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Send correspondence and address changes to

Getty Communications
1200 Getty Center Drive, Suite 403
Los Angeles, CA 90049
Email: communications@getty.edu

On the cover:
Graduate intern Sara Levin removes darkened acrylic coating from the Bear Hunt mosaic's surface.

PRESIDENT'S MESSAGE

James Cuno

Each fall, we welcome new visiting scholars to the Getty Center and Getty Villa, and thousands of local area students. Over the course of its thirty years, the Getty Scholars Program has attracted some of the brightest art historians and conservators in our field, providing them uninterrupted time to pursue their research and writing. Our library resources are unparalleled and our professional staff of art historians, museum curators, conservators, and scientists contributes substantially to the intellectual life of the Getty Scholars Program. No scholar goes home from the Getty disappointed. Our more than 150,000 local K–12 students have an equally stimulating time at the Getty, exploring our art collection under the direction of our dynamic Museum Education staff. One has only to see the smiles on their faces to know that their experience at the Getty was, in no small measure, life changing. We take seriously our responsibility to provide educational services to our visitors, whatever their ages or academic preparation.

In the cover story of this issue of *The Getty* magazine, we explore mosaic masterworks from our Museum's collection. The extraordinary size and weight of many of these mosaic pavements have prevented them from being installed in our galleries on a regular basis. As we prepare for the *Roman Mosaics across the Empire* exhibition, the mosaics are being brought back into the light, and the lab, for analysis and cleaning.

The ornate monuments made of food for festivals and celebrations in early modern Europe are the subject of the Getty Research Institute's article and upcoming exhibition *The Edible Monument: The Art of Food for Festivals*. Drawn from the Research Institute's Festival Collection, the books and prints presented in the exhibition allow a glimpse into the elaborate celebrations that characterized both public and private celebrations during the sixteenth through eighteenth centuries in Europe.

We also look back over the past ten years and review the work made possible by the grants the Getty Foundation made to the city of New Orleans after Hurricane Katrina. The destruction of that storm was extraordinary. But happily, much of the city's cultural organizations have rebounded and are once again a vital part of the city's civic and cultural life.

And finally, the Getty Conservation Institute reports on a surprising new way they are applying approaches from health science and the field of epidemiology to improve environmental conditions for museum collections.

As always, I encourage you to visit the Getty—both of our campuses—and enjoy our many exhibitions and educational and cultural programs. We stand proud knowing that we are our nation's most visited visual arts institution west of Washington, DC.

Founder of Manuscripts Department Retires

This fall, Dr. Thomas Kren retires from the J. Paul Getty Museum as associate director for collections after thirty-five years. Dr. Kren joined the Museum in 1980 as associate curator of paintings and was appointed the founding senior curator of the Department of Manuscripts four years later after spearheading the Getty's acquisition of more than one hundred medieval and Renaissance illuminated manuscripts from the collection of Peter and Irene Ludwig of Germany. For more than twenty-five years, Dr. Kren built and shaped the manuscript collection through a series of major acquisitions, including the *Stammheim Missal*, a stunning example of German Romanesque illumination, the Northumberland bestiary, a masterpiece of English Gothic illumination, and the celebrated Flemish *Visions of Tondal* illuminated for the Duchess of Burgundy. Through these and many other major acquisitions, he assembled what is now regarded as one of the finest collections of illuminated manuscripts in the United States, representing many of the most celebrated book illuminators in art history, including Jean Fouquet, Simon Marmion, Giovanni di Paolo, Girolamo da Cremona, Belbello da Pavia, and countless others.

"One of Thom's decisive contributions to the field of manuscript studies has been to establish a program of manuscripts exhibitions that has attracted world-wide attention," said Dr. Elizabeth Morrison, senior curator of manuscripts at the Getty Museum, who has worked alongside Dr. Kren for nearly twenty years. "He has made the Getty a leader in manuscript research, publication, and display." Just this past April, *The Art Newspaper* reported that five of the most popular medieval exhibitions of 2014 were at the Getty Museum, and attributed that success to Dr. Kren's leadership role in the field. His 2003 exhibition, *Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe* was recognized with *Apollo Magazine*'s prestigious award for Exhibition of the Year and the corresponding catalogue has become a major reference work on the topic.

Throughout the course of his career, Dr. Kren has forged strong relationships with collectors and art enthusiasts in the Los Angeles community and around the globe, including Suzanne Deal Booth, the art conservator, collector, and co-founder of Friends of Heritage Preservation. "As a friend and colleague, Thom has always impressed me with his academic brilliance and his ability to parley that into an ease of communicating his passion with others," said Ms. Booth. "He has excelled in the disparate fields of academics, curating, administration, and funding because of his intense love of his work and desire to bring others into his world and share in it. His insight and passion have been invaluable to me as a friend and he has made an immense contribution to the life, culture, and collection of the Getty Museum."

Dr. Kren assumed his current position as associate director for collections in 2010. Since then, he has helped in the acquisition of a number of masterpieces to the collection, including landmark paintings by Rembrandt, Turner, and Manet, and drawings by Seurat and Fragonard.

"Thom has dedicated more than three decades to the Getty and through his connoisseurship, scholarship, and skilled management has helped shape the Getty Museum into one of the world's foremost cultural institutions," said Dr. Timothy Potts, director of the J. Paul Getty Museum. "The Department of Manuscripts is widely recognized as having one of the most important collections in the United States, thanks both to the high quality of acquisitions he secured for the Museum and to the highly ambitious exhibitions and publications he oversaw. In his more recent role, Thom has been an invaluable adviser to me." Following his official retirement date, Dr. Kren will continue his work at the Getty as guest curator of a major exhibition on the nude in Renaissance art that will open in 2018.

The Creation of the World from the *Stammheim Missal*, probably 1170s. Tempera colors, gold leaf, silver leaf, and ink on parchment. The J. Paul Getty Museum, Ms. 64, fol. 10v

An animation cel from the Disney film *Alice in Wonderland*. Photo: © Disney Enterprises, Inc.

Searchable Online Grant Database

Visitors to the Getty Foundation's website can now easily browse three decades of grants using a new online searchable grant database. The tool offers different ways to look up information, including a sliding timeline to isolate specific date ranges, a keyword search, and a sorting feature that organizes by year, initiative, grantee, region, and country. The database is part of a larger effort by foundations across the United States to increase transparency and accessibility of their data called Glasspockets, a service of the Foundation Center. Visit getty.edu/foundation/grants to explore the Foundation's support of projects around the globe.

Work with Disney Animation Research Library Continues

The Walt Disney Animation Research Library (ARL) and the Getty Conservation Institute (GCI) announced the second phase of their ongoing collaborative research into the conservation of Disney animation cels. Over the course of four years, scientists and conservators from the GCI and ARL, as well as researchers from partner institutions, will investigate optimal storage conditions for cels, as well as strategies for re-attaching flaked and delaminated paints to the plastic surface. The continued research is made possible by a generous contribution from The Walt Disney Company.

The ARL and GCI began their collaboration in 2009, when the ARL provided the GCI with access to over 200,000 cels from the 1920s to late 1980s housed in their climate-controlled facility. GCI researchers analyzed and differentiated three types of plastic used to produce animation cels and assessed the condition of sample cels.

To determine optimum storage conditions for cels—the most important factor in the overall strategy for preserving the collection—GCI researchers will investigate parameters such as mechanical behavior, moisture uptake, and rate of chemical degradation. This research will be aided by the ARL's well-documented collection of animation cels and paint formula information, which spans many decades.

The spirit of cooperation and the lending of expertise undertaken as part of this collaboration can serve as a model for future partnerships in plastics conservation. The ARL-GCI effort is at the center of the Preservation of Plastics project, one of the key components of the GCI's Modern and Contemporary Art Research Initiative.

Mosaic Floor with Orpheus and the Animals, with Four Seasons in the Corners, Gallo-Roman, late 2nd–early 3rd century. Stone and glass. The J. Paul Getty Museum

PAVING THE Roman Empire

Roman mosaic pavements are one of the great artistic legacies of the ancient world. A common feature of private homes and public buildings across the Roman Empire, mosaics are not only appreciated today for their beauty as art objects, but for the invaluable record they present of ancient life, often depicting flora and fauna, athletic competitions, hunting, and other everyday activities. The J. Paul Getty Museum is excavating eleven of its own mosaics from storage in preparation for an exhibition at the Villa next spring, *Roman Mosaics across the Empire*.

"Mosaic floors were an essential element of ancient Roman luxury living, providing a very beautiful and sophisticated means of decorating both public buildings and private residences. This exhibition highlights a number of the Museum's largest and most impressive mosaics, which have not been displayed for many years," said Timothy Potts, director of the Getty Museum. "Their rich colors and vivid depictions of scenes from mythology, everyday life, and intricate decorative patterns are almost as fresh today as when they were first made two thousand years ago, such is the durability of the medium. The exhibition will also place the works in their original contexts, which include luxurious private villas in southern France and Tunisia, Roman baths and early Christian churches in Syria, and what we think may have been an imperial palace near Naples."

The Getty's collection of mosaics traces the artistry of the medium throughout the Roman Empire. Many come from documented archaeological contexts, and provide a glimpse into the richly embellished architectural spaces of the Roman world. Through itinerant craftsmen from Italy, the use of mosaics became widespread in the Roman provinces over the course of the first and second centuries. Adapted by different regions, the dispersion of this quintessential art form in domestic, public, and religious settings worked as a unifying cultural expression. "Although some are too large to display permanently, the exhibition gives us an ideal chance to restudy, conserve, and reassemble these striking pavements." said Claire Lyons, curator of antiquities at the Getty.

Dating from the second through the sixth centuries, the mosaics in the Getty's collection being prepared for the exhibition exemplify styles characteristic of mosaic production spanning the Roman Empire from its center in Italy to major provincial centers in North Africa, southern Gaul (France), and the coast of Syria (present-day Turkey).

From left:

Mosaic Floor with Diana and Callisto Surrounded by Hunt Scenes, Gallo-Roman, 3rd century. Colored marble, limestone, and glass tesserae. Los Angeles County Museum of Art, The Phil Berg Collection, www.lacma.org

Mosaic Floor with Combat Between Dares and Entellus, Gallo-Roman, about 175. Stone and glass tesserae. The J. Paul Getty Museum

Mosaic Fragment with Peacock Facing Left, Roman Syria, 5th–6th century. The J. Paul Getty Museum, Gift of William Wahler

Italy

The production of mosaic pavements using *tesserae* (small cubes of stone or glass) was widespread throughout Italy by the first century BC. Mosaics decorated public and private buildings alike with complex geometric designs and narrative scenes.

The Getty's mosaic floor with a Bear Hunt was unearthed in 1901 in the town of Baiae on the Bay of Naples, home to many Roman emperors and aristocrats. At the time of its discovery, Italian architects and archaeologists working for the Naples Archaeological Museum suggested that the mosaic may have decorated the great room of a bath. The mosaic was lifted from the ground, but portions of it remained in situ owing to its large scale and poor condition.

The center of the mosaic depicts a bear hunt. Four hunters holding staffs drive bears into a large, semi-circular net tied to a pair of trees. Two of the bears turn their heads back as if to snarl at the hunters. Inscriptions identify two figures as Lucius and Minus. Both inscriptions are preserved on panels in the Getty, but Minus himself appears on a panel that remained behind in Naples. A scrolling vine along the outer border of the mosaic surrounds images of fruit, armed cupids, and animals. A large face enveloped in acanthus leaves decorates the corner of the mosaic.

North Africa

More mosaics are preserved in the Roman provinces of North Africa than anywhere else in the Roman Empire. From the second century on, numerous public buildings and wealthy villas were decorated with ornately designed mosaic floors.

Although the earliest mosaics in North Africa copied Italian black-and-white patterned mosaics like the Getty's Mosaic Floor with Medusa from Rome (on view in the Getty Villa's Auditorium lobby), a local style soon emerged preferring the use of vibrant color for both figural and decorative compositions. The Getty's Lion Attacking an Onager, discovered near Hadrumetum (present-day Sousse in Tunisia) displays a vivid use of color and finely detailed composition, almost like a painting. The scene in the mosaic depicts a lion tearing into the back of a fallen onager, or wild ass. Although set in a natural landscape, the appeal of this scene for the Roman viewer lay in the immense popularity of wild beast fights staged as public entertainment in the amphitheater. The small size of the fragment suggests that it might be only part of a much larger floor depicting several scenes.

Gaul

The earliest mosaics in Gaul were also influenced by contemporary Italian traditions. However, local craftsmen quickly incorporated their own designs and themes to create distinctive Gallo-Roman styles. Characteristic of workshops in the upper Rhone River valley is the so-called "multiple décor" design, which isolates individual figures or scenes in an elaborate grid-like framework. The Getty's mosaic of Orpheus and the Animals is typical of this style, with animals set within a pattern of interlocking hexagons surrounding a bust of Orpheus. The mosaic represents a popular subject from Greek mythology, in which Orpheus charmed all living creatures with the music from his lyre. Discovered in 1899, the mosaic was one of several that decorated the floors of a wealthy Roman villa in Saint-Romain-en-Gal, one of the centers of mosaic production in the region.

The cities further south were dependent primarily on the workshops of Aix-en-Provence, which developed a more conservative tradition, limited mostly to monochrome compositions (usually white with a black border). More expensive mosaics from this area, found almost exclusively in wealthy Roman villas, included colorful central panels with detailed figural scenes illustrating episodes from mythology and literature. The Getty's Combat between Dares and Entellus, a subject taken from Virgil's *Aeneid* (5.362-482), illustrates the conclusion of a boxing match in Sicily between a young Trojan, Dares, and Entellus, an older local Sicilian. Entellus, the victor, claims a large white bull as his prize. A second mosaic (now in the Los Angeles County Museum of Art), representing a scene of Diana and Callisto from Ovid's *Metamorphosis*, decorated an adjacent room in the same villa. The pair will be reunited in the Getty exhibition this spring.

The site of this Gallo-Roman villa, first excavated in 1900 near the town of Villelaure (twenty miles north of Aix-en-Provence) has recently been threatened by modern construction. In 2006 the local community intervened to preserve the area, prompting new excavations that unearthed additional foundations of the villa. Currently, the association of Villa Laurus en Luberon is working not only on the preservation of the ancient site, but also the foundation of a new study center for mosaics. Mosaicist and scholar Mr. André Girod has acted as liaison on behalf of the association during the organization of the exhibition.

"Our partnership with Villelaure has provided access to invaluable archival material on the modern history and recent excavations of this otherwise little-known Gallo-Roman villa," said Alexis Belis, curator of the exhibition. "Visitors to the exhibition will have the rare opportunity to view the Getty's Combat between Dares and Entellus and LACMA's Diana and Callisto mosaics together with this new archaeological evidence."

Syria

The course of mosaic production in the eastern Mediterranean evolved directly from Greek, rather than Italian, traditions. The influence of Hellenistic narrative painting, which frequently depicted subjects from classical mythology, dominated Syrian mosaics well into the Christian

Associate Conservator Eduardo Sanchez carefully removes a thick layer of glossy and darkened arcylic coating from the Bear Hunt mosaic's surface, which was applied during a previous conservation campaign.

period. By the middle of the fifth century, however, the prominence of large narrative themes diminished in favor of smaller figural subjects set within abstract designs.

The Getty's Mosaic floor with Animals from the Bath of Apolausis at Antioch (present-day Antakya, Turkey) exemplifies this tendency, in which very modest animal scenes of a hare eating grapes and birds pecking at foliage are subordinate to an elaborate decorative framework. At the same time, a new selection of images developed to fit the needs of a growing number of churches being established throughout the region. Vegetal elements such as the scrolling vine were used to frame an assortment of animals, similar to those in the Getty's mosaic panels thought to belong to a church in Homs, Syria, which include peacocks, lions, bulls, and birds, alluding to the Christian vision of paradise.

Conserving Mosaics

Through careful and collaborative efforts, Getty conservators are working to ready mosaics that have not been seen in decades for display. At the time of publication, the Bear Hunt mosaic filled the conservation studio. The mosaic, measuring approximately 28 feet long x 22 feet high, had been divided into twenty-three panels after its removal in 1906—weighing in at a mighty 16,000 pounds. When it was lifted over a century ago, the sections were backed with iron rebar and cement. Now the conservation team—Eduardo Sanchez, Jeffrey Maish, and former graduate intern Sara Levin—have to contend with old restorations, applying the technologies of today.

They began by removing the coating that had been applied during a previous restoration campaign in 1982, which had become slightly discolored over time. After reducing the coating and cleaning all the fragments that will be going on view, there still was a challenging issue to resolve. Some fragments were disfigured by dark-brown staining that marred their appearance. Unfortunately, stain reduction techniques on porous surfaces like mosaics can take a long time, and risk doing more harm than good. However, the team decided to investigate what improvements might be possible.

"Because the stains were generally in a line, we assumed this probably had to do with the rusted iron rebar," explained Sanchez. "Iron supports in the cement eventually corrode and cause staining as well as fracturing of the cement and tesserae. Our assumption was that the stains came from iron."

With this in mind, the team tested several cleaning solutions designed to target iron. Although the solutions showed some measured success, the effects were minimal. A sample of the staining was sent to the Getty Conservation Institute for analysis. Using a Gas Chromatography/Mass Spectrometry (GC/MS) instrument, which identifies different organic compounds in a sample, the coating was identified as a coal-derived product such as bitumen, or tar. Directed by these results, the team used an appropriate solvent to dissolve and draw the stain out of the mosaic without damaging the tesserae or mortar. The stains have been significantly reduced, improving the overall aesthetic quality of the piece for exhibition.

Once treatment is completed, a special metal armature will be built in order to install the mosaic on the Villa gallery floor, as it would have been in its original setting. The conserved fragments will be reunited (although only the main section of the mosaic will be displayed, due to its massive size) and fit together like puzzle pieces from long ago.

Roman Mosaics across the Empire will be on view at the Getty Villa from March 30 through September 12, 2016.

MOSAIKON: Conserving Mosaics at Bulla Regia

The Getty Conservation Institute (GCI) has been working internationally for more than twenty-five years to improve the state of conservation of mosaics in situ. In 2008, the GCI, Getty Foundation, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome, and the International Committee for the Conservation of Mosaics (ICCM), partnered to create MOSAIKON— a strategic regional program which aims to build upon our collective knowledge and resources to create a better future for the Mediterranean region's mosaic heritage. Through a series of interrelated activities, MOSAIKON aims to build capacity, develop replicable models of best practice, and promote the dissemination and exchange of information regarding the conservation and management of archaeological mosaics throughout the southern and eastern Mediterranean region, both those in situ and those in museums and storage.

One element of MOSAIKON is a model conservation project at Bulla Regia, an important Roman and Byzantine-era city located in northwest Tunisia. This project builds on over ten years of training in situ mosaic conservation technicians, in collaboration with the Institut National du Patrimoine (INP), and relies on those technicians based at the site to carry out most of the mosaic conservation work. The project demonstrates the impact of these training activities and epitomizes a sustainable approach to conservation practice through its reliance on local resources and materials. The implementation component of the project focuses on the conservation and presentation of an entire building, the Maison de la Chasse, one of the emblematic structures of the site with its underground level of well-preserved, exquisite mosaic floors.

The second component of the project is the development of a conservation and maintenance plan for almost four hundred excavated mosaics throughout the site. By developing a replicable planning methodology and producing a planning document for Bulla Regia's mosaics, the project is filling a need not only at the site but for the entire region. Based on an assessment of the mosaics as well as the resources available to conserve and manage the site, a pragmatic, sustainable approach is also being taken in the planning. While still presenting mosaics to the public, many others are being protected through preventive measures such as reburial, an important long-term management tool. These integrated approaches will create an effective model that can be adapted and used for similar sites in the region.

A Feast for the Eyes

In early modern Europe, cities and courts staged elaborate festivals to commemorate historic events, sacred feasts, and popular holidays. Festivals were multimedia events, some staged as week-long programs with parades and processions, theater and dances, banquets and street feasts. Sugar pastry and other artistically designed foods were presented theatrically at elegant royal or civic banquets. Similarly, in public ceremonies for saint's days, folk festivals, or Carnival, food was part of elaborate extravaganzas staged in the streets.

Centerpiece for the Banquet of Senator Francesco Ratta, Giacomo-Maria Giovannini after Marc'Antonio Chiarini, 1693. From *Disegni del convito fatto dall'illustrissimo signor senatore Francesco Ratta* (Bologna, 1693), frontispiece. 1366-803. The Getty Research Institute

These edible festival arts and decorations were significant projects in their time—as important as the surviving architecture and monuments in cities, or the paintings and sculptures now in museums. Feasts for the eye, these ornate monuments made of food, while ephemeral in nature, live on in the books and prints published to describe and publicize these events.

Although the original works do not survive, the art of festivals can be studied in archival documents and printed works that were made to plan and publicize these events. The collection of works from Italy, France, Spain, England, Germany, Switzerland, and Austria at the Getty Research Institute (GRI) allows researchers to study the historic, cultural, and socioeconomic context of European festivals, with special focus on visual documentation.

The guiding question on Chief Curator Marcia Reed's mind as she planned the exhibition was: *How does our appreciation of art change when it is made of food?* "As I read the early festival descriptions, I realized that feasts were essential elements of celebrations, noting that even the word, 'feast,' is a significant clue since it is so close to the word festival," she said. "It is the same word (*festa*, *fête*) in many European languages. It puzzled me that, although offerings and displays of food were important to festival programs, the edibles were not well described in the rare books and prints. I became fascinated with trying to find out more about what was actually prepared and served, and realized that I needed to put the festival collection together with early cookbooks and serving manuals to understand how food was prepared and displayed, occasionally even performed theatrically, as art."

This is the enticing exploration undertaken in the GRI exhibition *The Edible Monument: The Art of Food for Festivals*. Drawn from the GRI's Festival Collection of rare books and prints, it is on view at the Getty Center through March 13, 2016.

THEATER OF THE TABLE

Civic, court, and religious banquets were elite affairs associated with congratulatory occasions, such as birthdays, name days, and royal coronations and visits. Specific foods were served only to notables; by design, a person's class or status was discernible by what they were served. The order of service, arrangement of tables, and even the location of the festivities established and underlined social boundaries. Royal banquets took place in a guarded palace hall where only a few guests, or just the king, dined. Others watched, and most waited, either in view of the table or outside, hungry and hoping for leftovers. This was particularly true at the great feasts at Versailles.

In the late seventeenth century, the court of Louis XIV established the gold standard for festivals and for the books and prints about them, all of which were based on elaborate myths and cosmic metaphors that characterized the king and promoted his accomplishments. One such festival book was André Félibien's *Relation de la feste de Versailles* (1679; Account of the festival of Versailles), which celebrated Louis's military conquests and sought to demonstrate balance in the king's administration by returning to the gardens at Versailles and providing beauty and entertainment for his subjects. The program included several grand banquets, among other entertainments. The guests entered through five different paths into a leafy pentagonal enclosure. Five tables were set as buffets with different themes: a mountain with caverns filled with frozen meats, a palace façade constructed of marzipan and sugar paste, pyramids coated in cuttlefish confections, one with innumerable vases full of liqueurs, and the final table with a display of caramels. There were great vases of orange and other fruit trees with candied fruit. After the king and his court had finished their meals, the guests left the tables to be pillaged by the people who had been watching them dine. This "second sitting" served as entertainment for the court as they watched the tumult and confusion of the people as they demolished the marzipan castles and mountains made of candies. This spectacle was often the finale of court banquets.

A Civic Banquet in Bologna

In Bologna, banquets were staged to mark the political terms of the city's elders and to confirm the solidarity of the city government. On February 28, 1693, Senator Francesco Ratta gave an especially sumptuous dinner for sixty-four eminent people in the Palazzo Vizzani. An unusually extensive amount of documentation—two booklets and at least nine prints—was published to record and interpret the artistic productions designed for the dinner that commemorated the end of Ratta's term as *gonfalonier*.

The frontispiece to *Disegni del convito* (Designs of the banquet) shows a circular table in the great hall of the Palazzo Vizzani. Unlike long banquet tables, this arrangement allowed guests to be seated as equals, avoiding the isolation of the head table or seating hierarchy. Featuring wonders of nature and art, the banquet hall displayed the wealth and good taste of Bologna as well as celebrated the genius of Senator Ratta. The centerpiece for the reception, designed by Giuseppe Mazza, was made of sugar and sculpted by Sebastiano Sarti. More than twenty-two feet high and almost sixty feet across, this table sculpture was made to be seen from all sides; the rocky crag is made of silver and covered with green foliage like the majestic palm

tree that caps the arrangement. The four river gods adorning the centerpiece seem inspired by Gian Lorenzo Bernini's *Fountain of the Four Rivers* in the Piazza Navona in Rome. Civic emblems of Bologna are dispersed throughout the sculpture and coated in gilt. La Felsina, the crowned Etruscan warrior from whom the city derives its nickname, stands triumphant in the shelter of the palm, resting her left hand on the head of a lion. The lion supports a shelf on which is inscribed "Libertas," alluding to Bologna's status as a free city under papal protection. Winged griffins stand on either side of the mounds of rocks on the sculpture, as well as on four pedestals around the room. Both griffins and the lion are emblems from the Ratta family coat of arms.

Although guests at this banquet were the city's elite, there was food for all. The Bolognese printmaker G. M. Mitelli's series of six popular prints shows a procession of foods given by the *gonfalonieri* of Bologna to the Swiss Guards. Held high above the marchers' heads, the platters and containers were paraded through the streets like booty during a triumphal procession, displaying the connections between public feasts and private celebrations.

SPECTACLES IN THE STREETS

Banquets for court, civic, and religious leaders were held in palaces and gardens. By contrast, popular festivals with a focus on food took place in city streets and squares following the model of ancient Roman triumphal marches and medieval processions. They were held on traditional holidays, saint's days, rulers' birthdays, and particularly, to mark coronations and weddings. Celebrations of religious and seasonal events such as Carnival and wine harvests included games and contests, costumes, parades, and fireworks.

These occasions allowed the rulers to create a sense of political solidarity and community, and to demonstrate the largesse and ultimate power of the government. But for the impoverished citizenry, the highlight was the distribution of food.

In Italy, there were two popular street festivals—the *Cuccagna* and the *Festa della Porchetta*—both featuring ephemeral food monuments and outdoor roasts.

The Cuccagna

According to medieval folk tales, the *Cuccagna*, or "Land of Cockaigne," was a paradise on earth, the mythical land of plenty and idleness. Most popular in Naples, Cuccagna monuments were temporary festival structures made of wood scaffolding, papier-mâché, and stucco, and decorated with meat, cheese, bread, and pastry. They were usually built in the central square of the city by the royal palace. Celebrations based on the Cuccagna theme frequently included fireworks and fountains flowing with water and wine. Members of the court sat in balconies looking down on the street spectacle. When the king gave the signal, the citizenry stormed the monument in order to consume or carry away what they could.

An early-seventeenth-century hand-colored etching titled *Description of the Land of Cockaigne, Where Whoever Works the Least Earns the Most*, depicts a fanciful monument with a lake of meatballs and salami, plains of marzipan and candies, a river of Spanish wine, hills of fine sugar cakes, and mountains of gold. This magical place rains pearls, diamonds, and cooked poultry; the landscape features a cave made of ravioli and plants that produce cakes, pastries, and macaroni. The print shows one industrious soul going to prison for working, while the laziest citizen, Mr. Panigon, is the master of the land. Life presents itself as easy, full of sensual pleasures, and without responsibilities. The Land of Cockaigne was the opposite of the hard life of the hungry poor. It was the perfect theme for festival celebrations that sought to take people away from the conditions of everyday life.

Festa della Porchetta

The *Festa della Porchetta*, or "Feast of the Roasted Pig," in Bologna was held in the last weeks of August. The festival commemorated the end of a bloody civil war in 1281, and the designs created for the central square were documented with a publication and a print. Michaele Mazza's 1716 design for the *macchina*, an ephemeral festival sculpture, was staged in the Piazza Maggiore. It featured an enclosed garden with bulls running outside its fence and trees hung with birds, called *alberi della cuccagna*. Amid the games, dances, jousts, and theater, the primary entertainment was the chase of livestock—wild boar, bulls, and birds—let loose among the temporary festival architecture and sculpture. Rather than formal ceremony, the Festa della Porchetta focuses on the spectacle of the participants scrambling as they pursue food that is still on the hoof. In addition, the Bolognese people could elect to scale "trees" hung with birds. These were actually greased poles, *cuccagna* trees, hung with fowl as rewards for successful climbers.

BEHIND THE SCENES

These fanciful food festivals occurred long before the invention of refrigerators. Festivals were held for a period of several days up to a week, while grand banquets could take hours, and menus often listed hundreds of separate dishes. In order to support such an undertaking, kitchens became a series of complex spaces dedicated to different operations, with storage areas for specific temperatures. Specialized cooking methods required several ovens, the cold kitchen, and diverse culinary devices.

While festival books were beautifully printed and illustrated, they did not provide detailed descriptions of the food and how it was made. Initially, instructions and recipes were found in handwritten or modestly printed cookbooks and serving manuals. By the mid-seventeenth century, cookbooks and related guides to carving or pastry making, were published in successive editions; evidently popular and useful, they circulated widely. Copied and often plagiarized, they became models that spread throughout European court culture, eventually leading to the popularity of recipe books today.

Eating is essential to life, and it has always been embedded in culturally specific contexts. What we like to eat and the ways in which we eat are well-crafted, age-old rituals. In both daily habits and special ceremonies such as festivals, food works to satisfy the appetite, but also serves to bring people together to bond over a shared experience. Internally and externally, it makes us feel good, and hence—full.

Opposite page: Description of the *Land of Cockaigne, Where Whoever Works the Least Earns the Most*, Anonymous, 1606. The Getty Research Institute

This page: *The Main Kitchen*, Anonymous. From Bartolomeo Scappi, *Opera de M. Bartolomeo Scappi, cuoco secreto di Papa Pio Quinto* (Venice, 1570), pl. 1. 86-B27679. The Getty Research Institute

Classic French Quarter architecture in New Orleans, along the Mississippi River. Photo: Hal Bergman/ Getty Images

TEN YEARS AFTER HURRICANE KATRINA

A LOOK BACK AT THE FUND FOR NEW ORLEANS

In late August 2005, many households across America were glued to images of New Orleans on their television screens as the tragedy of Hurricane Katrina unfolded: people desperately perched on rooftops awaiting rescue, families crowded into the Superdome, houses threatened by the catastrophic failure of the levee system. It would become one of the five deadliest storms in United States history and the costliest natural disaster on record, with water covering 80 percent of the city. Since New Orleans is home to many historic buildings, museums, and art objects, the cultural heritage community waited anxiously for word regarding the condition of these resources. The unprecedented scale of the storm's destruction became clearer in the days following Hurricane Katrina. Property was damaged, numerous lives were lost, and many of the cultural institutions that defined The Big Easy faced an uncertain future.

In the immediate aftermath, public safety was clearly the highest priority. But as the days passed, staff at the Getty began to discuss how it could play a part in the recovery of one of the country's most iconic historic cities. Not long after the disaster, Getty Foundation Director Deborah Marrow spoke to Richard Moe, then-president of the National Trust for Historic Preservation in Washington, DC, a longtime Getty partner.

"The National Trust determined very early that this was not a local tragedy confined to New Orleans and a few other communities, but rather it was a national crisis that commanded our urgent attention and more resources than were locally available," said Moe recently, reflecting back on the early days after Katrina. "We knew we had to raise considerable funds to marshall a creditable effort and our first thought was of the Getty Foundation because of its years of experience in helping historic communities in various ways and because we needed to enlist a respected institution that we could persuade others to follow."

That conversation resulted in a grant to the National Trust to establish a field office in New Orleans, the aim of which was to assess damage and convince local officials that hundreds of historic structures "red-tagged" for demolition, including many in the Holy Cross neighborhood of the lower Ninth Ward, could be saved. This initial grant to the National Trust was the starting point for the Fund for New Orleans, a Getty Foundation initiative that eventually awarded $2.9 million in grants to help the city's cultural organizations on the difficult road to recovery.

"After the storm and as soon as a few hotels in the city had reopened for business, I asked Joan Weinstein, deputy director of the Foundation, to lead a team of staff members from all four Getty programs to go to New Orleans and talk to leaders of cultural organizations," said Marrow. "This allowed the Getty to better understand how we might help these institutions recover and safeguard their collections and historic buildings for the future."

Discovery Mission

"None of the media coverage we had seen really prepared us for what we witnessed firsthand when we arrived in New Orleans," said Weinstein. "Long stretches of rubble more than twenty feet high, with water-soaked furniture, clothing, and children's toys tossed willy-nilly; houses in low-lying flooded zones marked in front with a large "X" and listing the number of live and dead bodies found inside; cars in treetops and many roads barely passable. It was heartbreaking."

As the Getty team traveled to cultural organizations throughout the city to assess the damages and determine ways that they could make a difference through grants, they heard stories of trauma and resilience. At the New Orleans Museum of Art (NOMA), a staff member recounted how she found herself alone at the museum as the waters started to rise; she manned a boat, protecting the collection from possible looters. At Longue Vue House and Gardens, a National Historic Landmark, remediation equipment snaked out of the windows and doors, mitigating the water that had flooded the basement level, which held the mechanical systems that protected the museum's collections. Other organizations harnessed the healing power of art to commemorate the city's devastating losses. Less than two months after Katrina, staff at the Ogden Museum of Southern Art organized an exhibition of photographs documenting the first weeks after the storm, providing the community with a place to gather, grieve, and share.

Making their way to cultural organizations across the city during their visit, Getty staff were able to carry news along the route. Most institutions were operating with minimal staff; key personnel had evacuated the city and funds were often scarce to pay those still there. Executive directors struggled to reopen their organizations' doors, even as they coped with personal loss and displacement. None of them, though, doubted that their organizations—and their beloved city—would come back.

Identifying the Needs

No one questioned the challenges of what lay ahead, but Getty staff were compelled to do what they could to help out fellow arts organizations. After the group returned to Los Angeles, two areas were identified where Getty Foundation grants could make a difference: conservation of collections and built heritage damaged in the aftermath of Katrina, and transition planning grants for key museums and cultural institutions.

Urgent conservation work was needed on several collections that had been submerged and exposed to high humidity, such as the collection of African art at Southern University of New Orleans (SUNO). The buildings that housed key collections also suffered water damage, as at Longue Vue House and Gardens and the Tulane University Art Museum. But there were equally important needs, such as updating conservation and emergency preparedness plans, conducting condition surveys, and identifying technical expertise and facilities for a region that lacked them. Additionally, it was clear that post-Katrina New Orleans was going to be a very different place. The Foundation's transition planning grants were designed for cultural institutions to have the time and the resources to find thoughtful ways forward, to strengthen senior leadership, and to increase collaboration across a range of arts nonprofits.

The time period immediately after Hurricane Katrina was one of great hardship for all of New Orleans, and although the Fund for New Orleans only represented a small fraction of the enormous cost of the recovery, the Getty grants still had a significant impact. In particular, the early first grant to the National Trust for Historic Preservation helped to signal clearly to the arts and cultural heritage communities in the US that there was an enormous challenge in New Orleans, and that the institutions there needed immediate assistance from the whole country.

Key Outcomes

Ten years on, the accomplishments of New Orleans' arts organizations are impressive. All of the institutions that received Getty grants have survived, and most are thriving. This was not an obvious outcome in the fall of 2005, when many organizations had reduced their staff levels, had lost audiences and donors, and faced compromises to their physical structures and collections at a time when many of their leaders were dealing with the loss of their own homes or other personal tragedies. Now a decade later, virtually every one of the organizations supported by the Foundation has undergone a successful leadership change, and arts and heritage professionals in the city are very positive about the future.

A critical outcome of many Getty grants is the improved safety of important collections. The damaged African collections of the Center for African and African American Studies at SUNO were stabilized and conserved. The project proved to be galvanizing for the small historically black college, and the Center's collection has tripled in size since 2005, with some works loaned for exhibition outside the city. The fact that the collection has grown by over 300 percent since Katrina is a testament to the faith that others have placed in the Center's stewardship of their collection. Prior

Opposite, top: Home exterior in the Holy Cross neighborhood of the Lower Ninth Ward

Middle: Mardi Gras beads in the wreckage

Bottom: Dehumidification at Longue Vue House and Gardens in New Orleans following Hurricane Katrina. Photo: Longue Vue House and Gardens

to Katrina, there were no plans or protocols for disaster preparedness for the collection. As a result of the grant, there is now a plan in place.

Similar success has been earned by the New Orleans Jazz and Heritage Foundation. Acting on a recommendation of a grant-funded study, the organization has catalogued and rehoused its archival collections, including moving parts of the collection to climate-controlled, off-site storage. Likewise, the conservation work supported by a grant at the garden at St. Louis Cathedral touched off an extraordinary series of discoveries about the early history of New Orleans, which will be highlighted in an upcoming exhibition at the Ursuline Convent in 2018. The garden has been restored and a partnership with the National Landscape Institute in Versailles, organized through the French Heritage Society, now brings an intern to the garden every summer.

Another important result of the Fund for New Orleans was the damage assessment and recovery campaign spearheaded by the National Trust. Overall, National Trust staff inspected nearly four hundred properties and ultimately saved close to 150 buildings that had been slated for demolition. The Fund was also transformative for the way the National Trust approached its projects thereafter—focusing all its resources and departments in order to develop a comprehensive and cohesive preservation strategy.

The recovery effort also gave rise to the successful Prospect New Orleans international art biennial, which began in November 2008, funded in part by a Getty grant (the Foundation joined leading national funders in this effort). Now in preparation of its fifth iteration, the biennial continues to attract leading artists from the international art scene, enhance the city's reputation as a cultural destination, and boost the reputation of key arts organizations in the city.

Challenges Remain

Even with these positive outcomes, there is more work to be done. For example, there is still a need for a regional conservation facility to serve the Gulf Coast, as well as additional climate-controlled storage that would help protect collections should another severe storm hit the region. But the inspired arts leaders in the city, and their dedicated staff, have created one of the most vibrant art scenes in the country, situated in a historic built environment that preserves the city's distinctive mix of cultures.

In the immediate aftermath of Katrina, it was not clear that many of the cultural institutions in the city would endure. The Getty Foundation's support in the earliest transition stages contributed to the ability of arts organizations in New Orleans to rebound and contemplate a future. The outcomes demonstrate that relatively small grants in the face of a disaster of this hurricane's magnitude, if well designed and executed, can make a difference.

For a complete list of Fund for New Orleans grants and to read the summary report, visit the Foundation's website at getty.edu/foundation.

SUNO Graduate Student Erika Witt holds her favorite mask in the university's African Art Collection in preparation for a 2015 exhibition on campus as part of her graduate degree in Museum Studies. Photo: Master of Arts in Museums Studies Program, Center for African and African American Studies, SUNO

A view of Jackson Square and St. Louis Cathedral in New Orleans, Louisiana. Photo: iStock.com/Spondylolithesis

Right: Jim Druzik, GCI senior scientist, introduces the concept of epidemiology at the meeting.

Below: Participants in the 2015 meeting.

HOW CAN HEALTH SCIENCE AID MUSEUM COLLECTIONS?

The field of cultural heritage preservation is relatively small, and it is rare for a scientific tool, be it related to technology or research methodology, to be developed specifically for the study and conservation of cultural heritage. A more efficient way of advancing conservation research is to adapt and transfer ideas and technologies from other disciplines—such as chemistry, physics, engineering, medicine, biology, materials science, and, more recently, from communication and imaging technologies. This method of technology transfer is an area in which the Getty Conservation Institute (GCI) has been engaged for many years. Now, as part of the Managing Collection Environments Initiative (MCE)—see page 24 for more information—the GCI is looking to health science and the field of epidemiology, which focuses on understanding the distribution of a disease or specific adverse condition in a study population.

"As applied to cultural heritage, an epidemiological approach can identify how a physical condition or environmentally driven adverse effect is distributed in museum collections. Thus, it may be used to develop rational guidelines for collection environments, with the idea of identifying safe indoor recommendations with respect to temperature and relative humidity fluctuations," said Jim Druzik, GCI senior scientist and MCE research manager. "In addition, it may also be considered a governing principle for the entire MCE initiative."

Windmill Hill Archive on the Waddesdon Manor estate (UK). The sustainable architecture offers a stable environment for the archives' repositories by using passive climate control features and thus avoids the need for air-conditioning.

Photo: Richard Bryant / arcaidimages.com

In June 2015, the GCI convened a meeting in the United Kingdom at the Windmill Hill Archive located on the Waddesdon Manor estate, home of the Rothschild Foundation, to explore the possibilities of adapting an epidemiological approach to cultural heritage. Leading researchers active in the study of materials' behavior in fluctuating climatic conditions, as well as those working with collections, were brought together to explore ways in which this approach can help in the investigation of the causal relationships between objects' mechanical damage and their environment.

"For this meeting we tried to create a visual analogy of what an epidemiological study could achieve and visualized it as a jigsaw puzzle, where the pieces of the puzzle are all the different research projects being undertaken by the different research groups," explained Foekje Boersma, GCI senior project specialist and MCE project manager.

"Epidemiology is the 'tool' that could put the jigsaw puzzle pieces closer together to form a clearer picture of the environmental conditions that put susceptible objects at risk."

Over the two days of the meeting, participants discussed the scope and methodology of an epidemiology study of collections and welcomed the idea of synergizing research. Lukasz Bratasz, head of the Sustainable Conservation Lab at Yale University's Institute for the Preservation of Cultural Heritage, noted, "We all work, more or less, in this field of environmental impact on cultural heritage, especially on physical damages, but what was missing somehow was this nomenclature, the different understanding of biases, the criteria for epidemiology and so on."

It was found that prospective study designs (i.e., those studies in which material response to fluctuating climatic conditions is monitored in real time) would provide the most reliable data since they would allow for control over the type and quality of data collected. Recent advances in monitoring objects in their setting by using more sensitive techniques, such as acoustic emission and thermography, are extremely suitable for this kind of study and support the need to continue the adaptation and deployment of mechanical-testing techniques from the laboratory into the field. Retrospective studies in which a displayed object's condition is examined using a variety of historic and recent data sources ranging from images, conservation reports, and climate data can be useful for vetting hypotheses.

This meeting set the stage for exploring ways to collaborate by sharing project data and potentially working together in new research projects and case studies. "It is a real step forward to create a synthesis of the subject matter. There is clearly a lot of information, a lot of research, and a lot of knowledge residing in different areas and with different research groups," said Nigel Blades, preventive conservation adviser (environment) at the National Trust UK. "This meeting has provided a great opportunity to bring these different aspects together for discussion and to begin thinking about the synergies and how it can all come together in the future."

The meeting concluded with participants organizing themselves into several smaller working groups that will explore specific topics in more detail. These will focus on big data issues when sharing data, mechanical lab studies and their application in the field, and communication—which includes terminology, standards, and web tools.

Boris Pretzel, head of science at the Victoria and Albert Museum, reflected on how an epidemiological approach could strengthen the evidence for which climatic conditions are safe. "It would be really nice that, at the end of a few years, we have a higher level of certainty about the advice we're giving. I think individually we often are quite convinced that we're doing the right thing, but we need to know more, and this is a great way of going about it."

Managing Collection Environments Initiative

The museum environment balances the preservation needs of a wide variety of objects, while also considering the type of building, its geographic location, and the available resources.

What is the most appropriate environment for preserving collections? The best answer may well be: that depends. For most of the second half of the twentieth century, collecting institutions and conservation professionals considered the standards for the collection environment to be a clear-cut matter. In recent years, however, there has been increasing concern regarding current practices for maintaining climatic conditions for objects, not only those imposed by institutions in international loan agreements but also for collections on display and in storage. These concerns reflect a general awareness of the imperative of environmental and financial sustainability, as well as the need to take into account new understanding about collection requirements and advances in thinking about approaches to environmental control.

Directors associated with the International Group of Organizers of Large-scale Exhibitions—also known as the Bizot group—have questioned the environmental specifications for museum objects on loan, stating that museums should stop imposing standard environmental conditions. Urging consideration of sustainability, the Bizot group has called for "environmental standards to become more intelligent and better tailored to specific needs," (Bizot Green Protocol, November 13–15, 2014) resulting in suggested guidelines with broadened parameters for many classes of objects containing moisture-sensitive materials, but also recognizing that more sensitive objects may require specific and tighter relative humidity control.

The conservation field has responded, initiating new scientific research and professional platforms for discussion and exchange of ideas and information at conferences and meetings. The International Institute for Conservation of Historic and Artistic Works (IIC) and the International Council of Museums – Committee for Conservation (ICOM-CC) released a joint declaration on environmental guidelines, which support a more pragmatic approach, but also states that "the issue of collection and material environmental requirements is complex, and conservators/conservation scientists should actively seek to explain and unpack these complexities" (IIC and ICOM-CC 2014 Environmental Guidelines Declaration).

To help address the many questions that still remain, the Getty Conservation Institute (GCI) launched the Managing Collection Environments initiative (MCE). This initiative seeks to inform environmental strategies for collections, which depend on a range of factors, including objects' materials, use of collections, available resources, types of buildings, and environmental systems. The risk of damage from environmental agents of deterioration is assessed in context with other, potentially more damaging risks.

Addressing the need for more research on real objects in real conditions, the GCI is combining laboratory research on a microscale with empirical studies of climate-induced damage in the field. These studies will help identify more precisely the conditions under which irreversible damage occurs as a result of climatic agents of deterioration.

Responding to the necessity of interdisciplinary collaboration in implementing sustainable environmental strategies, the initiative will target the wider conservation community, including conservators and allied professionals with an educational program designed to improve understanding of preventive conservation issues by building technical expertise.

Ishiuchi Miyako Postwar Shadows

Amanda Maddox

Ishiuchi Miyako is a major figure in the world of photography and in particular her native Japan. A recent recipient of the prestigious Hasselblad Award, her impressive oeuvre has quietly influenced generations of photographers born in the post-war era. This rich and captivating exploration of her career will reaffirm her rightful place in the pantheon of contemporary art.

In 1979 Ishiuchi Miyako received a phone call from Yamagishi Shōji, who was in the midst of organizing an exhibition for the International Center of Photography (ICP) in New York after having resigned as chief editor of *Camera Mainichi*. As Ishiuchi tells the story, the call came shortly before she officially received the fourth Kimura Ihei Memorial Photography Award, given annually to the Japanese photographer who produced the best body of work that year—either published or exhibited—as voted by a committee. Yamagishi asked to include her work in the ICP exhibition, called *Japan: A Self-Portrait* (Ishiuchi learned later that the museum's director, Cornell Capa, had questioned why no women were included among the eighteen photographers selected for the show). Ultimately, twelve photographs from Ishiuchi's Apartment series were featured in the exhibition, making her the only woman represented in the "old boys club" that had long dominated Japanese photography. Her images were thrust before an international audience, expressing the strong, independent voice of an artist who explored life in postwar Japan through the very particular world she knew.

Thirty-six years later, after winning another major photography prize—the Hasselblad Award—Ishiuchi's work is again being shown in a large exhibition in the United States, at the J. Paul Getty Museum. In the period since that first presentation to the West in 1979, Ishiuchi has generated more than twenty-five series and publications and participated in numerous exhibitions. Yet, even though her photographs have been displayed in galleries and museums throughout the world, they remain relatively unknown outside her native country. Intended to familiarize Western audiences with Ishiuchi's work, *Ishiuchi Miyako: Postwar Shadows* traces the artist's impressive trajectory since 1977, concentrating on her photographic exploration of postwar Japan and what she once referred to as the "postwar shadows" that lingered over the nation in the wake of World War II and American occupation.

The United States holds a meaningful place in Ishiuchi's personal history. Not only did her first exhibition outside Japan take place there but, more crucially, it dominated her childhood in the port city of Yokosuka, where the U.S. Navy has maintained a base since August 1945. Ishiuchi still recalls how the American presence permeated the city's atmosphere and roused fear in local residents. She remembers hearing people chant "Yankee, go home!" during intermission at local screenings of English-language films like *Love Is a Many-Splendored Thing* and *Lawrence of Arabia*. For the subject of her first major project, Yokosuka Story, Ishiuchi chose her hometown and her conflicting emotions toward it. The cultural and political tensions found in Yokosuka, as a base town, are incorporated into her photographs. Such struggles—wherein the personal becomes tangled with the political—are also at the heart of many of her projects made beyond Yokosuka, including, most recently, the series ひろしま / hiroshima.

This book and the exhibition associated with it present work made during three distinct phases of Ishiuchi's career. In the first, she created a trilogy using her hometown as a starting point. The three series—Yokosuka Story (1976–77), Apartment (1977–78), and Endless Night (1978–80)—weave together notions of memory, fiction, cultural and political histories, and personal experience. Ishiuchi continued with Yokosuka Again (1980–90), returning to the city to photograph locations in Honchō, a gritty neighborhood near the naval base that she had consciously avoided since childhood. All of these series—in which her subjective perspective is made visible in the heavy grain she achieved by overdeveloping her underexposed negatives, as well as in the gently off-kilter horizon lines, the extreme close-ups, and the scenes captured from faraway distances—reveal worlds constructed by the photographer.

***

Ishiuchi has described the projects that bookend both her career and this book—Yokosuka Story and ひろしま / hiroshima—as wounds inflicted by war. Though she came to know these histories only in the postwar era, she presents them as current, lived experiences. Her photographs represent her individualized process of understanding and healing. Ishiuchi's work—in its consideration of subjects such as Yokosuka and Hiroshima, which had been photographed by predecessors such as Tōmatsu Shōmei and Moriyama Daidō, as well as by contemporaries like Tsuchida Hiromi—also constitutes an important incursion in the history of photography. She entered the field at a time when very few Japanese women had active, successful careers as photographers. Ishiuchi has set the stage for subsequent generations of women—from Narahashi Asako and Onodera Yuki to younger photographers including Nagashima Yurie, Sawada Tomoko, and Shiga Lieko—to reshape the history and the future of Japanese photography.

This excerpt is taken from the book *Ishiuchi Miyako: Postwar Shadows*, published by the J. Paul Getty Museum.

Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, and the Getty Research Institute. These books cover a wide range of fields including art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

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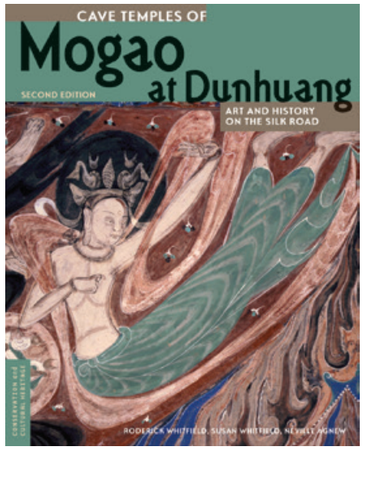

Cave Temples of Mogao at Dunhuang
Art and History of the Silk Road
Second Edition

Roderick Whitfield, Susan Whitfield, and Neville Agnew

The Mogao grottoes in China, situated near the town of Dunhuang on the fabled Silk Road, constitute one of the world's most significant sites of Buddhist art. The hundreds of caves carved into rock cliffs at the edge of the Gobi desert preserve one thousand years of exquisite art. Founded by Buddhist monks as an isolated monastery in the late fourth century, Mogao evolved into an artistic and spiritual mecca whose renown extended from the Chinese capital to the Western Kingdoms of the Silk Road. Among its treasures are miles of stunning wall paintings, more than two thousand statues, magnificent works on silk and paper, and thousands of ancient manuscripts, such as sutras, poems, and prayer sheets. In this new expanded edition, *Cave Temples of Mogao at Dunhuang*, first published in 2000, combines lavish color photographs of the caves and their art with the fascinating history of the Silk Road to create a vivid portrait of this remarkable site. Chapters narrate the development of Dunhuang and the Mogao cave temples, the iconography of the wall paintings, and the extraordinary story of the rare manuscripts—including the oldest printed book in existence, a ninth-century copy of the Diamond Sutra. The book also discusses the collaboration between the Getty Conservation Institute and Chinese authorities in conservation projects at Mogao, and the ways in which the site can be visited today.

Getty Conservation Institute
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155 color and 25 b/w illustrations, 1 map
ISBN 978-1-60606-445-0, paper
US $29.95

Qing Encounters
Artistic Exchanges between China and the West

Edited by Petra ten-Doesschate Chu and Ning Ding

Qing Encounters: Artistic Exchanges between China and the West examines how the contact between China and Europe in the eighteenth and early nineteenth centuries transformed the arts on both sides of the East-West divide. The essays in the volume reveal the extent to which images, artifacts, and natural specimens were traded and copied, and how these materials inflected both cultures' visions of novelty and pleasure, battle and power, and ways of seeing and representing. Artists and craftspeople on both continents borrowed and adapted forms, techniques, and modes of representation, producing deliberate, meaningful, and complex new creations. By considering this reciprocity from both Eastern and Western perspectives, *Qing Encounters* offers a new and nuanced understanding of this critical period.

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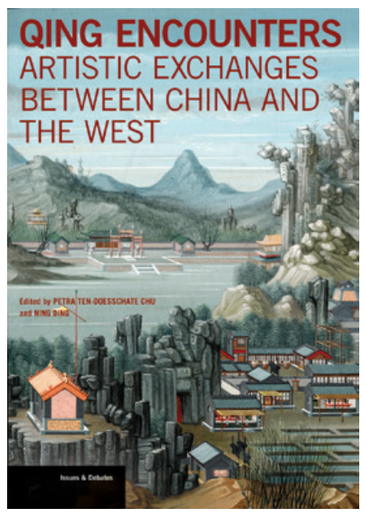

Paul Cézanne
Drawings and Watercolors

Christopher Lloyd

Paul Cézanne (1839–1906) was one of the most influential artists of his day, producing work derived from "the most acute sensibility at grips with the most searching rationality" according to his friend, the writer Joachim Gasquet. Honoring tradition while also challenging it, his example made possible the advances of numerous younger artists such as Henri Matisse, Pablo Picasso, and Georges Braque, thereby paving the way for the emergence of modern art.

Cézanne's novel approach was evident as much in his drawings and watercolors as in his oil paintings. While the hundreds of drawings that the artist left behind in his sketchbooks confirm the centrality of this medium to his artistic practice, his watercolors from the 1890s were undertaken as works of art in their own right. These latter efforts—most of them landscapes and still lifes executed in Provence in the South of France—rank among the finest achievements in this difficult medium from any period.

This beautifully illustrated volume traces the development of Cézanne's style through his works on paper. Diverse in subject matter and execution, his drawings and watercolors include copies of other masters' works, studies of his immediate family and their domestic surroundings, and preliminary ideas for finished compositions. They reveal Cézanne as someone deeply committed to devising a process for comprehending and recording the world as he saw it. The result is some of the most absorbing art ever created.

J. Paul Getty Museum
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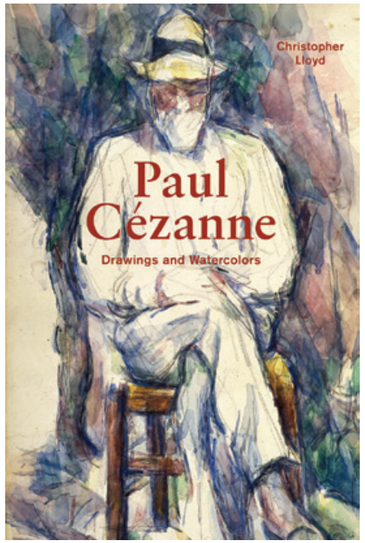

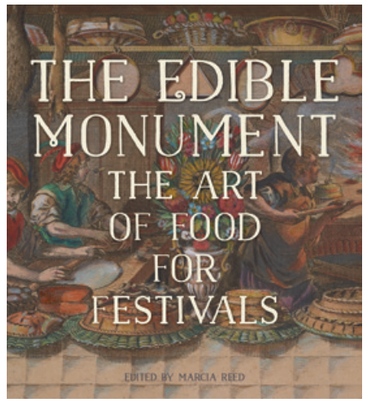

The Edible Monument
The Art of Food for Festivals

Edited by Marcia Reed
With contributions by Charissa Bremer-David, Joseph Imorde, Marcia Reed, and Anne Willan

The Edible Monument considers the elaborate architecture, sculpture, and floats made of food that were designed for court and civic celebrations in early modern Europe. These include popular festivals such as Carnival and the Italian Cuccagna. Like illuminations and fireworks, ephemeral artworks made of food were not well documented and were challenging to describe because they were perishable and thus quickly consumed or destroyed. In times before photography and cookbooks, there were neither literary models nor a repertoire of conventional images for how food and its preparation should be explained or depicted.

Although made for consumption, food could also be a work of art, both as a special attraction and as an expression of power. Formal occasions and spontaneous celebrations drew communities together, while special foods and seasonal menus revived ancient legends, evoking memories and recalling shared histories, values, and tastes.

Drawing on books, prints, and scrolls that document festival arts, elaborate banquets, and street feasts, the essays in this volume examine the mythic themes and personas employed to honor and celebrate rulers; the methods, materials, and wares used to prepare, depict, and serve food; and how foods such as sugar were transformed to express political goals or accomplishments.

This book is published on the occasion of an exhibition at the Getty Research Institute from October 13, 2015, to March 23, 2016.

Getty Research Institute
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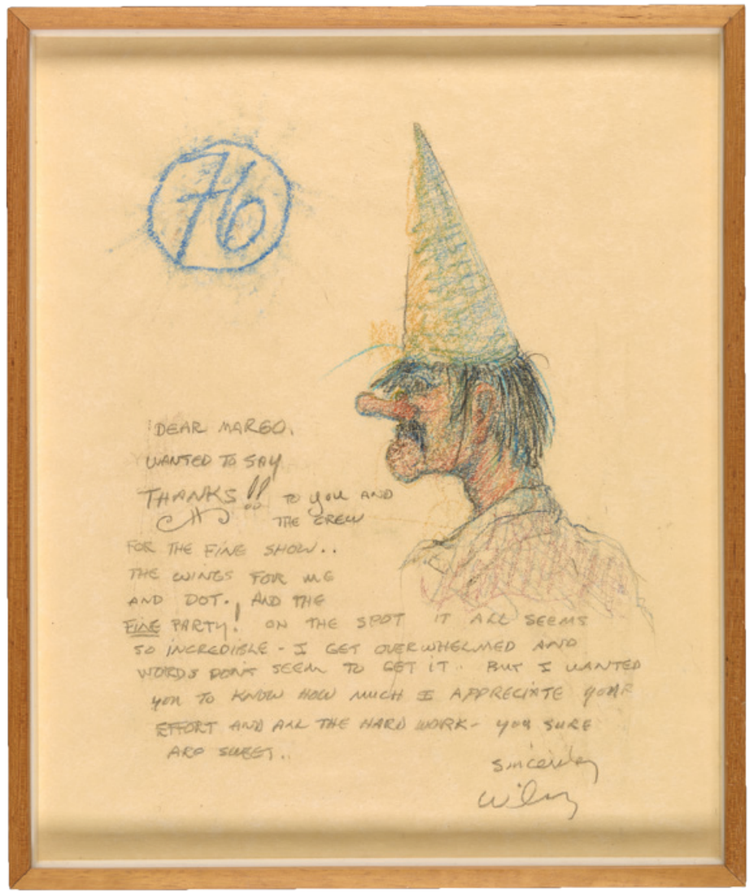


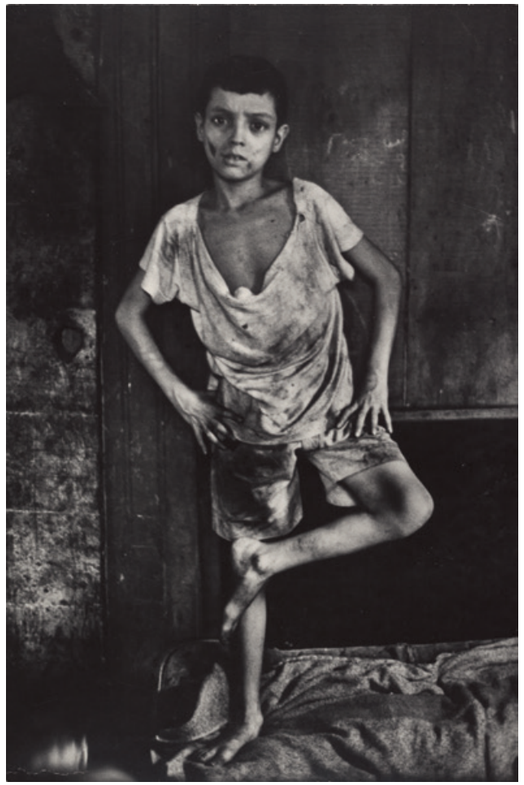
William T. Wiley, Letter to Margo Leavin, 1976.

Margo Leavin Gallery Records

The Getty Research Institute (GRI) has acquired the complete archive of the legendary Margo Leavin Gallery, which opened in Los Angeles in 1970 and closed in 2013. In forty-three years of operation as one of the most prominent art venues in Los Angeles, Margo Leavin Gallery presented more than five hundred exhibitions, four hundred of which were solo shows. The gallery showed a mix of works by cutting-edge artists from New York and Los Angeles, beginning with an emphasis on pop and minimalism, then becoming a premier venue for conceptualism, helping to bring key conceptual artists from Los Angeles to national prominence. Margo Leavin Gallery represented Dan Flavin, Donald Judd, Sol LeWitt, Claes Oldenburg, Alexis Smith, John Baldessari, Sherrie Levine, Allen Ruppersberg, the Estate of David Smith, William Leavitt, and Christopher Williams, among many others. The gallery placed numerous works at the world's top museums, including the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; the Museum of Modern Art, New York; the Whitney Museum of American Art; the Metropolitan Museum of Art; the National Gallery, Washington, DC; Tate Modern, London; The National Gallery of Australia, Canberra; and Museo Tamayo, Mexico City.

The records of Margo Leavin Gallery comprise a comprehensive view of business dealings, including provenance, histories of installations, brochures, reviews, and photographs and slides of decades of artists' works. In nearly two hundred linear feet of records, the archive includes correspondence with collectors, foreign and domestic art dealers, and museums, as well as exhibition files, photographic documentation of exhibitions, and annotated auction catalogs noting prices and buyer information. There are more than eighty works on paper or unique ephemera created by such artists as Hannah Wilke, H. C. Westermann, Billy Al Bengston, Claes Oldenburg, Sherrie Levine, Félix González-Torres, William T. Wiley, Andy Warhol, and many others.

The Margo Leavin Gallery records, 1960–2013, will be catalogued and digitized at the GRI and made available to researchers.



Above: *Albia and Isabel, Rio de Janeiro, Brazil*, negative 1961; print about 1970s, Gordon Parks. Gelatin silver print. The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © The Gordon Parks Foundation

Left: *Flavio da Silva, Rio de Janeiro, Brazil*, negative 1961; print about 1960s, Gordon Parks. Gelatin silver print. The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © The Gordon Parks Foundation

Gordon Parks Photographs

The J. Paul Getty Museum recently acquired twenty-four prints by renowned American photographer Gordon Parks (1912–2006). Among this group are twenty-one photographs from his landmark series *Flavio*, which began in 1961 while Parks was on assignment in Brazil for *Life* magazine. During the trip he met a young boy, Flavio da Silva, in a *favela* (slum) outside of Rio de Janeiro. Parks ultimately chose to concentrate his story on Flavio, the da Silva family, and their destitute living conditions. The extensive, deeply moving photo essay "Freedom's Fearful Foe: Poverty," published in *Life* in June 1961, presented the favelas as places of extreme poverty. Parks subsequently produced another photo essay for *Life*, a book, and a film about Flavio, whom he regarded as one of the most important photographic subjects of his career.

Born in Fort Scott, Kansas in 1912, Parks became interested in photography after seeing the work of Farm Security Administration (FSA) photographers such as Walker Evans, Dorothea Lange, and Ben Shahn. Parks worked briefly for the agency, making his iconic portrait of Ella Walker, often referred to as *American Gothic*, during that period. Jobs at Stanford Oil, *Vogue*, and *Glamour* followed. A photo essay on Harlem gangs in 1948 earned Parks a coveted full-time position at *Life* magazine, where he was on staff for two decades. He chronicled various social issues and injustices related to race, poverty, and crime for the magazine, as well as fashion shows, sports, and other current events.

Commonly regarded as a modern-day Renaissance man for his work in the fields of photography, literature, film, and music, among others, Parks made some of his most significant contributions while at *Life* magazine. The addition of these twenty-four photographs, all made during his tenure at *Life*, will strengthen the Museum's holdings of work by traditional documentary practitioners associated with the magazine, including Andreas Feininger, Leonard Freed, Carl Mydans, and W. Eugene Smith. The acquisition was made possible with the assistance of the Getty Museum Photographs Council, supplemented with additional funds from individual members.

A Hidden Rembrandt Has Been Digitally Reconstructed in Color

Thanks to science, we now have a clearer image of the painting hidden beneath Rembrandt's *An Old Man in Military Costume*. A paper published on September 1 in *Applied Physics A* reveals a color reconstruction of a painting of a young man that Rembrandt painted over centuries ago.

The presence of a hidden figure has been known since 1968, when the painting was first X-rayed. The color reconstruction was created by a team at the Getty Conservation Institute (GCI) and the Getty Museum, together with collaborators from the University of Antwerp and the Delft University of Technology, using a technique known as macro-X-ray fluorescence scanning (macro-XRF or MA-XRF), which detects the chemical composition of an artwork without damaging it.

They found different color pigments that were used during Rembrandt's time. The reconstructed image reveals a man with brownish hair, with a collar (perhaps a metal gorget) and an olive cloak. (The line through the face is a shadow from the strong contour of the beret in the *Old Man in Military Costume*.) In the view of curator Anne Woollett, it's likely that the first painting is also by Rembrandt. Rembrandt was known to have reused his supports (wood panels, canvases), painting over the initial composition with another, usually different image. About two dozen such "palimpsests" have been identified.

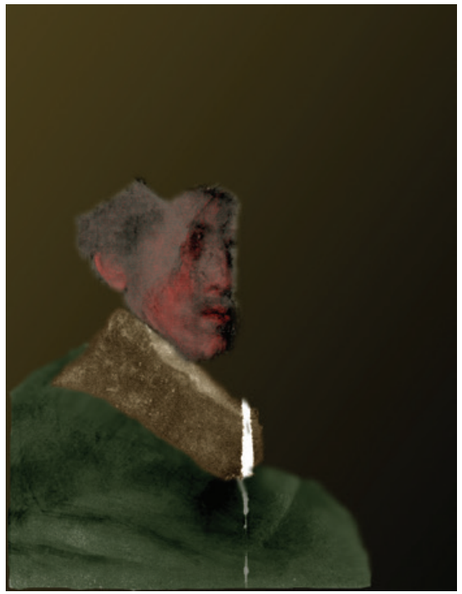
But why did Rembrandt abandon the initial figure, rotate the panel 180 degrees, and start again? "That's the big question," said Yvonne Szafran, head of paintings conservation at the Getty Museum. She is working with Anne and scientist Karen Trentelman of the GCI, to find the answer to this and many other unanswered questions about the painting. "Maybe he's working something out in this first version, has an 'aha' moment, then proceeds to execute the grander idea," said Szafran. "Or perhaps he simply started, put it aside, and returned to it later."

This project is an example of a major shift now taking place in art history, as technical imaging allows scholars to look at an artist's work and technique in unprecedented detail. It's also a leap forward for conservation science. Just a few years ago, notes Karen, a study like this would have required transporting the fragile *Old Man* to the nearest synchrotron—in the Getty's case, the one at Stanford. "As analytical tools become more portable and more affordable," she said, "we can now bring the instrument to the painting, rather than the other way around."

"What's also exciting about the macro-XRF scanner is that it produces scientific data as images, which are a universal language," said Trentelman. "I've never seen our curators as excited by data as they were on that day. I wasn't showing them graphs with lines, I was showing them *pictures*."

There is still much for the team to learn about Rembrandt's *Old Man*. Up next is visualizing the figure's clothing in better detail, and investigating how the colors in the final painting may have changed over time. "We think of Rembrandt's colors as being rich but luminous," said Szafran, "but some of them have altered as they aged."

Looking further ahead, the team hopes to eventually gain an even better view of the hidden painting, which is obscured by the thick pigment on top.



Top: Tentative color reconstruction of the hidden portrait under *An Old Man in Military Costume.*

Above: *An Old Man in Military Costume*, about 1630–31. Rembrandt Hermansz. van Rijn. Oil on panel. The J. Paul Getty Museum

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Power and Pathos: Bronze Sculpture from the Hellenistic Age Opening

1. Raul Anaya, market president for Greater Los Angeles, Bank of America; Timothy Potts, director of the J. Paul Getty Museum; and Garrett Gin, senior vice president, Global Marketing and Corporate Affairs, Bank of America
2. Getty Board of Trustees Chair Maria Hummer-Tuttle and Getty President and CEO James Cuno
3. Getty Disegno Group member Alex Bouzari and Alena Simone
4. Getty Board of Trustees member Peter Taylor and his wife Coralyn A. Taylor with Elizabeth Faraut and Getty Board of Trustees member Mark Siegel
5. Director of the Palazzo Strozzi Arturo Galansino and his guest with artist Bill Viola and Kira Perov
6. Timothy Potts, Getty Board of Trustees member Ronald Spogli, and James Cuno with the famous Terme Boxer from Rome
7. Co-curator Kenneth Lapatin leads a tour during the opening.

Fondation Louis Vuitton arts center. Photo: Iwan Baan

LOUIS VUITTON

Since its creation, in 1854, Louis Vuitton—a company of the LVMH Group—has been inspired by a desire to explore new horizons, continually accompanying a world in motion with its emblematic creations. The company has a privileged relationship with Frank Gehry and generously agreed to present the 2015 J. Paul Getty Medal dinner in his honor.

LVMH Chairman and Chief Executive Officer Bernard Arnault first met Gehry in December 2001 and soon after the idea of collaborating on the Fondation Louis Vuitton, a new museum and cultural center in the heart of Paris, was born.

"The Fondation Louis Vuitton opens an exciting new cultural chapter for Paris," said Arnault. "It brings the city a new space devoted to art—especially contemporary art—and above all a place for meaningful exchanges between artists and visitors from Paris, from France, and from the entire world. By encouraging spontaneous dialogue, the new Fondation seeks to inspire both emotion and contemplation."

"LVMH's many years of corporate patronage and Louis Vuitton's collaborations with artists resonate powerfully with my personal passion for artistic creation. This passion is what fueled my decision to build the Fondation Louis Vuitton, bringing Paris a place that not only pays tribute to artists, but at the same time inspires them in a virtuous circle of creativity," said Arnault. "Frank Gehry is one of the greatest architects of our times, and I knew he would meet the challenge of designing an amazing monument of twenty-first century architecture."

The Fondation Louis Vuitton officially opened to the public on Monday, October 27, 2014. In addition to his work with the Fondation, Gehry has collaborated with Louis Vuitton on other initiatives. In 2014, Louis Vuitton unveiled store windows featuring Gehry's sculptures alongside Nicolas Ghesquiere's Fall/Winter 2014 collection, a first for the world-renowned architect. Also in 2014, Louis Vuitton introduced the Celebrating Monogram collection and invited six creative iconoclasts, the best in their fields, to create limited-edition items. Gehry was one of the individuals chosen for this honor.

The Getty is pleased and honored to welcome Louis Vuitton as a presenting sponsor of the 2015 J. Paul Getty Medal dinner. We extend our gratitude and appreciation for their support and for joining us in recognizing Gehry's work in transforming the built landscape.

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The J. Paul Getty Medal Dinner

1. Getty President and CEO James Cuno, Frank Gehry, Getty Board of Trustees Chair Maria Hummer-Tuttle, and Los Angeles Philharmonic Conductor Gustavo Dudamel
2. Cal Arts President Steven D. Lavine, Getty Board of Trustees Chair Emerita Louise Bryson, and Michael Eisner
3. Tommaso De Vecchi, senior vice president, southwest region, Louis Vuitton and Elizabeth Segerstrom
4. Frank Gehry and Gustavo Dudamel
5. Ambassador Frank E. Baxter, Ambassador and Getty Trustee Ronald P. Spogli, and Ambassador Robert H. Tuttle
6. Bobby Shriver, artist Ed Moses, and Anjelica Huston

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AT THE GETTY CENTER

Far right: *Yokosuka Story #73*, 1976–1977, Ishiuchi Miyako. Gelatin silver print. The J. Paul Getty Museum. © Ishiuchi Miyako

Right: *OMIAI* ♡, 2001, Sawada Tomoko. Chromogenic print. The J. Paul Getty Museum, Purchased with funds provided by the Photographs Council. © Sawada Tomoko

Louis Style: French Frames, 1610–1792
September 15, 2015–January 3, 2016

Art of the Fold: Drawings of Drapery and Costume
October 6, 2015–January 10, 2016

The Younger Generation: Contemporary Japanese Photography
October 6, 2015–February 21, 2016

Ishiuchi Miyako: Postwar Shadows
October 6, 2015–February 21, 2016

The Edible Monument: The Art of Food for Festivals
October 13, 2015–March 13, 2016

Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance
October 13, 2015–January 3, 2016

In Focus: Daguerreotypes
November 3, 2015–March 20, 2016

Woven Gold: Tapestries of Louis XIV
December 15, 2015–May 1, 2016

Right: *Triumph of Bacchus* (detail), about 1560. Woven in Brussels by Frans Geubels (Flemish, fl. ca. 1545–85), after a design by Giovanni da Udine (Italian, 1487–1564). Wool, silk, and gilt metal–wrapped thread. Image courtesy of and © Le Mobilier National. Photo by Lawrence Perquis

AT THE GETTY VILLA

Greece's Enchanting Landscape: Watercolors by Edward Dodwell and Simone Pomardi
October 21, 2015–February 15, 2016

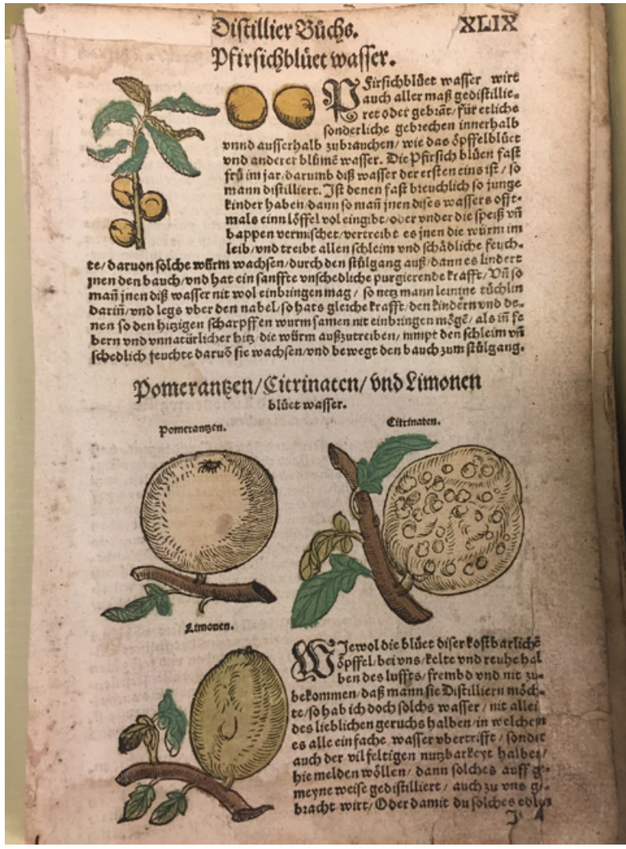
The Erechtheion, Athens, after 1805, Simone Pomardi. Watercolor. The Packard Humanities Institute

The Origins of Flavored Waters

If Whole Foods workers had read a copy of Walther Hermann Ryff's *Das new groß Distiller Buch*, they might have avoided the public outcry over their expensive "asparagus water." The key to making flavored waters is the art of distillation, a technique invented by ancient alchemists for extracting the essence of a substance through evaporation and condensation. These hand-colored leaves from the second edition of Ryff's distillation manual, donated by botanical art collector and Getty Research Institute Council member Tania Norris, contain recipes for making distilled floral and herbal waters from botanicals like violets, peonies, water lilies, and citrus. The flowers and herbs are heated in water, vaporizing certain compounds and leaving behind others, producing a concentrate of pigments, flavonoids, and aromatics—that is, the essence of the flower.

The first published book devoted solely to distillation was Hieronymus Brunschwygk's *Liber de arte distillandi de Compositis* (1512). Ryff's work claims to be a re-release of the more famous earlier treatise, but the nature of this claim is unclear: Ryff, in addition to being a physician, was also Germany's most prolific "writer" of scientific and technical texts over the period of a decade—frequently using pirated woodcuts and attaching his name to translations of and elaborations on work written by others. In the case of *Das new groß Distiller Buch*, while Ryff repeats many of Brunschwygk's woodcuts of distillation apparatus, he has added a wealth of new botanical information and illustration. And, indeed, this was often the way that recipes traveled through medieval and Renaissance Europe: copied and recopied in books of secrets, printed and reprinted under new names, with pages torn out for use in the kitchen or the laboratory.

Ryff's manual was primarily concerned with the medicinal uses of floral waters, but these products of distillation had a broad range of applications from the culinary to the cosmetic. While distillate of violets was prescribed for ailments like epilepsy and insomnia, it could also be used as perfume, food coloring, or delicate flavoring for food and drink. During the reign of Charles II, a favorite dessert was "violet-plate," a kind of floral conserve made with violet extract. Orange flower water is a traditional ingredient in Spanish king cake as well as in French madeleine cookies, while rose water has been used for centuries as a perfume, skin treatment, and flavoring for marzipan and Turkish delight. Properly made, floral waters are a feast for all the senses: giving edibles bright colors, sweet smells, and delicious flavors—with the added bonus of medicinal qualities. Whole Foods' asparagus water was trying to cash in on just these benefits: delicious AND good for you (and for a luxurious price); this is a case, however, where the trend for natural, unprocessed foods doesn't apply. Here, a chemist (which is really just another name for *cook*) is needed to unlock the flavors of nature.

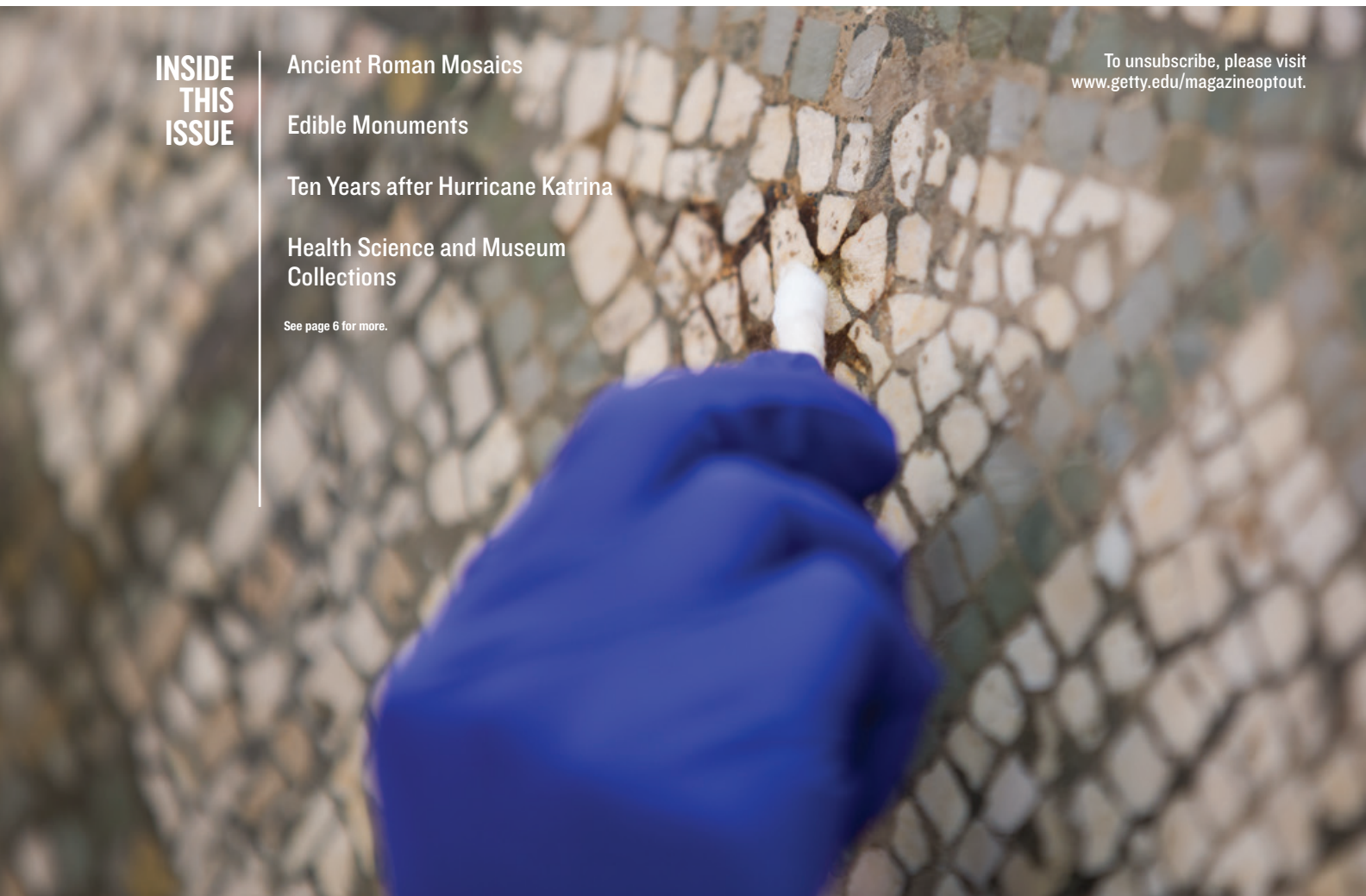


Above: Recipes for distilling peach, bitter orange, citron, and lemon flower waters. Hand-colored woodcuts from Walther Hermann Ryff's *Das new groß Distiller Buch* (Frankfurt: Heirs of Christian Egenolff, 1556), Getty Research Institute

Left: Recipe for distilling violet water. Hand-colored woodcut from Walther Hermann Ryff's *Das new groß Distiller Buch* (Frankfurt: Heirs of Christian Egenolff, 1556), Getty Research Institute

The J. Paul Getty Trust
Communications

1200 Getty Center Drive, Suite 400
Los Angeles, CA 90049-1681



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Edible Monuments

Ten Years after Hurricane Katrina

Health Science and Museum Collections

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