



## Villa Predoctoral and Postdoctoral Fellowships

---

### Purpose

Villa Predoctoral and Postdoctoral Fellowships provide support for emerging scholars to complete work on projects related to the Getty Villa's annual theme. The theme for 2009–10 is *The Display of Art*. Recipients are in residence at the Getty Villa in Malibu, where they pursue research to complete their dissertations or to expand them for publication. Fellows make use of the Getty collections, join in periodic meetings devoted to the annual theme, and participate in the intellectual life of the Getty Villa.

### Eligibility

Applications are welcome from scholars of all nationalities who are working in the arts, humanities, or social sciences. Predoctoral fellowship applicants must have advanced to candidacy by the time of the fellowship start date and expect to complete their dissertations during the fellowship period. (Predoctoral fellows who receive their doctorate while in residence automatically become Postdoctoral fellows.) Postdoctoral fellowship applicants must have received their degree no earlier than 2003.

### Terms

Predoctoral Fellows are in residence for the academic year (September 2009 to June 2010) and receive a stipend of \$20,000 for the nine-month residency. Postdoctoral fellows have the choice to be in residence for either one academic year (September 2009 to June 2010) or two academic years (September 2009 to June 2011), and receive a stipend of \$25,000 or \$55,000 respectively. Both fellowships also provide an office at the Getty Villa, an apartment in the Getty scholar housing complex, airfare to Los Angeles, and health benefits.

### Application Deadline

Completed application materials must be received in the Getty Foundation office on or before **November 1, 2008**. We regret that incomplete or late applications (those received after November 1, regardless of postmark date or place of origin) cannot be accepted for consideration. Unfortunately, we cannot accept applications hand-delivered to the Getty Center or those sent by e-mail or fax. Application materials cannot be returned.

### Notification

Applicants will be notified of the Research Institute's decision in spring 2009.

### Review Process

Predoctoral and Postdoctoral Fellowships are awarded on a competitive basis. Applications will be evaluated by the Getty Research Institute based on: (1) how the proposed project bears upon the 2009–10 Villa theme, *The Display of Art*; (2) the applicant's past achievements; and (3) how the project would benefit from the resources at the Getty, including its library and collections.

## Application Instructions

- A. Provide one original and five copies (for a total of **six sets**) of the following application materials and collate each set in the order listed below. PLEASE DO NOT USE STAPLES OR SPECIAL BINDING MATERIALS; clips or rubber bands are sufficient.
1. **Information Sheet:** Must be completed and signed.
  2. **Project Proposal:** Each application must include a description (not more than five pages, typed and double-spaced) of the applicant's proposed research. The proposal should include: (1) a description of how the project bears upon the 2009–10 Villa theme, *The Display of Art*; and (2) an assessment of how the project would be advanced by the resources at the Getty, including its library and collections.
  3. **Doctoral Dissertation Abstract**
  4. **Curriculum Vitae:** This should include education, honors, grants and awards, languages, professional experience and activities, and publications or other relevant accomplishments.
  5. **Writing Sample:** Each applicant must submit one writing sample (not more than twenty-five pages). This may be a sample of the dissertation and should best represent the applicant's methodological concerns. Please make certain to include this writing sample with each copy of your application.
  6. **Confirmation Letter:** Predoctoral applicants must submit a letter from their academic institution confirming that they have passed their qualifying exams and have been advanced to candidacy. Postdoctoral applicants must submit confirmation from their academic institution that their doctorates have been awarded.
- B. **Letters of Recommendation:** Applicants must provide two confidential letters of recommendation enclosed with their application. Each letter must be in a separate, sealed envelope, with the recommender's signature over the seal. Letters may also be mailed separately by the recommenders directly to the Foundation, but in order to ensure that such letters can be considered, they must be received in the Getty Foundation office on or before November 1, 2008, and they must indicate clearly the type of grant (Villa Predoctoral and Postdoctoral Fellowship) for which the recommended scholar is applying.
- C. **Acknowledgment of Receipt:** To receive acknowledgement that an application has been received, include a self-addressed envelope; it is not necessary to include postage.

Send completed application materials to:

Villa Predoctoral and Postdoctoral Fellowships  
The Getty Foundation  
1200 Getty Center Drive, Suite 800  
Los Angeles, California 90049-1685  
U.S.A.

## Inquiries

Additional information about Getty Research Grants, both residential and nonresidential, is available online at [www.getty.edu/grants/research/scholars](http://www.getty.edu/grants/research/scholars) or from the Foundation office (address above), 310 440.7374 (phone), 310 440.7703 (fax), or [researchgrants@getty.edu](mailto:researchgrants@getty.edu) (e-mail).

## Villa Predoctoral and Postdoctoral Fellowships

Check all that you wish to be considered for:  Predoctoral  One-year Postdoctoral  
 Two-year Postdoctoral

Please type or print clearly:

---

Prof./Dr./Mr./Ms.	Last Name	First Name	Middle Name
-------------------	-----------	------------	-------------

---

Home Address

---

City	State	Postal Code	Country
------	-------	-------------	---------

---

Home Phone	Fax	E-Mail
------------	-----	--------

---

Country of Citizenship \_\_\_\_\_ Are you a legal permanent resident of the United States? Yes  No

Institutional Affiliation  Independent Scholar

---

Institutional Name	Department
--------------------	------------

---

Title	E-Mail
-------	--------

---

Address	City	State
---------	------	-------

---

Postal Code	Country	Phone	Fax
-------------	---------	-------	-----

Dissertation Title (if applicable) \_\_\_\_\_

Project Proposal Title \_\_\_\_\_

Recommenders: (1) \_\_\_\_\_  
(2) \_\_\_\_\_  
(3) \_\_\_\_\_

I hereby certify that the information contained in this application is true and correct to the best of my knowledge.

Signature \_\_\_\_\_ Date \_\_\_\_\_



## The Display of Art

To display an object is to assert that it is worthy of inspection. The object may be considered culturally important or beautiful or the product of extraordinary skill, and its display may itself be an artful endeavor worthy of study. The creation of determined viewing conditions brings together ideas and objects, creating narratives that assign meanings, so that our experience of any object and the meaning we take from it change with its mode of display. Consider a cult statue set in an ancient temple, carried away and displayed as booty in a triumphal procession, reused as spolia, showcased in a sculpture garden, recast in plaster for artists to study, adorning the hall of a country house, exhibited in a national museum, reproduced on a postcard, and given a virtual existence on the web. The life story of a work of art requires attention to the social, political, economic, and cultural contexts of its display.

Display is a driving force in the art world, controlling access to objects. In some cases, objects only become works of art by virtue of being displayed. Ritual or utilitarian objects – such as a fetish or an ancient drinking cup – become art (or like art) when presented in a gallery. Display is the *raison d'être* of the modern museum, and the study of museums and their history will be of interest during this scholar year, as will the relationship of display to conservation and interpretation. Aspects of display related to antiquity will be a special focus, from the description of an ancient gallery by Philostratus to the spatial and lighting conditions of antiquities to broader conceptions of display, such as the ways in which ancient ruins serve to display a distant past.

The Special Collections of the Research Library at the Getty Research Institute are rich in materials bearing upon the display of art. In gallery and dealer archives the researcher can find Joseph Duveen being asked to find an early Italian panel painting that will suit the collector's decor, Clement Greenberg describing his ideal gallery space, and Giuseppe Panza deliberating about how to make his private collection accessible to the public in renovated villas and factories. Or perhaps the researcher is interested in early prints of Wunderkammern, the correspondence of Wilhelm von Bode about display practices in the German Empire, documentation of World Fairs, Josef Breitenbach's photographs of surrealist exhibitions, or rare materials on museum architecture, from early nineteenth-century studies on typology to the designs of Zaha Hadid. Beyond the wealth of such diverse archival materials, the presence of the J. Paul Getty Museum, the Getty Villa, and the Getty Conservation Institute provides unparalleled opportunities for scholars in residence to benefit from the expertise of Getty staff who are actively engaged in the theories and practices of display.

The Getty Research Institute seeks applications from researchers who are interested in questions bearing upon the display of art and wish to be in residence at the Getty Research Institute or Getty Villa during the 2009/2010 academic year.