The Getty

A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY | *Fall 2014*

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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 is crucial to the promotion of a vital and civil society.

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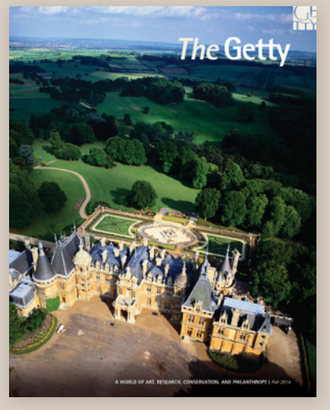

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On the cover:

Aerial View of Waddesdon Manor.
Photo: © Jason Hawkes/CORBIS

PRESIDENT'S MESSAGE

by James Cuno
President and CEO, the J. Paul Getty Trust

Last year the Getty inaugurated the J. Paul Getty Medal to honor extraordinary achievement in the fields of museology, art historical research, philanthropy, conservation, and conservation science. The first recipients were Harold M. Williams and Nancy Englander, who were chosen for their role in creating the Getty as a global leader in art history, conservation, and museum practice. This year we are honoring Lord Jacob Rothschild OM GBE for his extraordinary leadership and contributions to the arts.

In November, we will bestow the J. Paul Getty Medal on Lord Rothschild, a most distinguished leader in our field. He has served as chairman of several of the world's most important art-, architecture-, and heritage-related organizations, and is renowned for this dedication to the preservation and public interpretation of significant built heritage. We are thrilled that Lord Rothschild has accepted the Getty's highest honor. You can read more about his many contributions to the arts in our cover story.

In the following pages, the Getty Foundation discusses its final project for the Panel Paintings Initiative, which is doing the important work of training new conservators in the conservation of these delicate and irreplaceable paintings on wooden panels. And the J. Paul Getty Museum reveals the story behind the Berthouville Treasure, an ancient silver hoard found in the Gallo-Roman region of the Roman Empire, and the upcoming exhibition that allows viewers to appreciate the treasure's full splendor following four years of conservation and research at the Getty Villa.

Readers will also learn about the Getty Conservation Institute's efforts in South America to provide seismic stabilization for historic earthen buildings, combining traditional construction techniques and materials with high-tech methodologies, and the Getty Research Institute's exhibition *World War I: War of Images, Images of War*, which demonstrates the distinctive ways in which each combatant nation utilized visual culture to help defeat its enemies and shows how artists developed their own visual language to convey and cope with the gruesome horrors they witnessed.

I hope you can visit the Getty this fall in person and see for yourself the exciting exhibitions and programs for the season. You can also connect with us online on our website, or through Facebook, Twitter, and YouTube.

James Cuno

Salk Institute. Photo: Jeffery Levin, GCI

The Salk Institute Conservation Project

Completed in 1965, the Salk Institute for Biological Studies in La Jolla, California, is one of famed architect Louis I. Kahn's finest works, and an international icon of modern architecture. Perched on a bluff overlooking the Pacific Ocean, the concrete and wood building is exposed to a marine environment that presents unique conservation challenges—particularly for its innovative teak window walls, one of the major architectural elements for which the building is renowned.

As part of its Conserving Modern Architecture Initiative, the Getty Conservation Institute (GCI) is partnering with the Salk Institute to develop careful approaches to help conserve this seminal building. The project includes the examination, investigation, and condition survey of the teak, and the development of treatment recommendations for long-term care and conservation. The methodology, techniques, and findings of the project will be shared with the conservation community at large to inform future projects to conserve modernist buildings.

Rubens's Triumph

Peter Paul Rubens painted a group of oil sketches on wood as models for one of his most important commissions, the magnificent tapestries depicting the *Triumph of the Eucharist*. Commissioned for a Madrid convent (the Monasterio de las Descalzas Reales) in the early 1620s, the exquisite paintings are more than preparatory designs, they are masterpieces in their own right.

Six of the paintings are now in the collection of the Prado Museum and have been conserved with the support of a two-year grant from the Getty Foundation as part of its Panel Paintings Initiative, much like the Caravaggio and Rubens works described on page 24. All six panels suffered structural damage threatening their painted surfaces due to major alterations made long ago to the wood supports.

These beautiful paintings, along with a number of the monumental tapestries, were recently exhibited in Madrid at the Prado and will be shown at the Getty Museum this fall. *Spectacular Rubens: The Triumph of the Eucharist* will be on view at the Getty Center from October 14, 2014 to January 11, 2015.

Getty Brings Together Artist Barbara Kruger and LA High School Students

The Getty Museum has selected artist Barbara Kruger for its 2014 Getty Artists Program. Each year, the J. Paul Getty Museum's education department welcomes an artist to take part in the program, inviting them to identify an audience and project of their choosing. This year Kruger will be working with Los Angeles Unified School District high school students on a number of art, writing, and critical thinking projects.

"The Getty Artists Program is an opportunity for me to encourage students to try to visualize, musicalize, and textualize their experience in the world," said Kruger. "I know that this creation of commentary can change lives, encourage ambition, and suggest the pleasure of learning."

Pair of Inkstands in the form of Magots with Globes, about 1740, Chantilly Porcelain Manufactory. Soft-paste porcelain with polychrome enamel decoration; gilt-bronze mounts. Promised Gift of The Marjorie W. Gilbert 2001 Trust, established by Sir Arthur Gilbert, Lady Marjorie Gilbert and Charles M. Levy, Trustees

Lady Gilbert Loans in Getty Galleries

The Getty Museum's department of sculpture and decorative arts has received three significant loans as promised gifts from The Marjorie W. Gilbert 2001 Trust: a marble clock and twin miniature gilt-bronze inkstands. The objects were acquired by the late husband of Lady Gilbert, Sir Arthur Gilbert, a distinguished and discerning collector of European decorative arts. The large, architectonic marble clock case was probably made about 1785–95 in the workshop of the Italian sculptor and goldsmith Giuseppe Valadier. It is topped by an allegorical figure, in gilt-bronze, of the city of Rome while the cornice beneath bears the initials S.P.Q.R. (for "The Senate and Populace of Rome"). Ten bells compose its complex Swiss musical movement which is still operational. The clock is displayed in the Museum's West Pavilion Gallery 102 (Getty Center).

Lady Marjorie Gilbert and Getty Museum Director Timothy Potts

The twin miniature gilt-bronze inkstands are fitted inside a pair of globes, one terrestrial and the other celestial, each nestled between the knees of a seated figure. The laughing and chubby figures, created around 1740 at the French porcelain manufactory at Chantilly, were based upon Chinese portrayals of the Buddhist god of good fortune or contentment, Pu-tai. Whimsical examples of the so-called chinoiserie style, these Chantilly figures imitated imported Asian prototypes in material, form, and decoration. The inkstands are placed on top of a contemporary French writing desk, veneered with Chinese black lacquer, in the Museum's South Pavilion Gallery 107 (Getty Center).

Getty Research Institute Looks Ahead

Every year since 1985 the Getty Research Institute (GRI) has welcomed scholars, artists, and other cultural figures from around the world to work in residence at the GRI on projects that bear upon its annual research theme. The GRI has announced two new themes for the 2015–16 Scholar Year—"Art and Materiality" at the Getty Center and "The Classical World in Cotext: Egypt" at the Getty Villa. Proposals must be received by November 3, 2014.

Scholars at the Getty Center will study how, during the last decade, a greater attention to the art object and its materiality has enhanced the study of art history, opening new avenues of investigation. Combined with more historical methodologies, the focus on the materiality of artworks is offering profound insights into their meanings. These inquiries raise questions about procurement, trade, value, and manufacturing on the one hand, and, on the other, about the materiality of mechanically reproduced objects or of ephemeral, durational, and conceptual works.

At the Getty Villa, scholars will focus on relations between the cultures of the classical world and Egypt from prehistory to the coming of Islam. From the Bronze Age through late antiquity, the cultures of the classical world have interacted with the surrounding civilizations of the Mediterranean, Near East, and beyond through trade, warfare, diplomacy, cultural exchange, and other forms of contact—interactions that had a crucial, and often reciprocal, impact on cultural trajectories in both spheres.

LORD JACOB ROTHSCHILD TO RECEIVE SECOND ANNUAL *J. PAUL GETTY MEDAL*

On Sunday, November 9, 2014, at a gala dinner held at the Getty Center, Lord Rothschild OM GBE will receive the J. Paul Getty Medal, an award bestowed annually to honor extraordinary achievement in the fields of museology, art historical research, philanthropy, conservation, and conservation science. The Getty Board of Trustees established the J. Paul Getty Medal in 2013 to recognize living individuals for their distinguished contributions to the fields in which the Getty works.

"No one embodies the ideals of the Getty Medal more than Lord Rothschild," said James Cuno, president and CEO of the J. Paul Getty Trust. "Having led many of the world's most important arts institutions, revived the public purpose of distinguished historic buildings, and supported the excavation and conservation of an important archaeological site, he is without question the most influential volunteer cultural leader in the English-speaking world."

Lord Rothschild has served as chairman of the National Gallery of Art, London, 1985–1991 and 1992–1998, during which the Gallery was expanded with the addition of the renowned Sainsbury Wing; chairman of the National Heritage Memorial Fund, 1994–1998; chairman of the Pritzker Prize for Architecture, 2002–2004; trustee and honorary fellow of the Courtauld Institute of Art; and trustee of the State Hermitage Museum of St. Petersburg and the Qatar Museums Authority. He is chairman of RIT Capital Partners plc and J Rothschild Capital Management.

Somerset House. Photo: Shutterstock/Kiev.Victor

Dedicated to the preservation and public interpretation of significant built heritage, Lord Rothschild played a key role in the restoration of Somerset House, one of the most important eighteenth-century public building in London. Located between the Strand and the River Thames, Somerset House had its early beginnings as a Tudor palace for members of the royal family. Demolished in 1775, the goal of its reconstruction was to create a grand national building to house both government offices and learned societies as a way to foster increased efficiency among the government bureaucracies. It was completed in 1801.

The modern-day transformation of the site from a government office building that no longer fulfilled the needs of its occupants to a major arts and cultural center in London began in the 1980s. It is an effort in which Lord Rothschild played an active role, helping to not only secure the Gilbert Collection—one of the most important decorative arts collections ever gifted to Britain—but also ensuring the long-term future of the Courtauld Institute of Art, which is now located within Somerset House. Today Somerset House also hosts open-air concerts and films, contemporary art and design exhibitions, family activities, and free guided tours. And with its inviting and dynamic courtyard, it has truly become a public gathering space for the community.

Somerset House is just one historic building Lord Rothschild was instrumental in restoring. He also played a key role in the preservation of Spencer House, the refined eighteenth-century neo-classic London house designed by James Stuart for John, first Earl Spencer. It is perhaps the finest house ever built in London. He is also responsible for the Family Estate at Waddesdon together with Waddesdon Manor, the property which the Rothschild Foundation gave to and now leases from the National Trust. It is renowned for the family's collections of fine furniture, decorative arts, rare books, and Old Master paintings. In addition the property has been enlivened by its dynamic exhibition program and is the second most visited National Trust property.

In 2002 Lord Rothschild was awarded the Order of Merit by Her Majesty the Queen. Members of the Order are limited in number to twenty-four, and the Order is given to those who have rendered exceptionally meritorious service in the fields of the arts, learning, literature, and science.

Lord Rothschild serves as chairman of Yad Hanadiv, the Rothschild family foundation dedicated to the advancement of education, the environment, academic excellence, and civil society in Israel. The foundation was recently responsible for the building of the Supreme Court in Jerusalem and is currently committed to the creation of the new National Library being designed by the Pritzker Prize–winning architects Jacques Herzog and Pierre De Meuron.

With Lord Sainsbury Preston of Candover, Lord Rothschild established the Butrint Foundation, which supports excavations and conservation of ancient sites at Butrint, Albania, a UNESCO World Heritage Site.

"Lord Rothschild is a fitting recipient for the Getty's highest honor," explained Cuno. "His lifelong commitment to the visual arts, the preservation of historic properties, and his leadership and support of art museums is without parallel."

Top: Waddeson Manor. Photo: Shutterstock/Skowronek

Left: Lord Rothschild.

Above: Remains of the ancient Baptistery dated from the sixth century at Butrint, Albania. Photo: Shutterstock/Aleksandar Todorovic

Plate with Maia and Mercury (detail), Roman, 2nd–3rd century. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

Conserving an Ancient Treasure

The Berthouville Treasure. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

In March 1830, in the small hamlet of Le Villeret, about a half mile from the town of Berthouville in Normandy, France, Prosper Taurin plowed his fields in preparation for the spring planting. His work was halted when he struck a tile just six inches underground. Stopping to investigate, he pried up the tile and uncovered a brick-lined cistern containing a cache of ancient silver objects. He had stumbled on what would come to be known as the Berthouville Treasure—an ancient silver hoard of Gallo-Roman objects which will be displayed in its post-conservation state for the first time after four years of conservation at the Getty Museum in the exhibition *Ancient Luxury and the Roman Silver Treasure from Berthouville* at the Getty Villa from November 19, 2014 through August 17, 2015.

"We are extremely fortunate to have the opportunity to study and present this important group of ancient Roman silver over such a long period of time," said Kenneth Lapatin, curator of the exhibition. "By thoroughly examining objects we are able to investigate their diverse ancient contexts and to understand better how they contributed to the rich culture of the Roman world."

THE HISTORY

If not for the keen eye of August Le Prévost, a member of the Société libre d'agriculture, sciences, arts et belles-lettres de l'Eure (an organization comprised of historians and archaeologists that still exists today), the treasure may well have been melted down for its monetary value following its discovery. Recognizing the silver's significance, Le Prévost published a series of articles about the find in the *Journal de Rouen* which alerted Parisian scholars and archaeologists to the discovery. A curator from the Cabinet des médailles et antiques at the Bibliothèque royale (now the Bibliothèque nationale de France) traveled to Berthouville and bought the entire hoard for 15,000 francs.

Curiosity about these valuable objects led to two further excavation campaigns at the site of their discovery in 1861 and 1896. The first campaign, led by Société française d'archéologie member Léon Le Métayer-Masselin, uncovered two separate buildings covering almost 11,000 square feet. One of the buildings was a temple dedicated to Mercury of Canetonum, a local version of the god Mercury. In 1896 Ernest Babelon, curator of the Cabinet des médailles et antiques, was beginning a catalogue about the silver treasure and commissioned a new excavation. During this campaign at the site, the buildings were determined to date to the first century and remains of a theater were discovered.

The treasure contains two silver statuettes of Mercury, approximately sixty vessels (cups, pitchers, bowls, and plates), along with dissociated handles, feet, appliqués, and fragments, ranging in quality from everyday household items to the finest Roman silver to survive from antiquity. Many of the objects are elaborately decorated and bear inscriptions that reveal they were dedicated to Mercury Canetonensis, and are fashioned with a number of metalworking techniques (see side bar on the following page). The names of donors found on the Berthouville objects indicate that the temple, located at the intersection of major Roman roads, truly represented a cross-section of cultures, with objects contributed by women, men, ex-slaves, and freeborn people, with both Gallic and Roman names found throughout the cache. While many of the objects are dedicated to Mercury, others appear to be heirlooms, probably made in Italy.

The most generous and notable of these donors was Quintus Domitius Tutus. The shape, style, and technique of his heirloom offerings are masterpieces of ancient silverwork, done in exceptionally high relief. These splendid examples of silver craftsmanship comprise mostly paired vessels: two gilt silver *scyphi* (cups) with male and female centaurs, cupids, and other Bacchic imagery; two pitchers with episodes from the Trojan War; two *canthari* (high-handled cups) with theatrical masks; a *phiale* (libation bowl) with a central medallion depicting the Lydian queen Omphale asleep near attributes of Hercules; and a *modiolus* (beaker-like cup) decorated with Poseidon, Bellerophon, Pegasus, and Acrocorinth. Such elaborate vessels conveyed the high status of their owners and guests and were used at banquets or for display.

The Berthouville Treasure arrived at the Getty Villa in December 2010 for a multiyear study and conservation project, accompanied by curators from the Bibliothèque nationale. The silver was unpacked and examined carefully by the traveling curators to ensure no damage had been caused by the shipping, then each of the ninety-five objects and fragments were given identification numbers, wrapped in environmentally protective materials, and placed in individual storage containers.

Skyphos with centaurs, Roman, 1st century. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

"When it first arrived, the hoard was dusty, grimy, darkened from tarnish, and the surfaces were mottled," explained Eduardo Sanchez, conservator at the Getty Museum. "We could tell different hands had done the restorations, and many of the inscriptions we later found were not yet visible."

Before any conservation began, the conservation team, Sanchez and Susan Lansing Maish from the Getty Museum, along with assistance from the Getty Conservation Institute (GCI), exhaustively researched relevant conservation and scientific literature about silver composition, history of manufacture, and conservation best practices, as well as soliciting the opinions of colleagues at the Getty and other institutions. The Getty

Research Institute served as an invaluable resource during this information-gathering phase, even providing the key text written by curator Ernest Babelon, *Le Trésor d'Argenterie de Berthouville près Bernay*, published in 1916.

SCIENTIFIC ANALYSIS

The first step in conservation? Careful examination and recordkeeping. Each object was inspected thoroughly, taking note of every detail, from jagged edges or missing parts, to microfissures and evidence of past restoration. The objects were also photographed from a number of angles. These steps are necessary to inform future researchers and conservators about what was done in the past, which will affect how the object is treated in the future.

Collaboration between the Museum curators and conservators and GCI scientists was particularly strong with the Berthouville Treasure project. The GCI's involvement in the project had three main purposes. One, to identify the surface materials present to help the conservators formulate a treatment plan. GCI scientist Joy Mazurek carried out these investigations, which revealed much about previous restorations and what materials were used. Many of the objects had traditional coatings, such as pine resin or beeswax, but evidence of more modern materials, such as acrylic—which requires a different cleaning approach—were also found.

Secondly, the scientific analysis of the objects helps to contribute to the art historical understanding of silver during this time period. Conservation scientist Lynn Lee pointed to one notable discovery: evidence of gilding (a thin layer of gold) on the surfaces of some of the pieces. By studying

Metalworking Techniques Found in the Berthouville Treasure

Repoussé: A technique where a malleable metal is shaped and/or decorated by hammering from the reverse side to create a design in relief.

Chasing: Often used in conjunction with repoussé to create a finished piece, chasing (also known as embossing) shapes metal by compressing the front side of the object and sinking the metal.

Engraving: The practice of incising a design on a hard surface by cutting grooves into it.

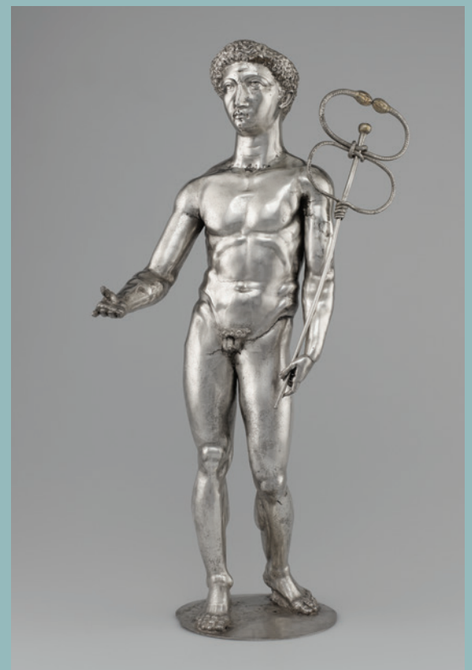
Appliqué: A smaller decorative element applied to another surface.

different areas of the object, she was able to infer the extent of the gilding, and deduce it was applied using a technique called mercury-amalgam gilding.

"The presence of mercury with the gold points to mercury-amalgam gilding," explained Lee. "To make sure that the finding was correct, I looked at other objects in the Museum's decorative arts collection that are known to be gilded using this same method. I did the same analyses and was able to see similar responses in the gold and the trace amounts of mercury, which gave us strong evidence that we are seeing the same technique here."

"We hope this work will propel other museums with similar types of treasures to also look for evidence of gilding and see what we can learn and compare," added Lansing Maish, Getty Museum conservator. "It teaches us more about how the craftsmen worked in those days."

The third part of the analysis conducted by the GCI aims to understand where the silver used in the objects originated. Finding where the silver comes from helps to reveal the larger context of silver production and distribution in the Roman Empire. GCI scientists collaborating with colleagues at the Katholieke Universteit Leuven in Belgium are currently working to study the trace elemental composition and to perform isotopic analysis, with the hope of shedding more light on these questions.



Mercury Statuette, Roman, 2nd century. Silver and gold. Bibliothèque nationale de France, Département des monnaies, médailles et antiques, Paris

From left to right: Before conservation, after conservation, and Getty conservator Eduardo Sarchez cleaning the statuette.

THE CONSERVATION

As the scientific analysis continued, the conservators began the cleaning process using solvents such as acetone and reagent alcohol, along with polishing powders mixed with de-ionized water. They began with the simplest of solvents, water, to see what that would remove from the surface of the objects. They then moved on to the stronger solvents like reagent alcohol and acetone, always working in phases. Similar objects in the cache were compared throughout the cleaning process to achieve a general uniform tone for the silver treasure as a whole.

Cleaning of the objects ran the gamut from a straightforward process used to clean a simple bowl to more in-depth analysis and investigation in the case of the larger Mercury statuette. When the statuette arrived at the Villa, its entire surface was covered in a very dark layer of tarnish. Accumulation of dust and grime from decades of handling and display also marred the surface. In addition, a transparent substance, identified as an acrylic by Mazurek, had been applied to the whole figure, trapping more tarnish underneath. A cleaning test was conducted on a small area of the statue using a cotton swab saturated in acetone. Acrylic coatings can often be softened with heat, so in a second test, pressurized steam was carefully applied with a portable steam-cleaning unit. Both techniques proved effective and were combined to provide a mild and effective cleaning method for the statuette.

After the cleaning of the treasure, a protective coating was applied. This coating should keep the objects safe from re-tarnishing for about fifteen to twenty years, if they remain in environmentally protected storage and display conditions. When the objects are returned to the Bibliothéque nationale or loaned to other institutions, the recommended protocol for display and storage will be included, along with the careful documentation of each step the treasure has gone through since its arrival at the Villa.

"The research on the Berthouville Treasure undertaken at the Getty allows scholars, conservators, and scientists to understand these magnificent objects in a new light," said Timothy Potts, director of the J. Paul Getty Museum. "And as the results of our findings are compared with those on similar hoards, we can expect a much richer understanding of the Roman Empire, metal production, trade, and the highly skilled craftsmanship of ancient Roman artisans to emerge. This is exactly the sort of groundbreaking research, based on an international collaboration of scholars from around the world, that the Getty is in a unique position to make possible."

A PROJECT OF SEISMIC IMPORTANCE

Earth, a humble and common building material, has given form to an amazing array of structures throughout history, many of great beauty and sophistication. From ancient archaeological sites to modern buildings, in urban complexes and historic centers, earthen buildings have provided human shelter for millennia. Today, more than half the world's population either lives or works in buildings constructed of earth, a sustainable, locally sourced, and renewable material.

For nearly two decades, the Getty Conservation Institute (GCI) has been a recognized leader in developing methodologies and setting standards for the conservation of earthen heritage worldwide. Seismic events in particular pose a risk to historic earthen buildings, most of which are classified as unreinforced masonry structures. The risk is especially high if a building lacks proper and regular maintenance.

In the 1990s, the GCI led a major research and laboratory testing program, the Getty Seismic Adobe Project (GSAP), which analyzed the seismic performance of historic adobe structures in California and developed cost-effective retrofitting techniques that substantially preserved the authenticity of these buildings. In 2011, the GCI joined forces with the Ministerio de Cultura del Perú, the Civil, Environmental and Geomatic Engineering School at University College London, and the Escuela de Ciencias e Ingeniería of the Pontificia Universidad Católica del Perú to adapt the GSAP retrofitting techniques and design new ones to be used in countries where high-tech equipment and materials, and advanced structural skills are not easily available. This partnership launched the Seismic Retrofitting Project (SRP), which aims to provide low-tech, easy-to-implement retrofitting techniques to improve a building's structural performance during an earthquake while also preserving its historic fabric.

The SRP is based in Peru, which has a long and rich tradition of building with earth, from the ancient cities of Caral and Chan Chan to the vernacular and monumental structures of the colonial and republican eras. Four prototype structures were selected to be studied as part of SRP—the Hotel Comercio, the Cathedral of Ica, the Church of Kuño Tambo, and Casa Arones (see next page). These prototypes represent principal historic building types in need of sensitive retrofitting techniques that have the potential for the most widespread application not only in Peru but also in other seismic regions in Latin America.

The project involves scientific research, analysis, testing and design, capacity building, and implementation of the designed techniques on model projects. "One of the most important contributions of this project is that we are providing suitable

Above: Shear strength tests via lateral displacement of mock up of a quincha panels, a venacular building technique, at the Pontifica Universidad Catolica del Perú. Photo: Scott S. Warren

Left: View of the central nave of Ica Cathedral after the 2007 Pisco earthquake. Photo: Scott S. Warren, 2011

retrofitting techniques and scientific data that calculates how the building will improve its seismic performance, once these are implemented," said Claudia Cancino, senior project specialist at the GCI and manager of the SRP. "This will be very useful for architects and engineers."

The SRP will also provide guidance for those responsible for implementation (e.g., architects, engineers, and conservators), and work with authorities to gain acceptance and to facilitate the implementation of the designed techniques.

"The importance of this project for Peruvians is that the designed techniques could be then adapted and implemented to other buildings in seismic regions, safeguarding a great deal of earthen heritage for generations to come," said Daniel Torrealva, structural engineer and principal investigator at Pontificia Universidad Católica del Perú.

As a result of this work, the SRP building prototypes will become model case studies, illustrating how retrofitting techniques can be implemented as part of a larger conservation project. It will demonstrate technically feasible solutions to seismic retrofitting in countries where access to high-tech construction materials and professional expertise is limited.

Through wide dissemination of the designed retrofitting techniques, the project will reduce earthquake damage while advancing the conservation of similar earthen structures in Latin America, and other parts of the world.

The SRP is generously supported by the GCI Council.

SRP BUILDING **PROTOTYPES**

Hotel Comercio:

The Hotel Comercio is located in the historic center of Lima. The site was first developed in the sixteenth century; however, the current structure dates to the middle of the nineteenth century. Hotel Comercio is representative of a typical courtyard or "patio" building, known as a casona. The three-story building consists of 131 rooms arranged around two interior patios.

Hotel Comercio is constructed with rubble stone foundations, a fired brick masonry base course, mud brick masonry walls at the first floor, and quincha panels at the second and third floors.

Photo: Amila Ferron, GCI

Photo: Sara Lardinois, GCI

Ica Cathedral:

Located on the coast of Peru, the Cathedral of Ica was originally built in 1759 by the Society of Jesus and was used as a place of worship until it was damaged in the 2007 Pisco earthquake.

The thick lateral walls are constructed with mud brick masonry over a fired brick base course and stone foundations. The side aisles are separated from the central nave by a series of hollow quincha (wattle and daub) pillars and arches covered with painted plaster. The barrel vault and domes are also constructed with wood arches or ribs and quincha.

Kuño Tambo Church:

The Church of Santiago Apóstol of Kuño Tambo, located in a remote Andean village, has been in continuous use as a place of worship since its construction in the seventeenth century. Remarkably, it still retains much of its original configuration and materials.

Constructed with thick adobe walls and buttresses over a rubble stone masonry base course and a wood-framed gable roof "par y nudillo," the church exhibits many of the design features and materials typical of churches in small villages established by the Spanish across Latin America. The church, including the beautiful wall paintings that decorate the interior, are being conserved with support of Friends of Heritage Preservation.

Photo: Wilfredo Carazas, GCI

Photo: Scott S. Warren, GCI

Casa Arones:

Casa Arones, a sixteenth-century building in the historic center of Cusco, Peru, is a typical residential structure of Andean historic centers. Originally constructed as a single-family dwelling with ground floor commercial spaces, the building was later divided into multiple residential units.

The two-story building exhibits many of the design features and materials typical of residences from the Spanish Viceroyalty period, including moderately thick mud brick walls over a rubble stone masonry foundation, wood-framed gable roofs, and galleries with fired brick and stone masonry arcades surrounding a central patio.

WWI WAR OF IMAGES IMAGES OF WAR

The Sower of False News, Eugène Damblans. Cover of *Le petit journal: Supplément illustré*, vol. 26, no. 1265 (March 21, 1915). The Getty Research Institute

The final toll was staggering. Twenty million military and civilian deaths. Twenty-one million wounded. Incalculable damage to landscapes, towns, and cities across Europe. The downfall of three global empires. The map of Europe, and indeed the world, redrawn. As the first major war of the twentieth century, World War I unleashed modern technologies of killing and devastation on a scale never before seen. It was also the first war to be fought and represented by modern artists.

To commemorate the war's centennial, *World War I: War of Images, Images of War* goes on view in the Getty Research Institute (GRI) galleries on November 18. It is accompanied by the publication *Nothing but the Clouds Unchanged: Artists in World War I*, which explores the fascinating ways that individual artists responded to this historic conflict.

The exhibition looks back on the art and visual culture of the First World War—a war of unprecedented mechanized slaughter, which was as much a war of culture as it was of geopolitics. Demonstrating the distinctive ways in which combatant nations utilized visual culture to help defeat their enemies, the exhibition contrasts this "war of images" with "images of war" created by artists in order to convey and cope with the gruesome horrors they witnessed.

World War I: War of Images, Images of War draws primarily from the GRI's major collections and features a range of satirical journals, prints and drawings, as well as firsthand accounts such as a war diary, correspondence from the front, "trench art" made by soldiers, and interviews with veterans, all of which capture the traumatic events of this first modern war.

World War I was originally organized around two opposing alliances: the Allied Powers of Russia, France, and the United Kingdom; and the Central Powers of Germany and Austria-Hungary. "On the battlefield and in images, the role of modernity quickly took center stage in this conflict as nations waged war over who would lead Europe—politically, economically, and above all culturally—as it transitioned into the twentieth century," said curator Nancy Perloff. "Battle lines were drawn not simply between nations, but between cultures."

The first part of the exhibition thus examines printed material published throughout Europe that disparages the cultures of adversarial countries while inspiring a nationalistic fervor and eagerness for war at home. Although the role of propaganda in World War I remained, at root, consistent with past wars—contrasting a self-image of cultural superiority with a vilified, barbaric enemy—a new dimension began to appear in this distinctively modern war of images: as Europe entered the uncharted waters of the twentieth century, navigating a course between the advancements of industrial modernity on the one hand, and the loss of the traditional values and ways of life on the other, each of the countries addressed in this exhibition—France, Germany, Italy, Russia, and the United States—represented their enemy as not just a military threat, but a threat to the very future of European civilization.

The German journal *Simplicissimus*, for example, depicts an Englishman in a colonial pith helmet sliding off of a globe covered in blood, thus accusing the British of ruthless aspirations to rule the world, while suggesting they have lost control as a result of their obsessive hunger for power. On the opposing side of the conflict, the French publication *Le Petit Journal* depicts the German Kaiser Wilhelm II distributing propaganda leaflets under the caption "the sower of false news," portraying the military leader as a liar, while the journal *Le Mot*, founded by Paul Iribe and Jean Cocteau, exemplifies a distinct French Modernism, while ridiculing German militarism.

The Trench, 1915–1916, Félix Vallotton. From *C'est la guerre!* (1915–1916), pl. 1. Woodcut. The Getty Research Institute, Gift of Dr. & Mrs. Richard A. Simms

"Before the outbreak of war, a fight began with images meant to ridicule and offend adversaries. The propagandistic campaigns supported, and perhaps even inspired the naïve enthusiasm and ardent feelings of patriotism that motivated many volunteers to enlist," said Thomas W. Gaehtgens, director of the GRI. "Artists, writers, musicians, and large numbers of the middle class took up arms under the illusion that the war would not only bring victory but also establish a new and purified social order."

While not everyone was gripped by this collective fever (large peace demonstrations in all European capitals warned against the incalculable consequences of a modern war), many Europeans greeted news of the war with enthusiasm. Growing nationalism and clashes over territorial disputes had created tensions among the European powers at the beginning of the twentieth century. In addition, industrial mechanization was sweeping the world, and new technology and mass production were transforming urban populations. Intellectuals in particular believed that the new material success, in the form of railways, department stores, and commercial goods, had led to a more selfish, decadent society. They anticipated war as a cathartic event that would reinvigorate national culture. Millions of young men volunteered, convinced that the war would be quickly won.

"Never has illusion been so far from reality," observed Gaehtgens. "World War I started with armies on horseback and became an apocalypse in the trenches. Mentally prepared to be eyeball-to-eyeball with the enemy, soldiers found themselves in a conflict in which machines and mechanization took command."

"Trench warfare was most certainly an incomprehensible combination of impersonal, mechanized destruction and extreme sensory overload," said Karen K. Butler, associate curator at the Mildred Lane Kemper Art Museum at Washington University in St. Louis and contributor to *Nothing But the Clouds Unchanged*. "In World War I, new artillery was used, including howitzers, mortars, and machine guns. For soldiers on the front lines, artillery was a particularly horrifying aspect of war. Fired just ahead of an attack by foot soldiers to destroy enemy trenches, an artillery barrage was a terrifying assault created by deafening shells that threw enormous amounts of earth into the air. Soldiers developed an acute ability to read a bombardment by listening to it. Survival depended on a combination of sensory assimilation and chance."

Artists' renderings of the war, forming a stark contrast to the propagandistic claims, constitute the second part of the exhibition. They record the terrible suffering sustained by soldiers and civilian populations alike, and the ultimate disillusionment with the war that followed the initial excitement. Despite being in extremely difficult and dangerous situations, artists left testimonies of their daily experiences between life and death, such as a never-before-displayed war diary by the Italian Futurist Umberto Boccioni, a poem from 1916 by the Swiss-born Blaise Cendrars, and trench art made by soldiers. In the war's aftermath, artists such as Max Beckmann, Otto Dix, and Fernand Léger used their art to overcome the trauma the war had left them with, developing distinctive methods and artistic languages, which would allow them to work through their personal experience.

Some of the artists portrayed the ordeal of the trenches in their works. German artist Otto Dix, who is featured both in the exhibition and the publication,

I Have You My Captain. You Won't Fall, 1917, Paul Iribe. From *À coups de baïonnette*, vol. 9 (June 1917), pp. 424–25. The Getty Research Institute

illustrated his first-hand encounter with the horrors of war. Dix, who volunteered in 1914, created large canvasses after the war based on his battlefield sketchbooks. In these works, he transformed his experiences at the front into monumental allegories of a universal antiwar message. Further examples of artists representing their experience in a similar way include Fernand Léger, László Moholy-Nagy, Wyndham Lewis, and Paul Nash, all of whom are part of the publication. Lewis, leader of the abstract Vorticism movement, returned to figuration to render the mechanical elements of the war, stressing the vulnerability of the human body.

Other artists demonstrated the political and social roots of the conflict. Even though he only briefly experienced the Western front before being deemed "unfit for service" and released, draftsman and painter George Grosz was deeply affected by his involvement with the war. He illustrated the social context of dubious heroism, war profiteers, and corruption—hoping and expressing in his art that, even after the apocalyptic events and the cataclysmic changes to society, a new generation might build a better world. A selection of his post-war works is shown in the exhibition while an in-depth analysis of the development of his work throughout the war years is provided in *Nothing but the Clouds Unchanged*.

"The true horrors of World War I were unprecedented. And while the stories told are illustrative of individuals' devastating war experiences, there are common themes that are independent of the artists' particular alliances," commented Gaehtgens. The war left a whole generation disillusioned, physically and psychologically wounded. "And while World War I did not create a new artistic style, and certainly was not the beginning of modernity, it changed the empathy and the sensibility of many artists," continued Gaehtgens. "These historic events presented a fundamental change in the artists' lives, which had to be faced in order to find a new orientation. They pursued different ways in their search for an adequate artistic language to express their experiences, but the apocalyptic events traumatized them forever."

World War I: War of Images, Images of War is curated by Thomas Gaehtgens, Nancy Perloff, Anja Foerschner, Gordon Hughes, and Philipp Blom. It is on view at the Getty Research Institute from November 18, 2014 through April 19, 2015 and will travel to the Mildred Lane Kemper Art Museum in St. Louis in fall 2015.

CARAVAGGIO AND RUBENS
TOGETHER IN VIENNA

Two of the most famous names in the history of European art are undoubtedly Caravaggio and Rubens. Both of these artists worked in Rome at the beginning of the seventeenth century, and although their lives and careers later took very divergent paths, two of their works will be studied together in Vienna as part of the Getty Foundation's Panel Paintings Initiative.

Michelangelo Merisi da Caravaggio's masterful *David with the Head of Goliath* and Peter Paul Rubens's expressive *Stormy Landscape* will both occupy the paintings conservation laboratory at the Kunsthistorisches Museum in Vienna (KHM). The Getty Foundation has recently awarded a grant to the KHM for the conservation of these two masterpieces, one of the last training grants of the Foundation's Panel Paintings Initiative, through which the next generation of conservators is being trained in the complexities of conserving works of art painted on wood panels.

"The conservation of these two spectacular paintings in Vienna provides a fascinating learning opportunity for all of the conservators involved in the project. When the last major training grants are completed, the Panel Paintings Initiative will have succeeded in reaching its goals, ensuring that the next generation of conservators is in place to provide quality care for panel paintings in major European and North American collections," said Deborah Marrow, director of the Getty Foundation.

Caravaggio's work, painted in the early 1600s, is a beautiful exploration of light and shadow. It is also rare—one of only two paintings by the artist on wood panel in existence. The painting is in critically fragile condition, the result of past, well-meaning conservation interventions that ultimately shaved the wood support to only a few millimeters in thickness, nearly as thin as a single sheet of paper.

The current conservation effort will require the gentle removal of the panel's rigid cradle—the latticed wooden structure which was attached to the back of the panel sometime after its creation. The cradle, intended to prevent warping, can create other challenges as the wood expands and contracts, including cracking the paint surface. After the cradle's removal, the panel must be allowed to rest and resume its natural shape. Only then can conservators determine the next steps, which will include the repair of multiple fractures that, if left untreated, threaten the beautiful painted image, and the construction of a new, more flexible support.

Rubens's *Stormy Landscape*, produced between 1620 and 1625, is among the greatest dramatic landscapes by the artist, a markedly powerful representation of the natural world that set the course for the future development of landscape painting. It is one of two large landscapes by the artist in this period that feature scenes from classical

Back of Caravaggio showing cradle. Kunsthistorisches Museum Vienna

David with the Head of Goliath, 1600–01, Michelangelo Merisi da Caravaggio. Oil on wood. Kunsthistorisches Museum, Vienna

literature—in this case, from Ovid's *Metamorphoses*. Small figures on the right side of the painting indicate it is the story of Philemon and Baucis being rescued from the storm by the gods Jupiter and Mercury, a colorful tale of gods disguised as mortals seeking hospitality in an unwelcoming land.

Rubens painted *Stormy Landscape* for his own personal collection. Unlike a painting he might have created for a commission, comprised of smooth, even panels, this personal painting was cobbled together from ten different pieces of wood, making it structurally complex. Because each plank has aged differently, the panel presents some unique conservation challenges, including separations between the pieces that are visible to the naked eye.

Until now there have been very few experts capable of undertaking this type of delicate conservation work—an intervention that requires the knowledge of both paintings and wood conservation, and the precision of a surgeon. The Getty Foundation grant to conserve these works is part of a larger grant initiative launched in 2009. Old Master paintings on wooden supports, or panels, are among the most significant works of art in American and European museum collections. With only a handful of experts fully qualified to conserve these paintings, and nearly all of them set to retire within the next decade, the initiative aims to ensure that the next generation of conservators are prepared to take their place. Since the launch, the Foundation has identified and supported a number of projects designed to achieve this goal, some of which

Above: *Stormy Landscape with Philemon and Baucis*, 1620–25, Peter Paul Rubens. Oil on wood. Kunsthistorisches Museum, Vienna

have been discussed in this magazine. The initiative has already achieved a concentrated but significant impact on the field, so far providing more than twenty conservators intensive training and hands-on experience in panel paintings conservation. In addition, hundreds of other conservators and students have benefited from the 2009 Getty symposium and publication of its proceedings, workshops that have been offered, university courses that have resulted, or translations of key works on panel painting that soon will be available to the field.

One of the key goals of the initiative is to increase knowledge among conservators in Central and Eastern Europe. The project in Vienna will support training for five conservators from Krakow, Dresden, Prague, and Vienna. Two of these individuals hold teaching positions at conservation schools in their respective countries, which will extend the reach of training activities as they incorporate their newly acquired knowledge into their courses.

"Our collaboration with the Getty Foundation has allowed us to expand the Kunsthistorisches Museum as a center of competence and training for panel conservation," said Sabine Haag, general director of the KHM. "I am extremely happy that we will continue this successful collaboration and that this long-term cooperation ensures the optimum examination and conservation of two icons of art history."

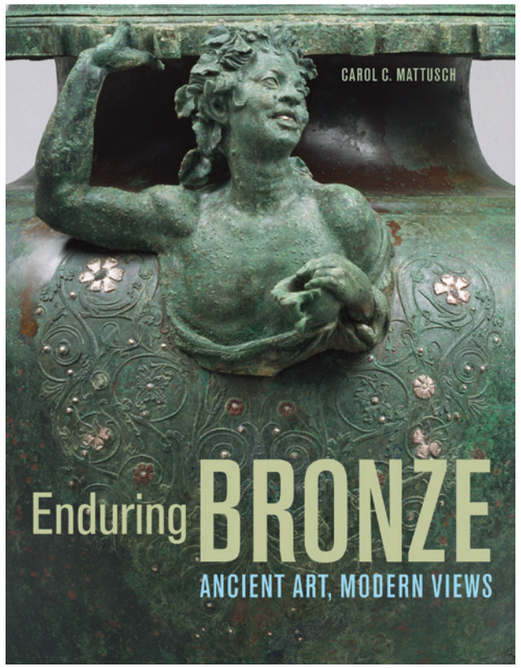
Although the grant to the KHM is one of the last major training grants of the initiative, other current projects remain active and will continue to yield interesting results over the next two to three years.

The conservation of Caravaggio's *David with the Head of Goliath* and Rubens's *Stormy Landscape* are expected to be completed over the course of two years, at which time the public can once again view these powerful masterpieces on display in Vienna.

BOOK EXCERPT

Enduring Bronze
Ancient Art, Modern Views

Carol C. Mattusch



This lavishly illustrated book examines ancient bronzes from their halcyon days in antiquity to their undeniable allure today. The book is richly illustrated with works from the J. Paul Getty Museum.

In an article entitled "The Lingua Franca of Great Art," Tom Phillips reviewed enthusiastically an exhibition called simply *Bronze*—with no subtitle—which was on view at London's Royal Academy of Arts. What was it that attracted nearly 225,000 visitors to that exhibition during its four-month run? Perhaps the fact that a nude bronze statue can look startlingly lifelike, with muscles that reflect light and hold shadows, and with inset bone and stone eyes that fix the viewer with a strikingly realistic gaze. These qualities have always sparked the imagination, and perhaps because of them bronze statues from the classical world have been linked to curious events and powerful deeds. In fact, statuary has played an active role in mythology, politics, athletics, and public relations.

Fact and fiction mingle in the classical myth of Talos, a Cretan giant made of bronze, who died when a bronze nail plugging his only vein was removed, allowing his blood to run out like molten lead. And the Riace Bronzes, two over-lifesize standing nudes fished from the sea in 1972, seemed so alive that they were at first called Saints Cosmas and Damian, and they were soon imbued with magical powers, as well as being seen as a silent link to the beauty and culture of classical antiquity. Three hundred thousand people saw them during their two-week display in Rome's Quirinal Palace; and after their return to Reggio Calabria, enthusiastic visitors stormed the gates of the town's archaeological museum. Since then they have been reproduced in gold, in silver, and in Murano glass. The full-sized copies of the two bronzes outside a shop in Naples attract schoolboys, who quickly touch the statues' bronze genitals as they run past, shouting with glee. The statues have made appearances as animated characters in a video promoting tourism to Reggio Calabria and as characters in comics and in graphic novels.

The study of classical bronze statuary was once primarily a philological and stylistic endeavor. Scholars turned to Book 34 of Pliny the Elder's (AD 23–79) *Natural History* for answers to their questions about the identity and authorship of famous Greek bronze statues, trying to match them with existing Roman marble sculptures in the classical style, which were then identified as copies of particular Greek bronzes. Greek freestanding statuary from the fifth century BC onward was primarily made of bronze and intended for public display. The Romans were collectors of Greek statuary, but also of Roman statuary produced in the Greek style. They amassed portraits of Greek statesmen, generals, athletes, and thinkers. Even though busts were a distinctly Roman genre, and although marble was the Roman medium of choice, some Romans collected bronze statues, as if they were Greeks.

In the modern world admiration for ancient bronzes has been driven by their rarity and by the thrill of fishing a statue from the sea or of uncovering a bronze head or torso after thousands of years of burial. Modern viewers may not realize that bronzes were ubiquitous during classical antiquity. Products of a major industry, bronzes were turned out quickly and in multiples. The alloy consists primarily of copper, mixed with tin or lead or both, along with scrap metal and numerous unintended trace elements, sometimes even gold. Each intentional additive affects the properties of the copper and simplifies production, making the alloy stronger and more malleable by reducing its melting point or changing its color. Bronze casting is somewhat like shaping glass in that both procedures begin with mixing a dangerously hot molten mass, and both end with the creation of a solid form that has been manipulated into a precise shape.

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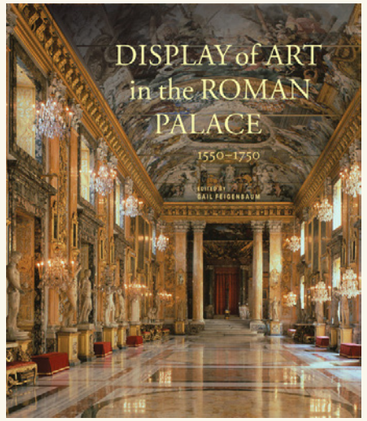


Display of Art in the Roman Palace, 1550–1750

Edited by Gail Feigenbaum

This book explores the principles of the display of art in the magnificent Roman palaces of the early modern period, focusing attention on how the parts function to convey multiple artistic, social, and political messages, all within a splendid environment that provided a model for aristocratic residences throughout Europe. Many of the objects exhibited in museums today once graced the interior of a Roman Baroque palazzo or a setting inspired by one. In fact, the very convention of a paintings gallery—the mainstay of museums—traces its ancestry to prototypes in the palaces of Rome.

Inside Roman palaces, the display of art was calibrated to an increasingly accentuated dynamism of social and official life, activated by the moving bodies and the attention of residents and visitors. Display unfolded in space in a purposeful narrative that reflected rank, honor, privilege, and intimacy.

With a contextual approach that encompasses the full range of media, from textiles to stucco, this study traces the influential emerging concept of a unified interior. It argues that art history—even the emergence of the modern category of fine art—was worked out as much in the rooms of palaces as in the printed pages of Vasari and other early writers on art.

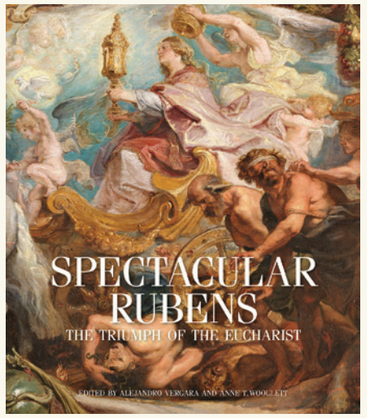
Getty Research Institute
384 pages, 8 1/2 x 10 1/2 inches
50 color and 116 b/w illustrations
ISBN 978-1-60606-298-2, hardcover
US $75.00

Spectacular Rubens
The *Triumph of the Eucharist*

Edited by Alejandro Vergara and Anne T. Woollett

Among the greatest achievements of Flemish artist Peter Paul Rubens (1577–1640) are his designs for the *Triumph of the Eucharist* tapestry series. The set of twenty monumental tapestries was commissioned by the Infanta Isabel Clara Eugenia, daughter of Phillip II of Spain and governor general of the Southern Netherlands, as a gift to the Monasterio de las Descalzas Reales (Convent of the Barefoot Royals) in Madrid. The scenes in this series display Rubens's vast pictorial resources, his enormous creative capacity, and the vitality he infused into everything he painted.

The *Triumph of the Eucharist* tapestries are considered some of the finest made in Europe in the seventeenth century. Six of Rubens's designs for the tapestries, brilliantly detailed oil sketches on wood panel, are highlights of the collection of the Museo Nacional del Prado in Madrid. Unfortunately, additions to the wooden supports, introduced after the paintings were created, made the panels considerably larger than Rubens intended and over time caused serious damage to the original sections. With the aid of the Getty Foundation's Panel Paintings Initiative, the panels have been restored and returned to their original dimensions by the Prado, and the magnificent oil sketches can once again be placed on public view.



J. Paul Getty Museum
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88 color and 10 b/w illustrations
ISBN 978-1-60606-430-6, paperback
US $24.95

Twentieth-Century Building Materials History and Conservation

Edited with a new preface by Thomas C. Jester

Over the concluding decades of the twentieth century, the historic preservation community increasingly turned its attention to modern buildings, including bungalows from the 1930s, gas stations and diners from the 1940s, and office buildings and architectural homes from the 1950s. Conservation efforts, however, were often hampered by a lack of technical information about the products used in these structures, and to fill this gap *Twentieth-Century Building Materials* was developed by the U.S. Department of the Interior's National Park Service and first published in 1995. Now, this invaluable guide is being reissued—with a new preface by the book's original editor.

With more than 250 illustrations, including a full-color photographic essay, the volume remains an indispensable reference on the history and conservation of modern building materials. Thirty-seven essays written by leading experts offer insights into the history, manufacturing processes, and uses of a wide range of materials, including glass block, aluminum, plywood, linoleum, and gypsum board. Readers will also learn about how these materials perform over time and discover valuable conservation and repair techniques. Bibliographies and sources for further research complete the volume.

The book is intended for a wide range of conservation professionals including architects, engineers, conservators, and material scientists engaged in the conservation of modern buildings, as well as scholars in related disciplines.

Getty Conservation Institute
352 pages, 7 1/2 x 9 1/2 inches
26 color and 188 b/w illustrations
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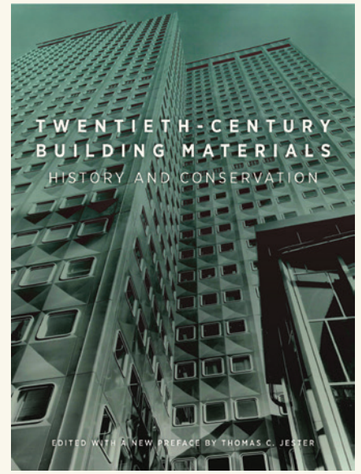
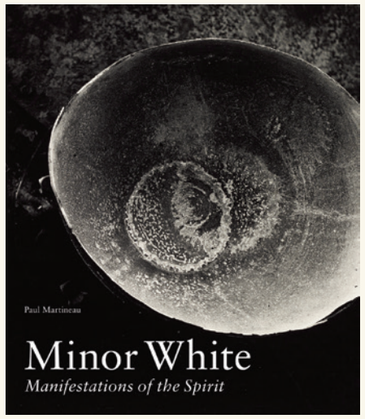




Minor White
Manifestations of the Spirit

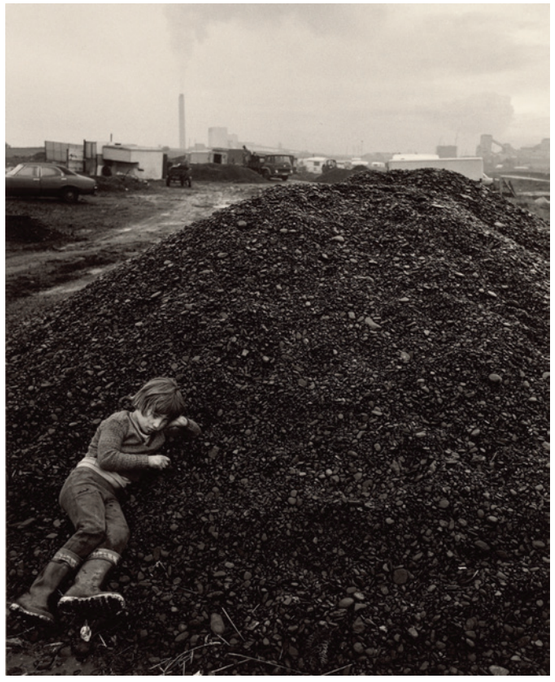
Paul Martineau

Controversial, misunderstood, and sometimes overlooked, Minor White (1908–1976) is one of the great photographers of the twentieth century, whose ideas exerted a powerful influence on a generation of photographers and still resonate today. His photographic career began in 1938 in Portland, Oregon, with assignments for the WPA (Works Progress Administration). After serving in World War II and studying art history at Columbia University, White's focus shifted toward the metaphorical. He began creating images charged with symbolism and a critical aspect called equivalency, referring to the invisible spiritual energy present in a photograph made visible to the viewer.

This book brings together White's key biographical information—his evolution as a photographer, teacher of photography, and editor of *Aperture*, as well as particularly insightful quotations from his journals, which he kept for more than forty years. The result is an engaging narrative that weaves through the main threads of White's life, his growth as an artist, as well as his spiritual search and ongoing struggle with his own sexuality and self-doubt. He sought comfort in a variety of religious practices that influenced his continually metamorphosing artistic philosophy.

Complemented with a rich selection of more than 160 images including some never published before, the book accompanies the first major exhibition of White's work since 1989, on view at the J. Paul Getty Museum at the Getty Center through October 19, 2014.

J. Paul Getty Museum
200 pages, 9 1/2 x 11 inches
4 color and 160 b/w illustrations
ISBN 978-1-60606-322-4, hardcover
US $39.95



Above: *Crabs and People, Skinningrove, North Yorkshire*, 1981, Chris Killip. Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Chris Killip

Right: *John on the Coal, Seacoal Camp, Lynemouth, Northumberland*, 1983, Chris Killip. Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Chris Killip

Twentieth-Century British Photographs

The J. Paul Getty Museum has acquired, with assistance from the Getty Museum Photographs Council (supplemented by contributions from individual members of the Council), forty-nine vintage prints by British photographer Chris Killip from his seminal publication, *In Flagrante*. This group of photographs constitutes the most significant representation of Killip's work in an American institution.

Made between 1973 and 1985, the photographs from *In Flagrante* document the social landscape of Northern England during an economic downturn that afflicted the region. Focusing on villages and towns within the Tyneside area, the images primarily depict working class populations and the deindustrialization of Britain that resulted from reforms made by the government of Prime Minister Margaret Thatcher. Produced with a four-by-five inch camera, the black-and-white images focus on subjects ranging from derelict landscapes and council estates to parades and benefit concerts organized around the miners' strike of 1984. The scenes depicted in these beautiful, sometimes heartbreaking, images serve as a somber tribute evoking the social tensions and economic upheaval of the period in British history known as the Thatcher era.

Born and raised on the Isle of Man, Chris Killip is one of the most influential documentary photographers of the postwar generation, in large part because of his iconic publications *In Flagrante* (1988) and *Isle of Man* (1980). Although he has resided in the United States since 1991, his photographs remain tied to his roots in Britain. Killip often forms relationships with his subjects, thus achieving unparalleled intimacy in his work.

This acquisition of the photographs published in *In Flagrante* strengthens the Getty Museum's holdings of postwar documentary photographs from the 1970s and '80s, and greatly improves its collection of twentieth-century British photographs. Killip will be at the Getty Center to discuss his career, including the works made in conjunction with *In Flagrante*, on October 19. His talk is supported by the Getty Museum's Photographs Council.

Barbara T. Smith Archive

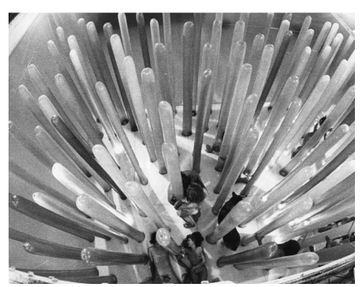
The Getty Research Institute (GRI) has acquired the archive of Barbara T. Smith, one of the most influential figures in the history of performance art and feminist art in Southern California. The archive offers an exceptionally rich resource on Smith's highly personal artistic practice, containing 160 diaries, 54 sketchbooks, hundreds of prints and drawings, thousands of negatives and contact sheets, more than 850 vintage prints, and 1,100 audio and videotapes, in addition to all of the notes, plans, and archival records related to her artistic projects from student days forward. The archive encompasses not only Smith's career as an artist but also her work as a writer, teacher, and advocate of the arts in Los Angeles.

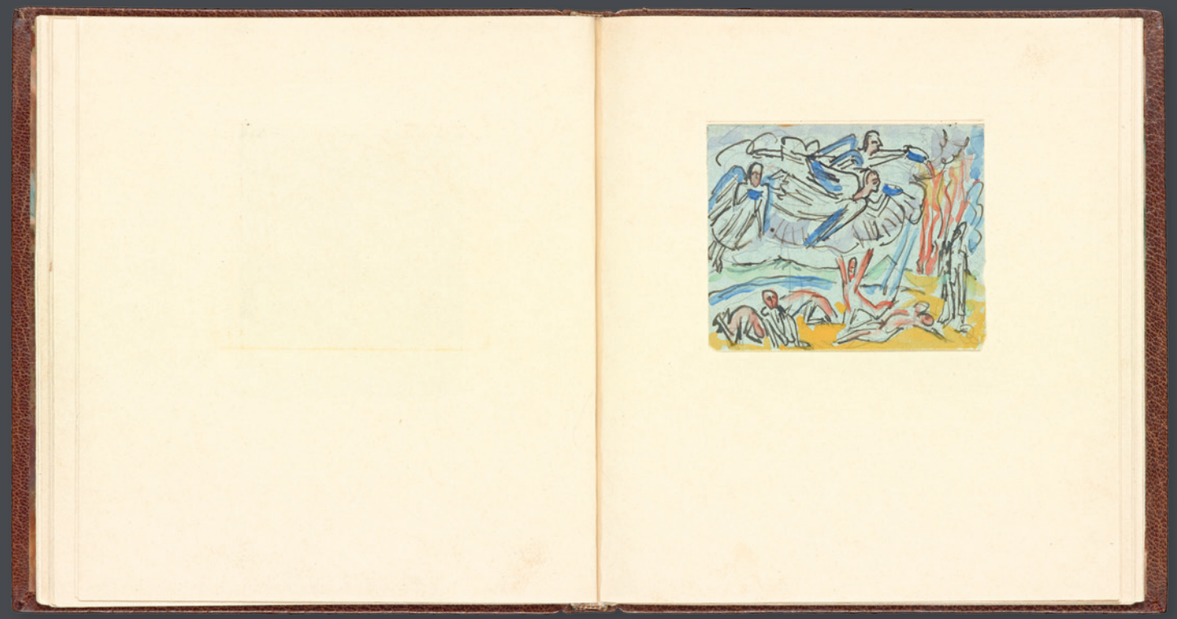
Barbara Turner Smith (born 1931) has been at the forefront of artistic movements in Southern California for over fifty years. Her work—which has taken the varied forms of painting, drawing, installation, video, performance, and artist's books, and often involves her own body—explores concepts that strike at the core of human nature, including male and female sexuality, sensuality, physical and spiritual sustenance, and death.

Barbara T. Smith's archive strongly relates to the GRI's collections, particularly to the collections related to the history of Southern California art, performance art, and feminist art. Material about Smith can be found in other GRI archives such as those of George Herms, Hal Glicksman, Allan Kaprow, Marcia Tucker, and *High Performance* magazine, as well as in the Long Beach Museum of Art video archive, making study between Smith's archive and other GRI archives a particularly rich area for scholars. Scholars might also study the development of feminist art through the archives of Smith, along with other GRI-held archives from artists Eleanor Antin, Yvonne Rainer, Sylvia Sleigh, and Carolee Schneemann.

Above: Barbara T. Smith, View of *Field Piece* at Cirrus Gallery, Los Angeles, CA, 1971. Photo: Unknown

Below: Barbara T. Smith, Overhead view of *Field Piece* at Cirrus Gallery, Los Angeles, CA, 1971. Photo: Boris Sojka





Angels Pouring Out the Vials with God's Wrath, 1917, Ernst Ludwig Kirchner. Ernst Ludwig Kirchner Sketchbooks, 1917–1932. The Getty Research Institute

A Wartime Apocalypse, in Miniature

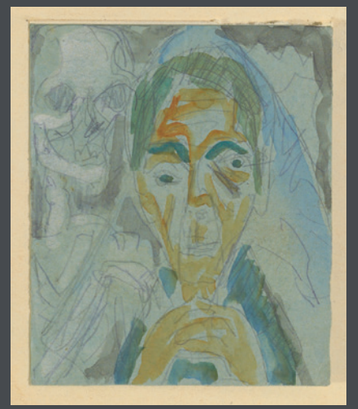
One hundred years ago, on August 1, 1914, Germany declared war on Russia—the second in a series of fast-issued war declarations that followed the June 28 assassination of Austrian Archduke Franz Ferdinand by Serbian nationalists in Sarajevo. This ultimately led to the First World War, one of the deadliest conflicts in history. With its introduction of modern warfare on a broad scale, this war became known as the veritable Apocalypse, one that would change Europe forever.

The story of Revelation, as the Apocalypse is described in the Bible, became a popular topic in European art. Many artists, including Otto Dix and Max Beckmann, addressed the theme of the Apocalypse in a metaphorical way. German artist Ernst Ludwig Kirchner, however, approached the theme in a literal way. Kirchner's miniature drawings of the Revelation from 1917 mirror not only his own hopes and fears, but that of an entire generation of modern artists at the beginning of the twentieth century.

The years leading up to the war were marked by industrial and technological innovations in Europe, which triggered increasing discontent with traditional social and political structures. Intellectuals, especially, perceived conventional forms as hindering creativity and individual growth. Thus, many met the prospect of war not with horror, but with hope for a transformation of society and the arts. Artists longed for a liberating and cathartic experience and new inspiration for their work. Soon, of course, they would encounter a reality that was far from their idealized visions.

Hope and Disillusionment

Unlike many of his contemporaries, Ernst Ludwig Kirchner did not long to participate in actual combat. Instead, he placed his hopes in the possibility that the war would provide a change in people's appreciation of art. In a letter to his friend Gustav Schiefler in 1915, Kirchner wrote: "I also believe that many of those who stood on the battleground discovered humanity and thus are able to appreciate the expression of human feeling in art. The development of these men and of creators is parallel because both set aside their ego in order to fulfill this noble task." These hopes did not come true and Kirchner soon realized that "the war is catching on more and more. One only sees masks, no more faces."



Self-Portrait with Death, 1917, Ernst Ludwig Kirchner. Ernst Ludwig Kirchner Sketchbooks, 1917–1932. The Getty Research Institute

The Four Horsemen of the Apocalypse, 1917, Ernst Ludwig Kirchner. Ernst Ludwig Kirchner Sketchbooks, 1917–1932. The Getty Research Institute

Saint John's Vision of the Seven Candlesticks, 1917, Ernst Ludwig Kirchner. Ernst Ludwig Kirchner Sketchbooks, 1917–1932. The Getty Research Institute

In 1917, he created eleven drawings of the Apocalypse on the back of cigarette boxes and a *Self-Portrait with Death*, which precedes the series and reveals it to be deeply personal. These tiny watercolors—each only 2 ½ inches high—were bound into an album that is now held in the Special Collections of the Getty Research Institute.

Kirchner most likely conceived these miniature works of art during one of his stays at a sanatorium in Switzerland, where he tried to recover from severe physical and mental illness, which had been intensified by his fear of the war.

From the biblical story, Kirchner selected key events such as the *Twenty-four Elders before the Throne* and *The Four Horsemen of the Apocalypse*. However, his selection is a highly personalized one, which is illustrated mainly by his omission of the ultimately positive ending of the Apocalypse: the creation of a New Jerusalem. Instead, his focus remains with the plagues humankind must endure, such as *Angels Pouring Out the Vials with God's Wrath*. As Kirchner's treatment of the Apocalypse has still been little studied, the album is also the focus of an ongoing collaborative digital research project, Digital Kirchner.

Kirchner was scarred by the war, which he ultimately tried to escape by moving into a cabin high up in the Swiss mountains. His fear of being drafted remained with him, however, and was painfully revived when signs of another war appeared in the 1930s. Shortly before Kirchner took his own life in 1938, he returned to the topic of the Apocalypse with plans to embellish a small chapel in Davos with scenes from the Revelation. These plans, unfortunately, were never carried out.

It is interesting to note that Kirchner, who typically focused on depictions of his immediate surroundings in his art, turned to a religious topic during the war. But the story of the Apocalypse mirrors both the hopes that Kirchner and many others had for the war, as well as the fear and disillusionment into which these were turned by the reality of the war's bloodshed.

The album of Kirchner's Apocalypse drawings will be on view in *World War I: War of Images, Images of War* (read about the exhibition on page 20) in the Getty Research Institute Galleries, November 18, 2014 through April 19, 2015.

Persians by Aeschylus
at the Getty Villa (September 2014)

Directed by Anne Bogart
Created and Performed by SITI Company
Translated by Aaron Poochigian

This emotional story of war, victory, and loss experienced by an imagined Persian court is not only the earliest Greek tragedy to survive, but also the sole surviving play centered on a historic battle. *Persians* glorified the Athenian victors, yet humanized the defeated Persians, emphasizing the universal impact of war on family and community.

Each September the Getty Museum presents a classical play in the Barbara and Lawrence Fleischman Theater at the Getty Villa, an outdoor venue modeled after ancient Greek and Roman theaters.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1: Gian-Murray Gianino as Xerxes (center)

2: Ellen Lauren as Queen Attossa and Stephen Duff Webber as King Darius

3: The Chorus

4: Ellen Lauren as Queen Attossa

5: Ellen Lauren as Queen Attossa (center) and Chorus

6: Will Bond as the Messenger

All photos © 2014 Craig Schwartz

Donor Profile: Susan Steinhauser and Daniel Greenberg

The Loommaker, n.d., Manuel Álvarez Bravo. Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of Daniel Greenberg and Susan Steinhauser. © Colette Urbajtel/Archivo Manuel Álvarez Bravo, SC

In 2004, Susan Steinhauser and Daniel Greenberg were invited to the Getty to discuss the formation of a new council for the Department of Photographs. The Los Angeles–based collectors and philanthropists had already donated several photographs to the Museum and seemed a natural fit as inaugural members of the Getty Museum's Photographs Council, of which Steinhauser served as the first chair from 2007–09.

Over the years, Steinhauser and Greenberg have generously entrusted portions of their collection to the Getty Museum with the donation of major bodies of work by Manuel Álvarez Bravo, William Eggleston, Graciela Iturbide, Eliot Porter, Abelardo Morrell, and earlier this year, with their commitment of a large group of photographs by Minor White. The couple are past members of the Getty Conservation Institute (GCI) Council and support the GCI's scientific research project, *Integrating Data for Conservation Science*.

Their generosity, however, does not end with the Getty. Steinhauser and Greenberg have helped build serious collections at a number of institutions across the U.S., including the Minneapolis Institute of Art, the Los Angeles County Museum of Art, the Houston Fine Arts Museum, the Boston Museum of Fine Arts, the Corning Museum of Glass, the San Francisco Museum of Modern Art, and the Honolulu Museum of Art.

In the first of a series of articles profiling the Getty's diverse and generous donors, J. Paul Getty Museum Director Timothy Potts poses a few questions to the avid collectors about the origins of their passion for art, collecting, and philanthropy.

Timothy Potts (TP): *One might say that, for both of you, collecting is in your blood, beginning with the examples set by your mothers. How might your families' passions have encouraged you to collect in various areas?*

Daniel Greenberg (DG): My mother, a lifelong artist, played a seminal role in developing my love of art and my passion for collecting. Artistically, she worked in many areas, starting with wood sculptures. Her work was included in a group show at LACMA in 1949. As a result, art became an integral part of my childhood. She bequeathed me her "aesthetic eye." For my mother and me, the object became all important; the form, shape, and texture overshadowed color. This led me early on to pursue ceramics, wood, and glass before I put those aesthetic ideas in context and moved on to photography.

Susan Steinhauser (SS): When I was a child, my aunt and mother roved through antique shops bringing home their treasures—generally stoneware, porcelain, brass, and old silver. From time to time, they took us kids with them. In those

shops I discovered silver souvenir demitasse spoons—from different cities in the U.S. and abroad and from the big exposition and fairs—and developed my eye for form and shape and the culture they conveyed. Different from Dan, I was attracted to the culture objects conveyed. I saved my allowance so I could buy them and build my collection. I displayed them on racks. I still have them! I believe that one of the best ways to instill an appreciation of art in the next generation is to encourage them to collect and, as Dan says, "build their aesthetic eye."

DG: My mother always thought that I was highly motivated in collecting photography by the aesthetic structure of the two-dimensional object, its strength and beauty, rather than its relationship to culture, history, or politics. Almost all of our photographs are the reflection of nature or the human condition, and almost none of them are technically manipulated so that it is not something fundamentally different than what the lens has actually seen. Our newest area of collecting has been a return to the physical, handcrafted object, as we are building a collection of pre-Columbian and Chinese jade objects.

TP: *Some of the collections you have built together—and subsequently dispersed to institutions—include ceramics, turned wood, and contemporary studio glass. What sparks your interest to collect in an area and how do you know when you are "finished?"*

DG: There has always been an element of risk taking in the way that Susan and I have developed our glass and wood collections and the ceramics collection I developed before I met Susan. Because we did not have access to serious capital when we started collecting, we searched for objects that were not widely sought out and valued by the artistic world at large, collecting along paths less taken. Our goal has been to assemble a group of objects with quality and cohesion, objects that exemplify the artist's core and provide a basis for comparison. I look for reflections of nature in art. Susan's aesthetic considers form, color, grace, and touch, which in their totality tell a story.

There is, of course, a point in time when a collection reaches critical mass and the strong urge to collect subsides. Collections form their ultimate shape and totality when the current work you see has less sizzle and relevance than the work you have already collected, when all you want to do is just fill in the final pieces of an "artistic jigsaw puzzle," when boundaries become defined, when further additions become superfluous. For us, it's a moment in time where we know we have to move on.

Untitled [Left Side of Open Metalwork Gate, Stairs Behind], about 1970s, William Eggleston. Color. The J. Paul Getty Museum, Los Angeles, Gift of Susan Steinhauser and Daniel Greenberg. © Eggleston Artistic Trust

TP: *Photography is an area in which you continue to collect quite actively. What was the first photograph that you acquired? What do you consider your "most meaningful" photograph, and why?*

DG: We were part of a small group of contemporary glass collectors who migrated to photography. Moving from a collection of unique objects to multiples as well as from three-dimensional projects to two-dimensional works on paper brings with it a very different approach and value system. Perhaps what attracted us was that we could visualize a three-dimensional form in a photograph, and that important role that light plays in both media.

Long before we started collecting, four photographers were part of my life—Ansel Adams, Eliot Porter, Dorothea Lange, and an old friend, Julius Shulman. I got my first photograph from him, an atypical print of an old woman in the woods with eyes of steel.

The most important picture, emotionally, for me is Dorothea Lange's *Migrant Mother*. I understand it breaks one of my fundamental shibboleths—not to build a "rogues" gallery of iconic and expensive images—but for me, it expresses in one image all there is to be said about the Depression and its effect on so many people in our country.

The only Ansel Adams we owned for many years was *Frozen Lake*, because I loved the unique expression of abstraction in nature inherent in that image. Eliot Porter, similarly, reacted with the same passion to this image in 1936. It changed the way that he worked. Now I know why I appreciate his work as well as Ansel's.

SS: Photographs from *Newsweek*, *Life* magazine and *National Geographic* helped shape my adolescence. They brought the world home, they told stories, they advocated for points of view. This perspective can be seen in the work of Manuel Álvarez Bravo, who brought post-revolutionary, utopian-bound, culturally and anthropologically rich Mexico to us. We collect his work in depth, and one of my favorites is his *El Sueño*—a photograph of a young girl

Our Lady of the Iguanas, Juchitán, Oaxaca, negative 1979; print mid-1990s, Graciela Iturbide. Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of Susan Steinhauser and Daniel Greenberg. © Graciela Iturbide

standing on a balcony with arms poised on the railing in the apartment house where Don Manuel lived. She is dreamy-eyed and looks transported to another world.

TP: *You tend to collect photographers in depth. Can you tell us how you decide which photographers to represent this way?*

DG: We have no genres in particular. We are not committed to a particular group of photographers, for example, who are interested in fashion, or reporting, or who view their work as social commentary. We begin with an aesthetic appreciation. Sometimes it's an intangible, emotional response: the work calls out to you and you're drawn in. Sometimes it's the subject or the form; rarely color though it could be the contrast of light and dark. It is the product of both of our visual perceptions.

SS: We are drawn to silver and platinum and dye transfer prints. We are more comfortable with film than digital images, thus our collection lives mostly in the past. We like looking at what the camera has actually seen, not a manipulated image.

TP: *How do you decide which types of works you want to live with? Does the display of your works in exhibitions such as those organized by the Getty Museum on Manuel Álvarez Bravo, Graciela Iturbide, Eliot Porter, Abelardo Morrell, and most recently Minor White, help you gain a different perspective on your collection?*

DG: The aesthetic process of collecting is somewhat mysterious—there is the thrill of the hunt and, as we said earlier, the building of a high-quality, cohesive group of images that commands comparison. In some ways it is a loving activity. It is one way to see aspects of the world through another's eyes.

We are unable to characterize what the group of photographers have in common, except to say that the image drives our imagination and our desire to own the work. The work is destined, if we have done our job right, to take up permanent residence in public places, especially museums, where it can be enjoyed by many, and people can learn and be moved by it. We love to watch how viewers respond. Possession of the work is temporary.

SS: It gives us great joy to see if others, including museums, value or question our perspective. We get a high when curators share our passions and our choices and relish the give-and-take of spirited discussion that follows, to see how they provide context for the photographic objects, historically, culturally, intellectually and geographically.

TP: *The two of you have been incredibly generous to the Getty, as well as to other institutions across the country. What motivates your philanthropy?*

DG & SS: There is a time for us to live with art, a time for us to share with others, and a time to let it go. We are only temporary stewards. We want the public to see the best work we own and strive to give the best, not the weakest, to the museums with which we work. We think of our working relationship with them as a partnership.

Apart from the story the photo itself tells, each photograph reminds us of the circumstances under which we searched for it, found it, experienced it, and shared it with others. As important as the photograph is, or perhaps more important, is how the photograph has shaped our lives and led to people we've met and now call friends.

EXHIBITIONS

Yvonne Rainer: Dances and Films
Through October 12, 2014
At the Getty Center

Minor White: Manifestations of the Spirit
Through October 19, 2014
At the Getty Center

Convergences: Selected Photographs from the Permanent Collection
Through October 19, 2014
At the Getty Center

Chivalry in the Middle Ages
Through November 30, 2014
At the Getty Center

In Focus: Tokyo
Through December 14, 2014
At the Getty Center

Prague, 1968, Josef Koudelka. Gelatin silver print. Image courtesy of and © Josef Koudelka/Magnum Photos

Josef Koudelka: Nationality Doubtful
November 11, 2014–March 22, 2015
At the Getty Center

World War I: War of Images, Images of War
November 18, 2014–April 19, 2015
At the Getty Center

Give and Ye Shall Receive: Gift Giving in the Middle Ages
December 16, 2014–March 15, 2015
At the Getty Center

In Focus: Play
December 23, 2014–May 10, 2015
At the Getty Center

Summer, The Lower East Side, New York City, 1937. Weegee (Arthur Fellig). Gelatin silver print. The J. Paul Getty Museum. © International Center of Photography

The Victory of the Eucharist over Idolatry, about 1625–26, Peter Paul Rubens. Oil on panel. Image courtesy of the Photographic Archive, Museo Nacional del Prado, Madrid.

Spectacular Rubens: The Triumph of the Eucharist
October 14, 2014–January 11, 2015
At the Getty Center

Drawing in the Age of Rubens
October 14, 2014–January 11, 2015
At the Getty Center

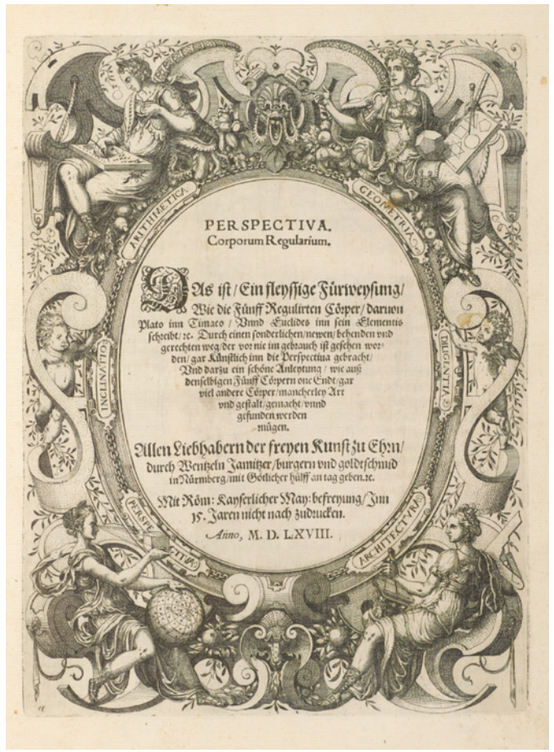
AT THE GETTY VILLA

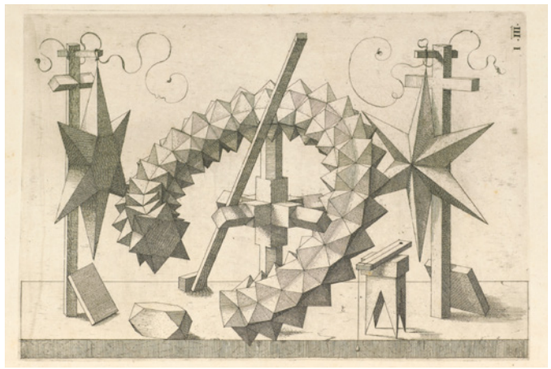
Ancient Luxury and the Roman Silver Treasure from Berthouville
November 19, 2014–August 17, 2015

Dangerous Perfection: Funerary Vases from Southern Italy
November 19, 2014–May 11, 2015

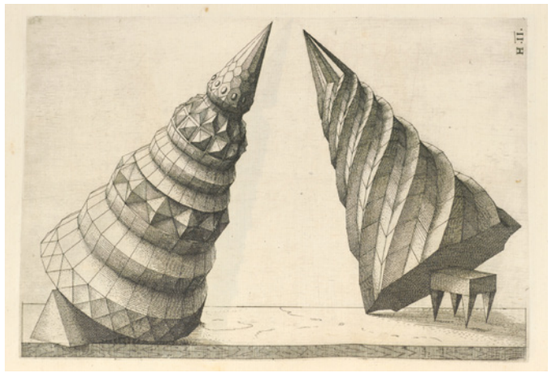
Funerary Vessel with Orestes at Delphi and Kike Sacrificing a Ram, Greek, from Apulia, South Italy, about 350 B.C. Red-figured volute *krater* associated with the Iliupersis Painter. Antikensammling, Staaliche Museen zu Berlin

FROM THE VAULT





Clockwise from left: Title page, two studies in geometric perspective from *Perspectiva corporum regularium* (Nuremberg: Christoph Heussler, 1568), Wenzel Jamnitzer. The Getty Research Institute



Wenzel Jamnitzer (German, 1508–1585), *Perspectiva corporum regularium* (Nuremberg: Christoph Heussler, 1568)

The special collections of the Getty Research Institute (GRI) explore many areas of art history including the science of perspective. Following Leonardo da Vinci, Albrecht Dürer, and Luca Pacioli, the goldsmith Jamnitzer's etched visual treatise with forty-nine prints attributed to Jost Amman (Swiss, 1539–1591) contains fanciful forms of Platonic solids used to teach perspective, proportion, and proper letter-form.

Most recently exhibited at ESMoA in *SCRATCH*—an exhibition inspired by the Getty Black Book, a project comprised of art from Los Angeles's leading graffiti and tattoo artists and inspired by materials in the GRI's Special Collections (and covered in last year's fall issue of this magazine)—this suite witnesses the imaginative accomplishments that characterized the competitive atmosphere in mid sixteenth-century Nuremberg, a wealthy, mercantile city known for its patronage and fine artistic productions in metal, glass, and printed works.

An allegorical etched title page illustrates the subjects under consideration. Women seated in the corners of a mannerist frame are engaged in the related arts and sciences of arithmetic, geometry, architecture, and perspective. The intellectual efforts that gave rise to *Perspectiva* are further emphasized by putti on each side of the frame who point to the inscriptions "inclinatio" and "diligentia," alluding to the twin virtues of genius and labor instrumental to this work. The work is organized into five books, which follow classical Greek concepts championed by Euclid and Plato. The first four are respectively titled fire, air, earth, and water, after the ancient four elements, and render progressively complex artistic 'molecules' out of the shapes of the atomic particles those elements were deemed to have. The fifth book, entitled 'aether'—a fifth element proposed in the theory of Platonic solids—displays how these fantasized forms are also the basis for the shapes of the five vowels.

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ELECTRONIC SERVICE REQUESTED

Inside this issue:

- Protecting Earthen Buildings
- An Ancient Silver Treasure
- Propaganda of World War I
- Support for Caravaggio and Rubens

Photo courtesy of the Salk Institute of Biological Studies, La Jolla, California

See page 4