

*the* GETTY

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Send correspondence and address changes to

Getty Communications  
1200 Getty Center Drive, Suite 403  
Los Angeles, CA 90049  
Email: [communications@getty.edu](mailto:communications@getty.edu)

The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to 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—the Getty pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities in order to promote a vital civil society through an understanding of the visual arts.

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On the cover:  
*Untitled*, 1988, Ellsworth Kelly.  
Copper. The J. Paul Getty Museum,  
Gift of Fran and Ray Stark. ©  
Ellsworth Kelly

PRESIDENT’S MESSAGE

In October, we will present the fourth annual J. Paul Getty Medal to two of our generation’s greatest artists—posthumously to the painter and sculptor Ellsworth Kelly and to cellist and cultural ambassador Yo-Yo Ma. For more than forty years, Ellsworth enlivened the world with elegant, sometimes eccentric shapes and colors, and was tireless in his pursuit of artistic perfection. Yo-Yo Ma is driven by artistic excellence and the power of music to build bridges between cultures. In 1998, he established the Silk Road Ensemble to create meaningful change at the intersection of the arts, education, and business. You can read more about these exceptional artists in our cover story.

This issue of *The Getty* magazine also includes articles on two new exhibitions opening at the Getty Center this fall. *The Art of Alchemy*, opening at the Getty Research Institute on October 11, explores how this subject that has often been shrouded in secrecy greatly influenced the shifting interpretations of the relationship among art, science, and natural philosophy. At the Getty Museum, *The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena*, also opening on October 11, explores the distinctive and imaginative style of the artist, and for the first time in modern history, reunites the known parts of his masterpiece, the Branchini Altarpiece (1427). The central panel—the magnificent *Branchini Madonna*—is on loan from the Norton Simon Museum and will join four of its predella panels, one from the Kröller-Müller Museum in the Netherlands and three from the Pinacoteca Nazionale in Siena.

The Getty Foundation focuses on the latest round of grants for Keeping It Modern, an initiative focused on supporting model projects for the conservation of modern architecture. The latest grants for nine projects in nine different countries extend the program’s reach to Africa, and include the first two buildings selected for support that were designed by women. Since its inception in 2014, the initiative has to date supported thirty-three model projects.

Finally, the Getty Conservation Institute (GCI) reports on its partnership with the Salk Institute for Biological Studies in La Jolla, California. Its campus, designed by Louis Kahn, is widely considered to be a masterpiece of modern architecture. The GCI has lent its expertise in addressing the aging and long-term care of one of the Institute’s major



Jim Cuno

architectural elements—the teak window walls set within the buildings’ noble and monolithic concrete walls. The Salk Institute is also a recipient of a Keeping It Modern grant from the Getty Foundation, and a comprehensive conservation management plan for long-term care of the site is almost complete.

I hope you can visit the Getty Center or the Getty Villa this fall and see for yourself all of the beautiful and important exhibitions and educational programming on offer. You can also connect with us online at [getty.edu](http://getty.edu), or through Facebook, Twitter, Instagram, and YouTube.

Cultural Exchange Agreement with Naples

The J. Paul Getty Museum signed an agreement with the Museo Archeologico Nazionale in Naples to conserve a signature ancient vase in its collection, the Colossal Red-Figure Krater from Altamura, Apulia. Nearly six feet in height and dating to around 350 BC, the krater is a masterpiece of the ornately decorated vases produced at Taranto in Apulia, in southern Italy. Richly painted, it features a highly detailed representation of the underworld populated with more than twenty mythological figures, including the gods Hades and Persephone, the musician Orpheus, the hero Herakles, and Sisyphus, who was eternally punished by having to roll a giant boulder up a hill. This project is the latest in a broad cultural exchange agreement made in 2007 between Italy’s Ministry of Heritage and Culture and Tourism and the Getty Museum that has contributed to the preservation of Italy’s rich cultural heritage. The project is being supported by the generous assistance of the Getty Museum’s Villa Council.



Colossal Red-Figure Krater from Altamura, Apulia, about 350 BC. Museo Archeologico Nazionale in Naples (MANN)



Robert W. Lovelace Joins Board of Trustees

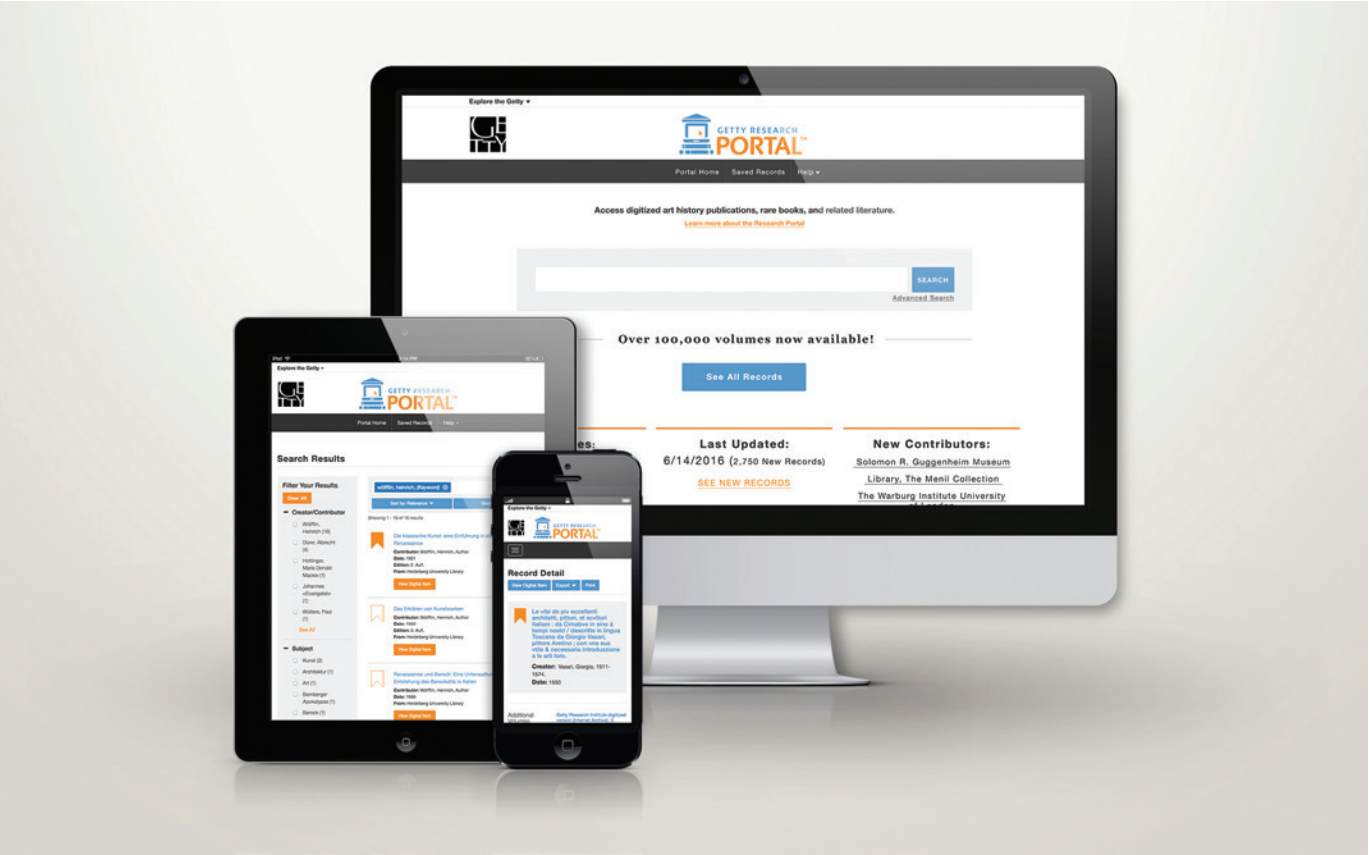
Robert W. Lovelace, an executive with Capital Group, has joined the J. Paul Getty Board of Trustees. Mr. Lovelace is a portfolio manager for the American Funds and president of the New Perspective and New World funds. He is also vice chairman and a director of the Capital Group Companies, and president and a director of Capital Research and Management Company, a subsidiary of Capital Group. “Rob’s addition to the board further strengthens our financial expertise,” said Jim Cuno, president of the J. Paul Getty Trust. “He also brings a deep commitment to the public and professional values of the Getty as an international visual arts institution.”

Getty Research Portal Updates

Marking the occasion of its four-year anniversary, the Getty Research Portal™, created by the Getty Research Institute (GRI), has been rebuilt and redesigned, making it easier to explore the digitized literature of art history. The portal is an online catalog providing free access to books and journals from contributing institutions. It launched in 2012 with eight international institutions as founding members and has recently added a number of important new contributors: the Art Institute of Chicago’s Ryerson and Burnham Libraries, the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome, the Cleveland Museum of Art’s Ingalls Library, the Herzog August Bibliothek in Wolfenbüttel, the Menil Library Collection in Houston, and the Warburg Institute Library in London. There are now more than 100,000 volumes available on the portal. As the number of texts have grown, so have the number of individual portal visitors, which has surpassed the 70,000 mark, indicating it to be a destination of growing utility for humanities researchers. Digitized books and journals from the GRI have been viewed nearly fourteen million times on the Internet Archive website, which hosts the scanned versions of the Research Institute’s titles and makes them available for download in a variety of formats. To explore the Getty Research Portal, visit [portal.getty.edu](http://portal.getty.edu).

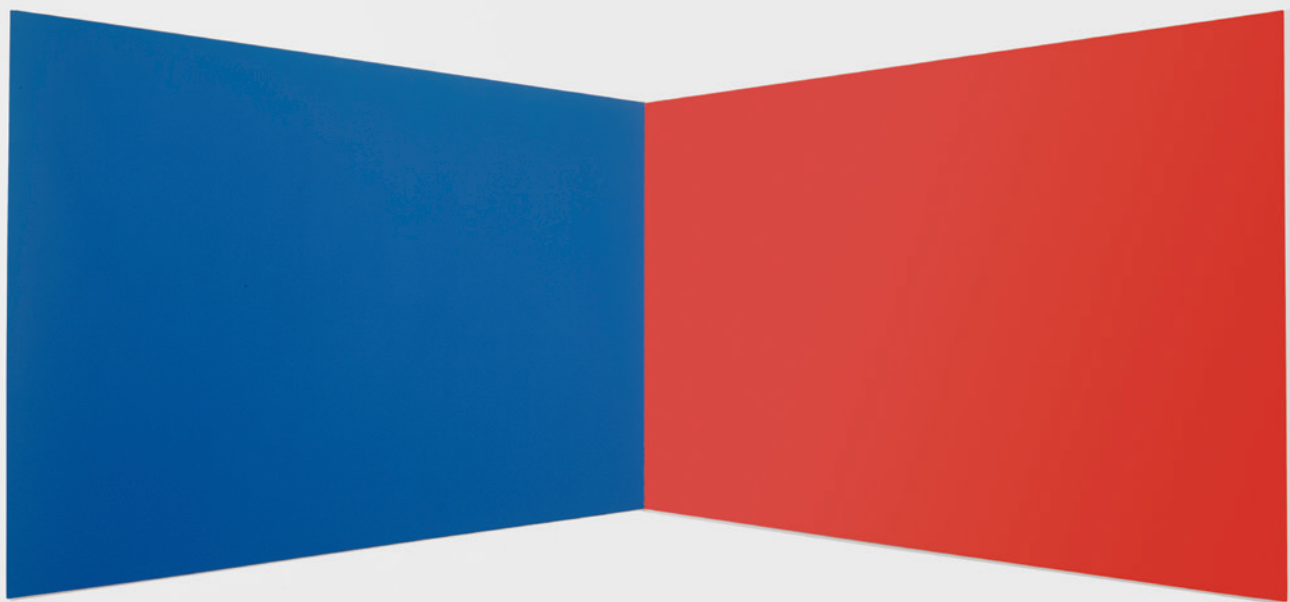
Getty Rothschild Fellowship

The Getty and the Rothschild Foundation have partnered to create the Getty Rothschild Fellowship, which will support innovative scholarship in the history of art, collecting, and conservation, using the collection and resources of both institutions. The fellowship offers art historians, museum professionals, and conservators the opportunity to research and study at both the Getty in Los Angeles and Waddesdon Manor in Buckinghamshire, England. The inaugural fellow is Dr. David Saunders, a foremost expert in the area of conservation science. Dr. Saunders is a former principal scientist at the National Gallery and keeper of conservation, documentation, and research at the British Museum. Now an independent researcher, Saunders is writing what will be a seminal book about museum and gallery lighting. The annual fellowship is administered by the Getty Foundation.



# Ellsworth Kelly & Yo-Yo Ma





On the surface, the connections between artist Ellsworth Kelly and musician and cultural ambassador Yo-Yo Ma may not be obvious. But the link between the two becomes apparent when seen through the lens of the Getty's mission to present, conserve, and interpret the world's artistic legacy in order to promote a vital civil society—a belief that the world can become a better place when art, the humanities, and cultural and public policy work together. The J. Paul Getty Trust will award its highest honor, the annual J. Paul Getty Medal, posthumously, to Kelly and to Ma at a celebratory dinner in October. The Getty Medal was established in 2013 by the trustees of the J. Paul Getty Trust to honor extraordinary contributions to the practice, understanding, and support of the arts.

“With this medal we honor two of our nation's greatest artists: Yo-Yo Ma for his distinguished contributions to the conservation and understanding of the world's many and diverse cultures, and Ellsworth Kelly for his mastery in paintings and sculptures of the highest quality and originality,” said Maria Hummer-Tuttle, chair, J. Paul Getty Board of Trustees.

#### Ellsworth Kelly

Ellsworth Kelly was inspired by the vitality and variety of the world's diverse natural and artistic forms, from plants and shadows to medieval architecture and ancient Chinese bi discs. “My paintings don't represent objects,” he once said. “They are objects themselves and fragmented perceptions of things.” And the things that attracted Kelly's artistic attention knew no political boundaries.

“Ellsworth saw beauty in everything. He was more visually alive than anyone I know. Every new work was a new adventure for him, a new way of working and making things of extraordinary visual delight,” said Jim Cuno, president of the J. Paul Getty Trust. “Maria Hummer-Tuttle and I were set to meet with him just days before he died. He knew of the Getty's honor and expressed pleasure and pride in receiving it.”

“Ellsworth strongly believed in the importance of preserving our natural and cultural heritage. For nearly twenty-five years, the Ellsworth Kelly Foundation has supported the conservation of historical and contemporary art at museums and heritage sites in the US and around the world, as well as the preservation of the natural environment. The foundation also gives generously to arts and education projects in our local community,” said Jack Shear, president of the Ellsworth Kelly Foundation.

“Ellsworth continued to make new work right up until the end of his life; that was always the most important thing to him,” said Shear. “And, while he preferred the studio to the spotlight, he was truly honored to be chosen as the recipient for the J. Paul Getty Medal.”

#### Yo-Yo Ma

In addition to his accomplished career as a master cellist, Ma founded the Silk Road Ensemble and the nonprofit Silkroad to promote the creation of new music, cross-cultural partnerships, education programs, and cross-disciplinary collaborations to create meaningful change at the intersection of the arts, education, and business. Inspired by the exchange of ideas and traditions along the historic Silk Road, Ma established the namesake organization in 1998 to explore how the arts can advance global understanding.

Since 2000, the musicians of the Silk Road Ensemble have been central to Silkroad's mission. Under the artistic direction of Ma and representing a global array of cultures, the ensemble



models new forms of cultural exchange through performances, workshops, and residencies. The artists of the ensemble draw on the rich tapestry of traditions from around the world that make up our many-layered contemporary identities, weaving together the foreign and familiar to create a new musical language.

“The Getty shares Yo-Yo's commitment to artistic excellence and cross-cultural understanding,” said Cuno. “Our work around the world is inspired by the same values as those of Silkroad, that the best prospects of the future rest on a greater understanding of the interrelationship of the world's many cultures.”

“It is a great honor to receive the J. Paul Getty Medal, and to have this very special recognition of the importance of cross-cultural engagement,” said Ma. “Culture and communication are the keys to our work at Silkroad,

and in celebrating both tradition and innovation, as the Getty has so successfully done, we are building bridges and creating trust.”

Past recipients of the J. Paul Getty Medal have included Harold Williams and Nancy Englander, Lord Jacob Rothschild, and Frank Gehry.

This year's Getty Medal celebration is supported by the Board of Trustees of the J. Paul Getty Trust and the Getty President's International Council, with generous support also provided by Arlene Schnitzer, Jordan Schnitzer, and The Harold & Arlene Schnitzer CARE Foundation; as well as our corporate sponsors Accenture, J.P. Morgan Private Bank, Neiman Marcus, and JUSTIN Wines, Landmark Wines, and FIJI Water.

Opposite: *Blue Red*, 1968, Ellsworth Kelly. Oil on canvas, two joined panels. 73 3/4 x 161 1/8 in. (187.33 x 409.26 cm). The Eli and Edythe L. Broad Collection. © Ellsworth Kelly

Above: Yo-Yo Ma during a Silk Road Ensemble concert in Izmir, Turkey. © Aykut Uslehtekin, courtesy of International Izmir Festival



Project team carrying out a preliminary condition survey of the teak window walls.

# THE SALK INSTITUTE CONSERVATION PROJECT

Completed in 1965, the Salk Institute for Biological Studies in La Jolla, California, is one of architect Louis Kahn's finest works and is widely considered to be a masterpiece of modern architecture with international significance. Kahn was commissioned by Dr. Jonas Salk, developer of the polio vaccine, to design an inspiring campus for his new scientific research institute on a coastal bluff overlooking the Pacific Ocean. Kahn worked closely with Salk on the design, which consists of two nearly identical wings of laboratory, study, and office space mirroring each other on either side of a paved central plaza. A key design feature of the Salk Institute is the physical separation of the private study spaces from the collective workspace of the laboratories.

The innovative teak-clad "window wall" assemblies, set within the monolithic concrete walls of the studies and offices, are significant components of the building. The use of individual window walls constructed with teak, softwood framing, and interior oak paneling for the studies, in contrast to the large expanses of stainless steel-framed window walls of the laboratories, helps to differentiate the private study spaces. The focus on the individual in the studies is further expressed by the functionality of the various sliding components that allow occupants to modulate light and ventilation within their work spaces.

The design of the window walls expands upon a language of custom exterior millwork established

in Kahn's office and used in projects from the Fisher House outside of Philadelphia to the Library at Phillips Exeter Academy. Though the window walls are prefabricated units—often thought of as an industrialized process—Kahn innovatively synthesized industry and craft through the customization of the units to fit many different openings in the concrete and the detailing of the teak wood by carpenters. The very use of wood together with concrete, "often conceived of as materials of opposite character,"<sup>1</sup> results in a contrasting but complementary effect. The fine-grained detailing of the window walls





Above: View of the Salk Institute's iconic central plaza looking out towards the Pacific Ocean. Photo courtesy of the Salk Institute for Biological Studies

Opposite page: During the project mock-up phase, different finishes were trialed on sample panels of existing weathered (left) and new (right) teak

Previous page: View of the study interiors, with their oak paneling and floors and exposed concrete walls and ceilings. Sliding louvers and glazed window sashes allow occupants to modulate light and air. Photo courtesy of the Salk Institute for Biological Studies

with their narrow vertical tongue-and-groove boards and horizontal trims set in multiple planes contrast with the larger expanses of relatively flat concrete walls.

Teak was selected for the exterior wood as it was thought to be a durable, relatively maintenance-free material. Its weathered gray appearance was also thought to be compatible with the color of the adjacent concrete. However, teak is a natural material and weathers differentially depending on orientation and exposure to the environment. Thus, uniformity in this gray appearance could never be achieved across the building if the weathering process were left to occur naturally, due to the different exposures.

Most of the components of the window wall assemblies remain unchanged from the time of their original construction and retain a high degree of integrity. However, due to decades of exposure to a marine environment, the deterioration of the window walls is cause for concern. As expected, they have weathered to a non-uniform appearance, further exacerbated by surface erosion, fungal growth, and past cleaning practices. Surface finishes, intended to protect and improve the appearance of the teak, have differentially weathered, resulting in extreme color variations, while water infiltration and termite infestations have damaged some of the internal wood framing.

In 2013, the Salk Institute partnered with the Getty Conservation Institute (GCI) to develop a conservation program for the window wall assemblies.

“The Salk Institute is an architectural icon, and the Getty was privileged to be invited by the Salk to work with them on the building’s long-term preservation. Our access to the site, its archives, and the institute’s staff, some of whom have worked there since the early years, has been extraordinary,” said Tim Whalen, director of the GCI. “The methodology developed by the GCI will serve as a roadmap for future conservation projects at the Salk Institute, as well as a model for other Louis Kahn buildings and buildings with similar conservation issues.”

As a first step, the GCI and its consultants engaged in historical research, including visits to the Khan archives and listening to the collection of oral histories in order to better understand the significance of the window walls and Kahn’s original vision for the site. They also explored the extent of damage to the window walls and performed physical and laboratory analysis to identify the materials used and the various causes of damage and deterioration. Possible treatments for the wood and wood replacement options were also researched, as well as design modifications to improve the overall performance of the assemblies. Finally, the GCI, along with the architectural and engineering firm Wiss, Janney, Elstner Associates, Inc. (WJE), which served as



the historic preservation consultant to the Salk Institute, developed a series of on-site trial mock-ups to evaluate different repair approaches and conservation treatments and identify the best way to move forward.

“We sought to address issues on a long-term basis while preserving cultural significance and addressing the needs of those managing the site,” said Sara Lardinois, project specialist at the GCI. “Our aim was to help the Salk Institute incorporate a conservation approach into its overall site management at a critical point in the building’s history—the fifty-year mark often coincides with the need for a first major repair in modern buildings.”

Drawing upon the results of the GCI’s earlier research and the trial mock-ups, WJE has fully developed the repair and conservation treatment of the window walls, with interventions ranging from in situ cleaning and treatment, to selective repairs, and replacement of deteriorated elements using like-for-like materials. Construction work is currently underway and is estimated to be completed in spring 2017. Work is also nearing completion on a comprehensive conservation management plan for long-term care of the site, funded by a grant from the Getty Foundation’s Keeping It Modern initiative.

“As stewards of this designated historic architectural landmark which attracts visitors from around the world, we needed a long-term conservation plan to preserve the integrity of the Salk Institute for years to come,” said Tim Ball, Salk’s senior director of facility services. “The thorough insights and expertise provided by the GCI are invaluable for helping us move forward in repairing and maintaining these remarkable buildings.”

1 Brownlee, David B. and David G. De Long. *Louis I. Kahn: In the Realm of Architecture*, 1997. Grand Rapids: Universe, p. 100

## CONSERVATION PLANNING AND CONCRETE CONSERVATION WORKSHOPS

In late July, the GCI with the Getty Foundation and the United Kingdom-based Twentieth Century Society held two workshops in London for grantees of the Foundation’s Keeping It Modern initiative, which is dedicated to the conservation of twentieth-century architecture around the world. The workshops—supported with a Getty Foundation grant to the Twentieth Century Society—brought together owners and professionals currently working on projects exemplifying a range of conservation challenges of twentieth-century built heritage to exchange knowledge and learn new skills.

The first workshop, on conservation management plans, involved more than thirty participants and fifteen outstanding works of modern architecture, including the recently listed World Heritage Site, L’appartement-atelier de Le Corbusier in Paris; Pierre Jeanneret’s Gandhi Bhawan building in Chandigarh, India; the Salk Institute for Biological Studies in La Jolla, California; and the Arthur Neiva Pavilion in Rio de Janeiro, Brazil. While conservation management plans are a fundamental tool in conservation practice, they have not been universally applied to modern heritage. The workshop provided the opportunity for practitioners to discuss a range of challenges specific to modern heritage, establish a network of colleagues, exchange ideas, and expand their understanding of this important methodology. The workshop included site visits to the National Theatre and the Barbican Centre and the opportunity to meet British colleagues engaged in this area of work.

The second workshop, which convened ten projects dedicated to the conservation of concrete, included sites such as the Sydney Opera House, the Miami Marine Stadium, Frank Lloyd Wright’s Unity Temple, and Charles Rennie Mackintosh’s Hill House in Scotland. Given the growing number of listed concrete buildings and their conservation challenges, this subject is of increasing importance to the field. Participants shared information on diagnostic and investigative tools and methods, and colleagues from Historic England and the Laboratoire de Recherche des Monuments Historiques in France presented their advisory and research work. A number of site visits to recent concrete conservation projects provided an opportunity for participants to observe recent approaches in this challenging area of conservation.

# A Golden Reunion

A small panel painting depicting *The Adoration of the Magi* by Giovanni di Paolo was a guest of honor in the Getty's paintings conservation studio last fall. Lent by the Kröller-Müller Museum in the Netherlands and sent to the Getty for study and conservation, upon its arrival it was discovered that exciting new scholarship by Dóra Sallay (Museum of Fine Arts, Budapest) had identified the painting as part of a larger group, the Branchini Altarpiece. The central panel of that altarpiece—Giovanni di Paolo's masterpiece, *The Branchini Madonna*—serendipitously resides in the collection of another important Southern California institution, the Norton Simon Museum.

*The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena*, on view at the J. Paul Getty Museum at the Getty Center from October 11, 2016–January 8, 2017, reunites for the first time in modern history the central panel, generously loaned by the Norton Simon, with four of the five predella panels (a series of small paintings in a long narrow strip forming the lower edge of an altarpiece). Organized by Yvonne Szafran, senior conservator of paintings; Bryan C. Keene, assistant curator of manuscripts; and Davide Gasparotto, senior curator of paintings, the exhibition will present the known parts of the Branchini Altarpiece alongside illuminated manuscripts by Giovanni and his close collaborators and contemporaries. The conservation work and the exhibition have been generously supported by the Paintings Council of the Museum.

Giovanni di Paolo (about 1399–1482) was one of the most distinctive and imaginative artists of Renaissance Siena. The prestigious commissions received by this painter and illuminator over his lengthy career reveal a range of patrons, including private individuals and families, guilds, the Pope, and numerous religious orders. Many archival documents and signed works of art testify to Giovanni's prolific career, especially in Siena, but several works were also produced elsewhere in the Italian peninsula. As an emerging artist, he drew inspiration from the artistic traditions of northern Italy. In the 1420s, Giovanni and fellow artists in Siena responded enthusiastically to the courtly splendor of the work of newly arrived painter Gentile da Fabriano, who immediately worked with, and sometimes under the supervision of, Siena's leading creative personalities.



*The Branchini Madonna*, 1427, Giovanni di Paolo. Tempera and gold leaf on panel. The Norton Simon Foundation



Above: Senior Conservator Yvonne Szafran and Assistant Curator Bryan Keene examine *The Adoration of the Magi* and *The Branchini Madonna* along with other works in the Paintings Conservation Studio.

Opposite page: *The Adoration of the Magi*, 1427, Giovanni di Paolo. Tempera on poplar. Kröller-Müller Museum, Otterlo, the Netherlands

### The Branchini Altarpiece

The Branchini Altarpiece was originally commissioned for a family chapel in the church of San Domenico in Siena. Considered by many scholars to be Giovanni di Paolo’s masterpiece, it was completed in 1427, and the central panel—the spectacular signed and dated *Branchini Madonna*—was until recently the only portion identified as part of the altarpiece. Surrounded by multi-winged seraphim, the Virgin Mary holds the infant Jesus who reaches tenderly for his mother. God the Father is presented at the top of the painting, gesturing toward the mother and son. Giovanni used a variety of luminous effects to achieve the range of golden hues found in the panel painting: stamping and tooling gold, applying translucent paints over gold, and scraping back over the paint so the reflection of gold shines through. Seen in candlelight, the whole ensemble would have been intensely spiritual. Attention to such natural details as the

flowers strewn beneath Mary, contrasted with the sumptuous fabrics of her robes, represent a key moment of transition in Sienese art. The naturalistically painted flowers and rich detail given to the fabrics worn by the Virgin and Christ exemplify the prestigious and sophisticated late-Gothic style in Siena. The artist inscribed the bottom of the frame in Latin: “Giovanni of Siena son of Paolo painted [this in] 1427.” Additional inscriptions include the opening lines of the Ave Maria and a poignant message written in Mary’s halo: “I painted this for you, Virgin. Protect this man.”

This impressive picture, along with the predella panel from the Kröller-Müller Museum, have recently been conserved and studied at the Getty. The remaining three known panels, on loan from the Pinacoteca Nazionale in Siena, will be reunited in this exhibition with the surviving portions of the altarpiece for the first time in modern history. Other missing parts of the altarpiece have not yet

been found, but technical analysis may help to identify them in the future.

“Studying the material aspects of the paintings has allowed us to make the technical connections that support the scholarship already proposed,” said Szafran. “State-of-the-art imaging techniques show us important details about the paintings’ physical makeup, confirming their probable origins as a single work of art.”

Some scholars have suggested that the young Giovanni may have worked on the Branchini Altarpiece with one of the most successful artists in Italy at that time, Gentile da Fabriano, a painter who traveled to Tuscany from northern Italy and undertook numerous commissions.

“Giovanni’s altarpiece may, in fact, be based on a now-lost masterpiece painted by Gentile in Siena—the *Madonna dei Banchetti*—which was greatly esteemed in its time,” said Gasparotto.

Gentile must have influenced Giovanni’s technique, as many similarities in their painting methods exist. The sophisticated layering of paint and gold, as well as the careful execution of elaborate and fine decorative details is evident in the work of both artists, and each was a master at depicting the luxury brocaded textiles and animal furs that were valued during this period.

### Illuminations

Presented along with the Branchini Altarpiece are numerous manuscript illuminations by Giovanni di Paolo and his contemporaries. A small but visually powerful historiated initial from the Getty’s collection shows God the Father appearing to the biblical king David. Surrounding the figures, the body of a fantastic dragon forms a letter A, which once opened a chant from a choir book. A shimmering gold background adds to the sumptuous quality of the piece. The exhibition will also include the only other manuscript leaves and cuttings by Giovanni in the United States, generously lent by the Burke

Family Collection and by James E. and Elizabeth J. Ferrell. In order to demonstrate the influence and rivalry between Siena and Florence, several manuscript pages by artists from both cities, such as the Master of the Osservanza and Lorenzo Monaco, are presented in the exhibition.

“It was not uncommon for two or more illuminators to collaborate on the same manuscript, and the exhibition reunites pairings of pages once part of the same choir book,” said Keene. “But one of the great challenges in studying Renaissance art is that numerous pieces were cut up as part of later collecting practices. Exhibitions like this one allow curators and conservators to delve deeper into the working methods of painters and illuminators.”

### Siena and Florence

In fifteenth-century Tuscany, the towns of Siena and Florence thrived on rivalry

among artists, patrons, and even religious institutions. At times, influences flowed between the two cultural centers, as movement of individuals and commodities between cities often coincided with civic competitions or festivals. The elegance and splendor of royal courtly arts commingled with a new approach to rendering three-dimensional space, the body, optical effects, and landscapes based on Classical forms and models—a style that would eventually embody a “Renaissance,” or rebirth in aesthetics and learning. *The Shimmer of Gold* brings together works from both artistic centers to highlight the significance of artists’ journeys in central Italy, the importance of devotional and liturgical commissions for the blending of regional painterly approaches to figure and surface, and the influences each city had on the other.



# the art of alchemy

What is alchemy? Long shrouded in secrecy, alchemy is now recognized as the ancestor of modern chemistry. While one might picture cloaked figures huddled over beakers and other lab equipment attempting to make synthetic gold, the goals of alchemy were far more ambitious: it aimed at nothing less than to harness the powers of creation and to outdo nature itself.

The Getty Research Institute (GRI) will examine this often misunderstood subject in the exhibition *The Art of Alchemy*, on view from October 11, 2016–February 12, 2017, at the Getty Center. Curated by the GRI's Associate Curator for Rare Books David Brafman, with assistance from Rhiannon Knol, the idea to delve deeper into the subject came to Brafman as he examined a manuscript from the Manly Palmer Hall collection, which the GRI acquired in 1995. Hall was a scholar, philosopher, and longtime Los Angeles resident who founded the Philosophical Research Society and had spent a lifetime building a collection of rare books and manuscripts on alchemy and mysticism. The GRI had originally acquired the collection for its importance to the history of visual symbolism. Brafman, however, began to uncover more.

"I came across a recipe for color pigments in a 1606 alchemy manuscript from Naples. The more I poked around, the more it became clear that many alchemists weren't just preoccupied with turning base metals into gold, but were supporting themselves by making art supplies and pharmaceutical medicines," said Brafman.

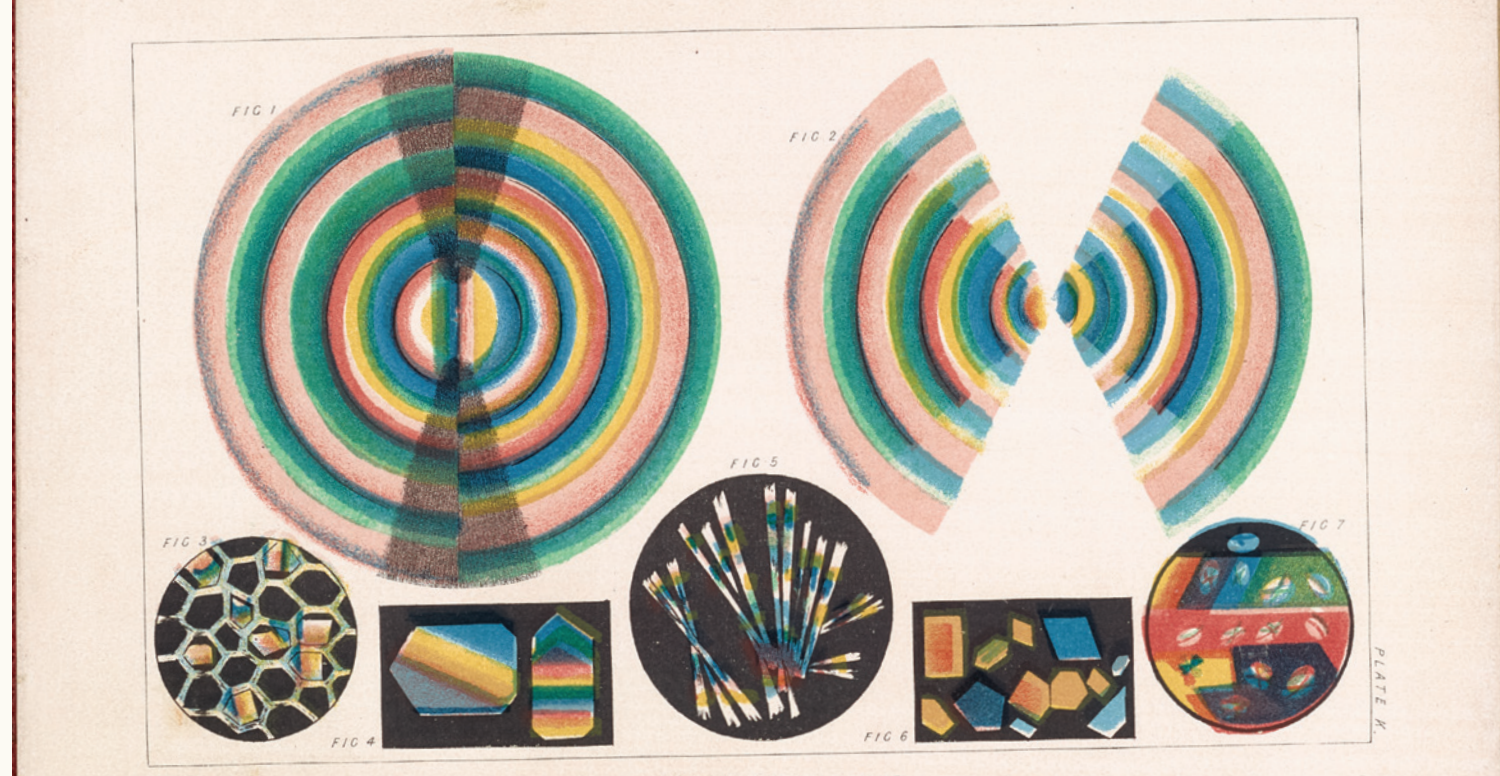
The GRI already had a collection of books and archives on nineteenth- and twentieth-century color theory, and it became clear to the rare books curator that this alchemy collection provided a strong resource for the earlier history of the science of color from the Middle Ages to the Enlightenment.

Quatuor sunt spiritus, due  
facies sed ista sunt quatuor  
elementa, nam &  
distillationem habes aqua  
et aerem & calcinationem  
habes ignem et terram  
et terra suam frigiditatem  
aque prestat et aqua  
suam humiditatem  
aeri donat, aer suam  
caliditatem igni commun-  
icat

Hec est Virgo Pascalis que primam vir-  
tutem tenet in capitis suis et est  
herba multum rigens in puteis

Sic circulantur ad in-  
vicem elementa, nam  
quatuor sunt spiritus  
duae facies, in ista figura  
et sic ignis vivit ex  
aere, aer de nubimen-  
to aque, aqua de nu-  
bimento terre; sic  
lapis ex omnibus ele-  
mentis puris sacrifici-  
um vivit





Previous page: Allegory of Distillation (detail), 1606. From Claudio de Domenico Celentano di Valle Nove, [Book of Alchemical Formulas] (Naples, 1606), p. 6. Ink and watercolor on paper. Manly Palmer Hall Collection of Alchemical Manuscripts. The Getty Research Institute, 950053, box 22

Above: The Material Universe, 1863. From Mungo Ponton, *The Material Universe: Its Vastness and Durability* (London, 1863), frontispiece. Chromolithograph. The Getty Research Institute, 2990-850

Opposite: Alchemical Equipment, about 1700. From "Traité de chimie," (France, ca. 1700), pp. 10–11. Ink and watercolor on paper. Manly Palmer Hall Collection of Alchemical Manuscripts. Getty Research Institute, 950053, box 13

He found himself drawn further and further into alchemy's relationship to the materiality of art throughout history. The next step in Brafman's thinking was easy—and just one building away. The Getty Museum owns objects that are the products of alchemical techniques for making art. "I went to talk to Nancy Turner [Getty Museum manuscripts conservator] to pick her brain about the production of synthetic pigments, and found out that she had also been looking at alchemy texts as primary sources for medieval-color recipes. I then asked if she knew who in the world might be an expert on the deliberate use of corrosives for patination effects on metal sculpture," said Brafman. "She pointed to the door and said, 'Right down the hall, Jane Bassett [conservator of sculpture and decorative arts]. My chat with Jane led to a discussion of such techniques in antiquity, and she pointed me to Maria Svoboda and Eduardo Sanchez, antiquities conservators at the Villa. So, not only did the Getty have the art objects, but also the world-leading expertise that I needed."

In addition, Brafman consulted with various scientific experts at the Getty Conservation Institute, particularly Alan Phenix, to delve into the early medieval distillation of resins and the origins of oil paint. The Getty was the ideal place to present an exhibition on the relationship between alchemical history and art history from antiquity to the modern age.

The exhibition is divided into three main sections. "Alchemical Creation" examines the origins

of the subject in antiquity, as well as its philosophical theories about the nature of creation itself. "Alchemy and Creativity" reveals the impact of alchemy on the visual arts in both Asia and Europe, while the final section, "Alchemical Culture," demonstrates how its legacy still persists in the modern world.

"Most people think of alchemy as a fringe subject, when really it was a mainstream technology and world view that impacted artistic practice and expression throughout the world, from antiquity to the modern age," said Brafman. "Alchemy may well be the most important human invention after that of the wheel and the mastery of fire. Certainly, it was a direct consequence of the latter."

Alchemy is everywhere. It represents a history of humanity puzzling over how everything in the world came into being, then putting the puzzle together through painstaking laboratory tests in an attempt to create a unified picture of the physical world we live in. Throughout its history, alchemy has attracted many types of thinkers with a desire to contemplate the world with their imagination—scientists, philosophers, and artists alike. For anyone tantalized by the wonders of nature, alchemy seemed to hold the key to unlocking the secrets of creation.

Certainly, alchemy was key to the history of materiality in the visual arts. Chemically synthesized colors and other techniques of artistic artifice were the products of alchemical invention. "Alchemy is the art that most closely imitates nature," wrote Albertus Magnus, the teacher of St. Thomas Aquinas,

in the twelfth century. While other art forms sought to imitate nature by 'capturing' it, i.e., rendering a pictorial reproduction of it, the art of alchemy chemically replicated nature. For alchemists, grasping the scientific secrets that created natural phenomena was synonymous with directing and manipulating the forces which drove them. Alchemical laboratory work was consumed with perfecting techniques to create synthetic replicas of the physical stuff of nature. In fact, in medieval Europe alchemy was called "The Great Art;" in Islam it was known simply as "The Art."

Alchemical experimentation in the history of art alone produced oil paints, writing inks, color pigments and dyes; malleability of metal-alloys for sculpture, ornament, engineering, and architecture; transparency in glass and the opacity of reflective mirrors; acidic washes essential to etching and lithography; and the media that now claim artistic boasting rights as the ultimate chemical mirrors of nature: photography and the liquid crystal displays of the digital world.

In a larger cultural sphere, it is an alchemist whom history credits with the modern invention of pharmaceutical medicine, a particularly fortunate happenstance, as it was also alchemists who invented gunpowder, and pushed the limits of its pyrotechnic force from entertaining displays of fireworks to the rocket fuels supplying propulsion for ballistic weaponry in war. The theoretical framework within which alchemy operated—the scientific urge to understand and harness the elemental properties forming the basis of all physical matter—also informed core concepts of fusion and fission in modern nuclear physics. Alchemy in its many transmutations has manifested itself throughout the history of world civilizations, and its spirit—the urge to transform nature and bend it to the will of an industrious human imagination—still permeates the world we make today.

So, what is alchemy? "Alchemy was a science blended with spirituality and infused with an extra spritz of artistic spirit," said Brafman.





Villa E-1027, Les unités de Camping,  
Cap Moderne. Photo: Manuel Bougot  
www.manuelbougot.com 2016

A FUTURE FOR  
**MODERN ARCHITECTURE**

On the coast of Roquebrune-Cap-Martin, France, just outside of Monaco, sits a small home with a big history. Villa E-1027, designed by famed modern architect and furniture designer Eileen Gray, is a masterpiece that attends to the practical and spiritual needs of its inhabitants through its dazzling white interior and exterior, its light and airy floorplan, and its isolation (the villa is inaccessible by car).

The villa was also a witness to the relationship between Gray and her partner, architecture critic Jean Badovici, and was irreversibly altered by legendary architect Le Corbusier. After Gray and Badovici ended their relationship, Badovici continued to live in the home, and allowed Le Corbusier to paint seven murals on the interior—in opposition to Gray’s original vision. Today, the structure is threatened by exposure to corrosive sea air and water runoff from its steep slope, and the structure and the murals require extensive research and repair. To address these complex problems, an expert team supported by the Getty Foundation’s Keeping It Modern architecture conservation initiative is stepping in to protect this architectural treasure from continued deterioration.

The Eileen Gray project is among \$1.3 million in new architectural conservation grants announced by the Getty Foundation in July for exemplary twentieth-century buildings as part of Keeping It Modern. The latest grants for nine projects in nine different countries extend the program’s reach to Africa, and include the first two buildings selected for support that were designed by women. Since its inception in 2014, the initiative has to date supported thirty-three projects that serve as models for the conservation of modern architecture around the world.

“Like the Eileen Gray home, each Keeping It Modern project has its own fascinating history. But what they all share is a commitment to thorough investigation before intervention,” said Deborah Marrow, director of the Getty Foundation. “Modern architecture is a powerful symbol of innovation, and Getty grants are ensuring that some of the era’s most important buildings around the world are protected for the future as their experimental materials age.”

This year’s grantees include:

- Lina Bo Bardi’s Casa de Vidro (São Paulo, Brazil)
- Eileen Gray’s Villa E-1027 (Côte d’Azur, France)
- Nickson and Borys’s Children’s Library (Accra, Ghana)
- Wallace Harrison’s First Presbyterian Church (Connecticut, United States)
- Eladio Dieste’s Cristo Obrero Church (Atlántida, Uruguay)
- Gevorg Kochar and Mikael Mazmanyan’s Sevan Writers’ Resort (Yerevan, Armenia)
- Sir Frederick Gibberd’s Liverpool Metropolitan Cathedral (United Kingdom)
- Gautam Sarabhai’s workshop building (Ahmedabad, India)
- Andrija Mutnjakovic’s National Library of Kosovo (Prishtina, Kosovo)



The new projects address common ongoing challenges facing twentieth-century architecture, including the need to better understand aging architectural concrete, one of the most widely used materials in modern architecture, and its proper treatment. Another issue is the use of clear and colored glass, including large colored panes (*dalle de verre*), which were often set directly into concrete. Research in these areas through the Getty grants will continue to generate models for the conservation field.

Several previous Keeping It Modern grant recipients are close to completing or have completed rigorous analysis of the construction materials and design of their buildings, and they have developed conservation strategies that address key problems (see side bar). Also emerging from this work is an understanding of the benefits of a conservation management plan, a relatively new development for twentieth-century architecture which helps stewards of modern buildings plan for long-term maintenance and preservation.

“The projects supported by Keeping It Modern were selected not only for their architectural significance, but because of their potential to serve as models and to move toward new solutions and standards in the field as a whole,” says Antoine Wilmering, senior program officer at the Getty Foundation. “These latest grants underscore that purpose. For example, Eladio Dieste’s Cristo

Obrero Church in Atlántida, Uruguay, makes use of reinforced brick, creating delicately shaped undulating forms with a technique of which we have little knowledge in terms of conservation practice. This building’s conservation management plan has the potential to inform the future preservation of hundreds of other buildings that use similar construction materials and techniques.”

## SPOTLIGHT PROJECTS

### Lina Bo Bardi’s Casa de Vidro

Today, glass houses exist in countries all over the world, but in 1951 building a house with large glass panes as those of Casa de Vidro was still a novel and experimental idea. The daring design comes from the hand of architect Lina Bo Bardi, known as the designer of some of Brazil’s most iconic modern buildings. Bo Bardi built Casa de Vidro as a personal residence after emigrating from Italy, and it represents a critical point in her career. With this building she embraced the opportunity to experiment with new ideas about architecture, laying the ground for ideas that would emerge more fully in her later, more mature commissions, such as the São Paulo Museum of Art.

The house gracefully floats above the foundation, suspended on delicate posts. Through panes of sliding glass, the house maintains a seamless



Opposite: Casa de Vidro. © Leonardo Finotti

Above: Cristo Obrero Church.  
© Leonardo Finotti

relationship with nature and the landscape, which was part of Bo Bardi’s vision. The back of the house is solidly connected to the hill on which the entire structure sits. The project will build upon knowledge gleaned from previous Keeping It Modern projects, as the team will work with the University of Ferrara and Fundação de Apoio à Universidade de São Paulo, which received a 2015 grant for its Architecture Faculty building. The Ferrara engineering team will conduct a 3D topographic survey of the site that will identify any structural deformations that are not visible to the naked eye. A meeting for researchers and custodians of other glass houses of the same period, such as those by

Philip Johnson, Mies van der Rohe, and Charles Eames, will also provide information towards the conservation of Casa de Vidro.

### Eladio Dieste’s Cristo Obrero Church

Situated on the outskirts of Atlántida in Uruguay, the Cristo Obrero y Nuestra Señora de Lourdes church is a modern marvel by celebrated Uruguayan architect and engineer Eladio Dieste. Dieste rejected the traditional use of brick in favor of an experimental approach that treats the material as if it were fully pliable, and the church’s undulating exterior is testament to his vision. Over the years, Dieste developed and refined a number of other groundbreaking features that

## KEEPING IT MODERN

### PHASE ONE UPDATES

include free-standing vaults and folded planes, all of which were based on his rigorous understanding of geometry, engineering, and the integration of steel and brick. The bell tower is equally ingenious, with its perforated walls and an open circular staircase that ascends without a single support column or handrail.

While the church has been maintained by the local community, it has begun to show signs of aging, including leaks that require immediate attention. Compounding the need for repair is the fact that Dieste’s engineering is not always fully understood, making it difficult to develop conservation plans without in-depth technical analysis. To address the problem, a team of national and international experts will use Getty support to embark on a rigorous study of the church and bell tower. The technical studies will shed light on the nature of Dieste’s structural innovations, which will inform the conservation and care of his many buildings across Uruguay and beyond.

#### Children’s Library in Accra, Ghana

The Children’s Library is a jewel in Ghana’s post-colonial building campaign that established Accra as a center of West African Modernism, and reflects the country’s growth and optimism following independence. The architectural firm of Nickson and Borys designed the library in 1966, and it is a prime example of Tropical Modernism—deceptively simple with its sleek lines and lack of ornamentation. The space is open, airy, and was built with an external shell structure, called *bris de soleil*, that shields the façade from the direct heat of the sun. The building is so adaptable that it doesn’t need an indoor climate control system—an incredible feat for a region known for its high temperatures.

Apart from its architectural grace, the building has intangible value as a repository of books for the thousands of children that have walked through its doors. While innovative for its time, the building has never been upgraded nor studied in any detail. The Keeping It Modern grant will ensure that the building is preserved to the highest standards moving forward. Led by ArchiAfrika, an organization that is a strong advocate for preserving modernism in Western Africa, a dedicated group of local experts and an international team of specialists will develop a conservation plan.

A full list of Keeping It Modern projects is available at [getty.edu/foundation](http://getty.edu/foundation).

#### Alvar Aalto’s Paimio Sanatorium (Paimio, Finland)

Paimio Sanatorium, originally conceived as a medical instrument to treat tuberculosis, faced an uncertain future before the Getty Foundation gave \$180,000 to develop a conservation management plan (CMP) for the site. The recently completed plan has helped the hospital administration that owns the site to see the building’s value. The CMP will be used to adapt parts of the site for contemporary use, while maintaining elements of the original fabric as protected displays, such as the colorfully painted interiors that were subject to multiple studies. The conservation policies detailed in the plan provide protection measures and long-term care strategies for the building, and act as a model to guide the preservation of other Aalto buildings and modern-era buildings.

#### Michel de Clerk’s Het Schip (Amsterdam, The Netherlands)

A stunning example of the Amsterdam School of architecture and design, “The Ship” (Het Schip) was an unprecedented experiment in designed living for the working class. Thanks to the Foundation’s \$180,000 grant, a team of conservation specialists paired with staff from the on-site museum and conducted research into the design of the building’s unique decorations, the restoration of damaged and missing elements, the development of a long-term maintenance plan, and a guide for sustainable care for The Ship’s tenants. It recently opened an exhibition celebrating one hundred years of the Amsterdam School, and it includes key results of the Keeping It Modern grant research.

#### Max Berg’s Centennial Hall (Wroclaw, Poland)

Centennial Hall was once the largest reinforced concrete structure in the world, and a marvel of modern architecture and engineering during its construction in the early-twentieth century. Funds from the Foundation’s \$200,000 grant allowed every nook and cranny of the structure to be measured with the latest laser technology to form a 3D model, which was used to develop a Building Information Model that could define site conditions and monitor change over time. This helps building stewards respond as needed to shifts that might threaten the structure’s integrity or design. With all this information in hand—combined with an advanced understanding of Centennial Hall’s architectural significance and innovative structural engineering, the building’s CMP, and its conservation policies—the building will now have custodians fully prepared to preserve it for the next hundred years.

## BOOK EXCERPT

# Real/Ideal Photography in Mid-Nineteenth- Century France

Edited by Karen Hellman

With contributions by Sylvie

Aubenas, Sarah Freeman,

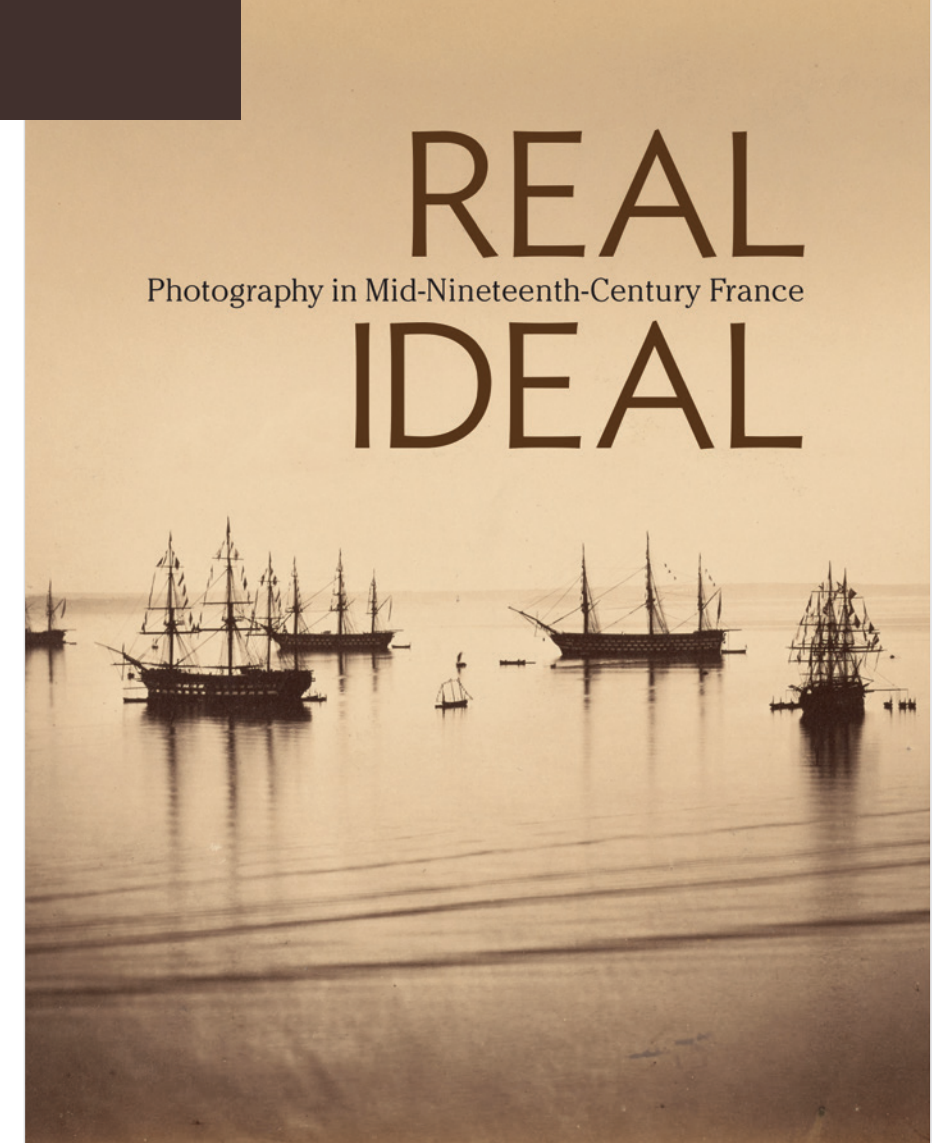
Anne de Mondenard,

Karlyn Olvido, and Paul-Louis

Roubert

*In the years following the announcement of the invention of photography in 1839, practitioners in France gave shape to this intriguing new medium through experimentation in compositions and processes. Featuring works by key figures, such as Édouard Baldus, Gustave Le Gray, and Charles Nègre, this elegant volume investigates photography’s early history when the ambiguities inherent in the photograph were ardently debated.*

In 1851, while each of these four photographers [Baldus, Nègre, Le Gray, and Le Secq] was developing his individual techniques with the paper-negative process, each also played a role in one or both of two major photographic organizations in Paris — the Societe heliographique and the Mission heliographique. The Societe heliographique, of which Baldus, Negre, Le Gray, and Le Secq were founding members, was the first photographic society in the world. In formation and in membership, the society was a microcosm of the wide range of artistic, scientific, commercial, and industrial practices and applications embraced by the medium. In addition to the photographers comte Olympe Aguado (1827–1894), Jean-Louis-Marie-Eugene Durieu (1800–1874), and Joseph, vicomte Vigier (1821–1894), the membership included the Realist Champfleury; the Romantic painter Eugene Delacroix (1798–1863); the physicist and photographic experimenter Edmond Becquerel (1820–1891); the archaeologist, art historian, and bureaucrat Leon de Laborde (1807–1869); and the engraver Desire-Albert Barre (1818–1878). By contrast, the Mission heliographique was established by the government-sponsored



Commission des monuments historiques to photograph hundreds of key historical monuments in France in order to record them before they were transformed through restoration under Napoleon III.

In both organizations, photography’s relationship to industry and to art, its “real” and its “ideal” dimensions, was integral to the photographers’ choice of subjects and how they depicted them. In an early issue of *La lumière*, the journal of the Societe heliographique, Negre proposed that, in photography, “where science ends, art begins.” In other words, the artist picks up where the scientist leaves off. Negre continued: “When the chemist prepares the paper, the artist directs the lens, and by means of the three beacons that guide him ceaselessly in the study of nature — observation, feeling, and reasoning — he reproduces the effects that make us dream, the simple patterns that move us, and the sites with powerful and bold silhouettes that surprise us and frighten us.” The study

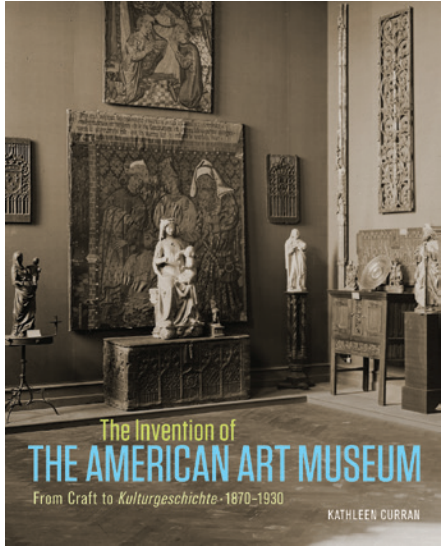
of nature, observation, and reproduction are transformed via the medium of photography into dream, surprise, and fear. The tangible is transformed into the intangible.

That a mechanical device was capable of effecting such a transformation was also a point of discussion for members of the Societe heliographique in assessing the medium’s purported realism. In the first issue of *La lumière*, critic and contributor Francis Wey (1812–1882) marveled at the various ways in which a photographer could, as Negre did, alter a photographic image by improving the negative, stating: “Photography translates perfectly, but to surpass this, it must not only translate but *interpret*.”

This excerpt is taken from the book *Real/Ideal: Photography in Mid-Nineteenth-Century France*, published by the J. Paul Getty Museum. ©2016 by The J. Paul Getty Trust. All rights reserved.

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**The Invention of the American Art Museum  
From Craft to Kulturgeschichte, 1870–1930**

Elena Crippa and Catherine Lampert

American art museums share a mission and format that differ from those of their European counterparts, which often have origins in aristocratic collections. This groundbreaking work recounts the fascinating story of the invention of the modern American art museum, starting with its roots in the 1870s in the craft museum type, which was based on London’s South Kensington (now the Victoria and Albert) Museum.

At the turn of the twentieth century, American planners grew enthusiastic about a new type of museum and presentation that was developed in Northern Europe, particularly in Germany, Switzerland, and Scandinavia. Called *Kulturgeschichte* (cultural history) museums, they were evocative

displays of regional history. American trustees, museum directors, and curators found that the *Kulturgeschichte* approach offered a variety of transformational options in planning museums, classifying and displaying objects, and broadening collecting categories, including American art and the decorative arts. Leading institutions, including the Museum of Fine Arts, Boston, and the Metropolitan Museum of Art in New York, adopted and developed crucial aspects of the *Kulturgeschichte* model. By the 1930s, such museum plans and exhibition techniques had become standard practice at museums across the country.

Getty Research Institute  
256 pages, 8 x 10 inches  
119 b/w illustrations  
ISBN 978-1-60606-478-8, hardcover  
US \$49.95

**Dangerous Perfection**

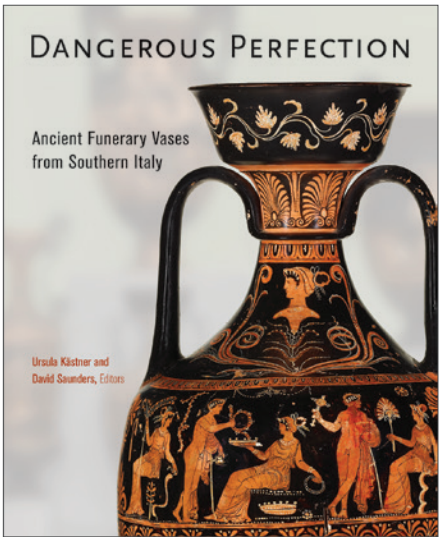
Ancient Funerary Vases from Southern Italy  
Edited by Ursula Kästner and David Saunders

In 2008, the Berlin Antikensammlung initiated a project with the J. Paul Getty Museum to conserve a group of ancient funerary vases from southern Italy. Monumental in scale and richly decorated, these magnificent vessels were discovered in hundreds of fragments in the early-nineteenth century at Ceglie, near Bari. Acquired by a Bohemian diplomat, they were reconstructed in the Neapolitan workshop of Raffaele Gargiulo, who was considered one of the leading restorers on antiquities in Europe. His methods exemplify what was referred to as “une perfection dangereuse,” an approach to reassembly and repainting that made it difficult to distinguish what was ancient and what was modern.

Bringing together archival documentation and technical analyses, this volume provides a comprehensive study of the vases and their treatment from the nineteenth century up to today. In addition to lavish illustrations, two in-depth essays on the history of the vases and on Gargiulo’s work, as well as detailed conservation notes for each object, this publication also features the first English translation of Gargiulo’s original text on his understanding as to how ancient Greek vases were manufactured.

This is the companion volume to an exhibition on view at the Getty Villa, from November 19, 2014, to May 11, 2015, and then at the Antikensammlung, Staatliche Museum zu Berlin from June 17, 2015, to June 18, 2017.

J. Paul Getty Museum  
176 pages, 7 x 10 inches  
140 color and 16 b/w illustrations  
ISBN 978-1-60606-476-0, hardcover  
US \$60.00



**Marie Antoinette**

Hélène Delalex, Alexandre Maral, and Nicolas Milovanovic

Marie-Antoinette (1755–1793) continues to fascinate historians, writers, and filmmakers more than two centuries after her death. She became a symbol of the excesses of France’s aristocracy in the eighteenth century that helped pave the way to dissolution of the country’s monarchy. The great material privileges she enjoyed and her glamorous role as an arbiter of fashion and a patron of the arts in the French court, set against her tragic death on the scaffold, still spark the popular imagination.

In this gorgeously illustrated volume, the authors find a fresh and nuanced approach to Marie-Antoinette’s much-told story through the objects and locations that made up the fabric of her world. They trace the major events of her life, from her upbringing in Vienna as the archduchess of Austria, to her ascension to the French throne, to

her execution at the hands of the revolutionary tribunal. The exquisite objects that populated Marie-Antoinette’s rarefied surroundings—beautiful gowns, gilt-mounted furniture, chinoiserie porcelains, and opulent tableware—are depicted. But so too are possessions representing her personal pursuits and private world, including her sewing kit, her harp, her children’s toys, and even the simple cotton chemise she wore as a condemned prisoner. The narrative is sprinkled with excerpts from her correspondence, which offer a glimpse into her personality and daily life.

Visually rich and engaging, Marie-Antoinette offers a fascinating look at the multifaceted life of France’s last, ill-fated queen.

J. Paul Getty Museum  
216 pages, 9 1/2 x 11 1/4 inches  
225 color illustrations  
ISBN 978-1-60606-483-2, hardcover  
US \$49.95

**Hans Hofmann  
The Artist’s Materials**

Dawn V. Rogala

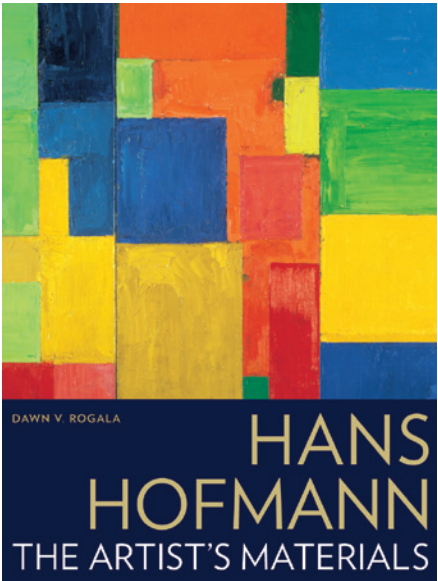
The career of German-American painter and educator Hans Hofmann (1880–1966) describes the arc of artistic modernism from pre-World War I Munich and Paris to mid-twentieth-century Greenwich Village. His career also traces the transatlantic engagement of modern painting with the materials of his own making, a relationship that is perhaps still not completely understood. In these interrelated narratives, Hofmann is a central protagonist, providing a vital link between nineteenth- and twentieth-century art practice and between European and American modernism. The remarkable vitality of his later work affords insight not only into style but also the literal substance of this formative period of artistic and material innovation.

This richly illustrated book, the fourth in the Getty Conservation Institute’s Artist’s

Materials series, presents a thorough examination of Hofmann’s late-career materials. Initial chapters present an informative overview of Hofmann’s life and work in Europe and America and discuss his crucial role in the development of Abstract Expressionism. Subsequent chapters present a detailed analysis of Hofmann’s materials and techniques and explore the relationship of the artist’s mature palette to shifts in the style and aging characteristics of his paintings. The book concludes with lessons for the conservation of modernist paintings generally, and particularly those that incorporate both traditional and modern paint media.

This book will be of value to conservators, art historians, conservation scientists, and general readers with an interest in modern art.

Getty Conservation Institute  
160 pages, 7 1/2 x 10 inches  
50 color and 40 b/w illustrations  
ISBN 978-1-60606-487-0, paperback  
US \$40.00





Left: *Memorial Sheet for Karl Liebknecht*, 1919, Käthe Kollwitz. Woodcut. Getty Research Institute

Opposite, bottom: *Study for Heinrich von Kleist's Broken Jug*, 1876, Adolph Menzel. Graphite. J. Paul Getty Museum, Gift of Dr. Richard A. Simms in honor of Lee Hendrix

## Unparalleled Collection of Dr. Richard A. Simms

The Getty Research Institute (GRI) has acquired a major collection of works on paper accumulated by internationally renowned collector Dr. Richard A. Simms. This collection, assembled over forty years, was built around Simms's abiding interest in German artist Käthe Kollwitz (1867–1945) and includes works by artists in her orbit—Max Klinger (1857–1920), Emil Nolde (1857–1956), Otto Greiner (1869–1916), Ludwig Meidner (1884–1996), Ernst Barlach (1870–1938), and George Grosz (1893–1959). The

acquisition of over 650 works comprises a partial gift that represents the largest donation of graphic art received by the Getty to date. Dr. Simms is the founding chair of the GRI Council and a founding member of Disegno, a council that unites collectors to provide support to the Museum's Department of Drawings.

The Simms Collection is recognized in the US and Europe as one of the most important resources for the study of German art and history from the late-nineteenth to early-twentieth century. Kollwitz was one of the great draftsmen and printmakers of the modern period, which is evident in the forty-one drawings and 236 etchings, woodcuts, and lithographs collected by Simms. Many are working proofs—unfinished prints upon which she worked out an evolving composition in pencil, gouache, and chalk. Kollwitz's name invokes unforgettable images of the human condition—war protests, suffering, solidarity,

family, mourning, and social justice expressed by powerful representations of the human body: mothers and children, men and boys attached to ploughs, mourners on a battlefield, and uncompromising self-portraits.

Kollwitz adhered to figurative art in an era of increasing and colorful abstraction, and because she was a woman in a field dominated by men, only a few specialists have closely studied her experimental techniques, working methods, and creative processes. Simms's objective, as he described it, was to build a collection that would be worthy of hanging on the walls of a great institution and be a catalyst for research on the techniques and content of Kollwitz's work.

The unparalleled research value of the collection also lies in the prints and drawings by other closely related artists. The influence of major artistic figures, such as Barlach, whose woodcuts inspired her techniques, and

Klinger—the single most influential painter, printmaker, and sculptor of the late-nineteenth century—whose book, *Malerei und Zeichnung* (*Painting and Drawing*), asserted the independence of graphic art and inspired Kollwitz to turn away from painting and focus on printmaking, is carefully documented in the acquisition.

With both a discerning eye and deep knowledge of the work's considerable research value, Dr. Simms energetically acquired key prints and drawings from Kollwitz's prime creative and experimental decades (1890–1930). He succeeded in assembling the foremost research collection on Kollwitz and her contemporaries, which complements the two museums, in Cologne and Berlin, devoted exclusively to Kollwitz.

The acquisition includes a significant gift to the Getty Museum, a masterpiece by Adolph Menzel (1815–1905), the drawing *Study for Heinrich von Kleist's Broken Jug*, 1876. It has been donated in honor of Lee Hendrix, who recently retired from her position as head of the Museum's Department of Drawings.



Funerary amphora with scenes of mourning, 720–700 BC, attributed to the Philadelphia Painter. Athenian. Terracotta. The J. Paul Getty Museum

## Greek Geometric Amphora

The J. Paul Getty Museum has acquired an ancient Greek vase exemplifying the late Geometric style that marked the beginning of classical Greek art. The two-handled, long neck amphora is 27.5 inches in height and is decorated with rows of figures and geometric patterns including meanders, waves, cables, and checkerboards. The figures on the vase include dancing women and men, a flute player, grazing horses, men in chariots, and warriors carrying round shields. Snakes molded from terracotta decorate the shoulder, rim, and band handles. The vase was made specifically for funerary use to accompany a burial, and the dancing figures and chariot races are thought to depict the funeral ritual, while the snakes refer to the underworld.

The vase is one of the finest examples of the final flourishing of the Geometric period, around 720–700 BC, when the first appearance of human figures marks the beginning of classical Greek art. The excellent quality of the decorative patterns and figures allows the vase to be attributed to the so-called Philadelphia Painter, an anonymous artist whose name piece is in the collection of the University Museum in Philadelphia. Other works by this painter are in Brussels, Berlin, Bern, and Athens.

Partial funding for the purchase of this object was made possible by the Getty Museum's Villa Council.

# A Curator's Keen Eye Reunites Statue's Head with Body

When you work with ancient objects, new discoveries are often small: a fragment of a vase, for example, or half an earring. But Jeffrey Spier, the Getty Villa's senior curator of antiquities, recently stumbled upon something much bigger. This past spring, Spier was in New York and dropped by a gallery in midtown Manhattan. While there, he turned around and noticed the marble head of a stern-looking older woman mounted on a pedestal by the wall.

"I immediately thought: That's the head!" recalled Spier.

Decades of studying Greek and Roman art and a keen visual memory (an indispensable skill for any curator) snapped into place. Spier had just identified a carved marble head that had been mysteriously missing for decades from the body of the Getty's two thousand-year-old Roman Statue of Draped Female.

To most people, ancient classical sculptures probably look similar: remarkably graceful drapery, straight noses, perfect physiques. But as Spier explained, "Roman sculptors prided themselves in accurate and realistic

portraits. Unlike the Greeks, they didn't create idealized beauty. So once I saw a photograph of this sculpture's missing head, I recognized it easily, the way you'd recognize a person you'd met before." He laughed, "When I saw it I thought: Don't I know you?" Spier took photos of the head on his phone and,

when he returned to the Villa, shared them with his colleagues. All agreed that a fortuitous match had been made.

The whereabouts of the Roman woman's head had been a mystery for decades. The statue was acquired by the Getty in 1972 and is currently in storage. About a year ago, Spier and associate



Above left: Statue of Draped Female (early 3rd century, Roman. Marble. The J. Paul Getty Museum) awaiting restoration.

Above right: Archival photograph still of the statue with its head.

Opposite: Roman marble head recently acquired by the Getty will be rejoined to its Statue of Draped Female. Courtesy of Royal Athena Galleries

curator Jens Daehner began going through the artworks in storage to assess them for the Villa collection's coming reinstallation (scheduled for 2018). The headless Statue of Draped Female proved intriguing to them, and with the help of provenance researchers Judith Barr and Nicole Budrovich, they found documentation that confirmed the statue did have its original head while on the art market in the early-twentieth century. Yet sometime before 1972, as the seven-foot-tall lady circulated through several European collections, she was decapitated.

But why? And by whom? Spier and his colleagues can only speculate on a motive: perhaps the neck partially broke in transit and then the owner decided to remove the head, or maybe a former owner felt they could make a larger profit selling two separate pieces rather than one tall statue. Whoever deprived this Roman woman of her head wasn't particularly careful about it. Associate Conservator Eduardo Sanchez suspects that the head was broken off intentionally by use of a power

tool drill in combination with hard impacts to the front of the neck. When the head was brought to the Villa, Sanchez and fellow associate conservator Jeff Maish created a lightweight replica of the broken neck surface to test its fit to the neck break on the body. The fit was inarguably perfect, except for some missing fragments in the front of the neck.

Spier assumes the Roman woman must have had significant wealth and status to have such a large statue made of her. She could have been a wife of a Roman emperor, whose portraits were often on coins—and, a hunt through coins of the period has begun. While the head and body are prepared for re-capitation (not a typical task for antiquities conservators), the antiquities team is continuing to comb through nineteenth-century catalogues and travel guides in French, Italian, and Latin, trying to flesh out the details of the statue's past, and to discover the identity of the Roman woman she was modeled after.

Visit *The Iris*, the Getty's blog, at [blogs.getty.edu](https://blogs.getty.edu).

**Getty Villa Annual Outdoor Theater Production  
*Haunted House Party, A Roman Comedy***

Evoking the spirit and improvisation of Roman traveling comedy troupes, the Troubadour Theater Company presented this adaptation of Plautus's *Mostellaria* in the Villa's Barbara and Lawrence Fleischman Theater.

Photos by Craig Schwartz.

1. Left to right: Beth Kennedy (Grumio/Mr. Moneygrub/Producer) and Matt Walker (Tranio/Director and Adaptor)
2. Left to right: Misty Cotton (Delphium), Joey Keane (Philematium), Nicholas Cutro (Philolaches), Matthew Patrick Davis (Callidamates), Leah Sprecher (Pinacium/Phoenicium)
3. Left to right: Leah Sprecher, Misty Cotton, Karole Foreman (Scapha), Michael Faulkner (Theopropides), Matt Walker, Rick Batalla (Slave-Boy/Simo), Suzanne Jolie Narbonne (Erotium), Nicholas Cutro, and Joey Keane
4. Left to right: Misty Cotton, Suzanne Jolie Narbonne, Joey Keane, Leah Sprecher, and Karole Foreman
5. Left to right: Nicholas Cutro and Joey Keane
6. Left to right: Karole Foreman, Michael Faulkner, Matt Walker, Misty Cotton, Rick Batalla, Leah Sprecher, Joey Keane, Matthew Patrick Davis, Nicholas Cutro, and Beth Kennedy
7. Left to right: Michael Faulkner and Matt Walker
8. Left to right: Matt Walker, Rick Batalla, Beth Kennedy, Misty Cotton, Suzanne Jolie Narbonne, and Nicholas Cutro



2016 Event Highlights

This past spring, the Getty welcomed two critical influencers in the world of visual arts. American singer-songwriter, poet, and artist Patti Smith shared her songs, verses, and stories at the Getty in celebration of her enduring friendship with Robert Mapplethorpe. And renowned German painter and sculptor Anselm Kiefer followed suit a few nights later discussing his continued exploration of the impact of ancient literature and philosophy on Western culture.



- 1. Tacita Dean and Patti Smith
- 2. Getty President Jim Cuno with Rosetta and Balthazar Getty
- 3. Getty Villa Council member Paul Balson and Anselm Kiefer
- 4. David Hockney and J. Paul Getty Museum Director Timothy Potts

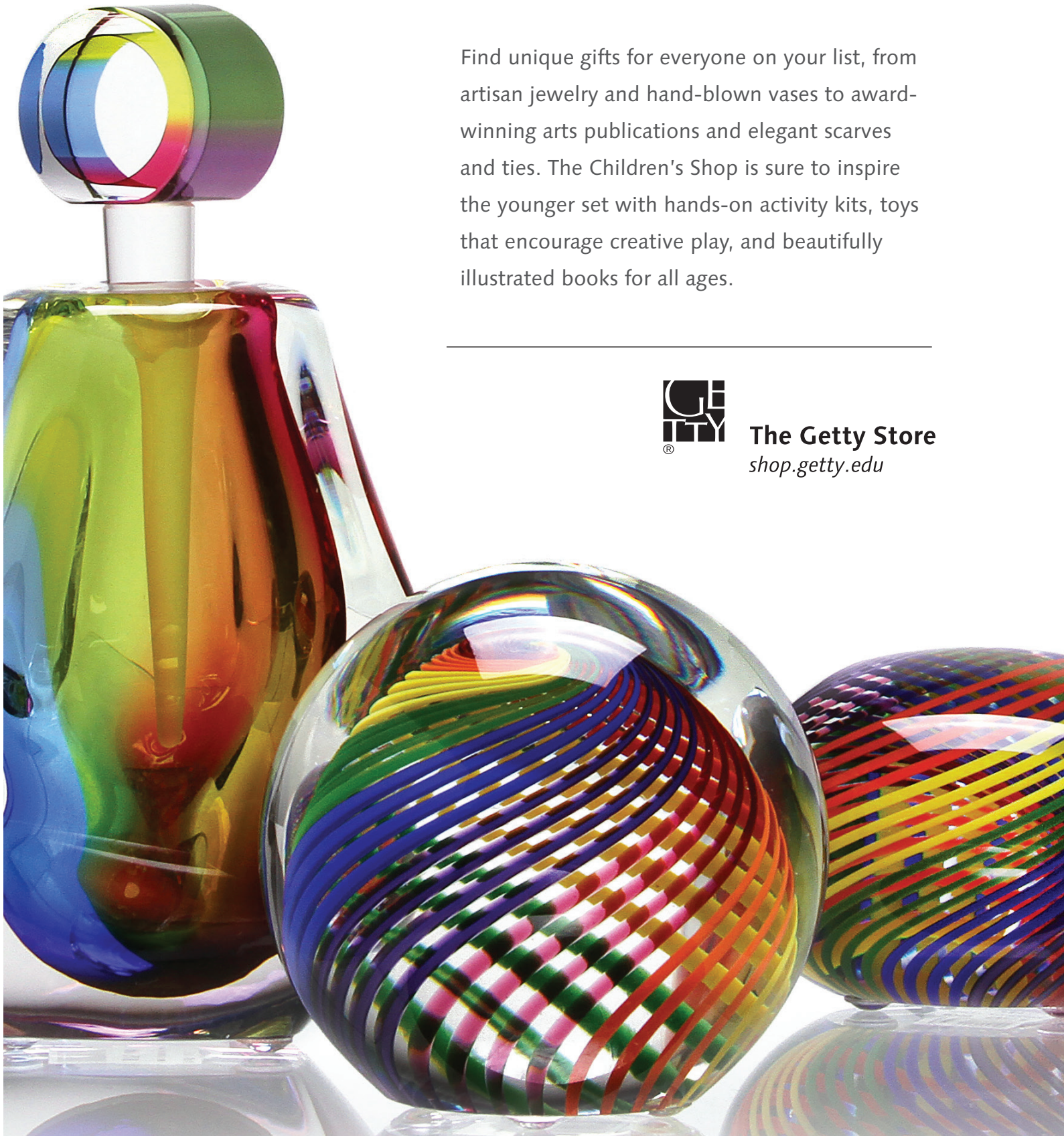


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Right: *Three Studies of Women*, 1620s, Abraham Bloemaert. Red chalk heightened with white gouache. The J. Paul Getty Museum

Far right: *The Deer Park*, 1962, Michael Andrews. Oil on panel. Tate: Purchased 1974. © The Estate of Michael Andrews, courtesy James Hyman Gallery, London

Right: bottom: *Tarascon*, 1852, Charles Nègre. Waxed paper negative with selectively applied pigment. The J. Paul Getty Museum



**Drawing: The Art of Change**  
October 4, 2016–January 1, 2017

**The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena**  
October 11, 2016–January 8, 2017

**The Art of Alchemy**  
October 11, 2016–February 12, 2017

Below: *Spectral Analysis*, negatives 1977; prints about 2008, William Leavitt. Chromogenic prints. The J. Paul Getty Museum. © William Leavitt

**The Alchemy of Color in Medieval Manuscripts**  
October 11, 2016–January 8, 2017



**London Calling: Bacon, Freud, Kossoff, Andrews, Auerbach, and Kitaj**  
Through November 13, 2016



**Real/Ideal: Photography in France, 1847–1860**  
Through November 27, 2016

**Richard Learoyd: In the Studio**  
Through November 27, 2016

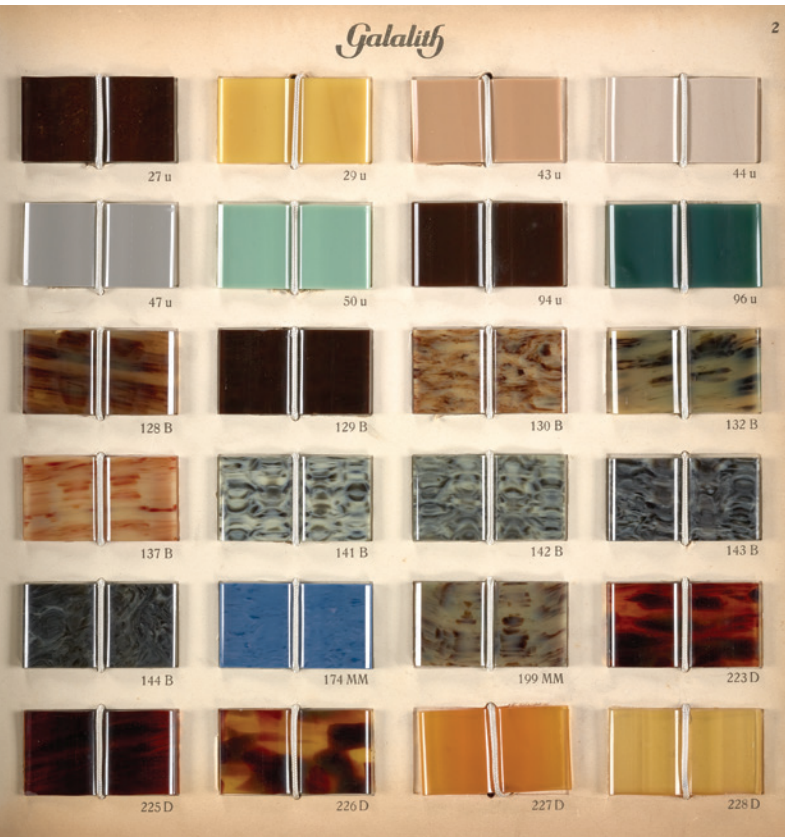
**Recent Acquisitions in Focus: Latent Narratives**  
Through January 29, 2017

**The Life of Art: Context, Collecting, and Display**  
Ongoing



**Roman Mosaics Across the Empire**  
Through January 1, 2018

Mosaic Floor with Combat Between Dares and Entellus, Gallo-Roman, about 175. Stone and glass tesserae. The J. Paul Getty Museum



Above: Galalith ("Milk Stone") sample book, milk protein, formaldehyde, and pigments in Galalith (Harburg-Wilhelmsburg, ca. 1920), p. 2. Getty Research Institute, 2990-802.pl2

Right: Glass Imitating Agate, AD 1–100. Roman. J. Paul Getty Museum

# From Plastic to Fantastic

This trade sample book, created in the 1920s by Internationale Galalith Gesellschaft Hoff & Co., contains the product galalith, a synthetic plastic made of formaldehyde and casein, first developed in the late-nineteenth century as part of an effort to create a new “dustless” chalkboard material. The name “galalith” comes from the ancient Greek for “milk stone,” a reference to the fact that its major ingredient, casein, is a protein commonly found in milk (and a major component of cheese). While the modern “Age of Plastics” was ushered in by the development of industrial chemistry in the nineteenth century, producing many new kinds of synthetic materials—including other cheap synthetic plastics like Bakelite, celluloid, and Lucite alongside new pigments like aniline coal tar dyes—its basis is as old as civilization. The intriguing brilliance and translucence of galalith was inspired by another common material: glass. Used in the ancient world as we use plastic today, glass could be molded and blown into a panoply of different shapes, and mixed

with pigments to imitate precious stones and gems, such as emeralds, chalcedony, pearls, and even gold.

While galalith was ultimately unsuitable for its original purpose, it was capable of being drilled, embossed, and cut, and became a go-to material for various odds and ends of everyday life, from glasses frames, buttons, and piano keys to combs, barrettes, and compact mirrors. It also became an excellent substitute for expensive materials like horn, pearl, and ivory—and was able to take on all the colors of the rainbow. One of the first designers to see the potential of galalith for jewelry was the French merchant Auguste Bonaz, who began creating brooches made of the new material inspired by the Bauhaus style in the early 1920s. This trend eventually caught fire when, in 1926, Coco Chanel published a picture of the now-iconic “little black dress” in *Vogue* magazine and accessorized it with costume jewelry made of galalith. The German designer Jakob Bengel elevated costume jewelry and other plastics from fake to “chic” with his creative, sensitive products and a high level of workmanship. High fashion was made available to the growing middle class, who might not be able to afford real gemstones, but could afford galalith.

The urge to replicate the artistry of nature (for pennies on the dollar) has dominated artistic culture since antiquity, and is still alive today. The goals of the earliest alchemists have been realized in our new synthetic world, where we have discovered how to harness the chemical bonds of nature to create what we need in the laboratory.



A small container from the Getty Villa provides a striking comparison: swirls of colored glass in this ancient Roman vessel imitate the variegated hues of agate, a much more expensive material.

AT THE  
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VILLA



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David, about 1440, Giovanni  
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The J. Paul Getty Museum, Ms.  
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