



The J. Paul Getty Trust

The J. Paul Getty Trust is an international cultural and philanthropic organization, based in Los Angeles, which serves both general audiences and specialized arts professionals. The Trust is a non-profit institution that is educational in purpose and character and is focused on the visual arts in all its dimensions.

The Getty Trust's origins date to 1953, when J. Paul Getty established a small museum of Greek and Roman antiquities, 18th-century French furniture, and European paintings at his Ranch House in Malibu. He later built the Roman-style Villa (inspired by the Villa dei Papiri in Herculaneum) on the site to house the J. Paul Getty Museum at its Malibu location. When most of Mr. Getty's personal estate passed to the Trust in 1982, the Getty Board of Trustees began to shape a greater contribution to the visual arts through a new range of programs and through the creation of the Getty Center in the Brentwood section of Los Angeles. Today, the J. Paul Getty Trust achieves its mission through the complementary activities of its four Programs: the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation.

The Getty Center

Opened in 1997, the Richard Meier-designed Getty Center has been described as one of the most significant arts and architectural contributions to the City of Los Angeles. The 110-acre campus set in the foothills of the Santa Monica Mountains brings together the J. Paul Getty Trust's four Programs.

Each year, approximately 1 million visitors come from around the world to visit the Getty Center and to take part in lectures, performances, and other public programming. Admission to the Getty Center is always free, as are most of the public programs. Scholars and art historians come to the Getty Center to utilize the Getty Research Institute's library (which at 700,000 volumes is one of the largest art libraries in the world) and to learn from the Getty's collections.



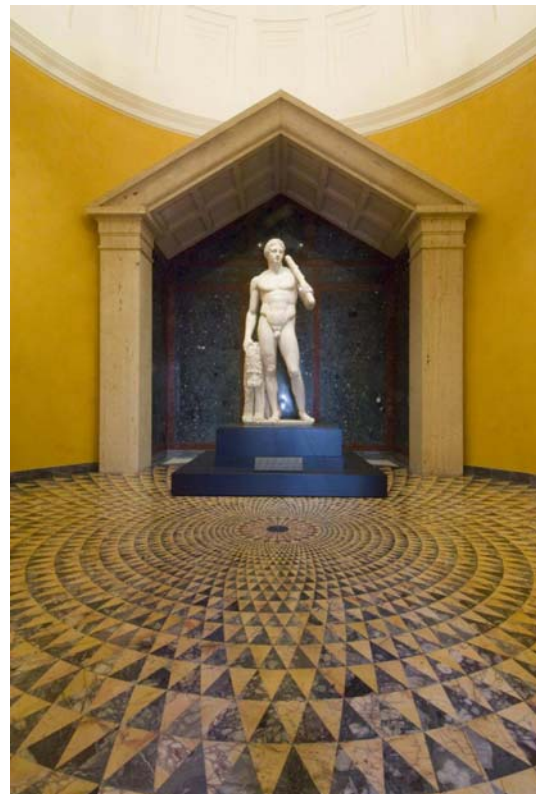


The Getty Villa

The Getty Villa is an educational center and museum dedicated to the study of the arts and cultures of ancient Rome, Etruria and Greece. As such, it is the only institution of its kind in the United States and helps foster a deeper understanding of how these ancient cultures are important and relevant to our world today.

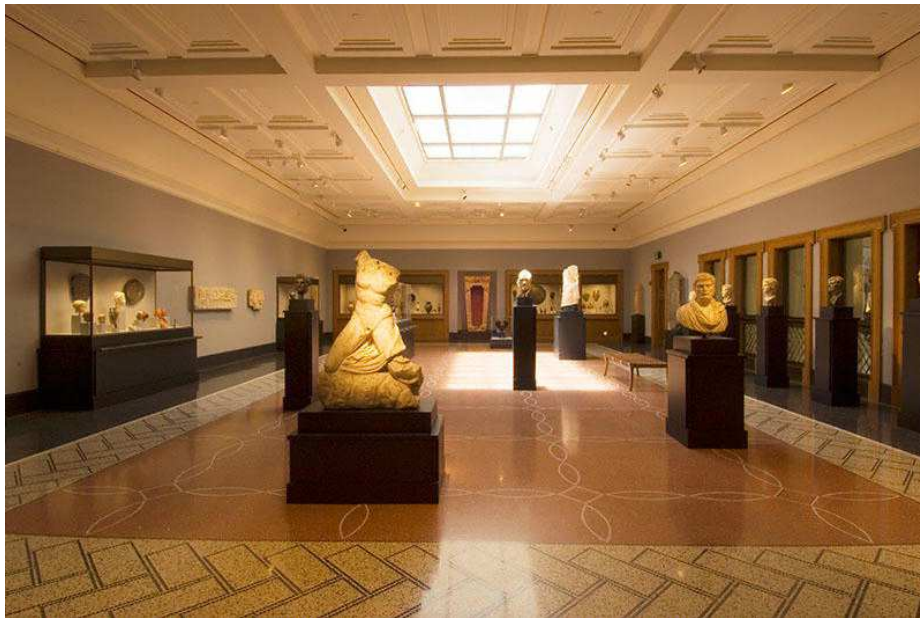
The renovated Getty Villa, site of Mr. Getty's original ranch house and the Roman-style Villa museum (first opened in 1974), reopened in January 2006. The site had been closed since 1997 when the Getty Center opened.

From opening day, the Getty Villa has been warmly received by the thousands of visitors (many from countries around the world) who cross the front gate daily and spend an average of six hours each at the site. Many of them are coming with fond memories of the institution from before it closed. The press has heralded the site as a testament to beautiful and thoughtful scholarly education about the ancient Mediterranean. And, Los Angeles community leaders have called the Getty Villa one of Los Angeles' most important cultural assets.





At the Getty Villa, the Getty's four Programs co-exist to create an integrated educational and cultural institution to introduce the public to the arts and cultures of antiquity, foster the study of the classical world and its relation to later cultures, expose a wide audience to important works of art, engage in the conservation of antiquities while also training young conservators to care for artifacts and sites around the world, and to pursue scholarly research in related areas. Like the Getty Center, admission to the Getty Villa is free.



The Programs of the J. Paul Getty Trust



The J. Paul Getty Trust is comprised of four Programs:

The J. Paul Getty Museum

The most public of the Getty's Programs is the J. Paul Getty Museum. The Museum seeks to engage, inspire, and educate the public by collecting, preserving, exhibiting, and interpreting works of art of the highest quality. It offers a wide range of educational services and public programs, including lectures, classes, films, and performances. The Museum has two locations. The J. Paul Getty Museum at the Getty Center houses European paintings, drawings, sculpture, illuminated manuscripts, decorative arts, and European and American photographs. The J. Paul Getty Museum at the Getty Villa houses the Getty's collection of Greek, Roman and Etruscan antiquities.

Among the Getty Museum's numerous collaborations with its colleagues in Italy is the forthcoming exhibition *Bernini and the Birth of Modern Portraiture*, which will look at the influence of Italian sculptors on the art of portrait sculpture.



The Getty Research Institute

The Getty Research Institute serves education in the broadest sense, increasing knowledge about the visual arts by encouraging, enabling, and inspiring advanced scholarship. It strives to provide intellectual leadership through innovative, often interdisciplinary, research projects, publications, public programs, and exhibitions. The Institute serves scholars worldwide through an extraordinary art library, which



provides research tools; databases of cultural information; and vocabulary tools available online, on CD-ROM, and in print. Each year, the Research Institute gathers together a distinguished group of international scholars, artists, and writers, as well as promising pre- and postdoctoral fellows, to pursue individual and collaborative projects, often built around one common theme.

The Getty Research Institute also has an active exhibition program through its gallery at the Getty Center and through collaborative efforts with the J. Paul Getty Museum, both at the Getty Center and at the Getty Villa.

One example of the Getty Research Institute's work is the indexing of the private art collections at the University of Pisa, the University of Siena, and the University of Rome, La Sapienza.

The Getty Conservation Institute

The Getty Conservation Institute pursues a broad range of activities dedicated to furthering conservation practice and education in order to enhance and encourage the preservation, understanding, and interpretation of the visual arts. The Institute serves the international community through scientific research into the nature, decay, and treatment of materials; education and training; model field projects; and the dissemination of information through



both traditional publications and electronic means. In all its endeavors, it is driven by a commitment to address unanswered questions and to promote the highest possible standards of conservation. Through its innovative program with the University of California, Los Angeles, the Getty Conservation Institute is involved with the training of future generations of conservation professionals with the UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials, which is housed at the Getty Villa. This is the first program of its kind in the United States.

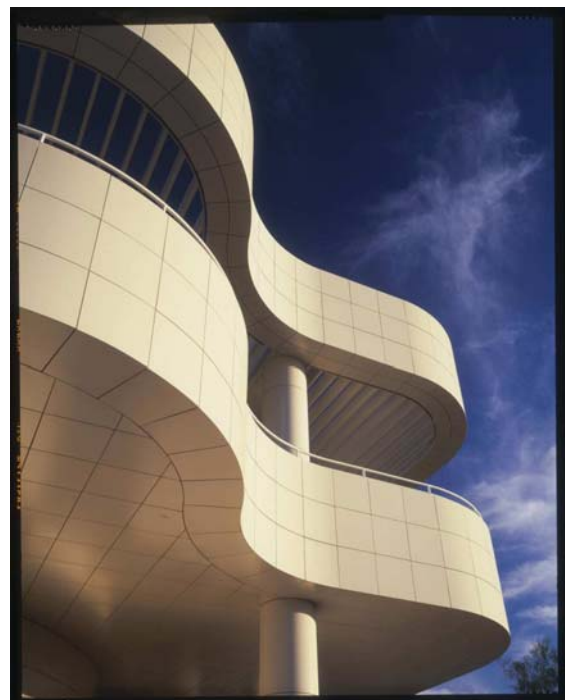
Recently (May 2006), the Getty Conservation Institute hosted a two-day colloquium that brought together speakers from the international museum and scientific community to review and discuss advances in seismic mitigation. Case studies were presented from several antiquities-rich nations.

The Getty Foundation

The Getty Foundation provides critical support to institutions and individuals throughout the world in fields that are aligned most closely with the Trust's mission. It annually funds a diverse range of projects that promote learning and scholarship about the history of the visual arts and the conservation of cultural heritage around the world, and it consistently searches for collaborative efforts that set high standards and make significant contributions.

The Getty Foundation is also home to the Getty Leadership Institute, a leading source for the continuing professional development of current and future museum leaders. The Leadership Institute offers a portfolio of development programs designed exclusively for museum professionals—including directors, senior executives, curators, and board members—each addressing challenges pertinent to their respective roles

One example of the Getty Foundation's efforts in Italy are four grants that were made between 1990 and 2004 to support the publication of catalogues of the drawings in the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence.



Conservation Projects

With its heritage of art, architecture, and archaeological sites spanning many millennia, Italy is a natural partner for the Getty's multi-faceted conservation work. This work has ranged from partnering with top Italian scientific and conservation professionals to find answers to important questions in the field to providing technical advice on the conservation of masterpieces. The Getty has a long history of cooperation with Italian institutions and individuals, working with them on some 20 projects and programs, the most significant of which are listed below

Mosaics in Aquileia

Efforts have been made to include Aquileia in the Getty Conservation Institute's Mediterranean Mosaics project, an initiative to pool knowledge about, and train practitioners in, advanced techniques for the care of ancient mosaics in situ and following removal. (Getty Conservation Institute)

Documentation System for Field Conservators with the Istituto Centrale per il Restauro, Rome

Collaborative project with the Istituto Centrale per il Restauro, Rome, on developing a computer documentation system to be used in the field by conservators. (Getty Conservation Institute)

Conservation of the Tomb of Nefertari

In collaboration of Paolo and Laura Mora, and a team of eight Italian conservators, the Getty Conservation Institute studied and restored the tomb of Queen Nefertari in Egypt between 1989 and 1994. As part of this project, in 1994, a virtual reality construction of the tomb of Nefertari was created and exhibited at the Palazzo Ruspoli, Rome. This was a partnership between the Getty Conservation Institute and ENEL (Italy's light and power company at the time), infobyte s.r.l.: sistemi multimediali e realtà virtuale (based in Rome), Consiglio Nazionale delle Ricerche, and Silicon Graphics Inc. (a high-tech company based in California, which provided the hardware). (Getty Conservation Institute)

Cleaning Research with the Opificio delle Pietre Dure, Florence

A collaborative project to do research in surface cleaning of objects and monuments is currently underway with the Opificio delle Pietre Dure in Florence. (Getty Conservation Institute)

Organic Materials in Wall Paintings

Over the course of time, the Getty Conservation Institute has partnered with a number of scientific laboratories (primarily in Italy) as part of its Organic Materials in Wall Paintings (OMWP) project. This long-term project is seeking to develop a set of guidelines to facilitate the study of organic materials in wall paintings.

Italian partners in the Organic Materials in Wall Paintings project include:

- Arcotech Studio Associato, *Rome*
- Consiglio Nazionale per le Ricerche (CNR) Istituto di Chimica Inorganica e delle Superfici (ICIS), *Padua*
- CNR-Istituto di Conservazione e Valorizzazione Beni Culturali (ICVBC), *Florence*
- CNR-Istituto di Fisica Applicata Nello Carrara (IFAC) *Florence*
- CNR-Istituto di Scienze e Tecnologie Molecolari (ISTM), *Perugia*
- Istituto Centrale per il Restauro (ICR), *Rome*
- Laboratorio per l'Affresco Elena e Leonetto Tintori, *Prato*
- Opificio delle Pietre Dure (OPD), *Florence*
- Politecnico di Milano, *Milan*
- Scientific Laboratories of the Vatican Museums, *Vatican*

- Università di Parma, Dipartimento di Chimica e Chimica Fisica, *Parma*
- Università di Pisa, Dipartimento di Chimica e Chimica Industriale, *Pisa*
- Università di Perugia, Dipartimento di Chimica, *Perugia*

In addition to the partnership agreements, separate collaboration agreements have been entered into with the following Italian institutions for work related to the Organic Materials in Wall Paintings project:

- The Opificio delle Pietre Dure—an agreement to plan and carry out the study of organic materials on selected representative portions of the 14th-century wall painting cycle by Agnolo Gaddi in the Church of Santa Croce in Florence.
- The Soprintendenza per i beni architettonici e per il paesaggio, per il patrimonio storico, artistico e demotnoantropologico di Firenze, Pistoia e Prato and the Opificio delle Pietre Dure— an agreement to plan and carry out the study of organic materials in a portion of the 15th-century wall painting cycle by Filippo Lippi in the Cathedral of Prato.
- The Soprintendenza per i Beni Architettonici e per il Paesaggio del Piemonte, the Soprintendenza per il Patrimonio Storico, Artistico e Etnoantropologico del Piemonte, the Fondazione Cassa di Risparmio di Mondovì e Cuneo, and the Comune di Mondovì— an agreement to plan and carry out the study of organic materials on a portion of the 17th century wall painting cycle by Andrea Pozzo in the Church of St. Francis Saverio at Mondovì.
- Laboratorio per l'Affresco Elena e Leonetto Tintori — an agreement to create a database describing all wall painting replicas at Tintori Center and a glossary of the basic terminology, and to utilize selected Tintori replicas to develop an analytical protocol for the identification of organic materials in wall paintings.

As part of the Organic Materials in Wall Paintings project, the Getty Conservation Institute hosted Gwénaëlle Gautier, a Ph.D. student at the University of Pisa, in its laboratories in 2004, where she compared analytical procedures developed at the University of Pisa and at the Getty for the identification of organic binding media.

In May 2006, a one-day symposium on the work of the Organic Materials in Wall Paintings project was held in Turin, Italy. (Getty Conservation Institute)

The Gates of Paradise

Between 2001 and 2004, the Getty Conservation Institute provided technical advice to the Opificio delle Pietre Dure in Florence regarding *The Gates of Paradise*, the gilded bronze doors created by Lorenzo Ghiberti in the 15th century for the Baptistery of Florence. Specifically, the Getty provided design expertise on creating an oxygen-free storage/display case for the doors to conserve them for future generations of visitors. (Getty Conservation Institute)

Preservation of Mixed Media

The Getty Conservation Institute currently has an agreement with the Museo Nazionale del Cinema in Torino, Italy, and the Università degli Studi di Torino to collaborate on research that will investigate issues related to the long-term preservation of mixed media museum collections stored in historic buildings. (Getty Conservation Institute)

ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome)

The Getty Conservation Institute has several joint projects with ICCROM, an international agency based in Italy, including:

- The Southern African rock art project. ICCROM, as a collaborator, is undertaking the training aspects that derive from the project.
- ICCROM and the Getty Conservation Institute are partners on the database of training programs in conservation project.
- The Getty Conservation Institute and ICCROM offered *Architectural Records, Inventories, and Information Systems for Conservation (ARIS05)*, an advanced international course in architectural conservation, heritage recording, and information management, which was held March 30-April 29, 2005, at ICCROM headquarters in Rome.
- The Getty Conservation Institute is currently collaborating with ICOM (the International Council of Museums) and ICCROM in an education initiative that will be carried out within the broader framework of ICOM's Museums Emergency Program (MEP). MEP is a strategic, multi-year project that aims to assist museum and other heritage professionals to assess, prepare for, and respond to natural and human-made threats.
- From 1998 to 2005, the Getty Conservation Institute was a partner with ICCROM and the International Centre for Earth Construction—School of Architecture of Grenoble (CRATerre-EAG) on Project Terra, which promoted the study and conservation of earthen architecture heritage.
- In 2004, the Getty Conservation Institute and ICCROM commenced a collaboration to strengthen AATA Online, the major bibliographic reference tool produced by the Getty Conservation Institute in association with The International Institute for Conservation of Historic and Artistic Works. A significant selection of the holdings of the ICCROM Library are being abstracted for inclusion in AATA Online.

Consultants from Italy

In some of its projects, the GCI has utilized the services of Italian conservation professionals. Most prominent among these individuals are:

- **Giorgio Torraca** of Arcotech Studio Associato, Rome, is currently serving as the AATA Online editor for architectural conservation literature. In addition, in 2006 traveled to the GCI to develop testing procedures and provide advice on the GCI's Grouts Research Project.
- **Francesca Pique**, a private conservator based in Prato, is acting as an international project coordinator and carrying out management duties for the OMWP in Italy. She has also provided services on several other GCI projects.
- **Livia Alberti**, a private conservator based in Rome, has been since 2001 one of the primary instructors for the technician training at mosaic sites in Tunisia, an initiative that is part of the GCI's Conservation of Mosaics in Situ project.

Italian Conservation Professionals

In recent years, the GCI has provided travel expenses and housing for a number of Italian conservation professionals to visit the GCI for the purpose of sharing expertise through laboratory work and/or lectures.

In addition, the Getty has covered the expenses of various Italian professionals to participate in GCI sponsored events, including the Conservation of Decorated Surfaces on Earthen Architecture Colloquium in 2004 in Colorado and the 9th ICCM Conference in 2005 in Tunisia.

Conservation of Paintings

The J. Paul Getty Museum's Department of Paintings Conservation has provided frequent consultations to Italian colleagues and collaborated with them, including:

- Since 1982, the Department has invited Florentine woodworkers to serve as consultants on the restoration of panel paintings at the Getty and to participate in a 1995 conference on the conservation of panels.
- The former head of Paintings Conservation, Andrea Rothe, participated on the panel of experts to survey the cleaning of the Sistine Chapel in 1987
- The Department consulted with soprintendente and conservators in Arezzo, as well as the General Director in Rome, on conservation of the Segna di Bonaventura Crucifix in 1989
- In 2002, the Department co-organized a symposium at the Yale University Art Gallery, *Early Italian Paintings: Approaches to Conservation*, which included collaboration with a number of pre-eminent Italian scholars and conservators, and resulted in a publication of the same title.

Exhibitions & Loans

The J. Paul Getty Museum and the Getty Research Institute have been generous lenders to exhibiting organizations in Italy. Since 1984, the Museum has lent more than 80 paintings, sculptures, drawings, photographs, and other works of art to over 30 different institutions in Italy. Similarly, the Getty Research Institute has, since 1999, lent numerous drawings, archival documents and rare books to exhibitions in Italy.

Additionally, over the course of many years, the J. Paul Getty Museum and the Getty Research Institute have presented numerous exhibitions in partnership with institutions in Italy. Amongst the most notable collaborations are:

- **Dosso Dossi, Court Painter in Renaissance Ferrara**

Civiche Gallerie d'Arte Moderna e Contemporanea, Palazzo dei Diamante, Ferrara, September 27 – December 14, 1998

The Metropolitan Museum of Art, New York, New York, January 11 – March 28, 1999

The J. Paul Getty Museum, April 27 – July 11, 1999

The exhibition was organized by the J. Paul Getty Museum, The Metropolitan Museum of Art, the Ministero per i Beni Culturali e Ambientali (Gallerie Nazionali di Ferrara, Bologna e Modena), and the Comune di Ferrara/Civiche Gallerie d'Arte Moderna e Contemporanea. This exhibition represented a major collaboration with Italian partners, and preparations for it included scholarly seminars in Los Angeles and Trento, jointly sponsored by the Getty and the Soprintendenza per i Beni Artistici e Storici di Bologna, in collaboration with the Provincia Autonoma di Trento. The exhibition was accompanied by a major scholarly catalogue of the same title, published by The Metropolitan Museum of Art, and the Getty publication Dosso's Fate: Painting and Court Culture in Renaissance Ferrara.

- **In the Tomb of Nefertari: Conservation of the Wall Paintings**

J. Paul Getty Museum, November 12, 1992 – February 21, 1993

This exhibition was a collaborative project of the Getty Conservation Institute, the Getty Research Institute, and the Fondazione Memmo; other private-sector partners contributed to the project at the invitation of the Fondazione Memmo. Re-titled Nefertari: Luce d'Egitto, it was shown at the Palazzo Ruspoli in Rome in 1994-95, and subsequently traveled to Turin, Bari, and Venice.

- **Making a Prince's Museum: Drawings for the Late Eighteenth-Century Redecoration of the Villa Borghese in Rome**

Getty Research Institute, June 17 – September 17, 2000

The main purpose of this exhibition, which was organized with the cooperation of the Villa Borghese, Rome, was to document the process by which the redecoration project evolved, tracing its development as well as the earlier history of the villa. In addition, the exhibition contained a reconstruction of the ideological program, and a discussion of its importance in the context of the history of museums.

Other past exhibitions

Since the opening of the Getty Center in 1998, the J. Paul Getty Museum has had several exhibitions with significant loans from Italian public collections. These include **Beyond Beauty: Antiquities as Evidence** (*December 16, 1997 – January 17, 1999*) (in connection with this exhibition the Getty provided funds for an Italian conservator to treat a large statue from the Forum of Trajan), **The Gualenghi-d'Este Hours: Art and Devotion in Renaissance Ferrara** (*May 9 - July 30, 2000*); and **Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe** (*June 17 – September 7, 2003*).

Future collaborations

- **Bernini and the Birth of Modern Portraiture** (*tentative dates: August 5 – October 26, 2008*) is a project we very much hope to pursue. It will focus on the work of Italian sculptors Gian Lorenzo Bernini (1598-1680), Alessandro Algardi (1598-1654), and Giuliano Finelli (1601-1653), and their creation of a type of pictorial sculpture that was altogether new in its realism, rendering the living presence and even personality of the sitter through great attention to surface textures. Our working checklist for the exhibition includes approximately 63 works, including the Museum's bust by Giuliano Finelli, Bust of Maria Cerri Capranica. In addition, several of the Getty's important related portrait drawings and paintings of the period—including a drawing of a young man by Bernini and a painting of Gregory XV by Guercino will be included in the exhibition. Our curators have met with Soprintendente Claudio Strinati and Rossella Vodret to review our desiderata for this exhibition, as many key loans come from Italian public and church collections. Andrea Bacchi, a former Museum Guest Scholar and professor at Università di Trento, Italy, is a co-curator of the exhibition. The Getty is hoping for an Italian venue for this exhibition (in addition to the Getty and the Art Gallery of Ontario).

At the Getty Villa, the Museum is working on two exhibitions that will highlight significant Italian loans.

- **Roman Glass Rediscovered** (*October 11, 2007 – January 14, 2008*) will explore the relationship between ancient Roman glass and the impact its styles and techniques had on the later glass industry. Organized by the J. Paul Getty Museum and the Corning Museum of Glass, the exhibition will include objects from both these collections, as well as from a variety of lenders in the U.S. and Europe. Roman originals will be presented alongside more modern reproductions inspired by these ancient sources. Selected pages from early publications about the Roman originals from the special collections of the Getty Research Institute and the Rakow Library at Corning will offer visitors a comprehensive view of the enduring influence of ancient glassmaking.
- **The Color of Life** (*February 28 – May 19, 2008*) will focus on polychrome sculpture and its place in the history of Western taste, from antiquity through the Renaissance. Later collectors and historians favored the “purity” of monochromatic sculptures and relegated polychromy to the role of “popular” art. This exhibition will present an alternative history of sculpture by revealing the long tradition of polychromy as seen in numerous stunning and unfamiliar masterpieces.

Donations of Works of Art to the Italian State

Since 1995, the J. Paul Getty Museum's Department of Antiquities has worked closely with the Ministero per I Beni Culturali e Ambientale to identify and return works of art that can be documented as illegally removed from Italian collections, museums, or archaeological sites. Those works are listed below, as well as a panel painting that was returned to Italy in 1984.

- Tempera on panel painting by Vincenzo Pagani, Annunciation, 1532, to the Galleria Nazionale delle Marche at Urbino (1984)
- Inscribed lead tablet ("Lex Sacra") from the archaic sanctuary of Zeus Melichios at Selinute (1992)
- Etruscan bronze tripod from the Guglielmi Collection (1995)
- Half of a Polykleitan herm from the Museo Capitolino (1995)
- Torso of Mithra (once restored as a gladiator) from the Giustiniani collection (1999)
- Marble copy of the head of the Diadoumenos of Polykleitos from the excavations at Venosa (1999)
- Attic red-figure kylix painted by Onesimos from Cervetri (1999)
- Group of approximately 3500 ancient terracotta and bronze fragments from the Francavilla Marittima (2001)
- Inscribed limestone tablet from Sicily (2005)
- Apulian red-figure calyx krater painted by Asteas (2005)
- Etruscan bronze candelabrum possibly from the Guglielmi Collection (2005)

Research Library & Information Database Projects

For over twenty years, the Getty Research Institute has collaborated with various Italian organizations in the creation and maintenance of resources, many of them electronic, for scholarship in art history. The most important are listed by organization.

American Academy in Rome

Contributor of bibliographic data and library access to the Bibliography of the History of Art (BHA).

Archivio di Stato, Bologna

Project to index inventories of private art collections found in the Archivio di Stato, Bologna; project completed and book published in 1998.

Archivio di Stato, Naples

(1) Advised staff of the existence of an illustrated manuscript relating to the history of antiquities collecting in Naples. Prepared Italian translation of an article on this manuscript for a book on the cultural history of Nola, Nola e suo territorio, 1998.

(2) Project to index inventories of private art collections found in the Archivio di Stato, in collaboration with Antonio Delfino and Gerard Labrot; published 1992.

Biblioteca Hertziana, Rome

(1) "Census of Antique Works of Art and Architecture Known to Renaissance Artists" project: an international collaboration between the Getty Research Institute and various other research institutes. The Getty created a website of the "Census" data in order to make it widely available to researchers in Rome and other consortium locations.

(2) Hutzel photographs of art and architecture in Italy are held at both the Biblioteca Hertziana in Rome and at the Getty Research Institute; negative and copyright are held by the Getty.

Comando Carabinieri Tutela Patrimonio Artistico, Rome

Participant in development of Object ID.

Commissione per i Beni Culturali della Chiesa, Città del Vaticano

Inventoring objects in Catholic churches worldwide, using the Object ID standard.

Capitoline Museums

Copies of manuscript inventories dated 1750-1752 in the Getty Research Institute Special Collections were donated to the Archivio Storico Capitolino.

Centro per l'arte contemporanea, Rome

Contributor of terminology to the Art and Architecture Thesaurus (AAT).

Comune di Roma

Forum of Trajan project: a collaboration with the Comune di Roma (Ripartizione X) to produce photographs and architectural drawings of the remains of the Forum. Duplicates of all project materials were consigned to the relevant archive in Rome to support research and management of the site.

Consiglio Nazionale delle Ricerche, Istituto CNUCE, Pisa

Participant in the Thesaurus of Geographical Names development. Technical work for ICCD contribution to Getty vocabularies. Technical development of Italian-language browser for the ICONCLASS system.

Enciclopedia Italiana (Treccani), Rome

Project to index inventories of private art collections found in the Archivio di Stato in Rome and elsewhere; discontinued in 1995 when Treccani suffered major budget reductions.

Fondazione dell'Istituto Bancario San Paolo di Torino, Turin

Contributes to Italian inventories projects for Provenance Index print and CD-ROM publications.

Fondazione Giorgio Cini, Istituto di Storia dell'Arte, Venice

- (1) Contributed to Italian inventories for Provenance Index print and CD-ROM publications.
- (2) Project to index inventories of private art collections found in the Archivio di Stato Venice; currently waiting for funding from the Fondazione San Paolo.

Fondazione Pietro Accorsi, Turin

Project to index inventories of private art collections found in the Archivio di Stato, Turin; discontinued 1995 when project was moved to the Fondazione San Paolo.

Fondazione San Paolo, Turin

Project to index inventories of private art collections found in the Archivio di Stato, Turin; inactive 1998 and supposed to be transferred to the University of Rome (La Sapienza); have also agreed to support an unspecified number of similar projects in other Italian cities by contributing funds to the Istituto nazionale, Rome.

Fondazione Scientifica Querini Stampalia, Venice

Library staff exchange, 1990-1991.

Galleria del Palazzo Rosso, Genoa

Project to index inventories of private art collections in Genoa found in various Genoese archives; this has been the subject of ongoing discussions, but has not yet been implemented.

Gucci, Centro Documentazione Museo, Florence

Commercial license in process for the Art and Architecture Thesaurus (AAT).

Istituto Centrale per il Catalogo e la Documentazione (ICCD)

- (1) New photography of the Villa of Hadrian, commissioned by the Getty Research Institute, was donated to the ICCD in a collaborative exchange of documentation.
- (2) The Getty Vocabulary Program (part of the Getty Research Institute) led the now-defunct International Terminology Working Group, of which ICCD was a member.

Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e per le Informazioni Bibliografiche (ICCU)

- (1) Getty staff are contributing an article on *Cataloging Cultural Objects* for the ICCU's online journal, *Digitalia*; the article will appear in late 2006.

Istituto nazionale d'archeologia e storia dell'arte, Rome

Project to identify and index inventories of private art collections found in public and private archives in an unspecified number of Italian cities, to be funded in part by the Istituto nazionale and in part by the Fondazione San Paolo.

Istituto Universitario Olandese di Storia dell'Arte, Florence

Contributor of bibliographic data and/or library access to the Bibliography of the History of Art (BHA).

Kunsthistorisches Institut Florenz, Florence

Contributor of bibliographic data and/or library access to the Bibliography of the History of Art (BHA).

Soprintendenza per i Beni Artistici & Storici di Roma (Rome)

Contributed data to the Getty Provenance Index databases.

Scuola Normale Superior, Pisa

(1) Co-organized with Getty Art Information Program (AHIP) International Conference on Automatic Processing of Art History Data and Documents, Pisa, Sept. 24-27, 1984.

(2) Co-organized with AHIP and Warburg Institute Conference on the "Census of Antique Works of Art and Architecture Known to Renaissance Artists" in London in 1990.

Terza Università, Rome

Project to index inventories of private art collections found in the Archivio di Stato in Rome and elsewhere; discontinued in 1996.

Università di Pisa

Project to index inventories of private art collections in Pisa and Lucca found in various archives.

Università di Roma, La Sapienza

Project to index inventories of private art collections found in the Archivio di Stato and other archives in Rome.

Università degli Studi, Dipartimento di Archeologia e Storia delle Arti, Siena

Contributes to Italian inventories projects for Provenance Index print and CD-ROM publications.

Università di Siena

Project to index inventories of private art collections found in the Archivio di Stato in Siena.

Università di Udine

Project to index inventories of private art collections found in the Archivio di Stato in Venice, concentrating on the 17th century.

Villa i Tatti, Harvard University Center for Italian Renaissance Studies, Florence

(1) Contributor of bibliographic data and library access to the Bibliography of the History of Art.

(2) The Getty Research Institute has reproduced Berenson's photographs of Italian paintings and drawings.

Projects & Activities Involving Antiquities

Lex Sacra from Selinunte

In 1981 the J. Paul Getty Museum was given a large inscribed lead tablet that was quickly recognized as the most important surviving document on early Greek cult practices. Prof. Michael Jameson of Stanford University was invited to publish the text and, in the course of his work, realized that the tablet must come from the archaic sanctuary of Zeus Melichios at Selinus (Selinunte). The tablet has since been donated to the Republic of Italy.

Research on Archaeological Material from Francavilla Marittima

In 1993, the J. Paul Getty Museum learned that some archaeological material divided between the Museum (acquired in 1979-1981) and the Archaeological Institute in Bern might have been removed from the sanctuary at Francavilla Marittima in Calibre. The Getty formed a team with our Italian and Swiss colleagues to study the material in order to determine if the material did, in fact, come from this site. Prof. Piero Guzzo, Soprintendente of Pompeii, was appointed to direct the project. The team included Professor Dietrich Willers of Bern and two members of his staff; Silvana Lupino, Director of the Archaeological Museum in Sibari; Professor Marianne Maaskant of Groningen; and Drs. Marion True, John Papadopoulos, and Despoina Tsiafakis from the Getty Museum. Site visits to Sibari and contact with Italian colleagues working there confirmed the Francavilla provenance for the Bern and Malibu objects. In 1997, the Getty material was de-accessioned and, except for the bronzes (which were analyzed in Los Angeles) were sent to Bern to be united with the material there for study and documentation. All the material was eventually re-united in Bern. The research team prepared a complete catalogue of the materials, which have been published, in part, as special editions of the Bolletino d'Arte series. Ultimately approximately 3,500 fragments were returned to Italy.

Project on the Forum of Trajan

In the 1980's, the Getty Foundation subsidized a campaign of photography of the ruins of the Forum of Trajan in connection with the work being done by Prof. James Packer of Northwestern University. Subsequently, the Foundation also supported the publication of the resulting series of books. In 1997, working together with Prof. Bill Jepson of UCLA and Prof. Packer, the Getty Trust created a sophisticated computer-generated model of the Forum of Trajan. A video of this model was included in the opening exhibition for the Getty Center, Beyond Beauty: Antiquities as Evidence, to illustrate how modern technology can help explain the original settings or uses of works of art. The Soprintendente of the Fori Imperiali, Prof. Adriano La Regina, and the Director of the Mercati Traiani, Dr. Lucrezia Ungaro, lent several works of art that originally decorated the Forum, a large statue of a Dacian, a colossal portrait of Agrippina, and the elaborately carved frame from a portrait rondel. Copies of the model video have been provided to the Soprintendenza and the Commune di Roma.

Scholarly meetings and symposia

The Getty Museum and Getty Research Institute have organized numerous scholarly meetings and symposia addressing topics specific to antiquities. Some of the highlights are:

- **Symposium on Marble: Art Historical and Scientific Perspectives (April 28-30, 1988)**
The Getty Museum organized this symposium in 1988 to bring together specialists from various disciplines--archaeologists, classicists, conservators, scientists, and sculptors--to present and discuss studies on the physical properties of marble, our understanding of the working techniques of ancient sculpture, and how this information affects our judgments of pieces made from it. Prof. Lorenzo Lazzarini, Universita La Sapienza, Roma, gave a paper that was included in the publication.

- **Colloquium on Collecting**
This one-day colloquium in 1989 was co-sponsored by the Getty Museum, the Cleveland Museum of Art, the Museum of Fine Arts, Boston, and the Los Angeles County Museum of Art. It provided a forum for various interests related to collecting, conserving, and restoring Greek and Roman antiquities. The program consisted of five panels: representatives of archaeological countries, specialists in international law, collectors, dealers, and museum specialists. Prof. Baldassare Conticello represented Italy on the panel of government officials.

- **Project on Chalcolithic Cyprus**
This international event in 1990 was a cooperative project of the Getty Museum, the Menil Foundation of Houston, and the Department of Antiquities of the Republic of Cyprus to discuss a wide range of topics on the material remains of Chalcolithic Cyprus and their interpretation. The papers presented were published as a Getty Museum publication as volume 282/283 of the Bulletin of the American School Of Oriental Research. One of the speakers was Lucia Vagnetti of the Institute for Mycenaean, Egyptian and Anatolian Studies in Rome; she also presented a paper for publication.

- **Mediterranean Conference on the Management of Archaeological Sites**
This event in 1995, co-sponsored by the Getty Museum and the Getty Conservation Institute, brought together representatives of the nineteen countries that border the Mediterranean Sea to consider the issues of site preservation and management. Held aboard a ship, the conference began in Tunisia, then sailed to visit sites in Italy (Piazza Armerina), Greece (Knossos), and Turkey (Ephesos). The meeting concluded in Athens with a plenary session that produced a list of proposals to be implemented by government agencies in the archaeological countries. Italy sent four representatives, Francesco Scoppola, Mathilde de Angelis d'Ossat, and Alessandra Melucco-Vaccaro of Rome; and Anna Maria Bombaci of Enna.

- **The Lexicon Iconographicum Mythologiae Classicae Project**
The J. Paul Getty Trust has worked in partnership with the Lexicon Iconographicum Mythologiae Classicae for 25 years. In 1995, the Trust invited the Council of the Foundation of the Lexicon Iconographicum Mythologiae Classicae, a work of fundamental importance for research in classical antiquity, to hold its annual meeting of the Scientific Committee at the Getty Museum. Sixty-five international members attended this week-long event to determine the future of the Lexicon as a print publication and electronic resource. This meeting also celebrated the long-term collaboration between the Getty Trust and the LIMC Foundation of international scholars. There were two Italian representatives, Professors Giovannangelo Camporeale of Florence and Fulvio Caciari of Trieste. Professor Mario Torelli of Perugia is now a member of the committee for the Thesca project. The LIMC will meet at the Getty Villa in the spring of 2007.

- **International Colloquium on the Protection of Collections and Earthquake Damage**
In May 2006 the Getty Museum hosted a two-day colloquium that brought together 16 speakers from the international museum and scientific community to review advances in seismology and state-of-the-art efforts in seismic mitigation. Case studies from antiquities-rich nations including Greece and Turkey, as well as Japan and the United States, were presented and discussed in the two days of the colloquium.

Grants

Since 1985, the Getty Foundation (previously the Getty Grant Program) has supported nearly 80 projects in Italy totaling more than \$7 million. These include research grants to Italian scholars, grants for books produced by Italian publishers, and grants to organizations located in Italy. This total does not include the numerous grants that have been given to scholars or publishers for works written about Italian art and culture (for example, grants to Yale University Press for a publication series on Italian Renaissance art and architecture) or the financial support given to Italian scholars, conservators, and interns who have received grants to work at the Getty Center or the Villa over the years.

Below are grant highlights:

Fondazione Federico Zeri

A 2006 grant is supporting the processing of photos of 16th and 17th century Italian paintings in the photo study collection of Federico Zeri, the Italian art historian whose papers are housed at the University of Bologna.

Uffizi Drawings Catalogues

Between 1990 and 2004, four grants have been awarded in support of the publication of catalogues of the drawings in the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence.

Pontificio Santuario Scala Santa

In 2000 and 2004, two large grants awarded to the Padri Passionisti supported a conservation survey and conservation treatment of the fresco cycles, wall surface treatments, and marble restoration in the Choir and the San Silvestro chapel of the Pontificio Santuario Scala Santa.

Universita degli Studi di Milano

A grant to the Universita degli Studi di Milano in 2002 supported an Italian research project on the facade reliefs of Orvieto cathedral.

Opera di Santa Maria del Fiori

In 2000, a major grant supported the creation of a relational database of documentary sources on the administration of Florence Cathedral, Santa Maria del Fiore, during the early 15th century.

Santa Maria Maggiore

Two large grants, one in 1995 and one in 1997, supported the conservation planning and treatment of the fifth and thirteenth-century mosaics in the Basilica of Santa Maria Maggiore in Rome. The conservation team was led by Italian conservator, Bruno Zanardi.

The International Centre for the Preservation and Restoration of Cultural Property (ICCROM)

Between 1986 and 2004, ICCROM in Rome has received a number of grants to support the training of conservators. A grant in 1986 supported a conservation training project, jointly organized with Yale University, at the House of Menander in Pompeii. Since then a number of training courses in Rome and outside Italy have been supported. The most notable is perhaps the PREMA program that has trained over 400 African museum staff members in preventive conservation techniques through courses held in Rome and in Africa.

Camposanto Monumentale

In 1993 the Opera della Primaziale Pisana received a grant for the conservation of the elaborate stonework tracery within the Camposanto Monumentale, part of the Piazza del Dumomo complex in Pisa.

Santa Maria dei Miracoli

Save Venice received two grants, in 1989 and 1992, for the conservation of the Church of Santa Maria dei Miracoli in Venice. The first grant supported a detailed study of the exterior marble panels, and the second grant funded their treatment.

Fototeca Unione

A number of grants have been awarded to the Fototeca Unione, which belongs to the various research institutes in Rome but is housed in the American Academy, to prepare a master plan of the Photo Archive and to plan its automation. A separate grant to the Academy funded a joint bibliographic database for the Unione Internazionale of the archaeological, historical, and art historical institutes in Rome.

Publications

Many grants have been made for scholarly works and publications including a grant to Ente Raccolta Vinciana in 1999 to publish English translations of Leonardo da Vinci's twelve Manuscripts of the Institut de France.

Getty Foundation Postdoctoral and Curatorial Fellowships

Flaminia Bardati	2006	'Tra Chiesa romana e Stato nazionale: tradizione e innovazione nella committenza architettonica dei cardinali francesi della prima metà del Cinquecento.'	\$40,000
Maria Camilla de Palma	2002	"Rethinking Hopi Museum Representation."	\$13,500
Giovanni Careri	1991	'The Representation of the 'Affetti' in Pictorial and Musical 'Translation' of Torquato Tasso's Gerusalemme Liberata.'	\$26,000
Patrizia Cavazzini	1997	'Agostino Tassi Among Patrons, Lovers and Workshop Members: The Other Side of Artemisia Gentileschi's Story.'	\$30,000
Sergio Cortesini	2004	'One Day We Must Meet': The Art of Italian Fascist Propaganda in New Deal America (1933-1941).'	\$40,000
Anna Maria Ducci	2001	'La scuola parigina di storia dell'arte e gli studi medievali'	\$40,000
Maria Pia Fantini	1999	'Immagini a Stampa e Riti: funzione, forme e censura tra Riforma e Controriforma.'	\$35,000
Chiara Gauna	2003	'L'Arte in Bianco e Nero: Funzioni, Usi e Valori Della Stampa Tra Sei e Settecento.'	\$40,000
Gabriele Guercio	1997	'The Agency of the Artist Reflected: A History of the Monograph.'	\$30,000
Donata Levi	1990	'Art Dealers and Museums in Great Britain, 1803-1862'	\$26,000

Stefano Riccioni	2006	'Scritture e immagini a Roma da Gregorio VII a Innocenzo III.'	\$40,000
Massimiliano Rossi	1996	'La Letteratura degli Artisti nel XVI e XVII Secolo: Un Catalogo Ragionato.'	\$30,000
Giulia Ceriani Sebregondi	2005	'Peruzzi e Siena. Architettura cultura e committenza negli ultimi anni della Repubblica.'	\$40,000
Donatella Livia Spati	1995	'Pietro da Cortona's House 'alla Pidacchia': The Architecture, the 'Accademia,' the Atelier, and the Manufactory Enterprise.'	\$30,000
Michele Tomasi	2003	'Monumenti D'Avorio: I Dossali Degli Embriachi e la propaganda monumentale alla corte di Francia all'epoca del gotico internazionale.'	\$40,000

Guest Scholars and Graduate Interns

Since 1981, the Getty has hosted more than eighty scholars and interns from Italy. Scholars are guests in residency for periods from two to ten months to engage in their own research. The Getty provides study space for these scholars at the Getty Research Institute, both at the Getty Center and the Getty Villa, as well as local housing. They are also invited to take part in the life of the Getty by giving lectures and seminars. Graduate interns spend a year as paid members of the staff.

A complete listing by academic year follows:

1981-1982

Miklos Boskovits (Guest Scholar, J. Paul Getty Museum)
Università Cattolica del Sacro Cuore, Milan

1982-1983

Marco Chiarini (Guest Scholar, J. Paul Getty Museum)
Galleria Palatina, Palazzo Pitti, Florence

Gino Corti (Guest Scholar, J. Paul Getty Museum)
Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence
(also 1983/84, 1984/85, 1985/86, 1986/87, 1987/88, 1988/89)

1983-1984

Guglielmina Gregori (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Florence

1984-1985

Giuseppe Billanovich (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Siena

Giuliano Briganti (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Rome

1985-1986

Marcelle Andreasson (Graduate Intern, J. Paul Getty Museum)
Istituto per l'arte e restauro, Florence, and the University of Lund

Maria Lucia Ferruzza (Graduate Intern, J. Paul Getty Museum)
Università degli Studi, Rome

Carlo Ginzburg (Getty Scholar, Getty Research Institute)
Università degli Studi, Bologna

Alessandra Mottola-Molfino (Guest Scholar, J. Paul Getty Museum)
Museo Poldi-Pezzoli, Milan

Loredana Olivato Puppi (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Padua

1986-1987

Luciano Bellosi (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Siena

Vittore Branca (Visiting Scholar, Getty Research Institute)
Fondazione Giorgio Cini, Venice

Maria Dalai Emiliani (Visiting Scholar, Getty Research Institute)
Università di Genova

Eduard Safarik (Guest Scholar, J. Paul Getty Museum)
Galleria Doria Pamphilj, Rome

Cinzia M. Sicca (Visiting Scholar, Getty Research Institute)
University of Cambridge, England

1987-1988

Kirsten Aschengreen-Piacenti (Guest Scholar, J. Paul Getty Museum)
Museo degli Argenti, Palazzo Pitti, Florence

Emanuele Mattaliano (Guest Scholar, J. Paul Getty Museum)
Università degli Studi, Venice

1988-1989

Paolo Fiore (Visiting Scholar, Getty Research Institute)
Università di Roma

Salvatore Settis (Getty Scholar, Getty Research Institute)
Scuola Normale Superiore, Pisa

1989-1990

Luigi Ballerini (Getty Scholar, Getty Research Institute)
New York University

Luisa Ciammitti (Research Associate, Getty Research Institute)
Pinacoteca Nazionale

Maria de Peverelli Luschi (Graduate Intern, J. Paul Getty Museum)
Università degli Studi, Florence

1990-1991

Vittore Branca (Visiting Scholar, Getty Research Institute)
Fondazione Giorgio Cini, Venice

Luisa Ciammitti (Research Associate, Getty Research Institute)
Pinacoteca Nazionale

Mario Liverani (Visiting Scholar, Getty Research Institute)
Università di Roma La Sapienza

Luce Marinetti (Visiting Scholar, Getty Research Institute)
Rome

Alberto Samonà (Visiting Scholar, Getty Research Institute)
Università di Roma II

Rocco Sinisgalli (Visiting Scholar, Getty Research Institute)
Università di Roma La Sapienza

Mario Torelli (Getty Scholar, Getty Research Institute)
Istituto di Studi Comparati sulle Società Antiche

Tiziana Zennaro (Graduate Intern, J. Paul Getty Museum)
Università di Siena

1991-1992

Amedeo Belluzzi (Visiting Scholar, Getty Research Institute)
Pistoia

Luisa Ciammitti (Research Associate, Getty Research Institute)
Pinacoteca Nazionale

Anna Maria Massinelli (Guest Scholar, J. Paul Getty Museum)
Independent Scholar, Florence

Sandro Scarrocchia (Visiting Scholar, Getty Research Institute)
Università di Udine

Luigi Spezzaferro (Guest Scholar, J. Paul Getty Museum)
Università di Roma degli Studi "La Sapienza"

Gianni Viola (Visiting Scholar, Getty Research Institute)
Istituto della Enciclopedia Italiana

1992-1993

Maria Luisa Catoni (Visiting Scholar, Getty Research Institute)
Scuola Normale Superiore Pisa

Anna Ottani Cavina (Guest Scholar, J. Paul Getty Museum)
Dipartimento delle Arti Visive, Università di Bologna

Marco de Michelis (Getty Scholar, Getty Research Institute)
Istituto Universitario di Architettura di Venezia

1993-1994

Raffaella Morselli (Visiting Scholar, Getty Research Institute)
Università di Bologna

Mario Sartor (Getty Scholar, Getty Research Institute)
Università di Udine

Ginette Vagenheim (Visiting Scholar, Getty Research Institute)
Istituto di Francese

1994-1995

Paolo Costantini (Guest Scholar, J. Paul Getty Museum)
Independent Scholar, Venice

Carlo Ginzburg (Getty Scholar, Getty Research Institute)
University of California, Los Angeles

Carlo Severi (Getty Scholar, Getty Research Institute)
Centre National de la Recherche Scientifique, France

1995-1996

Francesco Dal Col (Visiting Scholar, Getty Research Institute)
Istituto Universitario di Architettura di Venezia

Giuliana Lanata (Visiting Scholar, Getty Research Institute)
Università di Genova

Laura Pasquale (Graduate Intern, Getty Research Institute)
Genova

Armando Petrucci (Visiting Scholar, Getty Research Institute)
Scuola Normale Superiore, Pisa

Franca Petrucci (Visiting Scholar, Getty Research Institute)
Scuola Normale Superiore, Pisa

Antonio Pinelli (Visiting Scholar, Getty Research Institute)
Università di Pisa

Lucia Tomasi (Visiting Scholar, Getty Research Institute)
Università degli Studi di Siena

Mario Torelli (Visiting Scholar, Getty Research Institute)
Istituto di Studi Comparati sulle Società Antiche

Valerio Valeri (Getty Scholar, Getty Research Institute)
University of Chicago

Flavia Zisa (Graduate Intern, J. Paul Getty Museum)
Università di Firenze

1996-1997

Paola Dematté (Research Associate, Getty Research Institute)
Independent Scholar, Los Angeles

1998-1999

Sophie Bonetti (Graduate Intern, J. Paul Getty Museum)
Università di Firenze

Francesco de Angelis (Getty Fellow, Getty Research Institute)
Deutsches Archaeologisches Institut, Rome

Diego Lanza (Getty Scholar, Getty Research Institute)
Università di Pavia

Nicola Savarese (Getty Scholar, Getty Research Institute)
Università di Bologna

1999-2000

Professor Giancarlo Gentilini (Guest Scholar, J. Paul Getty Museum)
Università di Lecce

Donata Levi (Getty Scholar, Getty Research Institute)
Università di Pisa

Bettina Lucherini (Graduate Intern, Getty Conservation Institute)
Graduate Conservation Diploma, Florence

2000-2001

Mario Carpo (Getty Scholar, Getty Research Institute)
École d'Architecture de Saint-Étienne

Giacomo Chiari (Guest Scholar, Getty Conservation Institute)
Università di Torino

Andrew Wallace-Hadrill (Guest Scholar, J. Paul Getty Museum)
Reading University, The British School at Rome

2001-2002

Francesca Casadio (Graduate Intern, Getty Conservation Institute)
Ph.D., Università di Milan

Vasco Fassina (Guest Scholar, Getty Conservation Institute)
Ministry of Cultural Heritage's Scientific Laboratory, Italy

2002-2003

Tiziana Lombardo (Graduate Intern, Getty Conservation Institute)

Valerio Papaccio (Guest Scholar, J. Paul Getty Museum)
Superintendent for Public Monuments, Pompeii and Herculaneum

2003-2004

Linda Borean (Visiting Scholar, Getty Research Institute)
Università di Udine

Valeria Pinchera (Visiting Scholar, Getty Research Institute)
Università di Pisa

The Art Market in Florence (XVIth - XVIIIth Centuries); Art Consumption by Florentine Aristocracy

Adriana Rizzo (Graduate Intern, Getty Conservation Institute)
Courtauld Institute, London

2004-2005

Maria Barbara Bertini (Guest Scholar, Getty Conservation Institute)
Archivio di stato di Milano

Maria Pia Riccardi (Guest Scholar, Getty Conservation Institute)
Pavia University

2005-2006

Andrea Bacchi (Guest Scholar, J. Paul Getty Museum)
Università di Trento

Giovanna Ceserani (Visiting Scholar, Getty Research Institute)
Stanford University, California

Veronica della Dora (Postdoctoral Fellow, Getty Research Institute)
University of California, Los Angeles

Silvia Filippini-Fantoni (Graduate Intern, J. Paul Getty Trust)

Lorenzo Lazzarini (Guest Scholar, Getty Conservation Institute)
Università IUAV di Venezia

2006-2007

Gilberto Artioli (Guest Scholar, Getty Conservation Institute)
Università degli Studi di Milano

Stefano Pierguidi (Graduate Intern, J. Paul Getty Museum)

Research Support Grants by the Getty Research Institute

Research support grants are also provided by the Getty Research Institute (separately from the Getty Foundation) to help scholars and advanced students who are otherwise unaffiliated with the Institute to pursue short-term (from one week to three months) research projects requiring the use of unique resources held in the Research Institute's Library.

Following is a list of Italian scholars who have received such grants:

1993

Claudio Ciociola
Topic: Cicognara letters

Silvana Giordani
Topic: Pevsner Collection

1994

Giovanni Gorini
Topic: Eruditi Italiani

1995

Mario Sartor
Topic: La guida romana per i forestieri [1781];
letters by Pelagio Pelagi

Mirella Bentivoglio
Topic: Italian Futurism

1999

Ester Coen
Topic: F.T. Marinetti Papers

Matteo D'Ambrosio
Topic: F.T. Marinetti Papers

Michela Rosso
Topic: Pevsner Collection

2000

Maria-Elena Versari
Topic: F.T. Marinetti Papers

2001

Regine Schallert
Topic: Max Hutzl Photos of Art and
Architecture in Italy

Ilaria Schiaffini
Topic: Boccioni Papers

2003

Silvia Ferrari
Topic: Gino Soggetti Papers

2004

Cecilia Bello
Topic: F.T. Marinetti Papers

Alessandra Como
Topic: Bernard Rudofsky Papers

Michele Stavagna
Topic: Erich Mendelsohn Papers

2005

Susanna Pasquali
Topic: Antonio and Mario Asprucci Drawings

Getty Foundation Grants Awarded in Italy (1985-2006)

Research Resources and Publications Grants

American Academy in Rome	1997	For the Photographic Archive.	\$129,000
American Academy in Rome	1989	Brown, Frank E., et al. <i>Cosa III. The Buildings of the Forum: Colony, Municipium, and Village.</i> American Academy in Rome, 1993.	\$25,000
American Academy in Rome	1989	Bruno, Vincent J., and Russell T. Scott. <i>Cosa IV: The Houses.</i> American Academy in Rome, 1993.	\$18,000
American Academy in Rome	1985	For library acquisitions and related staff.	\$250,000
American Academy in Rome	1993	For the development of a joint bibliographic database for the Unione Internazionale degli Istituti di Archaeologia, Storia e Storia dell'Arte in Rome.	\$250,000
American Academy in Rome	1995	For the preparation of a master plan for the Fototeca Unione.	\$75,000
British School at Rome	2002	For photographic archive cataloguing.	\$225,000
Casa Editrice Leo S. Olschki	2004	For the publication of a catalogue of drawings as part of the Inventario del Gabinetto dei Disegni e Stampe degli Uffizi.	\$40,000
Centro Di della Edifimi srl	2005	For the publication of the Pouncey Index of Baldinucci's <i>Notizie</i> .	\$12,000
Ente Raccolta Vinciana	1999	For English translations of Leonardo da Vinci's twelve Manuscripts of the Institut de France (Lire 109,920,000)	\$61,555

Fondazione Federico Zeri	2006	For the arrangement and description of images of sixteenth- and seventeenth-century Italian paintings in the Zeri photographic archive (195,000 Euros).	\$249,996
Fototeca Unione	1987	To plan the automation of the photo archive.	\$19,682
Christoph Luitpold Frommel	1985	Frommel, Christoph L. <i>I Palazzi del Rinascimento a Roma</i> . Edizioni dell' Elefante.	\$35,000
Harvard University (Villa I Tatti)	1986	Borsook, Evelyn, ed. <i>Tecnica e stile: Esempi di Pittura Murale del Rinascimento Italiano</i> . 2 vols. Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence. Silvana Editoriale-A. Pizzi, 1986. (116,280,000 lire)	\$74,245
Harvard University (Leo S. Olschki)	1986	Butters, Suzanne B. <i>The Triumph of Vulcan, Sculptors' Tools, Porphyry, and the Prince in Ducal Florence</i> . Leo S. Olschki, 1996.	\$22,000
Harvard University (Villa I Tatti)	1986	For library acquisitions at Villa I Tatti.	\$170,000
Harvard University (Villa I Tatti)	1996	For the preparation of a master plan for the Fototeca Berenson at Villa I Tatti.	\$10,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	1993	Charola, A.E., R.J. Koestler, and G. Lombardi, eds. <i>Lavas and Volcanic Tuffs: Proceedings of the International Meeting, Easter Island, Chile, October 25-31, 1990</i> . ICCROM, 1994.	\$30,000
Opera di Santa Maria del Fiore	2000	For the database of the Archive of the Florence Cathedral.	\$142,000

Regents of the University of Michigan	1988	For the Vatican Archive project.	\$120,000
Rosenberg, Pierre; Louis-Antoine Prat (Leonardo Editore)	1994	Rosenberg, Pierre, and Louis-Antoine Prat. <i>Nicolas Poussin 1594-1665: Catalogue raisonné des dessins</i> . Leonardo Editore, 1994	\$80,000
Annamaria Petrioli Tofani	1985	Tofani, Annamaria Petrioli. <i>Inventario: Disegni Eposti. Gabinetto Disegni e Stampe degli Uffizi</i> . 2 volumes. Leo S. Olschki, Editore, 1986 (vol. 1) and 1987 (vol. 2).	\$49,000
Annamaria Petrioli Tofani	1990	Tofani, Annamaria Petrioli. <i>Inventario: Disegni di figura. Gabinetto Disegni e Stampe degli Uffizi</i> . Leo S. Olschki, Editore, 1991.	\$33,000
Università degli Studi di Milano	2002	'The Medieval Sculptor at Work: The Façade Reliefs of Orvieto Cathedral.'	\$123,000
Venice in Peril Fund	2003	For the publication of 'Flooding and Environmental Challenges for Venice and its Lagoon' (£56,800).	\$92,678

Collaborative Research Grants

Paolo Delogu	1995	'Culture and Politics from the Carolingian to the Romanesque Renaissance: San Vincenzo al Volturno. A collaborative research project of Paolo Delogu, Richard Hodges and John Mitchell.	\$9,800
Fondation de la Maison des Sciences de L'Homme	1997	de Polignac, François; Pierre Pinon; Giuseppe Pucci; Joselita Raspi-Serra; Alain Schnapp. 'Inventer le passé: Aux origines de la science moderne de l'antiquité.'	\$100,000
University of Pisa	2002	'John Talman's Collection of Drawings as a History of Art from Antiquity to Christianity.' A collaborative research project of Andrea Bacchi, Antonella Capitano, Marco Collareta, Donata Devoti, John Harris, and Cinzia Sicca.	\$250,000
Victoria and Albert Museum	2002	“The Domestic Interior in Italy, 1400-1600.” (169,000 British Pounds) A collaborative research project of Marta Ajmar, Hugo Blake, Sandra Cavallo, Anna Contadini, Patricia Fortini Brown, Richard Goldthwaite, Reino Liefkes, Brenda Preyer, and Luke Syson.	\$247,300

Conservation Grants

Archdiocese of Los Angeles	1999	For the Basilica Cloister of Santi Quattro Coronati, Rome, Italy.	\$62,500
Comune di Mantova	1988	For the treatment of 'Sala degli Stucchi' in the Palazzo Te.	\$82,110
Congregazione Mechitarista	1994	For the Palazzo Zenobio.	\$35,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	1986	For the conservation treatment of the peristyle of the House of Menander in Pompeii.	\$31,250
The Landmark Trust	1992	For the Villa Saraceno e Finale, Agugliaro, Italy.	\$105,000
Opera della Primaziale Pisana	1993	For the Camposanto Monumentale.	\$250,000
Padri Passionisti, Pontificio Santuario Scala Santa	2004	For the implementation of a conservation plan for the Pontificio Santuario Scala Santa.	\$295,000
Padri Passionisti, Pontificio Santuario Scala Santa	2000	For a conservation survey of the Pontificio Santuario Scala Santa.	\$170,000
Patriarcale Basilica di Santa Maria Maggiore	1995	For the mosaics and murals in the Basilica di Santa Maria Maggiore.	\$186,500
Patriarcale Basilica di Santa Maria Maggiore	1997	For mosaics in the Basilica di Santa Maria Maggiore.	\$250,000
Save Venice, Inc.	1992	For the Church of Santa Maria dei Miracoli, Venice, Italy.	\$250,000
Save Venice, Inc.	1999	For the Scuola Grande di San Marco.	\$82,000

Save Venice, Inc.	1989	For the Church of Santa Maria dei Miracoli in Venice, Italy.	\$35,000
World Monuments Fund, Inc.	1988	For the conservation of the panel painting The Baptism by Cima de Congeliano, including its marble frame and the stucco decoration of the surrounding vault, Venice, Italy.	\$37,500

Education and Professional Development Grants

European Centre for Training Craftsmen in the Conservation of Architectural Heritage (Venice)	1991	For scholarships for craftspersons from Central and Eastern Europe.	\$40,500
European Centre for Training Craftsmen in the Conservation of Architectural Heritage (Venice)	1994	For crafts training for Central and Eastern Europeans.	\$43,500
European Centre for Training Craftsmen in the Conservation of Architectural Heritage (Venice)	1995	For crafts training for Central and Eastern Europeans. (Lit. 42,300,000)	\$26,522
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1987	For a meeting to survey conservation needs in Chile.	\$14,190
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1988	For a university-level course for French-speaking conservators who have been working for at least five years in national African museums south of the Sahara (PREMA project).	\$78,980
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1987	For a conservation training course for technicians and restorers working in African museums south of the Sahara (PREMA project).	\$71,700
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1990	For five three-month conservation training courses for the staff of Sub-Saharan African museums to be offered in the Ivory Coast, Zambia, Burkina Faso, Tanzania, and Gabon (PREMA project).	\$250,000

International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1988	To catalogue the media collections and to preserve the periodical collection and loose-leaf materials.	\$37,590
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1993	For the Prevention in Museums in Oceania (PREMO) project.	\$23,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1994	For training heritage architects from the Maghreb.	\$120,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2001	For translation and for participants from Central and Eastern Europe and developing countries to attend the course, 'Sharing Conservation Science: Pour un langage commun.'	\$41,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2001	For 'Generation 2001,' a conservation training project for African museum professionals in Mombasa, Kenya, and Porto Novo, Benin (PREMA project).	\$200,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2003	For the development of a unit in archaeological site conservation.	\$160,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2004	For 'CollAsia 2010,' a conservation training program for Southeast Asian museum and heritage professionals.	\$250,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2004	For the Ecole du Patrimoine Africain endowment fund (E240,000).	\$306,000

Istituto di Studi Rinascimentali	1998	For the interpretation of the Costabili Polyptych in the Pinacoteca Nazionale di Ferrara (Lit 41,000,000).	\$25,250
Università luav di Venezia	2004	For international participants from developing nations to attend the Twelfth Conference of the International Confederation of Architectural Museums in Venice (8,230 Euros).	\$10,000

Publications

The dissemination of scholarship and information on Italian art and culture—both ancient and modern—has long been an editorial priority guiding the Getty’s publishing efforts. Getty Publications has had a long and fruitful relationship with colleagues in Italy. Following is a list of the 51 books still in print that have been licensed from or distributed for Italian publishers. This comprises just over 10 percent of Publications’ total backlist. The three series that begin this list are on-going and open-ended – which is to say that we expect to continue to publish these series – just as we expect to continue to partner with Italian publishers in bringing their books to the English-language market.

In addition to the books actually published in Italy, some 15 percent of the Getty’s backlist is devoted specifically to Italian culture, either ancient or modern. Getty Publications also works with several Italian printers on a regular basis, including Mondadori and Pizzi.

Series publications:

Guide to Imagery [Electa]

Artists’ Techniques and Materials by Antonella Fuga
Angels and Demons in Art by Rosa Giorgi
Icons and Saints of the Eastern Orthodox Church by Alfredo Tradigo
Symbols and Allegories in Art by Matilde Battistini
Old Testament Figures in Art by Chiara de Capoa
Nature and Its Symbols by Lucia Impelluso
Gospel Figures in Art by Stefano Zuffi
Saints in Art by Rosa Giorgi
Gods and Heroes in Art by Lucia Impelluso

Art through the Centuries series [Electa]

European Art of the Fourteenth Century by Sandra Baragli
European Art of the Fifteenth Century by Stefano Zuffi
European Art of the Sixteenth Century by Stefano Zuffi

Monuments Past and Present series [Vision]

Ancient Sicily by G. Messineo and E. Borgia
Ancient Lebanon by M. J. Strazzulla
Italy by R.A. Staccioli et al.
Israel by D. Bahat
Jordan: Petra, Jerash, Amman by E. Borgia
Christian Rome: Early Christian Rome Catacombs and Basilicas by Philippe Pergola
Ancient Rome by R. A. Staccioli
Pompeii by A. De Franciscis
Ancient Greece by G. Behor

Individual publications:

Abundance of Life: Etruscan Wall Painting by Stephan Steingräber [Arsenale]
Ancient Greece: Art, Architecture, and History by Marina Belozerskaya and Kenneth Lapatin [Electa]
Ancient Rome: Art Architecture, and History by Ada Gabucci et al. [Electa]

Appian Way: From Its Foundation to the Middle Ages edited by Ivana della Portella [D'Agostini]
Archaeology of Ancient Judea and Palestine by Ariel Lewin [Arsenale]
Colosseum edited by Ada Gabucci [Electa]
Domus: Wall Painting in the Roman House [Arsenale]
Eroticism in Pompeii by Antonio Varone [L'Erma di Bretschneider]
Etruria Meridionale prepared in cooperation with M. Torelli [Edizioni Quasar]
Etruscans Outside Etruria edited by Giovannangelo Camporeale [Arsenale]
Etruscans: Art Architecture and History by Federica Borrelli and Maria Cristina Targia [Electa]
Europa by C. Sismara [Edizioni Quasar]
Forma Urbis Romae by Rodolfo Lanciani [Edizioni Quasar]
Formae Orbis Antiqui by Heinrich Kiepert [Edizioni Quasar]
Gardens of Pompeii by Annamaria Ciallo [L'Erma di Bretschneider]
Gladiators at Pompeii by Luciana Jacobelli [L'Erma di Bretschneider]
Gods and Heroes in Pompeii by Ernesto De Carolis [L'Erma di Bretschneider]
Greek Cities of Magna Graecia and Sicily by Luca Cerchiai et al. [Arsenale]
Houses and Monuments of Pompeii: The Work of Fausto and Felici Niccolini by Roberto Cassanelli et al. [D'Agostini]
Key to Rome by Frederick and Vanessa Vreeland [originally published by Fratelli Palombi]
Pompeii by Pietro Giovanni Guzzo and Antonio d'Ambrosio [L'Erma di Bretschneider]
Profile of Ancient Rome by Flavio Conti [D'Agostini]
Roads of the Romans by Romolo Augusto Staccioli [L'Erma di Bretschneider]
Roma Arcaica compiled by the Soprintendenza Archeologica di Roma [Edizioni Quasar]
Roma: Area Archeologica Centrale compiled by the Soprintendenza Archeologica di Roma [Edizioni Quasar]
Ruins of Ancient Rome: Drawings of the French Architects Who Won the Prix de Rome edited by Massimiliano David [D'Agostini]
Scripta Latina: Index Editionum edited by Hadrianus la Regina [Edizioni Quasar]
Vesuvius A.D. 79 by Ernesto De Carolis and Giovanni Patricelli [L'Erma di Bretschneider]
Why Are You Calling Me a Barbarian by Birgitta Petré [L'Erma di Bretschneider]
Women and Beauty in Pompeii by Antonio d'Ambrosio [L'Erma di Bretschneider]