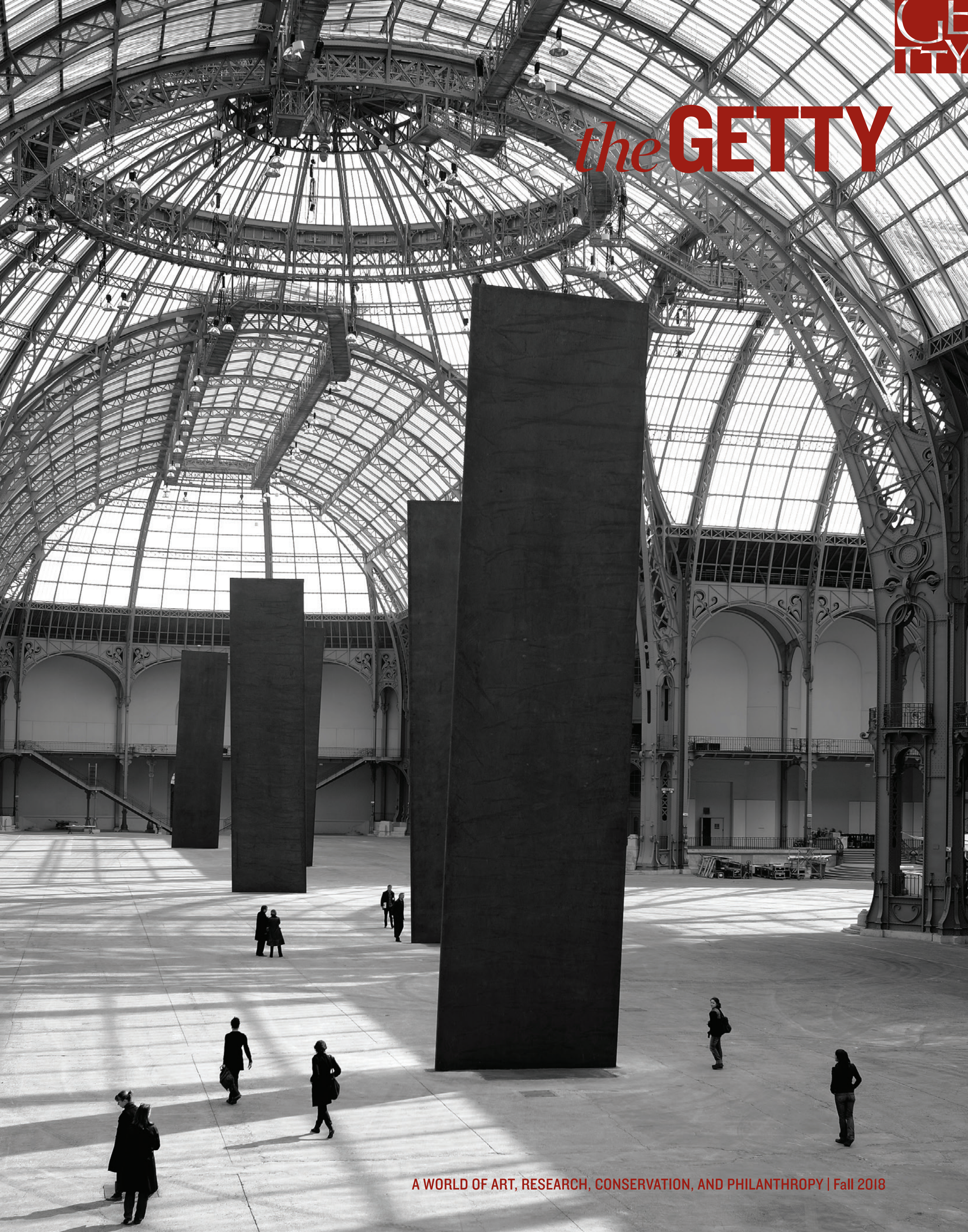
the GETTY
A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY | Fall 2018

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Fall 2018

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On the cover:
Promenade, 2008, Richard Serra. Weatherproof steel. Five plates, each: 55'9¼" x 13'1½" x 5" (17 m x 4 m x 13 cm). Galeries Nationales du Grand Palais, Paris. *Monumenta 2008: Richard Serra: Promenade*. May 7–June 15, 2008. Photo: Lorenz Kienzle. (Story on page 8)

The Getty's mission, simply put, is to present, preserve, and disseminate new knowledge about the world's artistic legacy. One of the many ways we do that is by supporting scholars in their pursuit of that new knowledge—through programs that depend on sophisticated technology and deep collaboration, tools that the arts and humanities academy has only sluggishly embraced. This issue of *The Getty* profiles several of our scholarship-focused programs and brings you their latest, most exciting, developments.

"The APPEAR Project" offers the findings of five years of Getty-led research on ancient funerary portraits—poignant, beautifully rendered Romano-Egyptian panel paintings of the dead that were once attached to a mummy's shroud. APPEAR was prompted by the dearth of knowledge about how these earliest types of paintings were made, and it has brought together conservators, scientists, and scholars from around the world to pool resources, share information, and build a data base for all 1,028 known mummy portraits. The bigger the data pool, the more scientific and comprehensive the experts' conclusions, reasons project leader Marie Svoboda.

APPEAR research has been greatly informed by the latest imaging technology; similarly, a research study by the Getty Conservation Institute (GCI) uses acoustic emission technology to understand how wood damage can be correlated with specific environmental conditions before becoming visible. The earlier the damage is caught, the better, of course. The study is part of the GCI's Managing Collection Environments, an initiative addressing compelling research questions about how to sustainably manage collection environments in museums and elsewhere.

Also benefitting museum collections: the Getty Foundation's newest initiative, The Paper Project: Prints and Drawings Curatorship in the 21st Century. The Paper Project was launched to help prints and drawings curators pass down highly specialized knowledge about these fragile, light-sensitive works on paper—works that provide extraordinary insights into the methods of some of Western art history's most celebrated artists.

Another feature, "The Art and Politics of Monumentality," explores this year's Getty Scholar theme, monumentality, a term that refers to the way both monuments and the monumental address fundamental questions of art and architectural history. You'll learn about a few of the thirty-eight scholars' areas of interest—prehistoric monumentality in the Saharan desert, monumentality in ancient China, and new artist in residence Theaster Gates's rethinking of monumentality for the twenty-first century. Gates, an urban planner, sculptor, and potter, has been widely celebrated for using his artistic practice to revitalize city neighborhoods.

Jim Cuno

Three more innovative leaders in the visual arts world—the 2018 winners of the Getty Medal—are also profiled in this issue. Our cover story details how Thelma Golden, director and chief curator of the Studio Museum in Harlem, Agnes Gund, president emerita of the Museum of Modern Art, and renowned sculptor Richard Serra have all made extraordinary contributions to the practice, understanding, and support of the arts. They share the Getty's mission of contributing to the world's artistic legacy—just as our scholars make a difference through their dedicated pursuit of new truths.

Above: Lisa Lapin. Photo: Linda A. Cicero/Stanford News Service

Opposite from top: Drew Gilpin Faust. Photo: Jon Chase/Harvard University

Anne Helmreich. Photo: Loli Kantor

The Getty Welcomes Lisa Lapin

Lisa Lapin has joined the J. Paul Getty Trust as vice president of communications. She comes to the Getty from Stanford University, where she served as the chief communications officer for ten years.

Reporting to James Cuno, president and CEO of the J. Paul Getty Trust, Lapin has begun working collaboratively with the Getty's four programs to develop Trust-wide communications strategies and to convey the Getty's institutional vision across digital, social media, and traditional platforms.

"I am passionate about the Getty's cultural and educational mission, and look forward to expanding understanding of its important role in the Los Angeles region and around the world," says Lapin. "I'm excited to help advance the Getty's collective contributions to society."

At Stanford, Lapin was responsible for all of the university's central communications, including strategic initiatives, digital media, media relations, brand management, and crisis management. Her accomplishments include overseeing the redesign of Stanford's web and digital platforms, the development and implementation of a new Stanford visual identity, and the transition of the *Stanford Report* and other university publications from print to digital. She also led the Communications Working Group, a network of hundreds of campus communications professionals.

Before joining Stanford, Lapin headed the communications team at the University of California, Davis, also for nearly a decade, and spent fifteen years of her career as a journalist. She reported for the *Sacramento Bee*, the *San Jose Mercury News*, the Los Angeles National Desk of the *New York Times*, and the business desk of the Los Angeles Times, covering higher education, state and federal politics, and environmental issues. She received numerous reporting and writing honors, and shared a *San Jose Mercury News* Pulitzer Prize for her work on the 1989 Loma Prieta earthquake.

Lapin holds a master of liberal arts degree from Stanford and a bachelor's degree in journalism from the University of Southern California. She has been active in a variety of professional associations, including the Arthur Page Society, the American Marketing Association, the Association of American Universities, and the Council for Advancement and Support of Education.

"I'm delighted to welcome Lisa to the Getty," says Cuno. "She brings vast experience in communicating the work of a complex institution that has become a worldwide leader in education, the arts, science, and technology. Lisa will be an important member of the Getty's leadership team."

Lapin replaces Ron Hartwig, who retired last summer after thirteen years as the Getty's vice president of communications.

Drew Gilpin Faust Joins J. Paul Getty Trust Board

Distinguished American historian Drew Gilpin Faust has joined the Board of Trustees of the J. Paul Getty Trust. Faust recently concluded eleven years as president of Harvard University, where she continues as the Lincoln Professor of History on Harvard's Faculty of Arts and Sciences.

"We are so pleased that Drew Faust is joining us," says Maria Hummer-Tuttle, board chair. "Her academic leadership is inspiring and the board welcomes her wisdom and expertise."

Before Faust became Harvard's first woman president in 2007, she was founding dean of the Radcliffe Institute for Advanced Study at Harvard. Previously, she served as the Annenberg Professor of History at the University of Pennsylvania, where she was a member of the faculty for twenty-five years.

A distinguished historian of the Civil War and the American South, she has written six books, including *Mothers of Invention: Women of the Slaveholding South in the American Civil War*, for which she won the Francis Parkman Prize in 1997. Her most recent book, *This Republic of Suffering: Death and the American Civil War*, looks at the impact of the Civil War's enormous death toll on the lives of nineteenth-century Americans. It won the Bancroft Prize in 2009, was a finalist for both a National Book Award and a Pulitzer Prize, and was named by *The New York Times* as one of the "10 Best Books of 2008." It was also the basis for a 2012 Emmy-nominated episode of PBS' *American Experience*, "Death and the Civil War."

Faust has served as a trustee of Bryn Mawr College, the Andrew W. Mellon Foundation, and the National Humanities Center, and is currently on the educational advisory board of the John Simon Guggenheim Foundation. She has held positions as president of the Southern Historical Association, vice president of the American Historical Association, and executive board member of the Organization of American Historians and the Society of American Historians. She was a Pulitzer Prize history juror in 1986, 1990, and 2004. Recently she joined the board of directors at Goldman Sachs, where she will serve on the governance, public responsibilities, and risk committees.

Her honors include awards in 1982 and 1996 for distinguished teaching at the University of Pennsylvania. She was elected to the Society of American Historians in 1993, the American Academy of Arts and Sciences in 1994, and the American Philosophical Society in 2004. This year she received the John W. Kluge Prize for Achievement in the Study of Humanity, an award administered by the Library of Congress that recognizes work in disciplines not covered by the Nobel Prizes.

"Drew brings extensive experience to the board," says James Cuno, president and CEO of the J. Paul Getty Trust. "Her contributions to the humanities are of the greatest distinction and I look forward to working with her to further the Getty's mission in the service of the world's cultural heritage."

Anne Helmreich Begins Newly Created Role at the GRI

Anne Helmreich, a distinguished art historian, administrator, and a leading figure in the digital humanities, recently joined the Getty Research Institute (GRI) as associate director for digital initiatives. In this newly-created position, Helmreich oversees digital art history, the Getty Provenance Index, and the Getty Vocabularies. She plays a leading role in all aspects of digital scholarship and serves as a member of the GRI's senior leadership.

Helmreich comes to the Getty from Texas Christian University, where she was dean of the College of Fine Arts. Prior to that position she was senior program officer at the Getty Foundation, associate professor of art history at Case Western Reserve University (CWRU), director of the

Baker-Nord Center for the Humanities at CWRU, and assistant and associate professor of art history at Texas Christian University.

She is a scholar of modern art, specializing in nineteenth- and early twentieth-century British art and the built environment. Her current research focuses on the history of the art market and the productive intersection of the digital humanities and art history. Her monograph *Nature's Truth: Photography, Painting, and Science in Victorian Britain* explores the relationship between art and science, and she recently co-edited *The Rise of the Modern Art Market in London, 1850–1939* with Pamela Fletcher.

Helmreich's scholarship has been supported by grants and fellowships from the Getty Research Institute, the National Endowment for the Humanities, the Clark Library, the Harry Ransom Center, the Huntington, the Yale Center for British Art, and the Paul Mellon Centre for British Art. She received her BA from Dickinson College (history), her MA from the University of Pittsburgh (art history), and her PhD from Northwestern University (art history).

"I am delighted that Anne has joined us," says Andrew Perchuk, the GRI's acting director. "The Institute has been a leader in digital art history and art-market studies for many years, and with Anne's expertise, I am confident we will reach even greater heights."

Museum Appoints Ulrich Birkmaier as Senior Conservator of Paintings

Ulrich Birkmaier, a well-respected conservator who has overseen the care of numerous important works of art, joined the J. Paul Getty Museum in September as senior conservator of paintings. He replaces Yvonne Szafran, who retired last summer following a forty-year career at the Museum.

Birkmaier leads the Museum's Department of Paintings Conservation, which is responsible for the long-term study and care of one of the finest collections of Old Master and nineteenth-century European paintings in the United States. The department also runs an active program of study and treatments, including technical and materials analyses, of works from institutional partners across the United States and Europe.

"It was no small feat finding someone with the skill, experience, and insight to lead our world-class team," says Timothy Potts, director of the J. Paul Getty Museum. "In Ulrich we have someone who will invigorate and steer our conservation efforts to ensure that the Museum maintains its leadership position in the field."

After beginning his career in Munich, Germany, at the Staatsgemäldesammlungen and the Wittelsbacher Ausgleichsfonds, Birkmaier served as a graduate intern in the Getty's Paintings Conservation Department for a year before being appointed assistant paintings conservator. He subsequently held positions at the National Gallery of Art in Washington, DC, the Fine Arts Museums of San Francisco, and the Getty Conservation Institute (as a guest scholar). In 2000 he accepted a post at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, as associate paintings conservator, and two years later was made chief conservator. He oversaw conservation and technical analysis activities and the training of incoming conservators at the Wadsworth until joining the Getty.

Birkmaier lectures regularly in the field and has published technical findings and research on Caravaggio, Titian, and Marsden Hartley, among others. He also studied paintings conservation at the Doerner Institut in Munich and the Istituto per l'Arte e il Restauro in Florence.

"I am thrilled to return to the Getty to join this respected and talented team of museum professionals," says Birkmaier. "Having spent some of my formative years here, I have long admired the breadth, scope, and excellence of the collection, programming, and outreach that have established the Getty as one of the leading arts institutions in the world. I am honored to continue and further build on this legacy."

Above: Examination of François Boucher's *Vertumnus and Pomona* (1757) in the studio at the de Young Museum. François Boucher (studio of), French, 1703–1770. The Fine Arts Museums of San Francisco, museum purchase, Mildred Anna Williams Collection, 1967.11. Image courtesy of the Fine Arts Museums of San Francisco

Opposite: Ulrich Birkmaier

New Initiative for Preserving Canvas Paintings

The Getty Foundation has launched Conserving Canvas, an international initiative aimed at ensuring that the conservation skills needed to care for paintings on canvas don't disappear. Conserving Canvas grants will support projects focused on training conservators and communicating knowledge about diverse treatment approaches, which include lining or relining a canvas, removing a lining and its adhesives, tear mending, reweaving, and mist lining.

The initiative's inaugural projects support the study and conservation of world-renowned works on canvas, including Thomas Gainsborough's *The Blue Boy* (1770) at the Huntington, San Marino; Anthony van Dyck's *Equestrian Portrait of Charles I* (1637–8) at the National Gallery, London; and François Boucher's *Vertumnus and Pomona* (1757) at the Fine Arts Museums of San Francisco. Additional grantees: the Statens Historiska Museer, Stockholm; Stichting Restauratie Atelier Limburg, Maastricht; the University of Glasgow; and Yale University, New Haven.

Recent decades have seen the conservation field embrace minimal intervention for paintings on canvas—altering an existing artwork as little as possible—as best practice, but this comes at a price. "Through extensive consultation with specialists in the conservation field, including experts at the Getty, we heard that there is a growing skills gap between senior conservators who learned treatments of paintings on canvas decades ago and newer museum conservators who need to address critical problems for paintings in their own collections," reports Deborah Marrow, director of the Getty Foundation. "Conserving Canvas creates opportunities for international collaboration among conservation professionals, so that knowledge can be shared, discussed, and disseminated."

Getty Medal 2018

Three leaders and creative forces within the visual arts are recipients of the 2018 Getty Medal—Thelma Golden, director and chief curator of the Studio Museum in Harlem; Agnes Gund, president emerita of the Museum of Modern Art (MoMA); and renowned sculptor Richard Serra.

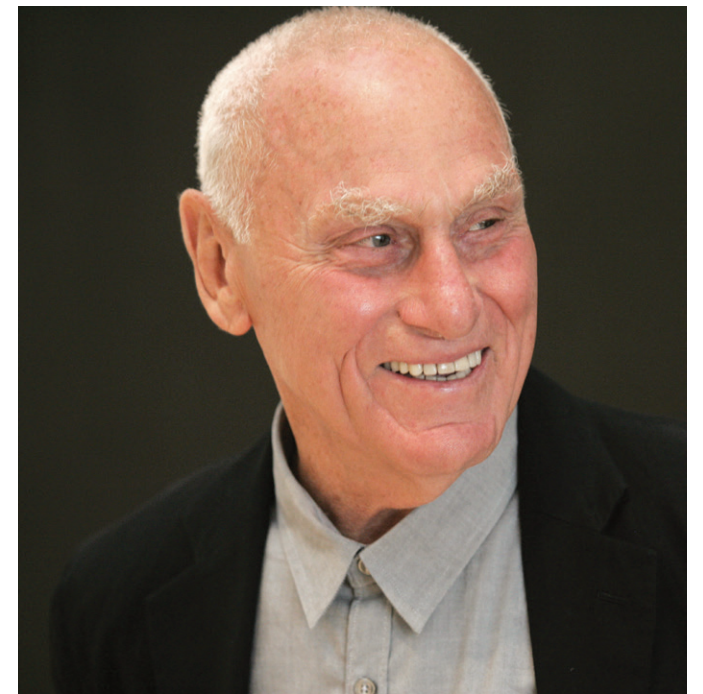
All three honorees have challenged the status quo by showing how art gives shape to cultural change, by funding and implementing programs to bring the arts to the underserved, by changing traditional beliefs about art forms, and by focusing on artists as catalysts.

by James Cuno

Thelma Golden

Agnes Gund

Richard Serra



THELMA GOLDEN

In the late 1990s, in conversation with artist Glenn Ligon, Thelma Golden coined the term *post-blackness* to describe the "liberating value in tossing off the immense burden of race-wide representation, the idea that everything they do must speak to, or for, or about the entire race." The term caught on and has been both embraced and contested.

The sustained power and meaning of the term *post-blackness* says a lot about Thelma. She has her finger on the political and cultural pulse of the nation and finds that pulse through extensive conversations with artists. Her talk with Ligon was about the range and meaning of images and their histories, and also about finding a way, in her words, "to take the Studio Museum and its then thirty-three-year history around these issues to the next intellectual and programmatic step...I wanted to move forward by looking at a group of artists who generationally, for me, were new."

Thelma is an art historian and an institution builder. Director and chief curator of the Studio Museum in Harlem, she grew up in Queens and received her BA in art history and African American studies from Smith College in 1987. From 1988 to 1998, she was a curator at the Whitney Museum of American Art, where in 1993, with Elisabeth Sussman, she co-curated a Whitney Biennial that drew controversy for its focus on sociopolitical issues such as race, ethnicity, gender, and sexual identity.

Thelma doesn't shy away from controversy. Nor does she seek it. She has an eye for what is important and challenging in the moment, for what will stand the test of time.

In 2000, Thelma joined the Studio Museum, the world's leading institution devoted to visual art by artists of African descent, becoming its director five years later. In short order she organized important monographic exhibitions on Isaac Julien, Martin Puryear, Glenn Ligon, Lorna Simpson, and Chris Ofili as well as the thematic exhibition *Black Romantic: The Figurative Impulse in Contemporary African-American Art*.

At the same time, she has had to defend the importance of the museum's historic legacy at a time when the work of African American artists is increasingly entering the collections of mainstream museums. *The New York Times* has called the museum at once a "local community hub and an international champion of African-American artists and curators."

Thelma is a true leader in the museum field. "I take seriously the responsibility to represent what it means to believe in the power and the possibility of diversity and inclusion in our cultural world," she says.

In 2015 she was appointed to the board of the Obama Foundation; there she is part of a team developing the Barack Obama Presidential Library. She has been awarded honorary doctorate of fine arts degrees by Moore College of Art and Design, Smith College, and the San Francisco Art Institute. In 2015 she was named a Ford Foundation Art of Change fellow. In 2016 she became a trustee of the Los Angeles County Museum of Art.

In the midst of all this, she is leading the Studio Museum's much-admired building expansion, designed by Ghanaian British architect David Adjaye. The new building will enhance the museum's vital connection to the city Thelma calls home.

Above, from left: Artist Jeff Koons with Studio in a School Vice Chair Dorothy Lichtenstein and Studio in a School Founder Agnes Gund at PS 145 in Manhattan. Photo: Mindy Best

Agnes Gund at San Quentin State Prison, CA, February 2018

Opposite, from left: Thelma Golden. Photo: Scott Rudd Events

Hank Willis Thomas, Rujeko Hockley, Racquel Chevremont, Julie Mehretu, David Adjaye, Thelma Golden, Mickalene Thomas, Lorna Simpson, Glenn Ligon, Chris Ofili. Photo: Scott Rudd Events

Previous page, clockwise from top: Thelma Golden. Photo: Julie Skarratt

Richard Serra. Photo: Matthew Summer

Agnes Gund. Photo: © Annie Leibovitz

AGNES GUND

In January 2017 Agnes Gund, president emerita of MoMA and trustee emerita of the J. Paul Getty Trust, sold a painting from her prestigious collection of modern and contemporary art. Normally this wouldn't be newsworthy, even if, as in this case, the painting was by Roy Lichtenstein and was one of the Pop master's classic "cartoon" paintings. What made it newsworthy was *why* she sold it.

Aggie sold the painting to give $100 million to establish the Art for Justice Fund, an organization dedicated to relieving mass incarceration in the United States. Darren Walker, president of the Ford Foundation, which administers the fund in partnership with Rockefeller Philanthropy Advisors, says that it is part of a "larger idea . . . to raise awareness among a community of art collectors [so] that they can use their influence and their collections to advance social justice."

Aggie's foundational gift to establish the Art for Justice Fund reflects her lifelong commitment to the belief that art has the power to change people's lives, from their earliest to their most advanced experiences. Once established, Darren and Aggie quickly raised additional funds from collectors Laurie M. Tisch, Kathryn and Kenneth Chenault, Jo Carole Lauder, Daniel S. Loeb, and Brooke and Dan Neidich. The list of founding donors has since expanded to include more than thirty people. To date the fund has given $22 million in grants to thirty recipients, including arts programs and initiatives pursuing the safe reduction of prison populations, bail and sentencing reform, and the removal of reentry barriers.

Aggie has long worked to enhance the role of the arts in public life. In 1977, in response to a dramatic cut in the arts-education budgets of New York City public schools, she stepped forward to create Studio in a School, whose mission is to foster "the creative and intellectual development of New York City youth through quality visual arts programs directed by arts professionals."

Studio in a School has two divisions: the NYC Schools Program, which offers visual arts programs for students in pre-K through high school, and the Studio Institute, which creates numerous programs for high school and college students wishing to pursue arts careers. In 2017 Studio in a School was honored by Americans for the Arts with a National Arts Award for Arts Education.

For her love of the arts, her powers of perception and persuasion in advancing personal growth and social justice, and her philanthropic leadership, Aggie has received seven honorary degrees from institutions such as Hamilton College, Kenyon College, Brown University, and Bowdoin College, as well as the National Medal of Arts, our nation's highest honor in the arts. She is a member of the American Academy of Arts and Sciences and an honorary fellow of the Royal Academy of Arts, London.

The Matter of Time, 1994–2005, Richard Serra. Weatherproof steel. Eight works of different dimensions. Guggenheim Museum Bilbao, Spain. Photo credit: Lorenz Kienzle

RICHARD SERRA

The most important sculptor of our time, Richard Serra was born in San Francisco in 1939. He studied at the University of California, Berkeley, and the University of California, Santa Barbara, before receiving his MFA from Yale University in 1964. His training at Yale had been as a painter, and from 1964 to 1966, in Paris and then in Florence on a Fulbright fellowship, he continued to paint. By 1968 he was working with lead, throwing it while molten, rolling it, tearing it, and casting it. In 1969 he propped and stacked it, and three years later, now working in steel, he cut it.

By the early 1970s, with *Pulitzer Piece: Stepped Elevation* (1970–71), a work made of three weathering COR-TEN plates, and *Shift* (1970–72), made of six long concrete sections, he was using sculpture to engage landscape (in St. Louis, Missouri, and King City, Ontario, respectively). "What I wanted," he wrote in 1973, "was a dialectic between one's perception of the place in totality and one's relation to the field as walked. The result is a way of measuring oneself against the indeterminacy of the land. I'm not interested in looking at sculpture, which is solely defined by its internal relationships."

In 1979 Richard received a commission from the US General Services Administration (GSA) for a sculpture on the Federal Plaza in New York. The resulting *Tilted Arc*, a long, sweeping arc of steel, was installed in 1981. Richard said of the design, "the viewer becomes aware of himself and of his movement through the plaza. As he moves, the sculpture changes. Contraction and expansion of the sculpture result from the viewer's movement. Step by step, the perception not only of the sculpture but of the entire environment change."

Tilted Arc quickly attracted controversy. Some of the workers who passed it every day claimed that it created threatening conditions on the plaza, though much of the negative criticism stemmed from the fact that some people just didn't like it. The GSA proposed removing the sculpture, which resulted in a trial and litigation. The sculpture was ultimately dismantled and destroyed in 1989. The affair caused considerable debate, with no speaker more articulate in the defense of artistic freedom than Richard himself.

In 1990 Richard was commissioned by the City of Reykjavík to make a sculpture comprising nine pairs of basalt columns placed around the periphery of Vesturey, the north part of Videy Island, Iceland. All nine locations share the same elevation, with the stones of each pair situated at an elevation of nine and ten meters, respectively. The work, titled *Áfangar*, structures the island in sculptural terms, and the selection of basalt connects the sculptural elements to the geological time of the island.

In 1996 Richard embarked on a number of large, powerful, and often elegant sculptures, each named and comprising a *Torqued Ellipse* or *Torqued Ellipses*.

Five years later, the contradictory sculptures in these series—at once massive and ribbonlike—became more and more complex, with the weatherproof steel plates curving in and out of each and onto themselves in works like *Cycle* (2010), *Band* (2006), and *Inside Out* (2013). They are evidence of Richard's relentless investigation of form and material, weight, and the aesthetic experience.

Inaugurated in 2013, the J. Paul Getty Medal recognizes extraordinary achievement in the fields of museology, art historical research, conservation science, and philanthropy. These represent the founding interests of the J. Paul Getty Trust and are embedded in the work of its constituent programs—the Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute.

Past recipients of the Getty Medal include Harold M. Williams and Nancy Englander (2013); Jacob Rothschild (2014); Frank Gehry (2015); Yo-Yo Ma and Ellsworth Kelly (2016); and Mario Vargas Llosa and Anselm Kiefer (2017).

The APPEAR Project

Sharing the Secrets of Ancient Funerary Portraits

Isidora (Mummy Portrait of a Woman) (detail), AD 100–110. Encaustic on linden wood; gilt; linen. The J. Paul Getty Museum. Four technical images: upper left, x-ray; upper right, raking light; bottom left, ultraviolet; bottom right, infrared

When Marie Svoboda joined the J. Paul Getty Museum's Department of Antiquities Conservation in 2003, the first thing on her to-do list, she decided, would be to research the Getty Villa's funerary portraits—sixteen images of the deceased painted on wooden panels or linen shrouds, originally attached to a mummy's wrapping. The works date to the Romano-Egyptian period in Egypt, from the first century AD into the mid-third century. "We have an amazing collection," Svoboda says. "Of course there's the masterpiece, Isidora—she's very special—but they're all wonderful, so expressive and realistic, like two-thousand-year-old snapshots. They're the precursor to the western painting tradition."

Over the course of her research, Svoboda discovered many studies into the ethnicity, social status, and profession of the portraits' subjects. But little had been written about who their creators might have been, or what materials and methods were used. "Being a conservator who loves to study materials and technology, I wanted to know, were the artists part of workshops? What pigments did they use? How did they make those pigments? All of that. But only a handful of the 1,028 mummy portraits known to exist have undergone full and rigorous technical investigation. Early studies carried out on a single portrait have been quoted for thirty years, standing as 'this is how painting was done.'"

In a lightbulb moment, Svoboda imagined a project wherein conservators, scientists, and scholars would research the methods and materials of as many portraits as possible—the bigger the pool of data, the more scientific and comprehensive the experts' conclusions about these artifacts would be. The timing was right, too: an array of new technical imaging methods—ultraviolet illumination, infrared reflectography, radiography, and other means of highly accurate, noninvasive analysis—were now available. The Getty could even build a database for compiling and sharing the massive historical, scientific, and technical information the project would yield. Data entry could be as easy as checking boxes for visual observations (tool marks, gilding, inscriptions), identified pigments (lead white, Egyptian blue, madder), and wood type (linden, cedar of Lebanon, sycomore fig).

Svoboda presented her idea to J. Paul Getty Trust President and CEO Jim Cuno in 2013, and he jumped on board at once. "Mummy portraits are extraordinary," Cuno says. "Not only do they date back some two thousand years, but they also combine the spectacular style and technique of Greco-Roman painting with Egyptian funerary traditions. It would be an important initiative to study them—both ours and other museums'—to understand the unexplored territory of their production and makers." Only a few months later, the Ancient Panel Paintings: Examination, Analysis, and Research (APPEAR) project was born.

By Jennifer Roberts

Above: Macro-XRF scan of mummy portrait Isidora, GCI Research Lab Associate Douglas MacLennan, GCI Assistant Scientist Monica Ganio, and Getty Museum Conservator Marie Svoboda

Opposite from top: Joy Mazurek, assistant scientist at the GCI, samples a mummy portrait of a man for binding media analysis.

Mummy Portrait of a Man, Romano-Egyptian, 100–125. Encaustic on linden wood panel. The J. Paul Getty Museum

Since APPEAR's launch, thirty-five institutions around the world have studied and contributed data for about 285 mummy portraits. Experts have worked in teams or combined their efforts, including Caroline Cartwright, a wood anatomist at the British Museum, who has studied 140 wood panels from twenty-four institutions with a scanning electron microscope, and Joy Mazurek, a binding media specialist at the Getty Conservation Institute (GCI) who has analyzed over forty portraits with a gas chromatograph/mass spectrometer (GS/MS). An international scholarly conference last May brought eighteen presenters to the Villa to share their findings and research. Svoboda's clear passion for her subject, meanwhile, has inspired APPEAR collaborators to invite experts in their networks to join the project.

APPEAR's results have surprised Svoboda as much as her colleagues' efforts to spread the word. New, or newly fleshed out, theories now posit that the people who created mummy portraits were highly skilled and resourceful professionals; the materials they used were imported to Egypt from such far-away places as Spain and Northern Europe; a green pigment produced by combining indigo with orpiment (orange-yellow) is five hundred years older than what the historical record had indicated; and much more.

The Artists

If you were an affluent Egyptian living in the Fayum region (south of Cairo) in the first through the third century, what happened, exactly, once your spouse died? Did you ask your artistic aunt to try her hand at a mummy portrait? Ask the local mural artist adopting the trendy Greco-Roman style if he'd like some side work? APPEAR research suggests that mummy portrait artists might have belonged to workshops specializing in funerary portraits—that this kind of portraiture was a trade.

For one, the portraits' exquisite shading, command of color, and inclusion of lifelike details distinguishes them from most other painting forms of the time. Only some wall paintings, especially in Pompeii, demonstrate a similarly high skill level in their portraits. Secondly, mummy portraits were painted using two known media applications, encaustic and tempera, both of which prove extremely difficult to execute. Encaustic, the dabbing on of wax modified with pigment and perhaps resin or oil, must be executed quickly, before the wax mixture hardens on the brush. Try to fix a mistake with a second dab and the spot gets gloppy. Svoboda knows this first-hand; during a workshop she organized at the Getty Villa, an ancient-materials artist let Svoboda and her teammates experiment with encaustic. Similarly, with tempera—a water-based painting technique that creates an impressionistic style—one wrong stroke stains the light background forever. That artists trained in a workshop, instructed by skilled experts who could teach them hard-won tips, is a good bet.

Joy Mazurek discovered that the majority of the portraits she studied were encaustic, a category that encompasses beeswax or beeswax with drying oil, and that the remaining portraits were tempera primarily composed of animal glue. One of her favorite findings was the surprising presence of animal glue in a portrait from the Petrie Museum of Egyptian Archaeology in London. "In 1979, when binding media identification was in its infancy, researchers identified egg tempera in the same portrait—and art historians have been citing those results as an early example of egg tempera use in antiquity," she says. "But I discovered the preference of animal glue in all fifteen of the tempera portraits I studied—portraits that came from the Getty Museum, the Petrie, the Ny Carlsberg Glyptotek, and other museums."

Also bolstering the workshop argument: since only a small percentage of the world's known mummies—most of them discovered in the Fayum region during the nineteenth century—included portraits in the wrappings, probably only a small percentage of Egyptians could afford the great sum a workshop would have charged for a portrait. Supporting that idea, subjects often wear opulent jewelry and other markers of the wealthy. Isidora, a second-century encaustic portrait on view at the Getty Villa, is elaborately bejeweled and gilded. "She's painted exquisitely, too," Svoboda says. "The artist clearly had an enormous amount of skill."

The Egyptians would certainly have paid top dollar for an artist to accurately capture their dearly departed. "They believed that if a deceased person's soul could recognize his or her body, they could return to it and voyage into a blissful afterlife; so the more lifelike the portrait, the better the chance the soul could find it."

Interestingly, two artifacts have given APPEAR researchers a behind-the-scenes look at an artist's life during this era. A Roman sarcophagus at the Hermitage Museum in Saint Petersburg depicts an artist at work in a studio; portraits hang on the walls, an easel is set up, and the artist heats something assumed to be a pigment. A portrait in the Phoebe Hearst Museum at the University of California, Berkeley, includes a list of detailed instructions for the artist on its flip side.

Materials

Some of the materials used in mummy portraiture seem to have been imported; yet another argument for workshops, since businesses, rather than individual artists, would have been more financially capable of affording imports. Linden wood, which grew only in Europe, underlies 75 percent of the portraits Caroline Cartwright studied, and would have been a perfect medium for painting, what with its smooth, even, knot-free grain and ability to be cut as thinly as two millimeters. Clusters of linden-wood-based portraits have been found in certain cemeteries, too; so perhaps these cemeteries had workshops as part of the business.

A manufactured red pigment traced to southern Spain was used to paint several works: the shroud of the Museum's complete mummy of Herakleides (recently on view at the Getty Center in *Beyond the Nile: Egypt and the Classical World*); Isidora; and in a whole group of red-shroud mummies from collections in North America and Europe. It might have been the byproduct of silver mining at a site called Rio Tinto, roasted, turned into "red lead" paint, and introduced into Egypt by the Romans, since it was

not known in Egypt before the Roman occupation. Why did artists use it, when they could easily obtain natural red pigments locally, though? Simply for the novelty of it, Svoboda says. Or because lead, the ingredient differentiating the pigment from other reds, has insecticidal and water-resistant properties that would help preserve the portraits for eternity, as the Egyptians wanted.

Another manufactured, and therefore unusual, paint recently found in many of the portraits is "Egyptian blue." And only since the introduction of multispectral imaging, specifically visible-induced luminescence, has the pigment been detected simply with the snap of a photo. Egyptian blue was not only used to produce the luxurious color found in jewelry, it was also mixed with white to make tunics and the whites of the eyes brighter, and to cool flesh tones.

Even more extensively used was indigo blue, APPEAR research has shown—and sometimes indigo was mixed with yellow or madder, a pinkish dye/pigment, to produce greens or purples, respectively. Herakleides' shroud is painted with indigo, not only in the areas of the blue funerary inscription but also in a mixture with orpiment to color his feet green. "We discovered that this was some of the earliest use of indigo as a pigment," Svoboda says. "I was amazed by that. Now we know to look for it and it's on nearly every single portrait. You look at *Mummy Portrait of a Woman* in the Getty's collection; she has a purple clavus made with a mixture of indigo and madder, indigo outlines around all of her jewelry, her eyes and eyebrows are painted with indigo, there's even indigo in her hair. We identified indigo by combining a visible with an infrared image while changing the color channels in Photoshop to create a false color infrared image. Wherever indigo is present, it appears magenta."

Another discovery about materials: madder on several portraits contains tiny fabric fibers, an indication that the pigment might have been repurposed from the runoff created by a textile dyeing business.

"What's great is that we can identify some of these materials—the linden wood, the manufactured pigments—more easily now, either nondestructively or with the tiniest sample," Svoboda says. "When I was in graduate school and we needed to do wood identification, you'd have to take a cube as big as a pencil eraser and make cross-sections. Now Caroline Cartwright only needs a minute sample nearly invisible to the naked eye, and she can identify it with a scanning electron microscope."

Methods

One topic hotly debated by those studying mummy portraits is whether the works were created before or after the person's death. The subjects are overwhelmingly young—between thirty and forty—so maybe it was the fashion in elite households to sit for a portrait that could be hung in your villa and later taken down to adorn your mummy. Svoboda has stepped into the "painted after death" camp, though. "The eyes are so big and luminous, so exaggerated. It looks like the artist is trying to breathe life into them." Further, when the mummy portraits were compared to CT scans of the bodies within the wrappings, the ages of the portraits and bodies matched.

If the artists' method was to paint subjects after death, did they sit down and quickly sketch the face before the body was whisked away for the seventy-day mummification process, adding details and pigments later? Infrared light has revealed underdrawings using carbon black ink in a few portraits, and through other imaging methods—x-radiography, ultraviolet illumination, and visible induced luminescence—lead white and Egyptian blue sketches have been detected. A group of portraits from the city of Tebtunis now at the Phoebe Hearst Museum all have an underdrawing in Egyptian blue.

What's Next

Svoboda recently secured funding from the Getty that supports the project for another four years. This means that she can look for ways to make research and data entry even easier, especially for institutions lacking the resources or time to extensively study their collections or enter all their data. "The good news is that imaging methods alone are changing before our eyes," she says. "The resolution is getting better, and people are better at understanding the diagnostic responses of materials in certain wavelengths. Just in my time here it was discovered that Egyptian blue has a special luminescence in a very particular wavelength—at 910 nanometers."

A statistical overview of information from the database will soon be available, to both scholars and the general public, on the APPEAR website. "We want to share this data with scholars to deduce information through statistics. And if someone's really interested, they can contact us through the website, and we can put them in touch with the right institution. We want to share this data because we think everyone loves knowing behind-the-scenes details of someone's craft, of how something was made."

She also hopes to hold an APPEAR meeting in 2020, and she's slated a conference for 2021 intended to be held in conjunction with a funerary portrait exhibition at the Allard Pierson Museum in Amsterdam.

"I'll go for as long as I can with this," Svoboda says. "There's so much more to discover. For instance, what happened to painting after the decree by Christian emperor Theodosius—around the late fourth century—that deemed mummies Pagan and banned their creation? There was a big gap in painting until about the sixth-century Christian icons. So did these artists go underground and secretly pass their skills of pigment production and painting technology along to the next generations? What a fascinating mystery. But our growing understanding of mummy-portrait production is unveiling some of these mysteries—and providing a more tangible link to the next two thousand years of painting."

For a list of APPEAR's participating institutions, transcripts of the 2018 APPEAR conference papers, and contact information, visit getty.edu/museum/research/appear_project.

Above: Mummy Portrait of a Woman, about AD 175–200, Romano Egyptian. Tempera on cedar of Lebanon wood panel. The J. Paul Getty Museum

Opposite: Mummy with Shroud and Portrait (Mummy of Herakleides) about first century AD, Romano-Egyptian. Tempera and gilding on a linden wood panel, linen, and encaustic. The J. Paul Getty Museum

PRINTS AND DRAWINGS CURATION

THEN AND NOW

It is often said that to look at a print or drawing is to peer over the shoulder of an artist. Scholars of prints and drawings have long savored this intimate encounter—seeing the strokes of a pen or the sweeps of a lithographic crayon that represent stepping stones in the creative process.

Because works on paper provide extraordinary insights into the methods of some of Western art history's most celebrated artists—and because they are often striking works of art in their own right—drawings and prints have always formed large parts of museum collections. It's not uncommon for museums to hold tens or even hundreds of thousands of prints and drawings.

But prints and drawings also pose challenges for specialists responsible for their care. They are fragile and extremely light-sensitive, for instance, forcing curators to rotate works on display every few months. That means only a limited number of visitors and scholars get the chance to see them, despite the considerable time and resources spent bringing an exhibition to the public.

As demands on the twenty-first century museum have evolved, so too have expectations for prints and drawings curators. Today's curators must balance the need of preserving and passing down specialist knowledge with that of making information about their collections more accessible to modern museum audiences—not only in the print room or galleries, but also online.

For that reason, the Foundation has recently launched The Paper Project: Prints and Drawings Curatorship in the 21st Century, a multiyear effort to strengthen curatorial practice in the graphic arts field internationally. The initiative has already awarded grants to twelve institutions: the Ashmolean Museum at the University of Oxford, the British Museum, the Courtauld Gallery, Harvard Art Museums, the Metropolitan Museum of Art, the Morgan Library & Museum, the Musée des Arts Décoratifs, the Museum Boijmans Van Beuningen, the Rijksmuseum, the Rhode Island School of Design (RISD) Museum, Staatliche Kunstsammlungen Dresden (SKD), and the Victoria and Albert Museum.

Building Traditional Skills in Prints and Drawings Curation

This past June a Paper Project grant at the Morgan Library supported a ten-day traveling seminar in and around London that brought a group of early-career professionals together with senior curators. The goal was to foster connoisseurship and deepen understanding of the market for old master and nineteenth-century drawings. Organized and led by two Morgan curators—John Marciari, the Charles W. Engelhard curator and head of the Department of Drawings and Prints, and Jennifer Tonkovich, the Eugene and Clare Thaw curator of drawings and prints—the seminar offered participants the rare chance to see, study, and reflect on an expansive array of drawings.

"Curators need to sit in the study rooms of the world's top museums and go drawing by drawing, box by box, looking at individual works and getting a sense of their materials," notes Marciari. "It's the only way to get a true understanding of a drawing's properties and merits."

According to Marciari, the in-depth examination of vast art collections goes back to the late nineteenth century, when it was common for prints and drawings curators to spend at least a month or two each year visiting European collections. Such trips allowed curators to carefully, systematically study thousands of artworks and gain familiarity

By Heather MacDonald

Studies of an Outstretched Right Forearm for the Fresco The Drunkenness of Noah on the Ceiling of the Sistine Chapel, circa 1508–09, Michelangelo. Black chalk. Rotterdam, Museum Boijmans Van Beuningen (former Koenigs Collection). Photo: Studio Tromp, Rotterdam

Above: View of the Study Room of the Kupferstich-Kabinett Dresden. © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden. Photo: Andreas Diesend

Opposite, from top: At the Christ Church Picture Gallery in Oxford, participants in the Morgan traveling seminar study pages from the so-called *Libro de' disegni* compiled by Giorgio Vasari and Niccolò Gaddi. Photo: Jennifer Tonkovich

Life class at the Royal Academy of Painting and Sculpture, 1746, Charles Joseph Natoire. © The Samuel Courtauld Trust, The Courtauld Gallery, London

with their materials, condition, and quality. In contrast, today's curators have much smaller travel budgets and far more obligations tying them physically to their institutions, which limits their ability to gain encyclopedic knowledge of other collections.

To increase their exposure to more artworks and expand their understanding through dialogue, participants in the Morgan traveling seminar visited major drawings collections in England, including the British Museum's, the Ashmolean's, and the Royal Collection at Windsor Castle, where they discussed questions such as attribution and authenticity.

For Jamie Gabbarelli, assistant curator of prints, drawings, and photographs at the RISD Museum, the seminar provided a welcome chance to explore drawings scholarship with others. "The universities I attended did not offer introductory courses on the history of western drawing, and there are real limits to how far one can go on one's own," he says. "Connoisseurship, I quickly realized, is not an individual sport. That is one of the reasons why the small seminar format, where participants can look closely and discuss as a group, is ideal."

A key takeaway from the seminar for Gabbarelli was an understanding of the interwoven ecosystem of the art world. "As the seminar clearly proved to us, building relationships with colleagues, dealers, collectors, and experts in the field is of invaluable importance. However scattered on the map our institutions may be, none of us operates in a vacuum: communication and collaboration not only strengthen our confidence and sense of community, they also lead to better scholarship."

The Field of Prints and Drawings Looks to the Future

As prints and drawings scholars look to the future, an issue they must contend with is the impact of the digital revolution on their field. Stephanie Buck, director of the Kupferstich-Kabinett (Museum of Prints, Drawings, and Photography) at SKD, reports that the arrival of digital technologies has inadvertently contributed to many curators spending less time physically interacting with their collections, given that they can easily consult online collection databases or digital images for their research questions.

"But direct contact with original works of art informs the way we look at and interpret these images," says Buck. "A paper's texture and quality lend three-dimensionality to what appears flat in digital reproduction. Size, state of conservation, and color lend further individuality to each object, making it unique."

To give curators the opportunity to engage with physical collections, a Paper Project grant to SKD is supporting two traveling seminars focused on sixteenth-century Italian drawings. In addition to studying SKD's large drawings collection, participants will visit important prints and drawings collections in northeast Germany and Central Europe. Similar to the Morgan-led seminar, the SKD program will facilitate dialogue among participating curators and scholars as they explore both established and new approaches and methodologies for interpreting Renaissance and Mannerist drawings.

The digital age has also added positive contributions to the prints and drawings field, of course. For one, the rapidly progressing digitization of museum collections has opened them up to scholars and the public, resulting in new approaches to engaging with art.

To foster this development, a Paper Project grant to the Rijksmuseum in the Netherlands is supporting the creation of an online catalogue for the museum's collection of Dutch Golden Age drawings. Originally intending to produce the catalogue in print, the museum has instead decided to publish online, allowing the research—as well as downloadable high-resolution images of the drawings—to be immediately and freely available to anyone with a computer, tablet, or smartphone.

Technology also holds the promise of supporting new exhibition formats that make prints and drawings collections more accessible. At SKD, Buck hopes to see dynamic, pop-up exhibitions in the museum study room—a place rarely frequented by the public—that allow visitors to choose what they want to see from a preselected group of works in the online collection. "The study room is a place of participation and rare individual freedom, allowing direct and individual engagement with works of art and museum staff," says Buck. "I want visitors to feel at home in this space."

A Range of Projects Will Strengthen the Field

Because the field of prints and drawings is working to bridge its traditional curatorial practices with those of the future, the Foundation is supporting a range of grant projects aimed at curators' professional and scholarly development needs. Some grants are providing curatorial fellowships that offer broad-based training in areas such as cataloguing, collections management, research, exhibitions, acquisitions, and public engagement. At Harvard, a Paper Project grant will be used for a three-day workshop for junior curators, to foster a deeper understanding of technical approaches to the study of prints and drawings. Other grants focus on research and publications regarding museums' prints and drawings collections, with the new scholarship to be made publicly accessible to a broad audience online.

With these new projects, and those yet to come, the future of the prints and drawings field looks bright. Energetic and innovative curators are working to keep prints and drawings collections at the center of museum-based scholarship, just as they've done in past centuries. Digital techniques are being harnessed to better share museums' vast reserves of prints and drawings and to shine a light on their place in art history. Creative exhibitions are inviting audiences to engage with prints and drawings in new and surprising ways. And the Getty Foundation is playing a key role in making these activities possible.

The Art and Politics of MONUMENTALITY

By Chelika Yapa

The Confederacy was not on the winning side of the American Civil War. Still, community members in Southern and Eastern states built monuments to their Confederate "heroes" to reassert control over public spaces, civic engagement, and political power. And they weaponized these monuments through their placement: a statue of Thomas "Stonewall" Jackson, for instance, was erected in 1921 in Court House Square in Charlottesville, Virginia, after the demolition of a row of homes occupied by African Americans.

This fall, Renée Ater, associate professor emerita of history of art at the University of Maryland, College Park, will explore the concerted effort to reconcile and memorialize the painful history of slavery in the United States by examining twenty-five monuments to the slave past located in the South, Midwest, and Northeast—as a 2018–2019 Getty Research Institute (GRI) scholar. This year's scholar theme is "monumentality," which in this context refers to how monuments, and monumental things, address fundamental questions of art and architectural history. The theme, and Ater's project, are especially timely: last year several Southern states attempted to permanently remove their Confederate monuments, sparking white supremacist and white nationalist demonstrations, including a deadly protest in Charlottesville.

Ater will join thirty-seven visiting Getty scholars, including GRI artist in residence Theaster Gates, who will be at the Getty for periods of three, six, and nine months, beginning September 2018. They will explore how monuments and the monumental pose fundamental questions in art and architectural history related to size, scale, and perception, as well as to patronage, memory, and knowledge. Through their research projects, they hope to shift perspectives and rewrite traditional art historical narratives about the place of monumental art in cultures across the world.

Swing Low: Harriet Tubman Memorial, dedicated November 13, 2008. Alison Saar. Bronze and Chinese granite. Photo by Renée Ater

A Sampling of Projects

In her project proposal, Ater cites the definition of monumentality from the *Encyclopedia of Aesthetics*: "…the concept of monumentality indicates a structure that will survive all potential tests of time—weather, war, political regimes, and changed values. The monument is supposed to pass down through history the essence of a past event and, in its immobility, to hold it stable in time—indeed, to render it timeless." Continuing work on her digital publication, *Contemporary Monuments to the Slave Past: Race, Memorialization, and Civic Engagement,* Ater will examine the monuments to explore just how the community came together to create them and the stories they tell about America's engagement with its slave past.

Savino di Lernia, associate professor of African prehistory at Sapienza University of Rome, will study prehistoric monumentality in the Saharan Desert by framing a natural landscape as a monumental space. For the herder who lived there 8,300 to 4,500 years ago—before desert conditions set in the Sahara—the landscape served as a marker of cultural identity. Di Lernia's research will focus on larger, dry stone monuments dotting the desert, as well as burials, landmarks, rock art, and ceremonial buildings. By examining the archeological record, he will reconstruct the life of herders and the role played by monuments and monumentality in shaping the cultural landscape.

Meanwhile Guolong Lai, associate professor of history of art at the University of Florida, Gainesville, will examine recently unearthed evidence that suggests new parts to the story of monumentality in ancient China. Lai points to new archaeological and paleological evidence that shows that monumentality did not begin with the unification of China; it emerged earlier in the Qin

Above: Ali Khalfalla (left), Savino di Lernia, and Mohammed “Skorta” Hammadani discuss plant and animal resources for the Tuareg community living in the Tadrart Acacus Mountains (October 2008). Photo courtesy of Filippo Gallino, © Sapienza University of Rome.

Opposite: Theaster Gates. Photo: Sara Pooley

empire, as early as the eighth century, BCE. Lai’s research will benefit from the 2002 discovery of more than 36,000 pieces of bamboo and wooden manuscripts in Liye, Longshan County, Hunan Province—considered one of the most significant archeological discoveries in China in the twenty-first century. These writing slips contain information on local and border administration, the law, local conditions, and sacrificial records, and provide a glimpse into the social and political history of monuments.

Other Getty Scholar research projects include military architecture in sixteenth-century Italy, mid-century modern architecture in Mexico City, and research related to artist Richard Serra, one of this year’s Getty Medal winners.

Creating an Environment that Inspires Research

The Getty Scholars’ residency program, instituted thirty-two years ago, is designed to enhance scholarly research in several ways. First, the scholars are to give formal presentations of their projects as works-in-progress to people with scholarly interests in the Getty community, including Getty staff, GRI Council members, as well as local art historians and arts professionals. These presentations will be followed by stimulating question-and-answer sessions. In addition, scholars will participate in a robust schedule of workshops, lectures, and a spring symposium in May 2019.

Staff and collections at the Getty’s Museum, Research Institute, Conservation Institute, and Foundation are themselves a tremendous resource for scholars. Interactions with Getty staff members working on projects related to a scholar’s research interest, or with scientists working with pertinent technologies, might offer new insights for the scholar. Curators at the Museum and the Research Institute have a breadth of knowledge about their collections that prompts them to bring objects or information to scholars’ attention and possibly redirect or widen the scope of scholarly investigation.

By residing in Scholar Housing, these art historians can forge important connections and exchanges that transcend borders. Thomas Gaehtgens, the GRI’s former director, once remarked, “Some of the most interesting conversations at the Getty happen around the pool at Scholar Housing.” When people relax and get to know each other, talking about their projects over an extended period of time, genuine research progress is made in the exchange of ideas and input from objective colleagues.

The staff of the Getty Research Library and Special Collections also does an extraordinary job of making collections findable and searchable. In its renowned Research Library, for instance, staff may know how to locate information that scholars would not have known existed. In addition, there has been a tremendous boost in acquisitions in the last decade, and the Research Institute has numerous archives of contemporary artists, architects, and art historians.

Monument*ality* Exhibition

To complement the scholar year, the Research Institute’s exhibition Monument*ality* prompts viewers to consider why certain monuments endure and others fall. Featuring artworks that address urban and cosmic scale, deconstruct monuments through language, and mediate power through memory, the show explores various paradigms of monumentality from antiquity to the present. It will be on view December 4, 2018–April 21, 2019.

“We live in an era when the role of monuments is being questioned in many parts of the world,” says Andrew Perchuk, acting director of the Getty Research Institute. “Cultural heritage is at risk—from war, neglect, or environmental factors—and we felt that the history of the destruction, movement, and repurposing of monuments was very pertinent, as well as the questions of size, scale, and perception. A crucial function of the GRI is to put pressing issues in context and relate contemporary debates to broader art historical concerns and art history.”

Theaster Gates: Artist in Residence

Theaster Gates, whose artistic practice extends to revitalizing cities, will join the visiting 2018–2019 Getty Scholars to conduct research for a project related to monumentality. “Gates is one of the central artists thinking about a reconception of monumentality in the twenty-first century,” says Andrew Perchuk, acting director of the Getty Research Institute. “His work rethinks monumentality as a social as well as a commemorative and aesthetic issue. Having such an important practitioner and thinker in residence with us will surely have a profound effect on the other scholars’ experience.”

Trained as an urban planner, sculptor, and potter, Gates uses his power of imagination to turn abandoned buildings in his neighborhood of Dorchester, in Chicago’s South Side, into spaces that celebrate and commemorate black culture and serve as vibrant gathering places for talks, plays, movies, and music. Gates has helped change the architectural image of Dorchester from a neighborhood where people want to drive through as quickly as possible into a place that is inviting—by “regenerating, reimagining, and reloading it with promise.”

A professor in the Department of Visual Arts at the University of Chicago and founder of the Rebuild Foundation, Gates’s work blends art, community engagement, and urban development to reshape neighborhoods. He has received grants to revitalize parts of Akron, Ohio; Gary, Indiana; and Detroit. “Art has the capacity to do things in the world that other mechanisms of transformation cannot do,” he says.

Gates’s installation *12 Ballads for Huguenot House* for Documenta 13, the 2012 iteration of the art exhibition in Kassel, Germany, was widely acclaimed. In *12 Ballads*, Gates used materials and ideas from his Dorchester home, as well as makers and musicians from Chicago, to restore a dilapidated Huguenot House in Kassel, turning it into an extraordinary work of art.

One of his most ambitious projects was the long-shuttered Stony Island Savings Bank, which he bought for one dollar from the city of Chicago with the promise that he would raise $3.7 million for its renovation. He transformed the neoclassical building into a stunning exhibition and performance space, housing it with the vinyl records of Frankie Knuckles, the godfather of house music, and the permanent library of John H. Johnson, publisher of *Ebony* and *Jet* magazines.

Listening to the wood

An AE sensor attached to a wooden drum, one of the objects included in the first phase of the climate-induced change pilot study. Drum courtesy of the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials

In a surviving fragment of Aeschylus's lost play, *Argo*, the goddess Athena helps shipwright Argus build the famed ship of Jason and the Argonauts by fitting into its prow a speaking timber taken from the sacred forest of Dodona, an oracle of Zeus. Although there is little reference to what exactly the timber said, given its origin we can reasonably imagine that it was endowed with the gift of prophesy and could warn of approaching danger. Why else would Athena have contributed it, if not for that?

At the Getty Conservation Institute (GCI), a research team is working with its own oracle of sorts: acoustic emission (AE), which helps predict potential danger. With AE sensors attached to a group of wooden objects housed in a climate chamber and exposed to gradually increasing variations of relative humidity, the team is listening for any activity that may occur on the micro scale. This allows the researchers to better understand how different environmental conditions affect the material. They can also explore how damage can be correlated with specific environmental conditions before becoming visible.

The research study is part of the GCI's Managing Collection Environments (MCE), an initiative addressing a number of compelling research questions and practical issues pertaining to the sustainable management of collection environments in museums and other institutional collections, libraries, and archives.

How Acoustic Emission Works

Acoustic emission is defined as the energy released due to micro-displacements in a structure that is undergoing deformation. Travelling through the material as ultrasound and sound waves, this energy can be detected at the surface using a sensor that converts the surface vibration to an electrical signal. Since physical failure of many materials is preceded by a discernible level of AE activity, AE monitoring has become an important tool in material science and engineering; it can predict larger-scale damage and accurately trace crack propagation in space and time.

Direct observation of damage has been, and continues to be, the most straightforward approach in assessing the influence of climatic conditions on

By Anna Zagorski

a collection of objects made of humidity-sensitive materials. Now, due to amazing sensitivity of AE, "we can directly record damage growth while changes remain invisible to those caring for the collection," says the GCI's Michal Łukomski, senior scientist and head of preventive conservation research. "Since climate-induced damage is slow and cumulative rather than catastrophic, AE monitoring of micro cracking of materials allows us to be more proactive in the management of the collection environment," Łukomski adds.

"This line of research could provide an evidence base for some important, but unquantified, concepts in our field, such as the role of existing damage in objects' responses to changes in relative humidity," says Joel Taylor, senior project specialist in the GCI's Collection Department. "This would influence future guidance on environmental conditions."

Developing Monitoring Methodologies

Applying AE to museum collections is tricky. Issues include the uniqueness and fragility of the monitored objects and related challenges of how and where to attach the AE sensors, the diversity of construction materials, and the measurement of the AE signal in an often-noisy environment. Also, wood itself is a challenging material in the context of AE monitoring: it has different levels of strength, stiffness, elasticity, and ability to absorb water—as a liquid or gas—relative to the directions of the wood grain. And different wood species display specific structural and density variability in their growth ring structure. These factors can affect the transmission and contribute to the diminishing strength of acoustic emission signals generated during micro-cracking of the wood structure.

"Our research focuses on developing monitoring methodologies for wooden art objects that consider all the variables wood represents, as well as effective methods of filtering out environmental noise," explains Łukomski. "We are also working in cooperation with the Jerzy Haber Institute of Catalysis and Surface Chemistry in Poland on the absolute calibration of acoustic emission signals in wood. That way we can directly correlate the energy of recorded AE signals with the development of micro-damage."

Acoustic Emission and Cultural Heritage

The use of AE in preventive conservation is still fairly recent. It was used successfully in a study that monitored crack propagation in wooden elements of two pieces of furniture in the National Museum in Kraków, Poland, for over a year. At the Victoria and Albert Museum in London, conservators selected works for monitoring that were particularly vulnerable to damage. "The crack propagation determined was below one millimeter per year in a piece of furniture—a minute change for any practical assessment of damage recordable only owing to the amazing sensitivity of the AE sensors," says Roman Kozlowski, head of the Cultural Heritage Research Group at the Jerzy Haber Institute. Other examples of heritage-focused AE research include studying the decay of porous stone in Spanish architectural heritage due to salt crystallization, and monitoring AE from the larval stage of wood-boring insects to detect object infestation.

During phase two of the pilot study, Joel Taylor and Michal Łukomski discuss specially created mock-ups that help develop protocols for recording object changes.

Acoustic Emission Experts Meeting

In November of 2017 the GCI convened a meeting at the Getty Center to discuss recent advances in applying AE as a direct technique for monitoring physical change in cultural heritage objects. Scientists and conservators active in acoustic emission studies considered areas where research is needed and ways data can be shared, as well as how the conservation community and allied professions can be apprised and included.

The meeting began with a review of the various technical aspects of AE monitoring. Subsequent discussions focused on the field implementations of AE monitoring for a variety of goals: to target how objects respond when subjected to a new temperature and relative humidity regime, to correlate specific climatic conditions with a survey of well-documented damaged objects, and to explore the evolving vulnerability of an object when exposed to reoccurring environmental stresses.

"The outcomes of the meeting were extremely positive, says Łukomski." "We agreed to create a user-group platform to facilitate sharing of our AE data, provide technical support, and develop AE guidelines for the cultural heritage field describing monitoring protocols, system calibration, and methods of data interpretation. We believe that by using AE monitoring, those responsible for managing collections can better understand conditions contributing to object damage and more astutely develop sustainable environmental strategies for preserving collections."

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An Illustrated History of Books in Paint

Jamie Camplin and Maria Ranauro

"Why do artists love books?" This volume takes this tantalizingly simple question as a starting point to reveal centuries of symbiosis between the visual and literary arts. First looking at the development of printed books and the simultaneous emergence of the modern figure of the artist, *The Art of Reading* appraises works by the many great masters who took inspiration from the printed word.

Authors Jamie Camplin and Maria Ranauro weave together an engaging cultural history that probes the ways in which books and paintings represent a key to understanding ourselves and the past. Paintings contain a world of information about religion, class, gender, and power, but they also reveal details of everyday life often lost in history texts. Such artworks show us not only how books have been valued over time but also how the practice of reading has evolved in Western society.

Featuring over one hundred works by artists from across Europe and the United States and all painting genres, *The Art of Reading* explores the centuries-old story of the great painters and the preeminent information-providing, knowledge-endowing, solace-giving, belief-supporting, leisure-enriching, pleasure-delivering medium of all time: the book.

Getty Publications
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165 color illustrations
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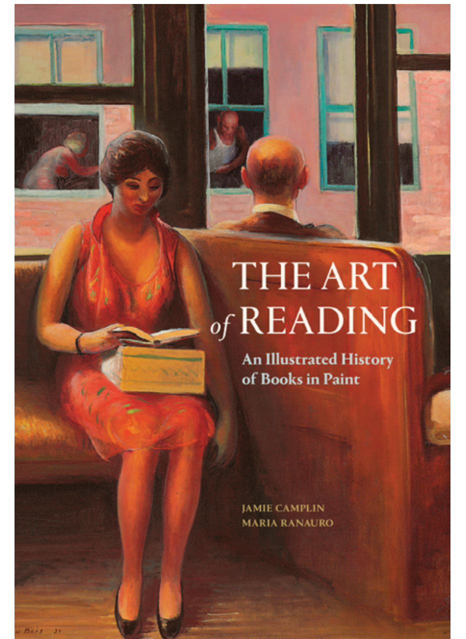

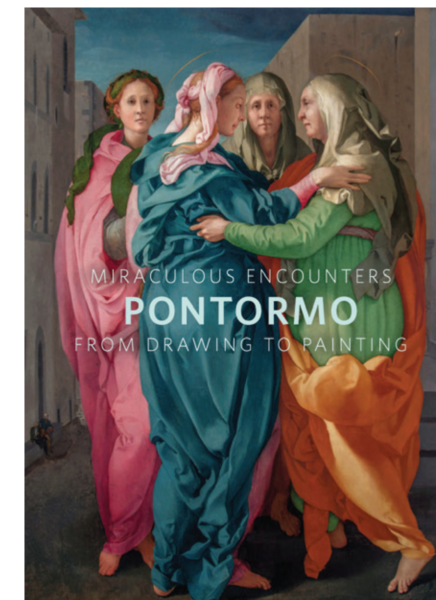

Miraculous Encounters
Pontormo from Drawing to Painting

Edited by Bruce Edelstein and Davide Gasparotto

Jacopo Carucci, known as Pontormo (1494–1557), was the leading painter in mid-sixteenth-century Florence and one of the most original and extraordinary Mannerist artists. His extremely personal style was much influenced by Michelangelo, though he also drew from northern art, especially the work of Albrecht Dürer.

This catalogue brings together a small but important group of preparatory drawings and finished paintings that center on Pontormo's great masterpiece, *The Visitation*, one of the most moving and mesmerizing works by the artist. *The Visitation* represents the intense moment of encounter between the Virgin Mary and her cousin Elizabeth, who reveal to each other that both are pregnant. The painting is presented—for the first time—along with its highly finished preparatory drawing, which is squared for transfer to the larger surface of the panel. The combination of rigorous research and gorgeous reproductions reveals the painter's creative process as never before. Other acclaimed paintings, including *Portrait of a Halberdier* and *Portrait of Carlo Neroni*, will also be shown alongside their preparatory drawings. Readers will encounter Pontormo both as a religious painter and a painter of portraits in this original and nuanced account of the celebrated artist.

J. Paul Getty Museum
160 pages, 8 1/4 × 11 3/8 inches
60 color illustrations
ISBN 978-1-60606-589-1, hardcover
US $40.00

A Knight for the Ages
Jacques de Lalaing and the Art of Chivalry

Edited by Elizabeth Morrison

The *Livre des faits de Jacques de Lalaing* (Book of the Deeds of Jacques de Lalaing), a famous Flemish illuminated manuscript, relays the audacious life of Jacques de Lalaing (1421–1453), a story that reads more like a fast-paced adventure novel. Produced in the tradition of chivalric biography, a genre developed in the mid-fifteenth century to celebrate the great personalities of the day, the manuscript's text and illuminations begin with a magnificent frontispiece by the most acclaimed Flemish illuminator of the sixteenth century, Simon Bening.

A Knight for the Ages: Jacques de Lalaing and the Art of Chivalry presents a kaleidoscopic view of the manuscript with essays written by the world's leading medievalists, adding rich texture and providing a greater understanding of the many aspects of the manuscript's background, creation, and reception.

The texts are accompanied by stunning reproductions of all the manuscripts' miniatures—never before published in color—as well as a plot summary and translations, allowing the reader to follow Jacques de Lalaing on his knightly journeys and experience the thrilling triumphs of his legendary tournaments and battles.

J. Paul Getty Museum
192 pages, 8 × 11 1/4 inches
133 color illustrations
ISBN 978-1-60606-575-4, hardcover
US $55.00, UK £40.00

Understanding Illuminated Manuscripts
A Guide to Technical Terms

Michelle P. Brown
Revised by Elizabeth C. Teviotdale and Nancy K. Turner

What is a historiated initial? What are canon tables? What is a drollery? This revised edition of *Understanding Illuminated Manuscripts* offers definitions of the key elements of illuminated manuscripts, demystifying the techniques, processes, materials, nomenclature, and styles used in the making of these precious books.

Updated to reflect current research and technologies, this beautifully illustrated guide includes images of important manuscript illuminations from the collection of the J. Paul Getty Museum and beyond. Concise explanations of the technical terms most frequently encountered in manuscript studies make this portable volume an essential resource for students, scholars, and readers searching for a deeper understanding and enjoyment of illuminated manuscripts and medieval book production.

Praise for the first edition:
"Highly recommended for a wide range of readers."—*CHOICE*
"Not only does it make lucid the most complex conventions of the illumination, but it is also a pocket history of the Middle Ages."—*The Magazine Antiques*

J. Paul Getty Museum
Looking At series
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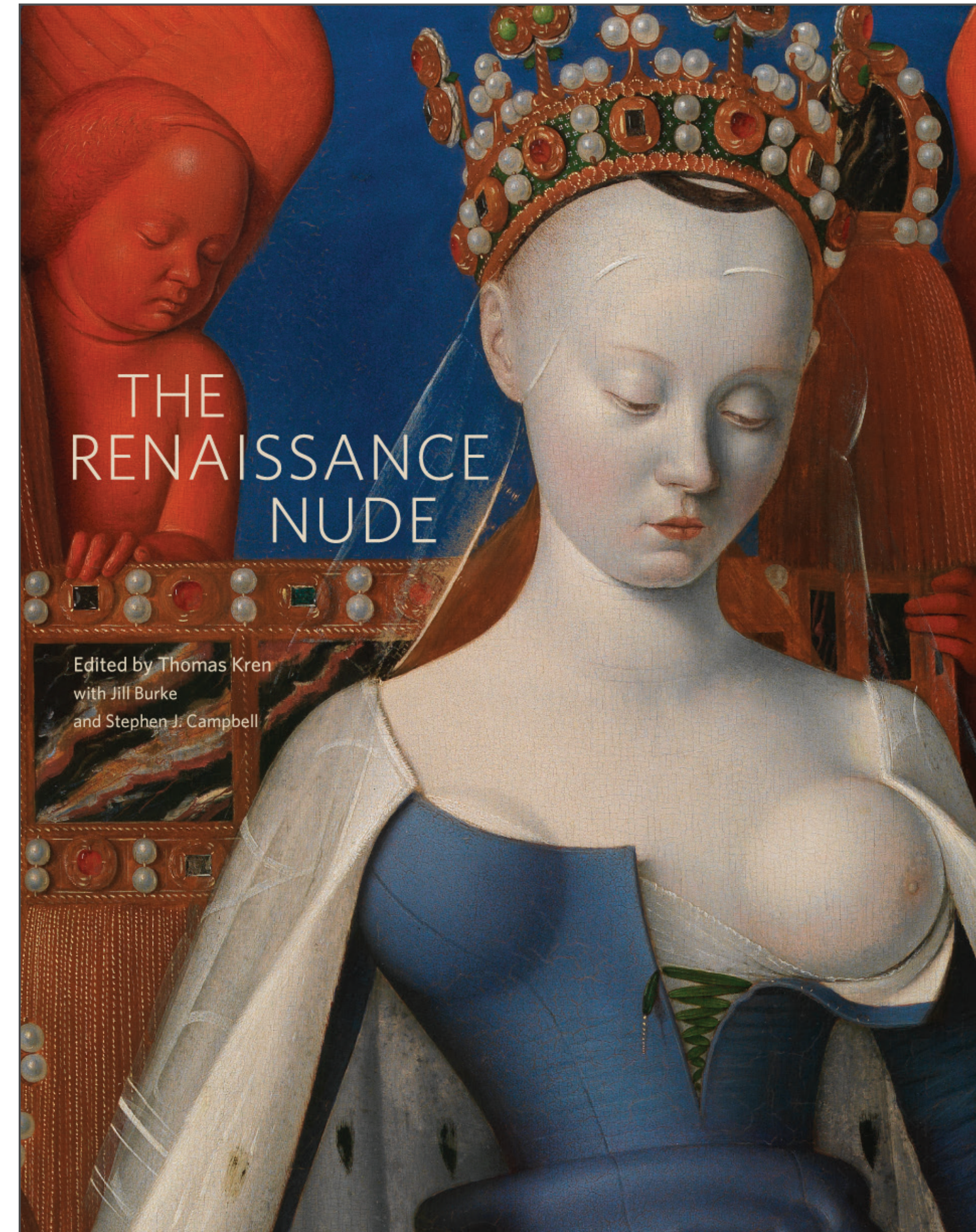

The Renaissance Nude

Edited by Thomas Kren with Jill Burke and Stephen J. Campbell Assisted by Andrea Herrera and Thomas DePasquale

Looking at works by artists as diverse as Albrecht Dürer, Lucas Cranach, Donatello, and Raphael, this publication is a gloriously illustrated examination of the origins and development of the nude as an artistic subject in Renaissance Europe. From the religious to the magical, and the poetic to the erotic, The Renaissance Nude *examines in a profound way what it is to be human.*

While the human body was central to classical art, it was also central to Christian theology and belief, where the body of Christ in particular, and the exemplary suffering of the bodies of the saints, played a powerful narrative and symbolic role in the journey of the devout to personal salvation. The unclothed bodies of holy figures were central to the vocabulary of Christian imagery well before 1400, already participating in the gradual trend toward more lifelike and emotionally affective images apparent in the art of Jean Pucelle in France and Giotto in Italy during the first half of the fourteenth century. The accelerated rise of an art steeped in observation after 1400 further altered the physical character of depictions of Christ and the saints, and, with it, the viewer's experience, during a period when the Catholic Church was seeking to foster stronger identification with Christ's humanity and his personal sacrifice. The Church itself provided a spiritual rationale for the representation of veristic nude bodies: to convey the sense of Christ as bodily flesh and blood and otherwise to heighten the reality of spiritual narratives from Adam and Eve to the suffering and sacrifices of holy men and women.

Even as the new devotional imagery enriched viewers' spiritual and psychological experience of Christ, these depictions could complicate that experience through their sensual allure and capacity to arouse responses beyond the devotional. Many representations of Adam and Eve, the Last Judgment, and Saint Sebastian suggest that an artist's or a patron's curiosity about the naked form might be far from narrowly doctrinal. The inevitable tensions that resulted were not ignored, but elicited criticism from theologians and rationalizations from literary people, establishing the terms of a debate about the propriety of the unclothed body that flared up periodically during the period 1400 to 1530. The simmering controversy would culminate in the era of Catholic reform beginning in the 1540s, when nude figures in the religious art of Michelangelo were criticized as indecent and a pagan contamination. And, of course, the representation of the naked body, especially in art before the public, remains controversial throughout the world to the present day.

This excerpt is taken from the book *The Renaissance Nude*, published by the J. Paul Getty Museum. © 2018 by The J. Paul Getty Trust. All rights reserved.

Bronze Sculptures by Camille Claudel and Auguste Rodin

The J. Paul Getty museum recently acquired two French bronzes: *Torso of a Crouching Woman* by Camille Claudel (1864–1943) and *Bust of John the Baptist* by her mentor, lover, and collaborator, Auguste Rodin (1840–1917).

"Each of these bronzes is a work of outstanding quality and importance, but the close connection between the two artists makes the combined acquisition a powerful statement about French sculpture at the turn of the twentieth century—a moment when this medium was fundamentally transformed," says Timothy Potts, director of the J. Paul Getty Museum. "It is particularly gratifying to acquire a major work by Claudel at a time when her achievement as an artist is receiving the recognition it deserves. I have no doubt that this sculpture will quickly become a favorite with our visitors."

Torso of a Crouching Woman represents a naked body crouching on the floor, with no head or arms and the left knee cut off. The position of the form folded on itself and the deliberate fragmentary composition express introspective meditation, suffering, and the solitude of the individual faced with herself, notes Anne-Lise Desmas, senior curator of sculpture and decorative arts at the Getty Museum. Desmas adds, "The Getty Museum already owns masterpieces by women sculptors such as Luisa Roldán (Spanish, 1652–1706), Barbara Hepworth (British, 1903–1975), and Elisabeth Frink (British, 1930–1993), and I am delighted we can add a masterpiece by Claudel."

The sculpture is extremely rare: its plaster model is lost and only one other bronze cast exists, in a museum in Roubaix, France. With this acquisition, there are now six sculptures by Claudel in American museums. *Torso of a Crouching Woman* is the only Claudel in a Los Angeles museum and the first in the Getty's collection.

Bust of John the Baptist becomes the second great work by Rodin in the Getty's collection. It is one of only five casts of this sculpture made during his lifetime.

Rodin has portrayed the saint with long hair, a beard, sunken cheeks, and a bony chest—evoking the ascetic desert life of the preacher. "The fine chiseling and nuanced variation of texture in the hair, beard, flesh, bony forehead, and skeletal neck attest to the high quality of this bronze," says Desmas. "No doubt our visitors will be compelled by the strength of the spiritual expression that emanates from this vigorous depiction of John the Baptist."

As was his practice, Rodin based his figure on an actual person, in this case an Italian peasant from the Abruzzi region named Pignatelli. The bust was derived from a monumental full-length statue of the saint whose plaster model was displayed at the 1881 Salon and greatly admired. The French government subsequently commissioned a bronze version that is now at the Musée d'Orsay in Paris.

The Getty Museum acquired its first sculpture by Rodin, the marble *Christ and Mary Magdalene*, in 2015. It is currently on view in the Museum's West Pavilion, alongside French paintings from the same period. Rodin's *Bust of John the Baptist* and Claudel's *Torso of a Crouching Woman* are also on view in the West Pavilion.

The Rothschild Pentateuch Hebrew Bible

Thanks to the generous support of Getty Trustee Ronald S. Lauder and his wife, Jo Carole Lauder, the J. Paul Getty Museum recently acquired the seven-hundred-year-old Rothschild Pentateuch, the most spectacular medieval Hebrew manuscript to become available in more than a century.

"The Rothschild Pentateuch will be the greatest High Medieval Hebrew manuscript in the United States, and one of the most important illuminated Hebrew Bibles of any period," says Timothy Potts, director of the J. Paul Getty Museum. "Its richly illuminated pages—a great rarity in the thirteenth century—make it a work of outstanding quality and importance that represents the pinnacle of artistic achievement of its day. It will be one of the most singular treasures of the Department of Manuscripts and indeed of the Getty Museum overall."

Potts adds: "It is especially gratifying that this landmark acquisition was generously supported by the Lauders."

Created by an unknown artist and dated 1296, the manuscript's pages are filled with lively decorative motifs, hybrid animals and humanoid figures, and astonishing examples of micrography—virtuosic displays of tiny calligraphy in elaborate patterns and designs. The vibrant colors and gleaming gold distinguish the manuscript from most medieval Hebrew books, which followed a largely textual tradition. And with its seemingly endless variety of illuminated motifs, ranging from the imposing to the whimsical, the Pentateuch stands as the most extensive illuminated program of any northern European Hebrew Bible to survive from the High Middle Ages.

"This acquisition allows us to represent the three Abrahamic religions of the period, and for the first time brings a medieval Hebrew illuminated manuscript to the Los Angeles area," says Elizabeth Morrison, senior curator in the Department of Manuscripts. "The cohesiveness of the visual program combined with its unbounded ingenuity shows how medieval artisans approached the complex problem of page design and tackled a project as ambitious as this one."

Menorah of the Tabernacle, Book of Leviticus, from the Rothschild Pentateuch, France and/or Germany, 1296; artist unknown. The J. Paul Getty Museum. Acquired with the generous support of Jo Carole and Ronald S. Lauder

Opposite, from top: *Torso of a Crouching Woman,* model about 1884–1885, cast by 1913, Camille Claudel. Bronze. The J. Paul Getty Museum

Bust of John the Baptist, model 1880, cast 1886, Auguste Rodin. Bronze with brown patina. The J. Paul Getty Museum

The manuscript might have been created for a patron originally from England. It was carried through the centuries from France or Germany to Italy and Poland, and was eventually acquired by Baroness Edmond de Rothschild at some point before 1920, and then given after World War II to a German-Jewish family that later settled in Israel as part of an exchange agreement.

"The storied voyage of this manuscript follows the history of the Jewish diaspora across time and space," says Morrison. "This newest addition to our collection will allow us to present a more inclusive story of the Middle Ages at a time when the Getty is increasingly looking to a global approach in the visual arts."

The Rothschild Pentateuch made its debut at the Getty Center in *Art of Three Faiths: A Torah, a Bible, and a Qur'an*, an exhibition that showcases the sacred texts of Judaism, Christianity, and Islam (on view through February 3, 2019). The practitioners of these three faiths have been called *people of the book* for their shared belief in the importance of the divine word. Three spectacular examples from the Getty's permanent collection—a Christian Bible and a Qur'an together with the newly acquired Torah—comprise this spotlight show.

New Scholarship on the Origins of Latin American Museums

Symposium papers offer interdisciplinary perspectives on the creation, identity, and current status of museums throughout Latin America

By Tristan Bravinder

While museums in Europe were established as early as the late seventeenth century, museums in Latin America did not form for another hundred years, sparked by independence movements throughout North and South America. Scholars examining the development of museums in Latin America must consider their differences from European institutions, as well as factors specific to Latin America, including colonialism, looting, struggles for national identity, and tensions between institutions and governments. Taken together, these factors have resulted in museums that vary greatly in their physical spaces, collections, and missions.

Despite this rich history, the topic of museums in Latin America has yet to receive its scholarly due—though that is beginning to change. To address this gap, the Getty Research Institute hosted a symposium exploring the birth of the museum in Latin America. Curators, scholars, and museum directors discussed the history of a variety of institutions, their collections, and the trajectories of these museums moving forward. Because this topic has rarely been addressed in depth, the symposium became an important forum for the interdisciplinary exchange of ideas.

Following is a brief synthesis of some of the symposium's main themes.

Nationalist interests spurred the development of early Latin American museums, leading to unstable models for collecting, preserving, and presenting objects.

Early Latin American museums faced difficulties from the outset, because many countries' indigenous collections had already been dispersed across Europe by looters and so-called collectors, frequently to museums founded in Spain and Portugal in the eighteenth century. After several countries across the Americas gained independence in the late eighteenth and early nineteenth centuries, governments led the charge to establish national museums. Through case studies of Colombia and Argentina, Irina Podgorny from the Archivo Histórico del Museo de La Plata (Buenos Aires) mapped the origins and the tribulations of such early museums.

In one intriguing example, the revolutionary government in Argentina took inspiration from the French Enlightenment model of museums and gave instructions to the Museo Americano in Buenos Aires to compile collections of plants, animals, and minerals from remote areas of Argentina. Without any knowledge of European museum practice, citizens were asked to gather specimens and give them to the museum—an early example of citizen science.

Eventually the people responsible for collecting began to question why they were offering these objects to the government. Priests, who already played important roles in many aspects of nineteenth-century society as physicians, military leaders, and engineers as well as religious leaders, stepped in to guide the development of collections.

Mexican museums originated from private collections, priests, and archaeological clubs, which provided a rocky foundation.

The collections of early museums in Mexico reflected the tastes and interests of private collectors, priests, and archaeological clubs, according to Adam T. Sellen of the Universidad Nacional Autónoma de México. In the nineteenth century, private collectors such as Robert Wood Bliss favored what was in vogue—aesthetically pleasing works, in other words—while the archaeology clubs founded in the early twentieth century collected a wide range of Mexican material culture not based principally on pleasing the eye. These clubs were also influential in establishing the standards and procedures to properly inventory and organize this material, standards that are still influential in Mexican museums today.

Collectors furnished European museums with Latin American artifacts obtained through multiple means, leading to contested ownership in the twenty-first century.

Viola König, director of the Ethnologisches Museum in Berlin, discussed the numerous ways in which Latin American objects made their way into European museums and collections. Samples of minerals, plants, animals, and art found their way to Europe as part of cabinets of curiosities belonging to elites and naturalists. As "curiosities," these objects were used as evidence of European expansion and exoticized in terms of their beauty, not their original use or context. The reliance on this aesthetic lens over multiple generations made decoding objects' origins and original uses more difficult. Over the course of hundreds of years, collectors transferred many thousands of objects from Latin America to Europe. Some instances such as this free-for-all style of collecting did not stop until the 1980s, when regulations were finally put in place.

Mexican art objects were championed by a few key art dealers who were responsible for increasing their value and distributing them to museums and private collections across the United States.

Art dealers Earl Stendahl, Guillermo Echaniz, and others were instrumental in distributing Mexican art across the United States, explained curators Megan E. O'Neil and Matthew Robb. These dealers promoted Mexican artworks as masterpieces by organizing two key exhibitions, *Twenty Centuries of Mexican Art at MoMA* (1940) and *Master Works of Mexican Art: Pre-Columbian Art* at LACMA (1940), and the artworks in these shows also traveled throughout Europe. They simultaneously sold these and similar works, sometimes even in department stores. While these tactics worked in elevating the respect of art historians for Mexican art, the exchanges also directly benefited Stendahl and Echaniz financially.

The display of indigenous objects is complicated and often problematic. Techniques that are sensitive to cultural politics address the context of indigenous objects in their presentation.

Art historian Amy Buono discussed how many objects from indigenous populations become decontextualized when displayed in museums, especially when placed alongside modern or European artworks in ways that situate them as props to amplify appreciation for the European pieces.

In their original contexts, many Latin American objects are in fact "non-objects"—their importance is not tied to their materiality. These non-objects are often ephemeral and exist outside of traditional art categories such as sculpture and painting. For example, featherworks or ritual rattles can only be understood in relation to their use, not in terms of their formal or aesthetic qualities.

Buono cited the Museu do Índio in Rio de Janeiro as a good example of an institution that is helping to rectify issues with displaying indigenous objects by providing context that connects directly to indigenous discourse.

Lithograph of Mexican antiquities in the National Museum of Mexico (detail), 1857. C. Castro, lithographer. (Mexico: Impr. lit. de V. Debray, 1869). From The New York Public Library Digital Collections, 1519699

Despite centuries of looting, Costa Rica has created a new approach to museums that are run by and for local, often indigenous, populations.

For many centuries, indigenous objects in Costa Rica were collected and sent to Europe and other private collectors. This looting was a major issue for the nation's museums and cultural heritage, said Francisco Corrales-Ulloa of the National Museum of Costa Rica.

By the late nineteenth century, after Costa Rica gained independence from Spain, the country's artifacts were collected in droves for the 1893 Columbian Exposition at the Chicago World's Fair. The following century, Costa Rica realized it lacked its own indigenous collections, and initiated a period of rapid collecting. This collecting boom ended in 1982, when the acquisition of indigenous objects was banned.

Since then, the country has focused on a radical museum model that focuses on building national, regional, and local museums in provinces, which avoid flashy architecture and attracting international tourists in favor of exploring a kaleidoscopic approach to identity through which Costa Ricans may understand themselves.

Alternative art modes, collectives, and spaces are valid and need to be researched and respected.

Museums aren't the only mode of representation for Latin American art. C. Ondine Chavoya discussed how, since the 1970s, artists have sought a more democratic, collaborative, and cumulative form of art making that bypassed the museum system and rejected commodification. Learning from DIY and punk traditions and inspired by the Fluxus movement, they created and exchanged mail art. This work also aligned with the social activism that successfully connected the Chicano and pan-Latin American movements.

Chavoya also discussed a phenomenon concurrent with mail art and activism of the 1970s in which arts institutions such as LACMA planned "Chicano" exhibitions. These were problematic because they reinforced the cultural logic that a Chicano artist's work is important only if aligned with a white, mainstream institution.

These concerns sparked the founding of many independent institutions run by and for a non-elite population. Grito de Aztlán Gallery (Denver, Colorado), Goez Art Gallery (Los Angeles, California), Mechicano Art Center (Los Angeles), and Plaza de la Raza (Los Angeles) are just a few examples of these types of institutions, driven by goals of community service and social activism.

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Sunset Reception at the Getty Villa

On June 10 Patrons celebrated the one-year anniversary of the Getty Patron Program with a sunset reception at the Getty Villa. The evening included curator-led tours of *Plato in LA: Contemporary Artists' Visions* and *Palmyra: Loss and Remembrance*, and remarks by J. Paul Getty Trust President and CEO Jim Cuno in the Villa's private Monkey Court.

1. Stacy Weiss, Pedram Salimpour, and Janet McKillop
2. Robin Kohl, Lira Kohl, Joyce Rey, and Rita Franciosa
3. Jim Cuno, Penelope Biggs, and John Biggs
4. Johan Uyttewaal, Romi Mouillon, and Pierre Mouillon
5. Daniel Romanoff and Chris Sullivan

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Icons of Style Opening and Dinner

The J. Paul Getty Museum held an opening reception and dinner on June 25 for *Icons of Style: A Century of Fashion Photography, 1911–2011*. The exhibition, on view through October 21, traces the trajectory of modern fashion photography from niche industry to powerful cultural force, and its gradual embrace as an art form.

Icons of Style was generously supported by Arlene Schnitzer and Jordan Schnitzer, directors of the Harold & Arlene Schnitzer CARE Foundation.

6. Beverly Johnson
7. Diane Keaton and J. Paul Getty Museum Director Timothy Potts
8. John Studzinski, Wendy Stark Morrissey, Joan Collins, and Percy Gibson
9. David Hume Kennerly, Jordan Schnitzer, Louise Henry Bryson, and Christopher Rauschenberg
10. Katie M. Goldsmith, James Bloomingdale, and Dawn Russell

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Getty Unshuttered Live

The museum transformed into a spectacular immersive showcase for photos from twenty-three members of the Getty Unshuttered community for one night, June 20. Getty Unshuttered is a program that supports Los Angeles-area high school students to lift their cameras and their voices to advocate for social justice. Nearly two thousand guests were treated to interactive experiences, projection-mapped animation by University of Southern California student animators, music by teen DJs, and more. The photography installation, *LA #Unshuttered: Teens Reframing Life in Los Angeles*, is on view through January 20, 2019 in the Museum's Entrance Hall.

Getty Unshuttered is inspired by Genesis Motor America.

11. The Getty Center was covered in Getty Unshuttered Live projections created in collaboration with the University of California School for Cinematic Arts.
12. Guest Curator Jill Moniz and Getty Unshuttered artist Joshua De Bose
13. Getty Unshuttered artist Anissa Murillo
14. Getty Unshuttered artist Cassidy Rodriguez
15. Zafar Brooks, director of Corporate Social Responsibility and Diversity & Inclusion, Hyundai Motor America, and Lisa Clements, assistant director, Education, Public Programs, and Interpretive Content, J. Paul Getty Museum
16. Getty Unshuttered artist Michael Valenzuela (center) and family
17. Getty Unshuttered artist Anissa Murillo (right) and friends
18. Some of the more than 1,800 attendees

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AT THE GETTY CENTER

Right: *Allegory of Fortune* (detail), about 1530, Dosso Dossi (Giovanni di Niccolò de Lutero). Oil on canvas. The J. Paul Getty Museum. On view in *The Renaissance Nude*

Far right: *Bean's Bottom*, 1991, Sally Mann. Silver-dye bleach print. Private collection. Image © Sally Mann. On view in *Sally Mann: A Thousand Crossings*

The Renaissance Nude
October 30, 2018–January 27, 2019

Sally Mann: A Thousand Crossings
November 16, 2018–February 10, 2019

Monument*ality*
December 4, 2018–April 21, 2019

Spectacular Mysteries: Renaissance Drawings Revealed
December 11, 2018–April 28, 2019

Artful Words: Calligraphy in Illuminated Manuscripts
December 18, 2018–April 7, 2019

Icons of Style: A Century of Fashion Photography, 1911–2011
Through October 21, 2018

In Focus: Expressions
Through October 28, 2018

Masterful Likeness: Dutch Drawings of the Golden Age
Through October 28, 2018

Artists and Their Books / Books and Their Artists
Through October 28, 2018

All that Glitters: Life at the Renaissance Court
Through December 2, 2018

The Flight into Egypt: Drawings in Context
Through December 9, 2018

A Queen's Treasure from Versailles: Marie-Antoinette's Japanese Lacquer
Through January 6, 2019

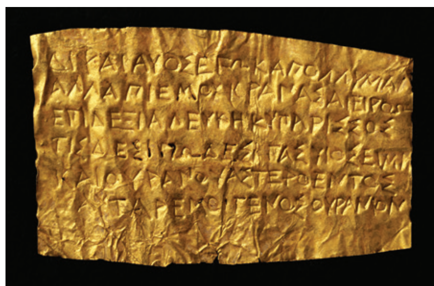
LA #UNSHUTTERED: Teens Reframing Life in Los Angeles
Through January 20, 2019

Art of Three Faiths: A Torah, a Bible, and a Qur'an
Through February 3, 2019

Eighteenth-Century Pastel Portraits
Through October 13, 2019

AT THE GETTY VILLA

Tablet with Instructions for the Deceased, 350–300 BC, Greek. Gold. The J. Paul Getty Museum. Gift of Lenore Barozzi



Underworld: Imagining the Afterlife
October 31, 2018–March 18, 2019

Palmyra: Loss and Remembrance
Through May 27, 2019

Accordion-fold print from Matthew Ritchie, *The Temptation of the Diagram*, 2017. © 2017 Matthew Ritchie

Two Recent GRI Artists in Residence Mine Special Collections to Create Artists' Books

Recent artists in residence have been inspired to create works in response to their interactions with Getty Research Institute (GRI) special collections and their experiences in the Scholars Program. The result is a series of three limited-edition artists' books, the first two of which have now been published. These self-contained art projects, in book form, are an expression of artists' engagement with books as an essential medium in contemporary art.

Richard Tuttle's *You Never See The Same Color Twice* is a collaboration between Tuttle and noted designer Lorraine Wild of Green Dragon Office. It consists of ten folders, which include original writings by Tuttle and images of artworks and period documents, many from the collections of the GRI (see back cover). With these selections and texts, Tuttle departs from concrete notions of color, instead proposing a boundless vision of "real" color. His themes and provocative questions bring together seemingly disparate episodes, providing new ways to consider and experience our own relationship to color.

Based on research into the history of the diagram as an informational form, Matthew Ritchie's *The Temptation of the Diagram* (above) explores the notational mark across cultures, including calendrical inscriptions, writing, mathematics, and diagrams of quantum mechanics and space-time that define contemporary science. It comprises a signed accordion-fold print of diagrams, twenty-five-and-a-half feet in length, and a book with essays by Kenneth Rogers, Matthew Ritchie, and Frederik Stjernfelt. The print and the book are housed in a laser-engraved aluminum box.

You Never See The Same Color Twice and *The Temptation of the Diagram* are published with partial support from the Getty Research Institute Council in a limited edition of signed and numbered copies. To celebrate the exhibition *Artists and Their Books / Books and Their Artists*, the works are available at the special price of $2,000 through October 31, 2018. Both can be ordered from Laurie Bolewitz at the Getty Research Institute (lbolewitz@getty.edu). *You Never See The Same Color Twice* is also available through Buchhandlung Walther König (order@buchhandlung-walther-koenig.de).

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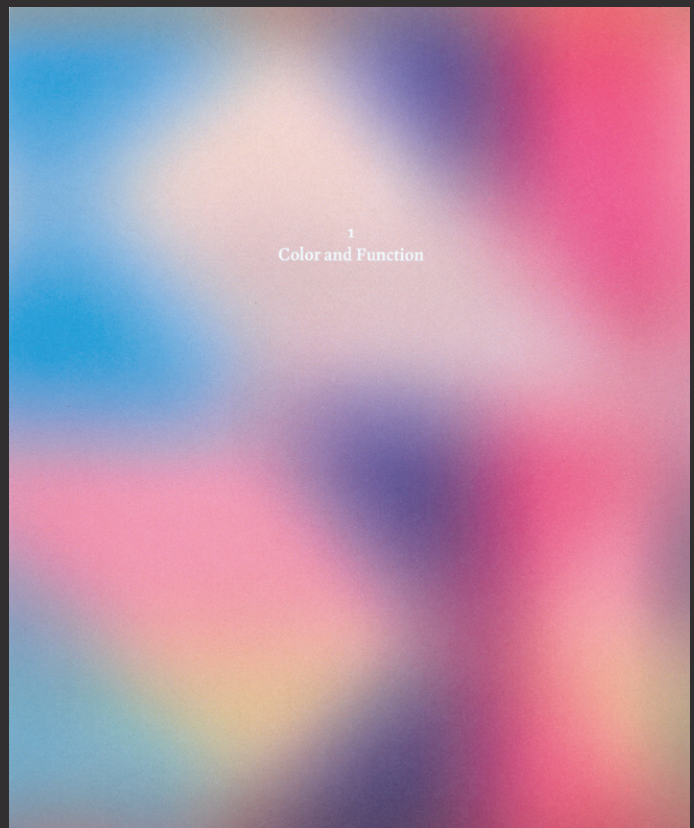

Image from Richard Tuttle, *You Never See The Same Color Twice*, 2017. © 2017 Richard Tuttle

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