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MAGAZINE | FALL 2021

INSIDE: DANCER BLONDELL CUMMINGS | PAPER TREASURES | ONE WORD: PLASTICS | HOLBEIN'S DAZZLING PORTRAITS

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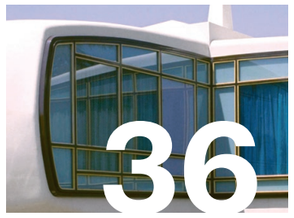
The Seductive Art of Hans Holbein the Younger
All about the 16th-century painter's extraordinary portraits and ambitious sitters

On the Beat
Dancer Blondell Cummings brought meaning and elegance to everyday life

Paper Explorations
Understudied but brilliant collections are finally seeing the light of day



Building with Plastic
A look at architects' love affair with plastic in the mid-20th century

Revitalizing an Endangered Indigenous Language
Nahuatl has been oppressed since the conquest of Mexico—but two of its native speakers are changing that

3 **President's Message**
How Getty is becoming a more diverse and welcoming place

4 **News**
New grants are helping art historians feel less isolated during Covid

5 **Events**
Yoko Ono's international *T.V. to See the Sky;* the Troubies' unabashedly raunchy *LIZASTRATA*

10 **My Getty**
Mudlarking for ancient fragments along the Thames with Londoner Peter Smith

12 **Dog-Eared**
The Getty Library's Sarah Sherman Clark has a new favorite protagonist: a pack-horse librarian of the 1930s taunted for her rare skin color

13 **My Internship Project**
Yousra Rebbani is bringing the museum experience to underserved children in Morocco

14 **Staff Profile**
María Vélez channels her artistic talent into graphic designs for Getty

44 **New from Getty Publications**
Anthropologist Stephen Houston's *A Maya Universe in Stone;* books on Holbein, Roldán, Rubens, Watteau

48 **Exhibitions**
Center and Villa shows to see this fall

49 **Final Frame**
Before you go: a work by American photographer Sharon Core

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On the cover: Blondell Cummings for *Ms.* magazine photoshoot, 1994. Courtesy of Cherry Kim. © Cherry Kim

PRESIDENT'S MESSAGE

On the morning of September 7, Getty staff who had hunkered down in makeshift home offices since the start of the pandemic began their return to the Center and Villa. LA's Covid rates were steadily dropping, a host of safety measures were in place at both sites, and after several false starts, it was finally time—time to try out our new normal.

Part of that new normal will be a more inclusive Getty, for both staff and visitors. In 2020, sparked by outrage over the systemic violence and oppression experienced by African Americans and communities of color in our country, Getty leadership vowed to double down on our commitment to diversity, equity, accessibility, and inclusion (DEAI). Since then 14 Trustees, 15 Task Forces engaging dozens of employees, and multiple DEAI committees and working groups have brainstormed about how to better support and represent the diverse communities we serve.

Much change is already underway.

Getty's grants, acquisitions, and projects will better represent and support our communities. To bring more women artists into its collection, for instance, the Getty Museum acquired a major work by Artemisia Gentileschi; the greatest pastel by Adélaïde Labille-Guiard; and a manuscript made for Anne of Brittany, Queen of France. The museum also acquired several dozen photographs by women, along with works by Black, Latino, Japanese American, and LGBTQ+ photographers.

Elsewhere at Getty, the Conservation Institute collaborated with the City of Los Angeles to launch the Los Angeles African American Historic Places Project, an ambitious effort to protect Los Angeles's African American heritage. The Foundation spearheaded the LA Arts Recovery Fund, which supports a variety of arts organizations struggling through pandemic-related economic challenges, and also launched the Post-Baccalaureate arts conservation internships, a program to increase diversity in the field. The Research Institute, along with the USC School of Architecture, acquired the archive of architect Paul Revere Williams, the most significant African American architect of the 20th century; and over the past year, 86.5% of the GRI's acquisitions and donations either represented work by underrepresented artists or expressed DEAI-driven content.

Getty is collaborating with more diverse community organizations on scholarship and programming, developing more inclusive invitation lists to events, and presenting exhibitions both in English and Spanish—currently *Fluxus Means Change: Jean Brown's Avant-Garde Archive* and five online Google Arts & Culture shows.

Our staff recruitment processes will be more equitable, with training underway to avoid unconscious bias. Over the past year hundreds of Getty employees signed up for workshops on racial trauma, antiracism, and listening skills.

But these are only a few highlights of Getty's ambitious DEAI work. You can read about all of our efforts in our FY2021 Annual Report, issues of this magazine, and the just-launched "News & Stories" section of getty.edu. Know that our DEAI work has only just started; senior leadership will continue to work in collaboration with staff DEAI committees and task forces to create a more inclusive Getty—one that's better for all of us.

Jim Cuno

New Grants Aim to Reduce Pandemic Isolation Among Art Historians

Around the world, Covid continues to disrupt art historians' ability to pursue their research and share ideas with peers. Especially in countries where art history is a nascent discipline, the crisis has made emerging scholars whose networks are small and less firmly established feel profoundly isolated. To ease these challenges, the Getty Foundation has awarded seven new Covid-19 Resilience Grants through its Connecting Art Histories initiative.

For over a decade, Connecting Art Histories has facilitated intellectual exchange by supporting in-person traveling workshops and visiting professorships in Latin America, East Central Europe, Southeast Asia, and the Mediterranean Basin. The new Resilience Grants will help to refresh and grow the professional connections of younger scholars and graduate students by funding virtual programs that use Zoom and other technologies. The programs will also give scholars much-needed digital access to research materials, addressing a problem that predated the pandemic and has only worsened since its arrival.

One Covid-19 Resilience Grant will enable graduate art history students in Mexico, Argentina, and Colombia to come together for virtual sessions hosted by Universidad Nacional Autónoma de México. Students will reevaluate artists' engagement in the 20th century with *arte popular*, traditional Mexican folk art. Led by scholars from participating universities in the three countries along with international specialists, students will look comparatively across national boundaries to reconsider the divide between so-called high art and low "crafts." They will also critically reexamine how modernist artists borrowed from artisans who often came from Indigenous communities, romanticizing them as authentic sources of national identity. ■

Popular altar from Ayacucho, Perú, about 1960s, Colección Arte Popular Internacional México '68, DIGAV-UNAM. Photo: Columba Sánchez Jiménez and Gerardo Vázquez Miranda; Photograph Archive of Manuel Toussaint, IIE UNAM, August 2016

To learn more about the Connecting Art Histories Covid-19 Resilience Grants, visit www.getty.edu/foundation/initiatives/current/cah/cah_grantsawarded.html.

T.V. to See the Sky

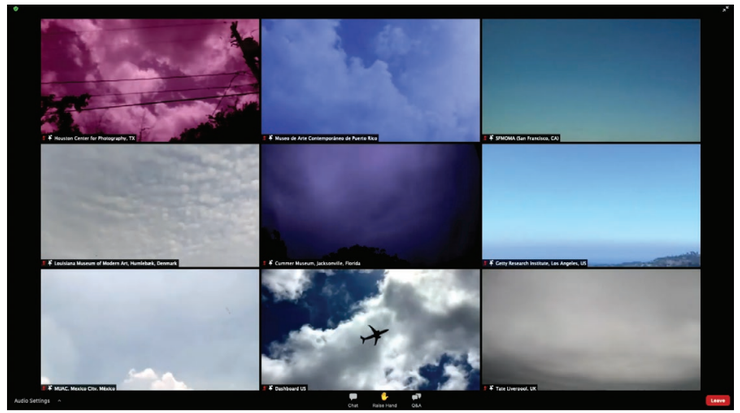
To celebrate the summer solstice and "Super Strawberry Moon," which coincided on June 21, the Getty Research Institute (GRI) and the Feminist Center for Creative Work hosted Yoko Ono's *T.V. to See the Sky*, a 24-hour video stream of the sky presented via Zoom.

A total of 61 arts institutions all around the world contributed to the broadcast by installing their own cameras and pointing them at the skies, transmitting a range of views to audiences witnessing the event at home. People could see the sky from different regions of the globe without leaving their homes—a testament to our longing for connection and reflection at a time of increased isolation.

Inspired by Yoko Ono's 1967 version of her *Sky T.V. 1966*—wherein Ono installed a live feed of the sky above the Lisson Gallery in London—*T.V. to See the Sky* began streaming when the sun rose in Los Angeles at 5:42 am PT. The images were both peaceful and fascinating, showing views of many kinds of clouds, multi-hued sunrises and sunsets, and city apartment towers. Ono has always been fascinated by the sky's shifting nature, and has used it to symbolize hope, freedom, and possibility in works she has produced over the decades.

More than 50 years after its first iteration, *T.V. to See the Sky* expanded Ono's vision of juxtaposing technology and nature; the virtual event allowed more people than ever to gather indoors for 24 hours and observe our shared skies, regardless of location and time of day. The event garnered 2,573 participants on Zoom and 4,446 views on YouTube.

—Miles Nool



Zoom screen view of *T.V. to See the Sky*, inspired by Yoko Ono's work *Sky T.V.*

Join Us

Become a member of the **Getty Patron Program** and support the programs and projects that make Getty an international leader in preserving and interpreting the world's artistic heritage.

Enjoy special access to Getty's world of art and cultural programming as part of a vibrant community of donors who are invited to events and activities throughout the year, including exhibition openings, curator-led gallery talks, and unique gatherings.

Sustain initiatives like the Museum Arts Access Program, which provides first-hand visual arts experiences to more than 150,000 students each year. During the pandemic, Getty expanded the Museum Arts Access program to deliver much-needed arts enrichment to students through our robust digital channels. Beginning in Fall 2021, **all Patron Program contributions will directly support the Museum Arts Access Program**.

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President's Symposium

In June Getty President and CEO Jim Cuno hosted the President's Symposium, a celebration of art and ideas for Council Members, Patron Fellows, and major donors. This virtual gathering featured curators, scholars, and scientists discussing recent projects underway across Getty.

Directors of the Getty Museum, Research Institute (GRI), Conservation Institute (GCI), and Foundation introduced highlights of work over the past year, followed by in-depth presentations. Museum staff discussed recent acquisitions, including a painting by 17th-century artist Artemisia Gentileschi and a 6th-century BCE bronze statue of a Greek youth; education programs pivoting to meet students' remote learning needs; and photographs by Imogen Cunningham and Hisao Kimura. GRI colleagues gave a musical tour of Ed Ruscha's famous series of photographs of Sunset Boulevard and previewed the first exhibition presented as part of the African American Art History Initiative, a retrospective survey of choreographer and video artist Blondell Cummings (see p. 24). GCI projects ranged from the science of conserving modern plastics to a close-up examination of Getty's iconic *Irises* by Vincent van Gogh.

Presentations concluded with a discussion of the LA Arts Recovery Fund, a landmark effort initiated by Getty to sustain local arts and cultural organizations impacted by the Covid-19 pandemic. The evening finished with spirited online conversations among presenters and audience members in breakout chat rooms. Plans are already underway for the next President's Symposium, to be held in spring 2022.

Top: Devi Ormond, associate conservator of paintings, and Michelle Tenggara, post-baccalaureate intern, handle Van Gogh's *Irises* in the J. Paul Getty Museum's Paintings Conservation studio.

Bottom: Keishia Gu, head of education (left), and Elizabeth Escamilla, assistant director for education and public programming, discuss recent education initiatives.

Clockwise from top left: Getty President and CEO Jim Cuno; Vice President for Development Janet Feldstein McKillop; and Senior Curator of Sculpture and Decorative Arts Anne-Lise Desmas

Founder's Society

The J. Paul Getty Founder's Society recognizes individuals who have made Getty a part of their estate plans through a bequest or planned gift. The Founder's Society celebrated these donors with its third annual event, held online in July. President and CEO Jim Cuno led the event in conversation with VP for Development Janet Feldstein McKillop, reflecting on his recently announced retirement and some thoughts on legacies—including the original bequest of J. Paul Getty founding the Getty Trust almost 40 years ago. Participants were treated to a video tour of the Fran and Ray Stark Collection of sculpture and an online Q&A with Senior Curator Anne-Lise Desmas.

For more information about the J. Paul Getty Founder's Society, please contact Michael Ruff, Director of Development Programs, at mruff@getty.edu or call 310-440-7700. To learn more about events and donor opportunities, contact giving@getty.edu or 310-440-7700.


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Celebrating *Photo Flux*

On September 18 the Getty Museum hosted its first in-person artists' reception since reopening to the public. The intimate evening marked the closing of *Photo Flux: Unshuttering LA*, which featured the work of 35 local artists who have radically transformed photography to express their own aesthetics, identities, and narratives.

1. *Photo Flux* artist Ken Gonzalez-Day stands in front of his work.
2. *Photo Flux* guest curator jill moniz delivers remarks.
3. Getty Museum photography curator Mazie Harris with artist John Simmons
4. From left: artist Miguel Osuna, *Photo Flux* guest curator jill moniz, and *Photo Flux* artists Todd Gray, George Rodriguez, and Kyungmi Shin
5. Jim Ganz, head of the department of photographs at the Getty Museum, with *Photo Flux* guest curator jill moniz and artist Miguel Osuna


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LIZASTRATA at the Getty Villa Museum

In September the Getty Villa welcomed audiences back to its outdoor theater with sold-out performances of *LIZASTRATA*, the Troubadour Theater Company's hilarious retelling of Aristophanes's *Lysistrata*—set to a mash-up of Liza Minnelli's greatest hits. Lead character Lizastrata, played by the dynamically talented Cloie Wyatt Taylor, took on the establishment, stormed the Acropolis, and held the treasury hostage until the long-warring men of Athens and Sparta committed to declaring peace. Her strategy? All the women went on a sex strike. "I could feel the stress I carried into the theater dissolve as I delighted in the healing madness of a 2,400-year-old play reborn for Los Angeles today," wrote *Los Angeles Times* theater critic Charles McNulty.

6. Left to right: Jess Coffman (Valley Deb/Wife), Cloie Wyatt Taylor (Lizastrata), and Suzanne Jolie (Ojai Amy/Reconciliation). Photo: Craig Schwartz
7. Liza Minnelli attended the play's closing night, to the surprise and thrill of the cast and audience.
8. Left to right: Beth Kennedy (Madge/Athena/Rodney/Athenian Ambassador), L.T. Martinez (Calonice), Amanda Pajer (Karen/Chorus Leader/Spartan Ambassador), Cloie Wyatt Taylor (Lizastrata), Rick Batalla (Myrrhine/Spartan Herald), Suzanne Jolie (Ojai Amy/Reconciliation), Michael Faulkner (Chorus Leader), and Jess Coffman (Valley Deb/Wife). Photo: Craig Schwartz


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*Inspired by our blog story about the value of fragmented objects, Londoner **Peter Smith** introduces us to the fascinating world of "mudlarking" along the Thames.*

I'VE ALWAYS BEEN A MUSEOPHILE. Growing up in New Zealand, museums transported me to exotic places and different eras. When I started traveling, I always included museums in my itinerary, and in 2014 I visited the Getty Villa. It was an amazing experience; the Villa recreates what I'd only seen as ruins and fragments while in Rome and other parts of Italy.

Wanting a change in lifestyle, I relocating to London where I had lots of time to visit museums. I'd heard of a curious activity called mudlarking—scouring the Thames's foreshore at low tide for interesting objects. The Thames is a strange river. Originally a wide braided waterway, it's been cinched into a third of its original width. Street level can be up to 30 feet above the foreshore, the debris of 2,000 years of habitation held back behind massive embankments.

The Thames is tidal, so it drops by as much as 20 feet twice a day. The exposed foreshore is covered with fragments—glass, pottery, masonry, bone—that correspond to every era imaginable: Roman, medieval, Tudor, Victorian. I particularly like pottery and porcelain.

I take my sherds home and clean them, and once they're dry, it's easier to identify clues such as glazing and decoration. The broken edges reveal a cross section to study thickness, color, and inclusions within the clay. Convex or concave fragments can suggest form; the gentle slope of a medieval bowl, the hard shoulder of a German earthenware bottle.

Contemplating how fragments end up in the Thames is as interesting as finding them. For the majority of human settlement, the river was a dumping ground, but it also received religious offerings, absorbed the debris of catastrophic events (the Great Fire, the Blitz), and at various times its banks have been occupied by forts, theaters, pottery kilns, and palaces. The detritus from all this activity has disintegrated and ended up in the Thames.

Kirsten Lew's article "Putting the Pieces Together" [getty.edu, April 28, 2021] would resonate with any mudlarker. We value and appreciate fragments, study them intently, and wonder about their origin. The vast ceramic collection of the V&A is a great resource for me to compare fragments against more complete examples. I've also stood in front of glass cases crammed with artifacts at the British Museum, and later pulled from the mud pieces of those same kinds of artifacts.

The term *mudlark* dates to Victorian times, when the poor would search the foreshore for anything useful or valuable, darting around like mudlark birds. While our modern circumstances are more fortunate, the public still observes us with curiosity. Most Londoners regard the Thames as toxic (it's not), and upon seeing our finds, their reactions range from fascination to bewilderment.

Mudlarking is a personal pastime that allows me to contemplate history in an incredibly intimate way. I've discovered, identified, and kept in my own collection the same kinds of items that reside in the collections of the Louvre, the Rijksmuseum, and the Getty Museum. My fragments connect me with some very happy times visiting museums. ■

Above: Note how debris is deposited on the foreshore—factors like water current and temperature, and the density and size of the object, determine debris lines. The dark areas are all similarly sized pieces of coal. During low tide, that coal can appear at the top, in the middle, or not at all. The green tinge on the walls indicates how high up the water goes during high tide (the stairs are entirely submerged).

Left: These fragments represent my favorites (to be honest I have a lot of favorites!). They date to between 50 CE and the 5th century, according to a Museum of London artifact assessor, and relate to the Roman occupation when Londinium was founded. They remind me of the Getty Villa.

Opposite: Peter Smith. Photo: Jae Bond

***Sarah Sherman Clark**, manager of reference and user engagement at the Getty Library, tells us about her new hero: a ficitional pack horse librarian based on the real-life women who brought books and compassion to impoverished Kentuckians in the 1930s.*

HISTORICAL FICTION IS ONE OF MY FAVORITE book genres. I love being transported to a past time and place.

Since early last year, I've spent more time than usual reading. I like to check out an e-book from the local public library and read it on my iPhone (yes, I read entire books on my phone!). One such novel was *The Book Woman of Troublesome Creek* (2019) by Kim Michele Richardson. This story, inspired by real people and events, truly captivated me and transported me to the Appalachian mountains of rural 1930s Kentucky.

The book's protagonist is the fictional Cussy Mary Carter, a woman pack horse librarian and one of the last in a line of people with a (real) rare genetic blood condition that causes blue-tinted skin. I was naturally drawn to the subject matter since I'm a librarian too. But I also empathize with those discriminated against for being "different"— especially now, when as a society we are confronting social justice issues based on skin color on a daily basis.

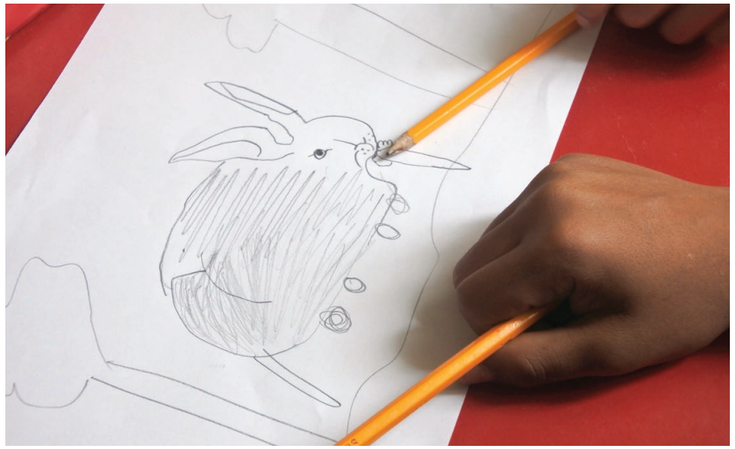
Cussy travels on her mule Junia (a character in her own right) to deliver books and magazines to people in poor and remote areas—as did real-life women in President Franklin D. Roosevelt's Works Progress Adminstration (WPA) program during the Great Depression. Despite Cussy's challenges in seeking independence from her father, escaping abusive relationships, and dealing with her "otherness," she gives back to people by providing them more than books. She cares for them by lifting their spirits with her visits, bringing them food, keeping them company by reading aloud to them for hours, and showing unconditional love by adopting an orphaned baby with blue skin. In turn, I'm happy to report, she finds a loving companion and a happier life.

The reason I decided to be a librarian was to help people gain access to information—good information is so important for knowledge sharing and personal empowerment. For much of my career I have worked in the Getty Library, interacting face-to-face with people every day. My job changed during the pandemic—I worked from the dining room table and could not access the library's collections on-site or help researchers in person. I felt physically isolated, but I was still doing my job of helping people worldwide with their questions about the Getty Library collections through emails and phone calls. I thought about the differences between my experience as a librarian working safely from home, not facing discrimination, and that of Cussy, the brave and fierce librarian traveling great distances in harsh conditions to deliver books to enrich people's lives, all the while facing hostility because of her gender and skin color. We were both doing the same job but in very different ways.

This book has validated and reignited my passion for libraries and their mission—especially during what has been an extremely hard time for so many. It also made me long to be a pack horse librarian. ■

Above: Cover design © 2019 by Sourcebooks. Cover image © Stephen Mulcahey/Arcangel Images, R. Tsubin/Getty Images

Top: A real-life WPA Pack Horse Librarian in Owsley County, Kentucky, 1936. George Goodman. Image courtesy of the University of Kentucky Libraries Special Collections Research Center



*The pandemic kept **Yousra Rebbani** from traveling to LA for a dream internship in the Getty Museum's Department of Communications and Public Affairs; so she brought the museum to her hometown in Morocco, connecting underserved students with works in the Getty collection.*

I HAVE LONG BEEN PASSIONATE about children's welfare and protecting their rights. At 15 I joined the Children's Parliament of Morocco, which operates under ONDE, a national organization that monitors the implementation of the United Nations Convention on the Rights of the Child (a legal framework created in 1989 to protect the world's children). A decade later I worked as a communications officer for *Fondation Zakoura*, which offers free programs on such issues as women's empowerment and youth employment in rural areas of Morocco, and focuses on providing quality preschool education for underserved children. The foundation has built more than 800 preschools in rural Morocco.

When I came across the Getty Virtual Art Explorations program, my mind was set on bringing it to my local community here in Morocco. Getty's program, launched when the pandemic shut down school tours to the J. Paul Getty Museum, connects Getty educators and docents with students from Los Angeles and around the US through Zoom discussions of artworks in the Getty collection.

Thanks to the help of Getty's education team, I was able to create and present in person an introductory art exploration program in Moroccan Arabic, the native language of my students. Through biweekly chats with Getty educator Darcie Beeman-Black over four months, I then developed my teaching strategies and improved the sessions.

I started teaching in March 2021 at SOS Children's Villages Morocco in El Jadida. SOS is an international nonprofit that gives orphaned and abandoned children a home where they can live together as a family with an adoptive mother. Since then I've conducted 20 sessions wherein I met with 38 kids ranging from 4 to 16 years old. Close-looking and interacting with art were new activities for the children—but they immediately engaged with the artworks, noticed the most minute details, and asked many questions.

One of the most successful sessions was "Fantastical Beasts." I showed the students depictions of dragons from a medieval manuscript, and that started a conversation about the difference between dinosaurs and dragons and inspired them to draw imaginary creatures. One student drew a winged pan, another a multi-eyed monster, and others chose to create their own dragons.

Now that I've finished the pilot project, I will fine-tune the lessons taking into consideration which ones had better engagement. My plan is to expand into the four other SOS villages in Morocco by virtually training their onsite educators, and to then bring the project to other nonprofits in the country. I hope to write an Arabic training handbook as well, so that the program can have a wider reach in the Middle East/North African region. As I continue to build a career in nonprofit communications and marketing, the Getty graduate internship opened my eyes to many new possibilities. I also now realize how important it is for me to connect and work directly with different communities.

Exploring and learning about art has been a privilege for way too long. You shouldn't have to belong to a certain social class, be in a particular place, or speak a specific language to experience art. We must break down the fortress that has surrounded art for hundreds of years and make it accessible to everyone, everywhere, no matter who they are. Bringing the Virtual Art Explorations program to Moroccan children has been my humble way of breaking down the fortress, and I genuinely hope that more people and institutions join this effort. ■

Above: A student's rabbit drawing, inspired by Hans Hoffmann's *A Hare in the Forest*. Photo: Rachid Mouttaki

As Communications Design Manager, ***María Vélez*** *draws on her lifelong love of creating art.*

Opposite: A recent Vélez design, the ad campaign for the Getty Villa's annual outdoor theater production

The gist of what I do: My job is to communicate to the public that there is so much to see and do at Getty, in a lighthearted, not-too-scholarly way. I create designs for advertising and marketing materials. Sometimes I feel like a mixologist. I'll get a great piece of art or a beautiful photo, add some typography, throw in some complementary colors, shake it well until the composition is just right, and the result is a new poster, web banner, or series of ads.

In 2019 Getty underwent a rebranding, which included a new logo, color palette, fonts, and guidelines for how to apply them. I am working with colleagues across Getty to implement those components. Brand image matters; when we present Getty's brand with consistent visuals, words, and content, it's recognized and remembered more readily.

A passion for art is born: My parents are both from Medellín, Colombia, but I was born in Queens, New York, where my dad completed a business program. When I was three or four years old, we moved back to be closer to family. My Uncle Carlos spent some time in Spain and brought me—I will never forget this—a polka-dot flamenco dress and a set of watercolors. Those watercolors became a whole obsession for me. I painted up a storm—flowers, animals, and views of my family's country house. He would buy my paintings for five pesos, or about a quarter, each. Then I realized, "Oh, I can make money with this," and I started painting rocks and everything I could find. While I was growing up in Colombia, I didn't go to a lot of museum-related activities. So, I satisfied my curiosity for art mainly through books. My dad bought me books that had all the Disney stories, and remote places to visit. He also bought me a huge set of colored pencils. I spent hours looking at the books and drawing.

Discovering advertising: In high school we were assigned a project to create a product and advertising for it. My team created a makeup line. My friend and I did all the packaging and faked the eye shadows using little rounds of watercolor paper, all based on colors of the Sahara Desert. Then we did a photo shoot for the brochure. I loved coming up with ideas and doing the photo shoot using my team members as models.

During our last year of high school, a guy who worked in an advertising agency gave a talk about his job, and I thought, "Oh, my God! I love this." That was when I started thinking of an actual career that involved art, and saw that it was possible to make a living doing art.

Return to the US: I wanted to come back to the US, so I enrolled in a five-month English-language immersion program at Clarke University in Dubuque, Iowa. I arrived on January 12, 1986, with the five other Colombians in the program, wearing a linen suit—because I obviously did not know what I was going to encounter. We'd seen beautiful green gardens in the brochure, but when we arrived, everything was covered in snow. After the program I went to stay with a friend who lived in Los Angeles. I called my parents when I arrived and their brains exploded. This was the single most outrageous act of rebellion I had ever committed. I went to Santa Monica College and transferred to UCLA for a degree in visual communications and computer graphics. I made a deal with my dad that I was going to go to school here, and once I graduated, I would go back home.

That never happened because unfortunately, I graduated in the early 1990s. Colombia was in turmoil with the drug wars. The economy was bad. Everything was bad.

Transitioning from painting to graphics: In college I took a class where I worked primarily with gouache, an opaque watercolor. It's what Disney animation cells are traditionally painted with. It was so freaking hard. But my boyfriend at the time was an editor for Telemundo. He started experimenting with new computer programs for editing and drawing, so I began playing with those programs. I thought, "Huh. Computer graphics will be a really good way to not have to worry so much about if my gouache is too watery and bled up the line a little bit. Or if my contours aren't as clean as they could be, or the circles aren't as round as they could be." Painting a circle is hard, man.

That's how I made the transition from painting, and creating work by hand, to creating on the computer. Typography used to be set by hand—photography and illustration would be scanned, and then separated into cyan, magenta, yellow, and black, and you'd get four overlapping pieces of film. That era was dying when I graduated from school, when Mac computers and graphics became the industry standard. I was lucky that I got into computers right at the beginning of my career.

Joining Getty: I worked as a graphic designer for Thrifty Drug Stores and as an art director for various ad agencies, and then as a freelancer for 15 years, working with automotive brands and other clients, until a friend told me about a position as a graphic designer at Getty. I couldn't turn that down. Getty has always been one of my favorite places to visit and take relatives from out of town. This has been my dream job in many ways. It's provided me with a chance to work with art, which I've loved since childhood, and work on different projects that allow me to be creative.

Favorite assignment: One of my all-time favorites was designing the exhibition *Julius Shulman's Los Angeles* (2007), because it was my first exhibition work for Getty. We got to bring Getty to the people. We had an exhibition at the Los Angeles Public Library Central branch. We also traveled to the Guadalajara, Mexico, book fair with it, and to the ARCOmadrid art fair in Spain. We installed these beautiful photographs of mid-century modern Los Angeles architecture at Sala Canal de Isabel II, an old water tower in Madrid that was converted into an art gallery. It was a tremendous learning experience to work with the installation team adjusting frames and graphics to compensate for the circular walls of the tower. It was also so humbling to watch people from all over the world admire Shulman's photographs, and get transported by a narrative I helped create. Usually, I do not have the opportunity to observe—in real time—people's reaction to something I designed. That was an incredible gift.

Favorite work in the Getty collection: *Jeanne Kéfer,* by Fernand Khnopff. The young girl reminds me of myself as a child because my mother was always very proper. She hated my straight hair, so she always put curlers in it and dressed me really doll-like. Of course, I would get dirty and then she would scold me.

Current art projects: What feeds my soul is painting and designing patterns. I can lose myself in the artwork, figuring out how motifs fit together. I don't often display what I do. It's more for myself, for my own process. I often use watercolors and gouache, the original evil medium. I really like pastels, even though they're messy. They really get my groove going. I love an app called Procreate. It's like a combination of Photoshop and Illustrator. The Apple Pencil is closer to the actual paint experience. I've been dabbling in creating patterned scarves, and sometimes I like to challenge myself to paint the old-fashioned way, the way the masters did—I carefully observe the light and shadows and faithfully depict what I see. In the last month or so, I've been painting this bowl of cherries that is getting the best of me. But I really enjoy it. It trains me to see in a different way. ■

A new exhibition explores Holbein's captivating portraits and why the 16th-century painter enhanced his portrayals of wealthy sitters with jewels, hat badges, and other exquisite objects

The Seductive Art of

Hans Holbein the Younger

A Lady with a Squirrel and a Starling (Anne Lovell?), about 1526–28, Hans Holbein the Younger. Oil on panel. The National Gallery, London. Bought with contributions from the National Heritage Memorial Fund and the Art Fund and Mr. J. Paul Getty Jnr (through the American Friends of the National Gallery, London), 1992. © The National Gallery, London

THIS FALL VISITORS TO THE GETTY CENTER have the rare opportunity to experience the extraordinarily beautiful art of German master Hans Holbein the Younger, known today for his compelling, miraculously precise portraits of the wealthy and ambitious denizens of Switzerland and Renaissance England. Holbein's portrait drawings and paintings were not only admired in his own time, they were also coveted and passionately collected over the centuries.

The exhibition *Holbein: Capturing Character in the Renaissance*—running October 19–January 9 and organized by the Getty Museum and the Morgan Library & Museum in New York—assembles the artist's most sophisticated portraits, along with his skillful designs for jewels and metalwork, to illuminate Holbein's singular contributions to constructing identity through portraiture and allegorical compositions. The first major international loan exhibition of Holbein's paintings in the United States, *Holbein* highlights the master's artistic versatility and invites viewers to discover the many intriguing relationships between portraiture and other communicative art forms in the Renaissance, including jewels, portrait medals, and decorated book bindings.

From early commissions in Basel for one of his foremost patrons, the scholar and theologian Desiderius Erasmus (1466–1536), through two highly productive periods in London, the exhibition encompasses Holbein's career and celebrates his exceptional ingenuity.

Eloquent Portraits

Holbein's formidable skills enabled him to devise specific pictorial solutions for a variety of sitters—from Basel humanists to members of the English court, including prominent women. During his first trip to England (1526–28), he portrayed Anne Lovell (née Ashby) with the solemnity appropriate to the prominent status she and her husband Francis

By Anne T. Woollett
Curator of Paintings
Getty Museum

An Allegory of Passion, about 1532–36, Hans Holbein the Younger. Oil on panel. Getty Museum

held locally and in court circles. Holbein animated her still form with sinuous linear elements, such as the edge of her folded silk shawl. Painting with a restricted palette of contrasts, he drew attention to the physical characteristics of the various materials that comprise her attire. His astonishing rendering of the plush white ermine fur softens the architectural form of her cap, while the weight of her pet squirrel, momentarily at rest, depresses the plush black velvet of her sleeve.

Despite Holbein's remarkable precision, the identity of the sitter remained a mystery until 2004, when the significance of the squirrel and the starling were recognized and connected with the Lovell family. Both animals were important late additions by Holbein, probably made at the request of his patrons. Holbein painted the red squirrel, held gently by a silver chain and nibbling a hazelnut, over the sitter's bodice. Squirrels are the primary motif on the Lovell family coat of arms, while "starling" puns on the name of the village near the Lovell's Norfolk estate, East Harling.

The portrait exemplifies the artist's penchant for mixing realistic elements with others that suggest timelessness and abstraction, disrupting the viewer's relationship to the image. The vibrant green tendrils of the fig-vine are Holbein's naturalistic invention and occur in two other portraits on display. The scrolling forms enclose the sitter and separate her from the enigmatic deep blue backdrop perhaps intended to suggest the sky.

Devices, Desires

The exhibition draws attention to Holbein's participation in the Renaissance game of symbols, mottos, heraldry, and insignia, an often overlooked or undervalued aspect of Holbein's art. All were crucial modes of communicating identity in the early 16th century.

Tantalus, 1535–40, Hans Holbein the Younger. Pen and black ink with watercolors, heightened in gold, on laid paper. National Gallery of Art, Washington, DC, Gift of Ladislaus and Beatrix von Hoffmann and Patrons' Permanent Fund, 1998. Image courtesy National Gallery of Art, Washington

The Getty Museum's intriguing panel *An Allegory of Passion* provided the impetus for the exhibition. What role could it have played in Holbein's oeuvre, we wondered, and what was its original meaning and function?

The answers lie in the witty, playful, and eloquent milieu in which Holbein composed allegorical subjects as personal emblems (also known as devices) in painted form and as drawn designs for didactic jewels such as hat badges and medallions. Although the lozenge shape of the Getty panel is unique in Holbein's surviving oeuvre, the circular central scene resembles Holbein's smaller allegorical compositions accompanied by quotations from ancient sources or Italian Renaissance poets. The inscription derives from Francesco Petrarch's 14th-century collection of poems *Il Canzoniere*, and the man in classical attire astride a galloping horse embodies the poet/lover's quest to secure the heart of his beloved. *An Allegory of Passion* has recently been cleaned by Getty conservator Ulrich Birkmaier. It will be displayed near Holbein's painting of one of the most famous personal emblems of the era, Erasmus's Terminus, the ancient Roman god of boundaries, and the artist's intricate designs for metalwork.

Tantalus, one of only two drawings by Holbein in the United States museum collections, is amongst his most beguiling compositions. This design for a hat badge or medallion, only two inches in diameter, delicately colored to guide the goldsmith, belies

Above: *William Parr, Later Marquess of Northampton*, 1538–42, Hans Holbein the Younger. Black and colored chalks, white opaque watercolor, pen and ink, and brush and ink on pale pink prepared paper. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2021 / Bridgeman Images

Holbein's exquisite draftsmanship, a signature aspect of his art. In Greek mythology, Zeus punished Tantalus and forced him to suffer perpetual hunger and thirst—he was unable to drink from the pool in which he was submerged or eat the apples from the tree above him (and thereby provided the origins of the word *tantalize*).

In an era when dress was a potent form of communication, Holbein scrupulously attended to the details of an individual's attire in his portraits. During his initial encounter with a sitter, he captured not only his or her features, but also noted the colors, materials, furs, and even the jewels worn by the patron in chalk and ink drawings that are amongst his most captivating likenesses.

In addition to Getty's drawn study of a cleric or scholar, the exhibition includes several superb portrait drawings from the extraordinary holdings of her Majesty Queen Elizabeth II at Windsor Castle. The drawings in the Royal Collection have a long royal provenance originating with Henry VIII, whom Holbein served as court painter.

The depiction of the knight William Parr is an especially elaborate rendering. On a sheet of pink primed paper used for portrait drawings after 1532, Holbein conveys Parr's features in delicate chalks. Expressive strokes in black ink describe his fur collar and the elaborate links of his chain. Parr's hat badge, a scene of St. George and the dragon detailed in a separate drawing in the upper left corner of the sheet, signifies Parr's status as a member of the order of the garter. In minute abbreviations on the chest and sleeve, Holbein noted the white and purple velvet and white satin of Parr's garment.

Circular Formats

Holbein painted one of his most arresting portraits for Simon George of Cornwall, about whom little is known. An abundance of meaningful attributes characterize Simon, although a single interpretation remains elusive. He offers a red carnation, traditionally associated with marriage. Enamel pansies, possible allusions to death, and a badge of the mythical lovers Zeus (in the form of a swan) and Leda, adorn his beret. Holbein attained an extraordinary sense of presence through the rendering of the decorated black silk on his shoulder, layers of

Opposite: *Simon George of Cornwall*, about 1535–40, Hans Holbein the Younger. Mixed technique on panel. Städel Museum, Frankfurt am Main

Opposite: *Derich Born*, 1533, Hans Holbein the Younger. Oil on panel. Royal Collection Trust / © Her Majesty Queen Elizabeth II 2021 / Bridgeman Images

color at the neck, and especially modeling of the flesh of the jaw and ear. The roundel format and profile presentation of the sitter reference the portraits on antique coins, as well as early-16th-century portrait medals on which they were based. For this fabulously attired gentleman, the artist created a brilliant, jewel-like modernization of these popular portable likenesses.

Portraiture and Persuasion

With some of his sitters, Holbein engaged in the ancient yet still-popular debate among cultured individuals about the superiority of the written word or a painted representation to convey an individual's character. Whether Derich Born, a young merchant from Cologne living in London, was a humanist or simply aspired to sophisticated erudition, matters little. Holbein portrayed him with youthful bravura, against a fig-vine backdrop, resting his arm on a stone parapet in a manner reminiscent of the Venetian painter Titian, but also of Flemish painters from a century earlier. Born's black satin sleeve, an astonishing display of painterly skill, underscores his penetrating stare. Holbein was an expert letterer, and the inscription seemingly chiseled into the front of the stone parapet offers a convincing illusion of a different kind. The inscription reads: DERICHVS SI VOCEM ADDAS IPSISSIMVS HIC SIT / HVNC DVBITES PICTOR FECERIT AN GENITOR / DER BORN ETATIS SV AE 23. ANNO 1533. Translation: "If you added a voice, this would be Derich his very self. You would be in doubt whether the painter or his father made him. Der Born aged 23, the year 1533."

The lines not only assert Born's participation in the dispute, they also simultaneously celebrate the art of painting and boldly praise Holbein's skill. ■

About the Artist

Holbein's life unfolded during a vibrant period of cultural exchange and the religious upheaval of the Reformation, a religious and political challenge to the Roman Catholic Church. An ambitious artist, he sought opportunities commensurate with his prodigious talents outside the German territories, and forged his career during long stays abroad.

Holbein was born in Augsburg, southern Germany, during the winter of 1497/98, the second son of the eminent painter Hans Holbein the Elder. In 1515 he and his elder brother Ambrosius moved to Basel, Switzerland, a university town and center of the new book printing industry. Amongst his earliest works are lively pen drawings in the margins of a copy of Erasmus of Rotterdam's satirical *Praise of Folly*.

Holbein entered the painter's guild in 1519, married, and became a citizen in 1520. His remarkable output over the next several years consisted of portraits, altarpieces, and designs for woodcuts and stained glass. In his paintings and monumental decorative works, including house facades, he exercised his signature skill: his talent for generating illusion. None of his correspondence survives, but a later biographer described Holbein as "spirited." While in Switzerland he was fined for fighting, but he also associated with humanist scholars in this period, and Erasmus became a crucial patron. Holbein visited France in 1524 to seek a position at the French court.

In August 1526, Holbein left Basel and traveled to London, stopping in Antwerp where he met the city's leading painters and humanists. A letter of introduction from Erasmus to the statesman Sir Thomas More helped establish him in England. During two highly successful years, Holbein portrayed More and members of the English court in colored chalks and innovative paintings, and contributed to the festive decorations at Greenwich honoring the visiting French delegation. Holbein returned to Basel in 1528 and reunited with his wife Elsbeth and their children, Philipp and Katharina. He finished works begun before his English sojourn, executing new civic commissions, and acquired two houses. The Reformation had taken hold in Basel, however, significantly reducing opportunities for artists.

Holbein returned to England in 1532, again bearing a letter of support from Erasmus, and found the situation much changed; his previous patrons had died or were disgraced as political factions shifted and efforts advanced to secure King Henry VIII's divorce from Katherine of Aragon. He quickly obtained new patrons and prospered, though, excelling at the varied activities of a Renaissance artist, including drawn and painted portraits of courtiers, prominent women, merchants, and diplomats, as well as designs for metalwork and jewelry. By 1536 he had become "the King's painter" to Henry VIII. Holbein died in London in 1543, probably of the plague. ■






Blondell Cummings for *Ms.* magazine photoshoot, 1994. Courtesy of Cherry Kim. © Cherry Kim

How video artist and postmodern dancer Blondell Cummings found the rhythm of everyday life

ON THE BEAT

By Erin Migdol
Associate Editor
and Sidney Kantono
Communications Coordinator
J. Paul Getty Trust

Above: Informal shot of Blondell Cummings, 1973, [no. 5]. Photo: Monica Mosley. Courtesy of the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

Opposite: Blondell Cummings, "Chicken Soup," 1985. Photo: Kei Orihara. Courtesy of the Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

IF EVERYDAY ACTIVITIES like sweeping the floor, rocking your baby, or making dinner were transformed into dance movements, what might they look like? Throughout the 1970s and '80s, post-modern choreographer and video artist Blondell Cummings (1944–2015) explored this very question, finding poetry and beauty in the universal rhythms of life and translating them into mesmerizing works of art.

For Cummings, gestures as seemingly mundane as tasting a meal or packing a suitcase could represent themes of kinship or longing. In her capable hands (and legs, feet, and arms), common rituals inspired movements that alternated between graceful, lurching, fluid, and staccato.

"You don't have to have dance training to appreciate her work," says Glenn Phillips, senior curator and head of exhibitions at the Getty Research Institute (GRI). "You can see what the movements are rooted in. You can understand what she's communicating because she communicates it so well. And so many of her themes are around things like food, family, aging, major life moments. Her work really speaks to people of all ages."

This September the GRI unveiled *Blondell Cummings: Dance as Moving Pictures*, the first-ever retrospective exhibition focused on Cummings and her unique approach to dance and Black life. The exhibition is being held at Art + Practice, an exhibition space located in the historic Leimert Park neighborhood of Los Angeles. On display: Cummings's video archive of both celebrated and rarely seen works, along with interviews and photographs from her life and career. The exhibition was initiated and developed as part of the GRI's African American Art History Initiative.

New York, the Great Women of Jazz, and Other Inspirations

Cummings was born in South Carolina and grew up in New York City. She earned a bachelor's degree in dance and education from New York University and a master's degree in media education from Lehman College—she was an accomplished photographer—and studied with modern dance pioneer Martha Graham. She joined several dance companies, including the New York Chamber Dance Group, Rod Rodgers Dance Company, and the House, an interdisciplinary artistic company founded by vocalist and composer Meredith Monk. She also founded an arts collaborative called Cycle Arts Foundation. Later in her career she taught at the Lincoln Center Institute, New York University, Cornell University, and elsewhere.

Her performances were always rooted in the movements and emotions of everyday people. *The Ladies and Me* (1979) was what she called a "visual diary" arranged to the music of legendary singers such as Ma Rainey, Billie Holiday, and Ella Fitzgerald. *In The Art of War/Nine Situations* (1984), set to the words of the ancient Chinese general Sun Tzu, she played a nun and a soldier. In what became her best-known work, *Chicken Soup* (1981), she transformed her memories of her grandmother's kitchen into a performance that conjured both the emotion and physicality of time spent cooking with her family (see p. 29). *Food for Thought* (1983), a meditation on the social rituals of eating, included *Chicken Soup* and additional dances such as *Meat and Potatoes*, in which she evokes a construction worker taking a lunch break.

Above: Blondell Cummings performing for video, August,1978. Courtesy of Blaise Tobia, member of the Documentation Unit of the CCF CETA Artists Project, NYC

Opposite: Blondell Cummings, Chicken Soup at P.S.1 exhibition Spring Dance Series (1982): Paranarrative Dance Festival. Collection of The Museum of Modern Art Archives, New York II.A.371. Photograph © 1982 Paula Court

Cummings's movements were precise; her hands, arms, and feet flowed gracefully, powerfully, and with intention. A subtle turn of the head and sweep of the arm could represent everyday gestures like eating or drinking, but with a rhythm and energy that transformed them into dance. She could also seamlessly launch into more frenetic movements, suggesting more heightened emotions. She conducted workshops in which she interviewed participants about various aspects of life, and their gestures and stories served as inspiration for her own works.

Since the early 20th century, the modern dance movement had explored abstract dance, or choreography that focused on the abstract human experience instead of conveying a literal plot. Movements were freestyle rather than structured. Cummings moved into post-modernism by adding a sense of place to her choreography, as well as by integrating other forms of art such as video, poetry, spoken word, and music.

"She had incredible facial expression skills; I call it facial choreography," says Phillips. "She might be doing the exact same abstract movement, but suddenly you know if she's happy or sad. There might be a soundtrack that's adding another element. There might be a video projection. There might be an overlay of someone talking. And so suddenly the dances can have all these elements on top of each other."

Her work examined gender, race, histories of Black dance, and modern dance. She examined the role of home life in art, used improvisation, and drew from her audience for material. All of these experiments questioned categories of dance and presumptions about art and audience. "I think she was ultimately invested in showing how this kind of intimate life in Black homes is unique," says Kristin Juarez, research specialist at the GRI. "And still there are universal aspects of home life that we all participate in."

A Treasure Trove of '70s and '80s Videos

In 2014, one year before Cummings passed, the GRI acquired the archive of the Kitchen—a nonprofit arts space in New York dedicated to presenting innovative work by emerging and established artists across dance, music, video, art, and more. The archive included materials from 1971 to 2000 and contained not only videotapes of Cummings's work at the Kitchen, but also work she performed at other venues, since the Kitchen managed her tour schedule in the 1980s.

After acquiring the materials, staff at the GRI worked with a video conservator on the East Coast to digitize the tapes, since many were from the 1970s and '80s and difficult to watch in their original formats. Once staff started viewing the tapes, they learned that Cummings used video both to document dance and to experiment with the moving image itself, so as to create works meant to be seen as video art.

Staff initially planned to curate an exhibition that would feature multiple artists from the Kitchen archive. But Cummings's work in particular captivated them over and over again, remembers Rebecca Peabody, head of research projects and academic outreach at the GRI.

"That led us to look outside the GRI, which led us to her family and to the personal materials they had collected," says Juarez. "We then reached out to her collaborators and people she trained with and started seeing the full story of her life in the dance world."

The team also published essays, photos, interviews, and other archival materials in *Blondell Cummings: Dance as Moving Pictures*, the first book completely devoted to Cummings's work, and created a study guide, primary and secondary reading materials, and curriculum modules for professors interested in incorporating Cummings into their classes.

Art + Practice focuses on contemporary art by artists of color and explores how art and communities can shape each other. The space aligned with Cummings's ethos perfectly. Blondell Cummings may not be a household name, but the team hopes the exhibition is helping to introduce her work to a new generation. Perhaps, Peabody says, visitors will be inspired to see the beauty and power of their own daily routines.

"Seeing these actions performed as a dance—in a setting and context that's explicitly about aesthetic appreciation—prompts viewers to return to their own lives and observe how the gestures involved in activities like cooking, cleaning, and rocking babies are both everyday and poetic." ■

Blondell Cummings's *Chicken Soup*

Meant to evoke a cherished family recipe, *Chicken Soup* (1981) is Blondell Cummings's most well-known work of art. First performed in 1981, the postmodern solo dance performance was based on Cummings's childhood memories of being in the kitchen with her grandmothers. Accompanied by a soundtrack of music by Meredith Monk, Collin Walcott, and Brian Eno, as well as a soup recipe read aloud, Cummings dances with a cast iron skillet, scrubs the floors, and sits in a kitchen chair, quite literally reenacting her memories and everyday movements, with eye-catching, convulsive, and abstract choreography.

Because of how Cummings resonated with her audience through dance, *Chicken Soup* grew in recognition and became her most famous performance. The dance aired on PBS's *Alive from Off Center*, a television series dedicated to screening dance and performance art. Watching Cummings's reenactment of domestic life, people around the nation, especially women, were plunged into their own memories and experiences of caregiving.

Cummings shared intimate moments of home life through dance hoping to show people that the movements she portrayed—especially in *Chicken Soup*—were both unique and universal. Through a mixture of realist and abstract movements, the themes explored in her body of work exemplified reality and strengthened a sense of community in those who experienced it. In 2006 the National Endowment for the Arts declared *Chicken Soup* an American masterpiece. Thankfully for modern audiences, Cummings made it a point to record her work. Today, these recordings and the digitization and exhibition of Cummings's oeuvre continue to unite people in a unique and intimate way.

—Sidney Kantono

Graphic arts, the often invisible lifeblood of collections, take center stage with new Getty grants

By Carly Pippin
Communications Specialist, Getty Foundation
and Alexandria Sivak
International Communications Manager, J. Paul Getty Trust

PAPER EXPLORATIONS

POLITICAL COMMENTARY CROWDS TODAY'S AIRWAVES, from the 24-hour news cycle to social media chatter and late-night comedy shows. In earlier eras, it also dominated the printed press, with artists acting as key agents of change. They gave powerful visual form to messages of resistance and dissent, often through prints and drawings that were consumed by the public and passed around by impassioned individuals—going "viral" by today's parlance.

Hinko Smrekar might be Slovenia's best kept secret when it comes to political graphics. The prolific satirist and caricaturist advocated for more democratic values and policies, and he is celebrated by Slovenians as a martyr for freedom, having lost his life at the hands of Mussolini's army during Fascist occupation in World War II. His anti-authoritarian messages are still relevant to audiences today.

"You can't avoid Hinko Smrekar," says Alenka Simončič, curator of the exhibition *Hinko Smrekar: 1883–1942*, on view through February 2022 at the National Gallery of Slovenia in Ljubljana, Slovenia. "He is always present in the consciousness of our nation."

Still, Smrekar is largely unknown to the rest of the world, something Simončič hopes to change. With Getty Foundation funding, she's creating a monographic catalogue and microsite that dive into Smrekar's never-before-displayed works, and is incorporating English-language translations, inviting broader

This satirical drawing by Hinko Smrekar is an ode to the Biblical story of Salome, the dancer who requests the head of John the Baptist from her begrudging stepfather, King Herod. In Smrekar's version, Salome symbolizes Slovenian politics, for which John the Baptist—representing socialism—is sacrificed. Other references that would have been recognizable to Slovenian audiences of the time include the musician to the king's left as a personification of Slovenian art and a cross-eyed court jester who stands for the newspaper business.

Hinko Smrekar, *The Tale of the Sad King*, 1905–1906, watercolor, ink, paper, 520 x 395 mm, Narodna galerija, NG G 893

international attention to Smrekar's thousands of drawings and prints. "After years of research, it feels fulfilling to bring his universal messages on human nature to the public," says Simončič. "From pride and ignorance to greed and hypocrisy, he warned us of our faults with honesty and precision."

Diverse and Understudied Collections Will See the Light of Day

For its work on Smrekar, the National Gallery of Slovenia is one of 19 institutions to have received a grant this summer from the Getty Foundation through the Paper Project, an initiative that supports curatorial innovation and professional development in the field of prints and drawings. The initiative will also make graphic arts collections more accessible and relevant to 21st-century audiences.

Traditionally, works on paper make up some of the largest holdings of museum collections—sometimes up to tens or even hundreds of thousands of items—with many works remaining uncatalogued due to the high numbers. On top of that, the delicacy and light-sensitivity of prints and drawings make them unsuitable for long-term exhibition, limiting their availability to visitors and scholars. In short, they represent a fertile field of little-studied techniques, artworks, and artists.

"Permanent collections that include prints and drawings are the lifeblood of museums, archives, and libraries," says Heather MacDonald, senior program officer at the Getty Foundation and manager of the Paper Project initiative. "Our new grants provide the resources needed to take a deep dive into seldom-seen collections and to develop creative, relatable ways to display works on paper."

In some instances this means harnessing 21st-century technologies to overcome obstacles to displaying certain objects—especially in extreme cases, such as when artworks are poisonous to the touch and emitting toxic fumes. Curators at the

Above: *Market Scene*, 1966, from Jacob Lawrence's Nigeria series. © 2021 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

Opposite: Portraits of unidentified New Orleans subjects, about 1803–1812, from *Ledger book of William Bache*, William Bache. Black paper coated silhouettes mounted on paper. National Portrait Gallery, Smithsonian Institution, Washington, DC; partial gift of Sarah Bache Bloise, digitized by Mark Gulezian/NPG

Smithsonian's National Portrait Gallery (NPG) have been vexed for years over how to display the fragile, arsenic-laced pages of an album by artist William Bache (1771–1845). Containing 1,800 silhouette portraits of sitters ranging from well-known figures such as Thomas Jefferson and Martha Washington to marginalized, unidentified individuals rarely encountered in Federal-era portraiture, Bache's album is a treasured piece of early American history that couldn't be shared with the public until now.

NPG curator Robyn Asleson will use a Paper Project grant to digitize the album, expanding access to audiences around the world. She will also develop an online portal featuring historical documents that bring the stories of the diverse people behind the silhouettes to life. "The Bache album attests to the function of hand-cut silhouettes as a uniquely democratic art form prior to the invention of photography," says Asleson. "These silhouettes capture a fascinating cross-section of society, documenting hundreds of individuals for whom no other likeness exists."

In other cases, curators are using grant support to highlight unseen works on paper by otherwise well-known artists. At the Chrysler Museum of Art in Norfolk, Virginia, curator Kimberli Gant will inves-

These silhouettes capture a fascinating cross-section of society, documenting hundreds of individuals for whom no other likeness exists.

tigate the history and legacy of printmaking on the African continent, specifically through the understudied works of Jacob Lawrence (1917–2000), one of America's foremost modern printmakers. Gant's

scholarship culminates with the first in-depth exhibition about Lawrence's little-known travels to Nigeria and interactions with the Mbari Club, a network of artists, writers, and musicians founded in 1961 following a period of socio-political transformation across West Africa.

"We celebrate Lawrence as an American artist, but he was interested in humanity more broadly and sought to portray the everyday lives of the people he encountered throughout the world or through the stories he was told," says Gant, who is collaborating with Ndubuisi Ezeluomba, curator of African art at the New Orleans Museum of Art. "Our exhibition will also uncover interwoven artistic shifts happening in Nigeria during the first decade of independence and international exchange between African American and African artists. Both are areas that need further research, and we will have fascinating stories to share."

The Getty-supported projects represent prints and drawings collections created over the span of a millennium and across dozens of countries. They also demonstrate the wide range of artistic uses of paper: personal travel journals, political posters, illuminated manuscripts, architectural plans and maps, woodcuts, acid-based etchings, and more. For the curators involved, the grants enable them to pursue a variety of in-gallery and digital solutions that present the graphic arts in fresh and compelling ways. ■

To learn more about the Paper Project, visit www.getty.edu/foundation/initiatives/current/paperproject/paperprojectindex.html.

Opposite: *Malaysia Sketchbook*, 1988, Betye Saar. Courtesy of the artist and Roberts Projects Los Angeles, California; Photo Robert Wedemeyer

New Paper Project Grants

NATIONAL ORGANIZATIONS

Chrysler Museum of Art, for an exhibition on Jacob Lawrence and the Mbari Club. Curators: Kimberli Gant (Chrysler) and Ndubuisi Ezeluomba (New Orleans Museum of Art)

Cooper Hewitt, Smithsonian Design Museum, for a digital project on the sketchbooks of Johannes Stradanus. Curator: Julia Siemon

International Print Center New York, for an exhibition and publication on Margaret Lowengrund, the first US woman to open her own hybrid printmaking workshop/gallery—The Contemporaries gallery. Curators: Christina Weyl and Lauren Rosenblum

Isabella Stewart Gardner Museum, for an exhibition and publication on the travel sketchbooks of Betye Saar. Curator: Diana Greenwald

Los Angeles County Museum of Art, for an exhibition on two key episodes in 20th-century political printmaking: German Expressionism after World War I and the establishment of Mexico City's Taller de Gráfica Popular. Curators: Erin Sullivan Maynes and Rachel Kaplan

MAK Center for Art and Architecture, for an exhibition on collaged mechanical documents, an essential but often unseen medium of 20th-century architectural prints and drawings. Curator: Sarah Hearne

Museum of Fine Arts, Boston, for "Digital Koehler," an online project featuring historical printing techniques and technologies based on a landmark exhibition held at the museum in 1892. Curator: Meghan Melvin

National Portrait Gallery, Smithsonian Institution, for a digital project on an album of cut-paper silhouettes by William Bache. Curator: Robyn Asleson

Winterthur Museum, Gardens & Library, for a publication and digital project on the Ludwig Denig illuminated manuscript, a significant document of early American folk art and religious life. Curator: Stéphanie Delamaire

INTERNATIONAL ORGANIZATIONS

Ashmolean Museum of Art and Archaeology, University of Oxford, for a digital project on early modern German drawings. Curators: Mailena Mallach and An Van Camp

British Library: two grants for the publication of a handbook on the Library's prints and drawings and an exhibition and catalogue on scientific representations of animals from the 2nd century to the present. Curators: Felicity Myrone, Cam Sharp Jones, and Malini Roy

City Palace Museum, Maharana of Mewar Charitable Foundation, for an exhibition and publication on 18th-to-20th-century maps and landscapes from Udaipur, India. Curator: Shailka Mishra

Fondazione Giorgio Cini, for an exhibition and catalogue on single-leaf woodcuts of the Italian Renaissance at the Musei Civici in Pavia, Italy. Curators: Laura Aldovini, Ludovica Piazzi, and Silvia Urbini

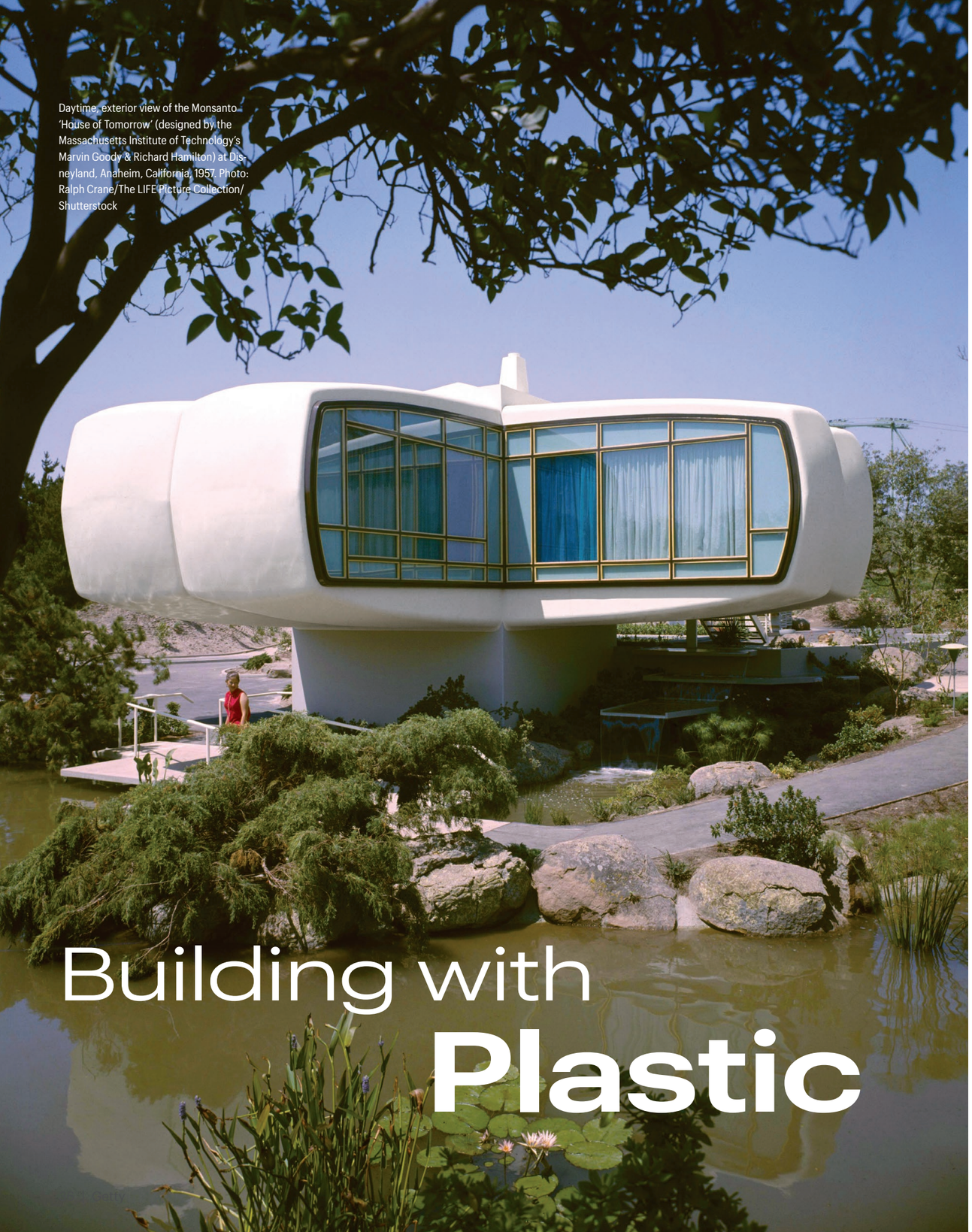
Kunstmuseum Basel, for the Acid Lab, an interactive digital experience that explores acid-based etching techniques. Curator: Marion Heisterberg

Museum Plantin-Moretus, for an exhibition and publication of Netherlandish and Flemish Old Master drawings. Curator: Virginie D'haene

National Gallery of Slovenia, for a publication and digital project on the life and work of satirist Hinko Smrekar. Curator: Alenka Simončič

National Portrait Gallery, London, for the conservation and display of works on paper from the Lucian Freud Archive—the largest collection of Freud's drawings in public hands—when the Gallery reopens in 2023 following a major redevelopment. Curator: Tanya Bentley

Royal Museums Greenwich, National Maritime Museum, for a digital project on the drawings of Willem van de Velde the Elder and the Younger. Curator: Allison Goudie



Daytime, exterior view of the Monsanto 'House of Tomorrow' (designed by the Massachusetts Institute of Technology's Marvin Goody & Richard Hamilton) at Disneyland, Anaheim, California, 1957. Photo: Ralph Crane/The LIFE Picture Collection/ Shutterstock

Building with Plastic

Why architects turned to plastic in the mid-20th century—and why conserving these buildings is surprisingly challenging

By Anna Zagorski
Research Specialist
Getty Conservation Institute

IN THE 1950S, a Missouri-based agricultural biotechnology corporation called Monsanto was looking for new markets and wanted to demonstrate the versatility of plastic—a high-quality engineered material with limitless potential in structural applications. When Monsanto teamed up with Massachusetts Institute of Technology architecture lecturers Marvin Goody and Richard Hamilton, the Monsanto House of the Future was born.

As imagined by the MIT team, the prefabricated, entirely plastic "man-made" house would serve as a prototype for low cost, flexible housing that could replace poorly designed tract homes. Walt Disney, meanwhile, was looking for exhibits for the Tomorrowland section of his new theme park. Everyone agreed the fit was perfect, and in 1957, the Monsanto House of the Future opened for tours at Disneyland (see p. 41).

As demonstrated by the House of the Future, architecture of the 20th century accommodated new ways of living, new technologies, and new building types. Materials such as plastics joined traditional building blocks of modern architecture—concrete, glass, and steel—allowing for innovative, exciting forms as well as economical and quick construction.

To date, most conservation research into plastics has focused on art, design objects, and historical artifacts, with much less dedicated to the study of architectural examples. Architectural plastics also contain unique environmental, safety, and technological attributes that call for specific research. The Getty Conservation Institute (GCI) is currently building on its existing research into the history and conservation of modern architecture and of plastic objects by conducting a new study of plastics in architecture. The study will help the conservation community better understand the chemistry, technology, and uses of plastic and the ways the materials can age in buildings.

Synthetic Plastic Enters the Market

Early plastics were based on modified animal and plant materials such as glues from animal hides, bones, and hooves, or rubber and cellulose from plants. Synthetic plastic materials, made with fossil fuels, entered the market gradually after Belgian-born American chemist Leo Hendrik Baekeland invented phenol-formaldehyde resin, better known as Bakelite, in 1907. Bakelite was the first truly synthetic resin, representing a significant improvement over early plastics: during World War II natural product

Rows of Eames stacking chairs on the grounds of the Eames House. First produced in 1955, they are made from glass fibers and unsaturated polyester resin. Photo: Evan Guston © J. Paul Getty Trust, with permission of the Eames Foundation

was scarce, so synthetic plastics became essential to the war effort. Nylon was used for parachutes, ropes, and protective gear, while Plexiglas, other rigid plastics, and synthetic coatings emerged as indispensable components of aircraft and naval vessels. Following the war, the excess manufacturing capacity was redirected toward civilian uses. This, coupled with low manufacturing costs and an abundance of fossil fuels used to make plastic, ensured plastic's place in the future.

Plastics: A Love Affair

The public was especially enamored with plastics during the 1950s. Newly developed formulations with bright colors and shiny finishes formed sleek mid-century modern designs, including furniture, building materials, and all kinds of consumer products. Plastics came to symbolize progress, and fascination with the material even made it into the movies. If you've seen *The Graduate* (1967), you might recall the party scene where Mr. McGuire (played by Walter Brooke) encourages recent college graduate Benjamin Braddock (played by Dustin Hoffman) to consider a profession in the plastics field. "There is a great future in plastics," says Mr. McGuire. "Think about it. Will you think about it?"

Plastics offered opportunities for standardization and mass production, as well as new structural and aesthetic opportunities stemming from the material's versatility, strength, and light weight. Some architectural finishes, like laminates, simulated more expensive natural materials like wood or stone, but were more affordable. Manufacturers promoted plastics as durable, hygienic, and easy to maintain. After much trial and error, factories began fabricating plastic and plastic-composite building materials economically, at scale, and with highly predictable and consistent results. Products like decorative laminates and fiber-reinforced plastic panels were produced in standard grades and sizes and touted as easy to install, which further reduced costs by shortening construction times. Also ubiquitous in modern buildings are composite materials like plywood-and-glue-laminated structural elements, which are composite materials combining natural wood and synthetic resins.

This 2017 photograph of Marcel Breuer's Seymour-Krieger House (1936–1938) in Bethesda, Maryland, shows the smooth white Marlite exterior panels. Photo: CC-SA-4.0by Jerry & Roy Klotz, MD

Plastic Is Everywhere

Look around your house, office, or city next time you are out and about. Plastic is everywhere—windows, floors, countertops, structural elements, textiles, decoration. Some building elements are obviously plastic, and the synthetic nature of the material is easy to see. Transparent and translucent PMMA, polycarbonate, and polystyrene can substitute for glass in architectural applications, such as windows, lenses on light fixtures, or shelving. Wall plates and appliance knobs nowadays tend to be plastic. Then there are materials you wouldn't know were made with plastic. Foams, for instance, are created by incorporating air bubbles into a molten polymer mixture to create lightweight materials, like the stuffing inside your sofa cushions or insulation in your house.

Striking new uses of plastic as building materials characterized 20th-century architecture and now warrant stewardship as cultural heritage. Plastic created features such as the tent roof made of Plexiglas at the Olympic Stadium in Munich built for the summer Olympics in 1972. Today that stadium is one of the city's landmarks.

In other cases, invisible plastics may form integral structural elements, like plasticized polyvinyl butyral sandwiched within structural laminated glass. Invisible plastics can add protection against hurricanes, or be used without conventional supports in a wide variety of new applications including glass stairs, floors, canopies, and curtain walls. Meanwhile seemingly prosaic uses of plastic, like Richard Neutra and Marcel Breuer's Marlite paneling and sliding Pylon window shades for the Eames House, are more subtle architectural signatures that situate built spaces historically and stylistically and affect their feel and sound.

Many of these materials could easily be valued as character-defining elements, and so warrant retention and conservation. This sets up a balancing act between maintaining authenticity and caring for materials that may be prone to fail.

What's in a Name?

Conservation of modern architecture and materials is a recent and growing field of practice. The list of different types of plastic found in modern architecture is long, and understanding how to properly maintain, conserve, and repair them is a new and fertile area for research.

Fundamental to any conservation effort is a clear understanding of the material being conserved. But the diversity and complexity of plastic materials create challenges for describing them. Scientists,

The Olympiastadion (Olympic Stadium) in Munich (1972) features a tensile roof structure of transparent PMMA sheets and steel. Photo: makasana photo - stock.adobe.com

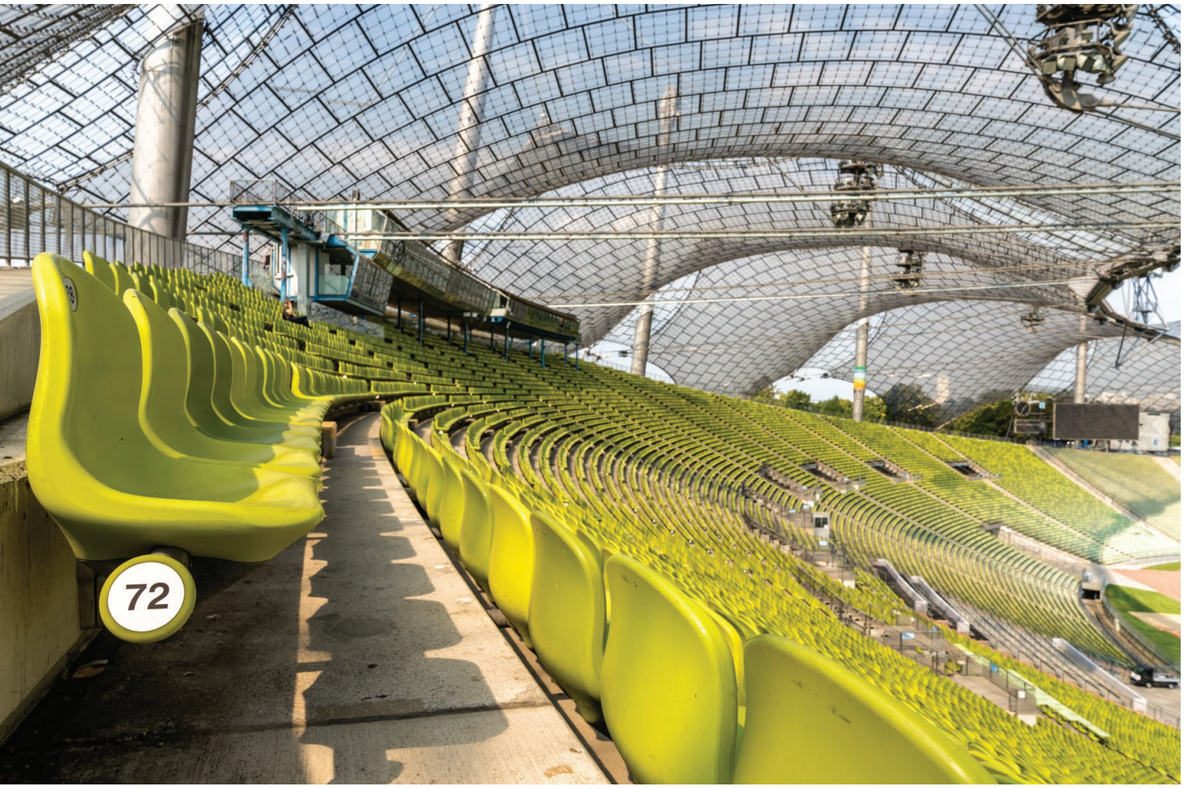
conservators, and architects lack a common nomenclature between abbreviations, nicknames, and chemical terminology. Several terms can describe one material, and those same terms can be used to misidentify something else that seems similar. For instance, a "vinyl window" describes a specific kind of plastic framed window but doesn't tell us much about what kind of plastic it is.

To further complicate things, the building industry relies on branding to commercialize products and differentiate them from competitors. This has been especially true of decorative laminates sold as Formica, Marlite, Farlite, and Micarta. Many of these brands have been so successful that architects sometimes specify the trade name, perhaps assuming the product will not change over time. But plastic architectural products do evolve, under the guise of improvement or in response to raw material costs. The current version of a branded product may not be a true replica of the original—what was once known as Formica in the 1950s is not necessarily the same Formica of today.

Such hidden changes can complicate conservation efforts. The composition of the plastic influences its vulnerabilities to the environment. It is important to recognize the various formal and colloquial naming conventions, since these terms directly affect conservation and communication about these materials. Knowing what a material is made of is key to conserving or replacing it faithfully.

These are the types of questions the GCI will investigate to better understand how to preserve plastics in architecture. We'll keep you posted about our progress! ■

This story is adapted from an article by GCI staff Odile Madden, PhD, Margherita Pedroni, Chandler McCoy, AIA, and Janine Koeppen, published in Architectural Plastics & Polymer Composites in the 21st Century Conference Proceedings *(2021).*



Step Inside Monsanto's House of the Future

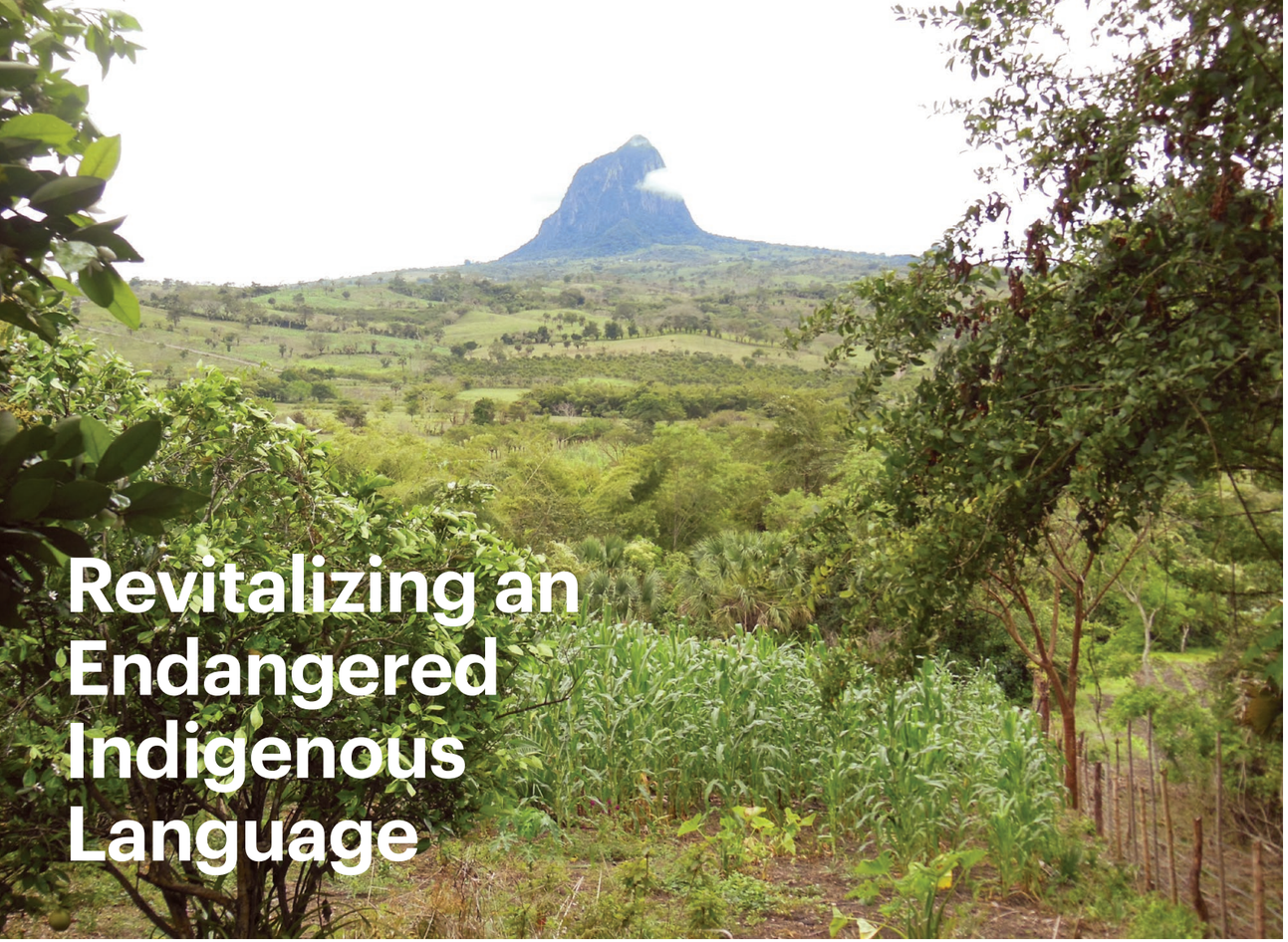
By the time Disneyland's Monsanto House of the Future opened in 1957 and closed a decade later, more than 20 million visitors had marveled at the space-age architecture and the latest in technology, furniture, and appliances. In the sleek kitchen was a then-unheard-of microwave oven, cabinets that descended with the push of a button, and a climate control panel offering the scent of roses or salty sea air. The master bathroom, molded from just two plastic pieces, featured a built-in electric razor, toothbrush, and closed-circuit TV for viewing front-door visitors. While some of the house's features really worked, those that envisioned technology that didn't exist yet, like the flat-screen TV, were merely for display.

Along with other attractions such as Autopia, the Mad Tea Party, and Peter Pan's Flight, the House of the Future was quite popular, though part of its appeal could have been that it was free to visitors. The attraction was one of several sponsored Tomorrowland experiences, meant to show off corporations' latest innovations and technology. The Kaiser Aluminum Hall of Fame revealed the aluminum production process and displayed Kaiser aluminum products such as a telescope and giant aluminum pig. Monsanto also sponsored the Hall of Chemistry, which taught visitors about chemical processes in their everyday lives, and Crane displayed its newfangled valves, heating and air conditioning system, and fixtures at the Bathroom of Tomorrow.

In 1967, tomorrow caught up with the House of the Future and it was razed; Disneyland was prioritizing newer and more exciting attractions. The house proved very difficult to demolish, though, initially withstanding wrecking balls, torches, chainsaws, and jackhammers. The demolition crew ultimately turned to choker chains to crush the house into smaller parts.

—Erin Migdol

The Monsanto House's revolutionary kitchen. Photo: Ralph Crane/ The LIFE Picture Collection/ Shutterstock



Revitalizing an Endangered Indigenous Language

Two educators from Eastern Mexico are fostering Nahuatl in their local communities and through Getty's Florentine Codex Initiative

By Kim Richter
Senior Research Specialist and Lead of the Florentine Codex Initiative
Getty Research Institute

SABINA CRUZ DE LA CRUZ AND EDUARDO DE LA CRUZ CRUZ are native Nahuatl speakers from two small towns near Chicontepec, Veracruz, in eastern Mexico. Called the Huasteca, this region is a verdant paradise bordered by the Gulf Coast of Mexico and the slopes of the Sierra Madre Oriental.

The Huasteca, with its sacred mountain rising up from patchworks of maize fields, epitomizes what Indigenous peoples past and present consider a sacred landscape. Local myths, songs, and rituals—documented by ethnographers Alan and Pamela Sandstrom and ethnomusicologist Veronica Pacheco—commemorate this mountain as a source of water and sustenance, particularly of maize. The mountain's name, Postectli, means "broken" in Nahuatl and refers to a cosmogonic event in which the god of rain and thunder broke open the mountain to release the spirits of maize, Chicomexochitl (Seven Flower) and his twin sister Macuilxochitl (Five Flower), hidden within. To local inhabitants, this myth explains the region's agricultural abundance.

The Huasteca is also home to around 450,000 speakers of the Eastern Huasteca Nahuatl, a branch of the Nahuatl language family. Spoken by the mighty Mexicas who ruled the Aztec Empire, Nahuatl was the lingua franca of Mesoamerica before the conquest of Mexico. Having endured centuries of cultural and linguistic suppression, it is in danger of disappearing, with only about 1.5 million native Nahuatl speakers remaining. Nahuatl is also one of 68 languages spoken in Mexico, many of which can also be heard on the streets of Los Angeles—the city with the second largest Mexican population outside of Mexico City.

Sabina and Eduardo give Nahuatl classes at IDIEZ, the Indigenous language institute in Zacatecas, Mexico, which Eduardo directs. They also travel widely around the world, teaching Nahuatl at various universities and collaborating on Nahuatl-language research projects. Recently they contributed to an online Nahuatl Dictionary at the University of Oregon and an online Nahuatl language class at the University of Texas.

They are also members of the Getty Research Institute's Florentine Codex Initiative and are translating into Nahuatl hundreds of entries to the Getty Vocabularies—an open-source thesaurus on art and architecture. These keywords will enrich a digital edition of the Florentine Codex, a 16th-century encyclopedia of Nahua culture from Mexico, and make its more than 2,000 images searchable. Eduardo also created Nahuatl audio recordings and wrote a modern Nahuatl summary of the conquest of Mexico documented in the codex, so that Nahua children can access a version of history penned by their ancestors.

All throughout their schooling, Sabina and Eduardo say, teachers didn't speak Nahuatl and didn't encourage them to study it on their own, claiming the language wouldn't serve their futures in any way. "The teachers would say, 'Forget Nahuatl because it won't help you, it won't benefit you, it won't lead you anywhere,'" Sabina remembers. Earlier generations of Nahua students were even beaten for speaking Nahuatl in school. As a consequence, many children feel trauma and shame for speaking their own language and end up avoiding it in favor of Spanish. When Sabina speaks Nahuatl to children in her community, she says, they initially laugh and feel embarrassed to answer back. "They understand everything I say to them but answer in Spanish."

Defying their teachers' predictions, Eduardo and Sabina are now internationally sought specialists of Nahuatl and are invited to collaborate on Nahuatl-language research projects and to teach Nahuatl. But IDIEZ's foremost goal is to foster and revitalize Nahuatl in home communities, Eduardo says. "We have to support native towns with Nahuatl instruction. IDIEZ works with communities to teach children how to read and write in Nahuatl—so they don't suffer what we suffered."

Eduardo notes that their efforts extend beyond the language. "When I left high school, I didn't know what a computer was. And this problem continues to exist in the communities. It is a barrier for those who want to enter university." IDIEZ is currently in the process of establishing computer rooms in local schools near Chicontepec and offering computer classes in Nahuatl. Funds obtained from teaching Nahuatl to foreigners are channeled back into the communities for these kinds of projects, and in that way make up for the lack of government funding.

Eduardo is also publishing his scholarship in Nahuatl. His dissertation at the University of Warsaw on Nahua concepts of physical and psychological wellbeing, health, and healing is written entirely in Nahuatl—even though some have suggested that he publish in English or Spanish. "But I am writing with my community in mind."

As part of the IDIEZ team, Eduardo and Sabina aim to raise the regard of Nahuatl and provide more pathways to learning the language. Eduardo has just been hired as a Nahuatl professor at the University of Texas at Austin. Sabina wrote her master's thesis in education on how teaching Nahuatl in schools impacts Mexico's national identity, and she continues to foster education in Nahuatl in the communities in the Huasteca. Because Nahuatl learning begins at home, she and her husband are working on a personal project of Nahuatl revitalization: speaking Nahuatl to their baby daughter. They want her to grow up proud of her language and to know how to speak, read, and write it.

Eduardo and Sabina, together with other IDIEZ teachers, work tirelessly so that their culture and language is afforded dignity and respect after 500 years of discrimination and oppression. They want people to recognize that Nahuatl adds to the linguistic wealth of Mexico and the world, and that it is worthy of being taught in school. ■

Above: Sabina Cruz de la Cruz teaches at IDIEZ.

Left: Eduardo de la Cruz Cruz, director of IDIEZ, speaks at a 2019 symposium at the Getty Center as a team member of the GRI's Florentine Codex Initiative.

Opposite: Chicontepec municipality in the Huasteca of northern Veracruz and the sacred Postectli mountain.

A Maya Universe in Stone

Stephen Houston

IN THIS EXCERPT, anthropologist Stephen Houston takes us back to the day American explorer Dana Lamb discovered an ancient Maya ruin deep in the Guatemalan jungle. *A Maya Universe in Stone* is the first study devoted to a single sculptor in ancient America, Mayuy, as he is understood through four unprovenanced masterworks.

On April 7, 1950, Dana Lamb, an explorer of some renown at the time, stumbled onto a Maya ruin that lay deep in the tropical forest of northern Guatemala. It was the height of the dry season, and the jungle humidity, ticks, and water afflicted Lamb during an aimless and slightly frantic search for a splashy find. Termed "site #5" by the adventurer, who later changed the name to Laxtunich, the ruin lay some miles from the Usumacinta River, from which Lamb had begun his trek. After a brief exploration, the site was soon found to contain two important carvings. Two other sculptures, not seen by Lamb, probably came from this ruin as well.

Comprising a set of door lintels, these works date between circa AD 769 and 783. The four sculptures likely came as pairs from two different buildings in the same ruin. They exhibit different rituals—fire drilling, accession, god impersonation, and the presentation of captives—performed by two different local magnates. Those personages were overseen by the same royal patron, Cheleew Chan K'inich (Shield Jaguar IV), the penultimate ruler of Yaxchilan. Cheleew, it seems, authorized a sculptor to consecrate the doorways and standing monuments of loyal governors. To enter a formal building was, in a direct, kinetic way, to experience a permanent reminder of that overlord, floating above in the slanting or flickering light. His acts of patronage and largesse underscored the role of rhetorical projections in political strategies of later Maya rulers.

Celebrated in art-historical scholarship, Laxtunich and its sculptures have also proved to be one of the most vexing discoveries in Maya archaeology: a place with well-preserved images and texts, all photographed in situ, and yet with no specified location, because Lamb chose not to reveal it. This omission may have come from incompetence, although his fairly precise field books indicated a regard for detail. Or it may have arisen from some qualm about exploring in a country, Guatemala, that he had not entered legally. A fabulist, Lamb might also have wanted to keep the information to himself, allowing more room for a fantastic yarn, which, indeed, he duly produced with his wife, Ginger, in a book entitled *Quest for the Lost City*.

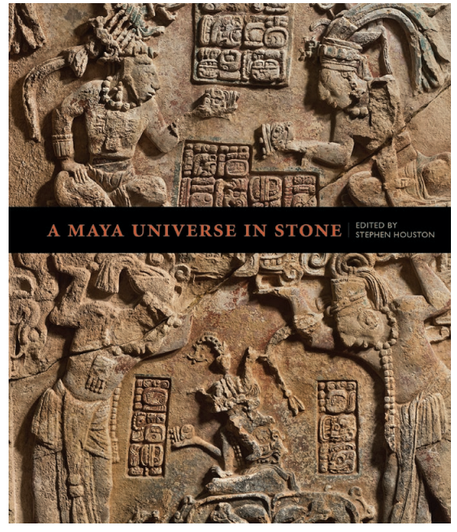
Opposite: The area of the "Lost City." From Dana Lam and Ginger Lamb, *Quest for the Lost City* (New York: Harper, 1951), front endpaper

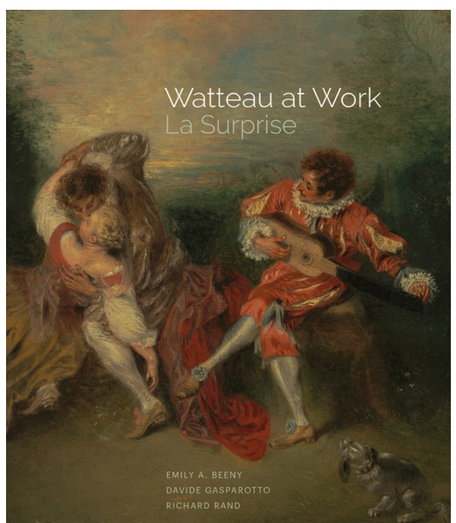
Above left: Dana Lamb with the bottom section of Laxtunich Lintel 1, shown lifted from a face-down position, its load-bearing surface still intact to the left, April 1950. New York, American Museum of Natural History. Photographer unknown

Above right: Dana Lamb's photograph of Laxtunich Lintel 2, top section, April 1950; note the still-intact, load-bearing portion at the lower right and stacked stones from a collapsed vault or door jamb at upper right. New York, American Museum of Natural History

Like mysterious celestial bodies, the carvings that Lamb found come into view now and then, if only to disappear again. By all accounts, they were taken from Guatemala during the 1960s and acquired by an eccentric millionaire in Falmouth, Maine, who stored them in Europe, presumably for legal reasons. The carvings continued to move. In 1990, Linda Schele, an eminent Mayanist, saw them in a set of photographs taken in Switzerland and distributed an informal commentary on them soon afterward. Scattered photographs and drawings appeared elsewhere of the lintels, a persistent magnet of attention for specialists. But the images do not offer an accounting of why those carvings still intrigue scholars nor, because of Lamb's haste and inexperience, have we ever been able to examine fine-grained, close-up images. That only became possible in their latest reappearance, and a reckoning that weighs all evidence, including the site's original location, is long overdue. The forensics of sorting out where Laxtunich might have been and what its sculptures have to tell us about setting, meaning, and dynastic or noble patronage in Classic Maya civilization make a compelling moral case for eventual repatriation, should they appear again. The lintels further open one of the few windows that exists into the career of a notably creative Maya sculptor, a figure named Mayuy. In the Americas, only the Maya left glyphic texts to identify makers, and, in this case, that evidence gives subtle access to an individual's body of work. The constraints on and the imaginative leeway of a politically situated carver come into view.

A Maya Universe in Stone is published by the Getty Research Institute © J. Paul Getty Trust.





Watteau at Work: *La Surprise*

Emily A. Beeny, Davide Gasparotto, and Richard Rand

The painting *La Surprise* belonged to a new genre invented by Jean-Antoine Watteau (1684–1721) himself—the fête galante. These works, which depict open-air gatherings filled with scenes of courtship, music and dance, strolling lovers, and actors, do not so much tell a story as set a mood: one of playful, wistful, nostalgic reverie. Esteemed by collectors in Watteau's day as a work that showed the artist at the height of his skill and success, *La Surprise* vanished from public view in 1848, not to reemerge for more than a century and a half. Acquired by the Getty Museum in 2017, it has never before been the subject of a dedicated publication.

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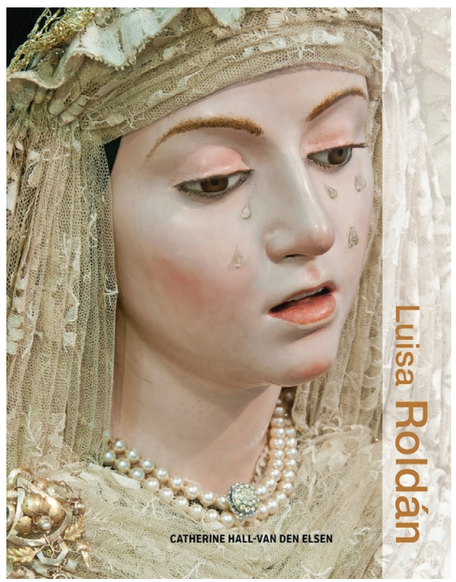

Luisa Roldán

Catherine Hall-van den Elsen

Luisa Roldán (1652–1706) was an accomplished Spanish Baroque artist, admired during her lifetime for her exquisitely crafted and painted wood and terracotta sculptures. Roldán trained under her father and worked in Seville, Cádiz, and Madrid; she even served as sculptor to two kings of Spain. Yet despite her great artistry and achievements, she has been largely forgotten by modern art history.

Written for art lovers of all backgrounds, this beautifully illustrated book offers a deeper understanding of the opportunities and challenges facing a woman artist in Roldán's time. With attention to the historical and social dynamics of her milieu, this volume places Roldán's work in context alongside that of other artists of the period, including Velázquez, Murillo, and Zurbarán, and provides much-needed insight into what life was like for this trailblazing artist of 17th-century Spain.

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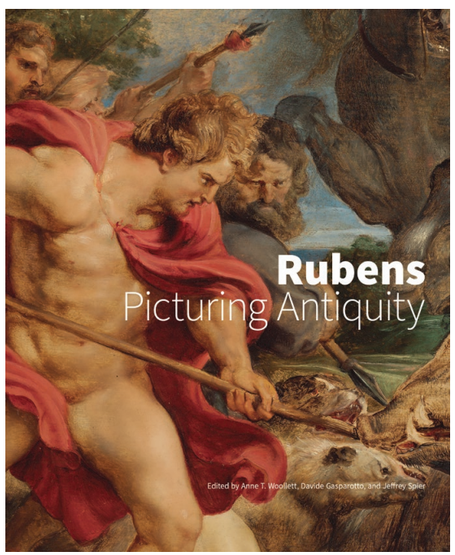

Rubens: Picturing Antiquity

Edited by Anne T. Woollett, Davide Gasparotto, and Jeffrey Spier

For the great Peter Paul Rubens (1577–1640), the classical past afforded lifelong creative stimulus and the camaraderie of humanist friends; his passion for antiquity profoundly informed every aspect of his art and life.

Including 171 color illustrations, this volume addresses the creative impact of Rubens's remarkable knowledge of the art and literature of antiquity through the consideration of key themes. The book's lively interpretive essays explore the formal and thematic relationships between ancient sources and Baroque expressions: the significance of neo-Stoic philosophy, the compositional and iconographic inspiration provided by exquisite carved gems, Rubens's study of Roman marble sculpture, and his inventive translation of ancient sources into new subjects made vivid by his dynamic painting style.

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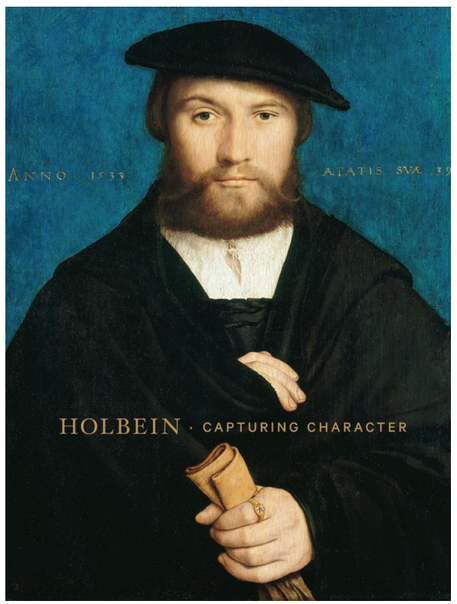

Holbein: Capturing Character

Edited by Anne T. Woollett

Nobles, ladies, scholars, and merchants were the subjects of Hans Holbein the Younger (1497/98–1543), an inventive German artist best known for his dazzling portraits. Accompanying the first major Holbein exhibition in the United States, this catalogue explores his vibrant visual and intellectual approach to personal identity. In addition to reproducing many of the artist's painted and drawn portraits, this volume delves into his relationship with leading intellectuals, such as Erasmus of Rotterdam and Thomas More, as well as his contributions to publishing and book culture and designs for jewels, hat badges, and other exquisite objects.

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Silenus with a Wineskin, AD 200–300, Roman. Marble. Skulpturensammlung, Staatliche Kunstsammlungen, Dresden. Image: bpk Bildagentur / Photo: Elke Estel / Hans-Peter Klut / Art Resource, NY

A Member of the Wedigh Family, 1533, Hans Holbein the Younger. Oil on panel. Staatliche Museen zu Berlin, Gemäldegalerie, 586B. Image: bpk Bildagentur / Photo: Jörg P. Anders / Art Resource, NY

Early American, Still Life with Vegetables, 2007, Sharon Core. Chromogenic print. Getty Museum, Gift of the Heather and Tony Podesta Collection. © Sharon Core

SHARON CORE, a photographer who lives and works in Esopus, New York, created this image in 2007 as part of a still-life series inspired by the work of 19th-century American painter Raphaelle Peale. Core replicated the compositional structure of Peale's paintings, the mood of the lighting, and the color of his backgrounds. When she couldn't find vegetables and flowers that looked like Peale's, she grew her own from heirloom seeds or from plants she obtained from Thomas Jefferson's gardens at Monticello. She considers her garden and greenhouse extensions of her studio.

Still Life with Vegetables relates directly to Peale's painting *Corn and Cantaloupe* (about 1813) in the collection of the Crystal Bridges Museum of American Art in Bentonville, Arkansas. Core's methodical creative approach disrupts the notion that her art is either facile or instantaneous, qualities often associated with photography. Her compositions hover between past and present in a way I find both beautiful and disconcerting. They are intended to look primitive, but they are not—as interpretations they are more sophisticated and more seductive than their early 19th-century counterparts.

—Paul Martineau, Curator of Photographs, Getty Museum

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"Some people came into the [antique] store and said, I think that's a real de Kooning.' And when one person offered the store owners $200,000 for it, they said, 'Okay, it's probably time to do some research.'"

—Olivia Miller, curator of exhibitions at the University of Arizona Museum of Art, recounting the 2017 recovery of Willem de Kooning's *Woman-Ochre*

Join Getty President and CEO Jim Cuno as he talks with leaders in the arts and humanities about their work. Hear the harrowing story of *Woman-Ochre*'s theft, recovery, and repair; learn about Fluxus, an avant-garde art movement celebrated in a fall Getty exhibition; find out why Rubens held deep sway in 18th-century Latin America; and more.

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Olivia Miller (right) and registrar Kristen Schmidt at the inspection and authentication of the recovered de Kooning painting. *Woman-Ochre*, 1954–55, Willem de Kooning. Oil on canvas. Artwork © 2021 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York. Photo: Bob Demers/UANews

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