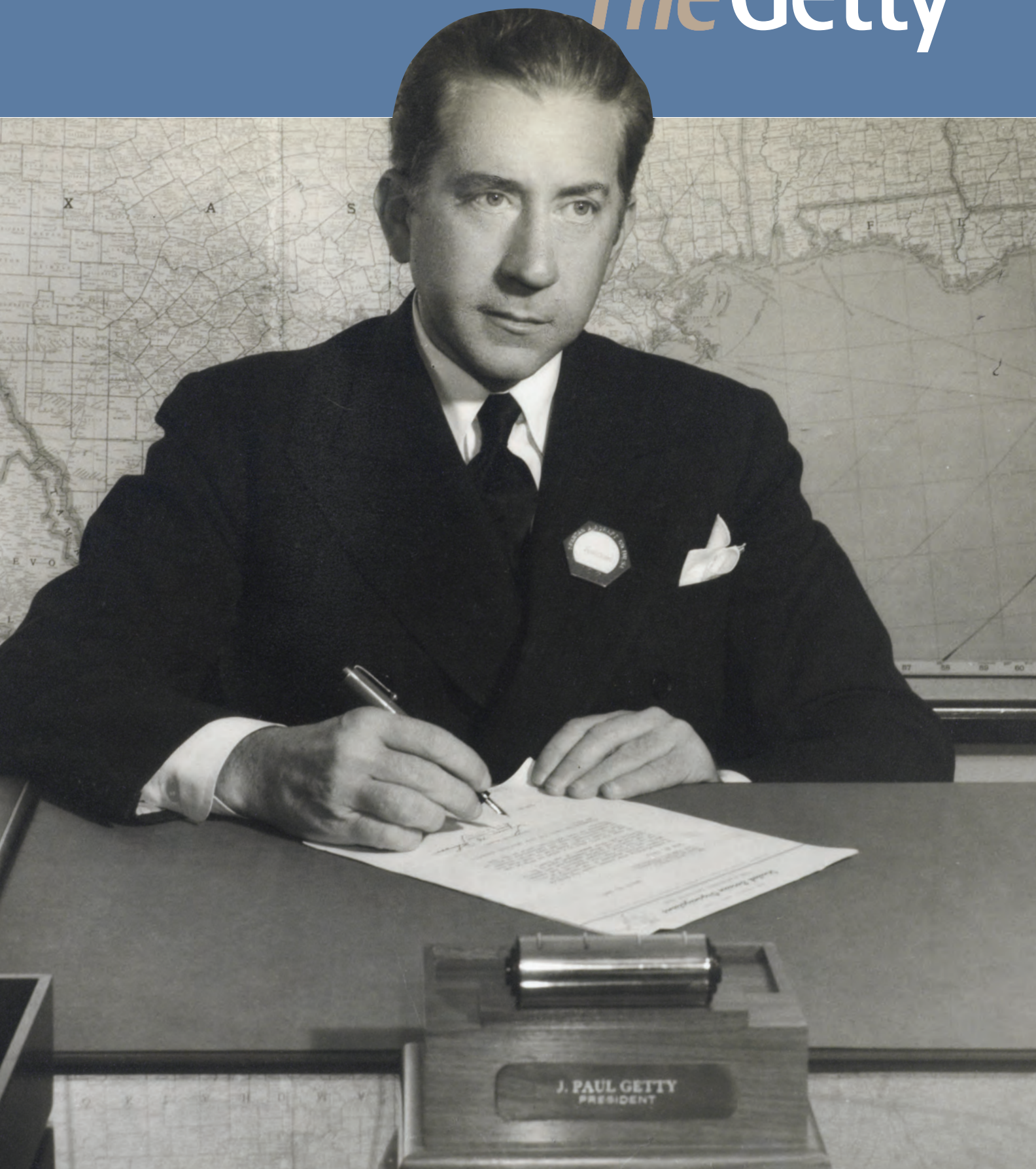


The Getty





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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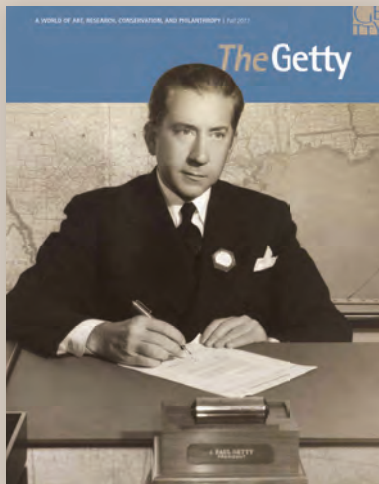


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On the cover: J. Paul Getty at his desk.
The Getty Research Institute

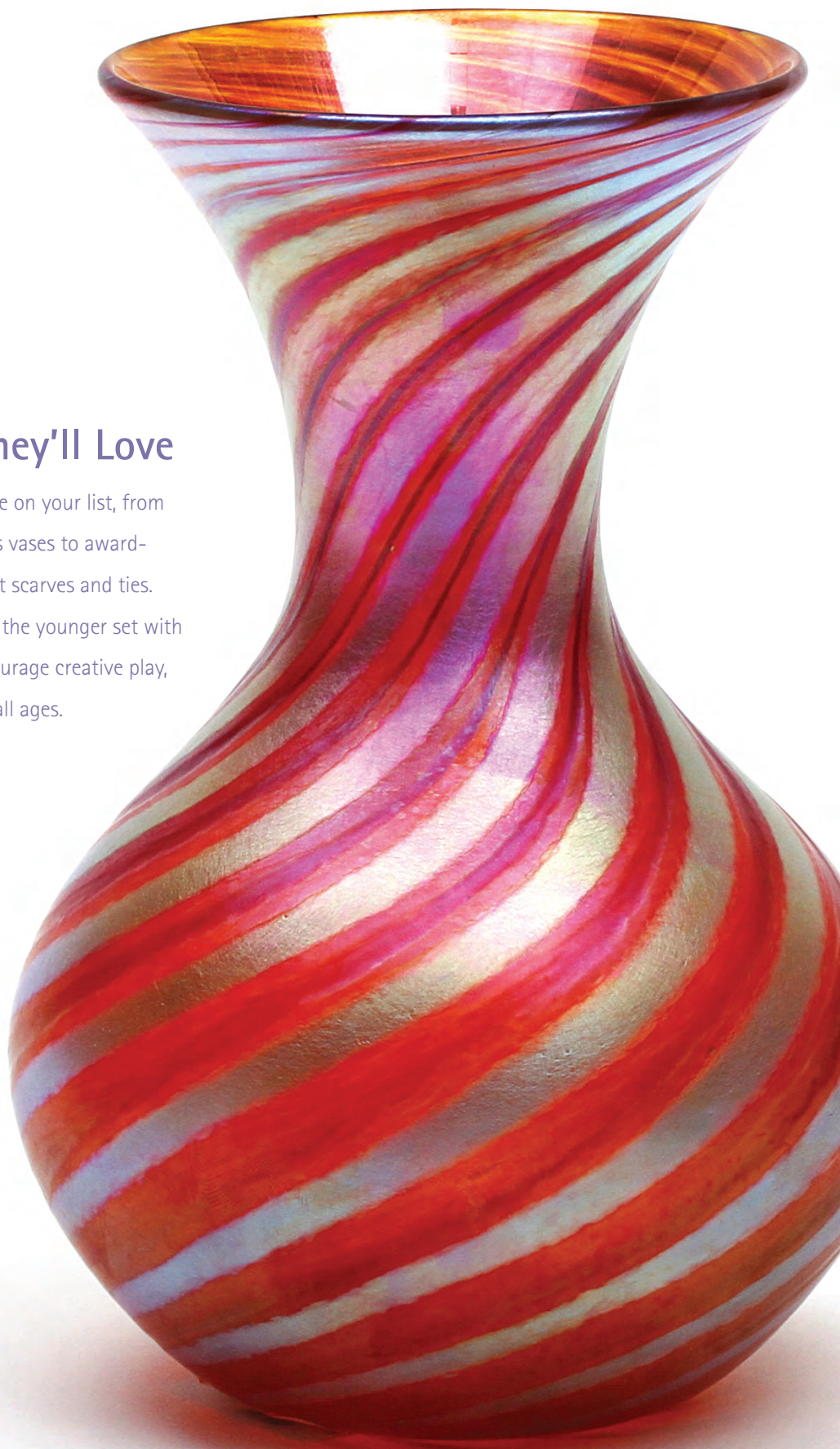
Inside cover: Outer Peristyle at
the Getty Villa

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Find unique holiday gifts for everyone on your list, from artisan jewelry and hand-blown glass vases to award-winning arts publications and elegant scarves and ties. The Children's Shop is sure to inspire the younger set with hands-on activity kits, toys that encourage creative play, and beautifully illustrated books for all ages.



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by James Cuno

President and CEO, the J. Paul Getty Trust

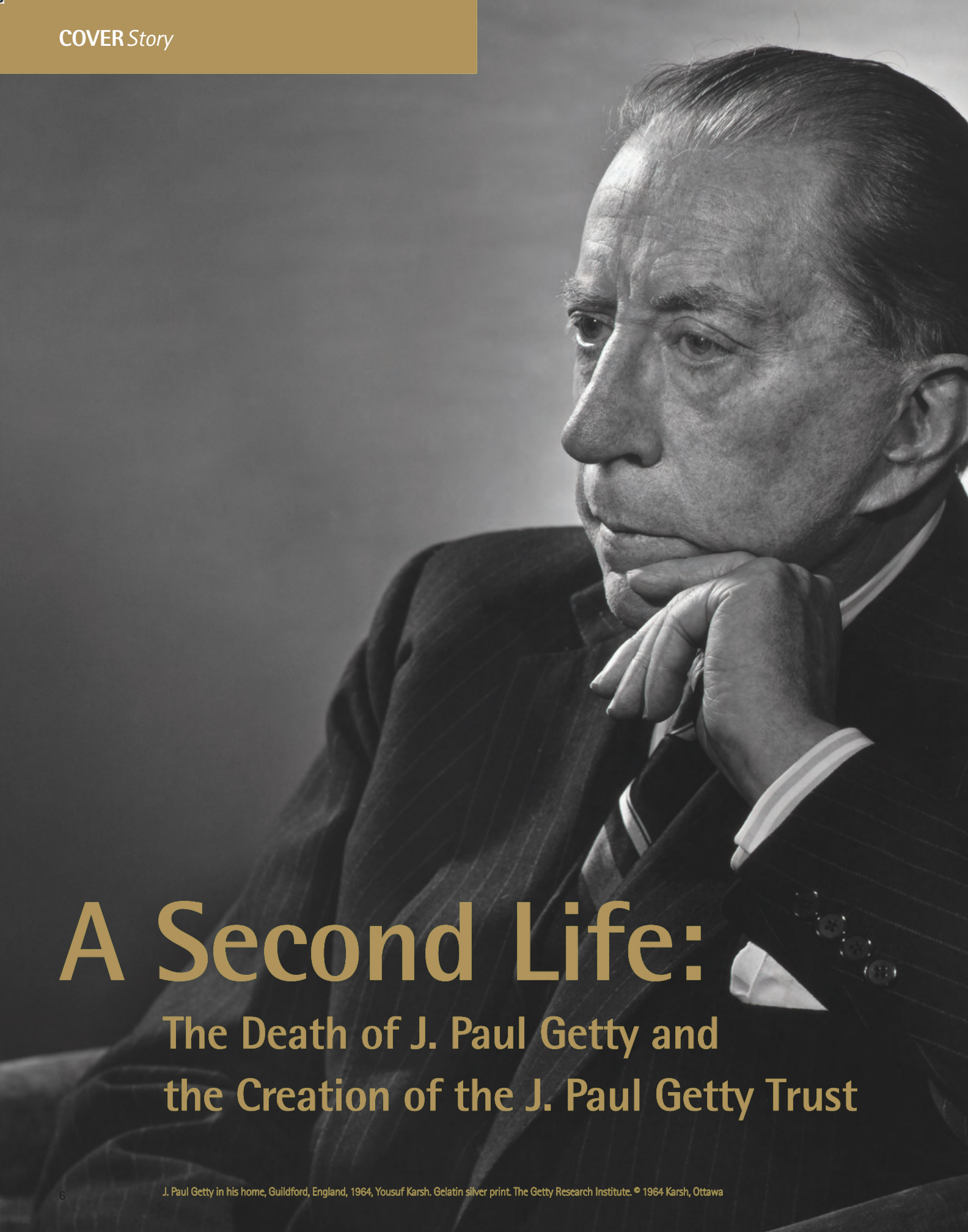
This year marks the sixtieth anniversary of the formation of the J. Paul Getty Trust. Our cover story delves into the passing of Jean Paul Getty, the interpretation of his will, and the decision to create a cultural institution unlike any other—a single organization that focuses on not just one aspect of the visual arts, but on the larger picture including the science of conserving artworks, a branch that would fund innovative art-related projects in the United States and beyond, the character and quality of the works, and art historical research. From these beginnings, the Getty's four programs—the Getty Conservation Institute, the Getty Foundation, the J. Paul Getty Museum, and the Getty Research Institute—were formed, and continue to grow and reach an ever-expanding audience, both in the professional arts community and the general public.

Examples of this work in Los Angeles and around the world are found in the articles from each of our programs. In this issue, you will learn about the fascinating histories of the objects in the J. Paul Getty Museum's upcoming exhibition *Canterbury and St. Albans: Treasures from Church and Cloister*, and the rare opportunity to not only view these medieval masterpieces in the United States, but the value of seeing them together in one place. We also examine the Conservation Institute's Athenian Pottery Project, which is using cutting-edge technology to assess the materials and techniques used to make these ancient vases, resulting in research that will guide the display and preservation of the remarkable vessels. The Foundation explores an outstanding digital catalogue from the San Francisco Museum of Modern Art focusing on Robert Rauschenberg, a direct result of the Getty-funded Online Scholarly Catalogue Initiative. And finally, the Research Institute shares a contemporary project unlike any other—bringing together Los Angeles's finest graffiti and tattoo artists inspired by rare books and prints from its special collections in order to create a one-of-a-kind, twenty-first-century continuation of a venerable artistic tradition.

At the Getty, we pride ourselves on the careful preservation of the cultural heritage of our collective past, while also keeping an eye on the future. To that end, I am pleased to announce the Getty recently launched a new Open Content Program which provides free high-resolution, digital images of public domain artworks in the Getty's collections to use, modify, and publish for any purpose. You can learn more about this initiative in the From the Iris section of this issue.



James Cuno
President and Chief Executive Officer
The J. Paul Getty Trust

A black and white portrait of J. Paul Getty, an elderly man with a serious expression, resting his chin on his hand. He is wearing a dark pinstripe suit jacket over a light-colored shirt and a dark tie. The background is a soft, out-of-focus grey.

A Second Life:

The Death of J. Paul Getty and the Creation of the J. Paul Getty Trust



At midnight on Sunday, June 6, 1976, Jean Paul Getty lay comatose in his bedroom in Sutton Place. According to his long-time aid Norris Bramlett, one minute later, the man who had once been the richest private citizen in the world passed away. "He made no deathbed statement," Bramlett said. "There were no last words." His will, filed with the probate court in Los Angeles, would provide his final testimonial.

For years Getty had told the staff at the museum in Malibu that there would be no further contributions to the \$40 million endowment. So when the news of Getty's death reached Malibu, the staff wondered what it would mean to the future of the institution. Burton Fredericksen, the lean and angular curator of paintings who had worked at the museum longer than almost anyone else, volunteered to go to the courthouse on July 1 to look at the document.

Fredericksen was astounded by what he read. "We were getting virtually all of it," he remembers, shares of Getty Oil worth nearly \$700 million (\$2.86 billion in 2012 dollars). Overnight, the J. Paul Getty Museum Trust was poised to become the richest museum in the world (excluding the value of the art and real estate held by other institutions), and the board of trustees faced the unusual and daunting task of having to decide how to spend so much money.

In his bequest, Getty had been financially generous. He was also gracious with the future. He gave the board the freedom to reshape the institution, stipulating only that they use his bequest for "the diffusion of artistic and general knowledge." In fact, the major limitation came from the federal tax code. As "an operating trust," the Getty was required to spend 4.25 percent of the average market value of its endowment per year on its own operations. As the board quickly realized, to spend that much money prudently and without undermining the stability of the art market, they would have to expand the basic purpose and mission of the institution.

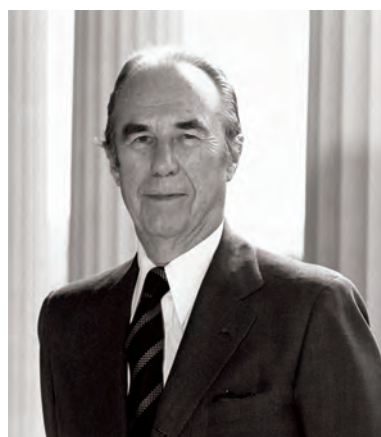
Envisioning the Future

For nearly six years following his death, Getty's estate was embroiled in lawsuits brought by potential heirs and negotiations with tax officials. But the delay proved beneficial. It gave everyone time to consider the needs of the art world and the founder's intent.

As director and principal donor to the Trust for twenty-two years, Getty had provided funds for research, conservation, and a library. Most of his expenditures had been for works of art. But Getty's will implied support for a broader vision for the institution, including an alternative plan. He stipulated that if court rulings blocked the gift to the Trust, the assets would go to the University of Southern California (USC)—provided that the school would establish "an institute to be known as the J. Paul Getty Institute of Fine Arts, the purpose of which shall be the advancement, by means of regular courses of instruction and otherwise, of knowledge and appreciation of the fine arts."

Norman Topping, the chancellor of USC, met with the Getty board soon after the will was made public, but the board was not eager to turn the institution over. Nor were they interested in a potential collaboration with the Metropolitan Museum of Art of New York. Director Stephen Garrett and several board members talked to the Los Angeles County Museum of Art about joint management of conservation laboratories and a library. There were also conversations with the Norton Simon Museum regarding joint acquisitions and exhibitions. None of these conversations led to serious plans.

Almost a year after Getty's death, the museum's director, Stephen Garrett, gave the board an outline for future development of the Getty. The plan stressed an institutional commitment to Southern California. It also called for the creation of a scholarly community connected with the museum and an expanded conservation program, publications, grants to other institutions, and a research center and library for art historians and other scholars.



Otto Whitman

Board member Otto Wittmann, the former director of the Toledo Museum of Art modified and expanded this concept several years later. At a staff and board retreat held in Scottsdale, Arizona in May 1980, the board approved the general direction of this plan. Then, with advice from former University of

California, Los Angeles (UCLA) Chancellor Franklin Murphy, they began looking for a new president.

Harold M. Williams knew Los Angeles. A soft-spoken, genial executive with a whimsical smile, he had grown up in the city, trained as a lawyer and worked in industry, academia, and government. He also had a passion for the arts. As an attorney and manager at Norton Simon, Inc., he had risen to become chairman at a young age and was influenced by Norton Simon's patronage. He served as the dean of UCLA's Anderson School of Management, one of the leading business schools in the United States, from 1970–1977. Then President Jimmy Carter asked him to serve as head of the Securities and Exchange Commission. But after the election of Ronald Reagan in 1980, Williams was free to consider a new position. Franklin Murphy recommended Williams to the board, and Williams decided the Getty was just the kind of adventure he was looking for.



Nancy Englander, Harold M. Williams, and Lani Duke

The Year of Exploration

Shortly after becoming president, Williams began what he called "a year of exploration" to assess the collective needs of the art world and conceptualize a range of new programs for the Getty. To help him, he hired two talented individuals who had served at the National Endowments for the Arts and the Humanities: Leilani Lattin Duke and Nancy Englander. Duke, a well-regarded arts administrator, focused on the United States and increasingly on the needs of arts educators. Englander, the former director of the Yaddo artists retreat center, targeted the international community of art museums and scholars. Individually and collectively these three spent much of the next year traveling throughout North America and Europe, interviewing people in the world of museums, art history, and conservation.

For Williams, the driving question was "How can we be of service to the field?" At this early stage it was not certain what approach the Getty might take. Many of the preliminary conversations focused on possibilities for joint-venture projects and collaborations with other institutions. Partnerships would leverage the expertise of older, more established institutions and ameliorate concerns in the art and museum worlds that the Getty, with its resources, would overwhelm the work of others.

Williams and the board seriously considered the idea that the Getty might open offices or create an institutional presence in Europe. With the Information Age dawning, the idea of digitizing catalogue records from institutions around the world was tantalizing, as was the notion that the Getty might become a scientific research center for the study of conservation methods. With many school districts facing financial crises in the early 1980s, cutbacks in art education

loomed. Conversations with educators suggested that schools needed a new approach, one that would set art within the context of the broader curriculum and help build political and financial support for art education.

As they traveled and talked to people in the field, Williams, Englander, and Duke were struck by the fact that each institution they visited favored one aspect of the visual arts over others. Universities and scholars emphasized the historical context of the work. Museums focused on the character and quality of objects. Conservation centers emphasized the science of conservation over aesthetics. Few of these institutions thought about the needs of school children and classroom teachers. Increasingly, the team perceived the need for an institution that would combine all of these elements of the visual arts as partners in a single institution.

As these plans were coming together, the years of litigation finally ended. In March 1982 the Getty Trust received the bulk of Getty's bequest. By this time, it was worth almost \$1.2 billion. Suddenly, the trustees were under pressure from the tax laws to begin spending money very quickly. In part, they responded with acquisitions of works of art and by rapidly expanding the Getty's library. But within months, Williams and his team submitted plans for new initiatives that reflected the

board's original mandate and the insights gained during the year of exploration.

A New Vision

The new vision conceived of the Getty as an interdisciplinary center for learning and a resource to the world of art and art history. It included a research center and scholarly library, a conservation institute, an art history information program, arts education, a grant program, and new publications initiatives, as well as a new museum. When the board approved these plans in the spring of 1982, they set the stage for what essentially became the second founding of the Getty Trust. But one more step remained.

Recognizing the broader scope of the mission, the board authorized Williams to seek court approval to change the name of the institution from the J. Paul Getty Museum Trust to simply the J. Paul Getty Trust. On behalf of the trustees, Williams asked the court to clarify whether or not the board could expand the program according to the plans that were on the table. The petition asserted that the broad language of the Trust Indenture was "intended to give the Trustees wide latitude in carrying out the directions of the Founder, and does not limit the Trustees to expending funds solely on facilities operated by and sponsored by the Museum." On June 15, 1983, the court agreed and the J. Paul Getty Trust was reborn.



Site of the original J. Paul Getty Museum



Materials and Techniques of Ancient Artisans

The image is striking. Athena, patron goddess of Athens, clad in a helmet and snaky-edged breastplate, stands poised with her raised right hand clutching a spear as if ready to strike. On her left arm she carries a shield decorated with the image of the winged-horse Pegasus.

This Athena appears on one side of a Panathenaic amphora, a large vase that would have been filled with olive oil from the sacred trees of Athens and given as a prize in the Panathenaic Games. The Panathenaia, a state religious festival honoring Athena, was held every four years and included athletic and musical competitions. These amphorae had a special form with narrow necks and feet and received standard decoration, always in the black-figure technique. The front showed Athena, the goddess of war, striding forth between columns and included the inscription "from the games at Athens." The back depicted the event for which the vase was a prize. Leading vase-painters decorated these prize amphorae, which were commissioned in large quantities by the state, and their work can sometimes be distinguished by the motif they used to decorate the shield of Athena.

The names of many of these vase-painters are unknown to us, as they only occasionally signed their work. However, scholars have been able to attribute vases to individual hands by studying recurrent stylistic traits, such as the ways in which figures are rendered, the type of subject matter, and the style and amount of ornamentation. In the case of this Panathenaic amphora, the image of the wing-horsed Pegasus is one of a series of indications that have led to its attribution to a craftsman nicknamed the Kleophrades Painter.

Working in Athens in the period from about 500 to 470 B.C., the Kleophrades Painter was a prolific vase-painter; more than one hundred vases attributed to him survive. Most of these are painted in the red-figure technique, recently

invented in the closing decades of the sixth century, but as this Panathenaic vase demonstrates, he was also capable of working in the old-fashioned black-figure technique. Between 600 and 400 B.C., the city of Athens was the hub for the production of figure-decorated pottery, and the Kleophrades Painter was just one of many painters employed in the workshops of the Potter's Quarter (the so-called Kerameikos) in which these fine ceramics were created.

Supported by a grant from the National Science Foundation, scientists from the Getty Conservation Institute (GCI), together with conservators and curators from the J. Paul Getty Museum, are partnering with The Aerospace Corporation and the Stanford Synchrotron Radiation Lightsource (SSRL) to conduct detailed studies on these important ancient artifacts. By analyzing examples of pottery produced by different artists and over a broad time period, the Athenian Pottery Project team is seeking to better understand the relationships between ceramic technology, artistic expression, and workshop practice. Their initial findings are also reframing some long-held beliefs about production of these iconic ancient vases.



"Technology has changed since the nineteenth and twentieth centuries to the extent that we can take a new look at these vessels today and retest our hypothesis about how they were created," explains Karen Trentelman, principal investigator and project director. "We can now examine nanoscale details to look at what is going on chemically with these objects."

"The imagery that adorns the pottery is a rich and complex source of information about life in ancient Athens," explains David Saunders, curator of antiquities at the J. Paul Getty Museum and member of the Athenian Pottery research team, "but there is also much that can be learned from how they were made," he adds. Detailed studies of ceramic composition can help explain workshop fabrication methods, geological



Conservator Jeffrey Maish examining an Athenian pottery vessel under a binocular microscope. Photo: Marie Svoboda

sources of the raw materials, and trade routes. Such studies also have the potential to uncover novel materials or behavior that may have relevance to modern ceramic technology. An understanding of the composition and material properties of ancient ceramics at the microstructural level, for example, may help predict its response to proposed conservation treatment methods or storage and display environments.

It all begins with the clay. In ancient Athens, potters typically used the distinctive clay of their region, Attica, to make their vessels. This clay formed in the ground from the weathering of

rocks containing silicate minerals with a high concentration of potassium and aluminum. Straight out of the ground, the raw clay still contains larger grains of unweathered minerals, such as quartz, and needs to be refined before it can be used to make pottery. That process, called levigation, involves mixing the raw clay with large amounts of water and letting it sit. The grains settle out according to size—the largest grains to the bottom and the finest clay to the top. While clay still containing some impurities can be used to form the vessels themselves, only the top layer of very fine-grained and highly purified clay can be used to make the delicately painted decorations found on the pottery.

Scholars and students have for centuries puzzled as to how the Athenian painters achieved their results. In particular, the fine lines apparent on red-figure pottery have prompted much speculation and experiment. Since the 1970s, it has been believed that ancient artists dipped single hairs, perhaps from a horse or a pig, into a mixture called slip that is made from the fine-grained clay and laid them down to form lines and arcs. The team's research and attempts to recreate the process supports this long-held belief.

"If we measure the lines used to create the details in some of the figures, we find that they can be as thin as 150–200 micrometers across, and human hairs are about 80–100 micrometers," explains team member Jeffrey Maish, conservator of antiquities at the J. Paul Getty Museum. "We have been trying to recreate this process and have been able to create nice smooth, fine lines with this method."

Black gloss, the shiny, rich, black that is so distinctive of Athenian pottery, is achieved during the firing process. To create black gloss, the artists will paint—

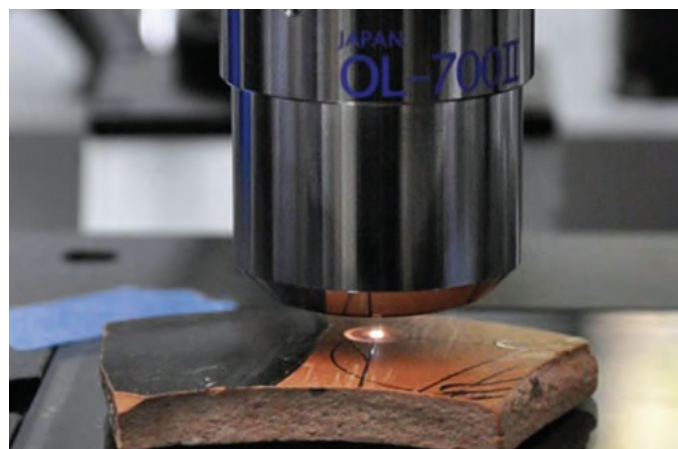
either with a brush or a single hair—the areas intended to be black with the slip mixture. Figures are created either by using the slip to paint them, in which case the figures on the final object are black (so-called 'black-figure'), or creating figures by painting the negative space around them, in which case the figures on the final object are red (hence the term 'red-figure').

Since the early-twentieth century, it has been believed that the pots were made by way of a single, three-stage firing process. In the first stage, the completed pot was placed into the kiln and oxygen was allowed in, during which time the clay body and the painted slip would harden and iron minerals would react with the oxygen in the kiln, turning the entire vase a reddish-orange color. Without removing the pot, oxygen was then removed from the kiln for the second stage of firing. In this oxygen-free environment the iron minerals in the clay would turn black, and higher temperatures would allow the areas painted with the slip mixture to begin to melt into black gloss. For the third and final stage, oxygen would again be permitted into the kiln. In this stage, oxygen could penetrate the porous, unpainted areas, changing the iron minerals back to a reddish-orange color. However, importantly, the decorations painted with the slip, which had melted into black gloss in the previous stage, were impervious to oxygen and thus remained black.

"Because we don't have records about the temperature and atmospheric conditions used in the ancient kilns, we have to rely on the evidence left behind in the pots themselves," says Trentelman. "Using high-tech scientific techniques such as synchrotrons and transmission electron microscopes we are examining individual grains of black gloss to try and determine, with finer detail, how black gloss was made."

They seem to have found their answer by a careful and detailed study of the lines. On red-figure vases, those on which the GCI project is focused, there are three different types of decorative elements. The relief lines are those lines that outlined the figures and added details to the vase. Contour lines were added outside the relief lines, much as someone painting a wall would cut in the edges. Then the background was filled in, probably using a larger brush than used for the relief and contour lines.

"In our initial studies, we measured the chemical composition of the different types of decorative elements from vessels across a wide range of dates and attributed to a number of different artists. We were somewhat disappointed to find that, basically, they were all the same, suggesting that different workshops were all using basically the same materials," explains co-principal investigator Marc Walton. "However, when we looked at the different decorative elements from a single vase under a transmission electron microscope, we noticed that the melting of the relief lines was greater than that of the contour lines and background. Because we found no chemical differences that might explain this difference in behavior, these results suggest the possibility



Line on sherd examined by optical microscopy.
Photo: Marc Walton

of multiple firings, with the decorative elements added at different stages."

One possible scenario is that the relief line was applied to the vase and then the vase was put in the kiln for firing. Then the artist would add the contour lines and background before firing the vase a second time. If all the decorative elements of the vase had been added at the same time, one would expect to see the same degree of melting on the contour lines and background.

While this data suggests that this particular sequence of painting/firing may have been used in the production of this vessel, Trentelman is careful to point out that it does not exclude the possibility that other methods—including the three-stage single firing model—were also employed.

"As we study additional vessels, we will be able to better understand how these vessels were made," she explains, "and hopefully, one day provide a scientific means of helping conservators and curators identify a particular artist or workshop, even on small fragments."

These findings have not been without controversy but such is the nature of scientific study. Researchers must present and defend their findings with colleagues, which the project team did at a colloquium held at the Getty Villa. They also recently published their findings in the *Journal of the American Ceramic Society*. The team continues its work, including attempting to replicate black gloss under controlled laboratory conditions, to further support their findings.

How many scientists does it take to study Athenian pottery?

The answer is it takes a multidisciplinary team to conduct the type of research being done on the Athenian Pottery Project to ensure a variety of perspectives and technical expertise. The GCI built a team with scientists from other institutions that had the instrumentation and expertise to complement the conservation scientists at the GCI. Team members at Stanford University's Synchrotron Radiation Lightsource are experts in using x-rays to study atomic details of

compounds such as the iron oxide minerals found in Attic pottery gloss. Collaborators from The Aerospace Corporation's Physical Sciences laboratory were able to use their high resolution electron microscopes, normally used to study the reliability of satellite components, to help illuminate the atomic structure of components and identify variations in black gloss material manufactured thousands of years ago. And, of course, a project of this nature also requires

the input of art historians to provide historical perspective and to guide the selection of pottery sherds (small fragments of already broken pottery) from different workshops and artists to ensure diversity in testing materials, and conservators to provide insight into painting techniques and guide the selection of sites where tiny samples may be removed, if necessary.

Rauschenberg Goes Digital



Top image: SFMOMA's OSCI catalogue the *Rauschenberg Research Project* displayed on an iPad. Image courtesy SFMOMA. Below: SFMOMA OSCI catalogue zoom window showing detail of *Collection (1954–55)*. Image courtesy SFMOMA

Have you ever been in a museum and longed for a closer look at the details of a particular painting? Have you gazed at a work of art and wondered what the artist was thinking when it was created, or wanted more information about it at your fingertips? All of this awaits you with new online collection catalogues from museums.

Last winter, *The Getty* magazine explored the Getty Foundation's innovative Online Scholarly Catalogue Initiative (OSCI), an effort focused on helping museums transition from printed catalogues to the fast-paced world of digital publishing. Nine museums, including the J. Paul Getty Museum, have come together with funding from the Foundation to investigate the intellectual and technical challenges of shifting from paper to screen.

The San Francisco Museum of Modern Art (SFMOMA) has faced these challenges head on with the release of its new OSCI catalogue, the *Rauschenberg Research Project*.

The *Rauschenberg Research Project* takes full advantage of its online presentation and comprises the largest research effort the museum has ever devoted to a single artist. With more than five hundred images, videos, and research documents, the publication's print equivalent would have totaled over six hundred pages. Highlighting SFMOMA's exceptional Rauschenberg holdings, the catalogue includes nearly ninety sculptures, paintings, works on paper, and "combines" (hybrid works of painting and sculpture). Enhancing this content are nineteen newly commissioned essays by experts on the artist, making the SFMOMA catalogue a definitive resource.

"The *Rauschenberg Research Project* presents fresh perspectives and original, in-depth research on some of Rauschenberg's best known works gathered over more than four years, offering readers a true insider's view into the artist's thinking and process," says Sarah Roberts, SFMOMA Andrew W. Mellon Associate Curator of Painting and Sculpture.

So what does the freedom of a digital format allow that could not happen in the pages of a printed book?

•Timely release of new information

A consistent problem with expensive, printed museum catalogues is the inability to update them regularly. Collections research can continue well past the deadline for a print publication—and sometimes museums are surprised by new discoveries. With digital publishing, gone

are the days of waiting for the second edition to share these breakthroughs. SFMOMA now has the ability to add new discoveries on Rauschenberg's artworks and process to its OSCI catalogue in real time.

•Expanded, multimedia content

Museum visitors are often curious about why or how a work was made, and the artist can be a powerful resource to answer these questions. Rather than relying solely on printed quotes, digital catalogues can provide direct access to the artist's voice through audio or film clips. In the *Rauschenberg Research Project*, SFMOMA presents many examples of these personal connections, such as video footage of Rauschenberg commenting on his work while walking through a 1999 exhibition at the museum.

•Enhanced conservation documentation

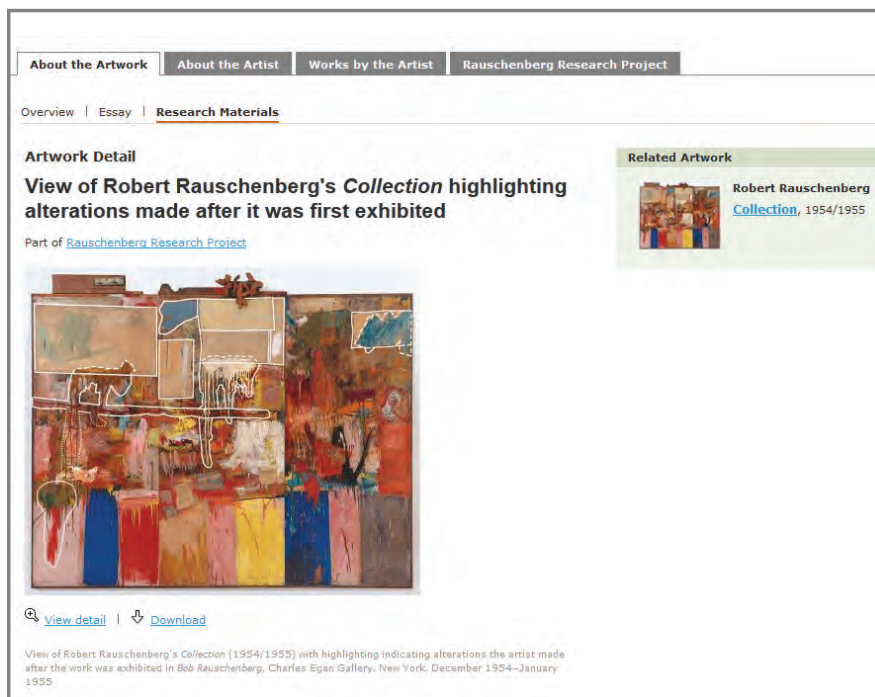
Museum catalogues traditionally include conservation documentation—materials that explain the origin of a work of art, guide its ongoing preservation, and record conservation efforts.

"Many museum visitors never get to see conservation labs or studios, and even scholars sometimes don't know about insights hidden away in conservators' files," observes Anne Helmreich, senior program officer at the Getty Foundation who oversees OSCI. "The online environment gives researchers more access to conservation findings, so we can understand and interpret objects in new and exciting ways."

Digitally publishing the *Rauschenberg Research Project* allowed SFMOMA to approach each artwork from a variety of angles, including photographs of early versions of selected works, significant details, inscriptions, or documentation produced with specialized technology.

•Interactivity

Digital catalogues offer a level of interaction between the viewer and the work of art that is unprecedented. One example is SFMOMA's OSCI catalogue entry for Rauschenberg's *Hiccups*, which consists of ninety-seven sheets of handmade paper joined by zippers. The work stretches to more than sixty-two feet in length, and is, therefore, extremely difficult to illustrate on the printed page. By contrast, SFMOMA's online view of the work offers an immersive sense of its sweeping scale via a high-resolution zoomable image that allows users to dive deeply into the smallest details of each sheet or visually glide along its extensive length.



Screenshot from SFMOMA's OSCI catalogue showing alterations to Robert Rauschenberg's *Collection* (1954–55) after it was first exhibited. Image courtesy SFMOMA

SFMOMA and the other OSCI partners are leading the field in taking full advantage of the possibilities that online publishing offers. But it may take some time yet for this change to take effect across the museum and art publishing sectors.

"Many publishing efforts so far have taken materials that were prepared for print and wedged them into a digital container. This is not a pointless exercise—it is convenient, say, to have a digital version of a printed book if portability is an issue—but it doesn't allow for the kind of experimentation we should be doing," explains Kara Kirk, publisher at the Getty and member of its OSCI team. "Art publishers are starting to understand that the most interesting path forward is not to replicate the printed book's features but rather to take advantage of the digital medium to do things that are simply not possible in print."

The publications by the OSCI partners are bold steps forward on this path, and the creativity of their catalogues demonstrates a larger understanding of the importance of online presence

for museums. As the digital world has become ever present in our everyday lives, museums must adapt by expanding their digital content in order to keep the art that they preserve a vital and meaningful part of public life.

The Best of the Rest—The online catalogue efforts of the other eight OSCI partners.

The Art Institute of Chicago is preparing online catalogues of works by Monet and Renoir from its world-class collection of nineteenth-century European paintings. A preview was released last year, and the full catalogues are expected in 2014.

The J. Paul Getty Museum is creating an online catalogue of its European paintings collected during the past ten years. It is expected to be published in 2014.

The Los Angeles County Museum of Art focused on key objects from its Southeast Asian Collection, using multimedia interfaces to place artworks into their original archaeological, cultural, and ritual contexts. This catalogue launched in fall of this year.

The National Gallery of Art is adapting and updating the existing catalogue of its renowned seventeenth-century Dutch paintings collection for online publication, for release in early 2014.

Seattle Art Museum's catalogue, launched this fall, focuses on Chinese paintings and calligraphy, paying particular attention to the simulation of how scrolls were used and read for its online display.

The Smithsonian's Freer and Sackler Galleries are producing an online catalogue of selected works from the Gerhard Pulverer Collection of Japanese illustrated books, expected to be released in spring 2014.

Tate's catalogue presents new research on the British Post-Impressionist artists known as the Camden Town Group, incorporating new media such as audio and film clips, and was published in fall of 2012.

The Walker Art Center is cataloguing works acquired since 2005 to develop a publishing platform that allows new objects to be added as soon as they enter the collection and go on display. This catalogue is expected by the end of 2013.



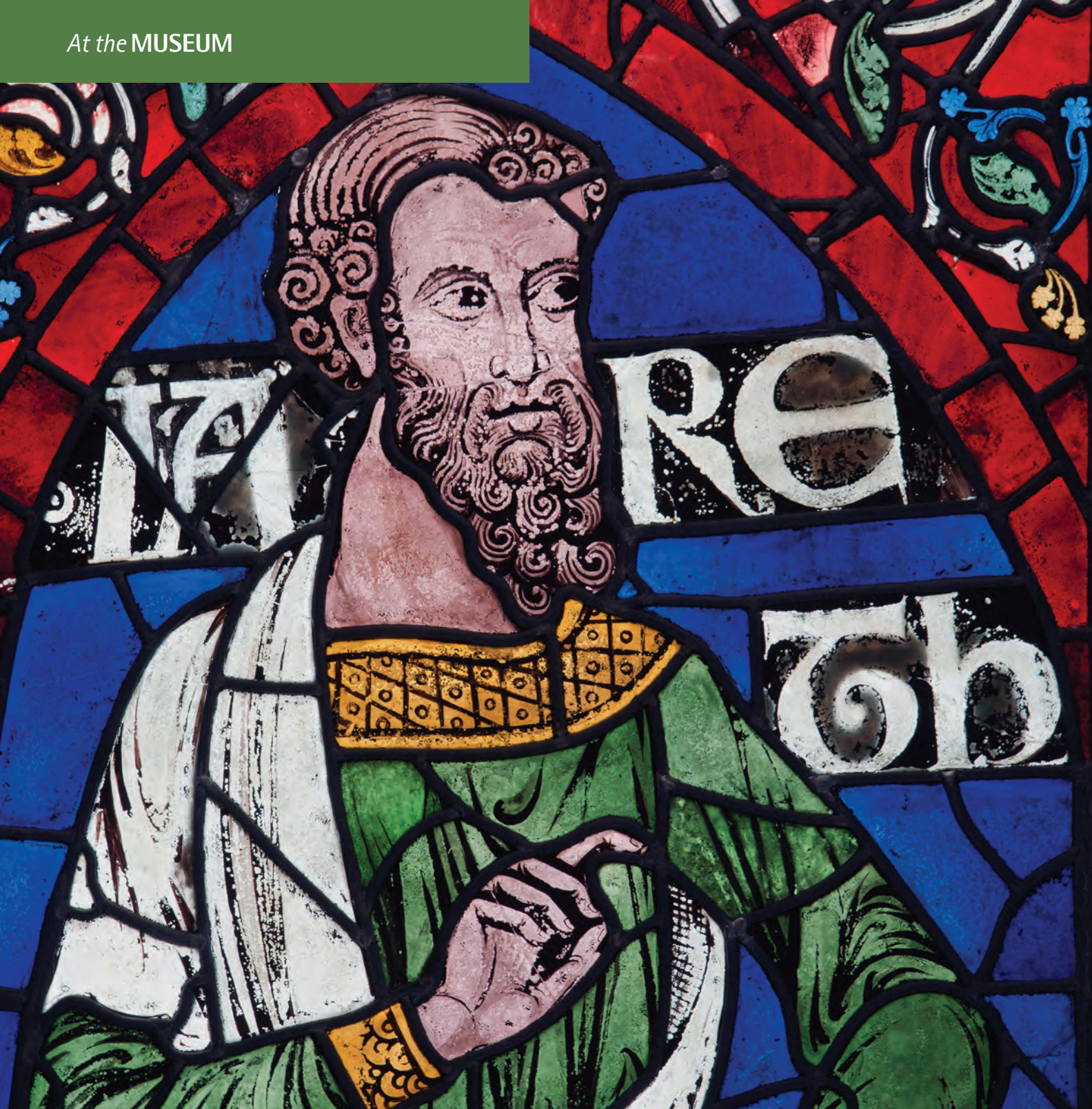
OUR INITIATIVE IN AFRICA IS SUPPORTING A NETWORK OF MUSEUM PROFESSIONALS THAT SPANS A CONTINENT.

For more than two decades, the Getty has been committed to helping the African museum community present and preserve the region's important and diverse cultural heritage. During this time, programs funded by the Getty have trained hundreds of museum professionals from more than 40 African countries, providing the necessary skills to care for their collections for future generations to come. It's the kind of initiative that recognizes that the continued vitality of the fields we serve depends on sharing expertise, and makes the Getty a place unlike any other, a place where art lives. To learn more about how we are helping preserve the world's artistic legacy, visit getty.edu



J. PAUL GETTY MUSEUM + GETTY RESEARCH INSTITUTE + GETTY CONSERVATION INSTITUTE + **GETTY FOUNDATION**

A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY



Medieval Treasures Make a Pilgrimage to the Getty

Glowing pale blue at dawn and warmer hues of yellow and red at noon¹, the Ancestors of Christ windows illuminated England's magnificent Canterbury Cathedral for more than seven hundred years. Anyone entering the cathedral in the late twelfth century—whether royal, monk, merchant, or peasant—would have been awed by these large stained-glass windows showing life-size biblical patriarchs from Adam to Jesus. A surprising number of figures from the windows survive today, and these are not only among the oldest examples of monumental stained glass in England, but are considered some of the most famous works of English medieval painting.

This fall, six of the ancestor figures and three sets of border panels travel from Canterbury to the J. Paul Getty Museum for *Canterbury and St. Albans: Treasures from Church and Cloister*, an extraordinary exhibition of exquisite objects from medieval England. They are paired with perhaps the most beautiful and important illuminated manuscript from the period: the St. Albans Psalter. Popular as personal prayer books for both clergy and laypeople alike, psalters were common during the Middle Ages, though very few early medieval psalters were illustrated. Remarkably, the St. Albans Psalter includes more than forty full-page miniatures and 210 historiated initials, offering a lavish presentation unparalleled in any other surviving English manuscript from the era. Its masterful paintings mark a decisive break from the earlier Anglo-Saxon style and herald the introduction of Romanesque painting to England.

The many mysteries of the psalter's creation and ownership are almost as compelling as the illuminations themselves and continue to intrigue scholars around the world. The psalter was recently disbound for study and conservation and has travelled to the Getty from its present home at the Dombibliothek Hildesheim in Germany. Many individual pages will be on view during the psalter's exhibition at the Getty.

"Uniting these two iconic works of medieval art for the first time makes possible an unprecedented display and investigation of twelfth-century English painting, ranging from the grand and public to the personal and private," explains Timothy Potts, director of the J. Paul Getty Museum. "The Ancestors of Christ windows at Canterbury and the St. Albans Psalter have not hitherto received the attention they deserve in the general literature on medieval art. This exhibition provides that rare opportunity to share these two masterpieces with a wider audience."

The Norman Conquest of England in 1066 had set in motion political, artistic, and cultural transformations. The dawn of



Opposite page: *Jared* (detail), 1178–80. Colored glass and vitreous paint; lead came. This page: *Noah*, 1178–80, Methuselah Master. Colored glass and vitreous paint; lead came. Both images from the Ancestors of Christ Windows, Canterbury Cathedral, England. Images: © Robert Greshoff Photography, courtesy Dean and Chapter of Canterbury

1. Weaver and Caviness, *The Ancestors of Christ Window at Canterbury Cathedral* (Los Angeles, 2013), p.69



the twelfth century witnessed Anglo-Saxon traditions fall by the wayside. Norman clergy replaced most of the English abbots and bishops, Latin became the official written language used in government and religious life, and Romanesque—the prevailing style of architecture and art on the Continent—was established in England.

The Romanesque style of painting—characterized by bold colors and structural compositions—emerged in stark contrast to the delicate color washes used before the Conquest. Both the St. Albans Psalter, created in about 1130 and the Ancestors of Christ stained glass windows, created in the late twelfth century, provide stunning examples of the new style.

The forty full-page illustrations that begin the St. Albans Psalter were painted by the Alexis Master, whose rich and detailed work made him one of the most accomplished artists of the twelfth century. Serving as an introduction to the psalms and as a stand-alone devotional aid, these images—which are not accompanied by text—reflect the growing popularity of pictures in prayer and meditation. The illuminations would evoke certain prayers and recitations for a viewer, allowing them to become more spiritually involved through the act of seeing—they may have acted as mnemonic aids (prompting memories of texts the “reader” had heard read aloud) for those with limited reading ability. Notably, the St. Albans Psalter includes some of the text from Pope Gregory the Great’s famous letter, written around A.D. 600, encouraging the use of representational images to aid devotion and assist the illiterate to see “what they ought to follow.” Over five hundred years later, the inclusion of this text in a personal prayer book attests to the importance that pictures had in twelfth-century life and devotion. In the St. Albans Psalter, 183 elaborately illuminated initials give visual form to the accompanying prayer. The initials feature human figures, animals, and demonic creatures painted in bright colors and accented with gold leaf.

The psalter was the preeminent book for personal devotion in the early and high Middle Ages, allowing people to model their prayers in a similar manner to the sequence followed by monks throughout the week. Psalms were especially important to the monastic life, as monks’ routines were shaped around the daily sequence of prayer services known as divine office. The services were based on reading the book of 150 psalms throughout the day so that the entirety of the psalms were read each week.

The importance of images in devotion can be seen in the monastic setting as well as in personal prayer books. Canterbury Cathedral was the richest and most prominent



Initial S: Psalm 68 from St. Albans Psalter, about 1130. Tempera and gold on parchment. Dombibliothek Hildesheim

cathedral in Britain in the Middle Ages. The seat of the Archbishop of Canterbury, the leader of the Church of England, the cathedral features a series of monumental stained glass windows, a relatively new art form when they were installed in the twelfth century. Each window included two ancestor figures, one placed above the other, surrounded by a wide, decorative border.

The large-scale windows are considered to be the finest surviving examples of monumental English Romanesque painting, popularized earlier in the century by the Alexis Master. Eighty-six figures (forty-three survive today) made up the original Ancestors of Christ series, which begins with Adam. The seated figures all have an identifying name band running behind their heads. Apart from that, the figures vary widely from each other, indicating that many different artists worked on the series.



Above: Canterbury Cathedral: West Front, Nave and Central Tower from the south, September 2005, Hans Musil. Image assembled from 4 photographs.. Below: St. Albans Abbey



Like the St. Albans Psalter, the windows reflected the belief that representational images could promote devotion, inspiring awe with their bright colors and life-size compositions. Placed sixty feet high in the clerestory of the cathedral, both monks and lay people could gaze upon the windows. Together with the grand architectural setting, the hymns, and the religious ceremony, the windows helped to create an otherworldly atmosphere of awe and devotion.

"Images were extremely important to society in that period, not just as decoration, but as vehicles for furthering individuals' spiritual lives. Everything from the ringing of the church bell, to the different services of the day, to these monumental and miniature images would help you in your devotion, and give you a sense of understanding and meaning in the world," explains Jeffrey Weaver, co-curator of the exhibition.

The stories of the extraordinary people closely associated with these two devotional works of art also exemplify their roles as modes of private or public worship. The St. Albans Psalter is renowned both for its exceptional artwork as well as for the woman it may have been made for, Christina of Markyate. As a young girl, Christina visited St. Albans abbey and felt a calling to devote her life to the church as a nun. However, once she came of age, Christina's parents attempted to force her to marry. Having already promised her life to God, Christina fled disguised as a boy and hid under the protection of Roger the Hermit, a St. Albans monk who lived apart from the community.

Christina began to have visions she believed were sent to her by God. These visions counseled her to remain steadfast in her resolve. Eventually, she was released from her engagement and free to live the religious life she had fought for. She went on to establish her own hermitage of women in Markyate. It was during this time, around 1130, that she met Abbot Geoffrey of St. Albans. She had been sent a vision to warn the abbot about an upcoming course of action. At first

taken aback by this unsolicited advice, Abbot Geoffrey soon became convinced of Christina's visions and she became a trusted advisor.

Scholars have debated for years whether the St. Albans Psalter was made for Christina, or altered to fit her needs later on. Several pieces of evidence from the psalter relate it to Christina. First, the calendar at the beginning of the book records her date of death, along with those of her family members and associates. These entries show that the manuscript was at least meant to honor and memorialize her. Secondly, a pasted-in initial C in Psalm 105 shows a scene in which a nun, assumed to be Christina, intercedes with Christ on behalf of the monks that stand behind her. This pasted-in initial provides another tantalizing clue to the puzzle of the origins of the St. Albans Psalter.

Canterbury Cathedral and the stained glass windows that would be made to adorn its highest points can be associated with an Archbishop, a king, and a grisly murder. Thomas Becket was a well-educated man who assisted Archbishop Theobald of Canterbury. He excelled in the position and was soon introduced to the new king, Henry II. In 1155, Becket was appointed Henry's Chancellor, becoming his loyal advisor. When Archbishop Theobald died, King Henry named Thomas Becket the new leader of the Church, and he was ordained Archbishop of Canterbury in 1162.

With his former advisor securely in place, King Henry II trusted he would have greater influence over the Church. This turned out not to be the case, as Becket assumed his new position and dedicated his life to upholding his religious vows. In 1163, the king attempted to amend a law that called for special religious courts to pass judgment on clerics and give sweeping powers to the secular court. Archbishop Becket stood against the amendment. Realizing the king's anger over his dissent, Becket fled the country and remained in exile in France for the next six years. In 1170, Becket travelled back to Canterbury to resume his post. On the evening of December 29, four of the king's knights murdered Thomas Becket in Canterbury Cathedral.

The archbishop was buried in the crypt below the church, and miracles began to be recorded soon after. Becket was quickly canonized as a saint, and pilgrims began flocking to the cathedral to pay their homage. The flood of pilgrims brought even greater fame to Canterbury. A year after Becket's canonization a fire damaged the cathedral. During its reconstruction, a shrine for Becket was installed,

along with the Ancestors of Christ stained glass windows—monumental, luminous figures added to the cathedral's appeal as one of the most spectacular pilgrimage sites in Europe.

At the Getty, these two invaluable treasures from twelfth-century English religious life can be seen together for the first—and only—time. The St. Albans Psalter was disbound in 2006 for documentation and conservation, allowing the Getty to display its individual pages at a proximity few have enjoyed. In 2009, structural damage to the Great South Window in Canterbury Cathedral—where the majority of figures from the Ancestors of Christ series were moved in the eighteenth century—was discovered in the stone surrounding the window. The glass was immediately removed and placed in storage until the structural work is completed and the figures can once again reside over the cathedral. In the meantime, six of the ancestor figures and three sets of border panels can be seen at the Getty.

Canterbury and St. Albans: Treasures from Church and Cloister, on view from September 20 through February 2, provides a once-in-a-lifetime opportunity to immerse oneself in the amazingly detailed pages of a celebrated prayer book and experience the awe of seeing, close-up, the massive and luminous stained glass from one the most renowned churches in the world.



Psalter Page (detail) from St. Albans Psalter, about 1130. Tempera and gold on parchment. Dombibliothek Hildesheim.



Work by Prime

Collectors Who Create

Ed and Brandy Sweeney Donate a Book of L.A. Graffiti Artists to the GRI



Graffiti art permeates Los Angeles culture. From stylized murals on freeway underpasses to tagged initials on building exteriors, graffiti is everywhere—though not typically in a museum. The *LA Liber Amicorum* project (also known as the *Getty Black Book* or *Master Piece Book Project*) brings an important documentation of this transient art form to the Getty

Research Institute (GRI)—a collection of 143 works by LA's most prominent graffiti and tattoo artists. Inspired by the black sketchbooks that these artists carry around and inscribe for each other, the book was first conceived of by collectors Ed and Brandy Sweeney. The project takes its name from the GRI's splendid *Liber amicorum*—a "Book of friends" originally bound with blank leaves that were subsequently filled from 1602 to 1612 with watercolors, painted coats of arms, poetry, and calligraphy that multiple contributors inscribed to the owner, Johann Heinrich Gruber.

This model of art coming out of and honoring friendship is a fitting approach to a project that grew from a spirit of friendship between artist and collector.

Corporate pilot Ed Sweeney and his wife, Brandy, began collecting modern and contemporary art more than a decade ago, with a special interest in artists from Los Angeles and Southern California. Their collection includes work from artists such as Laddie John Dill, Billy Al Bengston, Tony Berlant, Ed Moses, and Robert Irwin. They became involved with the GRI, meeting Chief Curator Marcia Reed, when they donated an Irwin diazotype to the institution.

In 2003 the Sweeneys met and struck up a friendship with Juan Carlos Muñoz Hernandez, a painter, sculptor, graffiti artist, and muralist who was working as a studio assistant to artist Robert Graham. Muñoz Hernandez (also called Heaven) was in one of the original graffiti art

crews in Los Angeles and showed the Sweeneys his art. Instantly attracted to the work, Ed and Brandy quickly became passionate about the field. As collectors the Sweeneys like to get to know artists and work closely with them, visiting studios and discussing practice, often commissioning new works. Muñoz Hernandez introduced Ed and Brandy to many graffiti artists and new friendships developed.

"We like a very personal relationship with the artist," said Ed. "We collect graffiti art the same way we collect anything, by going directly to the artist and bugging them until they are willing to do something for us."

Brandy and Ed often entertain the artists with backyard cookouts that include family and friends or by visiting murals downtown with an artist.

"I have real friendships with a lot of these artists now," said Ed. "We talk about their art, their representation, their families."

At galleries and parties with the artists, the Sweeneys began to take an interest in the black books they came across. As Brandy noted, "They become almost a personal yearbook and important cultural literature. There are stories in each and every one of them."

Getty Black Book cover





Work by Defer

The Sweeneys have collected several black books, as well as individual works of graffiti art, and are keenly aware of the often temporary nature of the medium.

"A lot of the places these guys used to paint, the prolific spots such as Belmont Tunnel, they're gone," explained Ed. "Embracing the walls is fantastic, but you'll bring someone to see something and that piece will be gone. I've been disappointed so many times."

On the other hand, while graffiti on the street is transient, the Sweeneys feel that graffiti art sold in galleries can lose its spontaneity and sense of "adrenaline of the moment." Through a black book, Ed felt they could better capture and preserve the spirit of graffiti art.

"It was with the black book that I found a unique balance that was both spontaneous and permanent. A black book could contain a graffiti masterpiece, a quick tag, slap stickers, photographs, a 'throwie,' or sketches of future walls," said Ed. "A beautiful amalgamation of artists, styles, and mediums. To the owner, a priceless family heirloom that is carefully guarded and could never be sold. It transcended the commerce of art much like a family Bible or photo album."

The Sweeneys felt that the model of the black book was a great way to help recognize artists, both in their own time and for posterity. Graffiti artist Axis helped Ed develop the concept of the project—to catch this important moment in local graffiti art history. Ed knew where a book like this belonged. He reached out to the GRI's Marcia Reed who welcomed the idea and connected Ed with David Brafman, the GRI's curator of rare books.

"We especially appreciate research and creative projects that focus on our special collections of original works from earlier periods, bringing new perspectives to them. This was a wonderful opportunity to show some of our most notable rare books and manuscripts to a new and highly receptive audience," said Reed. "The graffiti artists immediately saw the relationships to their own art, designing letters and using words as images. I am not sure if they had experienced such a direct connection with art history before their visits to our reading room."

Ed's idea reminded David of some of the books in the GRI collections. He introduced Ed and a group of artists to the seventeenth-century *Liber amicorum* (Book of friends) and the artists immediately felt a connection to it. In the autographs



Juan Carlos Muñoz Hernandez (left) and Ed Sweeney at the black book viewing.

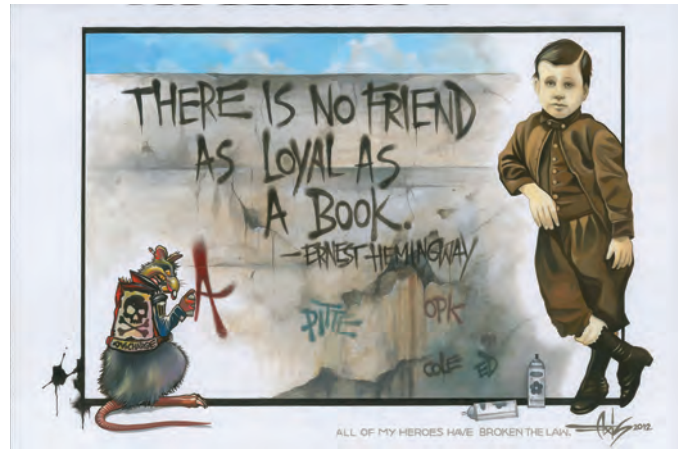
and drawings of Gruber's friends and acquaintances, the artists recognized commonalities with their work—particularly in the book's attention to lettering. The artists were also drawn to a number of books from the Renaissance through the Baroque on calligraphy, perspective, emblematic symbolism, and color theory.

"They not only implicitly understood the artistic practice that crafted the fonts, forms, and allegorical symbolism in the early modern books I showed them, but also that they were part of that same artistic tradition," explained Brafman. "It may be cliché about graffiti art, but I don't think you can overemphasize how words and letters use the composition of line, color, and form to designate meaning."

Graffiti artists Axis, Cre8, Defer, EyeOne, Heaven, ManOne and Prime helped Ed and David to curate the project. They began by creating a who's who list of graffiti artists, selecting whom to solicit and sending them pages to create whatever they wanted. All the chosen artists have worked extensively in Los Angeles and have contributed to the L.A. graffiti art scene. The artists who chose to participate drew, painted, and collaged—some adding materials and extra paper to the pages.

"These curators, along with a number of other artists who embraced and helped the project, should all be congratulated for a fantastic, historical document," said Ed.

Ed set about the work of putting the book together, and found himself faced with some difficult choices. It was imperative that the cover art be created by someone the other artists saw as legitimate, as well as someone who represented the spirit of the project. Prime, one of the first graffiti artists in L.A., fit the bill and created a cover design: a stylized "LA." Another tough choice was how to organize the book—would the artists be grouped by crew? Or would they be organized according to the dates they were most active? Each of these approaches



Work by Axis

seemed divisive, pitting crews or individual artists against one another. Ultimately, the pages were organized largely in alphabetical order according to each artist's most commonly used street name, without consideration of rivalries or any possible hierarchies. This structure allowed the book to more closely mimic the original *Liber amicorum*—a book of friends united by their willingness to help canonize L.A. graffiti art.

"One really interesting thing that came out of this is that you had these rival crews, guys who wouldn't even talk to each other, and this book helped to unify them. Several of them are collaborating on projects and working together now," said Ed. "This book has opened a dialogue."

"That's one of the most wonderful aspects about the whole thing," added Brandy. "Seeing people come together who would have had nothing to do with each other because of rivalries."

For the Sweeneys, putting the black book together has been a fun but labor-intensive project, taking up much of their free time for the last year. They'll take some time off from this project-driven collecting for now, but Ed does have ideas for future projects. He is currently thinking about ways to combine his interests in both contemporary gallery art and graffiti art.

The *LA Liber Amicorum* is one of the first projects of its kind to compile the unique letterforms, characters, and themes that represent the regionally and culturally diverse landscape of graffiti and street art in Los Angeles. Various holdings in the GRI's rare book and manuscript collections inspired the artists to pay tribute to their own Los Angeles roots and add an important dimension to the ongoing study of artistic lettering throughout the ages. The book is part of the special collections at the GRI and is now available to view online. http://www.getty.edu/research/special_collections/notable/la_liber_amicorum/index.html.



A Naval Battle from the Roman de Gillion de Trazegnies, after 1464, Lieven van Lathem. Tempera colors, gold, and ink on parchment, bound in blind-tooled orange morocco featuring the arms of the sixth duke of Devonshire. The J. Paul Getty Museum, Ms. 111, fol. 21

Northern Renaissance Masterpiece by Lieven van Lathem

The J. Paul Getty Museum acquired at auction the *Roman de Gillion de Trazegnies*, an illuminated manuscript from Flanders by Lieven van Lathem (1430–1493). It is considered one of the finest works by Van Lathem, the most accomplished and sophisticated painter of secular scenes in the golden era of Flemish manuscript illumination. The illuminated manuscript contains eight brilliantly painted half-page miniatures and forty-four historiated initials. The text of the book was rarely copied after its composition—the romance appears in only three other manuscripts. The work was on loan for the Getty Museum's 2003 landmark exhibition *Illuminating the Renaissance*, where it was one of the highlights.

The *Prayer Book of Charles the Bold*, also by Van Lathem, is already in the Museum's permanent collection, having been acquired in 1989. This primary work provides the basis for all other Van Lathem attributions. The *Roman de Gillion de Trazegnies* is regarded as one of the artist's preeminent secular works, and this acquisition represents an unrivalled opportunity to unite masterpieces of both secular and devotional illumination by Van Lathem in a single collection. This addition to the collection confirms it as the most significant concentration of Flemish material in America, and places it on a par in terms of quality with the finest collections of Flemish manuscripts anywhere.



The Author Hears the Story of Gillion de Trazegnies (detail) from the Roman de Gillion de Trazegnies, after 1464, Lieven van Lathem. Tempera colors, gold, and ink on parchment, bound in blind-tooled orange morocco featuring the arms of the sixth duke of Devonshire. The J. Paul Getty Museum, Ms. 111, fol. 9

***Hearsay of the Soul* by Werner Herzog**

Filmmaker Werner Herzog's five-channel video installation *Hearsay of the Soul*, originally created for the 2012 Whitney Biennial, is now part of the Museum's permanent collection, and represents a growing interest in time-based media.

The installation appears in a single gallery in the Museum's North Pavilion through January 19, 2014. *Hearsay of the Soul* dramatically fuses images from the distant past with contemporary experimental music. An enveloping choral chant opens the work as the screens display a slow sweep over magnified details of small landscape etchings by Hercules Segers, one of the great masters of printmaking from the Dutch Golden Age.

The video also features a performance by the composer and musician Ernst Reijseger playing the cello and Harmen Fraanje playing the organ in a Lutheran church in Haarlem, the Netherlands. Recorded with a handheld camera, this scene presents impassioned performances of an original composition by Reijseger; a recording of which was also included in Herzog's 2010 film *Cave of Forgotten Dreams*. The work concludes with a slideshow of Segers's prints, accompanied by an aria originally composed by George Frideric Handel and adapted by Reijseger.

Early Nineteenth-Century Prints by Philipp Otto Runge

The Getty Research Institute (GRI) has acquired a rare first edition, *Times of Day* by Philipp Otto Runge (1777–1810). Published in 1805, the suite of four prints representing *Morning*, *Evening*, *Day*, and *Night* is widely recognized as a monument of German Romantic art.

Runge was one of the leading painters and theorists of the German Romantic movement. He rejected the tradition of academic painting in favor of art that symbolically expressed the essential harmony of nature, humanity, and the divine. The detailed and complex iconography of *Times of Day* is meant to express the coming and departing of light—dawn, daytime, dusk, and darkness—and represents the organic process of conception, growth, decay, and death.

This first edition of the four engravings reflects the delicacy of Runge's carefully constructed preparatory drawings. Runge shared this first edition with other artists and writers in order to disseminate his new artistic ideas and to announce his plans to create a large painting cycle based upon the designs. Those paintings were never completed; making these prints an important record of the artist's goals.

The prints are now part of the GRI's special collections, which are comprised of rare and unique collections in art history and visual culture from around the world, including more than 27,000 prints ranging from the Renaissance to the present.



Hearsay of the Soul, 2012, Werner Herzog. The J. Paul Getty Museum. © Werner Herzog. Music by Ernst Reijseger from the albums *Requiem for a Dying Planet* (Winter & Winter, 2006) and *Cave of Forgotten Dreams* (Winter & Winter, 2011); film excerpt from Werner Herzog's *Ode to the Dawn of Man* (2011), featuring Ernst Reijseger (cello) and Harmen Fraanje (organ); sound producer: Stefan Winter



Evening from *Times of Day*, 1805, Philipp Otto Runge. Printmaker: Johann Gottlieb Seyfert. Etching and engraving. The Getty Research Institute



Open Content, An Idea Whose Time Has Come

A New Commitment to Sharing the Getty's Digital Resources Freely with All

Today the Getty becomes an even more engaged digital citizen, one that shares its collections, research, and knowledge more openly than ever before. We've launched the Open Content Program to share, freely and without restriction, as many of the Getty's digital resources as possible.

The initial focus of the Open Content Program is to make available all images of public domain artworks in the Getty's collections. Today we've taken a first step toward this goal by making roughly 4,600 high-resolution images of the Museum's collection free to use, modify, and publish for any purpose.

These are high-resolution, reproduction-quality images with embedded metadata, some over one hundred megabytes in size. Look for individual "download" links on the Getty Museum's collection pages to browse the available images. As part of the download, we'll ask for a very brief description of how you're planning to use the image. We hope to learn that the images will serve a broad range of needs and projects.

We plan to release many more images of works of art in the public domain over time, both from the Museum's collection and from the special collections of the Getty Research Institute. We're conducting a thorough review of copyright and privacy restrictions on our holdings to identify all the images we can make available.

In a future step, we'll look at additional content we can add to the Open Content Program—both other kinds of images,



such as documentation from the Getty Conservation Institute's field projects around the world, and knowledge resources, such as digital publications and the Getty Vocabularies.

Why open content? Why now? The Getty was founded on the conviction that understanding art makes the world a better place, and sharing our digital resources is the natural extension of that belief. This move is also an educational imperative. Artists, students, teachers, writers, and countless others rely on artwork images to learn, tell stories, exchange ideas, and feed their own creativity. In its discussion of open content, the most recent Horizon Report, Museum Edition stated that "it is now the mark—and social responsibility—of world-class institutions to develop and share free cultural and educational resources." I agree wholeheartedly.

Forward-thinking organizations such as the Walters Art Museum, the National Gallery of Art, Yale University, the Los Angeles County Museum of Art, and Harvard University have shown how powerful open access to collections and research can be. The Open Content Program represents a new commitment to digital openness in the Getty's work. I look forward to adding more resources over the coming months and years—and even more, I look forward to seeing what open content will inspire you to create and share.

—James Cuno



Previous page: *Irises* (detail), 1889, Vincent van Gogh. Oil on canvas, 28 x 36 5/8 in. The J. Paul Getty Museum, 90.PA.20; Top left: Decorated Initial O (detail) in the Stammheim Missal, about 1170s, unknown illuminator. German, made in Hildesheim. Tempera colors, gold leaf, and silver leaf on parchment, 11 1/8 x 7 7/16 in. The J. Paul Getty Museum, Ms. 64, fol. 154v (97.MG.21. fol. 154v) Bottom left: *Mars and Venus*, about 1575, attributed to Hans Mont. Bronze. The J. Paul Getty Museum Bottom right: Mixing Vessel with Apollo and Artemis, about 415–400 B.C., attributed to the Palermo Painter. Greek, made in Lucania, South Italy. Terracotta, 22 1/16 x 13 3/8 in. The J. Paul Getty Museum, 85.AE.101.



Chatting with
Henri Matisse
The Lost 1941 Interview

Henri Matisse
with Pierre Courthion

EDITED BY SERGE GUILBAUT
TRANSLATION BY CHRIS MILLER

Excerpt

Chatting with Henri Matisse The Lost 1941 Interview

Edited by Serge Guilbaut
Translated by Chris Miller

In 1941 Pierre Courthion conducted an extensive interview with Henri Matisse that was seen at the time as a vital assessment of his career. But just weeks before the book was to come out, Matisse refused its publication. This rich conversation, conducted during the Nazi occupation of France, is published for the first time in a stylish bilingual English and French edition by the Getty Research Institute. The following is an excerpt from the book by its editor Serge Guilbaut.

Matisse's life, by now, is well documented, and his art has been thoroughly discussed; however, this manuscript, with its unique tone, offers an unparalleled picture of Paris in the late-nineteenth century and recounts Matisse's life with remarkable candor and poignant detail. It is extremely informative about early-twentieth-century Parisian bohemia, even if it is occasionally imprecise about dates and factual details. We learn about academic practices, traditional bohemian behavior, the lives of art students at the turn of the century, and their struggles to be seen and understood in the very convention-ridden art world. But the most powerful part is a large section where Matisse talks about his desires and ambitions as a painter and how he discovered his own way of painting and handling color. Though color in his work has always earned its share of attention, this text sheds new light on his technique. In several places he deals with neoimpressionist theory, which was very important for him, even if he ultimately deemed it too mechanical: "I also found that if you applied the theory strictly, it stopped you putting very expressive colors side by side. And from a decorative perspective, the color range was very limited. It's always violet, it's always a little rainbow-like, it's a flageolet." But, starting from the theory, Matisse managed to let his personality pervade the system, eventually producing something close to musical harmony: "All the colors sing together; their strength is determined by the needs of the chorus. It's like a musical chord." A painting is for Matisse like a symphony constructed with all the power of the artist's feelings: "For me, a color is a force. My pictures are made up of four or five colors that collide with one another, and the collision gives a sense of energy. When I put green, it doesn't mean grass. When I put blue, it doesn't mean sky." This did not imply losing sight of the model or object: "When I have a model, I first make a literal, almost photographic portrait; I soak in the character of the model and his personality. Then, when I feel the contact is made, I let my hand go to work . . . You don't want the imagination going off on the wrong track, on something that doesn't belong to the model."

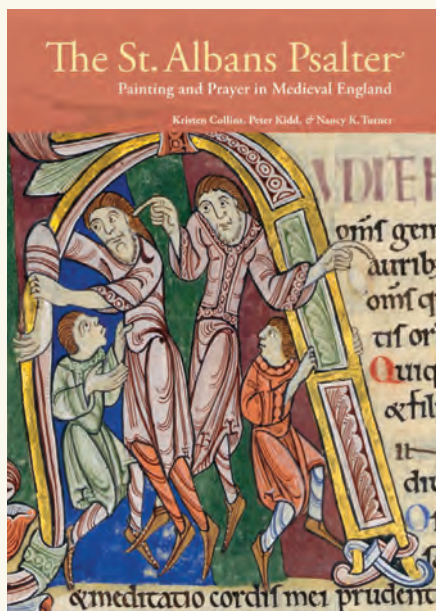
Matisse's explanation of the way his mind and feelings worked together to produce something simple from a very complex set of emotions and techniques is new and revealing. The interviews became an opportunity for Matisse to define the role of the artist as he saw it. In one strong phrase, placed in the foreword by Courthion as if to underline its importance, Matisse emphasizes the sheer physicality of painting to his students: "Listen: do you want to paint? Well, start by having your tongue cut out because from now on you should express yourselves only with the brush!" Painting had to ignore academic traditions, eschew manipulation and narration, and be sincere both in expression and in its dialogue with the public: "Painting is a means of communication, a language. An artist is an exhibitionist. Take away his spectators and the exhibitionist slinks off with his hands in his pockets.... The public is not the buyer; the public is the sensitive material on which you hope to leave an imprint." But Matisse also wanted to be free to express his energy and desires—free of tradition or fashion: "If you work for others, you never get anywhere." And this concern was present from the outset of his student life: "For a young painter, life is difficult. If he's sincere, if he's entirely taken up with what he's researching, he can't do painting that flatters art lovers. If he's concerned with success, he works with just the one idea: pleasing people and selling. He loses the support of his own conscience and is dependent on how others are feeling. He neglects his gifts and eventually loses them." Finally, to make a key ethical point about painting, he explains the production of an artwork using a word that already smacked of the French Resistance: "A work is a maquis where you have to find your own way." Artwork is a dangerous environment where it is easy to lose one's bearings. But with sufficient energy and curiosity one is able to "reconcile the irreconcilable": that is the role of the artist.

This excerpt is taken from the book *Chatting with Henri Matisse: The Lost 1941 Interview*, published by the Getty Research Institute. ©2013 by The J. Paul Getty Trust. All rights reserved.

Getty Research Institute
384 pages, 6 x 9 inches
23 color and 28 b/w illustrations
978-1-60606-129-9
US \$45.00

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Order online at shop.getty.edu



The St. Albans Psalter

Painting and Prayer in Medieval England

Kristen Collins, Peter Kidd, and Nancy Turner

The St. Albans Psalter is one of the most important, famous, and puzzling books produced in twelfth-century England. It was probably created between 1120 and 1140 at St. Albans Abbey, located on the site where Alban, England's first saint, was martyred. The manuscript's powerfully drawn figures and saturated colors are distinct from those in previous Anglo-Saxon painting and signal the arrival of the Romanesque style of illumination in England. Although most twelfth-century prayer books were not illustrated, the St. Albans Psalter includes more than 40 full-page illuminations and over 200 historiated initials. Decorated with gold and precious colors, the psalter offers

a display unparalleled by any other English manuscript to survive from the period.

In 2007 the St. Albans Psalter was removed from its binding and in 2012 the disbound leaves traveled to the J. Paul Getty Museum, where scholars, conservators, and scientists conducted a close examination. *The St. Albans Psalter* is published on the occasion of the exhibition *Canterbury and St. Albans: Treasures from Church and Cloister* on view at the J. Paul Getty Museum from September 20 to February 2.

J. Paul Getty Museum
104 pages, 7 1/2 x 10 7/8 inches
94 color and 2 b/w illustrations
978-1-60606-145-9, Paperback
US \$25.00

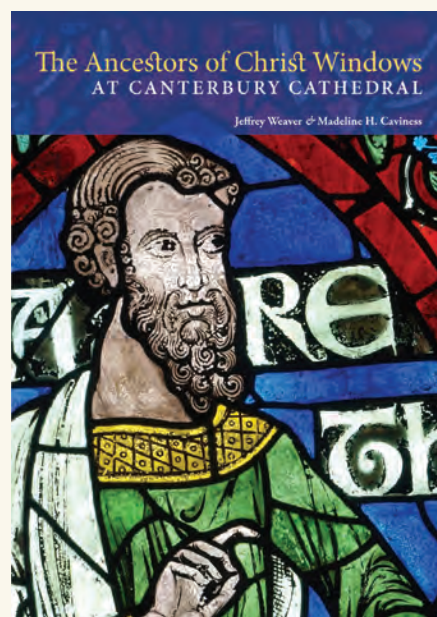
The Ancestors of Christ Windows at Canterbury Cathedral

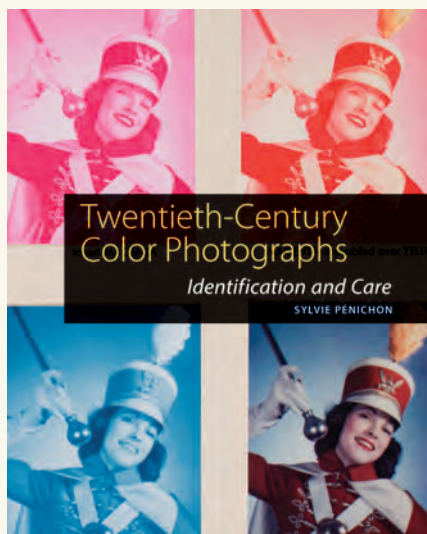
Jeffrey Weaver and Madeline H. Caviness

Eighty-six near-life-size figures of the male ancestors of Christ once looked down on the choir and eastern extension of the medieval cathedral and priory church of Canterbury. Made of colored glass, with the details of the faces and costumes painted on the surface, the ancestors of Christ windows illuminated the liturgical areas during all but the earliest services in the depths of winter, glowing pale blue at dawn and yellow and red at noon. Dating from the twelfth century, the surviving windows from this series are among the oldest panels of stained glass in England, and they are significant examples of what was at the time a relatively new art—monumental stained glass. They are also considered to be among the most famous works of English medieval painting.

This luminously illustrated book discusses the original context, iconographic program, and stylistic development of these windows. It also explores how the windows were perceived by various medieval viewing constituencies, including royals, peasants, princes of the church, the local Jewish community, and monks resident at Canterbury. This book is published on the occasion of the exhibition *Canterbury and St. Albans: Treasures from Church and Cloister* on view at the J. Paul Getty Museum from September 20 to February 2.

J. Paul Getty Museum
104 pages, 7 1/2 x 10 7/8 inches
63 color and 5 b/w illustrations
978-1-60606-146-6, Paperback
US \$25.00





Twentieth-Century Color Photographs

Identification and Care

Sylvie Pénichon

With the advent of digital imaging, the era of traditional color photography is coming to an end. Yet more than 150 years after the invention of color photography, museums, archives, and personal collections are full of images to be cherished, studied, and preserved. These photographs, often made with processes and materials no longer used or easily identified, constitute an important part of the cultural and artistic heritage of the twentieth century. Today it is more important than ever to capture the technical understanding of the processes that created these irreplaceable images.

In providing an accessible overview of the history and technology of the major traditional color photographic processes, this abundantly illustrated volume promises to become the standard reference in its field. Following an introductory chapter on color photography in the nineteenth century, seven uniformly structured chapters discuss the

most commercially or historically significant processes of the twentieth century—additive color screen, pigment, dye imbibition, dye coupling, dye destruction, dye diffusion, and dye mordanting and silver toning—offering readers a user-friendly guide to materials, methods of identification, and common kinds of deterioration. A final chapter presents specific guidelines for collection management, storage, and preservation. There is also a glossary of technical terms, along with appendixes presenting detailed chronologies for Kodachrome and Ektachrome transparencies, Cibachrome/Ilfochrome printing materials, and Instant films.

This book will interest instructors and students in classroom settings; conservators, registrars, curators, archivists, and collection caretakers; and anyone else concerned with the long-term preservation of color photographs.

Getty Conservation Institute
360 pages, 8 x 10 inches
375 color and 70 b/w illustrations
978-1-60606-156-5, Paperback
US \$65.00

Photography's Orientalism

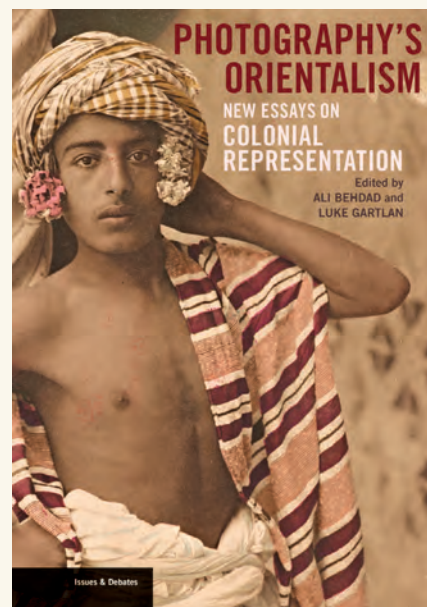
New Essays on Colonial Representation

Edited by Ali Behdad and Luke Gartlan

The Middle East played a critical role in the development of photography as a new technology and an art form. Likewise, photography was instrumental in cultivating and maintaining Europe's distinctively Orientalist vision of the Middle East. As new advances enhanced the versatility of the medium, nineteenth-century photographers were able to mass-produce images to incite and satisfy the demands of the region's burgeoning tourist industry and the appetites of armchair travelers in Europe. In this way, the evolution of modern photography fueled an interest in visual contact with the rest of the world.

Photography's Orientalism offers the first in-depth cultural study of the works of European and non-European photographers active in the Middle East and India, focusing on the relationship between photographic, literary, and historical representations of this region and beyond. The essays explore the relationship between art and politics by considering the connection between the European presence there and aesthetic representations produced by traveling and resident photographers, thereby contributing to how the history of photography is understood.

Getty Research Institute
224 pages, 7 x 10 inches
27 color and 45 b/w illustrations
2 line drawings
978-1-60606-151-0, Paperback
US \$35.00





The Cyrus Cylinder, after 538 B.C.. Terracotta. Image courtesy of and © The Trustees of the British Museum (2013). All rights reserved

The Getty Villa Hosts the Cyrus Cylinder

The Cyrus Cylinder, one of the most celebrated finds from the ancient world, will be on view at the Getty Villa for nine weeks only—October 2 through December 2, 2013. Excavated at Babylon in 1879, the Cylinder was inscribed in Babylonian cuneiform following Cyrus the Great's capture of the city in 539 B.C. The text records how Cyrus returned cult statues and deported peoples to their proper sanctuaries and settlements in and around Babylonia. A model leader, Cyrus was renowned in both ancient Greek and biblical texts as just and noble. In his own words, the Cylinder provides support for the Persian king's reputation.

The Cylinder and sixteen related works, all on loan from the British Museum, reflect the innovations initiated by Persian rule in the ancient Near East (550–330 B.C.). The Getty Villa provides the last opportunity to see this icon of ancient civilization in the U.S. before it travels back to Britain.

Atlas of Analytical Signatures of Photographic Processes

The Getty Conservation Institute (GCI) is releasing the first eleven volumes of the *Atlas of Analytical Signatures of Photographic Processes*, which documents the chemical fingerprint of every known—and some previously unknown—means of making photographs. Without detailed knowledge and understanding of the photographic processes used in making a given photograph, it is extremely difficult to determine the environmental conditions needed for the photograph's long-term preservation, as well as the maximum light levels that should not be exceeded during display or exhibition. A detailed knowledge of the process chemistry, the processing and post-processing treatment, and the potential deterioration pathways is also needed when developing conservation and preservation treatments. The information in this publication will aid conservators, curators, and scientists in understanding the kind of photographs in their collections. The *Atlas* is available on the GCI website at no charge.

GRI Gallery Construction Underway

As part of its mission to present engaging public exhibitions, the Getty Research Institute (GRI) is creating an additional 2,000 square feet of gallery space, bringing the total exhibition area to 2,800 square feet. This expansion will allow for larger exhibitions relating to the GRI's extensive special collections and its advanced research initiatives. During construction the GRI Exhibition Gallery is temporarily closed. The Getty Research Institute East and West Galleries will reopen December 7, 2013, with the *Connecting Seas* exhibition.



Getty Conservators Alan Phenix and Julie Wolfe Assume Visiting Professorships

The New York University Institute of Fine Arts Conservation Center will welcome Alan Phenix (GCI) and Julie Wolfe (Museum) in a dual appointment as the 2013–2014 Judith Praska Visiting Professors in Conservation and Technical Studies. They will be in residence in spring 2014. Alan will offer both a seminar and laboratory course on paint, coatings and solvents, and Julie will teach a course in the conservation of public art that will be open to both conservation and art history students.



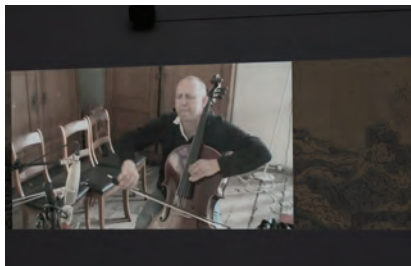
EXHIBITIONS

The Poetry of Paper

Through October 20, 2013

Werner Herzog: *Hearsay of the Soul*

Through January 19, 2014



Installation detail from *Hearsay of the Soul*, 2012, Werner Herzog. The J. Paul Getty Museum. © Werner Herzog. Music by Ernst Reijseger from the albums *Requiem for a Dying Planet* (Winter & Winter, 2006) and *Cave of Forgotten Dreams* (Winter & Winter, 2011); film excerpt from Werner Herzog's *Ode to the Dawn of Man* (2011), featuring Ernst Reijseger (cello) and Harmen Fraanje (organ); sound producer: Stefan Winter

Canterbury and St. Albans: Treasures from Church and Cloister

Through February 2, 2014

Miracles and Martyrs: Saints in the Middle Ages

Through March 2, 2014



Saint Catherine of Alexandria from the Gualenghi-d'Este Hours, Ferrara, about 1469, Taddeo Crivelli. Tempera colors, gold paint, gold leaf, and ink on parchment. The J. Paul Getty Museum, Ms. Ludwig IX 13, fol187v

Abelardo Morell: The Universe Next Door

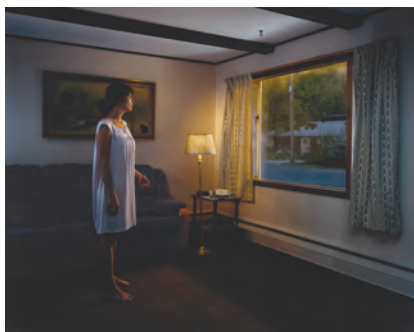
October 1, 2013–January 5, 2014



Tent-Camera Image on Ground: View of the Golden Gate Bridge From Battery Yates, 2012, Abelardo Morell. Inkjet print. Lent by the artist, courtesy Edwynn Houk Gallery, New York. © Abelardo Morell, courtesy of Edwynn Houk Gallery, New York

At the Window: The Photographer's View

October 1, 2013–January 5, 2014



Untitled, 2002, Gregory Crewdson. Chromogenic print. The J. Paul Getty Museum, Los Angeles, Gift of Trish and Jan de Bont. © Gregory Crewdson

In Focus: Architecture

October 15, 2013–March 2, 2014



The Panthéon, 1924, Eugène Atget. Gelatin silver chloride print on printing-out paper. The J. Paul Getty Museum

Gods and Heroes: European Drawings of Classical Mythology

November 19, 2013–February 9, 2014



A Muse (detail), mid-1720s, Rosalba Carriera. Pastel on laid blue paper. The J. Paul Getty Museum

The Cyrus Cylinder and Ancient Persia: A New Beginning

October 2–December 2, 2013

at the Getty Villa

Tiberius: Portrait of an Emperor

October 16, 2013–March 3, 2014

at the Getty Villa



Statue of Tiberius (detail), about A.D. 37. Bronze. Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei – Museo Archeologico Nazionale di Napoli, Laboratorio di Conservazione e Restauro

WERNER HERZOG: *Hearsay of the Soul* OPENING



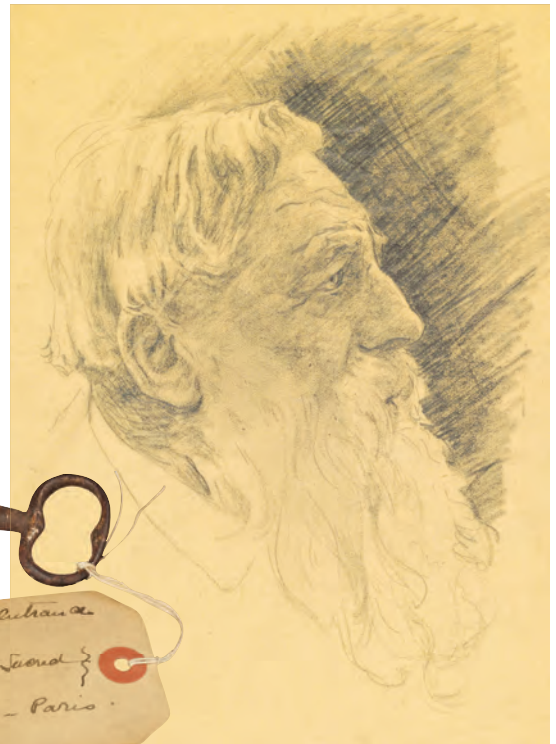
1. Getty Photographs Council Member Manfred Heiting and Getty Museum Director Tim Potts
2. Artist Eileen Cowin and Jay Brecker
3. Getty Museum Photographs Council Members Devon Susholtz and Stephen Purvis with Photographs Curator Judith Keller, and Dennis Reed
4. Werner Herzog and J. Paul Getty Trust CEO Jim Cuno
5. Kira Perov and artist Bill Viola
6. Artists Ed Ruscha and Thomas Demand



The Malvina Hoffman Papers

The special collections at the Getty Research Institute (GRI) consist of rare and unique materials from the fifteenth century to the present and include more than 12,000 linear feet of manuscripts and archives. One of these archives documents the life and work of Malvina Hoffman, a prolific female American sculptor who studied under Auguste Rodin from 1910 until his death in 1917. She created her best-known work, a permanent exhibition titled *Hall of the Races of Mankind* at the Field Museum of Natural History in Chicago in the 1930s.

The Malvina Hoffman Papers at the GRI comprise a virtually complete archive of papers relating to Hoffman's life and career as a sculptor and writer. Correspondence traces Hoffman's relationships with friends, such as Auguste Rodin, Ivan Mestrovic, and Anna Pavlova, as well as the development of her commissions and publications. Manuscripts, edited drafts, and published copies representing all of Hoffman's books, articles, and lectures are accompanied by publicity and endorsements. Most significant are the photo albums, travel logs, and anthropological notes used to produce the 104 sculptures of the *Races of Mankind*. Drawings, sketchbooks, and photographic studies provide an intimate perspective on the artist's process in creating the "Bacchanale" dance reliefs, and monuments built for the Bush House, London; the New York World's Fair; and Epinal American Cemetery, France. These are supported by exhibition catalogues and clippings of reviews.



Top left: Malvina Hoffman sculpting *Head of England* above the entrance of Bush House, London, 1924, Pacific and Atlantic Photos, LTD. The Getty Research Institute. Top right: *Surfrider, Hawaiian Islands, Polynesia*, Malvina Hoffman. Bronze. The Getty Research Institute. Bottom right: Profile Portrait of Rodin, Malvina Hoffman. The Getty Research Institute. Bottom left: Key to Rodin's entrance Hotel Biron, about 1900. The Getty Research Institute



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Inside this issue:

- The Legacy of Jean Paul Getty
- Medieval Treasures from England
- Graffiti as Art
- Rauschenberg Goes Digital
- The Secrets of Ancient Pottery

Malvina Hoffman sculpting *Head of England* above the entrance of Bush House, London, 1924, Pacific and Atlantic Photos, LTD. The Getty Research Institute.