prevented the kind of international collaboration and dialogue that keeps any discipline strong. The Getty Foundation is tackling these challenges by connecting art historians from around the world to one another, in order to transform our understanding and interpretation of the world's artistic heritage.

The Foundation is using two strategies to make these connections. First, it provides funding to international art history departments to expand their curriculum by bringing in professors from other parts of the world to teach courses the host department has not previously offered. One example of this type of program is a grant to one of India's leading post-graduate universities, Jawaharlal Nehru University in New Delhi. The university's School of Art and Aesthetics is a leader in the study of Indian art and popular culture, and the Foundation grant enabled the program to expand its range of art history graduate courses through a Distinguished Visiting Professorship program. The program brought senior scholars to the university each year to teach courses in diverse areas such as ancient Roman art, Islamic art, and contemporary art theory.

Other grants are supporting intensive seminars or similar programs that bring together teams of scholars from various countries to conduct sustained research, creating lasting intellectual networks in the process. For example, in addition to the group of Chinese scholars based in Florence at the

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

### Project Spotlight



Team members Agustina Rodriguez Romero and Gabriela Siracusano examine Martin de Murúa's *Historia general del Piru*, 1616, an illustrated chronicle of Peru. (The J. Paul Getty Museum, Ms. Ludwig XIII 16)

Wood, feathers, ground-up animals and insects—these are just some of the diverse media used to make pigment that are being studied in one current Connecting Art Histories grant.

*Materiality between Art, Science, and Culture in the Viceroyalties (Sixteenth–Eighteenth Centuries)* is a series of research seminars organized by the Universidad Nacional de San Martín in Argentina. Together, scholars are examining the artistic materials used during this period in Latin America, what made them unique, and what they can tell us about the history of art and cultural exchange.

"This project has the aim of reconsidering Spanish American Colonial art history from a specific point of view: to link objects and works of art produced within that time with their material dimension and cultural practices," explained project director Gabriela Siracusano, a leading art historian based at the Universidad San Martín and CONICET in Argentina. "In this attempt, interdisciplinary work is a must."

And the project team is indeed interdisciplinary. The art historians, conservators, curators, and scientists—specializing in nanotechnology, organic chemistry, accelerator physics, and materials science—who form the team hail from Argentina, Bolivia, Chile, Colombia, Germany, Italy, Mexico, Peru, Spain, and the United States. The Getty grant makes it possible to bring these individuals together for intensive study and discussion several times during the course of the project.





## Getty Villa Celebrates Human Potential with Production of *Prometheus Bound*

Each year, the J. Paul Getty Museum commissions a major theatrical production based on an ancient Greek or Roman play to present in the Barbara and Lawrence Fleischman Theater, an outdoor performance space at the Getty Villa designed to evoke the ancient theaters of Greece and Rome. Since the first production in 2006, Euripides' *Hippolytos*, the Villa has been the setting for Plautus' *Tug of War*, the *Agamemnon* of Aeschylus, a raucous version of Aristophanes' *Peace*, Sophocles' *Elektra*, an original adaptation of *Trojan Women*, and last year's *Helen* by Euripides. For theater-loving audiences, these performances have become a much-anticipated end-of-summer tradition.

"The ancient classical dramatists explored basic, human issues that often parallel our lives and experiences today," explains

Getty Museum Director Timothy Potts. "The best of the Greek and Roman plays have remained powerful and evocative, and continue to inspire modern audiences. As brought to life in productions at the Getty Villa, these performances offer vivid insight into the social, cultural, and political realities of life in ancient Greece and Rome, while deepening the connection to works of art in the galleries."

For this year's production, the Museum has partnered with the California Institute of the Arts' Center for New Performance (CalArts CNP), in association with Trans Arts, to present *Prometheus Bound*. Featuring a newly-translated text by noted poet and essayist Joel Agee, the production will feature original music by composer Ellen Reid and celebrated jazz multi-instrumentalist Vinny Golia, who will also perform live onstage.

Above: *Prometheus Bound* workshop at CalArts.

*Prometheus Bound* is the story of the Titan Prometheus and his punishment by Zeus for stealing fire from the gods and bestowing it upon humans, along with the gifts of knowledge and awareness, letters and numbers, and art and culture—all that gives meaning to human existence.

"*Prometheus Bound* is probably the oldest Greek play to have survived and has been enormously influential for writers from Milton to Marx," said Mary Louise Hart, associate curator of antiquities at the Getty Museum. "The play continues to resonate with its theme of resistance to oppression and its divine protagonist, bringer of technology, acting on behalf of puny humans against uncaring divine forces. Like all Greek tragedies, this play deals with subjects so basic to human experience that remarkable parallels to our own times are clear."

For his transgressions, Prometheus is chained to a mountaintop for all eternity. In this production, the remote mountaintop—as envisioned by director Travis Preston, artistic director of CNP and dean of the CalArts School of Theater, and scenic designer Efren Delgadillo, Jr.—is represented by a massive, 23-foot-tall steel wheel. Resembling an astronomical clock, the wheel represents man's relationship to the cosmos and the unending passage of time. Throughout the



Mirjana Jokovic in *Prometheus Bound* workshop at CalArts.

play, Prometheus rotates around the wheel, raging against Zeus for his harsh punishment for enlightening the human race.

"Through his gifts, Prometheus brought culture and the civilized world to humanity," adds Hart. "These gifts reflect the Getty's own mission—that an understanding and appreciation of the arts is crucial to the promotion of a vital and civil society."

The cast of *Prometheus Bound* includes Ron Cephas Jones (Prometheus), a celebrated New York-based actor, whose most recent credits include the

title role in *Richard III* for the Public Theater/New York Shakespeare Festival and Caliban in The Bridge Project's *The Tempest*, which was recently performed at the Brooklyn Academy of Music, the Old Vic in London, and on tour in Asia and France. The female lead will be played by renowned Serbian actress Mirjana Jokovic, whose work in the United States includes roles on Broadway, at the American Repertory Theatre, and San Francisco's America Conservatory Theater.

The Getty Museum's annual outdoor theater production is part of an innovative, year-round theater program at the Getty Villa. The Villa Theater Lab series fosters inventive and experimental approaches to Greek and Roman plays, as well as contemporary works inspired by ancient literature; the Villa Play-Reading Series presents script-in-hand renditions of lesser-known Greek and Roman plays translated to English and performed by a variety of local and national theater ensembles.

### *Prometheus Bound* Performances

Thursdays–Saturdays, 8:00 p.m.  
 September 5–28, 2013  
 The Barbara and Lawrence Fleischman Theater at the Getty Villa  
 Tickets \$42; \$38 students and seniors  
 Tickets available beginning Monday, July 1.  
 Tickets may be purchased online at [getty.edu](http://getty.edu)  
 or by calling (310) 440-7300.

# La Parole Écrite (the Written Word) Scholars Study French Paleography

We've all struggled to read someone else's handwriting—maybe a doctor's hurriedly scrawled prescription, or that completely illegible phone message left on your desk at the office. However, few of us can imagine trying to decipher a medieval French manuscript, written by hand over five hundred years ago, heavily illustrated, and peppered with idiosyncratic phrases and obscure abbreviations. A historian is often required to do just that: pore over original texts, parse out meaning, and piece together narratives of the past.

Paleography is the study and interpretation of early handwriting. It can be an essential skill for historians—distinguishing among the styles of script and abbreviations used in early writing can reveal important nuances for historical study. And paleography is itself a rich historical field. An experienced paleographer can deduce a great deal of information from the evidence of a handwritten document. Details such as the choice of paper or parchment on which a document is written, the sureness of the stroke, errors (or a lack of errors), and even how these errors are corrected or erased can shed light on the scribe's nationality, social status, education level, and more, as well as illustrate the cultural context of the document in question. In recent years, however, paleographic training in the vernacular languages of English, French, Italian, and Spanish has become increasingly hard to come by for emerging academics.

"The special collections of the Getty Research Institute and the department of manuscripts at the Getty Museum hold exceptionally rich collections of



The English Fleet in Flemish Waters (detail), about 1480–1483, Master of the Getty Froissart. Tempera colors, gold leaf, gold paint, and ink on parchment. The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XIII 7, fol. 169

primary documents from Europe, from the medieval to the early-modern periods. We began to see that fewer researchers, especially younger scholars, had the technical skills to properly use these materials. If you are limited to only using secondary sources, you are relying on someone else's interpretation and denying yourself an opportunity

to confront the historical record firsthand and evaluate the primary evidence on your own," said Gail Feigenbaum, associate director of the Getty Research Institute (GRI). "At the GRI, we recognized the urgent need to foster this important skill and we are very fortunate to have been able to work with distinguished sister institutions



The Armies of France and Burgundy with Martel in Prayer, written 1463–1465; illuminated 1467–1472, Loyset Liédet and Pol Fruit. Tempera colors, gold leaf, and gold paint on parchment. The J. Paul Getty Museum, Los Angeles, Ms. Ludwig XIII 6, leaf 4

to bring about this opportunity to train a new generation of scholars in paleography."

For the past eight years, a major grant from the Andrew W. Mellon Foundation has funded a series of Summer Institutes in Vernacular Paleography at a consortium of distinguished research institutes. Spearheaded by the Newberry Center for Renaissance Studies, the institutes are hosted at the Newberry Center, the Folger Institute at the Folger Shakespeare Library, the Huntington Library, the GRI, and the Harry Ransom Center at the University of Texas at Austin. These intensive four-week courses provide practical training in reading late-medieval and early-modern manuscripts in English, French, Italian, and Spanish.

This summer, a course in French paleography will be held at the GRI in which participants will examine French manuscripts and archival materials from the thirteenth to the seventeenth centuries. Professor Marc Smith, chair of Palaeography, Mediaeval and Modern, at the École Nationale des Chartes, Paris, and a leading expert in the field of French paleography, will instruct the course. Professor Smith will introduce the history of handwriting in France, followed by rigorous training in reading from facsimiles. Students will

become familiar with the development of handwriting, as well as further aspects of written communication in the late-medieval and early-modern periods.

With two institutes per summer and fifteen open spots per group, acceptance to the institutes is competitive. Applicants are typically PhD students and junior faculty at North American colleges and universities, as well as library professionals and independent scholars. They represent a variety of disciplines including art history, linguistics, history, musicology, and literature, and share a passion for decoding stories from the past. This summer's course at the GRI will be taught in French and requires the participants be fluent in the language. The Mellon Foundation support ensures that the scholars receive stipends and help with their travel expenses as they come to the Getty to immerse themselves in the historic written word.

The course emphasizes the skills needed for the accurate reading and transcription of vernacular texts. Scholars will be introduced to the instruments of research, codicology, analytical bibliography, and textual editing, as related to the historical documents under consideration.

"This will be the third summer paleography institute at the GRI," said Feigenbaum. "The first two were in Italian, and this is our first in French. We look forward to welcoming another group of enthusiastic scholars, who bring a varied and exciting range of expertise and specialties to the table. Paleography is at the core of research for many art historians and we welcome the opportunity to create lively conversations around the topic with our own collections and scholars."

The scholars will have access to a wealth of resources at the GRI, whose vaults hold rare and unique collections in art history and visual culture. Predominately works on paper, these collections include European rare books, prints, and manuscripts. Participants in the course may also find inspiration at the Getty Museum, where a selection from the manuscript collection, one of the world's most important collections of European manuscripts, is always on view. During their visit—while taking a break from intense group study sessions—they'll have ample opportunity to take in the Getty Museum's exhibition *Gardens of the Renaissance*, which includes stellar examples of fifteenth- and sixteenth-century French illuminated manuscripts from the Museum's collection. And, perhaps most importantly, these visiting researchers will take part in the vibrant intellectual community at the Getty, and will have the opportunity to interact with leading historians and curators for whom paleography is an essential and frequent tool in learning and research.



Façade of Ca' Corner della Regina, Venice, 2011. Photo: Agostino Osio. Courtesy: Fondazione Prada

**Szeemann Archive Helps Re-create Seminal Exhibition**

The Fondazione Prada, a contemporary arts and culture institution in Venice, Italy, will present *When Attitudes Become Form: Bern 1969/Venice 2013* as part of this year's Venice Biennale. The show, opening on June 1, restages the seminal exhibition that brought fame and notoriety to curator Harald Szeemann. The Szeemann archive, acquired by the Getty Research Institute (GRI) in 2012, has been an important touchstone for the re-creation of the exhibition. Glenn Phillips, curator at the GRI, has located information and objects (often found in the form of letters, sketches, proposals, and photographs) in the archive to aid in the restaging of the controversial exhibition, which brought together several strands of contemporary art and exposed them to the world.

"This exhibition was one of the most written about and studied in history," notes Phillips. "Yet a huge number of discoveries have been made while searching the archive. We have had to look in about three hundred different locations to find the information and this restaging will bring these things together in a way that is not possible in the archive itself."

Fondazione Director Germano Celant, collaborating with architect Rem Koolhaas and artist Thomas Demand, aims to be as faithful as possible to the original exhibition. The white-walled rooms of the Kunsthalle Bern will be transported into the Ca' Corner della Regina, a Venetian palazzo adorned with ancient frescoes, thereby considering anew the impact the original exhibition had on the world. This restaging also reiterates Harald Szeemann's contribution to contemporary art at a time when his forward-thinking ideas were spurned by virtually every art critic who reviewed the exhibition.

Materials from the archive will be included in smaller contextual galleries, including one devoted to Szeemann's early life.

**Pacific Standard Time Granted Special Art Critics Award**

The Special Award at the International Association of Art Critics–United States (AICA-USA) was granted to the Getty for its role in organizing the 2011 initiative Pacific Standard Time: Art in LA 1945–1980. The AICA-USA awards honor excellence in the conception and realization of exhibitions, and are voted on by more than four hundred critics, scholars, and curators. The Special Award was given for initiating and stimulating the development of an unprecedented collaboration of more than sixty museums and galleries across Southern California. This sprawling group portrait of a region documented and reclaimed the little-known history of the artists who worked and lived in the greater Los Angeles area, illuminating the pivotal role they played in shaping the ethos and aesthetics of postwar art in California. Two exhibitions from the initiative supported by grants from the Getty Foundation also received awards: *California Design, 1930–1965: Living in a Modern Way* at the Los Angeles County Museum of Art for Best Architecture or Design Show; and *Now Dig This! Art and Black Los Angeles 1960–1980* at the Hammer Museum for Best Thematic Museum Show Nationally.



*América Tropical*, conserved and under its new protective shelter, in downtown Los Angeles.

**América Tropical Conservation Recognized for Outstanding Achievement**

The GCI–City of Los Angeles project to conserve the David Alfaro Siqueiros mural *América Tropical* is this year's recipient of the Los Angeles Conservancy's President's Award, honoring outstanding achievement in historic preservation. The recipients are selected by an independent jury of experts in architecture, historic preservation, and community development. This award honors efforts lasting more than twenty years to conserve the mural and to create public access to it for the first time since 1932, including the adjacent América Tropical Interpretive Center, which presents the story of the mural and its significance. The award was given May 16 at the Conservancy's annual preservation awards luncheon.

**South Korean President Visits the Getty**

On May 9, South Korean President Park Geun-hye attended the Leaders' Meeting for Creative Economy at the Getty Center. President Park shared opinions with information technology experts from both the United States and Korea on her creative economy initiative.

"A creative economy can be realized through connecting science technology and information communication technology and mixing industries and culture with human creativity and imagination," the President explained.

Prior to the meeting, President Park was escorted on a tour of the exhibition *Looking East: Rubens's Encounter with Asia* by J. Paul Getty Museum Director Timothy Potts.



South Korean President Park Geun-hye and J. Paul Getty Museum Director Timothy Potts tour *Looking East: Rubens's Encounter with Asia*. Pictured: *The Spirit of Joseon*, 2006, Tae Soon Kim. Mixed media. Courtesy of the artist and Korean Cultural Center. © Tae Soon Kim

"It is more meaningful to have a creative economy discussion during the *Looking East* exhibition here," said President Park. "I hope the country

Rubens drew in his picture can become a new superpower in creative economy."

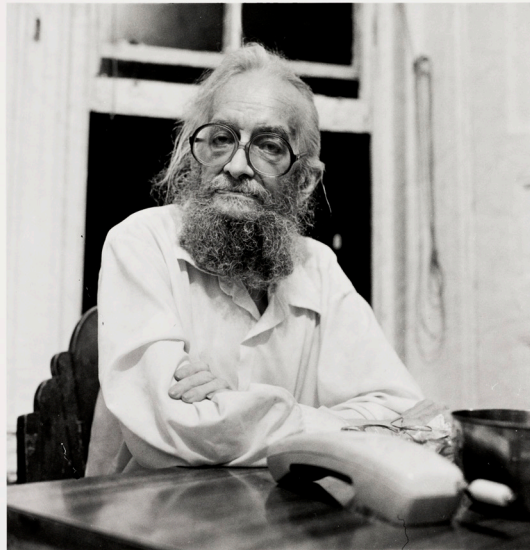


Jan and Trish de Bont, Museum Photographs Council Members and members of the International Circle of the Rijksmuseum; Anne Woollett, curator of Paintings, the J. Paul Getty Museum; Pieter Roelofs, curator of seventeenth-century Dutch paintings, Rijksmuseum

**Johannes Vermeer: *Woman in Blue Reading a Letter* Reception**

The J. Paul Getty Museum celebrated the special presentation of Johannes Vermeer's *Woman in Blue Reading a Letter* with a reception that attracted over two hundred guests. The painting arrived at the Getty Center for a six-week installation, the last and only North American venue on a world tour which included visits to Shanghai and Sao Paulo. Vermeer's masterpiece returned to Amsterdam in time for the Rijksmuseum's grand reopening on April 13, 2013.

Among the guests were colleagues from the Rijksmuseum, including Director Wim Pijbes; Consul General Bart van Bolhuis of the Royal Netherlands Embassy; Getty Trustees Mark Siegel, Ambassador Ronald Spogli, Maria Hummer Tuttle; and members of all Getty Councils.



Harry Smith at kitchen table 437 E 12 St. May 22, he lived in tiny guest room off to the side of the kitchen, suffered considerable fracture of knee, rescued by car on First Street corner - also played on pipe mouth before moving up to Cooperstown for half a year. Still had a collection of cars in his room, taped and/or recorded of how you have collection with Sony Pro W-40000 microphone wrapped in special outside window ledge, kitchen and front room. Night, June 16, 1988 certain day for several weeks before we both moved to Boulder-Noroga for the summer - there he settled down. Allen Ginsberg

**Harry Smith Archive**

The Getty Research Institute (GRI) has acquired the archive of the American artist, musicologist, experimental filmmaker, and collector, Harry Everett Smith (1923–1991). Smith was best known for his experimental films and his Grammy–award winning *Anthology of American Folk Music*, which was released in 1952 and was based on his early work collecting recordings of early American folk and blues music. The wide-ranging archive traces his creative output through original films, artworks, detailed notes and sketches for his projects, audio recordings of sounds he collected in various locations, as well as unusual items that formed part of his personal collections, which he considered an integral part of his art making.

"For the first time, scholars specializing in one aspect of Smith's complex oeuvre will be able to connect it with his related practices and passions," said Nancy Perloff, associate curator of modern and contemporary collections at the GRI. The extensive archive will be cataloged, processed, and conserved by experts at the GRI before it is available to researchers.

Harry Smith at Allen Ginsberg's Kitchen Table, New York City, 1988, Allen Ginsberg. © Allen Ginsberg LLC

**The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola**

In the eighteenth century, Giovanni Antonio Canal, called Canaletto, was the leading star among Venetian painters. Canaletto's sensitivity to atmospheric effects, coupled with precise perspective and keenly observed portrayals of daily life in his native Venice made him the city's most sought-after painter. *The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola*, depicts a scene in the upper reaches of the Grand Canal, with the viewer placed on a vessel in the middle of the waterway. Palazzo Flangini, bathed in sunlight, anchors the composition at left. Next to it the lantern crowning the dome of the church of San Geremia juts out above the pale, unadorned frontage of the Scuola dei Morti, followed by the gabled rectory of San Geremia. Trees and shrubbery appearing over a garden wall mark the corner of



*The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola*, about 1738, Giovanni Antonio Canal, known as Canaletto. Oil on canvas. The J. Paul Getty Museum

the Grand Canal and the Cannaregio Canal, which branches off to the left. Throughout the scene, people go about the daily business of Venice. This painting is among Canaletto's most refined and elegant works.

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## Time to Focus: Community Photoworks 2013

The Getty Museum's Education Department has again teamed up with 826LA for Community Photoworks, a program that teaches photography techniques to students, coaches them in writing artist statements, and offers them an opportunity to exhibit their work to the public. This year, forty-two ninth-grade students from Room 13 Los Angeles at James A. Foshay Learning Center, a student-managed and financed art studio, were asked to raise their cameras high and photograph Los Angeles's distinctive architecture.

Acting as a mentor and technical guide, artist Camilo Jose Vergara led students on an exploratory mission, first around their own school and then at the Getty Center. At the school, Vergara presented his work, which focuses on poor and segregated areas of cities across the U.S., documenting

changes over decades in the built environment. Students also learned about tools for examining photographs, and principles that are used by photographers to create images, including line, shape, color, composition, and form. After the discussion with Vergara, students practiced photographing streets and architecture, including the photogenic storefront signs that make the L.A. cityscape so famous.

Then, during a visit to the Getty Center, students got more creative inspiration by touring the exhibition *Overdrive: L.A. Constructs the Future, 1940-1990* with Vergara and curator Christopher Alexander. They then set out across the Center with cameras in hand. Shots of the architecture, art, and awesome views of the city and coast were just a few of their subjects.

The students told us a little bit about their experience:

*I like how you can take pictures of the same building but viewed from different angles. It gives a different perspective and meaning to the image. – Kimberly Mejia, Ninth grade*

*I learned how to focus on the image I take. I learned not to rush taking the picture, capture the moment when you think it's ready. – Salvador Salinas, Ninth grade*

*I love taking pictures of architectural building in L.A. It helps me view buildings differently and relate them to art. – Deborah Lopez, Ninth grade*

Their teacher, John Midby, said that the Community Photoworks program exposes future artists to more than just digital photography. "It has broadened the way they look at Los Angeles and the implications of its architecture economically and emotionally," said Midby. "Also, collaborating with the Getty staff and 826LA volunteers is very important in building their knowledge and confidence as artists."

The student photographs are on display in *COMMUNITeYe on L.A. Architecture*, an exhibition at the offices of TBWA\Chiat\Day, at 5353 Grosvenor Blvd. in Los Angeles. Student work and artist statements are available in a special catalogue. Selections of student work can be viewed at [http://www.getty.edu/education/teachers/classroom\\_resources/curricula/exploring\\_photographs/photoworks/program2013\\_sw.html](http://www.getty.edu/education/teachers/classroom_resources/curricula/exploring_photographs/photoworks/program2013_sw.html)

Previous page: Students explore the *Overdrive* exhibition.

Top: Photograph by student Alexander Fuentes.

Bottom: Photograph by student Jesus Martinez.





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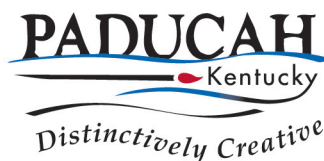


Madonna and Child with Saint John the Baptist, ca. 1692, Luisa Ignacia Roldán, Spanish, terra cotta with polychromy, gift of Mrs. George C. Stacy in memory of William and Elizabeth Kehl, 1978-05, Martin D'Arcy, S.J. Collection, Loyola University Museum of Art

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### Ed Ruscha and Some Los Angeles Apartments

Virginia Heckert

At home in many media, Los Angeles-based contemporary artist Ed Ruscha is known for his paintings, drawings, prints, and artist's books that have received widespread critical acclaim for more than half a century. Capturing the quintessential Los Angeles experience with its balance of the banal and the beautiful, his photobooks of the 1960s—such as *Twentysix Gasoline Stations*, *Every Building on the Sunset Strip*, *Some Los Angeles Apartments*, and *Thirtyfour Parking Lots*—are known for their deadpan cataloguing of the city's functional architecture.

This publication features thirty-eight Ruscha plates and an essay that traces the evolution of the artist's thinking about his photographs

initially as the means to the end of his self-published photobooks and eventually as works of art in and of themselves. In her essay "Revisiting Some Los Angeles Apartments," Getty curator Virginia Heckert contextualizes Ruscha's photographs within the history of photographic documentation of vernacular architecture, using examples by such important photographers as Carleton Watkins, Eugène Atget, Walker Evans, and Robert Frank. Also included are examples by contemporary photographers, many of whom have acknowledged Ruscha as an influence in their own depiction of the built environment, among them Lewis Baltz, Stephen Shore, and Catherine Opie.

J. Paul Getty Museum  
100 pages, 8 x 10 inches  
11 color and 58 b/w illustrations  
978-1-60606-138-1  
US \$24.95

### Historical Perspectives on Preventive Conservation

Edited by Sarah Staniforth

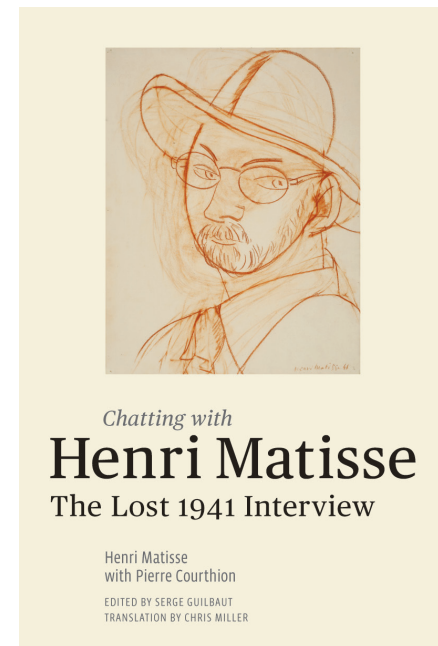
This is the sixth volume to appear in the Getty Conservation Institute's Readings in Conservation series, which gathers and publishes texts that have been influential in the development of thinking about the conservation of cultural heritage. The present volume provides a selection of more than sixty-five texts tracing the development of the field of preventive conservation from antiquity to the present day.

The volume is divided into nine parts: Philosophies of Preventive Conservation, Keeping Things, Early Years of Conservation in Museums, Relative Humidity and Temperature, Light, Pests, Pollution, The Museum Environment and Risk Management, and Future Trends. Writings by such well-known figures as M. Vitruvius Pollio, John Ruskin, and

Rachel Carson are complemented by selections from such sources as early housekeeping books, eighteenth-century archivist manuals, and Victorian novels. Other seminal texts include John Evelyn's seventeenth-century tract on air pollution in London and the founding manifesto of the Society for the Protection of Ancient Buildings, by William Morris. There is also a wide-ranging representation of recent scholarship, including writings from non-Western traditions such as India and Japan.

Intended especially for students, this volume will also be of interest to conservators, museum curators, collection managers, and others involved in caring for the collections and objects.

Getty Conservation Institute  
Readings in Conservation series  
456 pages, 7 x 10 inches  
10 color and 12 b/w illustrations  
978-1-60606-142-8, paper  
US \$70.00



### Chatting with Henri Matisse The Lost 1941 Interview

Interview by Pierre Courthion  
Edited by Serge Guilbault  
Translated by Chris Miller

In 1941 the Swiss art critic Pierre Courthion interviewed Henri Matisse while the artist was in bed recovering from a serious operation. It was an extensive interview, seen at the time as a vital assessment of Matisse's career and set to be published by Albert Skira's then newly established press. After months of complicated discussions between Courthion and Matisse, and just weeks before the book was to come out—the artist even had approved the cover design—Matisse suddenly refused its publication. Noted scholar Serge Guilbault recognized the immense importance of this interview and related letters when he encountered them in Courthion's papers, which reside at the Getty Research Institute.

This rich conversation, conducted during the Nazi occupation of France, is published

for the first time in this volume, where it appears both in English translation and in the original French version. Matisse unravels memories of his youth and his life as a bohemian student in Gustave Moreau's atelier. He recounts his experience with collectors, including Alfred Barnes. He discusses fame, writers, musicians, politicians, and, most fascinatingly, his travels. *Chatting with Henri Matisse*, introduced by Serge Guilbault, contains a preface by Claude Duthuit, Matisse's grandson, and essays by Yve-Alain Bois and Laurence Bertrand Dorléac.

The book includes unpublished correspondence and other original documents related to Courthion's interview and abounds with details about avant-garde life, tactics, and artistic creativity in the first half of the twentieth century.

Getty Research Institute  
384 pages, 6 x 9 inches  
23 color and 28 b/w illustrations  
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### Las Vegas in the Rearview Mirror The City in Theory, Photography, and Film

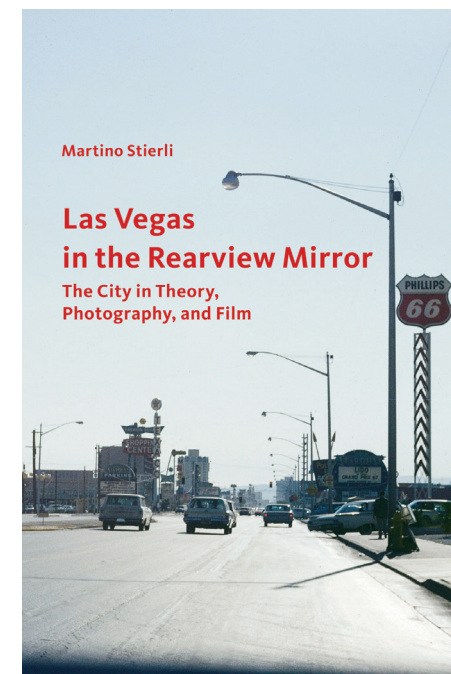
Martino Stierli

*Learning from Las Vegas*, published in 1972 by the American architects Robert Venturi, Denise Scott Brown, and Steven Izenour, marks a decisive turn in architectural theory from modern to postmodern. Martino Stierli explores the significance of this controversial publication by situating it in the artistic, architectural, and urbanist discourse of the 1960s and '70s, and by evaluating the book's enduring influence on visual studies and architectural research. Stierli provides an original, in-depth analysis of the postmodern image of the city and the representation of urban form in visual media, graphics, and typography.

Referencing cinematic visualization, the authors of *Learning from Las Vegas*

documented a sprawling postwar American city from a moving car. Stierli examines this methodology against the background of contemporary pop and conceptual art, including the work of artists Ed Ruscha and Stephen Shore. He considers how this approach relates to sociological theories and the phenomenology of urban spaces. He also sheds light on the polemics and controversies triggered by *Learning from Las Vegas* in architectural discourse and discusses them against models of high and low culture. Using both text and image, Stierli assesses the broad intellectual impact of this architectural manifesto and explains why the lessons from *Learning from Las Vegas* remain relevant today.

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From the VAULT

## Marcel Duchamp's *Box in a Valise*

The Getty Research Institute's special collections contain a rich array of primary sources that contribute new perspectives on art in the modern and contemporary era. From letters written by Pierre-Auguste Renoir and El Lissitzky to the papers of Filippo Tommaso Marinetti and Yvonne Rainer and the Long Beach Museum of Art Video Archive, these resources connect researchers to the artists via original works.

The special collections include rare books, prints, photographs, archives and manuscripts, artists' books and multiples. In boxed sets of objects and ephemera such as the *Green Box* and the *Box in a Valise*, Marcel Duchamp established a model for

twentieth-century artists' editions and multiples. The *Box* is a museum in miniature containing reproductions of Duchamp's larger works, such as *The Bride Stripped Bare by her Bachelors Even*, which extends sideways from the top of the box; or his *Fountain*, a tiny urinal. In the *Box*, Duchamp created a traveling exhibition that he continued to produce in seven series from 1941 to 1971. The Research Institute's *Box* was acquired with the Dada-Surrealist collections of Jean Brown, who knew Marcel Duchamp and collected his works on paper at her Shaker seed house in western Massachusetts.



*Boîte, series C, 1958, Marcel Duchamp. Mixed media. The Getty Research Institute. © Succession Marcel Duchamp ARS New York/ADAGP Paris*





1: From left, Michael Govan, CEO Los Angeles County Museum of Art; Timothy Potts, Director, J. Paul Getty Museum; Antonio R. Villaraigosa, Los Angeles Mayor; Ann Philbin, Director, Hammer Museum, and Jim Cuno, President and CEO, J. Paul Getty Trust  
 2: Designer Pamela Barish and actress Anjelica Huston  
 3: From left, Architect Steve Ehrlich and wife, writer Nancy Griffin pose with artist Ed Moses  
 4: Raylan Daniels, architect Jeffrey Daniels and actress Beata Pozniak Daniels pose with the building Mr. Daniels designed  
 5: Tim Child, Vice President of Institutional Advancement, J. Paul Getty Trust; Timothy Potts, Director, J. Paul Getty Museum, and Greg Cosko, CEO, Hathaway Dinwiddie  
 6: Actor Ed Begley Jr. and artist Ed Ruscha

7. From left, Kiana Sasaki, Andrew Perchuck, Deputy Director, Getty Research Institute, artist DeWain Valentine, and Rachel Rivenc, Getty Scientist  
 8. Rudolf Thaler, Austrian Trade Commissioner and Karin Proidl, Austrian Counsel General  
 9. Joanne Corday Kozberg, J. Paul Getty Board of Trustees; Thomas Gaetgens, Director, Getty Research Institute, and Luanne Wells, Getty Conservation Institute Council member  
 10. Photographer Michael Light poses with his work in the *Overdrive* exhibition  
 11: Garrett Gin, Senior VP Global Marketing and Corporate Affairs, Bank of America and Doug Rimerman, Deputy Director, Santa Monica Museum of Art  
 12: Walter Becket, son of LA architect Welton Daniel Becket with Kara Roel and Marc Taub  
 13. DJ Jason Bentley spins during the opening reception  
 14. Deborah Marrow, Director, Getty Foundation and Aileen Adams, Los Angeles Deputy Mayor

**Overdrive: L.A. Constructs the Future, 1940–1990**

Through July 21, 2013



Eastland Shopping Center, about 1957, A. C. Martin and Associates. Photo by David M. Mills. Chris Nichols Collection

**Gardens of the Renaissance**

Through August 11, 2013

**Sicily: Art and Invention between Greece and Rome**

Through August 19, 2013 at the Getty Villa



Coin with a Head of Apollo, Sikeliote (Sicilian Greek), minted in Katane, 410–403 B.C. Tetradrachm signed by Choirion. Silver. Courtesy of the Museo Archeologico Regionale Paolo Orsi, Syracuse. By permission of the Regione Siciliana, Assessorato dei Beni Culturali e dell'Identità Siciliana. Dipartimento dei Beni Culturali e dell'Identità Siciliana. Unauthorized reproduction prohibited.



**Japan's Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto**

Through August 25, 2013



*A Chronicle of Drifting*, 1949, Kansuke Yamamoto. Collage. Private collection, entrusted to Tokyo Metropolitan Museum of Photography. © Toshio Yamamoto

**In Focus: Ed Ruscha**

Through September 29, 2013



*Standard, Amarillo, Texas*, 1962, Ed Ruscha. Gelatin silver print. The J. Paul Getty Museum. © Ed Ruscha

**The Poetry of Paper**

July 23–October 20, 2013



*Interior of a Barn with a Family of Coopers*, about 1763–1766, François Boucher. Black and white chalk on light tan paper. The J. Paul Getty Museum

**Werner Herzog: Hearsay of the Soul**

August 13– January 19, 2014

**Miracles and Martyrs: Saints in the Middle Ages**

September 3, 2013–March 2, 2014



*The Martyrdom of Saint Andrew*, about 1410. Tempera colors, gold leaf, gold paint, and ink on parchment. The J. Paul Getty Museum, Los Angeles, Ms. 36, fol. 84v

**Canterbury and St. Albans: Treasures from Church and Cloister**

September 20, 2013–February 2, 2014



*The Martyrdom of Saint Albans*, about 1120–1130. Tempera and gold on parchment. Dombibliothek Hildesheim

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