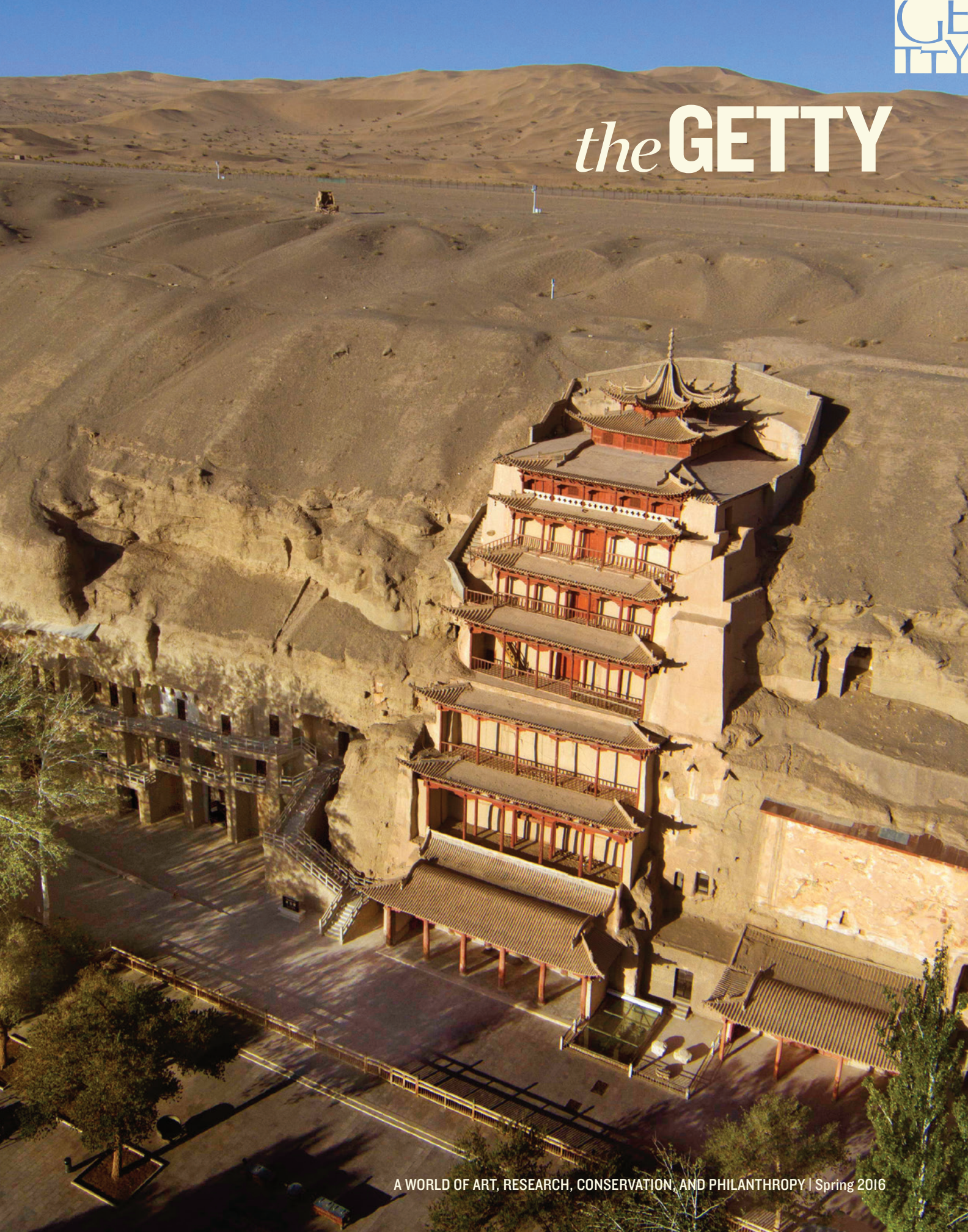


# *the* GETTY



## TABLE OF CONTENTS

President's Message	3
New and Noteworthy	4
Cave Temple Conservation	6
ISIS Rampage	14
GRI Welcomes New Senior Curator	16
Pacific Standard Time: LA/LA	18
A Fresh Take on the Classics	24
New from Getty Publications	29
New Acquisitions	32
From <i>The Iris</i>	34
Getty Events	35
Sponsor Spotlight	37
Exhibitions	38
From the Vault	39

Spring 2016

### 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)

On the cover:  
Aerial view of the Nine-Story Temple at the Mogao Grottoes, a UNESCO World Heritage site in northwest China, with sand dunes on the plateau above the cliff. Photo: Wu Jian © Courtesy of the Dunhuang Academy

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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## PRESIDENT'S MESSAGE

The threat to the world's cultural heritage posed by ISIS and its campaign of destruction necessitates a strong response from the international community. A case can be made for why portable works of art should be distributed throughout the world and not concentrated in one place. The current systematic destruction of millennia-old antiquities in Syria and Iraq is without precedent in the modern era. In this issue, an article I wrote that originally appeared in *YaleGlobal*—a publication of the Whitney and Betty MacMillan Center for International and Area Studies at Yale—addresses this problem and proposes a new multilateral response to how cultural heritage is currently protected under the United Nations. Until UNESCO changes its basic position on this issue, antiquities will remain at risk.

At the Getty Center and Getty Villa, this spring brings exciting exhibitions and programs. Three special exhibitions are sure to provide new perspectives and experiences for our visitors here in Los Angeles, and online. The Getty Villa's feature exhibition, *Roman Mosaics across the Empire*, was reported on in our Fall issue, and is currently on view. Our cover story for this issue examines the Getty Conservation Institute's (GCI) partnership with the Dunhuang Academy to enhance the protection and preservation of the Mogao Grottoes—an extraordinary Buddhist religious site of cave temples carved into a cliff face along the Silk Road in China's Gobi Desert. Commemorating twenty-five years of this partnership, the GCI, the Getty Research Institute (GRI), and the Dunhuang Academy have organized a landmark exhibition, *Cave Temples of Dunhuang: Buddhist Art on China's Silk Road*.

Also in this issue, the Foundation reports on highlights of its latest round of grants to support exhibitions for Pacific Standard Time: LA/LA—a series of thematically linked exhibitions exploring the vital and vibrant traditions in Latino and Latin American art opening in museums across Southern California in September 2017. The GRI introduces the new senior curator of architectural collections, Maristella Casciato, whose extensive experience and scholarly output will be of much value as she helps steward the collection into the future. And the Getty Museum takes a look at the past, present, and future of the Villa Theater Lab program, which brings fresh new interpretations of ancient plays to the Villa's auditorium stage.

Another highlight in this issue is the Museum's newest acquisition, Orazio Gentileschi's *Danaë*, a Baroque masterpiece that can be viewed with one of its companion paintings, *Lot and his Daughters*, only at the Getty.

I hope you are able to visit and take advantage of a spectacular season here at the Getty. And we always welcome you to interact with us online at [getty.edu](http://getty.edu) and through Facebook, Twitter, Instagram, and YouTube.



James Cuno

### Museum Expands Decorative Arts Collection

An important group of eighteenth-century French decorative arts assembled by Dr. Horace Wood (Woody) Brock, one of the world's foremost economists, has been added to the collection of the J. Paul Getty Museum. The acquisition is a combined gift and purchase. The thirty-one works of art include seven clocks; six gilt-bronze mounted porcelain, feldspar, and porphyry objects; five works in gilt bronze including a pair of candelabra, two sets of fire-dogs, and two sets of decorative vases; a carved gilt-wood console table; a porcelain inkstand; and a leather portrait medallion of Louis XIV. These objects substantially enhance the Getty Museum's extraordinary holdings of French decorative arts, renowned as one of the most important outside France.



Wall Clock, about 1785. Gilt bronze; enameled metal; glass. The J. Paul Getty Museum, Partial gift of Dr. Horace W. Brock in memory of Philippe Kraemer

### 2016 J. Paul Getty Medal Honorees

On March 22 the J. Paul Getty Trust announced it will award its highest honor to musician Yo-Yo Ma and, posthumously, to artist Ellsworth Kelly at a celebratory dinner this fall. The J. Paul 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.

### Getty Scholars' Workspace Available for Download

Getty Scholars' Workspace™, created by the Getty Research Institute, is an online environment designed to support collaborative art historical research. It provides a space and a toolset that enable research teams to examine digital copies of works of art and primary source materials, build a bibliography, translate and annotate texts, and exchange ideas from anywhere in the world. The outcome of a project conducted in the Scholars' Workspace might be an exhibition, a seminar, a digital or print publication, a scholarly talk, or something else entirely. Getty Scholars' Workspace helps research teams to organize their materials, such as texts and images, and facilitates analysis, investigation, and communication. Visit [getty.edu/research](http://getty.edu/research) to learn more.

### Getty Foundation Supports Landmark Bosch Exhibition

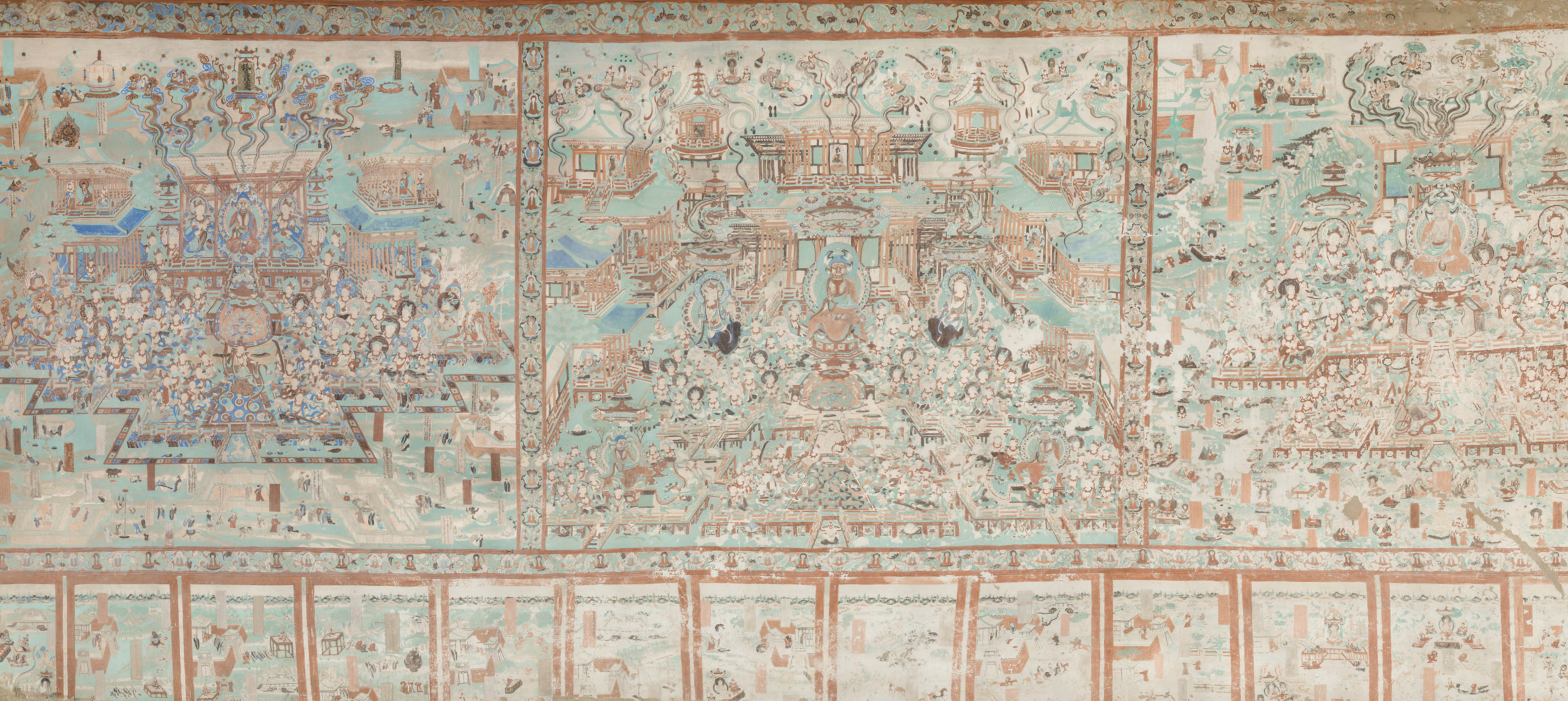
A major exhibition of work by renowned Netherlandish painter Hieronymus Bosch (c. 1450–1516) now on view at the Noordbrabants Museum features three multi-panel works that were conserved as part of the Getty Foundation's Panel Paintings Initiative. A Getty grant supported training residencies for post-graduate level conservators related to the treatment of the works, without which the paintings would not have been stable enough to travel. The exhibition has been widely recognized for bringing many of Bosch's known paintings and drawings back to his hometown to mark the 500th anniversary of the artist's death.

### Getty Conservation Institute (GCI) Releases *Made in Los Angeles*

In the 1960s, a group of Los Angeles artists fashioned a body of work that has come to be known as the "LA Look" or West Coast Minimalism. Its distinct aesthetic is characterized by clean lines, simple shapes, and pristine reflective or translucent surfaces, and often by the use of bright, seductive colors. While the role of materials and processes in the advent of these truly indigenous Los Angeles art forms has often been commented on, it has never been studied in depth—until now. *Made in Los Angeles: Materials, Processes, and the Birth of West Coast Minimalism*, by GCI scientist Rachel Rivenc, focuses on four pioneers of West Coast Minimalism—Larry Bell, Robert Irwin, Craig Kauffman, and John McCracken—whose working methods, often borrowed from other industries, featured the use of synthetic paints and resins, as well as industrial processes, to create objects that are both painting and sculpture. The book is available at [shop.getty.edu](http://shop.getty.edu).

Four Visions of the Hereafter, exterior of Ascent into Heaven, after 1486, Hieronymus Bosch. Oil on oak panel. Palazzo Grimani, Venice. Photo courtesy of Rik Klein Gotink for the Bosch Research and Conservation Project





# CAVE TEMPLE CONSERVATION ALONG CHINA'S SILK ROAD

South wall of the main chamber of Cave 85. This wall contains three Sutras, divided and framed by a decorative border of buddhas. Photo courtesy of the Dunhuang Academy

In the late fourth century, central Asian trade routes, later collectively known as the Silk Road, were China's main link with its western neighbors. On the Silk Road was Dunhuang, an important oasis, cultural center, trading hub, and military outpost at the northwestern limit of the Chinese empire. From Dunhuang to the east, the Silk Road led to Chang'an (present day Xi'an), the ancient capital of the Han empire. To the west, the Silk Road split into north and south routes, skirting the Taklamakan Desert. As the last stop for westbound caravans to stock up on provisions, Dunhuang (which means "Blazing Beacon" in reference to the beacon towers used to signal enemy movements) controlled traffic between East and West. It remained an important center in China's political, economic, and military life until the end of the Tang dynasty (618–907).

A short distance from Dunhuang is the Mogao Grottoes, an extraordinary Buddhist religious site of cave temples carved into a cliff face, which flourished for a thousand years. In 366 a wandering monk named Yue Zun, drawn to the tranquility of the site, founded the grottoes. The cliff, originally known as Miaoyan (Wonderful Cliff) and Xianyan (Precipice of the Immortals), already had a reputation as a sacred site. After Yue Zun experienced a vision of a thousand golden Buddhas there, he chiseled out the first cave. In the following millennium, as many as one thousand cave temples were hewn into the cliff. Hundreds of them were decorated with sculpture and exquisite paintings on the plastered walls.

The grottoes became an important religious site on the Silk Road. Travelers stopped to give thanks or to pray for protection before or after their often hazardous journeys around the forbidding Taklamakan Desert. Wealthy individuals from the local elite sponsored excavation and decoration of caves in order to achieve karmic merit. Over time, the grottoes became an important monastery and a center of Buddhist art and culture.

### Decline and Renewal

During the Ming dynasty (1368–1644), the Silk Road declined and China’s westernmost borders contracted. The grottoes were essentially abandoned for nearly four centuries, and over that time the cave temples suffered from erosion, burial by sand, flood, and earthquake. Yet, due to the arid climate and benign neglect, much of the art was preserved.

In 1900 a Daoist priest and self-appointed caretaker of the site, Wang Yuanlu, discovered what is now known as the Library Cave (Cave 17). One of the great discoveries of the twentieth century, the Library Cave was packed with over 40,000 documents, paintings,

and textiles that had been sealed in the cave a thousand years earlier, for reasons still unknown. Wang sold many of these objects to foreign explorers, sinologists, and treasure hunters for a pittance. During the first two decades of the twentieth century, tens of thousands of these religious and secular items were removed from the site. The loss of so many important historical works led belatedly to a renewed interest in the site by Chinese authorities and scholars.

The Dunhuang Academy (DA) was established by the Chinese government in 1944 to protect and manage the site. The first director, Chang Shuhong, and his successors Duan Wenjie and director emerita Fan Jinshi led the efforts to stabilize the site, establish management systems, and undertake research, inventory, and documentation, which includes copying the art in the caves. The copying is critical for artistic training, as well as a means of introducing the beauty of the grottoes to viewers who are not able to travel to the site.

In 1961 the State Council of the People’s Republic of China listed the Mogao Grottoes as a nationally protected site—the same status accorded other important cultural sites such as the Great Wall and the Forbidden City. It was subsequently included in China’s first list of sites for inscription on the World Heritage List after the country ratified the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage on December 12, 1985. In 1987 Mogao was formally inscribed on the list, confirming its outstanding universal value as a cultural and historic site.

### A Partnership with the GCI

With the opening of China to the outside world at the beginning of the 1980s, the climate became conducive to international cooperation, and in 1989 the Getty Conservation Institute (GCI) and the DA began a partnership



Top: After grouting, materials which absorb salts mobilized by water in the grout are applied to the surface of the painting and held in place with a press. The painting is monitored and the presses changed regularly until the grout has dried completely.

Bottom: A scene from the Requiring Kindness Sutra on the south wall of Cave 85.



to enhance the protection and preservation of the Mogao Grottoes. During the first five years, the collaborative work addressed site-related issues, including emergency stabilization of the overall site; investigation and research into the causes of deterioration including the threat posed by sand migration and accumulation, and erosion of the cliff; treatment of thin-roof caves; environmental monitoring; documentation; and staff training. This phase culminated in an international conference at Mogao in 1993, “Conservation of Ancient Sites along the Silk Road,” which also commemorated the fiftieth anniversary of the DA.

Following this early work on site was the development—in partnership with China’s State Administration for Cultural Heritage, the GCI, and the Australian Department of the Australian Heritage Commission, and

with key involvement of the DA—of national guidelines for the conservation and management of cultural heritage sites in China, subsequently published as *Principles for the Conservation of Heritage Sites in China* (The China Principles). A comprehensive master plan for conservation and management of the Mogao Grottoes was developed in accordance with the guidelines established in the China Principles, and two of its key components—wall painting conservation and visitor management—were jointly implemented by the project partners.

From 1997, after a comprehensive evaluation of the first phase of the DA-GCI project, the collaboration turned toward the conservation of wall paintings. For centuries the paintings have suffered deterioration of various kinds, from the flaking of paint to the progressive loss of adhesion between the conglomerate and the clay plaster. The latter problem is the most serious, having resulted in the detachment or separation of painted plaster from the rock walls—a problem common to Mogao and other Silk Road sites. Large areas of the paintings have been lost as detachment ultimately leads to collapse of the painted plaster.

Previously, wall paintings deterioration at Mogao had not been studied in a way that led to the development of long-term solutions. As a result, deterioration often recurred after conservation efforts, over time escalating in severity. The causes of deterioration of the wall paintings exist both in the past and in the present, and have been both immediate and gradual: from periods of flooding of ground level caves and from earthquakes, to gradual physicochemical changes of the original materials that make up the paintings, to the ongoing deterioration caused by fluctuating environmental conditions in conjunction with the presence of soluble salts.

Opposite top: View of visitor platform in Cave 85.

Opposite bottom: The Visitor Center outside the boundaries of the site, completed in 2014. Photo: Sun Zhijun © Courtesy of the Dunhuang Academy

“A systematic and thorough study of deterioration, determination of what phenomena are active, and an understanding of the causes and mechanisms at work was therefore essential,” said Lori Wong, wall paintings conservator and GCI project specialist. “Given that certain problems may never be completely eliminated, it was important for us to understand these causes and processes—in particular the role of humidity and soluble salts—in order to develop appropriate conservation interventions and preventive measures that can reduce the rate of deterioration over the long term.”

Cave 85 was chosen as a case study for the application of a rigorous methodology for development and implementation of an overall conservation plan that is based on the China Principles. It is among the larger cave temples at Mogao and contains some of the highest-quality wall painting of the late-Tang dynasty (848–907). It is also representative of the problems faced in many of the site’s caves. The results from the Cave 85 project demonstrate how an appropriate methodology and conservation approach can be applied at other cave temples at Mogao and to similar Silk Road sites.

Another component of the Mogao master plan that was selected for further development and implementation was visitor management.

“Given the reality of growing visitor numbers and pressures to encourage tourism, there was urgent need to develop a comprehensive strategy for managing visitors and interpreting the site that included a visitor center, methods of enhancing the visitor experience, and a reservation system to reduce crowding,” said Neville Agnew, the GCI senior principal project specialist who has led the Conservation Institute’s work in China.

Central to the visitor management plan was establishing the visitor capacity of the grottoes with the goal of protecting the wall paintings and sculpture from alteration or damage as a result of visitation, while ensuring visitor safety and comfort. A complex and multifaceted visitor study was undertaken by the GCI and the DA, focused on the site’s Grotto Zone, where the 492 painted caves are located.

The specific issue identified for the wall paintings was ongoing deterioration, in which the mechanisms leading to decay can be activated

under conditions of elevated humidity. Research included investigation of the impact of visitation on cave microenvironments to establish whether there was a link between visitation to the caves and deterioration.

“Issues affecting visitors were overcrowding in the peak summer and holiday seasons, and bad air quality in many of the caves, including high carbon dioxide levels, heat, and body odors. Indeed, some of the caves have been called ‘falling down caves’ by the guides because the high CO2 levels have caused people to faint,” said Martha Demas, senior project specialist at the GCI.

The research strategy to address these issues integrated analytical investigations in the laboratory; environmental monitoring and research; and assessment of condition and visitation potential for 112 priority caves. The investigations are now complete and the findings are informing management decisions and policies regarding cave visitation.

An important aspect of the visitor management plan was the construction of a visitor center outside the boundaries of the site, which was completed in 2014. It provides orientation and interpretation, and is the departure point for all visitors, allowing management to control the number of people going to the site, reducing impact on the wall paintings, and providing a better overall experience for visitors.

Commemorating twenty-five years of the GCI’s work at Mogao is the exhibition *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road*, opening at the Getty Center on May 7, 2016. Organized by the GCI, the Getty Research Institute, and the Dunhuang Academy, this landmark exhibition focuses on the art, history, and conservation of the Mogao Grottoes.

“Looking back over the years of our work with the GCI for the better conservation and management of the Mogao Grottoes, I feel a great sense of satisfaction at our achievements,” said Fan Jinshi, director emerita of the DA. “Now with the exhibition *Cave Temples of Dunhuang*, we again undertake something new and challenging. This exhibition will create bridges across continents and cultures to bring to American audiences and the large Chinese communities of California and beyond the glories of a site to which I have devoted my life.”





## Cave Temples of Dunhuang: Buddhist Art on China's Silk Road

Exploring the history of the cave temple site—from its founding in the fourth century, to its abandonment in the fourteenth century, to its revitalization in the twentieth century—the exhibition will offer three ways to experience the wonders of the cave temples.

A temporary structure on the Getty's arrival plaza will house three full-scale, hand-painted replica caves, filled with exquisite Buddhist painting and sculpture. The Getty Research Institute (GRI) galleries will exhibit over forty objects discovered at Mogao in Cave 17, known as the Library Cave. Rarely if ever seen in the United States, these stunning works reflect the diverse ideas, beliefs, and artistic styles of China and the Silk Road in the eighth through the tenth century. The art displays the commingling of major cultures—Greek and Roman via Gandaran India, Middle Eastern and Persian, Indian and Chinese. The third part of the exhibition, a virtual immersive experience using new 3D stereoscopic technology, will enable visitors to examine in detail the magnificent sculpture and painting of Cave 45. This eighth-century cave exemplifies the artistic brilliance of Chinese art of the High Tang period (705–781).

*Cave Temples of Dunhuang* will bring one of the great artistic and religious wonders of the world to Los Angeles. This exhibition is made possible by the support of The Robert H. N. Ho Family Foundation, Presenting Sponsor; East West Bank, Lead Corporate Sponsor; Air China Limited, Official Airline; the Henry Luce Foundation, Lead Sponsor; yU+co, the Dunhuang Foundation, and the Blakemore Foundation, Virtual Immersive Experience Sponsors; and the generous support of China COSCO Shipping and the following individuals: John and Louise Bryson; Andrew and Peggy Cherng, the Panda Restaurant Group, Inc.; Ming and Eva Hsieh, Eve by Eve's; David and Ellen Lee; Li Lu and Eva Zhao, the Li Lu Humanitarian Foundation; and Jim and Anne Rothenberg.

“The Foundation is proud to be part of this unique project, which reflects our core mission to expand knowledge of Buddhism and Chinese culture as well as facilitate mutual understanding between East and West,” said Ted Lipman, chief executive officer of The Robert H. N. Ho Family Foundation. “In collaboration with leading international

institutions, academics, conservators, and other specialists, the Getty has developed an unprecedented opportunity for audiences outside China to experience the wonders of Dunhuang, which served as the nexus for great cultures, ideas, and creativity for more than a millennium.”

### Replica Caves

Visitors will have the rare opportunity to explore full-size replica caves created by artists from the Dunhuang Academy's Fine Arts Institute. The replica caves are constructed through a multiyear process that includes photographing and printing images of the caves' walls at their original scale, tracing the images with pencil, and then contour-line drawing on top of the tracing. The drawings are then mounted on boards, and a range of pigments and brush and coloring techniques are used to complete them. Once dry, the paintings are mounted on the inner surface of the replica cave's wooden framework—crafted to the exact dimensions of the original cave. Cave 275 features a large central image of Maitreya, Buddha of the future, as well as five painted stories of the Buddha's past lives. The earliest cave to be dated, Cave 285, created in 538 and 539, houses dynamic wall paintings incorporating Hindu and indigenous Chinese deities into a Buddhist context. Dating from the eighth century, or Tang dynasty, Cave 320 has a

magnificent ceiling with a central peony motif, surrounded by decorative tent hangings and numerous small buddhas.

### Unique Works of Art on Display

The exhibition in the GRI galleries will include over forty manuscripts, paintings on silk, embroideries, preparatory sketches, and ritual diagrams loaned by the British Museum, the British Library, the Musée Guimet, and the Bibliothèque nationale de France—objects that have rarely, if ever, traveled to the United States. A highlight of the exhibition is the Diamond Sutra (a sacred Mahayana Buddhist text on loan from the British Library), the world's oldest complete printed book, dated 868.

These works of art were originally from the Library Cave, where more than 40,000 objects, sealed up for a millennium, were discovered in 1900. Shortly thereafter, explorers from Britain, France, Russia, Japan, and the United States came to Dunhuang, where they obtained thousands of these objects to take to their home countries.

“*Cave Temples of Dunhuang* presents a significant artistic site and related objects which provide a broad comprehension of the creative, intellectual, and spiritual environment of early medieval China, as well as the considerable cultural impact of the transmission of Buddhism along the Silk Road,” said Marcia Reed, chief curator at the GRI. “The exhibition also illustrates the

dynamic way that a combined knowledge of art history and conservation science can work together to deepen our collective knowledge and safeguard world heritage.”

### Virtual Immersive Experience

The exhibition is accompanied by two multimedia galleries, which will visually immerse visitors in the Mogao site. The first section will include a large panoramic projection with an overview of the Mogao cave temples in their stark desert setting. The second section uses a new 3D spherical stereo technology. “You are seeing a memory of the experience and feeling as though you are literally there,” said Garson Yu, creative director of yU+co, the developer of the experience. Visitors will stereoscopically experience Cave 45, a finely decorated High Tang cave with a seven-figure sculpture group that is one of the treasures of Mogao.

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Cave 275, view of the interior and sculpture of a bodhisattva, Northern Liang dynasty (420–429). Mogao caves, Dunhuang, China. © The Dunhuang Academy

Opposite: Tribute Horse and Camel, ca. 10th century. Ink and colors on paper. © Trustees of the British Museum. All rights reserved. 1919, 0101, 0.7 (Stein Painting 77)

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# ISIS RAMPAGE

A THREAT TO CULTURAL HERITAGE THAT BELONGS TO ALL

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Warfare has always put cultural heritage into harm's way, but the threat of today's armed conflicts are without precedent in the modern era. The breakup of Syria into separate enclaves of influence and governance has put at risk the United Nations' (UN) regime for protecting cultural heritage. The systematic and planned destruction of millennia-old antiquities by the Islamic State in Syria and Iraq has made the task of the UN more difficult. It is time to consider concrete measures as to how to safeguard the artistic legacy of our ancient past.

Individual nations have struggled to find a way to stop the Islamic State pillaging Iraq and Syria. President Barack Obama announced his decision to send fifty Special Operations troops to Northern Syria as part of the broader campaign against ISIS. The US effort focuses on advising and training Syrian Arab and Kurdish forces while Russia is aiming its military might in support of the Assad regime.

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By James Cuno

Richard Haas, president of the Council on Foreign Relations, has described this strategy not as the beginning of an effort to restore Syria as a country, but as accepting that Syria is already a multi-enclave geographic entity comprising separate enclaves controlled by the Syrian government, ISIS, al-Nusra Front, and the Kurds.

ISIS vigorously not only opposes the modern states of Iraq and Syria, the borders of which date back to a "Sykes-Picot conspiracy," as ISIS calls it, but it also doesn't recognize nation-states as such. ISIS knows no national borders. It is a geographic entity of ideology and enforced obedience, whereas Patrick Cockburn quotes in his new book *The Rise of the Islamic State: ISIS and the New Sunni Revolution*, "The Arab and non-Arab, the white man and black man, the easterner and westerner are all brothers...Syria is not for Syrians and Iraq is not for the Iraqis. The Earth is Allah's."

This complicates the international community's response to ISIS's assault on the region's cultural heritage.

The international community has effectively outsourced the protection of cultural heritage to nation-states. As UNESCO declared in its 1970 Convention on cultural property, "It is incumbent upon every State to protect the cultural property existing within its territory against the dangers of theft, clandestine excavation, and illicit export" and that "the protection of cultural heritage can be effective only if organized both nationally and internationally among States working in close cooperation."

But what if, as is increasingly obvious with regard to Iraq and Syria, nation-states are incapable of protecting the cultural heritage within their borders? Sadly, the international community has very little recourse.

As Michael Glennon has written in his 2010 book *The Fog of Law: Pragmatism, Security, and International Law*, "The international legal system cannot compel a state to subscribe to a rule unless it consents to do so. It cannot

adjudicate the application of a rule to a state unless the state has accepted the jurisdiction of the tribunal to apply the rule. It cannot enforce a rule against a state unless the state has consented to the rule's enforcement." States can defend themselves. On these terms, the international community struggled over crossing the borders of Syria and Iraq without the consent of those states.

The UN has worked to persuade Syria and Iraq to close its borders to illicit trade in cultural heritage with the hope that such measures will prohibit such trade and the destruction to cultural heritage. But given the insecurity of Syrian and Iraqi state borders, it's unlikely that such border controls can be enforced while hundreds of thousands of citizens flee the country for safety. And even if Iraq and Syria could enforce such restrictions, the measures would only result in keeping endangered cultural heritage within the state's borders and in harm's way.

The UN has also asked foreign nations to prohibit the importation of non-provenanced and likely illicitly excavated heritage items from crossing their borders. Instead, nations are encouraged to send confiscated items back to Syria and Iraq, again, most often into harm's way.

To protect cultural heritage already improperly removed from Syria and Iraq, the international community, either state by state or by mandate from the UN, should encourage the creation of "safe havens" outside Syria and Iraq as temporary custodians for the safe-keeping of endangered cultural property. To date, only France has proposed the creation of such safe havens.

Yet this is precisely what the UN does for the protection of refugees. The UN High Commissioner on Refugees pledges protection by ensuring that they will "not be returned involuntarily to a country where they face persecution." Instead, it helps them find "appropriate durable solutions to their plight, by repatriating them voluntarily to their homeland, integrating them in

countries of asylum, or resettling them in third countries." Such a protocol could also be considered the proper and moral strategy for threatened, looted, and confiscated cultural heritage.

A third option is to send UN Blue Helmet forces into the region to protect cultural heritage, both portable and built heritage. Such forces, we should remember, comprise military forces contributed to UN operations by national armies. They remain, in the language of the UN, "first and foremost members of their own national armies" and are only seconded to work with the UN.

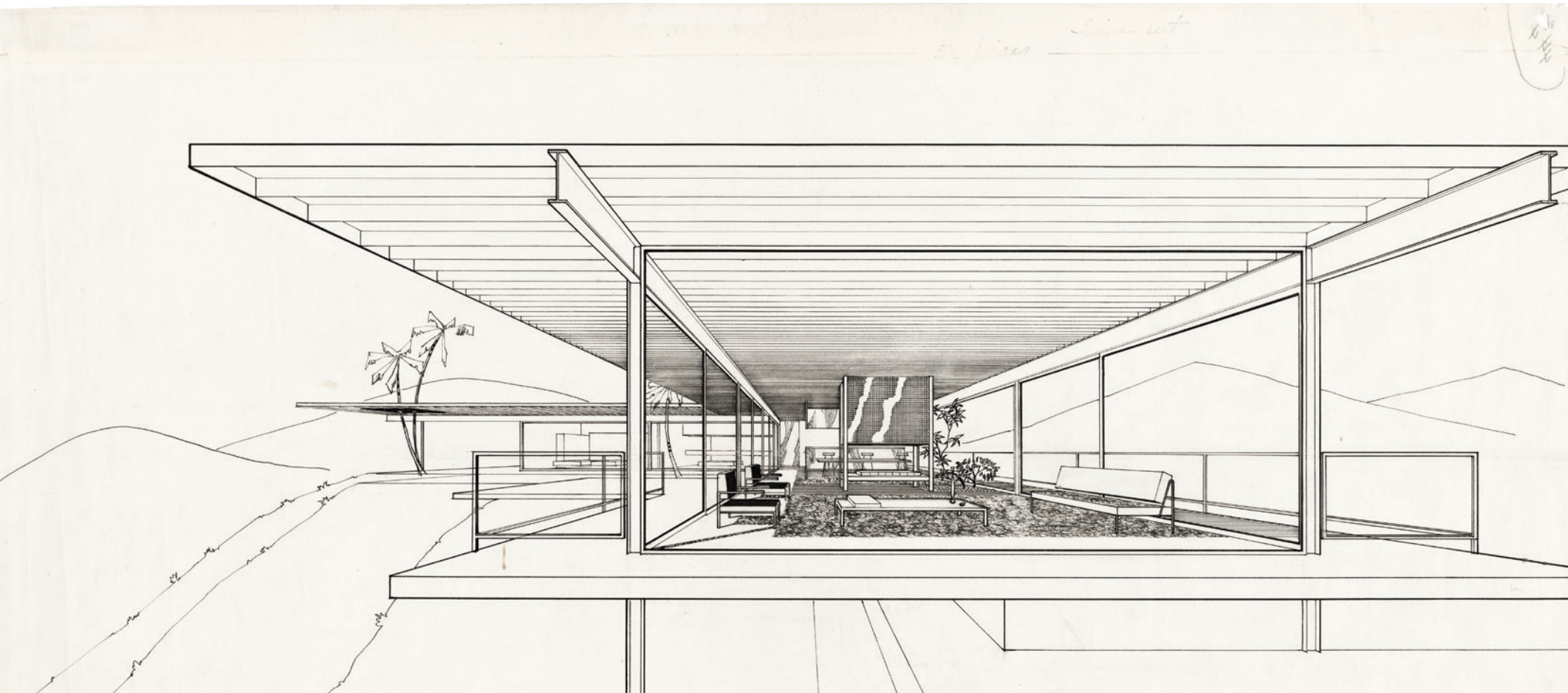
To date, Blue Helmet forces monitor disputed borders, observe peace processes in post-conflict areas, provide security across a conflict zone, assist in-country military personnel with training and support, assist ex-combatants in implementing peace agreements, and are deployed by the authority of the UN Security Council. Given the current difference of opinion between the US and Russia on governance in Syria, and given that the United States and Russia have veto power within the UN Security Council, it is difficult to imagine Blue Helmets being sent into the region to protect cultural heritage.

Deteriorating security in Syria and Iraq, and the tenacity and complexity of ISIS, requires a multilateral response from the international community, and a rethinking of how it can overcome the inherent limitations and obstacles of the nation-state-based regime for the protection of cultural heritage.

If the heritage destroyed and under threat by ISIS "belongs to all Syrians and all humanity," as UNESCO Director-General Irina Bokova has claimed it, the international community must find a way to overcome the limitations imposed on cultural heritage by the United Nations.

*Editor's Note: This article previously appeared in YaleGlobal online, a publication of the Whitney and Betty MacMillan Center for International and Area Studies at Yale.*





## GETTY RESEARCH INSTITUTE WELCOMES NEW SENIOR CURATOR OF ARCHITECTURAL COLLECTIONS

Among the most in-demand research material in the Special Collections of the Getty Research Institute (GRI) are the architectural holdings, dedicated to the preservation, investigation, and dissemination of the documents and materials related to the fields of architecture, interior design, landscape architecture, exhibition design, industrial design, graphic design, and textile design. The diverse, international collections date from 1500 to the present and include concentrations in twentieth-century avant-garde movements and mid-twentieth century modernism. The GRI's research collections distinguish themselves from many others in the sense that they are first of all acquired for research purposes, not for aesthetic or exhibition reasons. As an open and accessible forum for scholarly and public discourse, the collections facilitate the analysis of architectural and design history and promote contemporary thought through exhibitions, publications, lectures, and programs.

The vast holdings of architecture and design reveal the complex dimensions of the design process, from initial sketches and study models to final renderings, detailed construction drawings, and published promotional photographs. The collection's extensive archival materials include letters, sketchbooks, audiovisual materials, and ephemera that outline the evolving themes and issues of architectural discourse. Highlights of

the collection include the archives of progressive Southern Californian architects Pierre Koenig, John Lautner, Ray Kappe, Frank Israel, and William Krisel; international projects by Coop Himmelblau, Peter Eisenman, Yona Friedman, Zaha Hadid, Philip Johnson, Daniel Libeskind, Aldo Rossi, Bernard Rudofsky, Lebbeus Woods, and Frank Lloyd Wright; the influential architectural photography of Julius Shulman and Lucien Hervé; the papers of Reyner Banham, Nikolaus Pevsner, and Ada Louise Huxtable; and critical drawings by Francesco Borromini and Antonio Asprucci.

The Curatorial Department is pleased to welcome architectural historian and curator Maristella Casciato as the new senior curator of architectural collections. The senior curator's role is to research, acquire, and promote the collections through presentations, exhibitions, and digital sources. From 2002–2012 Casciato was a tenured associate professor at the University of Bologna, School of Architecture. Prior to that she taught the history of architecture at the University of Rome Tor Vergata. She has lectured widely in European and North American universities and has organized and chaired several international symposia.

"Maristella Casciato is an exceptionally accomplished scholar and curator who is passionately committed to the study of architectural history and the preservation of architecture. She is the ideal steward for our tremendously significant architecture holdings," said GRI Director Thomas W. Gaetgens. "The architecture and design collections at the GRI are broad, diverse, and ever growing. Overseeing these archives, and making them come to life for scholars and general audiences is an exciting challenge at which I know she will excel."

Casciato served as chairwoman of the international nonprofit organization Docomomo (Documentation and Conservation of the buildings, sites, and neighborhoods of the

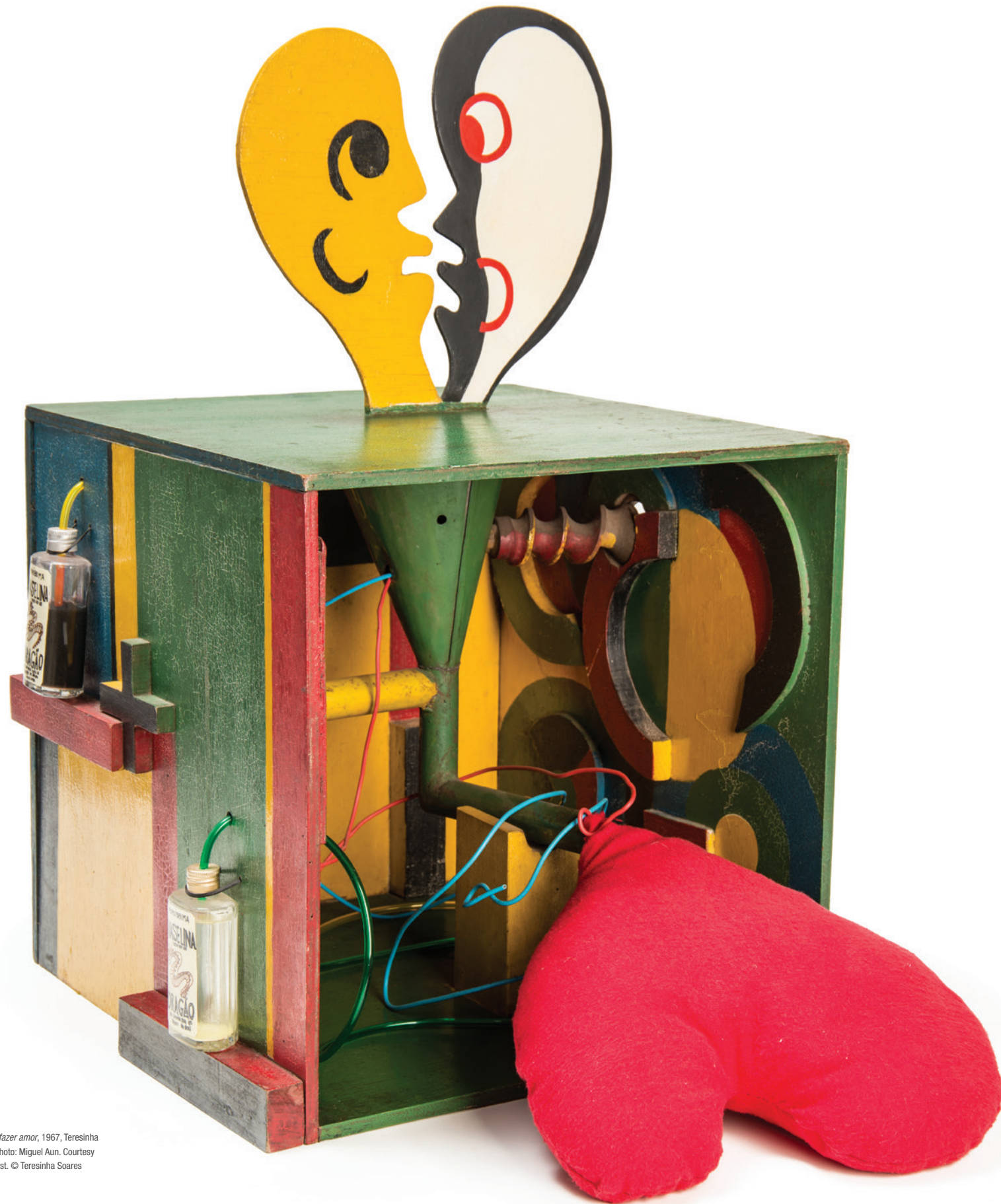
Modern Movement) under the aegis of the French Ministry of Culture and Communication from 2002 to 2010. During her tenure, Docomomo grew from a European group of activists to a global organization. Casciato's scholarly studies focus on the history of twentieth-century European architecture and the theory of the conservation of our recent past. She has published and co-edited books and essays translated in several languages and has contributed many essays to international peer-reviewed journals. She has been awarded the Fulbright Fellowship (1992), a research grant at the INHA in Paris (2004), and the Mellon Senior Fellowship at the Canadian Centre for Architecture (CCA) in Montreal (2010). In 2012 Casciato joined CCA to become associate director of research. Her expertise was directed to coordinating the Scholar Program and Mellon research projects.

"I am delighted to accept the position and to join the team of the GRI. I shall bring my expertise, my passion for architecture, and my scholarly research to enlarge the scale and the ambitions of the GRI. My objective will be to explore beyond the collections and to engage in programs that bring the modernist project to more challenging steps, embracing the contemporary built environment and its multicultural expressions," said Casciato. "More and more, architecture has a meaningful impact on people's lives. Since my first encounter with my peers at the Getty and the scholarly community in Los Angeles, I am struck by the way architecture has regained a central role in expressing the new needs and new social and cultural expectations in a region as environmentally aware as California. I shall continue my work in the modern architectural world with the belief that each individual contribution can make a difference when integrated in strategic projects, which I plan to initiate."



Above: Maristella Casciato

Top image: Stahl House, 1960, Pierre Koenig. The Getty Research Institute. © J. Paul Getty Trust



*Caixa de fazer amor*, 1967, Teresinha Soares. Photo: Miguel Aun. Courtesy of the artist. © Teresinha Soares

## Pacific Standard Time: LA/LA

New Getty Foundation Grants Fuel Continuing Collaboration of Cultural Organizations across Southern California

In 2011 the Getty initiative Pacific Standard Time: Art in LA, 1945–1980 brought together more than sixty cultural institutions across Southern California to tell the story of the birth of the Los Angeles art scene in the decades following the Second World War. Yet it was 230 years earlier, in 1781, that the city of Los Angeles (then called El Pueblo de Nuestra Señora la Reina de los Ángeles) was founded as part of New Spain. While LA often represents the vanguard of contemporary culture in the United States, at the same time it has been closely linked to Latin America for a long time. Now excitement is building as cultural organizations across the region prepare to connect with this history in new ways through the Getty initiative Pacific Standard Time: LA/LA (Los Angeles and Latin America), with the support of nearly \$14 million in grants from the Getty Foundation for research, exhibitions, programs, and publications.

Set to open in September 2017, Pacific Standard Time: LA/LA (PST: LA/LA) will take a fresh look at vital and vibrant traditions in Latino and Latin American art through a series of thematically linked exhibitions and programs. Using the collaborative approach that characterized the first iteration of Pacific Standard Time, PST: LA/LA will ultimately include more than sixty museums and educational organizations across Southern California that will present groundbreaking exhibitions in partnership with institutions and colleagues across the United States and throughout Latin America. In addition, there will be a robust performing arts component.

All of the Getty-supported exhibitions are grounded in significant original research, including oral histories, collection and studio visits, and numerous hours of work in local, national, and international archives. Altogether there are hundreds of experts involved in creating the exhibitions. Their work is made possible through research and planning grants awarded by the Foundation over the past three years. Teams of curators, other scholars, and artists in Southern California are working with partners in museums, universities, and arts organizations across Latin America.



*Echo Park I, II, III, IV*, Carlos Almaraz.  
 Echo Park I, Collection of Margery  
 and Maurice Katz, Echo Park II and  
 III, Collection of Paul Hastings LLP.  
 Echo Park IV, Collection of Leslie and  
 Ron Ostrin. © The Carlos Almaraz  
 Estate 2014

“The Getty Foundation has always believed in the thoughtful work that goes on behind the scenes, like research, that is invisible but essential to the success of public projects. With our most recent grants, we move into the implementation phase of PST: LA/LA. The fruits of all the research will result in compelling exhibitions and publications, producing a lasting legacy of new knowledge,” said Deborah Marrow, director of the Getty Foundation. “The Foundation also believes deeply in collaboration. We’ve been bringing our grantees together periodically to consider a range of issues, both intellectual and practical. The unprecedented collaboration of Southern California cultural institutions will be on full display during PST: LA/LA.”

The PST: LA/LA exhibitions, taking place in venues from Santa Barbara to San Diego, range from monographic studies of individual artists to broad surveys that encompass art from many countries. While the majority of exhibitions will emphasize modern and contemporary art, there will also be crucial shows about the ancient world and the

pre-modern era. Art of all media will be on display, from paintings, drawings, and sculpture to photography, film, and performance art. Here are just a few examples of what visitors can expect to see in the wide-ranging exhibitions that are being prepared with the Getty Foundation’s support.

#### **From Chicano Activists to Video Art Pioneers**

*Playing with Fire: The Art of Carlos Almaraz* will be the first major retrospective of one of the most influential Los Angeles artists of the 1970s and ‘80s. An active participant in the Chicano mural movement, Almaraz was perhaps best known as a founding member of the artist collective Los Four (along with Frank Romero, Roberto de la Rocha, and Gilbert Luján). The exhibition is one of five PST: LA/LA shows taking place at the Los Angeles County Museum of Art (LACMA), and it will feature more than sixty works (mostly paintings and pastels) that illustrate his career from his early political-activist works

for the farm workers’ *causa* to his later work which became more psychological, dreamlike, and mystical. *Playing with Fire* will include major masterpieces from Almaraz’s mature career, including *Echo Park Lake* (1982), a twenty-four-foot-long painting composed of four panels currently dispersed among three different owners, which will be reunited in the exhibition for the first time since 1987. Other artists who will be the subject of monographic shows include Chilean-born video art pioneer Juan Downey, Argentine-born conceptual art trailblazer David Lamelas, Chicano activist-artist Gilbert “Magú” Luján, and Brazilian-born installation artist Valeska Soares.

#### **Thematic Surveys That Cross Borders**

While histories of Latin American art are often told as country-by-country narratives, many PST: LA/LA exhibitions offer a new approach that cross national borders throughout Latin America to surface long-observed connections. *Kinesthesia: Latin American*

*Kinetic Art, 1954–1969*, at the Palm Springs Art Museum, will be the first major exhibition outside of South America to explore the influential work of South American kinetic artists in the 1960s and ‘70s. While kinetic art achieved its greatest cohesion as a movement in Paris, several of its most influential and respected practitioners were from Latin America, including Julio Le Parc from Argentina and Carlos Cruz-Diez and Jesús Rafael Soto from Venezuela. What united these geographically dispersed artists was a shared belief that the experience of the audience was primary, which led them to experiment with dizzying optical and kinetic effects aimed at the “human eye,” rather than the “cultivated eye” of traditional elite audiences. *Kinesthesia* will put this experimental and experiential approach on display, including many remarkable sculptural installations and kinetic paintings.

The Hammer Museum’s *Radical Women in Latin American Art, 1960–1985* is the first comprehensive survey of Latin American women artists during

one of the most turbulent periods in the history of the region, marked by repressive governments and military dictatorships. It will highlight the extraordinary aesthetic innovation of emblematic figures such as Lygia Clark, Lygia Pape, and Ana Mendieta, but also the contributions of women artists who have not yet had attention outside of their home countries. Discoveries during the research phase led organizers to expand the exhibition’s scope to include the work of some Latino artists.

Other PST: LA/LA projects are more explicitly focused on cultural connections between Los Angeles and Latin America. *How to Read El Pato Pascual: Disney’s Latin America and Latin America’s Disney*, a joint exhibition at the MAK Center’s Schindler House in West Hollywood and at the Luckman Gallery at California State University, Los Angeles, will explore the eclectic array of art created in Latin America and the United States in response to the Walt Disney Studio and its pervasive presence south of the border. (Pato Pascual became the name for Donald



*Chac Mool III*, 1999, Nadin Ospina.  
Carved stone. Series of four.  
© Nadin Ospina

Duck in Mexico, after the soda company Pascual Boing licensed the image from Disney.) In 1941 Walt Disney and a group of artists, musicians, and screenwriters traveled to South America looking for inspiration and content for *The Three Caballeros* and other animated features produced as part of the US government's "Good Neighbor" policy during World War II. *How to Read El Pato Pascual* will explore how artists not only criticized Disney as a representative of North American imperialism, but also adopted, appropriated, and misappropriated Disney imagery, demonstrating that cultural interactions are always

a series of exchanges, responses, and even misunderstandings. Artists from ten countries will be represented in the show. Among them are Colombian sculptor Nadin Ospina, whose sculptures resemble pre-Columbian objects but portray Disney characters in carved stone, gold, and ceramic.

LACMA will also take a cross-cultural approach for *Mexico and California Design, 1915–1985*, a wide-ranging look at the ongoing dialogue between architects and designers in the two locales and how their interactions shaped the material culture and built environment on both sides of the border

in the twentieth century. Similarly, the film series being organized by the UCLA Film and Television Archive, *Recuerdos de un cine en español: Classic Latin American Cinema in Los Angeles, 1930–1960*, concentrates on films originating in Mexico, Argentina, and Cuba that were presented to Los Angeles audiences during the "Golden Age of Hollywood." The series will present a virtually lost history of how LA served as one of the most important hubs in the Western hemisphere for the production, distribution, and exhibition of films made in Spanish for Latin American audiences.

### Earlier Eras

Although most of the PST: LA/LA exhibitions concern modern and contemporary art, a few stretch back before the establishment of California as a state in 1850 to take up earlier topics. Laguna Art Museum's exhibition *Mexico/LA: History into Art, 1820–1930* highlights for the first time the range and vitality of the artistic traditions that grew out of the unique amalgam of Mexican and American culture in California from Mexican Independence in 1821 through the first decades of the twentieth century. The exhibition includes objects created by artist-explorers who traveled up and down the Pacific coast when the two countries were one, works by painters and photographers who disregarded national boundaries in the pursuit of picturesque subject matter, maps from both sides of the border, and artworks by Mexicans in California and Californians in Mexico. The show extends into the early-twentieth century when US and Mexican avant-garde artists pursued a shared interest in representing a distinctly California identity.

Visitors will travel even further back in time at the Huntington Art Gallery with *A Magnificent Diversity: Images of Latin American Nature from Columbus to Darwin*, an expansive, interdisciplinary exploration of indigenous and European depictions of Latin American nature. The exhibition surveys the connections between art, science, and the environment in Latin America, from the voyages of Columbus to the publications of Charles Darwin in the mid-nineteenth century. Through a generous selection of approximately 140 objects from Latin America, Europe, and North America, *A Magnificent Diversity* will bring disparate works into conversation and combine glorious paintings and drawings with fascinating historical and scientific material. Artworks range from watercolors and manuscripts to botanical specimens, and other diverse objects.

For more information about Pacific Standard Time: LA/LA and updates on the grant project, please visit the Foundation's website [getty.edu/foundation](http://getty.edu/foundation).



Presenting Sponsors



## Pacific Standard Time: LA/LA Exhibitions at the Getty

### Contradiction and Continuity: Photography from Argentina (1850–2010)

This exhibition emphasizes crucial historical moments and aesthetic movements within Argentina in which photography played a critical role producing—and at other times dismantling—national constructions, utopian visions, and avant-garde artistic trends. With significant works dating from the decade of Argentina's first constitution to the bicentennial of its independence, the exhibition—organized by the Getty Museum—will include almost three hundred photographs representing the work of more than sixty artists.

### Límites Concretos: Postwar Abstraction in Argentina and Brazil

In the years after World War II, artists in Argentina and Brazil experimented with geometric abstraction and engaged in lively debates about the role of the artwork in society. Some of these artists experimented with novel synthetic materials, creating objects that offered an alternative to established traditions in painting. Combining art historical and scientific analysis, experts from the Getty Conservation Institute and Getty Research Institute (GRI) have collaborated with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to research the formal strategies and material decisions of artists working in the concrete and Neo-concrete vein.

### Golden Kingdoms: Luxury and Legacy in the Ancient Americas

Explore spectacular works of art in gold and silver from the royal courts of the pre-Columbian Americas in this landmark exhibition of luxury arts of the Incas, Aztecs, and their predecessors. The exhibition follows the emergence of goldworking in the Andes and its expansion northward into Mexico, revealing the distinctive ways ancient Americans used metals, but also jade, shell, and feathers—materials considered more valuable than gold. Bringing together newly discovered archaeological finds and masterpieces from major museums in Latin America, Europe, and the US, *Golden Kingdoms* casts new light on these ancient civilizations and their place within world history.

### Urban Transfer(s): Building the Latin American Metropolis, from Independence to the Threshold of Modernism

Drawing on the GRI's collections, this exhibition proposes a visual survey of the unprecedented growth of Latin American capital cities following the seasons of independence. *Urban Transfer(s)* examines how imported models were reinterpreted into diverse forms of re-appropriation of the national colonial and pre-Hispanic past, transforming them into modern metropolises and providing the foundation for today's Latin American megalopolis.

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Classics

The stage darkens and a single lantern light is seen. Silhouetted against the darkness is the heroine Antigone, battling with unseen soldiers for the right to give her brother a proper burial. The young woman's struggle with the men ends as it does in the classical play *Antigone*—she is thrown into a tomb and left for dead. While the original play by Sophocles ends there, this is only the beginning of *The Antigone Project*, which goes on to explore an alternate reality where Antigone meets with her brother and tries to make peace with the tumult that has pulled her family apart. This play is part of the Villa Theater Lab series, which brings diverse directors and companies to the Villa's auditorium stage to present fresh new translations of Greek and Roman plays as well as contemporary works inspired by ancient literature.

"From the beginning the series has fostered new and experimental approaches to ancient drama and literature, serving as an incubator for the development of new works in the classical canon," says Laurel Kishi, performing arts manager at the Getty. "Selected directors and companies, some of which are award-winning and nationally acclaimed, are only given two weeks to prepare and it's amazing how they can accomplish presentations that look fully produced with staging, music, and sound elements. In fact, many works from the series have gone on to fully staged productions around the country."

After the Getty Villa reopened in 2006, the first inaugural theater lab, Meryl Freedman's *The Wasps*, a vaudevillian take on Aristophanes's comedy, went on to be fully staged at a local Hollywood theater. Lookingglass Theater's production of *ICARUS* in 2008—a highly visual and physically aesthetic work inspired by the ancient myth of Icarus and Daedalus—and the Hypocrites's *All Our Tragic* in 2014—a unique twelve-hour theatrical adaptation that combines the thirty-two surviving Greek tragedies into a single epic narrative—both went on to become fully staged in their hometown of Chicago. *All Our Tragic* is a perfect example of what the theater lab aims to do: the play was first staged in Chicago before coming to the Villa Theater Lab to workshop parts of the script. A tightened version of the play returned to Chicago and won Best Production, Best Director, Best Ensemble, and Best Adaptation at Chicago's prestigious Jeff Awards in the fall of 2015.

The Villa Theater Lab attracts prominent playwrights as well as popular theater companies. In 2010 MacArthur Fellow and playwright-in-residence at the Oregon Shakespeare Festival Luis Alfaro presented *Oedipus El Rey*, a contemporary retelling of Sophocles's Greek tragedy that swaps the temples of classical Thebes for the urban barrios of Southern California. The work was later staged by The Theatre @ Boston Court in Pasadena as well as other national theater venues. It was nominated for Ovation Awards—peer-judged theater awards that recognize excellence in theatrical performance, production, and design in the Greater Los Angeles area—in several categories including Best Production, Play-Intimate Theater; Best Playwright, Original Play; Best Director; and Best Lead Actor. Alfaro returned to the Villa last fall



Above: *For the Birds* cast photo with the Troubador Theater Company.

Right: Scene from *All Our Tragic*.



to present his adaptation of *Mojada: A Medea in Los Angeles*—a retelling of Euripides’s drama as an immigrant tale that reveals the hardships of assimilation in a new land—in the Barbara and Lawrence Fleischman Theater, an outdoor classical theater based on ancient prototypes. *Mojada* recently won four Los Angeles Drama Critics Circle Awards for Best Production, Lead Performance, Direction, and Adaptation.

Alfaro is one of many artists who have presented new performance works through the Villa Theater Lab series and then returned to the Villa to do a production in the outdoor classical theater. Each fall a classical tragedy or comedy is presented in this dramatic setting. In 2008 internationally renowned director Stephen Wadsworth presented *Agamemnon*, starring Tony- and Emmy Award-winner Tyne Daly. This riveting translation of Aeschylus’s unsettling domestic drama was performed in the theater lab in 2006 before it became a full production. The prestigious New

York-based SITI Company has staged multiple plays at the Villa including their theater lab presentation of *Antigone* in 2009—a provocative tale of family and loyalty, patriotism and war, and the powers of the state—which later kicked off their 2009/2010 season in New York. SITI Company went on to stage two acclaimed productions in the outdoor classical theater: *Trojan Women (After Euripides)* in 2011 was an antiwar drama that told the story of the royal women of Troy as they awaited enslavement and exile from their conquered city; and most recently *Persians* in 2014, an emotional story of war and loss experienced by an imagined Persian court.

Working with Los Angeles-based directors and theater companies has also been a priority of the program. The nation’s most prominent Chicano-Latino performance troupe, Culture Clash, took on Aristophanes’s *The Birds* in a zany, modern take on the Roman comedy. They later returned to

stage the highly acclaimed *Peace* by Aristophanes in the outdoor classical theater, where they transported the Roman comedy from ancient Athens to the chaotic and shameless modern age. Directors also often return for subsequent productions, as was the case with Jon Lawrence Rivera, who directed Alfaro’s *Oedipus El Rey* before returning to the Villa to direct Euripides’s *Helen* in 2012—a reimagined alternate history of Helen of Troy set at the close of Hollywood’s golden era. In 2015 the Latino Theater Company presented *La Olla—Plautus’s The Pot of Gold*, an adaptation of a Roman comedy inspired by the noir films of the golden age of Mexican cinema, which highlights the company’s unique style of imagery, music, and movement. Later this year it will be staged at the Los Angeles Theater Center.

Another well-known LA-based theater group, the Troubador Theater Company (commonly known as the

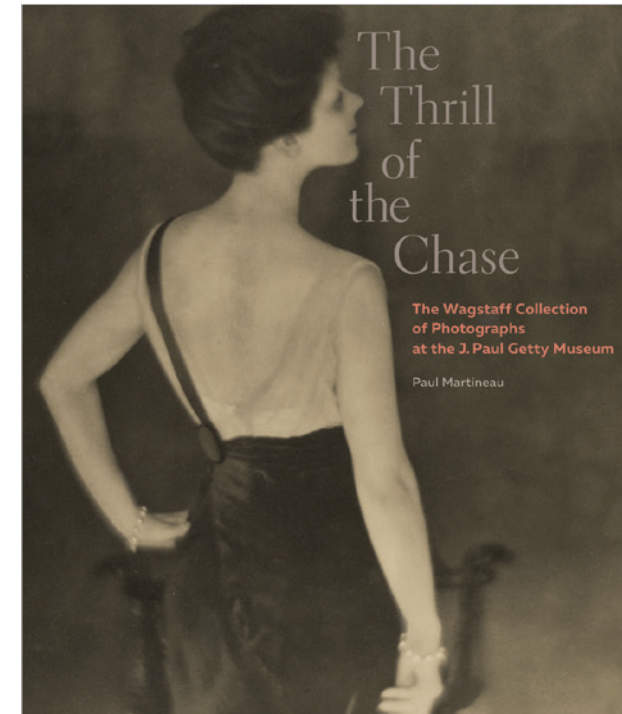
Troubies) have presented three theater lab comedies: *Oedipus: The King, Mama!* in 2009, a musical parody that mashes up the Greek tragedy with the music of Elvis Presley; *For the Birds* in 2011, based on Aristophanes’s feathery utopian comedy; and *Abbamemnon* in 2014, a physical and musical romp, set to the music of the Swedish band ABBA, on one of the most famous dysfunctional ancient Greek families. This coming fall they will present their first outdoor classical theater production at the Villa, Plautus’s *Mostellaria*, or *The Haunted House*, a hilarious Roman comedy that will highlight the musical, comedic, circus style of the Troubies.

“The Villa Theater Lab has been invaluable to the Troubies as a well-supported platform to delve into theater’s classical roots. Performing the works of great authors like Sophocles and Aristophanes inspires us to find new, creative ways to transport the modern-day theatergoer to ancient times. The understanding and

confidence we have gained in regard to these oldies-but-goodies has been made possible by the solid team of scholars, historians, and staff we are connected to through the theater lab,” said Matt Walker, artistic director of the Troubies. “We look forward to hauling ourselves back even further through theater’s genealogy to tackle the father of comedy himself, Titus Maccius Plautus. For contemporary audiences to experience these ancient works only serves to underscore how similar we are to where we come from. They laughed at their society, their politicians and themselves—and today we still have plenty to laugh at.”

This year, the Villa Theater Lab series presented *The Antigone Project* in February, co-created by LA-based theater artists Annie Saunders and Becca Wolff. A fresh and personal look at the legacy of Oedipus, the play provides an intimate and human exploration of the heroine Antigone and the brother she buries. Inspired by current events, the Wild West, ancient Greece, and the artists’ own childhood living rooms, it offers insight into how the themes in the Antigone story are alive in our culture both privately and publicly today. In April the series continues with *The Archer from Malis*. This bold reimagining of Sophocles’s *Philoctetes*—set in a *Hunger Games*-inspired dystopia and employing non-traditional casting in terms of gender, ethnicity, and disability—explores questions of loss, betrayal, loyalty, and whether the ends always justify the means.

“The Villa’s theater program offers some of the most creative and innovative adaptations of ancient Greek and Roman plays that have ever been staged,” says Timothy Potts, director of the Getty Museum. “The many awards they have received are an indication of the continuing relevance they have, and the enjoyment they continue to bring to today’s audiences.”



## The Thrill of the Chase The Wagstaff Collection of Photographs at the J. Paul Getty Museum

Paul Martineau

*From 1973 to 1984, Samuel J. Wagstaff amassed a remarkable 26,000 photographs, ranging from well-known masterpieces to images from obscure sources, such as daguerreotypes and cartes-de-visite. This gorgeous exhibition catalogue offers an amazing overview of Wagstaff's idiosyncratic collection, vividly reproducing over 150 of his finest photographs.*

On June 8, 1984, the J. Paul Getty Museum rocked the art world with the astonishing announcement that it had purchased nine private collections of nineteenth- and twentieth-century American and European photographs. The acquisition, which brought the Getty's holdings to over eighteen thousand prints, was estimated to be valued at \$20 million, making it the single largest purchase in the history of the burgeoning international photography market. This breathtaking coup, which was kept secret until the ink was dry, was said to have created "a collection bigger than that of either the Metropolitan Museum of Art or the Museum of Modern Art," and one that had "shifted the geographic center of photographic scholarship and connoisseurship" toward Los Angeles. The two collections mentioned most frequently in the press were formed by the lawyer Arnold Crane of Chicago and the former art museum curator Samuel J. Wagstaff

Jr. of New York City. The Crane collection was renowned for its particularly fine assortment of daguerreotypes as well as its extensive holdings of photographs by Hippolyte Bayard, Walker Evans, Man Ray, and László Moholy-Nagy. For its part the Wagstaff collection was celebrated for its photographs by Julia Margaret Cameron, Hill & Adamson, Nadar, and William Henry Fox Talbot.

While it was clear from the outset that these collections stood above the rest in their breadth and importance, the passage of time has helped the curators who care for them to realize that the group of photographs assembled by Wagstaff has been the more influential and illuminating one. Although an exhaustive comparison of the merits of the two collections is well beyond the scope of this essay, a couple of details are in order to better situate the reader. With a whopping 26,754 objects the Wagstaff collection is over three times larger than the Crane collection, and, as such, it has remained the largest acquisition of works of art by the J. Paul Getty Museum for more than three decades. Even more important than its size, however, are the goals that Wagstaff set for himself as a collector of photographs. In 1973, with the assistance of his lover and muse, the artist Robert Mapplethorpe, Wagstaff came to realize that photography was an underappreciated and undervalued art form. Taking stock of his previous art background, the amount of free time at his disposal, and his financial resources (he was rich, but not so rich as to be entirely devoid of fiscal concerns), Wagstaff decided to conduct himself in a way that would achieve maximum impact. So, with that idea in mind, he developed a strategic approach to collecting that was key to the success that followed, as well as to the influence that the collection continues to have to this day.

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All of Wagstaff's experiences seem to have converged, like a *coup de foudre*, at the moment he began collecting photography. It was as if seeds planted years earlier had sprouted and grown, and he now found himself standing before a tree — one that with determination and attention he could make flower and bear fruit. Despite the wide array of opportunities open to a person of his social status, education, and good looks, Wagstaff's life was not as carefree as one might imagine. Throughout his adolescent years, military service, and professional life he was compelled, as were most gay men of his generation, to lead a double life. Living a life divided against itself is never easy, and the repercussions can run from troublesome to far more serious, even fatal, consequences. Wagstaff would experience the full range of these. At times he was seized by bouts of depression, and at other times he flew into rages that came upon him with little provocation. On one occasion the violence of his emotional outburst scared a friend to the point of fearing for her safety. One cannot help but wonder how the deep-seated emotional issues with which he grappled, negatively impacted his life. Wagstaff once remarked that, of all the figures in all the paintings he had ever seen, he wanted to be the Polish rider in Rembrandt's eponymous painting. Proud of his one-quarter Polish ancestry Wagstaff was struck by the mystery and romanticism of the large canvas, which represents an armed soldier astride his horse in a somber landscape. Frozen in time the rider will always remain young, handsome, and confident as he gallops off toward unknown dangers.

This excerpt is taken from the book *The Thrill of the Chase: The Wagstaff Collection of Photographs at the J. Paul Getty Museum*, published by the J. Paul Getty Museum. © 2016 by The J. Paul Getty Trust. All rights reserved.

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**Robert Mapplethorpe  
The Photographs**

Paul Martineau and Britt Salvesen

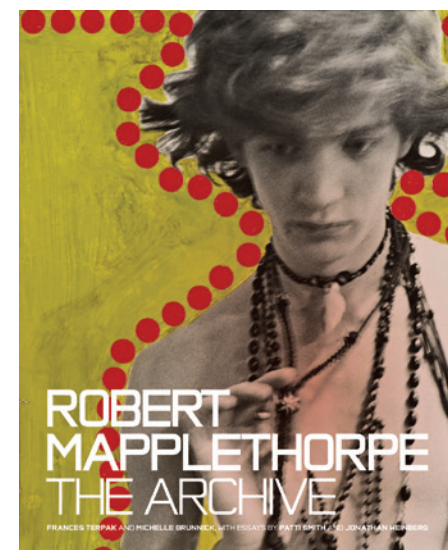
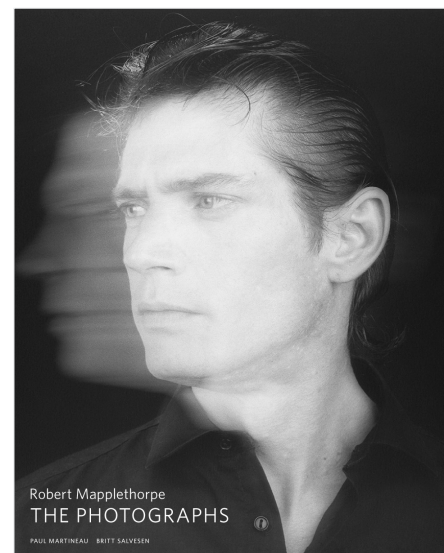
The legacy of Robert Mapplethorpe (1946–1989) is rich and complicated, triggering controversy, polarizing critics, and providing inspiration for many artists who followed him. Mapplethorpe, one of the most influential figures of his time, today stands as an example to emerging photographers who continue to experiment with the boundaries and concepts of the beautiful.

*Robert Mapplethorpe: The Photographs* offers a timely and rewarding examination of his oeuvre and influence. Drawing from the extraordinary collection jointly acquired in 2011 by the J. Paul Getty Museum and the Los Angeles County Museum of Art from The Robert Mapplethorpe Foundation, as well as the Mapplethorpe Archive housed at the Getty Research Institute, the authors were given the unique opportunity to explore new resources and present fresh perspectives.

The result is a fascinating introduction to Mapplethorpe’s career and legacy, accompanied by a rich selection of illustrations covering the remarkable range of his photographic work. All of these beautifully integrated elements contribute to what promises to become an essential point of access to Mapplethorpe’s work and practice.

This publication is issued on the occasion of the exhibition *Robert Mapplethorpe: The Perfect Medium* on view at both the J. Paul Getty Museum and at the Los Angeles County Museum of Art from March 15 and March 20, respectively, through July 31, 2016; at the Musée des Beaux-Arts de Montréal from September 10, 2016, through January 15, 2017; and at the Art Gallery of New South Wales, Sydney, from October 28, 2017, through February 4, 2018.

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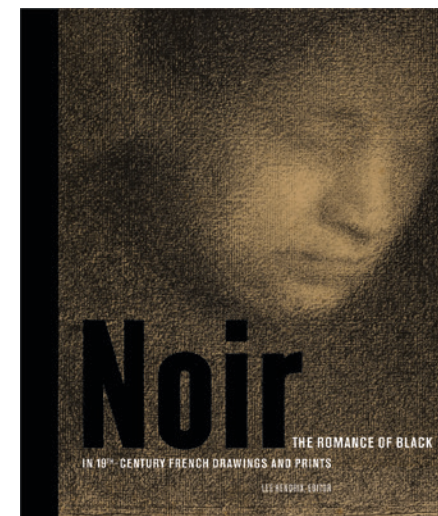
**Robert Mapplethorpe  
The Archive**

Frances Terpak and Michelle Brunnick

Celebrated photographer Robert Mapplethorpe challenged the limits of censorship and conformity, combining technical and formal mastery with unexpected, often provocative content that secured his place in history. Mapplethorpe’s artistic vision helped shape the social and cultural fabric of the 1970s and ’80s and, following his death in 1989 from AIDS, informed the political landscape of the 1990s. His photographic works continue to resonate with audiences all over the world.

Throughout his career, Mapplethorpe preserved studio files and art from every period and vein of his production, including student work, jewelry, sculptures, and commercial assignments. The resulting archive is fascinating and astonishing. With over 400 illustrations, this volume surveys a virtually unknown resource that sheds new light on the artist’s motivations, connections, business acumen, and talent as a curator and collector.

Getty Research Institute  
240 pages, 9 1/2 x 12 inches  
274 color and 134 b/w illustrations  
ISBN 978-1-60606-470-2, hardcover  
US \$49.95



**Noir  
The Romance of Black in 19th-Century French  
Drawings and Prints**

Edited by Lee Hendrix

Due to the technological advances of the nineteenth century, an abundance of black drawing media exploded onto the market. Charcoal, conté crayon, and fabricated black chalks and crayons; fixatives; various papers; and many lifting devices gave rise to an unprecedented amount of experimentation. Indeed, innovation became the rule, as artists developed their own unique – and often experimental – processes. The exploration of black media in drawing is inextricably bound up with the exploration of black in prints, and this volume presents an integrated study that rises above specialization in one over the other.

Noir brings together such diverse artists as Francisco de Goya, Maxime Lalanne, Gustave Courbet, Odilon Redon, and Georges Seurat and explores their inventive works on paper. Sidelining labels like “conservative” or “avant-garde,” the essays in this book employ all the tools that art history and modern conservation have given us, inviting the reader to look more broadly at the artists’ methods and materials.

This volume accompanies an eponymous exhibition on view at the J. Paul Getty Museum from February 9 to May 15, 2016.

J. Paul Getty Museum  
184 pages, 9 1/2 x 11 inches  
111 color illustrations  
ISBN 978-1-60606-482-5, hardcover  
US \$39.95

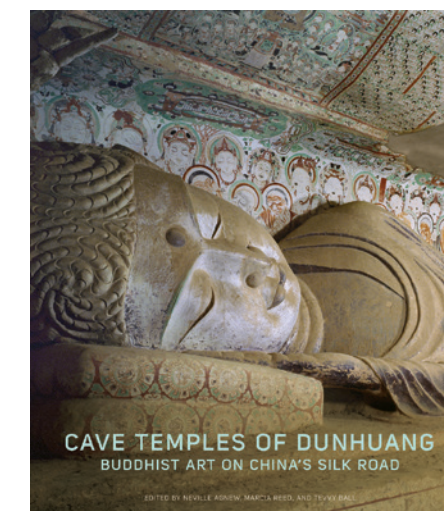
**Cave Temples of Dunhuang  
Buddhist Art on China’s Silk Road**

Edited by Neville Agnew, Marcia Reed, and Tevvy Ball

The Mogao grottoes in northwestern China, located near the town of Dunhuang on the fabled Silk Road, constitute one of the world’s most significant sites of Buddhist art. Preserved in some five hundred caves carved into rock cliffs at the edge of the Gobi Desert are one thousand years of exquisite wall paintings and sculpture. Founded by Buddhist monks in the late fourth century, Mogao grew into an artistic and spiritual center whose renown extended from the Chinese capital to the far western kingdoms of the Silk Road. Among its treasures are 45,000 square meters of murals, more than 2,000 statues, and some 50,000 medieval silk paintings and illustrated manuscripts.

This sumptuous catalogue accompanies an exhibition of the same name, which will run from May 7 through September 4, 2016, at the Getty Center. Organized by the Getty Conservation Institute, Getty Research Institute, Dunhuang Academy, and Dunhuang Foundation, the exhibition celebrates a decades-long collaboration between the GCI and the Dunhuang Academy to conserve this UNESCO World Heritage Site. It presents, for the first time in North America, a collection of objects from the so-called Library Cave, including illustrated sutras, prayer books, and other exquisite treasures, as well as three full-scale, handpainted replica caves. This volume includes essays by leading scholars, an illustrated portfolio on the replica caves, and comprehensive entries on all objects in the exhibition.

Getty Conservation Institute  
302 pages, 9 1/2 x 11 inches  
192 color and 25 b/w illustrations  
ISBN 978-1-60606-489-4, hardcover  
US \$59.95







## Danaë, Orazio Gentileschi

The J. Paul Getty Museum has acquired *Danaë*, a Baroque masterpiece by famed Italian painter Orazio Gentileschi (1563–1639). In 1621 nobleman Giovanni Antonio Sauli commissioned three paintings from Gentileschi for his palazzo in Genoa: *Mary Magdalene* (now in a private collection), *Lot and His Daughters*, and *Danaë*. Each depicts a different scene of women experiencing divine encounters drawn from Hebrew, Christian, and Greek theologies. At the Getty, it is reunited with *Lot and His Daughters*, which has been a standout of the Getty Museum's collection since 1998.

In classical mythology, Danaë was the beautiful daughter of King Acrisius of Argos. Warned by an oracle that his daughter's son would one day kill him, Acrisius banished her to a tower, away from the reach of men. However, the imprisonment was no impediment to Jupiter. Transforming himself

into a shower of gold, Jupiter visited Danaë and impregnated her, conceiving the hero Perseus. The theme was popular in classical art, and again in the late Middle Ages, when Danaë was depicted, secluded in a tower, as the image of modesty. During the High Renaissance however, images of Danaë's story became more erotically charged; it was from the celebrated precedents by Correggio and Titian that Gentileschi took his cue.

In Gentileschi's monumental depiction, Cupid pulls back a luxuriant dark green curtain, allowing Jupiter to enter as a shower of gold coins and ribbons. Danaë lies partly covered on a sumptuous red bed with white and gold sheets, the dynamism of the falling coins and ribbons combining with the subject's sculptural physique and piercing gaze. The picture is also a meticulous study of light, color, and surface texture, from the shiny gold coins to the sheen of the fabrics, displaying a range of tones from the cool white linen to the deep crimson bed, and the gilt bed frame and artichoke-shaped bed knobs.

*Danaë*, along with *Lot and His Daughters*, is on view now in the Museum's East Pavilion.

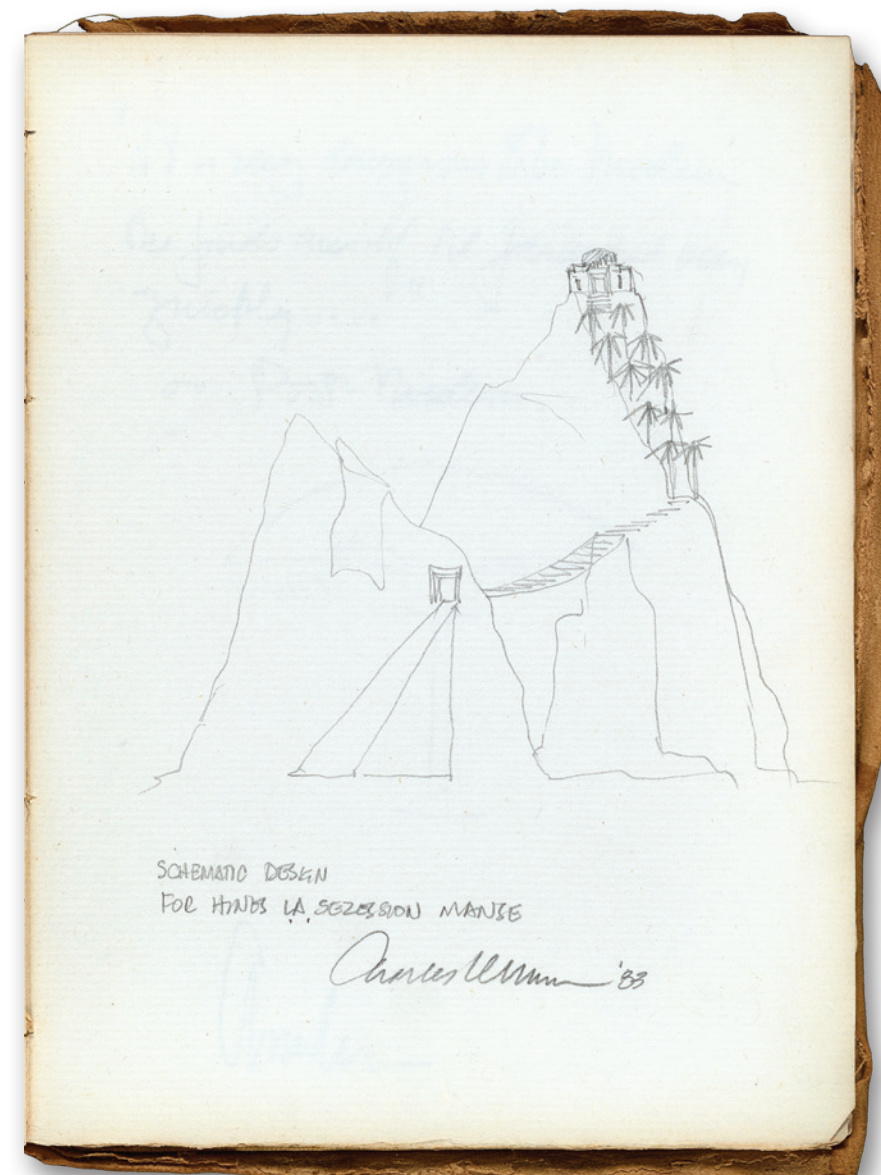
## Thomas S. Hines Archive and Autograph Album

The Getty Research Institute (GRI) has acquired the archive and autograph album of architectural historian Thomas S. Hines. A respected professor in both American history and architecture, Hines is best known for his highly regarded architectural history publications including *Burnham of Chicago: Architect and Planner* (1974), *Richard*

*Neutra and the Search for Modern Architecture* (1982), *The Architecture of Richard Neutra: From International Style to California Modern* (1982), *Irving Gill and the Architecture of Reform: A Study in Modernist Architectural Culture* (2000), and *Architecture of the Sun: Los Angeles Modernism, 1900–1970* (2010).

The donated archive consists of eighty-four binders and more than 1,200 research files organized by each of Hines's original publications and analyzed building projects. This material also includes Hines's personal photographs of Richard Neutra's buildings and his correspondence with notable architects, artists, writers, scholars, curators, critics, editors, and other cultural leaders. This material will serve as an excellent introductory resource for scholars interested in expanding upon Hines's explorations of late-nineteenth- and twentieth-century American architecture. The archive is complemented by the Thomas S. Hines Autograph Album, which features sketches, personal notes, and signatures of guests that dined at Hines's home from 1979 to 2001. All of the new inscriptions were added to an existing guestbook, with notes dating from 1907 to 1927. Hines purchased the album at a bookstore in the United States after recognizing it as a Roycraft book, which he and his wife had been collecting for years. Intriguing entries were created by important figures of the architecture and art world including: Ron Davis, Frank Gehry, Álvaro Siza, Charles Moore, Peter Eisenman, Wolf Prix, Charles Gwathmey, J. Carter Brown, Jean-Louis Cohen, Gisue Hariri, Mark Mack, Wes Jones, Pierre Koenig, and Hitoshi Abe.

Hines's archive complements the GRI's holdings of other major architectural scholars and critics including Reyner Banham, Herbert Muschamp, and Ada Louise Huxtable. His work is also intimately connected to the GRI's pivotal collections of Julius Shulman, Pierre Koenig, Franklin Israel, William Krisel, Ray Kappe, and Welton Becket, as Hines has widely written or lectured about all of these innovative architectural figures throughout his career.



Opposite: *Danaë and the Shower of Gold*, 1621–23, Orazio Gentileschi. Oil on canvas. The J. Paul Getty Museum

Left: Schematic design for Hines LA secession manse, 1983, Charles Moore from Thomas S. Hines Autograph Album. The Getty Research Institute. © Estate of Charles Moore



## “Paper Museum” Goes Digital

Within the Special Collections of the Getty Research Institute (GRI), there can be found a beautiful and rather complicated object: a large album containing sketches, tracings, and annotations in three languages. In 1805 French artist and draftsman Elie-Honoré Montagny set off on a trip through Italy, making a visual record of the works of classical antiquity to be found there. The result, an album of more than 430 drawings and tracings from Montagny’s travels through Italy, acts as a kind of “paper museum,” revealing the state and breadth of Italian antiquity collections in the early 1800s.

For researchers Martine Denoyelle and Delphine Burlot at the Institut national d’histoire de l’art (INHA, the French national institute of art history) in Paris, the album is a time machine. The ninety pages in the album preserve a rare look into artistic trends of both

the nineteenth century (the time of the album’s creation) and classical antiquity (the time of the objects that the album depicts).

Its research value to traditional art history practice was clear to Burlot and Denoyelle, the leaders of what came to be known as the “Digital Montagny” research team. It was also clear that studying it from Paris presented a challenge: its bound folios, jam-packed with images, needed to stay safely cloistered in the exactly climate-controlled sublevels of the GRI. Together, the Research Institute and the Insitut national decided that Montagny’s album would be the perfect object for an online research project that would result in the Institut’s first born-digital publication, Elie-Honoré Montagny’s *Recueil d’Antiquités: A Digital Critical Edition*.

The new work on the Montagny album was done using Getty Scholars’

Workspace™, now available for download. Working in this online setting helped facilitate the otherwise arduous and costly (if not impossible) process of transatlantic collaboration and in-depth analysis of a primary source document. By studying a digital facsimile of the album within the Scholars’ Workspace, team members in Paris and Los Angeles could examine, annotate, and discuss an object preserved in a vault.

During the research, principal investigators Denoyelle and Burlot and their team painstakingly analyzed each drawing and tracing in an effort to match each sketch by Montagny with the object it depicts. The result of this project, the second to be conducted within the Getty Scholars’ Workspace (the first was *Pietro Mellini’s Inventory in Verse, 1681*), is a born-digital publication that is as unique and multifaceted as both the object it explores and the process that produced it. In addition to detailed information for every drawing and tracing in the album, as well as the original objects that Montagny’s sketches and tracings depict, the publication features ten essays, each one written by a specialist in a particular field. These essays, and much of the text elsewhere in the publication, are available in both French and English.

This is one of the boons of a digital publication: a formerly obscure resource becomes freely accessible to scholars and art lovers alike. Two hundred years after Montagny created it, anyone with Internet access can view his little paper museum. Providing unfettered access to primary source materials, and accommodating the multiple viewpoints that are—or should be—characteristic of humanities research, are two of the fundamental *raison d’être* of the Getty Scholars’ Workspace. Browse the publication at [digitalmontagny.inha.fr](http://digitalmontagny.inha.fr).

Visit *The Getty Iris*, the blog of the Getty, at [blogs.getty.edu/iris](http://blogs.getty.edu/iris).

### A Monumental Feast

On February 1, the Getty Research Institute Council hosted A Monumental Feast, a dinner and program inspired by the exhibition *The Edible Monument: The Art of Food for Festivals* and French court festivals at Versailles. The evening featured a Baroque-inspired quartet, commentary on seventeenth-century feasts, and a traditional seventeenth-century menu created by Eric Greenspan, chef and owner of Maré and The Roof on Wilshire, and former executive chef of Patina and The Foundry on Melrose.

- 1: Guests enjoy the spread at A Monumental Feast.
- 2: From left to right – Peter Loughrey, GRI Council member Catherine Glynn Benkaim, Jacqueline Saint Anne, Bonnie Nipar, GRI curator Marcia Reed, GRI Council member Barbara Timmer, and Shannon Loughrey
- 3: Museum Paintings, Disegno Group, and GRI Council member Brian Sweeney, GRI Director Thomas W. Gaehtgens, and Museum Photographs Council member Tony Nicholas
- 4: GRI Council members Kin Hing Lee and Christina Hsiao
- 5: Villa Council members Paul and Anissa Balson
- 6: Chef Eric Greenspan puts the finishing, artful touches on a plate of crudité.



**Robert Mapplethorpe: The Perfect Medium Opening**

- 1: Paul Martineau, exhibition curator; Edward Mapplethorpe (brother of Robert Mapplethorpe); and Eric Johnson, board member, the Robert Mapplethorpe Foundation
- 2: Kira Perov and artist Bill Viola
- 3: Writer, producer, and performer Margaret H. Baker
- 4: Photographer Jennifer Greenburg and Americana historian Charles Phoenix
- 5: Franco Americano and Jeffrey Gent
- 6: Robert H. Tuttle, Erica Shapiro, Getty Board of Trustees Chair Maria Hummer-Tuttle, and photographer Jack Shear
- 7: Robert Sherman poses next to Mapplethorpe's portrait of himself and Ken Moody in the exhibition.
- 8: Michael Stout, president of the Robert Mapplethorpe Foundation; Michael Govan, CEO and Wallis Annenberg Director of LACMA; Timothy Potts, director of the Getty Museum; and Edward Mapplethorpe



Marcia Reed, associate director of Getty Research Institute Special Collections and Exhibitions; Tim Whalen, director, Getty Conservation Institute; Robert H. N. Ho and Mimi Gardner Gates, chair, Dunhuang Foundation.

## The Robert H. N. Ho Family Foundation

Established in Hong Kong in 2005, The Robert H. N. Ho Family Foundation is a private philanthropic organization that seeks to foster and support Chinese arts and culture and to promote a deeper understanding of Buddhist teachings and their application in everyday life. Collaborating with institutions, artists, and scholars, the foundation strives to further a global understanding and appreciation for Chinese art and culture as well as Buddhist philosophy.

Trade routes along the Silk Road have for centuries brought together world cultures and provided a channel not only for commerce, but also for Buddhist ideas, which transcended linguistic and ethnic divides to inspire the extraordinary ancient cave art still to be seen at Dunhuang today. After a long history of neglect, the rediscovery of Dunhuang

by a modern global audience presents challenges to conservators as well as curators who want to protect the treasured site, while also making it accessible.

“The Robert H. N. Ho Family Foundation is honored to sponsor *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road*,” said Robert H. N. Ho. “For almost two thousand years, Dunhuang has been a global phenomenon, the nexus of world humanity as we knew it and it is a rare opportunity, even for those living in or visiting China, to be able to experience the inspired creativity that this marvelous exhibition brings to life at the Getty Center in Los Angeles. The foundation is grateful to the conservation efforts that protect this world heritage site for future generations.”

Together with scholarly events and public outreach, this unprecedented exhibition provides an in-depth look at some of Dunhuang’s treasures, while also celebrating the extraordinary collaboration between the Getty Conservation Institute and the Dunhuang Academy to conserve this world heritage site.

AT THE  
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Far right: *After Electric Dress A Positive 4*, negatives, 2001; prints, 2002, Kunié Sugiura. Gelatin silver prints. The J. Paul Getty Museum, purchased with funds provided by the Photographs Council. © Kunié Sugiura

Right: *Lisa Lyon*, 1982, Robert Mapplethorpe. Gelatin silver print. Promised Gift of The Robert Mapplethorpe Foundation to the J. Paul Getty Trust and the Los Angeles County Museum of Art. © Robert Mapplethorpe Foundation

### Woven Gold: Tapestries of Louis XIV Through May 1, 2016

### Noir: The Romance of Black in 19th-Century French Drawings and Prints Through May 15, 2016

### Traversing the Globe through Illuminated Manuscripts Through June 26, 2016



### Robert Mapplethorpe: The Perfect Medium Through July 31, 2016

### The Thrill of the Chase: The Wagstaff Collection of Photographs Through July 31, 2016



### In Focus: Electric! Through August 28, 2016

### Cave Temples of Dunhuang: Buddhist Art on China's Silk Road May 7–September 4, 2016

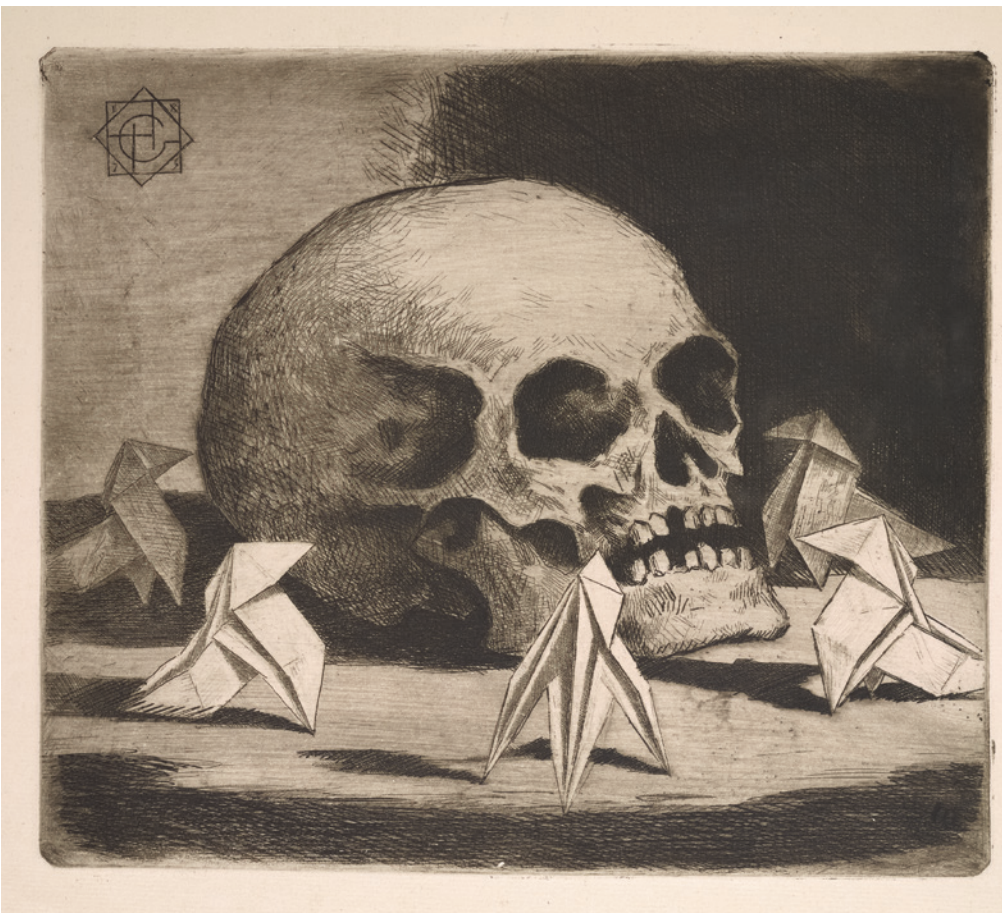
### Unruly Nature: The Landscapes of Théodore Rousseau June 21–September 12, 2016

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



### Roman Mosaics Across the Empire Through September 12, 2016

*Mosaic with marine and rural scenes (detail)*, late 2nd–3rd century. North African. Stone and blue glass. Courtesy of the Ferrell Collection



*Les cocottes de la mort*, 1875, Henri Guérard. Etching and drypoint, 1875. The Getty Research Institute

## Les cocottes de la mort

The Getty Museum's exhibition *Noir: The Romance of Black in 19th-Century French Drawings and Prints* presents a world of physical and psychological atmospheres where topographies of landscapes and human forms are revealed not so much by light, but by a transitory reprieve from what appears to be the mass and will of a blinding blackness. We learn from the exhibition how black, sometimes its own subject matter, went hand in hand with the development of new artistic materials and techniques.

Echoing the themes of *Noir* is *Les cocottes de la mort* by Henri Guérard (1846–1897), a disturbingly enigmatic little masterpiece in the Getty Research

Institute's (GRI) special collections. Five *cocottes en papier*—origami hens—surround a skull against a partially blackened background. The title might be translated in a number of ways: *Hens of Death* or more precisely [*Origami*] *Hens of Death*, which seems almost humorous until we understand how in later-nineteenth-century Paris the word *cocotte* was a playful term for hen that also denoted a particular kind of mistress whose station was somewhere between courtesan and prostitute. Around the same time that Guérard produced his print, Emile Zola would publish *Nana*, a story of a would-be actress who transformed herself into a successful *cocotte* and ruined the lives

of countless powerful men before she herself succumbed to a dreadful death. The title may also play on the similar sounding *Les cocottes de l'amour*, a morbid reminder of the not-so-gay Paris of the *fin de siècle*.

Guérard was a prolific printmaker whose preferred method was etching and drypoint on zinc plates. More malleable than a standard copper matrix, zinc allowed him to establish images almost as if he were drawing on paper. In *Les cocottes*, the clumsy foreshortening of the skull is due to the spontaneous force of Guérard's rapidly executed lines, which he submerges in plate tone and thick hatching. In the upper left corner, he presents his neat rectilinear monogram enclosed in a frame. Each corner of the frame contains a number (1/8/7/5) referring to the year in which he executed the print.

The GRI's nineteenth-century print collection, the source of several of the objects featured in *Noir: The Romance of Black*, is part of a rich vein of resources comprised not only of complete portfolios and journals illustrated with original lithographs, etchings, and aquatints, but also of documents and letters by printmakers such as Edgar Degas, Camille Pissarro, and Odilon Redon, as well as publishers such as Ambroise Vollard and André Marty.

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**INSIDE  
THIS  
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Discover the Cave Temples of Dunhuang

A Baroque Masterpiece for the Getty

Pacific Standard Time: LA/LA

Classical Theater with a Twist

*Danaë and the Shower of  
Gold* (detail), 1621–23, Orazio  
Gentileschi. Oil on canvas. The  
J. Paul Getty Museum

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