The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in 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—it pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities with the conviction that a greater and more profound sensitivity to and knowledge of the visual arts and their many histories are crucial to the promotion of a vital and civil society.

### Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Message from the Chair</td>
<td>2</td>
</tr>
<tr>
<td>Foreword</td>
<td>4</td>
</tr>
<tr>
<td>The Getty Conservation Institute</td>
<td>6</td>
</tr>
<tr>
<td>The Getty Foundation</td>
<td>16</td>
</tr>
<tr>
<td>The J. Paul Getty Museum</td>
<td>24</td>
</tr>
<tr>
<td>The Getty Research Institute</td>
<td>30</td>
</tr>
<tr>
<td>Getty Conservation Institute Projects</td>
<td>37</td>
</tr>
<tr>
<td>Getty Foundation Grants</td>
<td>43</td>
</tr>
<tr>
<td>Exhibitions and Acquisitions</td>
<td>50</td>
</tr>
<tr>
<td>Getty Guest Scholars</td>
<td>63</td>
</tr>
<tr>
<td>Getty Councils</td>
<td>66</td>
</tr>
<tr>
<td>Getty Publications</td>
<td>70</td>
</tr>
<tr>
<td>Honor Roll of Donors</td>
<td>72</td>
</tr>
<tr>
<td>Board of Trustees, Officers, and Directors</td>
<td>74</td>
</tr>
<tr>
<td>Financial Information</td>
<td>75</td>
</tr>
</tbody>
</table>
For the last 30 years, following receipt of Mr. Getty’s generous bequest, the J. Paul Getty Trust’s extraordinary financial resources have often been recognized and seen as what is distinctive about the Getty. Far more significant, however, is what the Getty has accomplished, particularly when measured in terms of the lives of other world-class arts institutions. Whether for its collections, scholarly research, conservation efforts, or philanthropy, the Getty’s four programs—the Conservation Institute, Foundation, Museum, and Research Institute—have come to be recognized for their outstanding “best-in-class” work. Importantly, this work has been achieved with careful attention to maintaining our endowment, which I am pleased to report is now close to an all-time record high.

Consistent with its founder’s dreams, after just 30 years, the Getty today is recognized as a global leader in the visual arts. But, far from resting on this achievement, the board of trustees and the Getty’s management understand the responsibility that arises from this global leadership position. We know that we must work diligently to ensure our future achievements are worthy of all the cultural, intellectual, and financial assets we now have. So, while as trustees we are proud of what has been accomplished, we, together with the Getty’s excellent management team, accept the challenges that lie ahead and will endeavor to make the next 30 years even more successful.

Last year I reported on one such program that met these high standards, the very successful Pacific Standard Time: Art in L.A. 1945-1980. I’m proud to report the influential art publication, The Burlington Magazine, editorialized: “Pacific Standard Time presented the best face of museums to the public. It dominated and elevated cultural discussion in the region for months, and it remains influential.”

The Getty kept Pacific Standard Time moving forward this past year through a smaller, though no less important, series of exhibitions and programs called Pacific Standard Time Presents: Modern Architecture in L.A. This initiative explored Los Angeles’ lasting impact on modern architecture, providing fresh insight into the contributions of Los Angeles architects and the city’s ongoing global impact.

These important Getty-led projects underscore our commitment to innovative work and collaboration within the Getty, by uniting our four programs to apply their expertise to a common subject, and externally, by bringing the region’s other arts organizations together to expand knowledge and engage visitors.

The Pacific Standard Time initiatives also demonstrate the Getty’s reliance on research-driven programs. The legacy of both initiatives includes new publications that expand the world’s understanding of Los Angeles’ contribution to both midcentury art and architecture worldwide.

The next Pacific Standard Time initiative—Pacific Standard Time: L.A./L.A.—will take place in 2017, promising an in-depth exploration of the artistic connections between Los Angeles and Latin America, the relationships between Latin America and the rest of the world, the history of exchange among Latin American countries, and the Latin American diaspora.

The Getty’s commitment to research was one of the focal points of our spring board of trustees meeting, held in Berlin. The Getty has a long relationship with colleagues in Berlin, many of whom have been Getty scholars or grant recipients, and the Berlin museums, which are among the greatest in the world, are wrestling with some issues that affect the entire art world. Perhaps the most striking insight from our meetings with arts leaders in Germany was the way they thought of their institutions in terms of what they would be 10 or even 15 years into the future—a refreshingly longer perspective than the widespread U.S. view of three- or five-year plans.

During the meetings, the trustees received a presentation about the research undertaken by all of the Getty’s programs, from its inception as an institution dedicated “to the diffusion of artistic and general knowledge” to today. These presentations show what is distinctive about the Getty: a unique union of museums, a conservation center, a grant-making program, and a research university. Viewed this way, the Getty, with its wide range and depth of collections, libraries, and laboratories, is unmatched by any other arts institution in the world. Its research infrastructure is robust, comprising extensive research materials, sophisticated analytical equipment, tools and systems, resident researchers, reference and information specialists, and the ability to convene scholars for periods of focused study. And, as trustees, we wanted to know how successful these research efforts have been, what the goals are going forward, and how to measure success in each area.

Our review of the research is part of a comprehensive review of the work of the Getty. The trustees have asked the Getty’s senior staff to explore other areas fundamental to the Getty’s long-term success over the next five to 10 years, including plans for growing our collections, pioneering new approaches to exhibitions, strengthening our commitments to digital initiatives and education, and the ways in which we engage with our many and varied audiences, as well as developing an appropriate approach for institutional development.

Looking back, it was another very successful year at the Getty, with new acquisitions at the Getty Museum and Research Institute, important conservation projects at the Conservation Institute and the Museum’s Paintings Conservation Studio, exciting projects all over the world supported by the Getty, with its wide range and depth of collections, libraries, and laboratories, is unmatched by any other arts institution in the world. Its research infrastructure is robust, comprising extensive research materials, sophisticated analytical equipment, tools and systems, resident researchers, reference and information specialists, and the ability to convene scholars for periods of focused study. And, as trustees, we wanted to know how successful these research efforts have been, what the goals are going forward, and how to measure success in each area.

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Mark S. Siegel
Chair, Board of Trustees
J. Paul Getty Trust
By any measure, the Getty is a young institution. Just 60 years ago, in 1953, Mr. Getty founded the J. Paul Getty Museum in his ranch house near Malibu, sharing his growing collection for the first time with the public. And 30 years later, in keeping with the instructions of Mr. Getty’s will, the J. Paul Getty Trust was designated, and programs were created that focused the Getty’s resources on expanding collections, exhibitions, research, education, conservation, and philanthropy.

This year we celebrate these two anniversaries and take measure of all that the Getty has accomplished in such a short period of time.

Harold Williams, the trust’s first president, articulated the values of the trust in a report to the trustees in 1982. The trust, he said, should strive for the highest quality in everything we do; be not merely another museum or art-supporting foundation but a leader in the field, doing what needs to be done and that others are not doing or cannot do; undertake activities around the world, wherever the need is greatest; attract to Los Angeles collections and talent of the greatest importance; and never be satisfied with what we’ve done, but strive to do more and to do it better.

At first working independently, and then coming together beginning in 1997 at the Getty Center in Los Angeles, the Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute have measured up to Harold’s and our trustees’ standards. In this report, you will read about some of the Getty’s recent work around the world and in Los Angeles.

The Getty Conservation Institute presents its Conserving Modern Architecture Initiative, addressing the growing conservation needs of modern architecture internationally. Along with the Museum’s Painting Conservation department, the Conservation Institute also continued work on a two-year project to conserve Jackson Pollock’s *Mural*, and increase understanding of the materials and techniques used by the artist.

The Getty Foundation details Pacific Standard Time Presents: Modern Architecture in L.A., designed to maintain the spirit and momentum of last year’s successful Pacific Standard Time initiative. And its Online Scholarly Catalogue Initiative reached a new milestone with the publication of the first online catalogues that were the result of planning and implementation grants awarded by the Foundation.

The J. Paul Getty Museum reports on some of its exciting new acquisitions, including exceptional paintings by Rembrandt and Canaletto, added to its already impressive collections. This, in addition to a look at the ambitious exhibitions and programs it organized this year.

The Getty Research Institute details its important digital projects and the expansion of the Getty Research Portal™, an online search gateway for digitized art history texts that now contains nearly 24,000 records. It also highlights its acquisition of important archives including those of the Knoedler Gallery and the architecture critic Ada Louise Huxtable.

Even as we undertook this important work, we looked ahead and with our trustees considered six areas critical to the future of the Getty:

• The role of research in our work, from the scientific to the art historical and museological;
• The development of new digital technologies to advance and disseminate our research;
• The purpose of our exhibitions and their relation to our collections;
• The range and depth of our educational resources and programs on site and over the Web;
• The value of expanding and deepening our engagement with our many and varied audiences, again on site and over the Web;
• And, finally, the importance of an effective institutional advancement program to support our current and future endeavors.

We are proud of all that we have accomplished in the past 60 and 30 years, respectively. And we are working hard to do even more and better what our changing field needs. This has been the driving ambition of the Getty Trust: to make a quantum difference in our field.

I wish to thank the Getty’s talented staff for their efforts in contributing to the Getty’s many accomplishments this past year, and our donors, who have contributed works of art and financial resources, to enable the Getty to achieve our core mission.

I also wish to recognize Harold Williams, president and CEO of the Getty Trust from its inception in 1983 to 1998; and Nancy Englander, who envisioned the Getty as the unique arts institution it is today, and who recently were honored as the first recipients of the J. Paul Getty Founder’s Medal. They set the very standards the rest of us are working so hard to meet.

Jim Cuno
President and CEO
J. Paul Getty Trust
The Getty Conservation Institute works to advance conservation practice in the visual arts, broadly interpreted to include objects, collections, architecture, and sites. It serves the conservation community through scientific research, education and training, model field projects, and the broad dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the Conservation Institute focuses on the creation and dissemination of knowledge that will benefit the professionals and organizations responsible for the conservation of the world’s cultural heritage.

**Getty Conservation Institute**

Timothy P. Whalen, Director

From our home at the Getty Center in Los Angeles, the Getty Conservation Institute (GCI) seeks to serve conservation professionals everywhere with innovative research, model field projects, and training—creating and delivering knowledge that advances conservation practice. We do this collaboratively, drawing not only upon the varied disciplines and expertise of our staff, but also on the myriad talents of our visiting scholars and other professionals, graduate interns, post-doctorate fellows, and, of course, our many project partners throughout the world. We are further supported by the GCI Council, now in its fourth year, whose members serve as ambassadors of our work, and whose generosity expands our capacity to carry out work with excellence.

This year saw completion in our home city of a major GCI legacy project—the conservation of the monumental and historic David Alfaro Siqueiros mural *América Tropical* in downtown Los Angeles, which reopened to the public on October 9, 2012, eight decades to the day after it was first unveiled. The GCI project, begun over 20 years ago, reflected not only a sustained Getty commitment to the mural’s conservation and public presentation, but also encompassed the full range of Institute work, including scientific study; conservation treatment; design and installation of a mural shelter, viewing platform, and interpretive center; and training of conservation students. The dedicated efforts of many GCI staff, past and present, contributed to the endeavor, and their work was honored in May 2013 when this GCI–City of Los Angeles project received the Los Angeles Conservancy’s President’s Award, selected by an independent jury of experts in architecture, historic preservation, and community development.

**Education**

An example of the integration of GCI work is a new initiative, Managing Collection Environments, which focuses on outstanding issues related to the conservation of collections. Launched this year, the initiative—involving GCI Education and GCI Science—will address compelling research questions and practical issues pertaining to the management of collection environments in museums, libraries, archives, and other repositories, and will combine scientific investigation with field work that tests and refines practical solutions. Educational activities ranging from short courses to expert meetings, and information dissemination through print and electronic publications, will complement the research.

Several activities were held under GCI Education’s Research Into Practice Initiative, which through workshops and colloquia presents scientific advances resulting from research by the GCI and its partners. At an October 2012 Getty Center workshop titled “Recent Advances in Characterizing Asian Lacquer,” conservators and scientists participated in research teams, preparing and testing samples of historic
lacquer from their own collections and presenting their analytical findings. The workshop grew out of the GCI’s Characterization of Asian and European Lacquers project with the Getty Museum, which is developing a comprehensive analytical method to identify organic materials in Asian and European lacquers.

Also part of the Research Into Practice Initiative were the GCI’s third and fourth workshops on the cleaning of acrylic painted surfaces—one at Tate Britain in London and the other at the Lunder Conservation Center in Washington, DC. The workshops introduce participants to new products and systems that have arisen out of recent scientific testing, much of it conducted by the GCI, Tate Gallery, and the Dow Chemical Company. The GCI’s research was part of work conducted by the Institute’s Modern and Contemporary Art Research Initiative.

The GCI—with the Arab Image Foundation, the Art Conservation Department of the University of Delaware, and the Metropolitan Museum of Art—organized the second workshop of its Middle East Photograph Preservation Initiative (MEPPI), designed to gather information, raise awareness, and build capacity in the preservation of photograph collections in the Middle East. The workshop—held at New York University, Abu Dhabi, in November 2012, with participants from Algeria, Bahrain, Egypt, Iran, Kuwait, Libya, Morocco, Palestine, Tunisia, Turkey, and the United Arab Emirates—was the first of a three-part course; participants carry out practical work at their own institutions during the course’s eight-month second phase. A follow-up meeting for participants from the first MEPPI course was held in September 2012 in Morocco.

Field Projects

In January 2013, the GCI and World Monuments Fund (WMF) released the open-source code for Arches—a geospatial, web-based information system developed by the GCI and WMF for countries and agencies to help inventory and manage cultural heritage, ranging from archaeological sites to historic buildings, districts, and landscapes. In June 2013, the GCI and WMF hosted an open-source community workshop in England in connection with Arches; heritage professionals from government agencies and academic institutions in Britain and Europe worked with the project team to provide feedback in advance of the release of version 1.0 of the system, planned for October 2013.

As part of MOSAIKON—a partnership of the GCI, the Getty Foundation, the International Center for the Study and the Preservation and Restoration of Cultural Property (ICCROM), and the International Committee for the Conservation of Mosaics—the second module of the Regional Course for Technicians of In Situ Mosaics, led by the GCI, was held at the Roman site of El Jem, Tunisia, in November—December 2012; participants from Morocco, Algeria, Tunisia, and Libya focused on stabilization of in situ mosaics. A third module with this group was held April-May 2013 at both El Jem and at Bulla Regia, a Tunisian, Roman, and Byzantine site. Bulla Regia is also the location of a continuing model field project (in collaboration with the Institut National du Patrimoine and WMF) to conserve and present one or more ancient houses and their mosaic floor decoration. The project (with GCI Council support) is developing a conservation and management plan for the site’s approximately 300 excavated mosaics. In FY13, a rapid survey of the mosaics was completed and a topographic site survey begun; also begun was a metric survey of the site’s mosaics. This data will be included in a geographic information system being developed for Bulla Regia.
Under its Conserving Modern Architecture Initiative (CMAI), the GCI organized a May 2013 Getty Center symposium, "Minding the Gap: The Role of Contemporary Architecture in the Historic Environment." International architects Thomas H. Beeby, Juergen Mayer H., Rafael Moneo, Richard Rogers, and Denise Scott Brown presented their work, illustrating a range of approaches to designing contemporary architecture in the historic urban environment. The symposium concluded with a panel discussion moderated by architecture critic Paul Goldberger.

The first field project of CMAI, the Eames House Conservation Project (undertaken with the support of the GCI Council and the Dunard Fund USA) continued its progress. The GCI is working with the Charles and Ray Eames Preservation Foundation Inc. to develop a conservation management plan focused on current and long term needs of the mid-century Eames House and to recommend a climate control system to protect the interior fabric of the house, including its contents. This year’s activities included the environmental monitoring program, onsite paint excavations, and selected repairs to the metalwork and steel window frames, as well as analysis and treatment recommendations for the living room’s wood paneling.

The GCI worked with Egypt’s Supreme Council of Antiquities (SCA) on two projects, including the conservation and management of the 3,300-year-old tomb of Tutankhamen in the Valley of the Kings. During the November 2012 field campaign (which coincided with the 90th anniversary of the tomb’s discovery by archaeologist Howard Carter), treatment trials for the tomb’s wall paintings were conducted, as well as condition monitoring. In February 2013, the GCI and the SCA began implementing the tomb’s conservation plan, focusing on stabilizing the burial chamber wall paintings. The other project, in the Valley of the Queens, seeks to enhance conservation and site management in the Luxor region through comprehensive planning for the Valley, to be jointly implemented with Egypt’s Ministry of State for Antiquities. During FY13, interior presentation designs and a conservation plan for tomb 55, constructed for a son of Rameses III, were completed and approved by the ministry.

In conjunction with the Southern African Rock Art Project (SARAP), the GCI partnered with the Institute for Professional Practice in Heritage and the Arts at the Australian National University to develop workshops on rock art conservation and management. The first workshop—held in July 2012 for a group from southern African countries—was structured around site visits in Australia. SARAP objectives include promoting rock art preservation, conservation, accessibility, and management in the southern African region; creating opportunities for capacity building in rock art site management and conservation; and promoting a community of practice among rock art professionals in southern African countries.

In spring 2013, the team working in the Tablinum of the Casa del Bicentenario at Herculaneum in Italy traveled to the site twice as part of the GCI project to develop a methodological approach for conservation of decorated architectural surfaces, including wall paintings, at Herculaneum and other archaeological sites in the region (this project has also received GCI Council support). The team conducted condition recording, environmental monitoring, treatment testing for conservation of the wall paintings, and a survey of figurative scenes of wall paintings across the site; the team also completed graphic condition recording and designed pilot protective measures for climate improvement of the Casa del Bicentenario, based on environmental monitoring.
This year also saw advancement of the Seismic Retrofitting Project of the GCI’s Earthen Architecture Initiative, which seeks to combine traditional construction techniques and materials with high-tech methodologies to develop easy-to-implement seismic retrofitting techniques and maintenance programs that can improve the structural performance of historic earthen buildings in Peru and other Latin America countries. In Peru, numerical modeling analysis and static and dynamic testing were finalized for the project’s prototype buildings. The project also designed and implemented temporary protection of Kkuro Tambo Church and carried out condition assessment its wall paintings. The Friends of Heritage Preservation provided a grant supporting conservation of the church.

Progress was also made on a project that integrated Field Project and Science staff on scientific research into injection grouts for conservation of architectural surfaces, including plasters, wall paintings, and mosaics. A manual for the evaluation of injection grouts was edited and produced for online publication in early FY14.

In June 2013, the GCI completed the 18th International Course on Stone Conservation in Rome, Italy. Held in partnership with ICOMOS and Rome’s Non-Catholic Cemeteries, the twelve-week course brought together conservators, architects, conservation scientists, engineers, and archaeologists from 19 countries to learn about theoretical and practical methodologies for stone conservation. The course also provided them with an important platform for exchanging ideas about conservation practices and challenges they face in their home countries.

For over two decades, the GCI has collaborated with the Dunhuang Academy (DA) on conservation issues at the Mogao Grottoes, a World Heritage Site in China. In May 2013, the GCI, the DA, and the International Council on Monuments and Sites-China co-organized a three-day colloquium at Mogao to discuss visitor management and mass tourism at Chinese heritage sites. The colloquium grew out of GCI-DA work to address tourism pressures at Mogao, which today receives nearly 800,000 visitors a year; a visitor carrying capacity study was undertaken by the GCI and the DA, within the context of a visitor management plan for the grottos. At the colloquium, case studies, including theoretical approaches and visitor flow modeling, were discussed. The colloquium was timely as the first Tourism Law of the People’s Republic of China was promulgated this year.

Science

In January 2013, the GCI organized with the Getty Museum an experts’ meeting (made possible by Andrew W. Mellon Foundation funding) to discuss the study and conservation treatment of Jackson Pollock’s Mural (1943). The painting, from the University of Iowa Museum of Art collection, is at the Getty for a two-year project of conservation and research by the GCI and the Museum’s Paintings Conservation Department. The project’s aim is to improve the painting’s aesthetic impact and to stabilize its physical structure, while increasing understanding of the materials and techniques used by the artist during the critical early moment in his career when the painting was made. GCI work on Mural is part of the Institute’s Modern and Contemporary Art Research initiative.

Another component of this initiative is Art in L.A., a project to further understanding of the materials and processes used by Southern California artists from 1945 to 1980, and to explore some of the broader issues of conserving contemporary art. During FY13, there was production of two short documentaries that investigated the materials of Larry Bell and Helen Pashgian, and explored their thoughts on conservation of their work. In addition, a study of methods to conserve scratches and chips in polyester resin sculptures was completed.
The GCI’s scientific contribution to the Getty Museum exhibition Florence at the Dawn of the Renaissance was highlighted in the exhibit itself, which ran from November 2012 to February 2013. GCI scientists, working with Getty Museum conservators and curators, conducted in-depth studies of manuscript illuminations and panel paintings to better understand 14th-century Florentine workshop practice. Their research revealed how the materials chosen by the artists affect the appearance, stability, and conservation of these works.

Studying how the iconic red and black figure pottery of ancient Athens was created, the GCI’s Athenian Pottery Project—a collaboration with the Getty Museum, Stanford University scientists, and The Aerospace Corporation, and supported by a National Science Foundation grant—has examined hundreds of sherd from ancient decorated ceramic vessels using high-resolution scientific techniques to determine the materials and methods employed in their preparation, decoration, and firing. This project has revealed that firing these vessels was more complex than previously thought, suggesting the use of multiple application/firing sequences and unprecedented clay refining techniques. In conjunction with the project, the GCI and the Museum organized a May 2013 colloquium for art historians, archaeologists, conservators, and scientists to discuss issues related to the production of ancient Athenian pottery.

As part of MOSAIKON, GCI Science has focused on developing sustainable solutions to the conservation of lifted mosaics by investigating alternative backing methods and materials that are cost-effective and locally available. In FY13, a survey was conducted to better understand the availability of materials in Mediterranean countries, and a summary of the results was provided to the initiative’s partners. A mortar testing program aimed at determining which mortar combinations meet the required mechanical and physical properties was completed, testing of mid-scale mock-ups begun, and a computer model of the new backing method created.

The GCI released the first 11 volumes of the Atlas of Analytical Signatures of Photographic Processes, which ultimately will document the chemical fingerprint of every known—and some previously unknown—means of making chemical (i.e., analogue) photographs. This information, which grows out of the GCI’s Research on the Conservation of Photographs project, will aid conservators, curators, and scientists in understanding the kind of photographs in their collections, which in turn can aid in conserving the images. The Atlas is available on the GCI website at no charge.

Research Resources and Dissemination

Following last year’s upgrade to AATA Online, additional changes were made to the database, a key resource for the conservation field comprised of over 120,000 abstracts of literature related to the preservation and conservation of material cultural heritage. Nearly 9,000 citations from GCI Project Bibliographies have been incorporated into one search interface, ability to limit results enhanced, and the browsing feature improved.

Work continued on upgrades to the Institute’s extensive website, which provides a wide variety of resources for conservation professionals, as well as detailed GCI project information. Improvements included a new “Books for Purchase” section, and modification to the website’s most popular section, “PDF Publications”; brief abstracts for every publication in these sections were added. Website navigation was also simplified to enhance usability.

The GCI published two more volumes in its Readings in Conservation series: Archaeological Sites: Conservation and Management, and Historical Perspectives on Preventive Conservation. The books reflect the Institute’s decades-long focus—in projects and research—on archaeological sites and preventive conservation. They are the fifth and sixth volumes in the GCI’s Readings in Conservation series, which publishes texts fundamental to an understanding of the history, philosophies, and methodologies of conservation. The series is part of GCI’s ongoing commitment to disseminating materials essential to the advancement of the conservation profession.
The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the greater understanding and preservation of the visual arts in Los Angeles and throughout the world. Through strategic grant initiatives, it strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the arts. It carries out its work in collaboration with the other Getty programs to ensure that they individually and collectively achieve maximum effect.

At the Foundation, the past year saw the conclusion of a major strategic initiative, significant milestones in ongoing grants, and the launch of new programs. Substantial progress was achieved during FY13, including the completion of the first Pacific Standard Time successor program, the conclusion of the planning phase of the Online Scholarly Catalogue Initiative, and continuing support for Connecting Art Histories projects that bring together scholars across the globe. Through our grantmaking, we continued to support programs in Los Angeles, across the United States, and around the world that encourage lasting collaborations among professionals and organizations working in the arts.

Pacific Standard Time Programs


Pacific Standard Time: Art in L.A. 1945–1980 was an initiative of the Getty that included over 60 institutions across Southern California coming together to tell the story of the birth of the Los Angeles art scene through a series of linked exhibitions and programs. Pacific Standard Time rescued an endangered history, engendered an unprecedented collaboration among arts organizations, and left a legacy in terms of scholarship for the future. An Economic Impact Analysis report prepared by the Los Angeles Economic Development Corporation (LAEDC) found that the initiative also generated considerable economic activity in the Southern California region, adding $280.5 million in economic output and supporting 2,490 jobs. The report, commissioned by the Getty and funded by Bank of America, provides a baseline for future studies on the financial impact of the arts in Los Angeles. The full report is available on the Foundation’s website at http://www.getty.edu/foundation/pdfs/laedc_report.pdf.

Pacific Standard Time Presents: Modern Architecture in L.A.

Given the success of Pacific Standard Time, the Getty launched a smaller successor program to maintain its momentum. Similarly collaborative in spirit but more modest in scale, Pacific Standard Time Presents: Modern Architecture in L.A. took place in the spring and summer of 2013 and explored the city’s postwar architecture. The Foundation awarded grants to 16 partner organizations for a variety of exhibitions and programs. Exhibitions ranged from thematic presentations about a range of building types to monographic shows about established architects as well as lesser-known figures who have made significant contributions to the region’s distinctive built environment.
A signature feature of this initiative was "Architecture Month," a period of concentrated public programming that accompanied the exhibitions. Foundation grants supported exhibitions, lectures, tours, symposia, and even a day of car-free exploration—CicLAvia—on Wilshire Boulevard, one of Los Angeles’ most iconic and architecturally-varied thoroughfares.


During the year under review, the Getty also launched Pacific Standard Time: L.A./L.A., which will be the next large Pacific Standard Time initiative. A few preliminary grants were awarded, and in the coming year, the Foundation will hold an open grant competition for Southern California cultural organizations to apply for research and planning of exhibitions about Latin America and Los Angeles, the history of exchange among Latin American countries, or the Latin American diaspora to name a few possibilities.

Online Scholarly Catalogue Initiative

The Foundation reached milestones in FY13 for the Online Scholarly Catalogue Initiative (OSCI), as all implementation grants have been awarded and the first online catalogues published. OSCI is a group of nine museums working together to develop model collection catalogues for the online environment, and the final implementation grant was made to the Smithsonian’s Freer and Sackler Galleries to complete its digital publication on the Gerhard Pulverer Collection of Japanese illustrated books. Like several other OSCI museums, the Freer/Sackler selected the IMA Lab at the Indianapolis Museum of Art to develop the technical infrastructure for their catalogue based on the OSCI Toolkit. This customizable suite of publishing tools was developed with Getty grant support for initial use by the Art Institute of Chicago, and it is now accessible online at oscitoolkit.org to the wider museum field at no charge.

The Foundation also brought together the OSCI teams for a two-day meeting to discuss the technical hurdles of digital publishing in FY13. With the expected completion of all Getty-funded catalogues by the end of 2014, the next step will be dissemination of lessons learned and ways to ensure the sustainability of projects that live online.

At the close of the fiscal year, several more catalogues were on the verge of release, including the San Francisco Museum of Modern Art’s Rauschenberg Research Project focused on the early work of the celebrated American artist Robert Rauschenberg. The Foundation will continue to work with partners in FY14 to publicize catalogue releases and share information about these scholarly resources available to all free of charge.

Panel Paintings Initiative

The Panel Paintings Initiative is meeting an urgent need to train the next generation of conservators of old master paintings on wooden panels before the current experts retire. A number of active Foundation grants are training conservators to care for these artworks through the conservation of masterpieces by some of the world’s most beloved artists, such as Hubert and Jan van Eyck, Peter Paul Rubens, Pieter Brueghel the Elder, Albrecht Dürer, and others.

The year under review saw completion of one of the most challenging structural treatment projects to date, the conservation of Giorgio Vasari’s Last Supper (1546) supported by a foundation grant awarded to the Opificio delle Pietre Dure (OPD) in Florence. This monumental, multi-panel painting was severely damaged by the 1997 flood in Florence and received initial stabilization in 1998; during the year under review, conservators removed more than 350 kg of debris from the painting’s surface. A new conservation framework was developed to ensure ongoing monitoring of the panel and treatment as required.
damaged in the Florence flood of 1966, and it was only a few years ago that experts developed the technology to safely undertake the repair of the artwork. The 2010 Getty grant to the OPD has resulted in the reassembly of the individual panels for the first time in nearly 50 years, in the process training seven conservators at the post-graduate, mid-career, and advanced levels. Other training grants awarded this year continue the Foundation’s current focus on post-graduate training residencies and involve the conservation of paintings by Hieronymus Bosch and Leonardo da Vinci.

In addition to support for side-by-side conservation training, the Foundation also supported other projects that benefit professionals involved in the care of paintings on wooden panels. After experts noted that a small, yet critical body of scholarly texts is not widely accessible to the conservation field, the Foundation provided several grants this year for the translation and online publication of key resources. The Foundation also awarded a grant for the second phase of the innovative Ghent Altarpiece web application, Closer to Van Eyck. The website displays the existing condition of the Ghent Altarpiece in astounding detail and reveals new possibilities for conservation documentation. Phase two of the web application, Even Closer to Van Eyck, builds on the success of the first phase and will set new standards for digital projects related to art history and conservation: first by providing rare access to the decision-making process for the conservation treatment of the altarpiece, and second, through the dissemination to the museum community of the open-source technology behind the website.

**MOSAIKON**

Mosaic pavements found in museums and in situ across the Mediterranean are among the most threatened remains of classical antiquity. The MOSAIKON initiative is a five-year partnership launched in 2009 among the Foundation, the Getty Conservation Institute, the International Center for the Study and the Preservation and Restoration of Cultural Property (ICCROM), and the International Committee for the Conservation of Mosaics (ICCM) to improve the care and preservation of mosaics in the Middle East and North Africa. Despite turmoil in the region, MOSAIKON has made remarkable progress in increasing regional expertise through training programs and related professional development. The year under review saw the completion of several successful Foundation grants. King’s College in London undertook introductory workshops in Libya that identified candidates for in-depth training and the Centro di Conservazione Archaeologica (CCA) in Italy completed an intensive two-year training program for restorers of lifted mosaics from Syria, Jordan, and Tunisia. Based on the success of the CCA project, the Foundation awarded the institution a second grant for an ambitious follow-up program to complete training for regional restorers and train a new generation of instructors. The grant will also establish basic conservation laboratories and improved storage conditions at selected regional museums and consolidate the communications network for mosaics restorers working in the greater Mediterranean. Finally, a separate grant to MOSAIKON partner ICCM will provide support for regional mosaics professionals to attend the organization’s upcoming triennial conference in 2014 and a follow-up workshop for Getty training alumni, which will reinforce the skills taught in MOSAIKON courses.

**Connecting Art Histories**

The Connecting Art Histories initiative aims to increase intellectual exchange across national and regional borders, with priority given to scholars working in countries whose economic or political realities have prevented previous collaboration. This year the Foundation awarded a series of new Connecting Art History grants that focus on the greater Mediterranean region. Projects led by scholars from the American Academy in Rome (AAR) and Harvard University take a fresh look at art and architecture from the Eastern portion of the region produced during the medieval and early modern periods. Two other grants are based in Florence, at the Kunsthistorisches Institut and The Harvard University Center for Italian Art.
Reaissance Studies at Villa I Tatti. The Kunsthistorisches Institut is in the final phase of an ambitious four-year research program that has brought together over 100 scholars to examine the complex and diverse connections forged among the Mediterranean region, the Middle East, Central Asia, and the Indian subcontinent in the medieval and early modern periods. Villa I Tatti’s project brought together in Florence 16 scholars from all across mainland China and Taiwan who teach Renaissance art and architecture. The majority of participants had never before traveled to Italy to see these works in their original contexts, and the project resulted in a lasting network for Renaissance studies among the Chinese scholars and with European and American colleagues.

These are among the many Connecting Art Histories programs in progress around the globe. Other grants awarded this year include research seminar and teaching exchanges in Brazil. A number of grants are ongoing in Latin America, which is another priority region for this initiative.

Professional Development

Through its ongoing support of professional development for individuals working in art history and conservation around the world, the Foundation provides funding for projects that benefit the fields in which the Getty works. One example is the longstanding support the Foundation has provided for the African museum community. For more than two decades, the Foundation has supported preventative conservation programs to improve collections care across sub-Saharan Africa. This year one of our culminating grants in the region—a three-year training program for African museum professionals from Kenya, Uganda, and Tanzania organized by the British Museum—reached its halfway point. Participants are already implementing skills gained from their workshops and improving training protocols at their home institutions.

Closer to home, the annual Multicultural Undergraduate Internship program introduced a new class of diverse undergraduates to careers in the visual arts through paid summer internships at over 70 Los Angeles area museums and arts organizations. Following the 20th anniversary of the program in 2012, the Foundation completed an intern survey of alumni, and the final results will be used to evaluate existing alumni professional development programs and inform decision-making about future activities for the year ahead.

This year also saw change at the Getty Leadership Institute at Claremont Graduate University (GLI at CGU). Longtime renowned GLI Executive Director Phil Nowlen retired at the end of 2012 after nearly 30 years with the program, and Melody Kanschat, former president and chief operating officer of the Los Angeles County Museum of Art, was appointed as the new executive director following an extensive search. Programs were suspended for a year while the GLI rethinks its direction going forward in light of new developments in the field.

Looking Ahead

The Foundation will launch new grant initiatives in the year ahead. A high priority will be Pacific Standard Time: L.A./L.A. In addition, programs are in development to support art historical scholarship in the digital age and the conservation of modern architecture. The dissemination of grant results will continue, especially with OSCI and Connecting Art Histories, which both have a number of projects reaching completion in the upcoming fiscal year.

For further information about Getty grants, visit the Foundation online at getty.edu/foundation.
The J. Paul Getty Museum seeks to inspire curiosity about, and enjoyment and understanding of, the visual arts by collecting, conserving, exhibiting and interpreting works of art of outstanding quality and historical importance. To fulfill this mission, the Museum continues to build its collections through purchase and gifts, and develops programs of exhibitions, publications, scholarly research, public education, and the performing arts that engage our diverse local and international audiences. All of these activities are enhanced by the uniquely evocative architectural and garden settings provided by the Museum’s two renowned venues: the Getty Villa and the Getty Center.

In December 2012, the Getty Center celebrated the 15th anniversary of its opening. Just four months later, the Center reached another milestone: its 20-millionth visitor. These two significant markers are testament to the Museum’s ongoing commitment to developing its collections, enhancing its displays, and developing engaging programming. This fiscal year was certainly no exception, bringing major additions to the permanent collection, groundbreaking exhibitions to the galleries, and programming that offered myriad opportunities for the public to actively engage with works of art in the Museum.

The Collection

This fiscal year, the Museum continued to expand its collection through outstanding acquisitions and generous gifts, highlighted by the purchase of two exceptional paintings: Rembrandt Laughing, one of the earliest known self-portraits by the Dutch master, and The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola by Giovanni Antonio Canal (known as Canaletto). The Department of Drawing’s addition of Study of Pine Trees and Rock (recto)/Landscape (verso) by Caspar David Friedrich and Portrait of Dame Étienne by Philippe de Champaigne adds to the Museum’s remarkable holdings of works by these two artists, whose paintings play an integral role within the collection. Odilon Redon’s noir sheet Apparition strengthens the Museum’s compendium of drawings from the late 19th century, which includes works by Degas, Manet, Renoir, Pissarro, and Toulouse-Lautrec, along with a magnificent pastel by Redon.

With the acquisition of Lieven van Lathem’s Roman Gillion de Trazegnies, the Department of Manuscripts added another highlight to its world-class collection of Flemish manuscripts. Featuring secular scenes of travel, romance, and adventure, this masterwork recounts the exploits of the knight Gillion, a nobleman from an ancient family of Trazegnies. The book complements the only known documented work by Van Lathem, the Prayer Book of Charles the Bold, which has been part of the Museum’s collection since 1989.

The Department of Photographs added works by two artists new to the collection: Werner Herzog and Allan Sekula. Herzog’s video installation Hearsay of the Soul and Sekula’s photographic installation Aerospace Folktales add to the scope of works by contemporary artists represented in our holdings. Untitled (circle on window), a haunting work by Gregory Crewdson, the generous gift of Jan and Trish De Bont, was highlighted in an exhibition in the fall of 2013. The acquisition of Minor White’s suite of photographs Sound of One Hand and Ritual Stones, Son Rafael Desert, Utah, supported, in part, by the Greenberg Foundation, and six photographs by Captain Linnaeus Tripe reinforces the representation of 19th- and mid-20th century works in the collection by artists critical to the history of photography.
Exhibitions

The Museum’s ambitious exhibitions program saw 17 new exhibitions and installations in the year under review. Gustav Klimt: The Magic of Line ushered in the fiscal year with one of the most well-attended exhibitions since the opening of the Getty Center. The seminal exhibition, organized with the Albertina Museum, Vienna, marked the 150th anniversary of Gustav Klimt’s birth and further cemented the artist’s achievement as a draftsman and as an integral figure of early Modernism. Together with Herb Ritts: L.A. Style, the exhibition brought a record-breaking number of visitors to the Museum in summer 2012. Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1500, co-organized with the Art Gallery of Ontario, featured breathtaking works by Giotto—the largest group ever assembled in North America—alongside those by his contemporaries. The exhibition re-examined the relationship between painting and manuscript illumination in the early Trecento. Los Angeles Times art critic Christopher Knight praised the exhibition as “among the most important in an American museum this year.” The exhibition catalogue was honored as one of 2013’s “Best of the Best from University Presses” by the Association of American University Presses.

Overdrive: L.A. Constructs the Future, 1940–1990, co-organized with the Getty Research Institute and part of the Getty’s Pacific Standard Time Presents: Modern Architecture in L.A. initiative, surveyed the important architectural narrative of our city. The photography exhibition In Focus: Ed Ruscha, which showcased the artist’s influential recording of the Los Angeles cityscape, provided a perfect complement. From February to March, the Museum hosted a special six-week presentation of Johannes Vermeer’s enigmatic Woman in Blue Reading a Letter, on loan from the Rijksmuseum in Amsterdam. It was the only showing of this rare work by the great Dutch master in the United States. The painting’s short stay at the Museum garnered extensive press coverage, including considerable acclaim for a social-media project that asked visitors to imagine the contents of the letter the woman in the painting is reading, creating a range of truly inspired responses.

As part of a new cultural agreement with the civic museums of Rome, the Museum presented the spectacular and monumental marble sculpture Lion Attacking a Horse from the Capitoline Museums, Rome. Dramatic in subject and scale, it filled the Atrium of the Getty Villa. It had never previously been exhibited away from the Capitoline Hill.

Other exhibitions featured at the Getty Villa this year were Last Days of Pompeii: Decadence, Apocalypse, Resurrection, which addressed the potent legacy of Pompeii in the modern imagination, and Sicily: Art and Invention between Greece and Rome, which included the Statue of a Youth (the Mozia Charioteer), one of the finest sculptures of classical antiquity, among other extraordinary works from the island. Pompeii illustrated the fascination and awe that antiquities have elicited up to the present day, while Sicily celebrated the island that was a center of innovation at the crossroads of the Greek and Roman worlds. Connections between Europe and Asia were explored in the exhibition Looking East: Rubens’s Encounter with Asia, organized around Peter Paul Rubens’s extraordinary drawing, Man in Korean Costume, one of the Museum’s masterpieces. The works in the exhibition were brought to life through unique fashion shows and artist-at-work demonstrations that showcased the beauty of Korean textiles. In May, Park Geun-hye, the president of South Korea, visited the Getty to view the exhibition.

Los Angeles Times art critic Christopher Knight praised the exhibition Florence at the Dawn of the Renaissance as “among the most important in an American Museum this year.”
The Department of Photographs continued their diverse and expansive programming throughout the year with *In Focus: Robert Mapplethorpe* (featuring works that are part of the joint acquisition between the Getty and the Los Angeles County Museum of Art), *The Photographs of Ray K. Metzker* and *The Photographs of Hiroshi Hamaya and Kansuke Yamamoto*, which highlighted the department’s extensive, newly acquired collection of photographs by Japanese artists.

**Education and Public Programs**

In July 2012, the Getty became one of the few museums in the United States to make audio guides free for all visitors. Since the initiative launched, over 125,000 visitors have taken advantage of this rich resource. The Museum also increased the accessibility of its collection by significantly expanding its presence on the Google Art Project, adding more than 3,300 works to this public site.

Sam Durant, the 2013 Getty Artists Program invitee, created *What Is a Museum?* in collaboration with a number of Getty staff. The project asked visitors to explore the various roles of a museum, and in its use of both on- and off-site methods to crowdsource input, was the first of its kind for the Getty. A microsite (isamuseum.org) was launched in May, and social-media channels such as Facebook and Twitter allowed people to connect with the project both onsite and online. The project also marked the Getty's first Google Art Talk.

The Education Department continues to employ technology to reach its audience. GettyGames—free online games that educate through play—was recently augmented with a prototype in-gallery game, Switch. GettyGames garnered close to a million hits on getty.edu this fiscal year. This is part of a rapidly expanding effort to engage and educate the Museum’s audience through interactive and digital efforts, and plans are underway for future projects.

As part of Pacific Standard Time Presents and in conjunction with UCLA’s Center for the Art of Performance, the Museum organized the West Coast premiere of acclaimed choreographer Trisha Brown’s iconic *Roof Piece*. Other collaborative ventures included a program for teachers executed in partnership with the Hammer Museum and the Museum of Contemporary Art. The programs “Framing L.A.” and “Sonic Overdrive” presented performance and music to reflect the complexity of Los Angeles’ built environment.

The Getty Villa’s Annual Outdoor Theater Production presented *Helen* to great fanfare and large audiences. The Playwrights’ Arena performed a contemporary interpretation of the classic work, which was adapted by Nick Salamone and directed by Jon Lawrence Rivera.

Among the many innovative programs at the Villa, two deserve special recognition for their contributions to research and scholarship: the symposium “Cultural Memories in the Roman Empire” addressed the ancient construction of identity through the manipulation of ideas and artifacts, while the workshop “New Approaches to Understanding Athenian Pottery Production” brought together art historians, archaeologists, conservators, and scientists to investigate Greek vase technology from perspectives ranging from the microscopic behavior of materials to artists’ practices and the social implications of workshop organization.

**Looking Ahead**

In the year ahead, we look forward to completing a major conservation project on Jackson Pollock’s pivotal painting *Mural*, commissioned in 1943 by Peggy Guggenheim. This spectacular canvas, 8 feet by 20 feet, arrived at the Getty Museum in July 2012 for 19 months of study and conservation; the restored work will form the centerpiece of a focused exhibition from March through June 2014. This next fiscal year will also see the first of what we hope to be many collaborations with Greece. Opening in April 2014, *Heaven and Earth: Art of Byzantium from Greek Collections* will bring nearly 200 treasures from 34 lenders throughout Greece to the Getty Villa. Developed in partnership with the Hellenic Ministry of Culture and Sports in Athens and the National Gallery of Art in Washington, D.C., the exhibition will showcase icons and richly ornamented objects, both sacred and secular, from the opulent and deeply spiritual world of Byzantium.
The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts and their various histories through its expertise, active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services, and a residential scholars program. Its Research Library and special collections of rare materials and digital resources serve an international community of scholars and the interested public. The Institute’s activities and scholarly resources guide and sustain each other and together provide a unique environment for research, critical inquiry, and scholarly exchange.

**Research**

Every facet of the Getty Research Institute (GRI)—from its special collections, exhibitions, and Scholars Program to its publications and digital art history initiatives—is dedicated to advanced research and scholarship. The GRI’s primary goals of conducting research and sharing knowledge on a global scale are carried out together not only with the other Getty programs but with the international scholarly community. The Scholars Program, founded in 1984, fosters the professional and intellectual development of younger scholars and provides an opportunity for senior scholars to complete major works. The key resource for much of the GRI’s scholarship is the Institute’s extensive and rare special collections of original documents and objects from the 15th century to the present.

One of the GRI’s strongest collecting areas is in architecture and design, which comprises more than 50,000 original drawings, 250,000 photographic prints and negatives, and nearly 100 architectural models. Through these collections, the GRI fostered a new research field on Los Angeles architecture and urbanism, which culminated in *Overdrive: L.A. Constructs the Future*, a research project, exhibition, and publication that represent the GRI’s contribution to the history of architecture and urbanism in Southern California from 1940 to 1990. *Overdrive* demonstrated for the first time how the region’s rapid economic and artistic ascent was willed into existence by a shifting array of powerful alliances, enlightened patrons, and pioneering designers. The exhibition—co-organized with the J. Paul Getty Museum—and catalogue revealed complex and often underappreciated aspects of Los Angeles, explaining how the metropolis became an internationally recognized destination with a unique design vocabulary, canonized landmarks, and a coveted lifestyle. The *Overdrive* research project and exhibition were an integral part of the region-wide initiative Pacific Standard Time Presents: Modern Architecture in L.A., supported by grants from the Getty Foundation.

The GRI’s special collections of Latin American surrealist material encompass archival papers, journals, books, photographs, and artwork from Chile, Peru, and Mexico. These rare materials informed the GRI’s research into the little-known story of a pioneering artistic experiment that made Mexico an important site of avant-garde activity in the 1940s. This research work culminated in an exhibition, *Farewell to Surrealism: The Dyn Circle in Mexico*, supported by grants from the Getty Foundation.
The GRI has also undertaken a major research project on the recently acquired Harald Szeemann Archive, which will produce multiple exhibitions, publications, and conferences. The first result was an exhibition in collaboration with Fondazione Prada, curator Germano Celant, artist Thomas Demand, and architect Rem Koolhaas that produced a full-scale architectural reconstruction of Harald Szeemann’s seminal 1969 exhibition, *When Attitudes Become Form*. The restaging featured the original artworks from *Attitudes* and a selection of materials culled from the archive. Such an undertaking would not have been possible without extensive research into the Szeemann archive and library, which spans 3,000 linear feet. The reconstructed exhibition opened at the Fondazione Prada in Venice, Italy, running from June 1 through November 3, 2013, and was widely reviewed as one of the highlights of the 2013 Venice Biennale.

**Acquisitions**

The GRI’s most recent acquisitions include the archive of the Knoedler Gallery in New York, as well as that of architecture critic Ada Louise Huxtable and artist Harry Smith, and a rare first-edition suite of four prints entitled *Times of Day* by Philipp Otto Runge, a leading painter and theorist of the German Romantic movement.

The Knoedler Gallery Archive illuminates the business relationships and records of one of America’s oldest and most preeminent art galleries, started in 1848 by Michael Knoedler and his employers, Adolphe Goupil and William Schaus from the French firm Goupil, Vibert & Cie (later Boussod, Valadon & Cie). Founded before the establishment of most museums in this country, the gallery played a central role as a conduit for the masterworks that established American museum collections, including the Frick Collection, the Metropolitan Museum of Art, the National Gallery, and the J. Paul Getty Museum. The stock books from the Knoedler archive were catalogued and available for research in July 2013.

With the acquisition of the archive of Ada Louise Huxtable (1921–2013), the most important voice in architectural criticism over the last 50 years, the GRI gained a rich and diverse range of materials from a leading figure in the architectural history and preservation movement. Huxtable was the first dedicated architecture critic writing for a major newspaper, the *New York Times*, in 1963. The archive includes her manuscripts and notes, her correspondence with influential architects as well as letters of appreciation from the general public. This archive complements the GRI’s architecture and design collections and will be available for research in May 2014.

The papers of Harry Smith—a multidisciplinary American artist and collector described by scholars, friends, and critics as an alchemical filmmaker, musical archaeologist, and avant-garde shaman—consist of writings on film projects and ethnography, documents and photographs related to Smith’s early interest in Pacific Northwest Indians, as well as a complete collection of his most significant films, audition tapes, and ephemera. This archive allows scholars specializing in one aspect of Smith’s complex oeuvre to make connections with related practices. Film specialists, for example, will have access to Smith’s ambient sound recordings, which served as critical source material for his films.

**Digital Art History**

A fundamental, overarching goal of the GRI is to make information on its collections and research as widely accessible as possible, particularly since only a tiny fraction of its collection materials can be physically displayed for on-site visitors in its exhibition gallery. The age of digital humanities offers the GRI a wealth of opportunities for extending its reach, as it continually explores innovative ways to share its collection materials, knowledge, and research.
In March 2013 the GRI welcomed more than 20 international participants to a three-day Digital Art History Lab to look at the future of art history. Discussions focused on the ways in which art history and digital technology intersect, such as how to collect, analyze, and "curate" data in a meaningful way, and addressed the challenges of collaboration and publishing in the digital age.

During this report period, the GRI also became a founding member of the Digital Public Library of America (DPLA), a new online portal designed to make the US cultural and scientific record available to anyone with Internet access. The DPLA aggregates cataloguing information on all types of digital content, from books and manuscripts to visual and audiovisual materials, linking users back to the contributing institutions’ websites, including access to complete digital copies of the catalogued works. Other contributing institutions include Harvard University, the National Archives and Records Administration, and the Smithsonian Institution.

The GRI also added 4,000 new records, representing approximately 10,000 new volumes, to the Getty Research Portal™, an online search gateway for digitized art history texts in the public domain. The Portal now contains nearly 23,600 records, a 50 percent increase from its launch in summer 2012, with new contributions from the GRI, the Heidelberg University Library, the Institut national d’histoire de l’art, and the Kunsthistorisches Institut in Florence, among others.

More than 2,000 German sales catalogues from 1930 to 1945 were added to the Getty Provenance Index® databases. These catalogues represent a period of politically sanctioned Nazi looting of art during World War II and provide an indispensable resource for researchers. This two-year project was the result of a digital humanities partnership among the GRI, the Heidelberg University Library, and the Kunstbibliothek Berlin. Additionally, 1,200 British sales catalogues from 1780 to 1800 have been made available through a partnership between the GRI and the National Gallery, London. A conference, “London and the Emergence of the European Art Market (ca. 1780–1820),” examined the role of London in this developing market and the mechanisms of the art trade that connected major European centers around 1800.

Digitization of the GRI’s own holdings continued apace this report period and featured archives, photographs, rare books, and manuscripts. Highlights included more than 2,800 images by Swiss photographer Balthasar Burkhard, who documented Harald Szeemann’s controversial exhibitions Live In Your Head: When Attitudes Become Form (1969) and documenta 5: Questioning reality—Image worlds today (1972); the video recordings of architect Pierre Koenig, whose work helped define modern architecture in California; and 3,200 images documenting the growth of housing and urban development in Southern California from the GRI’s collections of photojournalist Leonard Nadel.

Looking Ahead

The 2013–14 academic year at the GRI and Getty Villa is devoted to exploring the art-historical impact of maritime exchange under the theme Connecting Seas: Cultural and Artistic Exchange. Forty scholars from around the world arrived at the Getty to explore how bodies of water, far from being barriers, have served as a rich and complex interchange in the visual arts. The scholar year theme is reflected in the exhibition Connecting Seas: A Visual History of Discoveries and Encounters, which opened in late fall 2013. Comprising nearly 225 objects, most of them from the GRI’s special collections, the exhibition showcases themes of conquest and oppression, adventure and encounter, and recognition and inspiration. The Connecting Seas exhibition takes place in the GRI’s newly expanded gallery space. The new space adds 2,000 square feet to the previous 800 square feet of exhibition space, giving the GRI two exhibition spaces: the Getty Research Institute East and West Galleries. The expansion reflects the GRI’s ongoing commitment to engaging and scholarly exhibitions that provide a window into its vast special collections of rare materials.
The work of the Getty Conservation Institute (GCI) is primarily project based. The Institute’s projects are grouped below under the GCI departmental area leading the initiative. Many of these projects entail interdepartmental collaboration, and most involve close collaboration with a variety of local, national, and international partners.

Projects between July 1, 2012 and June 30, 2013

EDUCATION

Managing Collection Environments—Managing Collection Environments—a collaboration of GCI Education and Science—is a five-year initiative that addresses a number of compelling research questions and practical issues pertaining to the control and management of collection environments in museums, libraries, archives, and other repositories. During FY13, the project team began the planning process for both the research and education components, which are expected to become operational in FY14. The research will examine the effects on both specific museum materials and whole collections when temperature, relative humidity, and their cyclical variations diverge from standard recommendations. The initiative’s educational work will encompass courses, workshops, and issue-oriented meetings that will introduce new technical advances and practices to the field. Potential partnerships with research entities in Europe and North America are being identified.

MOSAIKON

The primary goal of the MOSAIKON Initiative is the enhancement of professional capacity in the conservation and management of archaeological mosaics in the Mediterranean region. The initiative is addressing the training needs of site managers, museum personnel, and technicians who have responsibility for the care and conservation of mosaics through a series of strategic educational activities. Partners: Getty Foundation; ICROM; International Committee for the Conservation of Mosaics. Education’s work on this initiative includes:

Academic Survey

In October 2012, the GCI and the Getty Foundation took part in the second phase of a survey of select universities in the region to obtain a better idea of the strengths and resources of academic institutions and to identify programs that MOSAIKON could potentially assist through the development of curricula, didactic materials, and/or direct teaching assistance. The survey focused on academic institutions in Jordan and included: Yarmouk University; the Institute of Archaeology and the Hashmi Mango Centre for Scientific Research, University of Jordan; Queen Rania Institute of Tourism and Heritage, Hashemite University; Institute for Mosaic Art and Restoration, Madaba; The German-Jordanian University.

Preservation of Photographs

The goal of this project is to advance the field of photograph conservation by building the capacity of professionals who care for and manage collections. It includes the following regional components:

Middle East Photograph Preservation Initiative (MEPPI)

In September 2012, a follow-up workshop was held at the National Library of Morocco for the participants of the first MEPPI course. In November, the second MEPPI course was launched with a workshop held at New York University’s campus in Abu Dhabi. The Abu Dhabi workshop was followed by eight months of distance mentoring which allowed for continued interactions between participants and instructors. The survey focused on academic institutions in Jordan and included: Yarmouk University; the Institute of Archaeology and the Hamdi Mango Centre for Scientific Research, University of Jordan; Queen Rania Institute of Tourism and Heritage, Hashemite University; Institute for Mosaic Art and Restoration, Madaba; The German-Jordanian University.

Advanced Topics in Photograph Conservation

This project focuses on the advancement of the field of photograph conservation in Central, Eastern, and Southern Europe. In FY13 the GCI began preparations for the first workshop in the series, which will take place in July 2013. Partners: Croatian State Archives.

Research Into Practice Workshops

The purpose of this project is to improve conservation practice by disseminating current GCI scientific research to conservation professionals through a series of courses and related activities that draw upon the research of the GCI’s Science department.

Cleaning of Acrylic Painted Surfaces (CAPS)

Two CAPS workshops were held in FY13: at Tate Britain in July 2012 and at the Lunder Conservation Center of the Smithsonian Institution in April through May 2013. In addition, the Education department produced a number of short videos illustrating specific techniques related to the workshop; these will be distributed to workshop participants and uploaded to the GCI website for general dissemination. Partners: Tate Britain; The Lunder Conservation Center.

Recent Advances in Characterizing Asian Lacquer

Recent Advances in Characterizing Asian Lacquer launched at the GCI in October 2012 with a five-day workshop that presented the GCI’s new analytical procedures for lacquer objects. Participants included both conservation and conservation scientists, reflecting a key aim of the Research Into Practice workshop series to foster greater interaction between researchers and practitioners. A second workshop took place in July 2013 in collaboration with the new Institute for the Preservation of Cultural Heritage at Yale University. Partner: Institute for the Preservation of Cultural Heritage at Yale University.

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China Principles
The China Principles project is designed to maximize adoption of good site conservation and management practice across China through development, application, and dissemination of national guidelines for conservation and management of cultural heritage sites. In FY13 the GCI and the State Administration for Cultural Heritage in China (China Principles) first promulgated and applied in 2006. The China Principles of the State Administration for Cultural Heritage of China.

Conservation and Management of the Tomb of Tutankhamen
This five-year, three-stage project will result in the conservation and management of the Tomb of Tutankhamen. It involves detailed scientific analysis and investigation to determine the tomb’s environmental conditions and the state of its wall paintings, development of appropriate conservation treatments, and implementation of a long-term sustainable management approach, including the training of Egyptian wall paintings conservators. Treatment implementation began on the tomb’s wall paintings, development, and management of the tomb, and conservation and management of the tomb’s environmental conditions and the state of its wall paintings. In FY13, numerical modeling analysis and static and dynamic testing were finalized for all prototype buildings to propose appropriate retrofitting strategies. The project also designed and implemented the temporary protection of Tutankhamun’s Tomb. The project continued to focus on climate optimization for the interior of the house. The project team is developing model for the identification and survey of architectural surfaces, including plasters, wall paintings, and mosaics, to provide reliable tools for conservation professionals to design for and manage cultural landscapes.

Heritage Inventory and Management System
The project aims to develop a comprehensive heritage inventory and management system for the City of Los Angeles. The project partners held a two-week intensive course in the World Heritage City of Penang, Malaysia. After being mentored by course instructors, participants were reconvened for three days in January 2013 to discuss how the course had impacted their work; planning has commenced for the second iteration of the course. Partner: Badan Warisan Malaysia and ThinkCity.

Injection Gouts for the Conservation of Architectural Surfaces: Research and Evaluation
The project seeks to improve urban conservation practice in Southeast Asia by creating education and training activities for urban planners and architects, in particular a two-week intensive course in the World Heritage City of Penang, Malaysia. After being mentored by course instructors, participants were reconvened for three days in January 2013 to discuss how the course had impacted their work; planning has commenced for the second iteration of the course. Partner: Badan Warisan Malaysia and ThinkCity.

Conservation of América Tropical
The objective of this project was to conserve, protect, and manage cultural heritage sites related to the mural América Tropical [1932] by David Alfaro Siqueiros at El Pueblo de Los Angeles Historical Monument, downtown Los Angeles. In FY13, construction of the shelter and viewing platform was completed; the América Tropical Interpretive Center was installed; final phase conservation was carried out; and the mural was reopened to the public in October 2012. Partner: City of Los Angeles.

Conserving Modern Architecture Initiative
The project combines traditional construction techniques and materials with high-tech methodological tools to design and test easy-to-implement seismic retrofitting techniques and maintenance programs to improve the structural performance of historic buildings in Peru and other countries in Latin America. In FY13, the project team continued to focus on climate optimization for the interior of the house. The project team is developing model for the identification and survey of architectural surfaces, including plasters, wall paintings, and mosaics, to provide reliable tools for conservation professionals to design for and manage cultural landscapes.

Heritage of China
Shelters and viewing platforms at the Amor de Dios and the Tablín in the Casa del Bicentenario, which were reconvened for three days in January 2013 to discuss how the course had impacted their work; planning has commenced for the second iteration of the course. Partner: Badan Warisan Malaysia and ThinkCity.

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Integrated Conservation Plan for the Earth’s Ksar and Kasbah of Tarout in Southern Morocco

The project focuses on the development of a methodology for the integrated conservation of the Kasbah and Kas of Tarout to be used as a model for conservation and rehabilitation of traditional earthen architecture. The project continued its first phase with the finalization of the Kas of Tarout, the design of emergency protection measures, and the architectural survey of the open spaces of the Kas. It also included training of CERAS personnel in documentation techniques for earthen sites and the preparation of an exhibition about the project for the local community. Partners: Direction du Patrimoine, Maroc Foundation for the Rehabilitation of Patrimoine Architectural des zones atlantiques et maroc., Maroc.

International Course on Stone Conservation

The objectives of the International Course on Stone Conservation organized by ICOMOS and ICOMROM to improve stone conservation practices internationally and to create a network of well-informed conservation professionals who can draw upon the expertise of one another. The 18th International Course on Stone Conservation took place in Rome April 10 to June 28, 2013 with 20 participants from over 15 countries. Partners: ICOMOS.

MOSAIKON

The primary goal of the MOSAIKON Initiative is to enhance conservation and site management in the Lesser region through undertaking detailed and comprehensive planning for the Valley to be jointly implemented with Egypt’s Ministry of State for Antiquities. Despite divergences and postponement of implementation due to the political situation in Egypt, the QEI project was launched. Designs for the interior presentation and a plan for the conservation of tomb 55, which was conducted for a son of the site, were completed and approved by the Ministry of State for Antiquities for implementation in late 2013. Partners: Ministry of State for Antiquities, Egypt.

Wall Paintings at the Mogao Grottoes

This project seeks to apply the China Principles at the Mogao Grottoes in the areas of conservation, visitor management, and cave presentation. Current work is focused on researching the endemic problem of the flaking of the wall paintings at the Mogao Grottoes. Partners: State Administration of Cultural Heritage of China; Dunhuang Academy; Courtauld Institute of Art; Chinese Academy of Cultural Heritage.

Southern African Rock Art Project

This project aims to enhance the conservation, management, awareness, and use of rock art sites in the southern African subcontinent through workshops, training, and collaborations. In FY13, an exchange program was set up with the Australian National University in Canberra, whereby a group of rock art experts and managers from Kenya, Tanzania, Zimbabwe, South Africa, and Botswana visited Australian rock art sites, notably in Arnhem Land in the Northern Territory. A reciprocal visit to South Africa will be organised in FY14. Partners: Southern African Heritage Resources Agency; Clawwiliam Living Landscape Project; Southern African Rock Art Project member countries; Australian National University.

Valley of the Queens

The Valley of the Queens (QEI) project seeks to enhance conservation and site management in the Luxor region through undertaking detailed and comprehensive planning for the Valley to be jointly implemented with Egypt’s Ministry of State for Antiquities. Despite divergences and postponement of implementation due to the political situation in Egypt, the QEI project was launched. Designs for the interior presentation and a plan for the conservation of tomb 55, which was conducted for a son of the site, were completed and approved by the Ministry of State for Antiquities for implementation in late 2013. Partners: Ministry of State for Antiquities, Egypt.

Characterization of Asian and European Lacquers

The aim of this project is to develop a comprehensive analytical method to identify organic materials in Asian and European lacquers used as decorative finishes on works of art. This past year, a systematic procedure for semi-automated data interpretation was developed that permits users to readily compare analytical results, as demonstrated in studies of lacquered objects from museum collections, lacquer paintings from Vietnam, and in objects tested by participants in the Recent Advances in Characterization of Asian Lacquer workshop in October 2012 at the ICOM. Partners. J. Paul Getty Museum; Centre d’Etudes; Institute of Fine Arts, Vienna; Asian Art Museum of San Francisco; AsiaArtia Foundation; Ethnological Museum, Berlin; Agilent Technologies.

Collections Research Laboratory

The staff of the laboratory conducts scientific research focused on works in the collections of the J. Paul Getty Museum and Getty Research Institute, working in close collaboration with the conservation and curatorial staff of those programs. Such collaborator research frequently results in new discoveries relevant to both art history and material science, and through such efforts, the Getty has become one of the world’s leaders in research that elucidates the relationship between artistic expression and technological development. Major projects for FY13 include:

- Athenian Pottery

This project seeks to elucidate the ceramic technology used to create the red and black-figure decorated vessels produced in Athens between the 6th and 4th centuries B.C. Using high-resolution scientific techniques, these studies are revealing that the firing of these vessels is remarkably consistent and previously thought, suggesting the use of multiple application/firing sequences and the use of uncharacteristic clays. This year, the research focused on the ionic wares produced in Athens and brought to Italy. This past year, the findings were published in a scholarly symposium and public program held at the Getty Villa, and highlighted in articles in the popular press. Partners: J. Paul Getty Museum; Danish National Museum; K. H. Robinson; Synchrotron Radiation Lightsource; The Aerospace Corporation.

- Researching Florentine Workshop Practice

This project sought to better understand 14th-century Florentine workshop practice and how the materials chosen by artists working at different panel painting studios impact the present-day appearance, stability, and conservation of these works. In-depth studies of over 30 manuscript illuminations and panel paintings were conducted, establishing a foundation of technical data materials used by 14th-century artists, which is expected to provide both conservation professionals and the public with a unique window into this important period of transition within the history of Florentine painting. The work was presented in didactic materials included in the exhibition Florence of the Down of the Renaissance, as well as in an essay published in the exhibition catalogue, and discussed at symposia organized at both the Getty and at the Art Gallery of Ontario. Partners: J. Paul Getty Museum; Art Gallery of Ontario; plus the many institutions that made works available for study.

- X-ray Fluorescence Spectroscopy

This project aims to improve understanding of how synthetic polymers (plastics) used in cultural heritage change with age and respond to conservation treatments. Using the analytical methods developed to identify different types of plastics and to study changes with age, work this year has focused on investigating the degradation pathways of cellulose acetate used in animation cells and ways in which this can be slowed down. Although this work has focused on animation cells, it will inform the conservation of a wide range of objects containing this plastic. Partners: Disney Animation Research Library; Smithsonian Institution; National Park of Denmark.

- Modern and Contemporary Art Research

The GCI continued its major research initiative into the study of 20th- and 21st-century art, focusing on a range of scientific research projects, workshops, meetings, and publications. Specific projects include:

- Modern Paints

The Modern Paints project seeks to improve understanding of and conservation methodologies for synthetic painted surfaces. This year saw the introduction of a range of new cleaning systems for the cleaning of acrylic paints for conservators to evaluate, accompanied by two Cleaning of Painted Surfaces workshops held in collaboration with ICOM training. In addition, a comprehensive study into the paints and techniques of Clifford Stills was conducted. This project is the result of a study of Jackson Pollack’s Marat was undertaken in collaboration with the Getty Museum. Partners: Yale, London; Dow Chemical Company; Wilsom Mountain and Sculpture Gardens; J. Paul Getty Museum; University of Iowa.

- Preservation of Paints

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- Outdoor Painted Sculpture

Following up on the study and treatment of Roy Lichtenstein’s Three Brushes/Red, the GCI is exploring some of the broader conservation implications for 20th- and 21st-century outdoor painted sculpture. The report from a focus group of conservators, curators, educators, foundations and studios, and representatives from the paint industry held in 2012 was published online, and a follow up symposium was held at the Kröller-Müller Museum in the Netherlands. This year, the GCI has helped to define research needs and to discuss current approaches. Partners: Metropolitan Museum of Art; Kröller-Müller Museum; International Council of Museums.
Art in L.A.

Art in L.A. aims to further understanding of the materials and fabrication processes of artists working in Southern California from 1945 to 1980 and to use these case studies to explore some of the broader issues of conserving contemporary art. This past year there was production on two short documentaries investigating the materials of Larry Bell and Edward Kienholz and highlighting their thoughts on the conservation of their work. A project looking at ways to conserve scratches and chips in polyester resin sculptures was completed.

MOSAIKON

The primary goal of the MOSAIKON Initiative is the enhancement of professional capacity in the conservation of mosaics in the Mediterranean region. Partners: Getty Foundation; ICCROM; International Committee for the Conservation of Mosaics. Scientific research for this initiative includes:

Investigation of Alternate Backing and Rebacking Methods and Materials

The focus of this component of MOSAIKON is to develop sustainable solutions to the conservation of lifted mosaics by investigating alternative backing and materials that are cost-effective and locally available. In FY13, a survey was conducted to better understand the local availability of materials in the countries of interest to the MOSAIKON initiative, and a summary of the survey results was provided to the initiative partners. The mortar testing program aimed at determining the mortar combinations meeting the required mechanical and physical properties was completed; testing of mid-scale mock-ups provided for the first master's degree work in conservation of contemporary art. This past year, the team continued to plan the project, with an emphasis on investigating alternative backing methods and materials that are cost-effective and locally available.

Research in the Conservation of Photographs

The project focuses on the development, testing and implementation of modern scientific methodology for the identification of more than 150 processes and process variants of the chemical photography era. In 2013, three major articles were published that summarized research regarding the iconographic photographs of Joseph Nicéphore Niépce. In addition, based on GCI research, the most detailed methodology to date for analysis of photographs using XRF was published in HandsOn! XRF Analysis. In FY13, the first processes comprising the Atlas of Analytical Signatures were published online; project partners: National Media Museum in Bradford, UK; Harry Ransom Center, University of Texas at Austin.

Museum Lighting Research

This project focuses on meeting new lighting challenges facing museums at a critical time when the technology is changing faster than anyone could have imagined a few years ago. In FY13, the project continues to support cultural institutions wishing to adapt to future trends in LED lighting by participating in various workshops across the country and supplying guidelines on best practices in lighting. Support was also provided for the first master’s degree project dedicated to lighting wall paintings with solid-state lighting at the Courtauld Institute of Art. Partners: Pacific Northwest National Laboratory; US Department of Energy; American Art Museum of the Smithsonian Institution.

Microfunding Research

The goal of this project is to advance the practice of detecting highly light-sensitive artworks, largely unknown for 20th-century works, before they are damaged from exposure, and setting future display policies for them. The GCI has advised the Getty Museum and ERI in this regard about eight years ago. In FY13, a training workshop was held for Getty conservators with the intention of building greater internal capacity in carrying out lighting assessments.

Reference Collection

The GCI Reference Collection serves as a repository of historic and contemporary materials to support the work of GCI scientists and the international cultural heritage conservation community. In environments, libraries, museums, archives, and other repositories. During FY13, the project team began the planning process for both the research and education components, which are expected to become operational in FY14. The research will examine the effects on both specific museum materials and whole collections of objects when temperature, relative humidity, and their cyclical variations diverge from standard recommendations. Integral to this project is the Museum Handbook, a book coauthored with the Canadian Conservation Institute, which has made great progress during this fiscal year.

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Getty Foundation

Pasadena Heritage. California. For public programming related to modern architecture in Pasadena. $41,000

Regents of the University of California, Oakland. For the public program Extremé IDEAS: Architecture at the Intersection, organized by Architecture and Urban Design, UCLA, Los Angeles. $165,000

Regents of the University of California, Oakland. For the exhibition and publication Outside In: The Architecture of Smith and Williams, organized by the Art, Design & Architecture Museum at the University of California, Santa Barbara. $125,000

Southern California Institute of Architecture, Los Angeles. For the exhibition A Confrontation of Heretics: The Architecture Gallery, Venice, 1979. $125,000

Online Scholarly Catalogue Initiative
A group of nine museums including the Getty are working together on this initiative to develop models for the publication of scholarly catalogues in the online environment.

Smithsonian Institution, Washington, D.C. For the implementation of an online scholarly catalogue of the Gerhard Pulverer Collection of Japanese Illustrated Books at the Freer Gallery of Art and Arthur M. Sackler Gallery. $220,000

ART HISTORY

Connecting Art Histories
This initiative strengthens the discipline of art history by providing opportunities for sustained international exchange among scholars around the world.

American Academy in Rome, New York. For a series of research seminars on medieval Mediterranean art and architecture. $222,000

Association of Research Institutes in Art History, Miami Beach, Florida. For the East Asia Fellowship Program. $75,000

Funzione di Apporto à Universidade Federal de São Paulo, Brazil. For a series of visiting professorships and research seminars Global Baroque and Neo-Baroque. $240,000

Funzione di Desenvolvimento da UNICAMP, Campinas, Brazil. For a series of visiting professorships and associated workshops. $245,000

Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V., Munich, Germany. For the final phase of the research project Art, Space, and Mobility in the Early Ages of Globalization, organized by the Kunsthistorisches Institut in Florence, Italy. $100,000

President and Fellows of Harvard College, Cambridge, Massachusetts. For a research seminar for Chinese scholars on the arts in Renaissance Italy at Villa I Tatti in Florence, Italy. $98,000

President and Fellows of Harvard College, Cambridge, Massachusetts. For the research seminars From Riverbed to Seashore: Art on the Move in Eastern Europe and the Mediterranean. $360,000

Universität Zürich, Switzerland. For a series of visiting professorships and research seminars Latin American Baroque. $185,000

University of Edinburgh, Scotland. For the online journal Art in Translation. $100,000

Opificio delle Pietre Dure, Florence, Italy. For training and treatment related to four paintings, and for the translation and online publication of key texts. $483,000

Royal Institute for Cultural Heritage, Brussels, Belgium. For the translation and online publication of Cadres et supports dans la peinture flamande aux 16e et 17e siècles by Hélène Vigneron. $100,000

Staatsmuseum für Kunst, Copenhagen, Denmark. For the translation and online publication of Connaissance des primitifs par l’œil du XVe au XVIIIe siècle by Jacqueline Marette. DKK680,000

Stichting NoorderBrabants Museum, Hertogenbosch, Netherlands. For treatment and training related to three paintings by Hieronymus Bosch. €145,400

Stichting Restauratie Atelier Limburg, Maasbracht, Netherlands. For three workshops for postgraduate trainees. €180,000

MOSAIKON
This joint initiative among the Getty Foundation, the Getty Conservation Institute, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and the International Committee for the Conservation of Mosaics (ICCM) is improving the preservation and care of ancient mosaics in the Mediterranean region, both in museums and on archaeological sites.

C.C.A.—Centre de Conservation Archeologica SRL, Rome, Italy. For the implementation of a three-year training program for mosaics restorers from North Africa and the Middle East. €1,600,000

University of Cyprus, Nicosia. For the 12th Triennial Conference of the International Committee for the Conservation of Mosaics and for a MOSAIKON alumni workshop in Sandina in 2014. €175,000

PROFESSIONAL DEVELOPMENT

Multicultural Undergraduate Interns
In order to increase staff diversity in museums and visual arts organizations in Los Angeles County, the Getty provides summer internships for undergraduates of culturally diverse backgrounds. In addition to the 104 interns hosted by the following organizations in 2013, there were 16 interns with grants of $3,500 each in various departments at the Getty.

A+D Architecture and Design Museum, Los Angeles, California. $4,000

American Museum of Ceramic Art, Pomona, California. $8,000

Angels Gate Cultural Center, Inc., San Pedro, California. $4,000

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. $13,000

Armony Center for the Arts, Pasadena, California. $8,000

Art Center College of Design, Pasadena, California. $4,000

Arts and Services for Disabled, Inc., Long Beach, California. $4,000

Association for the Advancement of Filipino American Arts and Culture, Los Angeles, California. $4,000

Auutry National Center of the American West, Los Angeles, California. $12,000

California Institute of the Arts, Valencia. $12,000

California State Parks, Will Rogers State Historic Park, Los Angeles, California. $4,000

California State University Long Beach Research Foundation, University Art Museum, Long Beach, California. $8,000

Catalina Island Museum, Avalon, California. $4,000

Center for the Study of Political Graphics, Los Angeles, California. $8,000

City of Los Angeles, Department of Cultural Affairs, California. $4,000

City of Los Angeles, Los Angeles Harbor Department Historical Archives, California. $5,000

City of Los Angeles, Office of Historic Resources, California. $4,000

City of Torrance, Torrance Art Museum, California. $4,000

Craft and Folk Art Museum Incorporating the Egg and the Eye, Los Angeles, California. $4,000

18th Street Arts Complex, Santa Monica, California. $4,000

El Pueblo Park Association, Los Angeles, California. $8,000

Friends of Banning Park Corporation, Wilmington, California. $4,000

Friends of the Chinese American Museum, Los Angeles, California. $8,000

Friends of the Foundation of the California African American Museum, Los Angeles, California. $4,000

HeArt Project, Los Angeles, California. $4,000

Historic Italian Hall Foundation, Los Angeles, California. $4,000

Immaculate Heart Community, Los Angeles, California. $4,000

Inner-City Arts, Los Angeles, California. $8,000

Japanese American Cultural and Community Center, Los Angeles, California. $4,000

Japanese American National Museum, Los Angeles, California. $12,000

L.A. Freewaves, Los Angeles, California. $8,000

LAXART, Los Angeles, California. $4,000

The Learning Centers at Fairplex, Pomona, California. $4,000

Library Foundation of Los Angeles, California. $4,000

Long Beach Museum of Art Foundation, California. $4,000

Los Angeles Conservancy, California. $9,000

Los Angeles Contemporary Exhibitions, Inc., California. $4,000

Los Angeles County Museum and Natural History Foundation, The William S. Hart Museum, Newhall, California. $4,000

Los Angeles Museum of the Holocaust Martyrs Memorial, California. $8,000

Machine Project, Los Angeles, California. $4,000

MAG Center for Art and Architecture, West Hollywood, California. $4,000

Museum Associates, Los Angeles County Museum of Art, California. $13,000

Museum of Contemporary Art, Los Angeles, California. $4,000

Museum of Jurassic Technology, Culver City, California. $4,000

Museum of Latin American Art, Long Beach, California. $8,000

Ohsol College of Art and Design, Los Angeles, California. $8,000

Pacific Asia Museum, Pasadena, California. $8,000

Pasadena Heritage, California. $4,000

Pasadena Museum of California Art, California. $4,000

P.S. ARTS, Venice, California. $4,000

Pomona, California. $4,000
Getty Foundation

Pepperdine University, Frederick R. Weisman Museum of Art, Malibu, California. $4,000
Plaza de la Raza, Inc., Los Angeles, California. $4,000
Pomona College, Pomona College Museum of Art, Claremont, California. $4,000
Public Corporation for the Arts of the City of Long Beach, California. $4,000
Rancho Los Cerritos Foundation, Long Beach, California. $4,000
Rancho Santa Ana Botanic Garden, Claremont, California. $4,000
Rancho Los Cerritos Foundation of Long Beach, California. $4,000
Santa Monica Museum of Art, Santa Monica, California. $4,000
St. Elmo Village, Los Angeles, California. $4,000
The Vincent Price Art Museum Foundation, Monterey Park, California. $4,000
The Wende Museum of the Cold War, Inc., Culver City, California. $8,000
Velaslavsky Panorama, Los Angeles, California. $4,000
Venice Arts: In Neighborhoods, California. $8,000
The Vincent Price Art Museum Foundation, Monterey Park, California. $4,000
The Wende Museum of the Cold War, Inc., Culver City, California. $8,000
Graduate Interns

Graduate Internships at the Getty support full-time positions for students who intend to pursue careers in fields related to the visual arts.

Gala-Alcira Joséphine Maria Amagat, University of Amsterdam, Netherlands. $17,400
Emily Rose Anderson, Southern Methodist University, Dallas, Texas. $17,400
Flora Anna Boro, University of Oxford, England. $17,400
Sibyl Caporali, Università di Padova, Dipartimento di Beni Culturali, Italy. $17,400
Juel Shih Chu Chung, University College London, England. $26,000
Caitlin Elizabeth Gracey Coad, Ryerson University, Toronto, Canada. $17,400
Marta Díezor, Middle East Technical University, Ankara, Turkey. $26,000
Annabel Lee Enriquez, University of Southern California, Los Angeles, California. $26,000
Clarisse Tiffany Magali Fava-Piz, Université Paris Ouest Nanterre-La Défense, France. $17,400
Briana Kaylern Fenton, New York University Institute of Fine Arts Conservation Center. $26,000
McLissa Ann Gill, University of Washington, Seattle. $17,400
Pablo Godoy Fernández, Goldsmiths, University of London, England. $17,400
Andrew James Goodhouse, Bard Graduate Center, New York. $26,000
Maria Ivanova Goudsouzian, University of Groningen, Netherlands. $17,400
Kelly Anne Hughes, The George Washington University, Washington D.C. $17,400
Mirto Karakostanoglou, University of Lincoln, England. $17,400
Elena Macchia, Università di Siena, Italy. $26,000
Megan Camille McManus, University of Michigan, Ann Arbor. $17,400
Violaine Mendonça, Université Paris-Sorbonne (Paris IV), France. $17,400
Sarah Guzman Miller, Boston University, Massachusetts. $17,400
José Santiago Pozo-Antonio, University of Vigo, Spain. $26,000
Laura Adrienne Robb, University of Toronto, Canada. $17,400
Elena Salda, Scuola di Biblioteconomia, Biblioteca Apostolica Vaticana, Rome, Italy. $17,400
Amy Lynn Somoschnek, University of Wisconsin-Madison. $17,400
Suska Mariam Sonntag, University of Applied Sciences Berlin, Germany. $26,000
Claire Sidiqenn Toussat, Université Paris 1, Panthéon-Sorbonne, France. $26,000
Kjell Magne Waengsten, Princeton University, New Jersey. $17,400
Andrew Nelson Westover, Arizona State University, Phoenix. $17,400
Kim Miala Wolffman, State University of New York at Stony Brook. $17,400
Sarah Patricia Zubrodski, Institute of Fine Arts, New York University. $17,400

Connecting Professionals/Sharing Expertise

A number of grants to national and international professional organizations that serve museums and the fields of art history and conservation have allowed intern and colleagues from underrepresented areas to participate in annual conferences and professional exchanges.

American Association of Museums, Washington, D.C. For Getty Multicultural Undergraduate Internship alumni and art museum professionals from developing countries to attend the 2013 annual meeting in Baltimore, Maryland. $14,600
American Association for Theatre in Higher Education, New York City. For participants from Latin America to attend the 2013 Conference in Bogotá, Colombia. $17,700
American Library Association, Chicago, Illinois. For the Collections' Assessment Institute in Bogotá, Colombia. $100,000
American Society of Latino Historians, Los Angeles. For the 2013 Annual Conference and Members' Meeting. $15,000

Other Professional Development Grants

Asian Association of Art Libraries, New York. For the inaugural Arts Internship Program. $44,000
Art Libraries Society of North America, Oak Creek, Wisconsin. For participants from Latin America to attend the 2013 ALA/SLA Annual Conference in San Antonio, California. $69,000
Art Libraries Society of North America, Oak Creek, Wisconsin. For participants from Latin America to attend the 2013 conference in New York City. $89,000
The Association for Preservation Technology International, Inc., Springfield, Illinois. For participants from Latin America to attend the 2013 Conference in Pasadena, California. $69,000
Association Internationale des Critiques d’Art, Paris, France. For participants from underrepresented countries to attend the 2013 Congress in Kosice and Bratislava, Slovakia. $35,000
California Association of Museums, Santa Cruz. For Getty Multicultural Undergraduate Internship alumni to attend the 2013 annual conference. $32,000
College Art Association of America, Inc., New York. For participants from developing countries to attend the 2014 Annual Conference in Chicago. $147,000
International Council of Museums, Paris, France. For participants from developing countries to attend the 2013 Annual Conference of the International Committee for Museums and Collections of Modern Art (ICOM-CC) in Rio de Janeiro, Brazil. $39,500
International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 2013 General Conference in Rio de Janeiro, Brazil. $73,000
Organización de Estados Iberoamericanos Para la Educación, la Ciencia y la Cultura, Brasilia, D.F., Brazil. For the Collections' Assessment Institute in Bogotá, Colombia. $100,000
Southern California Grantmakers, Los Angeles. For the 2013 Annual Conference and Members' Meeting. $15,000
The Aspen Institute, Inc., Washington, D.C. For an international summit of art museum leaders. $25,000
Inner-City Arts, Los Angeles, California. For visual arts programs (matching funds for a survey of alumni of the Getty Multicultural Undergraduate Internship program). $4,500
Ithaka Harbors, Inc., New York. For a study on research support services for art historians. $55,000
Los Angeles County Arts Commission, California. For educational programming related to the 2013 Arts Internship Program. $44,000

Scholars and Fellows at the Getty Center and Villa

The following 93 residential grants were administered by the Foundation on behalf of the Getty Research Institute, Getty Museum, and Getty Conservation Institute.

Getty Research Institute

Hannah Baader, Kunsthistorisches Institut in Florenz, Max-Planck-Institute, Italy. $17,700
Sandra Lynn Blakey, Emory University, Atlanta, Georgia. $67,000
Danielle Blichmar, University of Southern California, Los Angeles, California. $44,000
Suzanne Preston Biles, Harvard University, Cambridge, Massachusetts. $43,000
Timothy James Brook, University of British Columbia, Vancouver, Canada. $43,000
Florina Hernandez Capistrano-Baker, Ayal Museum, Makati City, Philippines. $17,700
Owen P. Doonan, California State University Northridge. $17,700
Christina Eva Göttler, Universität St.Gallen, Switzerland. $43,000
Burglind Jungmann, University of California, Los Angeles. $43,000
Carl James Knappert, University of Toronto, Ottawa, Canada. $43,000
Marco Musillo, Museo delle Culture, Lugano, Switzerland. $17,700
Corina Rivas, University College London, England. $17,700
Soja Sanabrais, Los Angeles County Museum of Art, California. $17,700

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Marco Musillo, Museo delle Culture, Lugano, Switzerland. $17,700
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Soja Sanabrais, Los Angeles County Museum of Art, California. $17,700

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Gettys Foundation

Caroline Anne-Sophie Sausage, Claremont McKenna College, California. $43,000

Martin Diether Schieder, Universität Leipzig, Germany. $43,000

Nancy Um, Brigham Young University, State University of New York. $67,000

Gert Jan van Wijngaarden, University of Amsterdam, Netherlands. $17,700

Charlene Villasenor-Black, University of California, Los Angeles. $43,000

Guest Scholars

Patrick Daurat Flores, University of the Philippines, Quezon City. $9,950

Qing Mei, Tongji University, Shanghai, China. $21,085

Yujiaki Shimizu, Princeton University, New Jersey. $15,000

Yudong Wang, Guangzhou Academy of Fine Arts, China. $9,901

GRI-NEH Postdoctoral Fellowships

Chenxiang Dian, University of Nottingham, England. $2,200

Maria Bremer, Deutsches Forum für Kunstgeschichte, Paris, France. $2,200

Emily Ruth Capper, University of Chicago, Illinois. $1,200

Nicholas Andrew Herman, The University of North Carolina at Chapel Hill. $94,000

Andrew Frank Hemingway, University College London, England. $1,200

Daniel Lohmann, Rheinisch-Westfälische Technische Hochschule, Aachen, Germany. $2,200

Nicola Alcide McCarty, Birkbeck College, University of London, England. $1,866

Zhe Miao, Zhejiang University, Hangzhou, China. $10,097

Meha Priyadarshini, Columbia University, New York. $27,000

Kirstina Renee Kleutghen, Brown University, Providence, Rhode Island. $2,200

The Mellon Summer Institute in French Paleography

Eric Scott Beurrink, University of Indiana, Bloomington. $1,200

Christine Bourgeois, Princeton University, New Jersey. $1,200

Christopher Davis, University of California, Berkeley. $1,200

Danielle C. Dubois, University of Manitoba, Winnipeg, Canada. $1,200

Rachel Gostenhofer, Brown University, Providence, Rhode Island. $1,200

Sarah Margaret Guerin, Courtauld Institute of Art, London, England. $1,200

Nicholas Andrew Herman, University of California, New York. $1,200

Kerry O’Brien, Indiana University, Bloomington. $1,200

Emile Marie-Brice Oloron Evans, Université Sorbonne Nouvelle (Paris 3), France. $2,200

Sarah Kapian, University of California, Santa Barbara. $1,200

Nicholas Andrew Herman, University of California, Los Angeles. $1,200

Tara S. Mendola, Duke University, Durham, North Carolina. $1,200

Emily Ruth Capper, University of Chicago, Illinois. $1,200

Jennifer Ellen Quack, Harvard University, Cambridge, Massachusetts. $1,200

Sonia de Puineuf, Independent Scholar, Brest, France. $2,200

Theodorus Petrus Cornelis Brentjes, University of Amsterdam, Netherlands. $8,226

Diane Bette Wolfthal, University of California, Los Angeles. $818,134

Trustee and employee matching gifts (332). $219,611

J. PAUL GETTY MUSEUM

Webb Conservation, University of North Carolina at Chapel Hill. $94,000

MATCHING GIFTS

Trustee and employee matching gifts (332). $818,134

GETTY CONSERVATION INSTITUTE

Conservation Guest Scholars

David Bourgari, Centre de Recherche et de Restauration des Musées de France, Paris. $9,450

Francesca Merrick Esmay, Solomon Guggenheim Museum, New York. $9,597

Fitz Kuenkel, The Art Conservation Center, Copenhagen, Denmark. $9,597

Marianne Webster, Webb Conservation Services, Halfmoon Bay, Canada. $20,085

Gregory Cyril Young, University of Sydney, Australia. $9,450

Postdoctoral Fellowships in Conservation Science

Ilaria Cianchetta, Università degli Studi di Roma Tor Vergata, Italy. $59,000

Alexa Gambardella, University of North Carolina at Chapel Hill. $94,000

Maria Bremer, Deutsches Forum für Kunstgeschichte, Paris, France. $2,200

Katherine Elizabeth Kadar, University of California, Berkeley. $1,200

Solomon Webb Conservation, Pennsylvania State University. $187,976

Elizabeth Anne McCauley, Princeton University, New Jersey. $9,950

Carole van Topij van Serssoken, Musée du Louvre, Paris, France. $10,097


Daniëlle C. Dubois, University of California, San Diego. $625

Anneliese Laura Pollock, University of California, Santa Barbara. $1,200

Charles Samuelson, Princeton University, New Jersey. $1,200

Anneliese Laura Pollock, University of California, San Diego. $625

Christoph Hanson Timm, Florida State University, Tallahassee. $1,200

The Getty Foundation
The Art of Devotion in the Middle Ages August 26, 2012–February 3, 2013 Manuscripts and their Illuminations played a central role in fostering and expressing the devotion of Christian faithful during the Middle Ages. As the word of God, Biblical phrases were introduced by elaborate initial letters; narrative stories about Christ or the saints were depicted in detailed miniatures; and borders brimming with fantastic scenes focused attention on important texts. Drawn entirely from the Getty Museum’s collection, this exhibition explored manuscripts that not only helped medieval readers visualize Christian beliefs but also—with their lavish decoration in precious pigments and gold—served as material testaments to the piety of their owners. On November 12, 2012, the pages of the manuscript were turned to allow visitors to see additional treasures.

The Photographs of Ray K. Metzker and the Institute of Design September 25, 2012–February 24, 2013 Ray K. Metzker (American, born 1931) is one of the most innovative photographers of the last half-century. Utilizing experimental techniques such as high-contrast printing, multiple exposure, and composite images, he creates photographs that strike a unique balance between formal elegance, technical precision, and a deep human regard for the objective world. A graduate of Chicago’s Bauhaus-inspired Institute of Design, Metzker studied with renowned photographers Harry Callahan (American, 1914–1999) and Aaron Siskind (American, 1912–1999) and Aaron Siskind (American, 1912–1999). An introduction to the climate of intense photographic experimentation fostered by teachers and emulated by students at the school accompanied this overview of Metzker’s career. This exhibition, which originated at The Nelson-Atkins Museum of Art in Kansas City, Missouri, was supplemented by selections from the Getty Museum’s permanent collection and other key loans.

In Focus: Robert Mapplethorpe October 21, 2012–March 24, 2013 A tastemaker and provocateur, Robert Mapplethorpe (American, 1946–1989) ranks as one of the great photographers of the second half of the 20th century. His highly stylish explorations of gender, race, and sexuality combined with his remarkable photographic virtuosity not only helped mould the ‘80s, but was vital to his period and exerted a powerful influence on his contemporaries. Arranged chronologically, this one-gallery exhibition presented works—from his early still-lives of mixed-media objects to his photographic portraits, nudes, and still lifes—that were jointly acquired in 2011 by the Getty Museum and the Los Angeles County Museum of Art from the Robert Mapplethorpe Foundation, New York City.

Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350 November 13, 2012–February 10, 2013 From 1300 to 1350, Florence witnessed rapid civic and church growth and was home to the revolutionary painter Giotto di Bondone and the iconic literary figure Dante Alighieri. In this 55-year period, which laid the foundation for the Renaissance, accomplished and prolific Florentine panel painters and illuminators developed such genres as devotional art and narrative painting, disseminating new religious and humanist texts composed in the city at this time. In a fresh approach to this material, the exhibition incorporated new findings about artists’ techniques and workshops based on documents and rearranged, loved and forgotten, cut into pieces, hung on the wall, and glued into albums. At times valued for their beauty, for their religious significance, or simply for the strength of their parchment pages, the manuscripts in this exhibition have been transformed again and again to suit the changing expectations of their various audiences. Drawn from the Getty Museum’s permanent collection and including several substantial loans, the exhibition revealed the ways in which manuscripts have been re-fashioned both conceptually and physically and explored the large and everfluctuating file of these books before their entry into the Museum.

In Focus: Ed Ruscha February 26–May 12, 2013 Ruscha’s artistic practice, most notably in the photo books he began publishing in 1963. Highlighting important recent acquisitions by the Getty Museum and the Getty Research Institute, this exhibition featured a selection of works from Japanese as well as U.S. institutions. Drawings, photographs, models, films, animations, oral histories, and ephemera illustrated the complex dimensions of L.A.s rich and varied photographic history. The work of Hiroshi Hamaya and Kansuke Yamamoto (American, born 1931) is one of the great photographers of the second half of the 20th century. Hiroshi Hamaya (1915–1998) and Kansuke Yamamoto (1916–1999) developed in the context of Western surrealism and the avant-garde movement that revolutionized the world of Japanese photography, but also reveal the complexity of modern life in that nation since the Meiji Restoration.

Looking East: Rubens’ Encounter with Asia March 5–June 9, 2013 Peter Paul Rubens was one of the most talented and successful artists working in 17th-century Europe. During his illustrious career as a court painter and diplomat, Rubens expressed a fascination with exotic costumes and head-dresses. With his usual flair for masterful handling of black chalk and touch of red, Rubens executed a compelling drawing that featured a figure wearing an Asian costume—a depiction that has lately been identified as an image in the Codex Manuscript. Now in the collection of the J. Paul Getty Museum, the drawing was the focal point of an exhibition that explored for the first time what the Metropolitan Museum of Art has come to know about Asia in general and Korea in particular. This international loan show included national treasures from Korea. Sponsored by Bank of America and Hathaway Dinwiddie. Additional support provided by Korean Cultural Center, Los Angeles; the Korea Daily; and the Korea Times.

Japon’s Modern Divide: The Photographs of Hiroshi Hamaya and Kansuke Yamamoto March 26–August 25, 2013 This exhibition presented the work of two photographers whose careers spanned much of the 20th century, the Shōwa Era (1926–1988), as it is known in Japan. Hiroshi Hamaya (1915–1998) and Kansuke Yamamoto (1916–1999) were amongst the first to experiment with various formal approaches and techniques in photography. As their work matured, however, they took very different paths. Through the display of works from Japanese as well as U.S. collections, the exhibition examined two important strands in Japanese photography: the documentary investigation of regional traditions and social criticism. The exhibition offered a concentrated look at Ruscha’s engagement with vernacular architecture, the urban landscape, and car culture, presented by the J. Paul Getty Museum and the Getty Research Institute. The exhibition featured a selection of works from the Getty Museum’s permanent collection and other key loans.

Overdrive: L.A. Constructs the Future, 1940–1990 April 9–July 21, 2013 During the period from 1940 to 1990, Los Angeles rapidly evolved into one of the most postmodern and influential industrial, economic, and creative capitals in the world. This dynamic exhibition provided an engaging view into the region’s diverse urban landscape, including its ambitious freeway network, dense corporate towers, whimsical coffee shops, popular shopping malls, refined steel-and-glass residences, and eclectic cultural institutions. Drawing from photographs, models, films, animations, oral histories, and ephemera, this exhibition illustrated the complex dimensions of L.A.s rich and varied photographic history. The work of Hiroshi Hamaya and Kansuke Yamamoto (American, born 1931) is one of the great photographers of the second half of the 20th century. Hiroshi Hamaya (1915–1998) and Kansuke Yamamoto (1916–1999) developed in the context of Western surrealism and the avant-garde movement that revolutionized the world of Japanese photography, but also reveal the complexity of modern life in that nation since the Meiji Restoration.
Gardens of the Renaissance
May 28–August 11, 2013
J. Paul Getty Museum

Pumpki and the other ancient cities destroyed and paradoxically preserved by the eruption of Mount Vesuvius in A.D. 79 are usually considered the places where one can best and most directly experience the daily lives of ancient Romans. Rather than presenting these sites as windows to the past, this exhibition, co-organized by the J. Paul Getty Museum and the Cleveland Museum of Art, explored them as a modern obsession. Over the 300 years since their discovery in the early 1700s, the Vesuvian sites have functioned as mirrors of the present, inspiring foremost modern artists—both reputable and scandalous—to take place there.

Johannes Vermeer, Woman in Blue Reading a Letter February 16–March 31, 2013

One of Johannes Vermeer’s most exquisitely nuanced paintings, Woman in Blue Reading a Letter (about 1663–64), was on view at the Getty Center as a special loan from Amsterdam’s Rijksmuseum. Standing alone, a young woman reads a letter with rapt attention, bathed in soft morning light that captures a delicate array of blues within the interior. The painting served as an ambassador for the Rijksmuseum, which reopened on April 13, 2013, after a ten-year renovation.

Lion Attacking a Horse from the Capitoline Museums, Rome, August 10–May 6, 2013

One of the most storied works of art to survive from antiquity, the spectacular Lion Attacking a Horse was created in the era of Alexander the Great. A trophy of war in imperial Rome, then a symbol of victory in the medieval city, this image of savage animal combat was admired by Michelangelo and inspired generations of artists. On the Capitoline Hill, its presence heralded the Renaissance spirit, laying the foundation for the world’s first public art collection. The extraordinary loan of this recently conserved marble group, presented in a special installation at the Getty Villa, signaled a new partnership between the J. Paul Getty Museum and the civic museums of Rome. This loan was made possible by the Sovrintendenza ai Beni Culturali di Roma Capitale–Musei Capitolini. Generous funding was provided by the Knights of Columbus and the J. Paul Getty Museum Villa Council.

J. Paul Getty Museum

July 28–October 30, 2013

ACQUISITIONS

The J. Paul Getty Museum’s collection includes Greek, Etruscan, and Roman antiquities; European paintings, drawings, sculpture, and decorative arts from the Middle Ages to the end of the 19th century; medieval and Renaissance illuminated manuscripts; and photographs from the 19th century to the present.

Drawings
Abraham Bloemaert (Dutch, 1566–1651)
Rivers Gods Watching Apollo Pursuing Daphne (recto); Virgin and Child and Two Partial Studies of Hands and Drapery (verso), ca. 1592
Black chalk, brown ink, and brown wash, 24.8 x 27.5 cm (9 11/16 x 10 13/16 in.)
Gift of Alex Buzaci on January 15, 2013
2013.22

Willem Cuylew (British, 1612–1698)
Villeneuve l’ez Avignon, 1840
Watercolor over black chalk, 24 x 32 cm (9 7/16 x 12 5/8 in.)
Purchased with funds provided by the Disegno Group
2013.20

Cuspier David Friedrich (German, 1779–1840)
Study of Pine Trees and a Rock (recto); Landscape (verso), June 9, 1812
Graphite; 23.4 x 11.8 cm (9 1/16 x 4 7/16 in.)
2013.37

Alphonse Legros (British, b. France 1837–1911)
Studies of Hands, n.d.
Black and white chalk with touches of red chalk; 24 x 20.2 cm (9 7/16 x 7 15/16 in.)
Gift of Dr. Richard A. Simmons
2012.75

Anton Raphael Mengs (German, 1728–1779)
Arckipis (recto); Study of a Male Youth Bearing Some Leaves (verso), ca. 1762
Black chalk with white chalk heightening on blue green paper; squared for transfer; 32.7 x 22.5 cm (12 7/8 x 8 7/8 in.)
2013.42

Diderot Rodin (French, 1840–1916)
Apparitions, ca. 1880–90
Charcoal, fusain and black paste; 52.5 x 37.3 cm (20 1/16 x 14 11/16 in.)
2013.38

Thomas Rowlandson (British, 1757–1827)
Landscape with Hunting Scene, 1780s
Brown ink, watercolor and black chalk; 12.9 x 21 cm (5 1/16 x 8 1/4 in.)
Gift of Dr. Richard A. Simmons
2012.74

Unknown maker; Danube School (active 1550–1525)
A Grouped Wild Landscape with a Bridge and Distant Mountains, ca. 1515
Brown ink, watercolor and black chalk; 10.4 x 7 1/8 in.)
2013.48

Unknown maker; Prague School (late 16th century)
A Dappled Gray Stallion Tethered in a Landscape, ca. 1729
Watercolor and gouache, heightened with silver and gold, within gold framing lines, on vellum; 19.2 x 27.7 cm (7 11/16 x 10 7/16 in.)
2013.57

Manuscripts
Leien von Lethen (Flemish, about 1430–1483)
Roman de Gillion de Trazeignies, after 1464
Tempera colors, gold, and ink on parchment, bound in blind-tooled orange morocco featuring the arms of the sixth duke of Devonshire; 37 x 25.5 cm (14 1/6 x 10 1/6 in.)
MS 111, 2013.46

Paintings
Canollino (Italian, 1867–1938)
The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola, ca. 1878
Oil on canvas; 47 x 77.8 cm (18 1/2 x 30 3/8 in.)
2013.22

Rembrandt van Rijn (Dutch, 1606–1669)
Rembrandt Lauging, ca. 1662
Oil on copper; 22.2 x 17.1 cm (8 3/4 x 6 6/8 in.)
2013.00

Photographs
Jose Almenny (American, b. Spain 1895–1951)
Three photographs, ca. 1933–38
Various
Gift of Nina and Leo Pfeifer 2012.00

Seven photographs, ca. 1940-45
Various
Gift of Nina and Leo Pfeifer 2012.61

52

Exhibitions and Acquisitions

53
Gift of Nina and Leo Pircher

Various

Four photographs

Gift of Caldecot Chubb

15.6 x 42.5 x 31.4 cm (6 1/8 x 16 3/4 x 12 3/8 in.)

Wooden box with mixed media,

The Alabama Box

William Christenberry

2012.79

Robert Frank

(1924-1997)

Two photographs

(1977-1983)

Various

Gift of Nina and Leo Pircher

2012.65

Laber Frank

(1924-1997)

Two photographs

(1977-1983)

Ralph Gibson

2012.66

Gift of Nina and Leo Pircher

2012.67

Robert Frank

(1924-1997)

Two photographs

(1977-1983)

Various

Gift of Nina and Leo Pircher

2012.66

Joe Fassbender

2012.63

Gift of Joseph M. Cohen

Various

Six photographs

(26 1/2 x 22 in.)

Dye diffusion print; 67.3 x 55.9 cm

Selected Nude Study of Lisa

1979

Pigment print; 56 x 43.2 cm (22 1/16 x 17 in.)

Gift of Hiro Studio Inc.

Hiro

(1930-1988)

Eleven photographs

(1963-2012)

Hiro

(1930-1988)

Eleven photographs

(1963-2012)

Gift of Elizabeth K. Wakabayashi

2012.92

Elizabeth K. Wakabayashi

Werner Hinz (German, b. 1942)

Heuray of the Soul

2012 Vidrio installation

2013.2

Todd Hido

(1968)

Two photographs

2000-2012

Various

Purchased with funds provided by the Photographs Council

2013.13

Hiro

(1930-1988)

Hanae Mori Fashion, New York

1989

Gelatin silver print; 49 x 39.5 cm

Flight, New York

Elizabeth K. Wakabayashi

Black Evening Dress in

Flight, New York, negative 1966, print 2011

Gift of Richard and Strawn Rosenthal

2012.51

John F. Collins (American, 1888-1946)

Four photographs, ca. 1930-38

Various

Gift of Nina and Leo Fichter

2012.82

Louis Faurer

(1916-2001)

Untitled, 1973

Cytophage and transfer rubbing; 61 x 46 cm (24 x 18 1/8 in.)

Gift of Robert W. Fichter and Nancy Smith Fichter

2013.49

Darryl J. Cumm (American, b. 1935) and Robert Fichter (American, b. 1939)

Untitled, 1973

Cytophage and transfer rubbing; 61 x 46 cm (24 x 18 1/8 in.)

Gift of Darryl J. Cumm

2013.50

Judy Dater (American, b. 1941)

Anna, Pregnant

1968

Gelatin silver print; 25.4 x 20.3 cm (10 x 8 in.)

Gift of Richard and Strown Rosenthal in memory of Gloria Goodman

2012.84

Gregory Crewdson (American, b. 1962)

Untitled, 2002

Chromogenic print; 122 x 152 cm (48 1/16 x 59 1/32 in.)

Gift of Trish and Jan de Bont

2012.81

Untitled

2012.82

Gift of Trish and Jan de Bont

2012.81

Robert Fichter

(1935) and

Robert Fichter

(1935)

Untitled, 1973

Cytophage and transfer rubbing; 61 x 46 cm (24 x 18 1/8 in.)

Gift of Darryl J. Cumm

2013.50

Judy Dater (American, b. 1941)

Selected Nude Study of Lisa

1979

Dye diffusion print; 63.7 x 55.9 cm (25 1/16 x 22 in.)

Gift of Daniel Greenberg and Susan Steinhauser

2012.104

Gift of Daniel Greenberg and Susan Steinhauser

Various

Dye diffusion print; 67.3 x 55.9 cm

Selected Nude Study of Lisa

1979

Gift of Richard and Strown Rosenthal

2012.51

Robert Frank

(1924-1997)

Two photographs

(1977-1983)

Various

Gift of Nina and Leo Pircher

2012.66

Robert Frank

(1924-1997)

Two photographs

(1977-1983)

Various

Gift of Nina and Leo Pircher

2012.66

Ralph Gibson

(1924-1997)

Two photographs

(1977-1983)

Various

Gift of Nina and Leo Pircher

2012.66

Ralph Gibson

(1924-1997)

Six photographs

1968-2011

Various

Gift of Joseph M. Cohen

2013.17

Allen Ginsberg

(1926-1997)

Seven photographs

1957-1984

Various

Gift of Nina and Leo Pircher

2012.68

Arthur Grace (American, b. 1947)

Choose Me, Fifteen photographs

1987-88

Various

Gift of Debra Breslow Grace

2012.76

Larry Fink (American, b. 1941)

Two photographs

(1957-1983)

Various

Gift of Dan and Jeanne Fauzi

2012.94

Larry Fink (American, b. 1941)

Two photographs

(1957-1983)

Various

Gift of Dan and Jeanne Fauzi

2012.94

Larry Fink (American, b. 1941)

Two photographs

(1957-1983)

Various

Gift of Dan and Jeanne Fauzi

2012.94

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Two photographs

(1957-1983)

Various

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2012.94

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Two photographs

(1957-1983)

Various

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2012.94

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Two photographs

(1957-1983)

Various

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2012.94

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Two photographs

(1957-1983)

Various

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Two photographs

(1957-1983)

Various

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2012.94

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Two photographs

(1957-1983)

Various

Gift of Dan and Jeanne Fauzi

2012.94

Larry Fink (American, b. 1941)

Two photographs

(1957-1983)

Various

Gift of Dan and Jeanne Fauzi

2012.94
Exhibitions and Acquisitions

Robert Klemst (American, b. 1937)

Just about the right size, nine photographs, 1970
Various
2013.19

Robert Klemst (American, b. 1937)

My Favorite Dirt Roads, seventeen photographs, 1965
Various
2013.18

Mono Kuhn (German, b. Brazil 1969)

Portraits 37, 2011
Chromogenic print; 40.9 x 40.5 cm (16 1/8 x 15 7/8 in.)
Gift of Roberts and Charles Katz
2013.15

Luise Zamberl (Italian, b. 1969)

Five photographs, 2007
Various
Purchased with funds provided by the Photographs Council
2013.3

Earl Leiter (American, active 1930s)

Portraiture of Margaret Bourke-White, ca. 1927–28
Gelatin silver print; 17.8 x 12.7 cm (7 x 5 in.)
Gift of Dan and Jeanne Fauci
2012.57

David Levinthal (American, b. 1949)

Untitled (From Space), 1988
Dye diffusion print; 40.9 x 40.5 cm (16 1/8 x 15 7/8 in.)
Gift of Roberta and Charles Katz
2013.15

James Van Der Zee (American, 1886–1963)

[Portrait of Seated Baby], 1937
Gelatin silver print; 15 x 10.2 cm (5 7/8 x 4 in.)
Gift of Nina and Leo Pfeifer
2012.70

Weegee (Arthur Fellig) (American, b. Austria 1899–1968)

General View, New York Fire, ca. 1936
Gelatin silver print; 20.3 x 26 cm (8 x 10 1/4 in.)
Gift of Nina and Leo Pfeifer
2012.71

Corrie Mae Wrenns (American, b. 1915)

Nine photographs and one triptych, 1991–93
Various
Gift of Daniel Greenberg and Susan Steinhauser
2012.101

William Wegman (American, b. 1943)

Six photographs, one diptych, and one triptych, 1971–2012
Various
2013.59

Jack Wightman (American, 1923–2007)

Voodo Doll, 1961–62
Gelatin silver print; 35.5 x 27.6 cm (14 x 10 7/8 in.)
Gift of Richard and Straun Rosenblatt in memory of Gloria Grossman
2012.63

James Welling (American, b. 1951)

Five photographs, 1975–2002
Various
2013.30


One book, seven photographs, one object, and one card
Various
Gift of The Robert Mapplethorpe Foundation to The J. Paul Getty Trust and the Los Angeles County Museum of Art
2012.20


Twenty-nine photographs
Various
Gift of The Robert Mapplethorpe Foundation to The J. Paul Getty Trust and the Los Angeles County Museum of Art
2012.52

Frank Marshall (South African, b. 1965)

Renaiges, two photographs, 2010
Various
Gift of Diane and Charles Frankel
2012.50

José Parlade (American, b. 1938)

Various
Gift of Jeffrey Hugh Newman
2013.24

José Parlade (American, b. 1938)

Various
Gift of Charles S. and Elyce R. Zucker
2012.90

Alexandro Morin (American, b. Cuba 1948)

Microcosm: Photographe de Water on Film, 2012
Inkjet print; 121.9 x 101.6 cm (48 x 40 in.)
Gift of the artist in memory of his father, Abdala Morin Amenities, 1922–2007
2012.82

Barbara Morgan (American, 1905–1992)

Three photographs, late 1930s–early 1940s
Various
Gift of Dan and Jeanne Fauci
2012.96

Daido Moriyama (Japanese, b. 1938)

Documentary 78 (‘86.4 Setagaya-ku, Tokyo), 1986
Gelatin silver print; 35.5 x 27.5 cm (14 x 10 13/16 in.)
2013.02

Issei Suda (American, 1938)

History of the American Twentieth Century, twenty-nine photographs, 1981
Various
2013.39

Allan Sekula (American, b. 1951–2013)

Aerospace Folktales, fifty-one photographs, three CD recordings, and three director’s chairs, 1972–84
Various
2013.1

Cindy Sherman (American, b. 1954)

Untitled Film Still #48, 1979
Gelatin silver print; 101 x 76.2 cm (39 3/4 x 30 in.)
2012.25

Juli Onodera (Japanese, b. 1962)

Look Out The Window, six photographs, 2000
Various
Purchased with funds provided by the Photographs Council
2012.27

Robert Rauchenberg (American, 1925–2008)

Photos in + Out City Limits, three photographs, 1981
Various
2013.6

Tim Rauterberg (German, b. 1941)

Six bonito gelatin silver photographs and instructions on Polacolor print mount, 1973
Various
2013.45

Diane Arbus (American, b. 1923–1971)

Polaroid self-portrait, 1966
Gelatin silver print; 10.2 x 15.2 cm (4 x 6 in.)
Gift of Nina and Leo Pfeifer
2012.69

Cindy Sherman (American, b. 1954)

Untitled Film Still #36, 1979
Gelatin silver print; 101 x 76.2 cm (39 3/4 x 30 in.)
2013.28

Hiroshi Sugimoto (Japanese, b. 1948–1968)

Phenomena, five photographs, 1976–94
Various
Purchased with funds provided by the Photographs Council
2013.36

John Savage (American, 1908–1979)

Tracks and Bridge Through Doorway, New York, 1958
Gelatin silver print; 12.7 x 10.2 cm (5 x 4 in.)
Gift of Leslie, Judith, and Gabrielle Schreyer
2012.28

Carrie Mae Weems (American, b. 1953)

No. 70. Amerapoora. Guardhouse, at the Ooh-nein Gate, 1855
Salted paper print; 45.7 x 58.4 cm (18 x 23 in.)
Gift of Hans P. Kraus, Jr., Charles Isaacs, Robert Hershkowitz, Ltd.
2013.40

William Wegman (American, b. 1943)

Six photographs, one diptych, and one triptych, 1971–2012
Various
2013.59

Jack Wightman (American, 1923–2007)

Voodo Doll, 1961–62
Gelatin silver print; 35.5 x 27.6 cm (14 x 10 7/8 in.)
Gift of Richard and Straun Rosenblatt in memory of Gloria Grossman
2012.63

James Welling (American, b. 1951)

Five photographs, 1975–2002
Various
2013.30

Capt. Linneaus Tripe (British, 1822–1903)

No. 70. Amerapoora, Guardhouse, at the Ooh-nein Gate, 1855
Salted paper print; 45.7 x 58.4 cm (18 x 23 in.)
Gift of Hans P. Kraus, Jr., Charles Isaacs, Robert Hershkowitz, Ltd.
2013.40

James Van Der Zee (American, 1886–1963)

[Portrait of Seated Baby], 1937
Gelatin silver print; 15 x 10.2 cm (5 7/8 x 4 in.)
Gift of Nina and Leo Pfeifer
2012.70

Dorothea Lange (American, b. 1895)

Tracks and Bridge Through Doorway, New York, 1958
Gelatin silver print; 12.7 x 10.2 cm (5 x 4 in.)
Gift of Leslie, Judith, and Gabrielle Schreyer
2012.28

Capt. Linneaus Tripe (British, 1822–1903)

Five photographs, 1855
Various
2013.29
Exhibitions and Acquisitions

Henry Wessel Jr. (American, b. 1942)
Six photographs, 1969–early 1980s
Various
Gift of Michael R. Kaplan, MD
2012.87

John Willis (American, b. 1957)
Views from the Reservation, four photographs, 2001–2010
Various
Gift of Richard S. and Jeanne Press
2013.16

Minor White (American, 1908–1976)
Sound of One Hand, eleven photographs, 1957–66
Various
Purchased in part with funds provided by the Greenberg Foundation
2013.44

Minor White (American, 1908–1976)
Ritual Stones, Utah, 1963
Gelatin silver print; 48.9 x 38.4 cm (19 3/4 x 15 1/8 in.)
2013.35

Marian Post Wolcott (American, 1910–1990)
Coal Miner’s Children, Charleston, West Virginia, negative, undated
Gelatin silver print; 20.3 x 25.4 cm (8 x 10 in.)
Gift of Dan and Jeanne Fauci
2012.98

Iwao Yamawaki (Japanese, 1898–1987)
Iwao Yamawaki: Iwao Yamawaki
Gift of Richard S. and Jeanne Press
2013.80

Various artists
Three photographs
Gift of Ed and Brandy Sweeney
2013.M.8*

Sculpture It Decorative Arts
Nicole Cohen (American, b. 1970)
Pleasure Be Seated, 2007
First edition digital video
Gift of the artist
2013.80

Getty Research Institute
Opening between July 1, 2012 and June 30, 2013
EXHIBITIONS

Inside Out: Pompeian Interior Exposed
September 14–November 2, 2012 at the Italian Cultural Institute, Los Angeles
Mythical stories, natural landscapes, and simple geometric abstractions enriched the interiors of houses in Pompeii and Herculaneum, ancient trading centers that were buried in the AD 79 eruption of Mount Vesuvius. Since they were rediscovered in the 18th century, with their lavish villas and houses adorned with mosaics and mosaics, the two archaeological sites continue to offer a fascinating view of ancient Roman life.

When Attitudes Become Form:
Bern 1969/Venice 2013
June 1–November 3, 2013 at Fondazione Prada, Lò Cùnrer de Réginè, Venècia
The Getty Research Institute collaborated with Fondazione Prada to produce a full-scale architectural reconstruction of Harald Szeemann’s seminal 1969 exhibition When Attitudes Become Form. The restaging featured the original artworks from Szeemann’s seminal 1969 exhibition When Attitudes Become Form. The restaging featured the reprints of the journal’s founder and primary editor, Wolfgang Paalen—had been part of Andre Breton’s Parisian surrealists circle in the 1930s, before taking refuge in Mexico during World War II. This group shared a passion for the pre-Colombian past of the Americas, and their immersion in its artifacts transformed their art. Otto is a record of their ideas and the art they made, an art that had ramifications far beyond Mexico City.

Freer William (American, 1856–1930)
Parnassus
2013.35

Rare Books and Serials
Jean Jacques Boizaud, French, 1528–1602
Parnassus Biceps (Frankfurt, 1627)
In this evidence book, noted engraver Théodore de Bry offers invaluable insight into the Baroque representations of classical antiquity in his depictions of the metaphorical inhabitants of the heights of Mt. Parnassus.

Various artists
Various, three photographs
Gift of Dan and Jeanne Fauci
2013.15

Scrap of Parchment
January 1, 2012 to June 30, 2013
SpecialCollections

When Attitudes Become Form:
Bern 1969/Venice 2013
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January 1, 2012 to June 30, 2013
SpecialCollections
Exhibitions and Acquisitions

Muhammad Ali Sulayman al-Jazzal (d. 1446)
Dallal al-Khwariz (Blind to Blind, Turkey, 2006)

This compendium of hajjic poems and poems by the 15th-century Moroccan scholar and Sufi al-Jazzal was considered essential reading for pilgrims on the Hijj to Mecca, and its popularity is evidenced by the deluxe production of this 18th-century manuscript, likely produced in Ottoman Turkey.

2013.M.26

Nancy Smith (American, 1923–1991)
Harry Everett Smith papers, 1942–2006

Described by scholars and friends as an "eccentric filmmaker, musical archaeologist, and avant-garde shaman, Smith was a major cultural figure among Beat artists and poets. This wide-ranging archive includes Smith's audiotapes, films, personal collections, and photographs and intersects with several other key Research Institute archives.

2013.M.4

Jean-Jacques de Boissieu
Cartes de blason, de chronologie, et d'histoire (Heraldic, Historical, and genealogical prints), 1695–1724

This early 18th-century collection of heraldic prints includes exceedingly rare large-format etchings made from about 1685 by the Chevaliers, engravers and publishers who also held the titles of "Genealogiste du Roy" and "Chronologiste et Historiographe de France" under Louis XIV.

2013.PR.50

Félix Bracquemond (French, 1833–1914)
La vengeance de Hop-Frog

A stunning example of French Romanticism and technical experimentation, this is one of eight prints that Bracquemond transferred from an etched impression to a lithographic stone.

2013.PR.3

James Ensor (Belgian, 1860–1949)
La Saint Famille aux cerfs (Hop-Frog's Family, 1871)

This mid-19th-century perspective theater is composed of six hand-colored cutaway and card-backed engravings that depict the interior of a Masonic lodge and its members.

2013.PR.16

Philipp Otto Runge (German, 1777–1810)
Das Jahr (The Four Seasons), 1806–08

Four original hand-colored plate engravings comprise the complete set of prints commissioned by the Gimpelhain Emperor to commemorate his victorious campaign against the Nepalese in 1792. Printed in China and designed by Chinese artists, the set includes poems inserted at the top of each engraved print based on the Qianlong Emperor’s personal commentary on the scenes.

2012.PR.33

Karl Friedrich Schinkel (German, 1781–1841)
Schinkel's Möbel-Entwürfe (Schinkel’s Furniture designs), 1835–37

These prints comprise a complete first-edition portfolio from the German architect and designer Karl Friedrich Schinkel, illustrating the most important pieces of furniture that he created after returning from his trip to France and England in 1826.

2012.PR.45

Odilon Redon (French, 1840–1916)
Séraphine (1905)

Inspired by the Bordeaux botanist Armand Clavaud, Séraphine is one of Redon’s rarest suites of lithographs, containing meditations on death, afterlife, and memories and representing a very personal evocation of visions related to his recently deceased friend's work.

2013.PR.52

Gift of the GRI Council

Odilon Redon (French, 1840–1916)
Apocalypse de saint Jean (Apocalypse of Saint John, 1889)

Redon’s final lithographic suite is inspired by St. John’s vision of the Apocalypse.

2013.M.4
Exhibitions and Acquisitions

Rare Photographs
Lane Barden (American, b. 1950)
Linear City, photographed 2004–05, printed 2013
Artist and architecture photographer Lane Barden took these 120 photographs with a digital camera from a helicopter flying over major Los Angeles arteries. The portfolio consists of three parts: “The Los Angeles River” (50 images, June 2004), “The Trench” (i.e., The Alameda Supply Corridor; 25 images, August 2005), and “Wilshire Boulevard” (45 images, August 2005).

2012.R.8
Wallace Berman (American, 1926–1976)
Wallace Berman portraits of West Coast artists and literary figures, photographed 1953–76, printed 2006
This portfolio of 30 silver gelatin photographs was shot by Berman and printed in an edition of five by Michael Kararm. Rarely exhibited during his lifetime, Berman’s photographs chronicle the American underground from the Beat culture of the 1950s through the social revolution of the 1960s.

2012.R.2
John Burke (British, 1843–1909) and Simon Norfolk (British, b. 1963)
Burke + Norfolk: Photographs from the war in Afghanistan, 2010–2011
This exhibition featured 64 original photographs, juxtaposed with 40 reproductions of 19th-century albumen photographs created by John Burke at his studio in India between 1878 and 1880.

2012.R.16
フォトタイムス, Foto Taimusu (Photo Times), 1924–1933
One of the principal journals to promote artistic and commercial photography in Japan in the interwar years, when the art form rapidly expanded, Foto Taimusu introduced the work of many modernist and avant-garde artists to Japan. This complete set of issues from the journal’s first 10 years provides rich documentation on the development of photography and modernist trends in Japan.

308-018
Robert Heinecken (American, 1931–2006)
Robert Heinecken production materials for RectoVerso, 1986–90
The archive includes two copies of the portfolio RectoVerso and correspondence between Heinecken, his printer Victor Landweber, and the 12 writers who contributed texts to RectoVerso. Destinely destroyed by the donation of the unique maquette for RectoVerso, printed by Heinecken himself, the archive provides a rare glimpse into the artist’s creative processes.

2012.M.38
Donated by Victor Landweber
Baron Alphonse-Aimé de La Grange (French, 1825–1917)
Agra monumental architectures, 1849–51
Depicting the tombs of Emperor Akbar the Great (1592–1666), these two images represent some of the earliest documented photographs of Mughal architecture.

2012.R.21
Donated by Victor Landweber
Ludji Pizzio (Italian, 1818–1891)
Album fotografico della Persia (also known as the Rawlinson Album), 1860
Containing the earliest documented photographs of Perspolis and Tehran, this album of 42 images was given by Prince, an amateur photographer, to Sir Henry Creswicke Rawlinson, the departing British envoy to the court of the Shah of Persia.

2011.R.8
Dr. Benjamin Simpson (1831–1923)
British Occupancy of Kandahar Album, 1881
This rare album contains 72 albums prints of Afghanistan, including a five-part panorama taken by Simpson, a doctor attached to the British military stationed in India.

2013.R.5
Louis Vignes (French, 1831–1898)
Vues de Phénicie, de Judée, des pays de Moab et de Petra (Views of Phoenicia, Judaea, and the countries of Moab and Petra), 1864
Bound in blue morocco, this album contains 58 original album prints by the photographer Louis Vignes, who joined the 1864 geological and archeological exploratory mission sponsored by the Duc de Luynes in the Holy Land. Charles Nègre later published three photographs as gravureographs in Voyage d’exploration à la mer Morte, à Pétra, et sur la rive gauche du Jourdain (Paris, 1871–72).

2012.R.14
Carol Westwood photographs documenting the Los Angeles art scene, 1968–73
Providing a glimpse into the artistic scene of Los Angeles in the late 1960s and early 1970s, California artist Carol Westwood photographed celebrated artists including John Altoon, Clars Oldenburg, Robert Rauschenberg, and Frank Stella.

2012.R.21
Getty Conservation Institute
The Getty Conservation Institute’s Conservation Guest Scholar Program is an annual residential grant program that supports the development of new ideas and perspectives in the field of conservation by providing an opportunity for professionals to conduct scholarly research, drawing upon resources at the Getty. Projects listed represent the scholar’s primary research while in residence.

2012–2013 Conservation Guest Scholars
Lynce Pamela Campbell, Conservator, Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand. Research on “An Investigation into New and Recent Methods and Processes Involved in the Salvage of Heritage Collections in an Earthquake Zone.”

Neale Mckinrow Thornton Jackson, Professor of Architecture, University of Liverpool, UK. Work on “Conserving the California Steel House: A Guide to Good Practice.”

Katarina Kristianova, Professor, Slovak University of Technology, Faculty of Architecture, Bratislava, Slovakia. Research on “Gardens of Mohács in Slovakia: Aspects of Preservation and Restoration.”


Postdoctoral Fellowship in Conservation Science
The Getty Conservation Institute’s Postdoctoral Fellowship in Conservation Science is a recurring two-year residential grant that provides an opportunity for recent doctoral recipients in chemistry or the physical sciences to gain experience in the field of conservation science by working as an integral part of the GCI Science department, with full access to Getty resources.

Andrew Llewellyn, Tate Gallery, London. Work on Microfading Spectrometry: An investigation into the display of traditional watercolor pigment and varnish.

J. Paul Getty Museum
The J. Paul Getty Museum Guest Scholar Program is a residential, three-month fellowship for scholars whose research is best pursued in the context of the Museum’s collection and in contact with its staff and the resources of the Getty Research Institute. The program is by invitation. Projects listed represent scholars’ primary research while in residence.

Dr. Romi Baro, Museum of Fine Arts, Boston, Massachusetts. Completed research in preparation for the groundbreaking catalogue and exhibition Roman and Status in the Age of Antoninianus and Valerian, which reconsidered 2nd-century Dutch painting through the social lens of class and status, both real and desired.

Maureen Canedo-Geiger, Independent scholar, Bedminster, New York. Prepared publications on the diaries of the German prince Friedrich Christian of Saxony/Poland (1722–63) and two members of his staff who traveled from Dresden to Naples, Rome, Vienna and Venice between 1738 and 1740.


Peter Kidd, Independent scholar, London, England. Conducted research on painting techniques and the working methods of the artists who created the St. Albans Psalter, a manuscript created around 1130 by the monks of Saint Albans. The manuscript was at the Getty for conservation during his proposed stay. In addition, he continued his research on the Master of the Brussels Initial, an artist represented in the Getty Museum’s Manuscripts collection.
Members of the Getty Conservation Institute (GCI) Council recognize the importance of cultural heritage and, with the GCI, work to advance its preservation. The support provided by the GCI Council allows the Institute to extend its reach on selected GCI projects—from conservation of wall paintings at the site of Herculaneum in Italy to the creation of a conservation management plan for the Eames House in Los Angeles. In FY13 the GCI Council convened with GCI professional staff to learn about developments in current projects and traveled abroad to meet Getty partners and visit heritage places that represent models of best practice in conservation.

Louise Henry Bryson (Co-Chair) and John Bryson
Maria D. Hummer-Tuttle (Co-Chair) and Robert Holmes Tuttle
Robin and Peter Barker
Carole Black
Barbara Bollenbach
Peggy and Andrew Cherng
Carolyn and Robert Denham
Nancy and Pat Forster
Karen Mack Goldsmith and Russell Goldsmith
Joanne Conday Kazberg and Roger Kazberg
Ellen and David L. Lee
Jenny and Luis Li
Nancy and Howard Marks
Caroll and William Mingst

Wendy Munger and Leonard L. Gumport
Laura and R. Carlton Seaver
Christina and Mark Siegel
Marilyn and Tom Sutton
Laurence C. Wells

 Getty Conservation Institute Council

J. Paul Getty Museum Disgeno Group

Newly created this fiscal year, the Disgeno Group unites passionate collections of works on paper to support the Getty Museum’s Drawings department. The Council’s primary focus is on new acquisitions for the Museum’s collection and the education of its members. Their second meeting (in March 2013) took place during the Salon du Dessin in Paris so that curators could assist members in navigating the art market. This year, the group funded two key acquisitions: works by Philippe de Champaigne and Johannes van O. 

Rui and Grace Dhawan
Fiona Chulum and Joel Anonowitz
Alex Bousari (Chair)
Katrin Henkel / The Tavolozza Foundation
Jannine Luke
Ann and Herbert Lucas Jr.
Emmanuel Marty de Cambiâtre
Tania N. Norris
Richard Simms
Lionel Savage
Brian and Eva Sweeney

 J. Paul Getty Museum Disgeno Group

Portrait of Dame Elizabetta, 1647, Philippe de Champaigne. Brush and grey ink.
The J. Paul Getty Museum

J. Paul Getty Museum Paintings Conservation Council

Since 2002 the Paintings Conservation Council has provided support for the study and restoration of major works of art from an international array of cultural institutions. The collaborative work is provided free of charge in exchange for the opportunity to exhibit the paintings after treatment. Key projects included conservation of Loom with Weaver by Vincent van Gogh, and Portrait of a Man by Edouard Manet, both from the Kröller-Müller Museum in the Netherlands.

John A. Sturgeon (Chair)
John I. Bloomberg
Toni Bloomberg
Elizabeth Byne Debruyn
Robert and Lois Erbunu
Deborah P. Gage
Arthur Greenberg
Mary Tavener Holmes
Dafna Kaplan
Thomas S. Kaplan
Richard Kelton
David Kowitz
Sarah Kowitz
Tania N. Norris
Lynda Resnick
Stewart Resnick
Louis Stern
Brian Swersey
Eva Swersey
Peter J. Taylor
George Waechter
Malcolm H. Wiener
Carolyn (Cari) Wells
Tadieus (Tad) Wettlis
Noelle Wolfe
Richard Wolfe

 Getty Councils

Zoom with Weaver: 1884, Vincent van Gogh. Oil on canvas.
Kröller-Müller Museum, Otterlo, the Netherlands

 Zoom with Weaver: 1884, Vincent van Gogh. Oil on canvas.
 Kröller-Müller Museum, Otterlo, the Netherlands

66
67
Established in 2005, the Photographs Council’s primary focus is on the acquisition of works by post-World War II photographers for the Museum, and support for exhibition-related publications and symposia. This past fiscal year, several members took part in a council trip to Japan where they were joined by Museum Director Timothy Potts and curators Judith Keller and Amanda Maddox for a week-long study trip visiting collections and museums. Among the Council’s recent acquisitions are works by four artists which will appear in the Museum’s At the Window exhibition: Todd Hido, Luisa Lambri, Yuki Onodera, and Shizuka Yokomizo. In addition, the Council acquired five works by Hiroshi Sugimoto from his Diorama series.


The Getty Research Institute (GRI) Council supports the GRI’s collections and its scholarly initiatives. At their spring meeting, the Council acquired a suite of six lithographs, Songes (1891) by Odilon Redon. Council member Tania Norris donated 41 illustrated rare books on botany in late summer. In early October GRI Director Thomas Gaehtgens led council members on a six-day tour of Paris which included private visits to Versailles, the Louvre, and the French National Institute of Art History. And the GRI Council Lecture Series—New Directions in Art History—presented "The Colors of the New World" in which Diana Magaloni Kerpel of the Universidad Nacional Autónoma de México examined the creation of the Florentine Codex. Kerpel will be releasing a book on the same subject in 2014.

Brian Sweeney (Chair)  Tom and Denise Decker  Florence Fahey  Kristen Grintstein  Richard Kelton  Tim and Anu Oherwiand  Tony and Monique Owen  Stwart Resnick  Richard and Strawn Rosenthal  Richard A. Simms  Eva Sweeney  Tadeusz (Tadzio) and Carolyn (Carrie) Wellisz
Books published by Getty Publications between July 1, 2012 and June 30, 2013

Florence at the Dawn of the Renaissance
Painting and Illumination, 1300–1350
Edited by Christine Scireva
This lavishly illustrated volume showcases illuminated manuscripts, paintings, and stained glass from the birthplace of the Renaissance.

The Last Days of Pompeii
Destruction, Apocalypse, Resurrection
Victoria G. Giorio Clutes, Kenneth Lapatin, and Jon I. Stryk
The modern obsession with the destruction of Pompeii, seen through the eyes of the foremost visual and literary artists of the last three centuries, is explored in this volume.

Surrealism in Latin America
Edited by Sharon Sullivan and Richard Mackay
This important volume explores the origins of the social biography regarding the significance of the social biography of the Latin American Surrealist movement.

Provenance
An Alternate History of Art
Edited by Gail Feigenbaum and Inge Reist
This collection of essays presents new arguments regarding the significance of the social biography of the Latin American Surrealist movement.

Discourse on Sacred and Profane Images
Gabriele Paleotti
Translated by William McCuaig
In the wake of the Counter-Reformation and fear of rampant abuse in the arts, Cardinal Gabriele Paleotti wrote this treatise on how religious images should be portrayed.

The First Modern Museums of Art
The Birth of an Institution in 18th- and Early-19th-Century Europe
Edited by Claudio Paul
This important volume explores the origins of Europe’s most prominent museums, as well as their nature, display, and growth, and their role in educating the public.

Archaeological Sites Conservation and Management
Edited by Sharon Sullivan and Richard Murray
Gathered here are more than 70 texts that made important contributions to the understanding of the conservation and management of archaeological sites.

Conserving Contemporary Art
Issues, Methods, Materials, and Research
Edited by Annette Leddy and Donna Conwell
This handsomely illustrated study examines the aesthetic of modern and contemporary art, and is presented in this publication.

Messerschmidt and Modernity
Antonio Bastid
This engaging study traces Franz Xavier Messerschmidt’s influence on later artists, including Egon Schiele, Francis Bacon, Arnulf Rainer, Tony Cragg, and Tony Bevan.

Luminous Man: Hokusai’s Man in Korean Costume
Editors: Judith Keller and Amanda Maddox
This book gathers 38 full-color images from one of Japan’s most seminal photographers. Each exquisite image in this volume represents a flower native to Japan, from the totora to the lily.

Artful gardens: plant selection and design for asymmetric containers
Bryan C. Keene
This richly illustrated book explores gardens of all kinds, from the noted contemporary artist Ed Ruscha.

Some Los Angeles Apartments
Paul Martineau
This vibrant book celebrates Porter’s exquisite bird and landscape photographs, which inspired a generation of environmentalists.

Some Japanese Flowers
Edited by Kansuke Yamamoto
This book gathers 38 full-color images from one of Japan’s most seminal photographers. Each exquisite image in this volume represents a flower native to Japan.

History and Conservation of Installation Art
Ephemeral Monuments
Edited by Sarah Staniforth
This collection provides students, conservators, and museum curators, and collection managers with 66 important texts on this critical topic.

Ephemeria
History and Conservation of Installation Art
Edited by Barbara Ferranti and Marina Pugliese
Translated by Helen Glanville
The authors of this volume discuss strategies for documenting and conserving installation art.

American Painters on Technique
1860–1945
Lance Mayer and Guy Myers
Following the critically acclaimed first volume, the authors here continue to explore the materials and methods of painters.

Gardens of the Renaissance
Bryan C. Keene
Drawn from a wide range of works in the Getty Museum’s permanent collection, this lavishly illustrated book explores gardens of all kinds, from the Garden of Eden to the courtly gardens of nobility to the stylic green spaces in everyday life.

OVERDRIVE
L.A. Constructs the Future, 1940–1990
Edited by Wim de Wit and Christopher James Alexander
This fascinating study of architectural innovation in Los Angeles explores how the city became an internationally recognized destination.

Las Vegas in the Renaissance Mirror
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This collection provides students, conservators, museum curators, and collection managers with 66 important texts on this critical topic.

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History and Conservation of Installation Art
Edited by Barbara Ferranti and Marina Pugliese
Translated by Helen Glanville
The authors of this volume discuss strategies for documenting and conserving installation art.

Art & Science
A Curriculum for K–12 Teachers
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## Statements of Financial Position

**June 30, 2013 and 2012**

(Amounts in thousands)

<table>
<thead>
<tr>
<th>Assets</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$ 275</td>
<td>5,517</td>
</tr>
<tr>
<td>Receivables:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>198,919</td>
<td>121,726</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>1,805</td>
<td>53,298</td>
</tr>
<tr>
<td>Other</td>
<td>1,472</td>
<td>814</td>
</tr>
<tr>
<td>Investments whose use is limited</td>
<td>5,221</td>
<td>4,219</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>1,140,894</td>
<td>1,180,027</td>
</tr>
<tr>
<td>Collections and other assets</td>
<td>2,096,179</td>
<td>2,073,504</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$ 9,339,563</td>
<td>8,768,625</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$ 11,251</td>
<td>10,230</td>
</tr>
<tr>
<td>Payables on investment purchases</td>
<td>234,743</td>
<td>192,072</td>
</tr>
<tr>
<td>Accrued pension and other postretirement plans liabilities</td>
<td>137,875</td>
<td>191,148</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>22,175</td>
<td>17,051</td>
</tr>
<tr>
<td>Interest rate swaps</td>
<td>120,495</td>
<td>194,526</td>
</tr>
<tr>
<td>Bonds payable</td>
<td>623,417</td>
<td>629,278</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>1,149,956</td>
<td>1,234,305</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Total Liabilities and Net Assets</strong></th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$ 9,339,563</td>
<td>8,768,625</td>
</tr>
</tbody>
</table>

Visit getty.edu for accompanying notes to financial statements.

## Statements of Activities

**June 30, 2013 and 2012**

(Amounts in thousands)

<table>
<thead>
<tr>
<th>Change in unrestricted net assets:</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues and other support:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales and other income</td>
<td>$ 29,544</td>
<td>26,046</td>
</tr>
<tr>
<td>Contributions</td>
<td>7,039</td>
<td>21,277</td>
</tr>
<tr>
<td>Investment income:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividend income, net</td>
<td>69,421</td>
<td>45,528</td>
</tr>
<tr>
<td>Net realized and unrealized gain (loss) on investments</td>
<td>697,316</td>
<td>(17,448)</td>
</tr>
<tr>
<td><strong>Net investment income</strong></td>
<td>766,737</td>
<td>28,080</td>
</tr>
<tr>
<td>Net realized and unrealized gain (loss) on interest rate swap agreements</td>
<td>74,030</td>
<td>(117,004)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>1,118</td>
<td>2,848</td>
</tr>
<tr>
<td><strong>Total revenues, other support, investment income, and (loss)</strong></td>
<td>878,468</td>
<td>(38,753)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses:</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum</td>
<td>153,586</td>
<td>159,896</td>
</tr>
<tr>
<td>Research Institute</td>
<td>51,689</td>
<td>49,284</td>
</tr>
<tr>
<td>Conservation Institute</td>
<td>31,619</td>
<td>28,715</td>
</tr>
<tr>
<td>Foundation and Grants</td>
<td>29,117</td>
<td>31,396</td>
</tr>
<tr>
<td><strong>Total program services</strong></td>
<td>266,011</td>
<td>269,291</td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>11,489</td>
<td>10,181</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>277,500</td>
<td>279,472</td>
</tr>
<tr>
<td>Pension and other postretirement plans gain (loss)</td>
<td>53,273</td>
<td>(60,831)</td>
</tr>
<tr>
<td>Change in unrestricted net assets</td>
<td>654,241</td>
<td>(379,056)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Change in temporarily restricted net assets:</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>1,291</td>
<td>1,291</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>(2,843)</td>
<td>(2,843)</td>
</tr>
<tr>
<td>Change in temporarily restricted net assets</td>
<td>811</td>
<td>(1,557)</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Change in permanently restricted net assets:</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions</td>
<td>235</td>
<td>246</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>655,287</td>
<td>(380,367)</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>7,534,320</td>
<td>7,914,687</td>
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<tr>
<td>Net assets, end of year</td>
<td>$ 8,189,607</td>
<td>7,534,320</td>
</tr>
</tbody>
</table>

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### Statements of Cash Flows

June 30, 2013 and 2012

<table>
<thead>
<tr>
<th>[Amounts in thousands]</th>
<th>2013</th>
<th>2012</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$ 655,287</td>
<td>(380,367)</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>46,866</td>
<td>46,570</td>
</tr>
<tr>
<td>Amortization of bond premium</td>
<td>(1,691)</td>
<td>(597)</td>
</tr>
<tr>
<td>Net realized and unrealized (gain) loss on investments</td>
<td>(697,216)</td>
<td>17,448</td>
</tr>
<tr>
<td>Net realized and unrealized (gain) loss on interest rate swap agreements</td>
<td>(74,030)</td>
<td>104,213</td>
</tr>
<tr>
<td>Noncash contributions of art</td>
<td>(3,523)</td>
<td>(18,528)</td>
</tr>
<tr>
<td>Loss on disposition of property and equipment</td>
<td>58</td>
<td>232</td>
</tr>
<tr>
<td>Loss on disposition of collection items</td>
<td>—</td>
<td>45</td>
</tr>
<tr>
<td>Pension-related changes</td>
<td>(53,273)</td>
<td>60,831</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>(235)</td>
<td>(246)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends receivable</td>
<td>51,493</td>
<td>(49,640)</td>
</tr>
<tr>
<td>Other receivables</td>
<td>(658)</td>
<td>5,508</td>
</tr>
<tr>
<td>Other assets</td>
<td>1,157</td>
<td>(161)</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>1,021</td>
<td>(2,084)</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>5,123</td>
<td>(2,420)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>(65,721)</td>
<td>(219,198)</td>
</tr>
<tr>
<td>Cash flow from investing activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sales of investments</td>
<td>7,991,507</td>
<td>7,096,872</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(7,894,993)</td>
<td>(6,814,387)</td>
</tr>
<tr>
<td>Purchases of collection items</td>
<td>(20,308)</td>
<td>(52,992)</td>
</tr>
<tr>
<td>Proceeds from the sale of collection items</td>
<td>—</td>
<td>53</td>
</tr>
<tr>
<td>Purchases of property and equipment</td>
<td>(7,792)</td>
<td>(17,655)</td>
</tr>
<tr>
<td>Proceeds from sale of property and equipment</td>
<td>—</td>
<td>6</td>
</tr>
<tr>
<td>Net cash provided by investing activities</td>
<td>68,414</td>
<td>211,897</td>
</tr>
<tr>
<td>Cash flows from financing activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Proceeds from issuance of bonds</td>
<td>162,955</td>
<td>536,049</td>
</tr>
<tr>
<td>Payments on bonds payable</td>
<td>(167,126)</td>
<td>(524,494)</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>235</td>
<td>246</td>
</tr>
<tr>
<td>Net cash (used in) provided by financing activities</td>
<td>(3,935)</td>
<td>11,801</td>
</tr>
<tr>
<td>Net (decrease) increase in cash</td>
<td>(5,243)</td>
<td>4,502</td>
</tr>
<tr>
<td>Cash, beginning of year</td>
<td>5,517</td>
<td>1,015</td>
</tr>
<tr>
<td>Cash, end of year</td>
<td>$ 275</td>
<td>5,517</td>
</tr>
</tbody>
</table>

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| Cash paid during the year for interest | $ 24,028 | 23,076 |

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