

the GETTY



PROBLEMS OF
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On the cover: *Jet Problem*, 2012, Lorna Simpson. Collage and ink on paper. © Lorna Simpson. Courtesy the artist and Hauser & Wirth

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PRESIDENT’S MESSAGE



Jim Cuno

Just before we went to press with this issue, the Getty Board of Trustees made a huge decision: to vote yes on *Ancient Worlds Now: A Future for the Past*, a decade-long, \$100-million Getty initiative to address threats to our world’s ancient cultural heritage. Overdevelopment, neglect, ethnic cleansing, violent conflict, climate change, and other critical issues put this heritage at risk. But through this unprecedented initiative, we can greatly ramp up our efforts to stop the damage.

Why make such an investment of time, effort, and funding? Ask a dozen people why cultural heritage matters and you’ll get a dozen compelling answers. Foremost in my mind, as of late, are the ISIS attacks on sculptures in the Mosul (Iraq) Museum, monuments in Palmyra (Syria), and just a few months ago, Buddhist sculptures, a Sufi mosque, and Christian churches in Sri Lanka. The target of these attacks was not only cultural heritage but also the people who identify with it. As the ISIS leader Abu Bakr al-Baghdadi proclaimed after the attacks in Sri Lanka, “Our battle today is a battle of attrition, and we will prolong it for the enemy, and they must know that the jihad will continue until Judgment Day.” Former director-general of UNESCO, Irina Bokova, made it clear: “Murder and destruction of culture are inherently linked. This is a way to destroy identity. You deprive [people] of their culture, you deprive them of their history, their heritage, and that is what goes hand in hand with genocide.”

We will launch *Ancient Worlds Now* with urgency and engage major global partners from schools and universities, cultural institutions, non-governmental organizations, and the private sector. Former British Museum director Neil MacGregor is already on board as a consultant, his own motivation to support the initiative this: “In today’s sectarian violence, the complexity of the past is distorted through ideological manipulation, neglect, and destruction. The Getty’s bold new initiative will address that by developing an understanding that the world’s cultural heritage is our common heritage, and that it continues to shape us all.”

Over the coming years the initiative will explore the interwoven histories of the ancient worlds through a diverse and innovative program of cutting-edge scholarship, exhibitions, conservation, and pre- and post-graduate education. The Getty will also dedicate the cross-disciplinary work of its four programs to this effort. As David Lee, chair of the Getty Board of Trustees said after the vote, “The Getty is one of the leading global institutions committed to the study and preservation of ancient cultural heritage, and its convening power and deep expertise allow it to effectively undertake an initiative of this magnitude.”

Getty activities already planned or in progress include Museum exhibitions and education programs focused on ancient Mesopotamia, Persia, Thrace, Assyria, and the Levant; Foundation grant support for the digital mapping of excavations at the UNESCO World Heritage Site at Çatalhöyük, Turkey; Conservation Institute mosaic-preservation work at Paphos Archaeological Park, Cyprus; and the Research Institute’s Florentine Codex Initiative to provide global access to the most important manuscript of early colonial Mexico.

We’ll keep you posted about the progress of *Ancient Worlds Now: A Future for the Past* at getty.edu/ancientworlds and through upcoming stories in this magazine. In the meantime, read on to learn about today’s extraordinary contributors to our cultural heritage, among them 2019 Getty Medalists Lorna Simpson, Mary Beard, and Ed Ruscha.



Joan Weinstein Takes the Helm of the Getty Foundation

Following an international search, the J. Paul Getty Trust has appointed Joan Weinstein as the new director of the Getty Foundation. Weinstein has served in various roles at the Foundation since 1994, including that of acting director and deputy director. She succeeds Deborah Marrow, who retired in 2018 and passed away on October 1, 2019.

“The Foundation has a strong legacy of supporting the greater understanding and preservation of the visual arts, but we still have much to do,” says Weinstein. “I look forward to working even more closely with the Getty’s talented and dedicated board and staff, as well as with our remarkable grantees, to creatively address the pressing issues facing the arts and cultural heritage today.”

While serving as the Foundation’s deputy director, Weinstein oversaw strategic planning in grantmaking and

led the development of new grant initiatives. She is known for being the co-director and creative force of the Getty’s Pacific Standard Time (PST) collaborations, including the upcoming PST: Art x Science x LA initiative (see p. 6). She has also directed initiatives in East-Central Europe, Latin America, North Africa, and the Middle East.

Weinstein received a bachelor of arts degree in humanities and aesthetics from the University of California, Los Angeles (UCLA), studied at Phillips-Universität Marburg in Germany, and received a doctorate in art history from UCLA. She began her career teaching art history at the University of Pittsburgh and is the author of several books and numerous articles on the history of modern art in Weimar, Germany. She has received fellowships from the German Academic Exchange Service, the J. Paul Getty Postdoctoral Fellowship Program, and the National Endowment for the Humanities.

Mary Schmidt Campbell Joins the Getty’s Board of Trustees

Mary Schmidt Campbell, president of Spelman College in Atlanta, has joined the J. Paul Getty Trust’s Board of Trustees.

Before taking the helm at Spelman—a leading women’s college dedicated to the education and global leadership of Black women—Campbell was dean of New York University’s Tisch School of the Arts for more than two decades. An art historian and former curator, she began her career as executive director of the Studio Museum in Harlem, and then served as commissioner of New York City’s Department of Cultural Affairs under two mayors. In 2009 President Barack Obama appointed her vice chair of the President’s Committee on the Arts and Humanities.

Campbell is a fellow of the American Academy of Arts and Sciences and currently sits on the boards of the Alfred P. Sloan Foundation, Doris Duke Charitable Foundation, and the High Museum of Art, as well as on the advisory boards of the Bonner Foundation and the Association of Governing Boards of Universities and Colleges. In 2017 she was appointed as a member of the Mayoral Advisory Commission on City Art, Monuments, and Markers in New York City. She also recently completed a book on artist Romare Bearden.

“Dr. Campbell is a renowned educational leader and scholar, and has been deeply involved in the development of the Getty’s African American Art History Initiative,” says Jim Cuno, president and CEO of the Getty. “We are thrilled to have her on the Board.”



Photo courtesy of Spelman College



Angela Davis, 1974. Johnson Publishing Company Archive. Courtesy Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution

The Getty Teams Up to Buy Iconic Johnson Publishing Archive

An extraordinary, even historic, collaboration among leading cultural foundations and institutions took place on July 25: the Getty joined with the Ford, Mellon, and MacArthur foundations to acquire the archive of the Johnson Publishing Company, publisher of the iconic *Ebony* and *Jet* magazines. The consortium’s goal was to assure the archive’s free public access in perpetuity.

The archive includes more than four million prints and negatives and represents the most significant collection of photographs cataloging African American life in the 20th century. *Ebony* and *Jet*, founded in 1945 and 1951 respectively, addressed African American issues, interests, and personalities not otherwise covered in the mainstream media. The archive was auctioned to pay off secured creditors of the Johnson Publishing Company, which sold the magazines three years ago and filed for bankruptcy this year. Along with many magazine and newspaper publishers, Johnson was hard hit in the 1990s with the rise of online advertising and digital platforms, and struggled further with the downsizing and mergers that followed.

The consortium will donate the archive to the Smithsonian National Museum of African American History and Culture and the Getty Research Institute (GRI), where the materials will be preserved, cataloged, digitized, and made available. “We can all feel proud that the GRI has the capacity and expertise to care for a collection of this magnitude,” says Jim Cuno, president and CEO of the J. Paul Getty Trust. “The GRI team will be instrumental in ensuring that this significant archive is available for the broadest possible access by scholars, researchers, journalists, and the public.”

Getty Research Institute Appoints Naoko Takahatake as Curator of Prints and Drawings

Naoko Takahatake has joined the Getty Research Institute (GRI) as the curator of prints and drawings. She comes to the Getty from the Los Angeles County Museum of Art (LACMA), where she served as curator of prints and drawings for eight years, overseeing the collection of Old Master works on paper.

“Naoko is a gifted curator and has extensive expertise working with works on paper of the greatest importance,” says Mary Miller, director of the GRI. “She has been a prominent colleague and critical figure in the field here in Los Angeles and internationally. We are excited to welcome her to the GRI, where she will be responsible for our exceptional collection of more than 30,000 works on paper.”

At LACMA, Takahatake curated exhibitions, engaged in several collaborative research projects with conservators and conservation scientists, contributed to the collection’s development, and led a major grant-funded project to reorganize and inventory the entire prints and drawings collection. Most recently, she was responsible for the 2018 international loan exhibition and accompanying catalogue *The Chiaroscuro Woodcut in Renaissance Italy*, which travelled to the National Gallery of Art in Washington, DC.

Before her tenure at LACMA she worked at the National Gallery of Art as Andrew W. Mellon Curatorial Fellow in the Department of Old Master Prints, and as a research associate at the Center for Advanced Study in the Visual Arts.



Pascal Bertrand Receives Getty Rothschild Fellowship

During a 2016 symposium at the Getty on Louis XIV’s tapestry collection, Pascal Bertrand, an art history professor at the Université Bordeaux Montaigne in France, shared his research on the lively business of private tapestry commissions during the Sun King’s time. Bertrand returns to the Getty this year as the fourth recipient of the annual Getty Rothschild Fellowship.

The fellowship will enable Bertrand, an expert in the history of European tapestries, to work with J. Paul Getty Museum curator Charissa Bremer-David on a digital humanities project related to the Beauvais Tapestry Manufactory—one of France’s important tapestry workshops—and its 18th-century pay registers, the books that recorded the bi-weekly wages paid to weavers. Those registers cover the manufactory’s production of more than 2,320 weavings, from wall hangings to upholstery covers.

The registers, preserved at the Paris-based French institution known as the Mobilier National, have already

been digitized and will become part of an open-content resource that makes the materials freely available online. The project intersects with the 37 Beauvais tapestries held at Waddesdon Manor in Buckinghamshire, England, and the 16 held at the Getty Museum. (Getty Rothschild fellows can study and conduct research at both the Getty and Waddesdon Manor.) Bertrand also expects to use the Getty Research Institute’s dealer archives and photo study collection and to draw on the Getty Vocabularies for the project’s data formatting.

The completed Beauvais tapestry resource should significantly advance many fields of research, from art history and provenance studies to social history and pre-industrial economics. “This is an outstanding opportunity,” Bertrand says. “We will not only explore a unique archival source, but we will also rethink the history of 18th-century French tapestry production.”

Past recipients of the Getty Rothschild fellowship include David Saunders, a foremost expert in conservation science, Thomas P. Campbell, a



former director of the Metropolitan Museum of Art in New York, and Tessa Murdoch, Rosalinde and Arthur Gilbert Research Curator at the Victoria and Albert Museum in London. The fellowship is administered by the Getty Foundation.

The Next PST

Art in LA 1945–1980, modern architecture in LA, Latin American and Latino art in LA—all of these have been ambitiously explored by past iterations of Pacific Standard Time (PST), a Getty-led collaboration of Southern California arts institutions to present linked exhibitions, programs, and performances centered on a particular theme. The next PST? Art x Science x LA, the Getty recently announced.

“The Getty is in a unique position to convene experts in both art and science, and to encourage museums and scientific institutions to open a far-reaching conversation throughout Southern California about their shared history, the critical challenges we face on our planet today, and the creative solutions they demand,” says Jim Cuno, president and CEO of the J. Paul Getty Trust.

Southern California is a fitting location for the new PST theme, since the region’s history includes

key moments in science and technology. Edwin Hubble proved the existence of distant galaxies at Mount Wilson Observatory; Jet Propulsion Laboratory launched a spacecraft that journeyed to Mars and took the first photos of another planet from space; at the height of the Cold War, 15 of the 25 largest aerospace companies in the US were headquartered here; and today “Silicon Beach” comprises more than 500 tech startups.

Although PST: Art x Science x LA won’t launch until 2024, its first convening took place in August at the Getty Center, offering potential grant applicants the chance to think through the new theme with experts engaged in related research. The Getty Foundation will open the application process for research grants later this fall, with letters of inquiry due by November 22.

Opposite: Torino Esposizioni, Hall B (1948), present state. Photo courtesy Fabio Oggero and PLN Project



Foundation Announces Winners of 2019 Keeping It Modern Grants

The Getty Foundation has awarded 10 new grants for the conservation of modern architecture through Keeping It Modern, an initiative dedicated to preserving significant buildings of the 20th century around the world. This year’s awards are allocated across four continents and include the first Keeping It Modern grants for projects in Argentina, Bulgaria, Lithuania, Mozambique, Spain, and Uganda. Ranging from a Soviet-era monument to a beloved church, and from a soaring exhibition hall to an inventive railway station, the recipients join a growing roster of international grantees who are demonstrating the value of comprehensive conservation planning and sharing their work with other professionals to elevate the level of architectural practice worldwide.

The newest grants go to: Buzludzha Monument at Hadzhi Dimitar Peak, Bulgaria; Torino Esposizioni in Turin, Italy; Beira Railway Station in Mozambique; Villa E-1027 in Roquebrune-Cap-Martin, France; North Christian Church in Columbus, Indiana; Miller House and Garden in Columbus, Indiana; Laboratory for Faculty of Chemical Technology at Kaunas University of Technology in Lithuania; Uganda National Museum in Kampala; Escuela Superior de Comercio Manuel Belgrano in Córdoba, Argentina; and the Paraninfo at the Universidad Laboral de Cheste, Spain.

A common theme among many of this year’s projects is adaptive reuse. As a modern building ages, its purpose may

need to change as its users shift their priorities. A standout example: the Torino Esposizioni, a former exhibition hall and convention center designed by the innovative Italian engineer and builder Pier Luigi Nervi. A masterpiece of soaring concrete and glass, the complex is mostly abandoned today. But renewed national interest in the preservation of modern heritage—including Nervi’s Stadio Flaminio, which received a Keeping It Modern planning grant in 2017—has led to increased local support for reopening the hall with an alternative use. A Getty grant will support research that will guide adaptive reuse as part of a comprehensive conservation-planning effort.

The Foundation also continues to add to its Keeping It Modern Report Library, which makes technical reports from completed projects freely available online to practitioners or anyone interested in cultural heritage preservation. The platform now contains 25 reports, including new additions for the Museu de Arte de São Paulo in Brazil and the Rietveld Schröder House in the Netherlands, and can be accessed on the Foundation’s website. “These reports have helped owners advocate for their buildings and also serve as valuable roadmaps for stewards of other modern sites facing maintenance and preservation challenges,” says Antoine Wilmering, senior program officer for the Getty Foundation.

The Getty Foundation will offer one more year of Keeping It Modern project funding, with final grants awarded in summer 2020. Criteria for the next round of Keeping It Modern applications are available at www.getty.edu/foundation.

Lorna Simpson

Mary Beard

Ed Ruscha

Getty Medal 2019

Six years ago, the board of the J. Paul Getty Trust established a new international award, the J. Paul Getty Medal, to recognize extraordinary contributions to the practice, understanding, and support of the arts and humanities. This year we honor three leaders in the art world: artist Lorna Simpson, for her pioneering approach to conceptual photography and trenchant critique of race, gender, and identity; classicist Mary Beard, for her prodigious talents and fearless, rigorous contributions to our public discourse; and artist Ed Ruscha, for groundbreaking, masterful work that has influenced the contemporary art world for five decades.

By Jim Cuno
President and CEO
J. Paul Getty Trust



SHE SAW HIM DISAPPEAR BY THE RIVER,
THEY ASKED HER TO TELL WHAT HAPPENED,
ONLY TO DISCOUNT HER MEMORY.

Waterbearer, 1986, Lorna Simpson. Gelatin silver print and vinyl lettering.
© Lorna Simpson / Courtesy the artist and Hauser & Wirth



LORNA SIMPSON

Over the course of 30 years, Lorna Simpson has emerged as a leading voice in a generation of American artists focused on questioning constructed historical narratives and the crafting of identity. Her work—photographs, collages, and sculptures—has garnered extensive critical acclaim and has been widely exhibited, including at the Museum of Modern Art in New York, the Los Angeles County Museum of Art in Los Angeles, and the 44th Venice Biennale in 1990, where she was the first African American woman ever represented.

Lorna grew up in Brooklyn, New York, and immersed herself in the borough’s lively art scene from an early age. “Those childhood experiences opened me up to something called authorship—that people make things, make things up, create entire worlds—and I thought that could be a possibility for me, too,” she recently recalled. As a teenager she traveled through Europe, Africa, and the United States taking documentary photographs,

after which she earned a BFA in photography from New York’s School of Visual Arts in 1983 and an MFA in Visual Arts from the University of California, San Diego, (UCSD) in 1986.

At UCSD she studied with cinematographer and director Babette Mangolte, filmmaker Jean-Pierre Gorin, and conceptual artists David Antin and Eleanor Antin. Increasingly doubting the objectivity of documentary photography, she began to approach it conceptually instead. Her most iconic works depict African American figures seen only from behind or in fragments—alluding to the historical depersonalization and sexualization of black bodies. Inspired by her long-standing interest in poetry and literature, she accompanied these images with her own fragmented text, which at times is infused with the suggestion of violence or trauma. The deeply powerful works entangle viewers in an ambiguous web of meaning; what is left unseen and unsaid becomes as important as what the artist does disclose.

In the late 2000s Lorna worked with found photographs of African American women sourced from discarded Associated Press images, vintage *Jet* and *Ebony* magazines, and archives of anonymous portraits—material she considers an “interesting marker of time and politics.” Using the photographs in collage, a medium she describes as a way for her “subconscious to play,” she skillfully threaded together the dichotomies of male and female, past and present, fact and fiction.

Lorna’s most recent work continues to draw on her collection of vintage magazines. She juxtaposes appropriated images of women from the postwar era, found text, and AP photographs of natural elements such as fire, ice, and water, creating bewitching compositions that seem to teeter on the verge of disaster. *Darkening*, her recent exhibition at Hauser & Wirth New York, closed with Robin Coste Lewis’s poem “Using Black to Paint Light: Walking through a Matisse Exhibition, Thinking about the Arctic and Matthew Henson,” which is partly about the threatening experience of Arctic isolation and the enhancement of vision. Henson, an African American born to sharecropper parents in 1866, was among the explorers said to have reached the North Pole in 1909.

The courage it takes to step out into the arctic emptiness is unfathomable. The courage it takes to face an empty canvas in the darkness of beginning is equally so. Lorna has faced that darkness for 30 years, finding meaning in the light that is creation.

Left: Lorna Simpson. Photo: James Wang, courtesy Lorna Simpson and Hauser & Wirth

Opposite: Mary Beard in front of the Colosseum, Rome. © Caterina Turrone



MARY BEARD

Classicist Mary Beard is at once a media celebrity and unassuming academic, prolific author and ruthless skeptic, national treasure and accidental Internet provocateur. She is also, without question, one of the great public intellectuals of our time: her straightforward, engaging interpretations of complicated texts about the ancient world attract a broad range of readers and television watchers, and make us aspire to learn more, no matter our level of expertise.

Mary honed her unique style as a distinguished professor of classics at the University of Cambridge and fellow of Newnham College, where she has taught for the last 35 years. She has also written numerous books on subjects ranging from the social and cultural life of Ancient Greece and Rome to the Victorian understanding of antiquity, and is classics editor of the *Times Literary Supplement (TLS)* where she writes the wickedly subversive blog “A Don’s Life.” She has long contributed to the *TLS*, the *London Review of Books*, and the *New York Review of Books*, and for the last decade has appeared as a broadcaster, commentator, and presenter on radio and television, bringing ancient histories to life in television documentaries and programs such as the BBC series *Front Row Late* and *Civilisations*.

This work has won her numerous accolades, including the UK’s most prestigious history prize, the Wolfson, in 2008; the Bodley Medal from the University of Oxford’s Bodleian Library in 2016, given for outstanding contributions to the worlds of literature, arts, science, and communication; Spain’s Princess of Asturias Award for Social Sciences in 2016; and last year, an appointment by Queen Elizabeth as Dame Commander of the Order of the British Empire for services to the study of classical civilizations.

A career in academia was modeled by her mother, a headmistress who continued to work after having children, despite 1950s social mores. Mary’s father, meanwhile, was an architect specializing in historical buildings and “a raffish public-schoolboy type,” as Mary has described him. At the all-girl Shrewsbury High School, Mary wrote poetry under the instruction of author and celebrated eccentric Frank McEachran, spending summers working on local archaeological excavations. When it came time to apply to college, she chose Cambridge University’s all-women Newnham College over the better-known King’s—the former offered scholarships to women—and she studied classics, long a favorite subject. Classics was a male-dominated discipline, though, and Mary encountered blatant sexism for the first time. She armed herself with feminist views, and would later be influenced by the writings of Germaine Greer and Kate Millett.

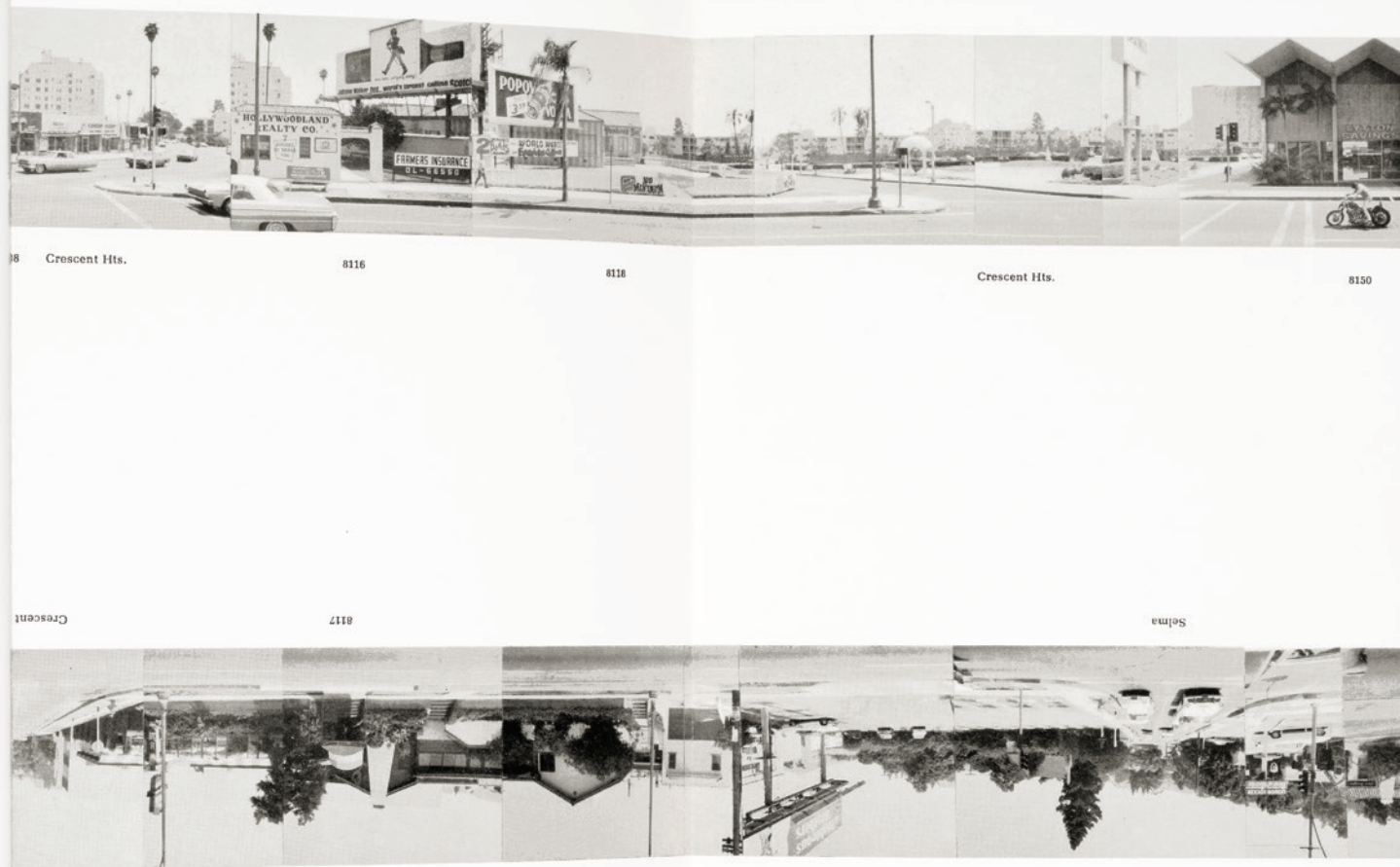
Her feminist sensibility, independence of thought, and direct style of expression is everywhere in her writing, as when she asserted in *Women & Power: A Manifesto*: “You cannot easily fit women into a structure that is already coded as male; you have to change the structure. That means thinking about power differently. It means decoupling it from public prestige. It means thinking collaboratively, about the power of followers not just of leaders.”

For Mary’s fearless, rigorous contributions to many fields of public discourse, for her extraordinary collection of talents, and for the multitude of high honors she has earned over the course of her career, the J. Paul Getty Trust is privileged to add to her accolades and award her its highest honor.

EVERY BUILDING ON THE SUNSET STRIP

EDWARD RUSCHA

1 9 6 6



Every Building on the Sunset Strip
(detail), 1966, Ed Ruscha. Offset
lithograph. The Getty Research Insti-
tute, 86-B19486. © Ed Ruscha

ED RUSCHA

One way to distill Ed Ruscha is to say that he finds profundity in the commonplace, and then expresses it through highly conceptual, elegant, witty, and technically masterful works of art. He is certainly one of our generation’s most original artists—be it as a painter, draftsman, photographer, or bookmaker—and five generations of contemporary artists have seen and been deeply influenced by his prolific body of work.

Ed has been celebrated with 21 solo exhibitions at Gagosian galleries; major retrospectives at the Whitney Museum of American Art, the Los Angeles County Museum of Art, and the Centre Pompidou; and countless other shows. The Getty

Research Institute recently acquired his massive *Streets of Los Angeles* photography archive—his documentation from 1965 to 2010 of the city’s changing landscape, including the evolution of Melrose Avenue, Pacific Coast Highway, and Sunset Boulevard—and is digitizing the archive’s more than one million images to share with the public. Ed continues to influence the contemporary art world, and his formal experimentations and clever use of the American vernacular have evolved as quickly as technology has altered the essence of how we communicate with each other.

Los Angeles has been Ed’s muse since 1956, the year he left Oklahoma City at age 18 to attend the Chouinard Art Institute near downtown LA. “I was

romping around Los Angeles, seeing all these things, meeting all these people—the whole thing was a lasting experience for me,” he recalls. At Chouinard, Ed’s fascination with cartooning developed into the creation of a journal, *Orb*, and he studied under installation artist Robert Irwin (designer of the Getty’s Central Garden) and abstract expressionist Emerson Woelffer. He also came across a reproduction of Jasper Johns’s *Target with Four Faces* (1955). Struck by Johns’s use of readymade images as supports for abstraction, Ed began thinking about how he might use graphics to

expose a painting’s dual identity as both object and illusion.

After art school, Ed joined LA advertising agency Carson-Roberts as a layout artist, sharpening his skills in schematic design and regularly contemplating scale, abstraction, and viewpoint—soon integral elements of his painting and photography. In 1963 he produced his first artist’s book, *Twenty-Six Gasoline Stations*, which presents a series of deadpan photographs he took while driving from LA to Oklahoma City on Route 66. He has since created more than a dozen artist’s books, including the 25-foot-long, accordion-folded *Every Building on the Sunset Strip* (1966). He has also painted trompe-l’œil bound volumes and altered book spines and interiors with painted words.

Ed knows the importance of his books. “My books were very hot items—it was hot art to me, almost too hot to handle,” he says. “I liked the idea that my books would disorient, and it seemed to happen that people would look at them, and the books would look very familiar, yet they were like a wolf in sheep’s clothing. I felt they were very powerful statements, maybe the most powerful things I’ve done.”

He also understands the importance of Los Angeles. “I’ll never leave,” he says. “I still get lifeblood from this place.” In recognition of Ed’s five decades of LA-inspired art—work that is intelligent, original, beautiful, humorous, and confounding—we ask him to join peers Lorna Simpson and Mary Beard in accepting the J. Paul Getty Medal for 2019.

Inaugurated in 2013, the J. Paul Getty Medal recognizes extraordinary achievement in the fields of art historical research, conservation science, museology, 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 the Getty Research Institute. Past recipients of the Getty Medal are: Harold M. Williams and Nancy Englander (2013); Jacob Rothschild (2014); Frank Gehry (2015); Yo-Yo Ma and Ellsworth Kelly (2016); Mario Vargas Llosa and Anselm Kiefer (2017); and Thelma Golden, Agnes Gund, and Richard Serra (2018).





The 2018–19 class of Getty/ACLS Postdoctoral Fellows

New Frontiers in Art History

Ten scholars used Getty support to research fascinating subjects—from European photojournalism to Inca textiles to the stereoscope—and made new art historical discoveries

By Carly Pippin
Communications Specialist
Getty Foundation

To interpret the world’s artistic legacy, art historians must have the freedom and time to discover forgotten objects and missing records, gain insights from related fields in the humanities or sciences, and meet new colleagues to discuss innovative ideas. For these reasons, in 2017, the Getty Foundation and the American Council of Learned Societies (ACLS) announced a new postdoctoral fellowship program that provides critical support to early-career scholars looking to undertake deep research.

There are no pre-determined themes or topics; applicants are free to study art from all times and all places. And unlike other programs for art historians, the Getty/ACLS fellowships do not have residency requirements and can be undertaken anywhere in the world. This gives emerging scholars the time and space they need to complete a major research project, such as a first book, to jumpstart their careers. At the end of the academic year, the fellows convene at the Getty Center, where they share their work with each other and access the Getty’s collections.

“The fellowship gave me the freedom and mobility to pursue a project that focuses on a global array of images circulating in the early modern Islamic world,” says Peyvand Firouzeh, a member of the inaugural class of Getty/ACLS fellows and now a lecturer in art history at the University of Sydney, Australia. “I was able to finish two articles related to my research and make substantial progress on a new project.”

Firouzeh was one of the first 10 scholars to receive the newly created fellowships for the 2018–2019 academic year. Coming from a variety of international backgrounds and academic affiliations, the scholars pursued topics ranging from the architecture of the Ottoman Empire in the 17th century to the explosion of color in American printmaking during the mid-20th century. Each scholar’s research plan took on a different tenor and tone, reflecting varied approaches to scholarly inquiry.

Digitally Mapping the Rise of Photojournalism

Nadya Bair, another inaugural Getty/ACLS fellow, used the fellowship to complete the first scholarly monograph on the early history of Magnum Photos, the international photography agency founded in 1947 by Henri Cartier-Bresson, Robert Capa, George Rodger, and David Seymour. Decades before the Internet could instantaneously splash news images into every corner of the world, Magnum was created to supply magazines with global photojournalism.

Bair had originally planned to focus exclusively on Magnum’s American clients; but the year of writing afforded

by the fellowship gave her time to think more seriously about the importance of the European market to Magnum’s commercial success and the relationship between American and European photojournalism. Bair took the opportunity to travel to the National Library of Paris in France to examine European illustrated magazines such as *Paris Match* and *Epoca* (French and Italian outlets to which Magnum sold its pictures).

“People are increasingly studying the transatlantic circulation of images, and Magnum is key to that story,” says Bair. “But it’s not enough to look only at one magazine or even one agency. I compared what I learned in Magnum’s internal archives to hundreds of magazines published across Europe. And patterns emerged: I realized who was selling to whom and when, and saw that photojournalism was already a standardized and international industry in the late 1940s.”

To catalogue Magnum’s European operations, Bair created digital maps, turning thousands of data points about Magnum and the photo outlets that bought and published Magnum’s photography into visualizations that elucidated the agency’s vast networks. Among these networks were the agency’s clients and staff, the latter including many women vital to Magnum’s operations. Bair found herself wanting to write about these women, who not only helped Magnum photographers work on stories in the field, but also practically ran the offices, archiving, selling, and editing photographers’ work. “These digital visualizations helped me realize there was a story I needed to better narrate,” says Bair. As a result, she ended up synthesizing her findings and writing an entirely new first chapter of her book, which will be published by the University of California Press in May 2020. “All my changes were based on my fellowship. And I’m hopeful that my research will open the door for other scholars to take a closer look at postwar European photojournalism.”

Learning to Weave the Inca Way

Scholar Andrew Hamilton reached his research goals thanks to the portability of the Getty/ACLS fellowship. He spent his entire academic year abroad in Peru, engaging deeply with the academic and museum communities of Lima and other locales and sharing his research with colleagues along the way.

Hamilton is writing a book on the *All-T’oqapu Tunic*, an intricately woven, noble Inca garment in the collection of Dumbarton Oaks in Washington, DC. The Incas ceremonially burned the objects they made for their emperor, making the tunic a rare surviving royal artifact of the Inca Empire (which came to power in the 1400s and 1500s). Through his

fellowship, Hamilton was able to visit museums in Peru and Argentina that house other significant collections of Inca objects.

Literally taking matters into his own hands, Hamilton also built a loom and learned to weave, replicating Inca techniques so that he could better understand the experience of the original weavers. He went on to create a digital animation of this experience. “I wanted to demonstrate the weaving process, since textiles are generally depicted as static, finished forms, and since modern audiences often don’t have experience making textiles,” he says. “Taking the tunic out of a flat photo and putting it into an animation is a way to restore its objecthood and make it materially intelligible.”

According to Hamilton, rediscovering objecthood is a critical component of the study of non-western and pre-Columbian art. He notes that nonwestern objects have a long history of being valued for their aesthetic resemblances to modern and contemporary art rather than for their cultural purposes as functional and/or ritual objects. “Seeing a tunic hanging behind glass in a gallery does not give you the same understanding of its purpose as seeing it hand-woven and then worn, with its patterns gracefully unfolding over the human form.” Hamilton is grateful that the Getty/ACLS fellowship—open to the study of all art, from all places—gave him the freedom to pursue his own interpretations, which emphasize materiality, making, wear, and repair so as to reconstruct the object’s life and place in history. And he’s taking these approaches with him in his new position as associate curator of Arts of the Americas at the Art Institute of Chicago.

Linking Old- and New-School Visual Technologies

While the fellowship offered many scholars the chance to deepen and expand their research, it gave Brooke Belisle the space to pursue entirely new ideas. “I completely changed my project over the course of the fellowship,” says Belisle, an assistant professor of art at Stony Brook University, New York. Her research uncovers the connections between old and new media and reveals surprising similarities between 19th-century visual technologies, such as the stereoscope, a device that uses binocular vision to give the illusion of depth in an image, and the high-tech devices of today.

“Most people don’t realize that face ID and portrait mode on the latest smartphones rely on new artificial intelligence techniques that revive

the 19th-century stereoscope,” notes Belisle. “Smartphone cameras make a depth map by using two tiny lenses and computationally combining the data; this is a new hybrid of photographic and computational imaging.” Belisle hopes to offer a historical and theoretical framework for understanding the aesthetics of depth in these emerging formats.

During her fellowship, Belisle turned her attention to new frontiers in contemporary visual culture, such as machine vision, computational photography, and the algorithms used to create virtual and augmented realities. This significantly expanded her dissertation research and led her to develop novel directions for her book project. She credits the fellowship for making this possible. “It gave me the confidence and the creative space I needed to pursue the project wherever it was leading me.”

Before the Getty/ACLS experience, Belisle had sometimes wondered in which field her complicated research fit best. As an undergraduate she studied English literature, including literary, critical, and media theory. While pursuing a master’s degree in digital media, she studied film and photography. While earning a doctorate in rhetoric, she found herself increasingly writing about media art, but was surprised to find a home in art history. “I’ve always been interdisciplinary, so it is wonderful to me that art history is increasingly embracing other kinds of methodologies,” she says. “The Getty/ACLS fellowship has helped me understand how emerging and traditional approaches to visual culture can complement one another.”

Now that the fellowships are over, the scholars are leveraging their research insights to move forward in their careers. Not only do they have fresh perspectives to guide them, but they also have gained a cohort of peers on whom they can rely as sounding boards. And by strengthening their own academic production, they in turn are advancing the discipline of art history overall.

The application for 2020–21 Getty/ACLS postdoctoral fellowships is currently open, with proposals due at the end of October. For more information on past fellows and how to apply, visit www.getty.edu/foundation/initiatives/current/getty-acls/index.html.



Clockwise from top-left: Andrew James Hamilton, Getty/ACLS Postdoctoral Fellow in 2018–19, examines Martín de Murúa’s *Historia general del Piru*, 1616, an illustrated chronicle of Peru (The J. Paul Getty Museum, Ms. Ludwig XIII 16).

Brooke Belisle, Getty/ACLS Postdoctoral Fellow in 2018–19, examines a hand-colored astronomical lantern slide from 19th-century England in the Special Collections of the Getty Research Institute.

Nadya Bair, Getty/ACLS Postdoctoral Fellow in 2018–19, researches newspaper articles and other ephemera related to Magnum Photos at the Getty Research Institute.

All-T’oqapu Tunic, 1450–1540 CE, Inka, Late Horizon. Wool and cotton. PC.B.518. Photo: Dumbarton Oaks Research Library and Collection





Sandstone samples exposed to the elements on the roof of the East Building at the Getty Center. Photo: Andrzej Liguz

STONE

EARTH

CONCRETE

Materials scientists and conservators team up to protect our built heritage from Mother Nature

By Anna Zagorski
Research Specialist
Getty Conservation Institute

We are up on the roof of the East Building at the Getty Center. The view from here is spectacular—and yet we’re focused on something much closer at hand. I am here with Getty Conservation Institute (GCI) senior scientist Alick Leslie as he examines samples of sandstone exposed for slightly over a year to Los Angeles weather, meaning lots of sun, rain, wind, and pollution. Soon, Leslie will take the samples down to the GCI’s built heritage scientific research lab for analysis.

“Actually, these samples have been up here longer than I have been at the GCI,” says Leslie, who joined the GCI in May of this year to head up the institute’s Built Heritage Research (BHR) group. Leslie and the BHR team will expand the GCI’s previous research work in building materials, including several important projects related to adobe, stone, mortars, and salts.

The term “built heritage” applies to a full spectrum of sites, from ancient monuments carved into natural rock outcrops (e.g., rock art and rock-hewn temples) to modern architecture. The vast range of building materials includes wood, stone, earth, mortar, brick, glass, concrete, ceramics, metals, plastics, and composites. Distributed across the world in an extensive range of settings, these buildings and sites have also experienced long and complex environmental histories; burial, excavation, fire, flooding, and changing air quality, to name a few.

This diversity of built heritage types, locations, environmental histories, and materials produces a complex set of scientific and practical challenges that calls out for an urgent response. BHR, launched in 2016, is heeding that call by addressing a wide range of questions surrounding built heritage and its materials—questions that are still pertinent despite years of scientific research and conservation practice. Solutions should come from understanding the composition, age, sources and compatibility of materials and their replacements; and that knowledge will come from asking questions such as, how does the environment—past, current, and future—affect built heritage? What are the processes of deterioration, and what are the time scales involved? How do we design appropriate conservation solutions?

BHR initially focused on sandstone and earthen materials with projects developed in partnership with the University of Oxford. Because new BHR science staff have expertise in a wider range of building materials, historic concrete and other materials are being added to the research portfolio. All BHR projects and activities bring scientists, architects, and conservators together; focus on the development of non-destructive, portable toolkits; and commit to integrating laboratory and field-based research.

Saving Historic Sandstones

Much of the world’s globally significant built heritage is made from the sedimentary rock sandstone: the hand-hewn temples of Petra in Jordan, numerous ancient Egyptian temple and tomb sites within the Nile Valley, Angkor Wat in Cambodia, and large numbers of more recent religious, institutional, and civic buildings in the United States and Europe, such as Strasbourg Cathedral, Stanford University, and Leeds Town Hall. Sandstone features commonly in heritage sites because it is widely available in most countries and very amenable to quarrying and carving. The hitch: sandstone is hugely variable

in its chemical and physical characteristics. While many types are durable enough to produce resilient structures, some are prone to a range of deterioration processes. In addition, effective conservation products for the material, including consolidants, water repellents, and anti-graffiti coatings, have yet to be fully tested. Bearing this in mind, the GCI’s Sandstone Consolidation project aims to assess the performance of sandstone consolidants in laboratory and field-based research to produce a methodology that conservators can use in many contexts.

“We are particularly interested in finding portable and non-destructive techniques that can be employed at heritage sites, as well as in the laboratory,” says Leslie. “These portable devices are especially useful; they provide a good assessment of the properties of deteriorating and treated sandstones and are easily used by conservation professionals. We are working to develop best practice guidelines and tips for these uses, and for other non-destructive, site-friendly techniques.”

Earth Conservation: Plants and Microbes to the Rescue

The world’s earthen architectural heritage—structures built from adobe, rammed earth, and other soil-based materials—is rich and complex. Earthen architecture appears in ancient archaeological sites, as well as in modern buildings, in large complexes and historic centers, in individual structures, and as a backing material for decorated surfaces. Without proper care, however, earthen materials are prone to deterioration in the face of wind, rain, salts, and earthquakes. (See related story on p. 36.)

Typically, living plants and microbial communities are seen as potential threats to earthen and other historic building materials; they cause biodeterioration. However, many studies show that such ecological communities can also protect heritage sites from wind and rain. The GCI, in partnership with the University of Oxford and China’s Dunhuang Academy, is exploring the potential of bio-protective solutions to address deterioration of earthen sites.

“We have constructed a series of test walls in Suoyang, China, that will provide a very useful way of evaluating different conservation solutions,” says Heather Viles, head of the School of Geography and the Environment at Oxford. “The walls will be seeded with locally growing biological soil crusts—communities of microorganisms



Above: The Built Heritage Research team (left to right): Alick Leslie, senior scientist; Davide Gulotta, associate scientist; Beril Bicer-Simsir, associate scientist; and Simeon Wilke (seated), assistant scientist. Photo: Andrzej Liguz

Left: Samples of sandstone that will be used for testing consolidants. Photo: Andrzej Liguz

Opposite: Davide Gulotta performs a DRMS (drilling resistance measurement system) test on a sandstone sample. This portable testing equipment can be used in the lab or in the field to assess the mechanical cohesion of porous building materials such as stone, mortar, and bricks, and to evaluate the results of consolidation treatments. Photo: Andrzej Liguz

and lower plants found on many soil surfaces and noted for their ability to protect soils from erosion by wind and rain. We hope these crusts can provide a natural alternative to chemical consolidants, grouting, anchoring, and other partial solutions to earthen deterioration.”

Also showing great potential for exploring the success or failure of different conservation approaches: computer-based modeling. Abrasion is a major source of deterioration of earthen walls, and modeling provides a versatile way of experimenting with different strategies to investigate how well they might prevent deterioration at extremely windy sites such as Suoyang. With support from the GCI, a doctoral fellow at Oxford is currently exploring the role of shrubs and trees in protecting earth walls from wind damage by modeling different planting strategies.

Preserving Concrete Icons of the 20th Century

Concrete, the 20th century’s most ubiquitous building material and used since ancient Rome, forms an ever-expanding part of built heritage. Consequently, the need for conservation science to investigate the repair of modern concrete structures has become urgent. The GCI, in partnership with Historic England and the Laboratoire de Recherche des Monuments Historiques, France, has initiated an evaluation

of past patch-repair projects of concrete buildings to understand why repairs were successful or not.

This evaluation will be complemented by laboratory research comparing different types of concrete patching formulations currently used in the conservation field. Working with additional research institutions and practitioners, the GCI will establish methodologies for testing the aesthetic and structural performance of patch-repair materials and assess medium- and long-term performance and compatibility issues.

“The aim of this research is to provide conservation professionals with guidelines on the selection of more appropriate patch-repair materials and methods for reinforced concrete buildings,” says Simeon Wilkie, assistant scientist at the GCI and a concrete specialist on the BHR team.

What’s Next?

“Ultimately, our goal is to develop novel on-site and laboratory techniques to identify the best materials to use in built heritage conservation,” notes Leslie. “If we can find holistic approaches to understanding the durability of a wide range of heritage building materials found in different locations, then we can ensure the continued value and durability of built heritage sites.”



Jeanne (Spring) (detail), 1881, Édouard Manet. Oil on canvas. The J. Paul Getty Museum

Opposite: Photograph of “De Marsy,” about 1890, Reutlinger Studio. Albumen silver print mounted on cardboard. Chancellerie des universités de Paris, Bibliothèque littéraire Jacques Doucet (photograph by Suzanne Nagy)

The Women behind Manet’s Seasons

By Scott Allan
Associate Curator of Paintings
and Emily A. Beeny
Associate Curator of Drawings
J. Paul Getty Museum

Our fall exhibition *Manet and Modern Beauty* celebrates the great modern painter Édouard Manet’s often overlooked final years—when despite his declining health, he produced pictures and drawings with a new lightness and brightness of spirit and palette. *Jeanne (Spring)* (1881) anchors the show and provides an ideal point of entry to this period of the artist’s career, when the themes of fashion, flowers, and femininity consumed his attention and fired his imagination. Another important painting, *Autumn (Méry Laurent)* (1881 or 1882) began as a companion to *Jeanne*.

The two pictures were to be part of a series of the four seasons, in which each season would have been represented by a chic Parisian woman—a popular conceit in the artist’s day. Manet only managed to paint *Spring* and *Autumn* before his untimely death in 1883, and these two were separated almost immediately. *Autumn* entered the collections of the Musée des Beaux-Arts, Nancy, in 1905, while *Jeanne*, having been purchased in 1882 by Manet’s close friend Antonin Proust (1832–1905), eventually found its way into an American private collection, where it remained for more than a century before the Getty Museum acquired it in 2014. From the beginning, one of the central goals of the show has been to reunite these two works.

Manet is such a dominant protagonist in the story of modern art that the women whom he relied on as models, and who actively collaborated in his art-making, have been overshadowed if not totally eclipsed by his enormous reputation. In the case of *Spring* and *Autumn*, the historical record is extremely uneven, in a way that highlights the scholarly detective work yet to be done. Paradoxically, we know far more about the model for *Autumn*—a painting with no public reception during Manet’s lifetime—than we do about the model for *Spring*, one of the most resounding successes of Manet’s Salon career.

Who were these women who worked with Manet on his series? What place did they have in his social circle, and what impact did they have on his art during his final years? These were some of the key questions that guided our research for *Manet and Modern Beauty*.

The Mysterious “Jeanne”

By the end of the 19th century, the painting now in the Getty collection had become widely known as *Le Printemps*, or *Spring*. But when the artist first exhibited it in the 1882 Salon—to much critical acclaim—he simply entitled it *Jeanne*. But who was this Jeanne, this young woman Manet had painted in a fetching spring ensemble, complete with parasol, bonnet, and suede gloves, against a backdrop of lush greenery? Jeanne was an utterly commonplace name at the time, and not a single Salon reviewer commented on the model’s identity, presenting the picture instead as a consummate depiction of a fashionable social type: the chic and pretty *parisienne*.



It was not until 1897 that someone identified Manet’s sitter. That year Antonin Proust published his “Souvenirs” of the artist in *La Revue Blanche*. In one passage that speaks to Manet’s ardor for feminine fashion, Proust writes:

[Manet] spent a day in ecstasy contemplating some material that Mme Decot was unrolling. The next day, it was the hats of a famous milliner, Mme Virot, which filled him with enthusiasm. He wanted to design a costume for Jeanne, who subsequently took on the stage name Mlle Demarsy and who modeled for the exquisite canvas *Spring*.

Given the painting’s original title and Proust’s identification of the sitter as “Mlle Demarsy,” art historians have repeatedly given the actress’s name as Jeanne Demarsy. But this is somewhat misleading, since considerable evidence indicates that she went in the theatrical world by Jane, not Jeanne. Biographical notices from the turn of the century, inscriptions on some surviving celebrity photographs, and the cover of her 1937 estate sale catalogue all indicate “Jane.” And the inscription clearly carved in stone on her funerary monument, in the Boulogne-Billancourt cemetery on the western outskirts of Paris, reads: “ANNE DARLAUD / ARTISTE DRAMATIQUE / SOUS LE NOM DE / JANE DEMARSY.”

Prior to her acting debut in 1887—when she played the role of Venus in a production of Jacques Offenbach’s *Orphée aux enfers*—this Jane Demarsy, née Anne Darlaud (1865–1937), was already a reputed beauty, an occasional artist’s model

(depicted, for instance, by Renoir), and evidently a member of Manet’s demi-monde milieu. The catalogue for the 2016 exhibition *Splendours & Miseries: Images of Prostitution in France, 1850–1910* identified Manet’s young model as the “Jeanne de Marsy” featured in *The Pretty Women of Paris* (1883), a salacious guide for Englishmen to Parisian prostitutes. Hitherto completely overlooked by art historians, this source is particularly important since it is nearly contemporaneous with Manet’s painting and provides a verbal characterization that resonates intriguingly with the painter’s visual one. The book describes a “mercenary charmer” who “looks like a cameo” with her “aristocratic features,” and who was rather “haughty” in manner “with her nose in the air, refusing to look at anybody.” There is just one wrinkle: the anonymous author indicates that “her real name is Jeanne Huart,” not Anne Darlaud.

What are we to make of this apparent contradiction? Should we conclude that “Jeanne de Marsy” and “Jane Demarsy” were different people? Or are we dealing with a complicated case of concealed or fabricated identities? And just how trustworthy a source is the little-known *Pretty Women of Paris*, anyway? The book is frankly pornographic, and its status as reportage, hearsay, or fantasy is not immediately apparent.

To address these questions we conducted genealogical research, hoping to determine whether there were any verifiable links between the names “Darlaud” and “Huart.” Intriguingly, there did seem to be one. As Anne Darlaud’s 1865 birth record and other documents from Parisian archives attest, her parents were named Jean-Baptiste Darlaud (1838–1893) and Adèle Huard (b. 1846). Could it be that Anne—only 16 years old when she sat for *Jeanne*—used her mother’s maiden name as cover and went for a time as “Jeanne” before reinventing herself as “Jane” when she took to the stage? “Jane” may have had some cachet for the Anglophilic French, and

it also would have distinguished Anne from her actress-sister Eugénie-Marie (1863–1914), two years her senior, who had already adopted the stage name “Jeanne Darlaud.” There is a fascinating and tangled story here that we are only just beginning to unravel.

Whatever reputation Jane Demarsy earned as an “artiste dramatique,” she never shook her reputation as a demi-mondaine or “woman of easy virtue”—a reputation that, it must be said, attached almost automatically to actresses in Manet’s day and beyond. In January 1938, soon after Demarsy’s death, *La Vie Parisienne*, a journal that had trafficked in ribaldry and sexual innuendo since its inception in the 1860s, published an appreciative notice about this “sensational beauty of the turn of the century,” noting that her passing will be mourned by “many old gentlemen sadly reminiscing about their youthful conquests.”

Manet’s Last Muse

Wrapped in a dark, silky fur, with stylish russet bangs grazing her forehead and a jewel sparkling in her ear, the very different model for *Autumn* cuts a handsome profile against a blue textile embroidered with fall-blooming chrysanthemums.

Manet based this background on a Japanese robe lent to him by Antonin Proust, the first owner of *Spring*. Proust, however, did not own *Autumn*, since Manet never finished it. *Autumn* was inventoried with the contents of his studio at the time of his death and sent out for retouching by another painter before its sale in February 1884. Retouched areas seem to include the slightly flat, coarse embroidery pattern at lower right and the thickly painted patch just left of the model’s profile, but the overall effect remains faithful to Manet’s vision. Here a stately, mature model in sable and sapphires plays an elegant autumn to the teenaged ingénue of Mademoiselle Demarsy’s spring. The model for *Autumn* was not chosen for her appearance alone, though. She was Méry Laurent (1849–1900), a retired actress of formidable

intellect and vivacious temperament, who counted among Manet’s most intimate friends.

Born Anne-Rose Suzanne Louvriot in the Eastern French city of Nancy, Laurent penned a vivid account of her turbulent youth in 1888—the manuscript *Album des confessions* (*Album of Confessions*), today conserved at the Bibliothèque littéraire Jacques Doucet in Paris. There she explained that her mother had been an unwed laundress who consented to marry her young daughter off at 15 to a local grocer in order to hush up the girl’s entanglement with the military governor of Nancy, some 40 years her senior. The marriage was short-lived, and at 16 Laurent found her way to Paris, where she made a name for herself on the stage in the early 1870s. She was perhaps less well known for her dramatic abilities than for her seminude appearances in the role of Venus, perched on a seashell (the same role that would make Mademoiselle Demarsy a star half a generation later). In 1874, at just 25, Laurent retired from the theater altogether. She would be kept in style for the rest of her days by her lover Thomas Evans (1823–1897), a cultivated American dentist who had made a fortune speculating on the Parisian real-estate market. In 1880 he bought her a house, the Villa des Talus, opposite the Bois de Boulogne on the western edge of Paris, where she hosted a lively salon. Regular guests included painters, musicians, and many of the most eminent writers of the age: Stéphane Mallarmé, Guy de Maupassant, Joris-Karl Huysmans, and the young Marcel Proust, who, years later, would immortalize Laurent as the demimondaine character Odette de Crécy in *A La Recherche du Temps Perdu* (*In Search of Lost Time*).

Mallarmé and Laurent were also lovers, and it was Mallarmé, a close friend of Manet’s, who first introduced her to the painter. In the spring of 1876 Manet opened his studio to the public to exhibit a pair of pictures rejected by the Salon jury that year. One of them, *Laundry*, now in the Barnes Foundation collection,



Left: *Autumn* (Méry Laurent), 1881 or 1882. Édouard Manet. Oil on canvas. Musée des Beaux-Arts, Nancy

Right: *Méry Laurent in a Japanese robe, with fan*, n.d., Wilhelm Benque. Albumen silver print mounted on cardboard. Image courtesy of Sotheby’s

depicted a woman and child doing laundry outdoors. As both a budding connoisseur of modern art and the daughter of a laundress, Laurent loved and understood the picture at once, singing its praises and charming its author, who immediately befriended her and asked her to pose for at least eight pictures, most of them pastels. But for Manet, Laurent was not merely a model. She was also a patron, confidante, and perhaps something more. She is, intriguingly, the only woman other than his wife, Suzanne, addressed in Manet’s letters using the informal “tu,” and certainly the only correspondent with whom he shared the painful and humiliating details of his bouts with depression and his medical treatments for tertiary syphilis.

Laurent and Manet also shared a keen appreciation for women’s fashion; his portraits of her showcase the subject’s sumptuous taste in hats, furs, and jewels (as well as, in one case, her pet pug, Princesse). Laurent’s own penchant for Japanese attire likely influenced the artist’s decision to



pose her before Proust’s robe in *Autumn*. But her influence is felt far beyond the works for which she actually sat—indeed, she was a sort of presiding muse for much of Manet’s later production. It was Laurent, the artist’s early biographers tell us, who encouraged Manet to make pastel portraits in the first place, and Laurent, too, who encouraged him to paint flowers, bringing roses and especially lilacs to his studio, his sickbed, and—later on—his grave. She placed her elegant social network at his disposal, introducing him to her glamorous actress friends and their wealthy lovers, who helped assure a reliable market for his pastels and still lifes. She collected his work and encouraged Dr. Evans to follow suit. Manet’s last known work, a pastel sketch that unfortunately does not survive, depicted Elisa Sosset, Laurent’s maid, whom she had sent over with a sugar egg at Eastertime in 1883.

Though Laurent was not the buyer of *Autumn* when it went up for sale with the contents of Manet’s studio in 1884, she acquired it subsequently, and upon her death at the turn of the century, she bequeathed it to the museum of her home town, Nancy. Last seen together nearly 40 years ago, *Spring* and *Autumn*—Demarsy and Laurent—are reunited at the Getty Center in *Manet and Modern Beauty*.

Manet and Modern Beauty is on view through January 12, 2020.

By Alexa Sekyra
Head, Scholars Program
with Edward Sterrett and Thisbe Gensler
Research Associates, Getty Research Institute

Art & Ecology

at the Getty Research Institute

Nineteenth-century German zoologist and physician Ernst Haeckel named thousands of new species, mapped a genealogical tree relating all life forms, and coined a number of biological terms, including “ecology”—the study of how biological organisms interact with their environment. The science of ecology has advanced considerably since Haeckel’s time, but the underlying principle—that nature must be studied as an interconnected whole rather than as a series of discrete organisms—remains a central and fundamental concept in the biological sciences.

The idea of deeply interconnected systems has also gained prominence in fields like urbanism, anthropology, sociology, psychology, and philosophy, among many others. In the arena of art history, many scholars are now analyzing visual cultures as ecologies of images, shifting the focus away from the specific characteristics of individual works of art towards a more contextualized study of the interrelated modes of making and seeing images. Scholars working at the intersections of art and ecology also raise important questions that impact the world well beyond the field of art history, such as, what is humanity’s place in nature? What are the deep entanglements of natural and cultural formations throughout history? And what can answers to these questions tell us about our present and future? Inspired by the urgency and ingenuity of these new approaches, the Getty Research Institute (GRI) has chosen Art & Ecology as its theme for the 2019–20 scholar year.

GRI scholars in residence will focus on projects that embrace ecological considerations ranging from the stylistic to the geopolitical, the material to the philosophical, and that are fueled by social activism, eco-aesthetics, and scientific discovery. Indeed, as technological advances influence archaeology, climatology, and digital humanities, new pathways to ecological understanding are being illuminated and merit rigorous scholarly examination.

The projects being undertaken by the GRI’s 2019/2020 scholars encompass a broad range of topics related to art and ecology. Beginning this fall these 34 scholars, among them GRI artist-in-residence Tavares Strachan, bring their research into a rigorous and enlightening dialog through a series of lectures, symposia, workshops, and seminars.

A Sampling of Projects

Mónica Domínguez Torres, associate professor and director of undergraduate studies in the



Anna Atkins (1799–1871), *Dictyota dichotoma*, in the young state; and in fruit, from Anna Atkins, from *Photographs of British Algae: Cyanotype Impressions*, 1843–53, New York Public Library

Opposite: Chaetopoda—Borstentwürmer, from Ernst Haeckel, *Kunstformen der Natur* (Leipzig: Verlag des Bibliographischen Instituts, 1904), pl. 96, Sabella, Adolf Gilttsch (1852–1911), after Ernst Haeckel (German, 1834–1919)

Department of Art History at the University of Delaware, will work on her current book-length project, *Pearls for the Crown: European Courtly Art and the Rise of the Pearl Trade, 1498–1728*. The project traces the rise of the Atlantic pearl industry and how the exploitation of labor and resources in the New World shaped and was reflected in the courtly practices of collecting and display in Europe.

Pearls were important symbols of European imperialism in the early modern period. They expressed imperial power, providential wealth, and human mastery over nature, while also legitimizing European expansionism, ruthless exploitation, and significant environmental and demographic transformations of the territories in which they exercised power. Torres’s project focuses on a series of understudied objects, including the now lost cloak of 80,000 pearls, a gold-encrusted pearl pendant made in the shape of a frog (National Museum

of Decorative Arts Madrid), an idyllic illustration of the pearl trade in the 1728 edition of Antonio de Herrera y Tordesillas’s *Historia general de los hechos de los castellanos*, an allegorical painting of the pearl trade by Antonio Tempesta (Louvre Museum), and a pair of ebony statuettes made in the 1720s for the Kunstkammer of Augustus the Strong, Elector of Saxony and King of Poland (Staatliche Kunstsammlungen Dresden).

Julia Drost, director of research at Deutsches Forum für Kunstgeschichte in Paris, France, will work on her book project, *Utopias and Dystopias of Nature: Ecological Thought in Surrealism*. The project takes a transdisciplinary approach to exploring the role of ecological thought in Surrealist poetry, pictorial art, sculpture, and architecture, as well as in the critical and philosophical texts associated with the movement.

Historical accounts of Surrealism, as well as the writings of Surrealists themselves, have been dominated by psycho-analytic methods of interpretation. Drost wanted to argue for the importance of examining the prominent place given to conceptualizing the relations between humans and the natural environment in Surrealist work across many media. Her work emphasizes the distinctions and particularities of the many approaches to these issues taken by Surrealist artists and authors, but also points toward a synthetic understanding, which situates the Surrealists as pivotal precursors to contemporary eco-critical artists and philosophers.

James Nisbet, associate professor of art history at the University of California, Irvine, will work on his book project, *Ecology against Modernism: Visual Media and the Vitality of Knowledge in the Transatlantic Nineteenth Century*. Nisbet describes the project as “motivated by a desire to better understand the era that precipitated both ecology as a concept and climatological instability as a current ecological reality.”

Nisbet’s investigation of artistic modernism in the book has led him to suggest that the use of visual media in scientific and technological thought had a profound influence on the development of avante-garde artistic practices. He is particularly interested in how visual media were operationalized by industrial ambitions as well as the emergence of ecological consciousness. The project focuses on a range of visual media, including landscape paintings by J.M.W. Turner, cyanotypes by Anna Atkins, and biomorphic-patterned, mass-produced textiles. Nisbet is also the Consortium Scholar for the Art & Ecology Scholar Year. In this role, he leads a seminar at the GRI focused on the scholar year theme during the winter term for graduate students from the University of Southern California and the University of California at Irvine, Los Angeles, Riverside, San Diego, and Santa Barbara.

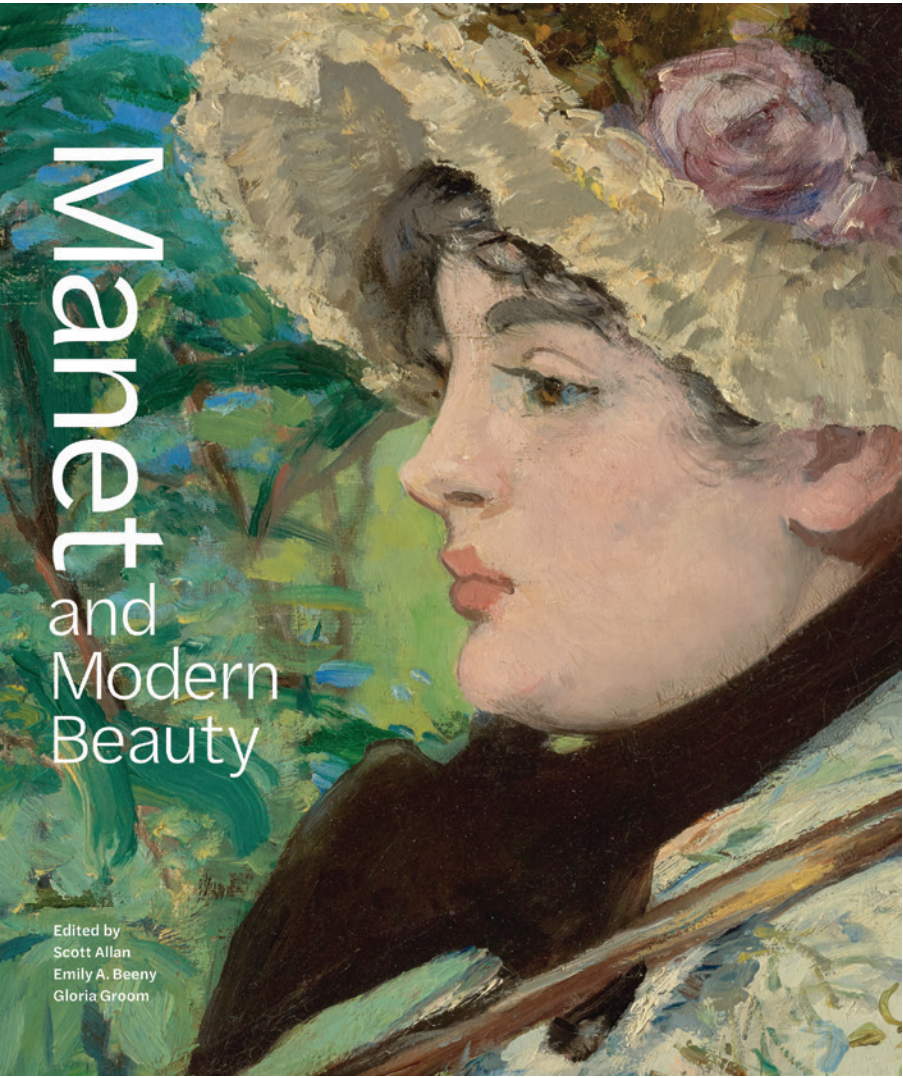
Tavares Strachan: Artist-in-Residence

Tavares Strachan’s artistic practice activates the intersections of art, science, and politics and offers us his unique points of view on the cultural dynamics of scientific knowledge. He collaborates with organizations and institutions across

disciplines to promote a broader and more inclusive understanding of the work of artists, scientists, and the support networks that make their work possible.

He is perhaps best known for his work *The distance between what we have and what we want (Arctic Ice Project)*, 2004–6, for which he extracted a four-and-a-half-ton block of arctic ice and shipped it to his birthplace in the Bahamas, where it was exhibited in a specially designed solar-powered freezer chamber. The work plays with the notions of displacement and interdependency, which are central both to the ecological systems that maintain the relative heat and cold of equatorial and arctic environments and to the cultural realities that define themselves in relation to these environments. Moving between these environmental extremes points to their interdependency, but also to the precariousness of the human experiences that hang in the balance.

Strachan was recently named the Allen Institute’s inaugural artist-in-residence, and he has been the recipient of many grants, including the 2014 LACMA Art + Technology Lab Artist Grant. Through this exciting collaboration, he has been working on a project with SpaceX to celebrate the forgotten story of Robert Henry Lawrence Jr., the first African American astronaut selected for any national space program. Strachan is one of the most compelling artists thinking about art and ecology in this moment, and his participation in the 2019–20 Scholar Year relates to the GRI’s ongoing efforts to bring the perspectives of practicing artists into conversations facilitated by the Scholars Program.



Manet and Modern Beauty

The Artist’s Last Years

Edited by Scott Allan, Emily A. Beeny, and Gloria Groom

This stunning examination of the last years of Édouard Manet’s life and career is the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s

In the last five years of his life, Manet’s long-standing interest in fashion became central to his work. His late portrayals of

women, who seem to epitomize the type known as a *parisienne*, demonstrate a keen understanding of how fashion works and what is involved in constructing and displaying a stylish image. In these works clothing has the power to shape identity, create meaning, and even act as a kind of disguise. Manet revealed not only the characteristics of the *parisienne* but also a

great deal about the fashion system of which she was a part and her position in a rapidly changing urban scene.

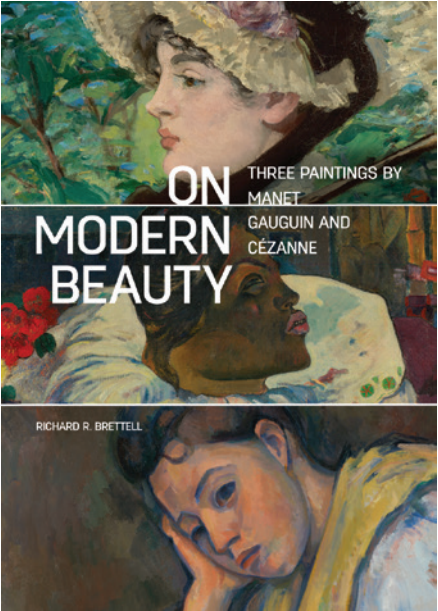
Nineteenth-century critics urged modern painters to represent contemporary dress and “types,” the nineteenth-century cultural figures thought to exemplify the dress, bearing, and temperament of entire sections of society. Théophile Gautier, writing in 1858, argued that clothing in the modern era “has become for man a sort of skin” that the artist must paint. Charles Baudelaire, in his 1863 essay “The Painter of Modern Life,” praised the artist who paid attention to fashion: “The idea of beauty which man creates for himself imprints itself on his attire.” With the growing acceptance in the 1870s Salons of paintings of women in contemporary dress, Joris-Karl Huysmans argued that modern artists succeed only when they reveal more about a sitter than the cut of her clothes. The painter is “not only an excellent ‘couturier,’” Huysmans wrote. Rather he should be able to capture the qualities of a type, such that “a tart is a tart and a society woman is a society woman.” Manet himself, according to his friend Antonin Proust, wanted to capture the “type of an era” and had set out to paint the women of the Third Republic, “who have their own personal character.”

Manet’s interest in the *parisienne* attained a new level of personal and professional significance in the late 1870s. Earlier in his career he had painted a variety of types, including traditional, exotic, and urban figures such as the dandy, the *parisienne*, and a related figure, the *amazone*, or horsewoman. Later in his life, as Proust described, Manet’s work often focused on those things that gave him relief from the suffering brought on by his illness: flowers, fashion, and pretty women.

This excerpt is taken from *Manet and Modern Beauty: The Artist’s Last Years*, published by the J. Paul Getty Museum © The J. Paul Getty Trust. All rights reserved.

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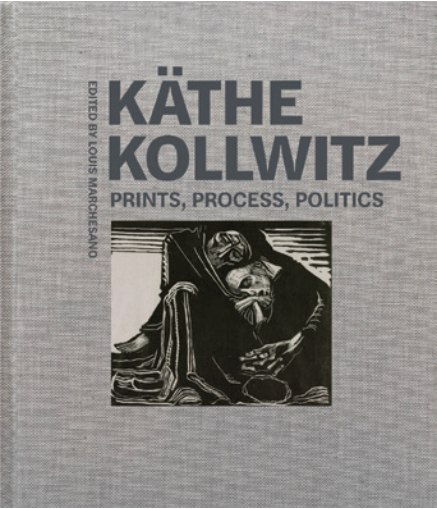
On Modern Beauty
Three Paintings by Manet, Gauguin, and Cézanne

Richard R. Brettell

As the discipline of art history has moved away from connoisseurship, the notion of beauty has become increasingly problematic. Both culturally and personally subjective, the term is difficult to define and nearly universally avoided. In this insightful book, Richard R. Brettell, one of the leading authorities on Impressionism and French art of the 19th and early 20th centuries, dares to confront the concept of modern beauty head-on. This is not a study of aesthetic philosophy, but rather a richly contextualized look at the ambitions of specific artists and artworks at a particular time and place.

Brettell shapes his manifesto around three masterworks from the collection of the J. Paul Getty Museum: Édouard Manet's *Jeanne (Spring)*, Paul Gauguin's *Arii Matamoe (The Royal End)*, and Paul Cézanne's *Young Italian Woman at a Table*. The provocative discussion reveals how each of these exceptional paintings, though depicting very different subjects—a fashionable actress, a preserved head, and a weary working woman—enacts a revolutionary, yet enduring, icon of beauty.

J. PAUL GETTY MUSEUM
116 pages, 6 1/4 × 8 3/4 inches
63 color and 4 b/w illustrations
ISBN 978-1-60606-606-5, paperback
US \$19.95



Käthe Kollwitz
Prints, Process, Politics

Edited by Louis Marchesano

German printmaker Käthe Kollwitz (1867–1945) is known for her unapologetic social and political imagery; her representations of grief, suffering, and struggle; and her equivocal ideas about artistic and political labels. This volume explores Kollwitz's obsessive printmaking experiments and the evolution of her images, and assesses the unusually rich progressions of preparatory drawings, proofs, and rejected images behind Kollwitz's compositions of struggling workers, rebellious peasants, and grieving mothers.

This selected catalogue of the Dr. Richard A. Simms collection at the Getty Research Institute provides a bird's-eye

view of Kollwitz's sequences of images as well as the interrelationships among prints produced over multiple years. The meanings and sentiments emerging from Kollwitz's images are not, as is often implied, unmediated expressions of her politics and emotions. Rather, Kollwitz transformed images with deliberate technical and formal experiments, seemingly endless adjustments, wholesale rejections, and strategic regroupings of figures and forms—all of which demonstrate that her obsessive dedication to making art was never a straightforward means to political or emotional ends.

GETTY RESEARCH INSTITUTE
196 pages, 9 1/2 × 11 inches
176 color illustrations
ISBN 978-1-60606-615-7, hardcover
US \$40.00

True Grit
American Prints from 1900 to 1950

Stephanie Schrader, James Glisson, and Alexander Nemerov

In the first half of the 20th century, a group of American artists influenced by the painter and teacher Robert Henri aimed to reject the pretenses of academic fine art and polite society. Embracing the democratic inclusiveness of the Progressive movement, these artists turned to making prints, which were relatively inexpensive to produce and easy to distribute. For their subject matter, the artists mined the bustling activity and stark realities of the urban centers in which they lived and worked. Their prints feature sublime towering skyscrapers and stifling city streets, jazzy dance halls and bleak tenement interiors—intimate and anonymous

everyday scenes that addressed modern life in America.

True Grit examines a rich selection of prints by well-known figures like George Bellows, Edward Hopper, Joseph Pennell, and John Sloan as well as lesser-known artists such as Ida Abelman, Peggy Bacon, Miguel Covarrubias, and Mabel Dwight. Written by three scholars of printmaking and American art, the essays present nuanced discussions of gender, class, literature, and politics, contextualizing the prints in the rapidly changing milieu of the first decades of 20th-century America.

J. PAUL GETTY MUSEUM
112 pages, 10 × 10 inches
83 color illustrations
ISBN 978-1-60606-627-0, hardcover
US \$35.00



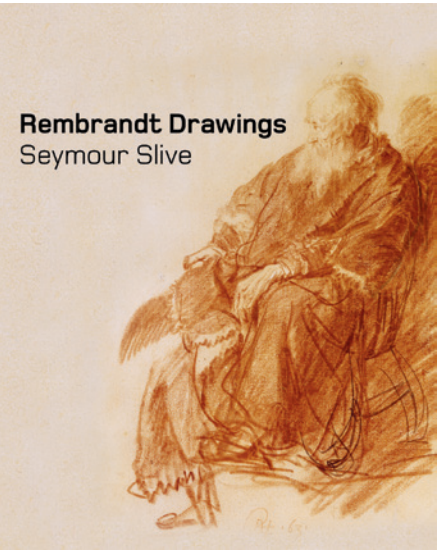
Now in Paperback:
Rembrandt Drawings

Seymour Slive

Written by renowned Rembrandt scholar Seymour Slive, this gorgeous volume explores the artist's extraordinary achievements as a draftsman by examining more than 150 of his drawings. Reproduced in color, these works are accompanied by etchings and paintings by Rembrandt and others, including Leonardo and Raphael. Unlike other publications of Rembrandt's drawings, here they are arranged thematically, which makes his genius abundantly clear. Individual chapters focus on self-portraits, portraits of family members and friends, the lives of women and children, nudes, copies,

model and study sheets, animals, landscapes and buildings, religious and mythological subjects, historical subjects, and genre scenes. Slive also discusses doubtful attributions that account for the considerable reduction from earlier times in the number of drawings now ascribed to the master.

J. PAUL GETTY MUSEUM
260 pages, 8 × 10 inches
197 color and 46 b/w illustrations
ISBN 978-1-60606-636-2, paperback
US \$40.00





J. Paul Getty Founder’s Society and Patron Gatherings

Jim Cuno, J. Paul Getty Trust president and CEO, and Maria Hummer-Tuttle, chair emerita, hosted the first J. Paul Getty Founder’s Society luncheon at the Getty Center on June 3. Guests toured the *Book of Beasts* exhibition with curators Beth Morrison and Larisa Grollemond, and enjoyed lunch and camaraderie with Founder’s Society members, friends, and Getty supporters.

- 1. Catherine Benkaim, Jim Cuno, Barbara Timmer, Kelly Wilson, and Jim Williams
- 2. Pilar Pearson and Kendra Shea
- 3. Michael Silver, Maria Hummer-Tuttle, Barbara Bollenbach, and Getty Board Chair David Lee

On June 7 Patrons gathered for the annual Patron Sunset Reception at the Getty Villa. The evening included a strolling reception in the Inner Peristyle and collection-highlight tours by Villa curatorial team Ken Lapatin, Sara Cole, Judith Barr, and Nicole Budrovich.

- 4. Roberta Conroy, Mimi McCormick, Maureen McCormick, and Michele Jaffe
- 5. Ted and Roselynn Wolfberg



City National Bank

City National Bank, America’s Premier Private and Business Bank®, is proud to sponsor the exhibition *Manet and Modern Beauty*.

City National believes that the arts are essential components of a vital community. They entertain, challenge, teach, and enlighten people of all ages and backgrounds, while inspiring us to envision and explore new possibilities. City National believes that supporting the arts is an important investment in the communities where we live and work.

“City National and the Royal Bank of Canada [RBC] are so pleased to sponsor this groundbreaking exhibition, which explores the final years of Manet’s extraordinary life and career,” says Russell Goldsmith, chairman of City National Bank and RBC Wealth Management (US) and a member of the Getty Conservation Institute Council since 2011. “By helping to bring to the

Getty the iconic French Impressionist’s exquisite portraits, still lifes, and café and garden scenes, we know this exhibition will provide an important selection of the artist’s remarkable later work to a diverse range of people from California and around the world.”

Founded in California more than 65 years ago, City National Bank supports organizations that contribute to the economic and cultural vitality of the communities it serves. With over 70 offices, including 19 full-service regional centers in Southern California, the San Francisco Bay Area, Nevada, New York City, Nashville, Atlanta, Minneapolis, and Washington, DC, City National offers a broad range of banking, investment, and trust services to entrepreneurs and professionals and their businesses and families. City Bank is a subsidiary of RBC, one of North America’s leading diversified financial services companies. For more information, visit cnb.com.

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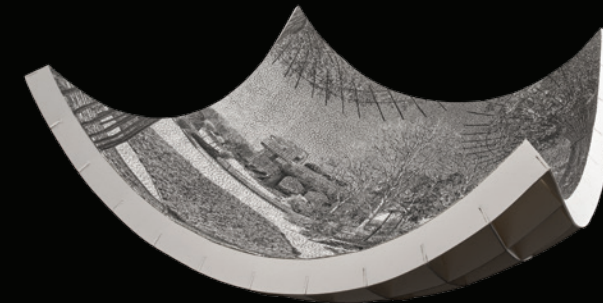
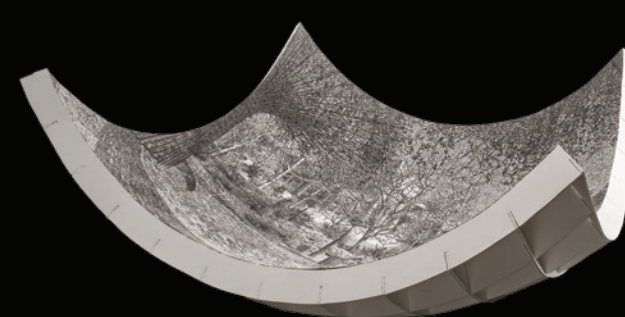


Ever Present, Never Twice the Same: Central Garden I and II

Identical-twin artists Ryan and Trevor Oakes (American, b. 1982) are known for collaborative, remarkably detailed drawings that explore how, exactly, our eyes see landscapes. In the fall of 2011 and 2014, the twins rendered first the Museum and then the Getty Research Institute (GRI) as viewed from the Central Garden, which is sited in a canyon between the two facing buildings. The residencies would be part of a series of audience engagement projects created by contemporary artists in partnership with the Getty Museum's Education Department.

The Oakeses certainly engaged Getty audiences. Visitors found them working in the Central Garden for impossibly long stretches, one twin drawing on curved, gridded paper rigged at eye height, his head under a plaster cap, the other enthusiastically answering visitors' questions about the brothers' unorthodox equipment or techniques.

By Isotta Poggi
Associate Curator of Photographs
and Optical Devices
Getty Research Institute



Opposite and above: *Central Garden I and II* (replicas), ca. 2011–2016, Ryan Oakes and Trevor Oakes. Inkjet prints on paper mounted on concave four-sided cardboard grid structure. Gift of Mary and Weston Naef. Getty Research Institute, 2019.M. 18–19. © Oakes Oakes

Below: Ryan and Trevor Oakes at the Getty in 2011

Questions might have been about: the drawing's sky full of concentric circles, which echoed the garden's circular patterns and further enhanced the perception of the curvature of the field of view perceived by the eye; the crafty-looking plaster cap, which steadied the drawing twin's vantage point; a concave drawing surface, so that the image follows the curvature of the eye's lens and encompasses the eye's full view—the brothers were manifesting the principle of *camera lucida*, the artist's ability to see both the scene and the drawing surface simultaneously.

Once complete, the Oakes's original ink drawings *Central Garden I* and *Central Garden II* were scanned, enlarged to four times their original size, printed, and mounted on concave frames measuring ca. 4 x 4 x 3 ft.—further expanding the perception of this dynamic three-dimensional space. The brothers presented the replicas to Weston Naef, founding curator of the Department of Photographs at the Getty Museum, and in 2016 Naef donated them to the GRI.

In the context of the GRI collections, these works serve as innovative 21st-century contributions to the study of visual perception. They also represent the interconnected history of art and science, which the Getty's next Pacific Standard Time initiative will explore. What's more, the drawings provide a continuum from the pre-photographic optical devices in the GRI collections, such as perspective theaters and curved mirrors, as well as vision-enhancing instruments like the *camera lucida* and the *camera obscura*.

Central Garden I, framed by the bougainvillea umbrellas and their long, curved shadows in the foreground, contrasts the intricate garden's biodiversity of plants in all shapes and forms with

the towering architectural lines of the Museum's Special Exhibitions and West pavilions. In *Central Garden II*, meanwhile, the GRI appears through the winter vegetation as a horizontal expanse, the Scholars' Wing on the far left and the internal circle of its signature round building on the right.

Seen as one whole work of art, the *Central Garden* diptych creates a dynamic dialogue not only between the Museum and the GRI, but also between the architecture's static rigor as achieved by architect Richard Meier, and the garden's fluid nature as envisioned by artist Robert Irwin.

On the floor of the Central Garden, Irwin inscribed a quote that alludes to the site's contrasting elements: "ever present, never twice the same; ever changing never less than whole." With their double perspectives and keen ability to investigate the process of vision, only the Oakes brothers could capture those elements and transform them into a complementary whole.





Newly Conserved Church in Peru Offers a Model for the Preservation of Earthen Buildings at Risk

By Alexandria Sivak
Communications Specialist
J. Paul Getty Trust

High in the Peruvian Andes sits the Comunidad Campesina Kuñotambo, a remote village founded in the 17th century. With a population of only 500, the isolated community is close-knit and full of civic pride. Over the centuries, the village has suffered frequent and destructive earthquakes, which are unfortunately common in the Andes. One of the community's most important buildings—its beautiful and historic church—was among the earthquakes' victims. A series of seismic events heavily damaged the church's roof, walls, and foundation, causing the building to be shuttered altogether around 2005.

On June 19 the residents of Kuñotambo celebrated the reopening and rededication of their beloved church after 10 years of painstaking conservation work. The project was an international partnership between the Getty Conservation Institute (GCI) and the Dirección Desconcentrada de Cultura de Cusco.

Peru's vice-minister of culture, the bishop of Cusco (the nearest city

to Kuñotambo), members of the GCI project team, and Getty President and CEO Jim Cuno were among the attendees. The day included a special mass, a rededication, and the presentation of a handmade Peruvian cape for the patron saint of the town, Santiago Apóstol, from the Getty.

A Model Project for Conserving Buildings Made of Earth

The Church of Kuñotambo is the centerpiece of the village, acting both as a house of worship and a gathering place for community events. Owned by the Roman Catholic Archdiocese of Cusco, the church has been in continuous use since its original construction in 1681. The church was built with thick mud brick (adobe) walls, and its interior features beautifully executed wall paintings depicting saints and other Christian motifs from the same period.

Earthen architecture—like the kind seen at the church, the village of Kuñotambo, and across Latin America—is one of the oldest and most widespread



From top: The Church of Santiago Apóstol in Kuñotambo prior to seismic retrofitting and preservation. Photo: Scott S. Warren

Interior view of the wall paintings and statue of Saint Santiago, patron saint of the church of Kuñotambo, with the bell tower.

Opposite: All who attended the ceremony

building types in the world. But despite a long history, it faces many threats to its preservation. Buildings made of earth can be extremely vulnerable to earthquakes and subject to weakening or sudden collapse, especially if they are poorly maintained.

The GCI has focused on this problem for a decade through its Seismic Retrofitting Project. The goal is to adapt high-tech retrofitting techniques to improve the ability of earthen structures to withstand earthquakes. This means adjusting technology to match the equipment, materials, and technical skills available where earthen buildings are found. The Church of Kuñotambo is one of four Peruvian buildings selected as a case study for this project, and it is the first of the four to be completed.

These 10 years of work have enabled the GCI to develop and road-test new technologies and techniques that will help save earthen buildings not only within Peru, but also across Latin America. The institute has already started publishing its findings in Spanish and English, so

that communities across the region can apply these techniques to their own earthen heritage to make buildings seismically safe.

“This project demonstrates how research can lead to practical solutions that have broad applicability,” said Susan Macdonald, head of field projects at the GCI. “It also demonstrates how conservation professionals can work effectively with a local community to protect a treasured part of their cultural heritage from a long-term threat.”

The Revitalization of Kuñotambo

The project at Kuñotambo was no small one. When work began a decade ago, the church was in a fragile state. The roof leaked and lacked adequate framing. Exterior buttresses had been lost, weakening the walls. The foundation had settled, causing walls to lean and separate from the main structure.

The GCI and its project partners used a variety of engineering technologies to understand the church's seismic behavior and develop a retrofitting plan that used local materials and expertise. This is important for the Getty's conservation field projects, as it enables communities to carry out the long-term care of their heritage. In conjunction with this work, wall paintings conservators joined the team to consolidate the church's wall paintings before the retrofitting of the site.

In collaboration with local partners, the team strengthened the church's foundation, rebuilt several buttresses, installed new structural elements, and reconstructed the roof—all using traditional materials. The team also created a new protocol for the cleaning and interpretation of the wall paintings and followed it during construction.

The result of these conservation efforts is a church that can once again serve the people of Kuñotambo. There is already a full schedule of weddings and baptisms planned there in the coming months, and if the recent celebration is any indication, the church will have many years of continued care and support from the community.

“We are very pleased with the long-term collaboration with the GCI and the results of the conservation project at Kuñotambo,” said Ulla Sarela Holquist Pachas, minister of culture of Peru.

The Getty is already preparing to tackle another case study this year—the conservation of the Cathedral of Ica, also in Peru. You can see a video of Ica Cathedral in its current condition and read more about the Getty's earthquake-related projects at blogs.getty.edu.



Museum Acquires Celebrated Collection of Ancient Gems

The J. Paul Getty Museum has acquired a group of 17 ancient engraved gems including some that once belonged to collections amassed by Lelio Pasqualini, the Boncompagni-Ludovisi family, the Duke of Marlborough, and Paul Arndt in Munich.

The acquisitions, never before on public view, include two of the most famous of all classical gems: a Roman intaglio portrait of Antinous, the young

lover of Emperor Hadrian (ruled AD 117–138), engraved on an unusually large black chalcedony stone; and a Roman amethyst ringstone with a deeply cut intaglio portrait of Greek orator Demosthenes. The latter work was signed by Dioskourides, the esteemed court gem engraver of Emperor Augustus (ruled 27 BC–AD 14).

Also of great note are the many lesser-known works of exceptional skill and beauty—among them an image of three swans on a Bronze Age seal from Crete and a minutely rendered image of the semi-divine Perseus. “Together these works raise the status of the Museum’s collection to a new level,” says Getty Museum Director Timothy Potts. “This acquisition represents the most important enhancement to the Getty Villa’s collection in over a decade.”

All 17 gems will be featured in *Acquisitions 2019: Director’s Choice*, an exhibition opening December 10 at the Getty Center that will highlight recent acquisitions. Following that, the gems will go on view at the Getty Villa.

From left: Intaglio with Bust of Antinous, AD 131–138, Roman. Black chalcedony; modern gold mount. The J. Paul Getty Museum

Intaglio with Bust of Demosthenes, about 25 BC, Dioskourides. Amethyst; antique gilt silver mount. The J. Paul Getty Museum

AT THE GETTY CENTER

Right: *Woman Reading*, about 1880–1881, Édouard Manet. Oil on canvas. The Art Institute of Chicago, Mr. and Mrs. Lewis Larned Coburn Memorial Collection, 1933.435. On view in *Manet and Modern Beauty*

Far right: *Calypso*, about 1944, Weegee (Arthur Fellig). Gelatin silver print. The J. Paul Getty Museum. © International Center of Photography. On view in *Unseen: 35 Years of Collecting Photographs*



Manet and Modern Beauty
October 8, 2019–January 12, 2020

True Grit: American Prints and Photographs from 1900 to 1950
October 15, 2019–January 19, 2020

Peasants in Pastel: Millet and the Pastel Revival
October 29, 2019–May 10, 2020

Balthazar: A Black African King in Medieval and Renaissance Art
November 19, 2019–February 16, 2020

Käthe Kollwitz: Prints, Process, and Politics
December 3, 2019–March 29, 2020

Acquisitions 2019: Director’s Choice
December 10, 2019–March 1, 2020



Unseen: 35 Years of Collecting Photographs
December 17, 2019–March 8, 2020

An Enduring Icon: Notre-Dame Cathedral
Through October 20, 2019

Blurring the Line: Manuscripts in the Age of Print
Through October 27, 2019

Gordon Parks: The Flávio Story
Through November 10, 2019

Once. Again. Photographs in Series
Through November 10, 2019

In Focus: The Camera
Through January 5, 2020

Flight of Fancy: The Galle Chandelier
Through April 19, 2020

Bauhaus: Building the New Artist
Online exhibition: ongoing

AT THE GETTY VILLA

Royal Lion Hunt, Assyrian, 875–860 BC. Gypsum. British Museum, London, 1849.1222.8, 1849. Image © The Trustees of the British Museum. All rights reserved

Buried by Vesuvius: Treasures from the Villa dei Papiri
Through October 28, 2019

Assyria: Palace Art of Ancient Iraq
Through September 5, 2022





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Ghost Ship, 1986, Ed Ruscha. Oil and
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desammlungen, Munich, Germany. Photo
Credit: bpk Bildagentur / Museum
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