

Getty

MAGAZINE | FALL 2022



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On the cover: *The Celebration of the Lizard*, 2021, Denilson Baniwa. Intervened print. © Denilson Baniwa. On view in *Reinventing the Américas: Construct. Erase. Repeat.*

PRESIDENT'S MESSAGE



I'm writing this letter after two months in my new role as Getty's president and CEO. I'm still getting used to it, as Getty is no doubt still getting used to me! I am no less honored and excited than I am surprised by this remarkable opportunity to start an entirely new professional chapter at an exceptional institution.

It's also great to return to Los Angeles, a city I first came to love in the 1990s when working here as an adjunct after doing a PhD at UC Berkeley. I was living in Santa Monica as the Getty Center was being built and had the great good fortune to attend its gala opening in 1997. I can't help but marvel at the unpredictable turns of life, and at the fact that I'm now an employee of the institution that so deeply impressed me 25 years ago. Getty has had a remarkable impact in LA and around the world.

As a scholar (I'm trained as a historian, with a focus on the Mediterranean), I'm very much a product of the academic climate of the late 1980s and '90s—my training was profoundly shaped by the "cultural turn" and its emphasis on multidisciplinary and the visual. But my whole life was bathed in the

humanities long before the time I thought to become an academic. My father, a medievalist, got me my first serious summer job, at Princeton's Marquand Art Library, where I had the tedious task of slipping slender metal security slips into the spines of books. I wasn't a great employee—I spent more time looking at the books than securing them from theft—but it was a transformative experience, as I realized for the first time the weight of knowledge connected to art, and the power of images over history. To be at Getty now gives me the same sense of awe that I first felt in the Marquand Library.

I've been spending a lot of time meeting colleagues from across Getty. I'm deeply impressed by the depth and breadth of their expertise and will no doubt learn a lot from them. Everyone has been very warm in their reception, for which I'm grateful. At the same time, I'm aware that Getty is not immune to the challenges that other organizations face; so as I've been meeting people, I'm trying to be particularly attentive to things I hear that might suggest new directions for working together to make Getty as inviting a place as possible.

I've also been thinking about how we might collectively move our organization to an even more outward-directed, service-oriented, and philanthropic posture. This might involve being strategic about forming more partnerships and thinking further about how to pool assets for greater impact. It also might involve taking a fresh look at our own internal work culture.

I look forward to learning more from each of you, to furthering what Getty has already achieved, and to working together in new directions.

Katherine E. Fleming

New Grants Will Support Curatorial Innovation for Works on Paper

As part of its Paper Project initiative, the Getty Foundation has awarded 15 grants totaling nearly \$1.3 million to support exhibitions, publications, workshops, and other endeavors that demonstrate curatorial innovation in the graphic arts. The projects span nine countries, including Malta, Peru, and Sweden.

These curatorial projects will illuminate centuries of artistic experimentation in drawings and prints. Examples include the darkly imaginative scenes of military life during World War II by Vietnam-born French illustrator Jean Delpech and the playful optimism of vivid silkscreen prints by Japanese avant-garde artist Ay-Ō.

Other highlights: the Albright-Knox Art Gallery in Buffalo will elevate the graphic works of Venezuelan-American artist Marisol through a digital project to be released in conjunction with a retrospective exhibition of her artworks. Klassik Stiftung Weimar in Germany will conduct a workshop wherein emerging

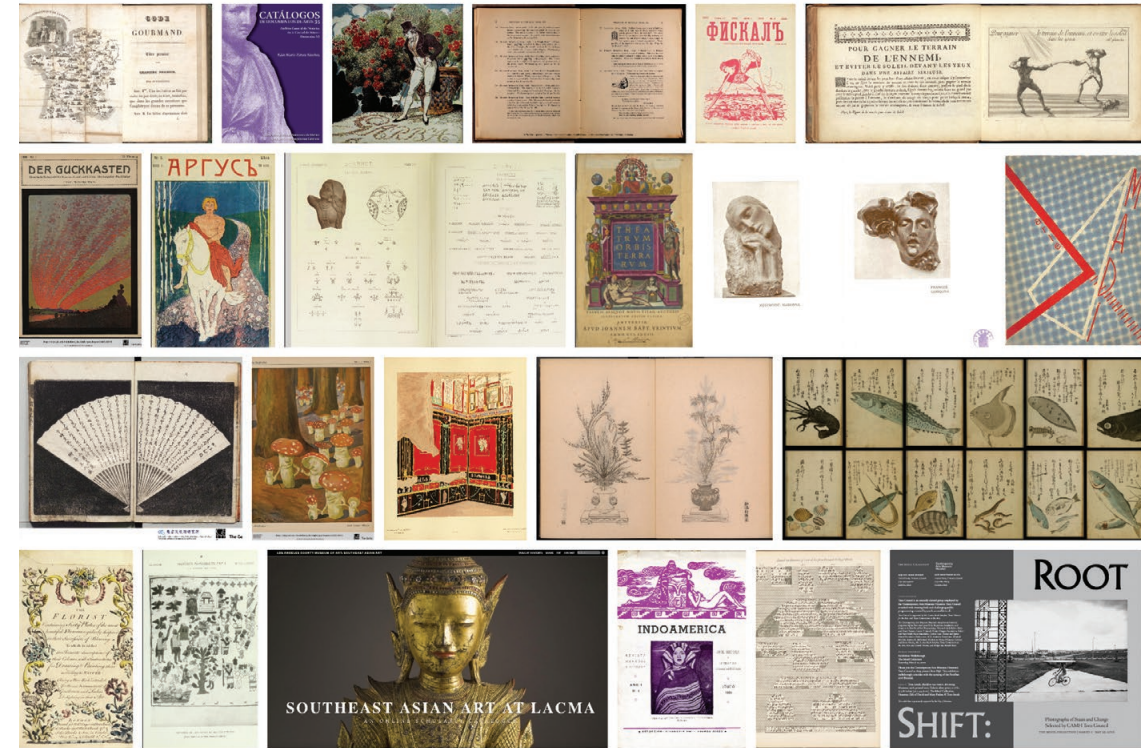
curators can learn how technical research is being applied to the study of drawings—from ink analyses of Rembrandt sketches to the spectroscopy of colors used by Bauhaus artists. The Courtauld Gallery in London will create a program to investigate *Avant et après (Before and After)*, Paul Gauguin's last major manuscript. Rife with difficult imagery and texts that criticize the French colonial and church authorities in Polynesia, and peppered with examples of the artist's own racism and misogyny, this unstudied, never-before-published volume will contribute to new Gauguin scholarship.

Created in 2018, Paper Project funds ventures by ambitious curators across the globe who study prints and drawings, simultaneously boosting their professional development and bringing new discoveries about works on paper to light. ■

—Cole Calhoun, Communications Specialist, J. Paul Getty Trust



rainbow night 4, from the series *Rainbow Passes Slowly*, 1971, Ay-Ō. Silkscreen; ink on paper. Arthur M. Sackler Gallery, Smithsonian Institution, Washington, DC, S1987.976.11. Gift of Margot Paul Ernst in memory of Mr. and Mrs. Norman S. Paul. © Ay-Ō



The Getty Research Portal Celebrates Its 10th Anniversary

A decade ago, when art libraries began digitizing parts of their often vast and unique collections, an increasing wealth of art historical literature became scattered throughout the Internet. How to create one central online location, so that anyone in the world could access all these materials? That's the challenge that sparked the Getty Research Portal, an online platform that for the past 10 years has made texts from dozens of institutions freely available to all.

Users can find architectural periodicals from Brazil, 19th-century British botanical illustrations, century-old Japanese art journals, a catalog of medieval rings, contemporary museum publications, rare books dating back to the 16th century, you name it—the Portal has become a go-to destination for researchers on the web and is only growing. Getty now collaborates with 45 institutions around the world to share 180,000 plus art records online, with the data available in standardized open format for anyone to access and download. The Portal spans 11 countries and more than 65 languages, making it an increasingly global resource.

The Portal is an especially useful tool for scholars and students without access to a major art history library. It also

allows users to compare records in a way that was previously impossible, since researchers couldn't be in multiple holding libraries at once. The Portal team sometimes aids comparisons by curating “virtual collections” from items so that researchers can see how different materials relate to one another across institutions.

For Beth Ann Whittaker, associate director of the Sam Francis Foundation, the Tokyo National Research Institute's collection of rare art exhibition catalogs on the Portal yielded an unexpected discovery related to the famed painter. “We have actually found an incredible publication from 1955 that we believe Sam Francis was included in and that we have never previously seen,” she said. “So amazing!”

The Research Institute continues to spearhead this project, working to rapidly digitize its own holdings, encourage others to digitize theirs, and to add new contributors. ■

—Anya Ventura, Digital Media Producer, Getty Research Institute

New Program Funds Critical Early-Career Jobs to Diversify the Arts

The Getty Foundation has launched Getty Marrow Emerging Professionals, a new pilot program designed to meet the critical need for full-time early-career jobs in museums and visual arts organizations for individuals from historically underrepresented groups.

The program funds two-year positions at 10 LA art institutions, including Getty, that will provide the entry-level employment and mentoring crucial to building lasting arts careers. The jobs are available to alumni of the Getty Marrow Undergraduate Internship program, an initiative that has diversified staff of museums and visual arts organizations across LA for 30 years. Participating institutions will have the option to extend the candidates' roles for a third year.

A 2020 Getty Foundation report notes that although LA is one of the most diverse cities in the nation, professionals in permanent positions at museums across the county still do not fully reflect this diversity. In the study, Getty Marrow alumni highlighted the challenges they faced early in their careers, such as finding the meaningful, full-time employment needed to create a firm foundation for future professional development—an issue this new program directly addresses.

“My own Getty Marrow Undergraduate Internship changed my life and shaped my career in many fruitful ways, so I under-



2021 Getty Marrow Undergraduate Intern Al-Larriva Latt at the ONE Archives Foundation

stand the significant impact these opportunities hold,” says Sonja Wong Leao, vice president, Registration and Collection Management, at the Academy Museum of Motion Pictures. She will work closely with her institution’s Emerging Professional hire. “The Academy Museum is honored to be part of this community of arts organizations working together to help a wave of diverse professionals get the strong start they need to thrive in the arts.”

Other arts organizations hosting the early-career professionals include the Armory Center for the Arts, the Autry Museum of the American West, the Benton Museum of Art at Pomona College, the Hammer Museum, the Museum of Contemporary Art, ONE Archives at the USC Libraries, Self Help Graphics & Art, and the Skirball Cultural Center. Getty will host two positions, one at the Getty Museum and another at the Getty Research Institute. Host organizations are actively recruiting now, and all jobs are expected to start in January 2023.

To learn more about the positions being offered, visit www.getty.edu/projects/getty-marrow-emerging-professionals. ■

—Alexandria Sivak, International Communications Manager,
J. Paul Getty Trust



From left: Jim Cuno, Paul Balson, Anissa Balson, Jeffrey Spier, and Timothy Potts

Balson Family Honored for Landmark Philanthropy

On a warm evening in May, guests gathered at the Getty Villa for a dinner honoring the Balson family for their transformative gift to support the mission and work of the Getty Museum at the Villa. In recognition of their gift, the senior antiquities curator position has been permanently named the Anissa and Paul John Balson II Senior Curator of Antiquities. Board Chair David Lee and Timothy Potts, the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, thanked the Balsons for their extraordinary generosity in creating what is Getty’s third endowed position. Outgoing president Jim Cuno reflected on the growth of philanthropy at Getty and the value of endowed gifts, which, like J. Paul Getty’s original bequest, “represent an investment in Getty and a message to the future about what we value most.” The evening ended with thanks from Jeffrey Spier, who holds the newly named position, and remarks from Paul Balson, who spoke about the importance of the Villa to his family and the larger art community.

Working Together: The Photographers of the Kamoinge Workshop Opens

On July 18 the Getty Museum celebrated the opening of the exhibition *Working Together: The Photographers of the Kamoinge Workshop*. Members of the collective, which formed in New York in 1963, produced powerful images, sensitively registering Black life in the mid-20th century. Several members of the group attended the opening and participated in a panel discussion the following day.

From left: Herb Randall, Herb Robinson, Miya Fennar (daughter of Kamoinge artist Al Fennar), Anthony Barboza, Ming Smith, Adger Cowans, and Jimmie Mannas. Photo © Ron Barboza





Persia After Hours

During three nights in May, June, and July, the Getty Villa Museum’s outdoor theater became the stage for the event series *Persia After Hours*. Talented musicians, poets, DJs, visual artists, and dancers found inspiration in Iran’s rich culture and history to seamlessly blend the past with the present.

The audience was captivated by diverse performances featuring Azam Ali, Omid Walizadeh, Fared Shafinury, Shan Nash, Sholeh Wolpé, Mehrdad Arabifard, and many more talented Iranian artists.

Immersive projections of shimmering lights, dancing abstract motifs, and photos of ancient Persian sites transformed the Getty Villa’s facade. The musical compositions featured traditional Iranian instruments—setâr, kamânche, tar, and tombak—and experimental remixes by local DJs. Some artists drew on the reflections of Sufi mystics and classic works of Persian literature by renowned poets Rudaki, Rumi, and Attar, communicating messages of reflection, connection, and boundless love.

These free and quickly sold-out events demonstrated the importance of this enduring cultural heritage to today’s large Iranian diaspora in Los Angeles and beyond.

Museum curators of *Persia: Ancient Iran and the Classical World* gave guided tours before the performances, illuminating the artistic and cultural connections between the rival powers of Iran, Greece, and Rome. The exhibition was on view at the Getty Villa Museum from April 6 to August 8. The evening events were presented in collaboration with Farhang Foundation, a nonprofit organization supporting Iranian art and culture, and UCLA’s Herb Alpert School of Music. The June event was also held in collaboration with RAHA International, a nonprofit LGBTQ organization for the Iranian community.



Top, left: Cocurator Jeffrey Spier gives a tour of the exhibition *Persia: Ancient Iran and the Classical World*

Top, right: *Naghme Sarang*. Photography courtesy of Vafa Khatami

Center: Azam Ali. Photography courtesy of Vafa Khatami

Bottom: Fared Shafinury. Photography courtesy of Vafa Khatami

Top: Art and Ideas, Los Angeles. From left: David Lee, John Lithgow, Frank Gehry, Ann Philbin, Jim Cuno, Renée Fleming, Louise Bryson, Neil MacGregor, and Mark Siegel

Center: Art and Ideas, Cambridge, Massachusetts. From left: David Lee, Neil L. Rudenstine, Martha Tedeschi, Jim Cuno, Drew Gilpin Faust, Homi K. Bhabha, and David W. Oxtoby

Bottom: Art and Ideas, London. From left: Neil MacGregor, David Lee, Mary Beard, Jim Cuno, Deborah Swallow, and Paul Ruddock



Annual President’s Celebration: A Decade of Art and Ideas

On June 20, retiring president and CEO Jim Cuno hosted his final President’s Celebration with a festive dinner at the Getty Center attended by Patron Fellows, Council members, and leadership donors. The annual gathering had a unique theme this year—A Decade of Art and Ideas—and was the last in a series of events celebrating Getty accomplishments during Cuno’s tenure. Earlier dinners brought together supporters and colleagues in Mumbai; Cambridge, Massachusetts; New York City; and London to toast the international scope of Getty’s programs and the collaborative partnerships fostered around the globe.

The Los Angeles event featured tributes from Getty friends and supporters, including soprano and arts and health advocate Renée Fleming, architect Frank Gehry, actor John Lithgow, former National Gallery and British Museum director Neil MacGregor, and Hammer Museum director Ann Philbin. Getty Board Chair David Lee and Board Chairs Emeriti Louise Bryson and Mark Siegel reflected on Getty’s progress. From their differing perspectives as artists, scholars, and cultural leaders, speakers hailed the impact of Getty’s programs and Cuno’s tireless advocacy in elevating discussions about art and culture internationally. As MacGregor remarked, Getty under Cuno’s leadership “has in a way convened the world to do something that it didn’t know it could do...to think differently about how it should look after its cultural inheritance.”



A State Dinner at the Getty Villa

President Joe Biden and First Lady Jill Biden hosted more than 20 heads of state from countries across the Western Hemisphere at a formal dinner at the Getty Villa on June 9. The First Lady had recommended the location. The dignitaries were in LA for the ninth Summit of the Americas, which brings together leaders from the countries of North, South, and Central America and the Caribbean to address shared challenges and opportunities.

The dinner, the Summit's capstone social event for the heads of state, was held in the Villa's outer peristyle garden. Guests were surrounded by Corinthian and Doric columns, Mediterranean plants, mosaic floors, and colorful trompe-l'oeil wall frescoes. Chefs used local and sustainable ingredients, and California wines were served.

After dinner, participants enjoyed a performance in the outdoor theater by "The President's Own" United States Marine Band, which includes vocalists, an orchestra, and 17 trumpeters. A US military color guard carried the flags of the participating Western Hemisphere nations.

At the end of the evening, the President and First Lady chatted with Getty's events, catering, security, and facilities teams and thanked them for all their hard work.

The event was covered by about 45 journalists from more than 20 foreign press agencies, as well as the White House travel press pool.



Above: Menu planning, floral design, decor, and other elements came together in just two months.

Right: President Joe Biden and First Lady Jill Biden take center stage.



Top: REUTERS/Kevin Lamarque

Above, left: Bob Combs, Getty's head of security, oversees preparations at the Getty Villa. Getty teams worked with the US State Department, the White House, and the Los Angeles Mayor's Office.

Above, right: "I've been planning events for museums for 21 years, but never on this level," says Cari Abrams, Getty's events manager.



Left: Fernando Cayan, Bon Appétit's director of operations for Getty, shares White House honey and a laugh with his team. White House honey was drizzled on the hors d'oeuvres, and white chocolate medallions embossed with the presidential seal decorated the dessert plates.

Artist Holly Nelson discovered she had a noted photographer in her family tree—Louis Fleckenstein (1866–1943)—and that the Getty Museum held a vast collection of his family snapshots and Pictorialist portraits

A FEW MONTHS AGO I FLEW FROM PLYMOUTH, Minnesota, to Los Angeles to meet up with my sister Heidi and visit a part of the Getty Center few tourists see: the Department of Photographs study room, where we had arranged to view original photographs by Louis Fleckenstein, our great-grandmother’s cousin.

Fleckenstein was an artist I’d never heard of, much less knew I was related to, until five years ago. I learned of him while researching family genealogy one cold winter, on a whim. Once I found out I had ancestors named Fleckenstein, I poked around the Internet and easily located Louis’s photographs in the Getty Museum’s online database.

I also learned from a biography on that database that his first camera was a birthday gift from his wife, that he had entered numerous local competitions and won first place in a national contest, and that by 1907, when he moved from Faribault, Minnesota, to Los Angeles to open a portrait studio, he had exhibited at the Royal Photographic Society in London and become an internationally known photographer. I would discover from relatives that before the move he had worked as a bookkeeper at the Singer Manufacturing Company and had helped run G. Fleckenstein & Son Brewery (the Fleckensteins had been brewers in Germany since at least the 1660s). A few years after his father died, the family decided to close the brewery, and Louis, then 41, saw a chance to start a whole new life out west. I find that very brave.



Top: Holly Nelson (left) and her sister Dr. Heidi Nelson at the Getty Center

Above: *A Pastorale*, about 1903, Louis Fleckenstein. Kallitype. Getty Museum



Above: *Fleckenstein with Camera and Family at Beach*, 1907–43, Louis Fleckenstein. Gelatin silver print. Getty Museum

Left: *Bogey Man of the Desert*, 1930, Louis Fleckenstein. Gelatin silver print. Getty Museum

In a serendipitous turn of events, my sister had recently relocated to Pasadena to teach at a new medical school. Since we were both thrilled to learn that Getty had acquired a vast collection of our ancestor’s work in 1985, I contacted the museum to ask if we could see his pictures, and Getty staff graciously set up a viewing. (In fact, the general public, not just scholars or relatives, can request an appointment.)

The study room was a hushed space, with shelves lined with books about seminal photographers and tall windows flooding the area with light. Staff brought out Louis’s photographs in sturdy boxes and placed them on wooden tables covered in thick felt. Each image was mounted on an archival mat board and protected by a sheet of acid-free tissue paper.

Revealing each image was breathtaking—like uncovering one treasure after another. Some of the photographs seemed more like handmade lithographic prints, with their physical and visual texture. Others seemed like sepia-colored charcoal drawings or drawings enhanced by strokes of ink or watercolor. Heidi and I excitedly pointed out our favorite elements to each other: Louis’s experimentations with cast shadows, diffused light, and cropping; how he often framed his subject’s face with a hat. In a few cases we noted familial resemblances.

Photographs of daily life from the era also gave us a window into the past. And because that window was through the lens of our ancestor, it felt especially personal. Rather than the formal, rigid pictures from previous periods I was used to seeing, these images were fully human and believable. I could imagine myself skipping down the hill with the young girls in *A Pastorale*, likely photographed in Minnesota in 1903, or padding along the shore with relatives in *Fleckenstein with Camera and Family at Beach*.

Seeing a large body of Louis’s original work—85 photographs of nearly 5,000 in the collection—was also like viewing his thought process. I am myself an artist (a painter), and when I sometimes teach, I instruct my students to approach art making with a spirit of curiosity, and to ask themselves “what if” questions (i.e., What if I set my subject by a window to cast shadows across her face?). As I studied Louis’s work, I considered the “what ifs” he may have asked himself: What if I use this mixture of chemicals? What if I ask the model to glance to the right? Even if such questions didn’t pop into his mind, curiosity would surely have fueled his creative output.

I also remember thinking how exciting it must have been to experiment with photography at the turn of the 20th century and in a place so unlike the cold Midwest. Everything about the California environment was different, from the architecture to the landscape to the foliage. Indeed, photographers of the time embraced the beauty and uniqueness of the West in their work; it is no wonder that Carleton Watkins and Ansel Adams and Pictorialists like Anne Brigman flourished. Louis’s images of dancers responding to the unusual forms of Joshua trees have become a family favorite, and we’ve been known to mimic those models whenever we visit Joshua Tree National Park!

I wish I could have met Louis and talked to him about his pictures. I’d also have loved to meet his daughter, Florence, the subject of many of his photographs (she died in 1977). I would have told her how much I appreciate the emotion and beauty of his work. And I would have asked her why the people he photographed always seemed so relaxed and happy in his presence. My guess is that he approached his subjects—whether people, landscapes, or animals—with kindness, respect, and dignity. Now that’s something to pass down. ■



Getty Communications project manager **Chloe Medghalchi** tells us about *How to Be an Antiracist* by **Ibram X. Kendi**

IN 2020 I SAW AN UNATTRIBUTED REMINDER floating around on social media that I found helpful: “Although activism can take on many forms, do not feel guilty for not occupying every lane; trying to do so will only lead to burnout and other mental health issues. Moreover, it’s okay to occupy the more unseen lanes, one of which is to educate yourself.”

Yearning to make a difference during that year’s maelstrom of crises—political, environmental, and social—I chose the lane of self-education and picked up Ibram X. Kendi’s *How to Be an Antiracist*.

The book’s central idea is that it isn’t enough for us to simply be “color-blind” or neutral; the opposite of racist isn’t “not racist.” Instead, an antiracist acknowledges that racism exists, that it manifests in policies meant to benefit a select few, and that we must change policies, not groups of people. Kendi also reminds us that racist and antiracist identities are not fixed; we can occupy one and then the other, or both at the same time.

Kendi explores racism through topics such as biology, ethnicity, culture, behavior, colorism, class, Black spaces, gender, and sexuality. And while he supports each discussion with thoroughly researched historical, anthropological, and scientific evidence, *How to Be an Antiracist* is equal parts social commentary and memoir. Kendi seamlessly weaves anecdotes from his own life, offering a chronological map of his journey to becoming an antiracist. His revelations remind us that it’s okay to be human—that even the person writing the book on antiracism was, and still is, imperfect. When we open ourselves to new lessons and viewpoints and become vulnerable enough to err and admit we erred, we grow and foster growth in our society.

Offering an example of a personal regret, Kendi recounts positing, during a speech he gave in high school, that Black people cause their own problems by making poor decisions for themselves. In hindsight he realizes he espoused racist beliefs that became personally limiting. Throughout the book, not only did I question the racist beliefs and systems I was taught growing up, I also questioned the more insidious, racist ideas I believed about myself.

Especially in his discussion of “assimilation”—the notion that certain groups must change to resemble or appease the dominant culture—I was reminded how, as a young woman of color, I was encouraged to be the “model minority”: to make good grades, be high achieving, always be polite, never make waves, remain apolitical. Even as an adult, the pressure to “lean in” at work, regardless of one’s character or interests, is yet another reminder that women, especially those of color, are supposed to work harder and be as successful as their white male counterparts. Instead, I’ve been trying to replace those expectations with the notion that I am enough—and that all my efforts are enough.

I read the book just as I was starting a new position supporting Getty’s Diversity, Equity, Accessibility, and Inclusion (DEAI) Council. One of the Council’s goals was to provide opportunities for staff to learn about and understand antiracism, white supremacy, and other DEAI topics. One such offering was an Empowerment Series that would bring DEAI-related speakers, workshops, and film screenings to Getty, coupled with informal discussion groups.

The first event, *How to Be an Antiracist: A Conversation with Dr. Ibram X. Kendi*, was organized in February 2022. To my surprise, I was asked to moderate. Instead of enlisting a professional moderator, outside consultant, or member of senior staff, the Empowerment Series team opted for a member of Getty staff who could act more as a representative of our collective thoughts and questions. Fortunately, I felt comfortable interviewing people, having held prior roles in interpretive content. I had also produced a podcast during graduate school.

To be as inclusive as possible, we collected questions sent in by Getty staff and volunteers and made the event more of a conversation than a lecture—we knew Kendi preferred the former. The question apparent in all the submissions was, how do we *apply* what we’ve learned? How do we embody antiracism, create a better environment, and encourage growth? Getty’s conversation with Kendi was a wonderful opportunity to not only unpack concepts presented in his work but also to build a road map of next steps.

Specific questions from staff included: How do we address and navigate racism and microaggressions in the workplace, and what should we do if we witness them as a bystander? Kendi recommended that, as an institution, we first create a set of definitions and agreements around racism, antiracism, and microaggressions so that we can collectively identify

when something transgressive happens. He also reminds us that everyone is different, and that not all people want allies to intervene. It’s important to check in with people to understand what they need.

Another staff question: What is our responsibility as a cultural institution to engender antiracism? Kendi pointed out that few people today argue that those of other races are genetically or biologically inferior or superior. That said, racial disparity is often justified by a group’s perceived *cultural* inferiority or superiority. Being a cultural institution, Getty is part of the conversations and debates surrounding culture, race, and gender, so it’s important that staff take a stand.

That led to this query: How, as a cultural heritage institution with a largely Western European collection, do we incorporate strong antiracist education, interpretation, and messaging to diverse visitors who may not see themselves reflected in the artworks? Kendi believes that the issue isn’t that the artwork is Western European; the problem is that Western European artwork often gets presented as the pinnacle of art, or the archetype of human civilization. He recommends that we identify the gaps in representation, then provide the whole historical context, including the labor of people of color and of women—unseen contributions that allowed dominant groups to create, collect, and amass art.

In both his book and conversation with Getty staff, Kendi ends with a message of hope. He tells us that cynicism is the kryptonite of change—that we must stay hopeful and remember that to do the work, we have to believe that change is possible. My hope is that we continue to keep the lanes of activism open, whether in big ways, like organizing and taking action, or small ways, like information seeking and self-education. *How to Be an Antiracist* is a great place for anyone to start. ■



Chloe Medghalchi and Ibram X. Kendi at the Getty staff event *How to Be an Antiracist: A Conversation with Dr. Ibram X. Kendi*

THE ART OF EXHIBITION DESIGN

Jessica Harden, Getty's head of design, takes us behind the scenes

IF YOU LOOKED CLOSELY at the *Fantasy of the Middle Ages* exhibition last summer at the Getty Center, you might have spotted Beyoncé.

You wouldn't have found her in one of the featured artworks. She was painted right on the wall, a royal purple, princess-like silhouette created from a photo of Queen Bey. As Jessica Harden, Getty's head of design, says gleefully, "If you looked at it, you couldn't un-notice it. It was really subtle, but so good."

Clever details like this are just a few of the ways designers bring exhibitions to life for contemporary audiences. Harden oversees the team that designs exhibition spaces, a job that includes deciding where to place objects, what color to paint walls, and what font to use for explanatory texts. Visitors rarely ooh and aah over these elements the way they do for works of art—but without good design, guests may not understand how to navigate a gallery or fully absorb a show's themes.

"Art is about expression, and I think we should do as much as we can to create environments that engage and allow people to explore and express," says Harden. "A show isn't going to be fun for a visitor if it's not fun for us."

Harden, who joined Getty in 2020 after more than 20 years of working in galleries, design firms, and museums, recently broke down the steps Getty staff take to conceptualize an exhibition—from initial brainstorming to opening day. She also shared her ideas for making visitors' experiences even better when they step into a show.

By Erin Migdol
Associate Editor
J. Paul Getty Trust



In *Judy Baca: Hitting the Wall*, the design team organized Baca's preparatory sketches for her *Hitting the Wall* mural, beginning with her earliest drawings on the left side of the room and culminating in a life-size replica of part of the mural on the right side, so visitors could easily observe the artist's creative process. The dark teal wall color matches the shadows found in the foreground of the mural. "We wanted to celebrate the process of Judy Baca's work, so there was a balance between being celebratory and playful and being reverent too," Harden says.

Exhibition design by Alan Konishi and Chaya Arabia

Getting Started

Harden and her team start their work about 6 to 18 months before an exhibition is scheduled to open—after curators have mostly finalized the checklist of artworks, but before they’ve fully developed the presentation’s narrative.

Usually two designers team up for each exhibition. They then kick off the design process by asking the curators a few key questions: What story do you want to tell in the space? What messages do you hope visitors will take away? What are your other goals for the display? What parts of the story being told through the show should be emphasized? The designers also pore over the list of objects, experiment with how to group them, and discuss which should be highlighted—keeping in mind not only the curators’ answers to the above questions but also their own sense of aesthetics and spatial storytelling.

A photo of Beyoncé served as the inspiration for the princess silhouette painted on the wall in *The Fantasy of the Middle Ages*. Harden’s instruction to the designers was to “have fun” with the exhibition. The walls featured silhouettes representing common medieval tropes, including a knight, dragon, and castle, while banners in the lobby emulated the shape of flags carried during the Middle Ages.

Exhibition design by Erin Hauer and Julie Garnett

A design concept then begins to emerge and usually follows a set of tried-and-true precepts, Harden says. The designers will attempt to draw visitors’ attention to the most dynamic, essential objects by placing them prominently in the space. They’ll organize the pieces and information so that visitors understand what path to follow and not accidentally miss parts of the story being told by the artworks and explanatory texts. The size, color, and placement of the accompanying panels, labels, and graphics can help visitors “scan” the room to understand what the exhibition is about and which items and concepts are most important.

“In some ways it’s like setting up a video game where you’ve got your next goalpost, but you’ve also got these little things that you want people to do along the way,” Harden says. “How do you pull them from this point and this point? How do they know where to go next?”

Designers also look for opportunities to create dynamic artwork layouts. In *The Fantasy of the Middle Ages*, for instance, one showcase in the center of the gallery contained two artworks depicting castles. One was in a 3D pop-up book by Andy Warhol, and the other was painted on a flat manuscript leaf. The designers decided to give the latter a little extra height next to the former’s castle towers, so they created an angled “wedge” that the manuscript could rest on. When visitors viewed this case, they saw both structures at around the same height, making them easier to compare. Then, beyond the two artworks, guests saw the silhouette of a gigantic, decrepit-looking fortress painted on a wall.

Deciding on the Details

One additional question for curators helps the designers zero in on an overall tone and style for the exhibition: What do you want people to feel when they come into this space? Curators suggest all kinds of words, from “ethereal” and “fun” to “dynamic” or “respectful.” This helps inform details such as font choice, lighting direction, scale, and color.

“Say a curator really wants purple, but there are so many different types of purple,” says Harden. “If you really are keying in on that feeling, you can make purple dark and somber or you can make it bright and playful. We often ask a lot of ‘why’ questions to make sure we understand the underlying visitor experience goals beyond the direction—why purple? What are you trying to say with that purple?”

Designers will offer their expertise to make sure the aesthetic elements remain cohesive with the artworks. “We might say, well, the purple doesn’t seem to be serving the object as well here, maybe we substitute a gray with some purple undertones,” Harden says. Color preferences are often very personal to individual designers, and their choices may change depending on the lighting and other hues in the gallery. Bold colors can grab visitors’ attention, while subtle ones allow the art or graphics to pop. Certain tones may also help invoke memories or associations with specific times or trends.

Designers must also take practical factors into account, such as how high to hang paintings and wall panels so that they are accessible to the widest range of visitors. Museums traditionally operate under the assumption that an adult’s average eye height is 60 inches, though objects can be placed higher or lower for emphasis. The font for texts can enhance the style and character of the show, but it must also be legible. In *The Fantasy of the Middle Ages*, for instance, the team pursued a highly ornamented blackletter font indicative of medieval lettering and decoration. But after testing at various scales, they found that having both upper- and lowercase letters in this highly elaborate font negatively affected reading speeds. So, they opted to hybridize, keeping the elaborate font for the uppercase letters and using a simpler, quicker-to-process font for the lowercase ones. This noticeably improved the gallery texts’ legibility while still creating an ornate, medieval atmosphere.





Visitors examine *Mary, Lady Guildford* by Hans Holbein the Younger (Saint Louis Art Museum, Museum Purchase 1:1943) on display in *Holbein: Capturing Character in the Renaissance*. The exhibition texts were translated into Spanish as part of Getty's bilingual initiative. All Getty shows will feature Spanish texts by the end of 2023.

Exhibition design by Alan Konishi, Samantha Monarch, and Amy Kallen Jacinto

The design must accommodate objects' special requirements, such as earthquake isolators for sizable, fragile sculptures like those from antiquity. Most exhibitions at the Getty Villa include isolators for such vulnerable works. Smaller items, meanwhile, often need showcases; they protect pieces from damage that might occur if a visitor touches them, controls the surrounding climate necessary for conservation purposes, and deters theft. Larger artworks, like paintings or sculptures, also may need some sort of barrier, such as a rope, railing, or glass. These protective measures may be required by the people lending the art or be prompted by staff, such as registrars, conservators, or security, who are tasked with keeping the works safe from possible damage.

During the planning process, the interpretive content team members, who focus on making the exhibition narrative understandable for visitors, refine the texts, and preparators tackle the lighting and handling of the objects. Tools such as digital programs and physical models—think empty-walled, dollhouse-size reproductions of galleries—help the designers plot out and visualize the exhibition.

By the time the installation is complete, the overwhelming feeling is one of “either great relief or giddiness,” Harden says. “Like, ‘Oh God, we pulled it off—we don’t know how, but we did it!’”

Rethinking Museum Design

One of Harden's top priorities since arriving at Getty is to lead an evolution of museum design. Art institutions have historically focused their presentations around the objects—pairing them with texts that explain their significance—but how well does that approach serve visitors? Not everyone learns best by reading, Harden argues. “I don’t,” she says. “I’m a hands-on, kinesthetic type of learner. I learn best by moving and doing.”

Harden comes from a family of educators and originally studied science and math in college. But when she started taking art classes for fun, she realized that chemistry, physics, geometry, and literature can all be found in art. This interdisciplinary thinking excited her and propelled her into a career in exhibition design. Before arriving at Getty, she spent 12 years exploring creative new ways to structure and arrange shows at the Dallas Museum of Art.

“We have to design for the objects, because they are essential to the experience and stories that we want to tell, but we also have the responsibility to design for visitors,” Harden says. “I think there are a lot of false assumptions about our visitors and how much they can take in an exhibition environment, where they’re on their feet, challenged by time, and might have family or other people they’re trying to keep up with or interact with.”

Harden hopes one day to explore how art exhibitions could be used to dig into topics like history, math, and science and how exhibitions could become more experiential. For now, though, she and her team are busy dreaming up new design techniques, like figuring out the best way to incorporate Spanish translations of interpretive texts and enhancing the galleries with details that support the art and the stories told, as with the silhouettes in *The Fantasy of the Middle Ages*.

These touches can help exhibitions feel more inviting to visitors and visually enrich each presentation's themes. The process to create these details, Harden says, is “magical.”

“There is a lot within the atmospheric or environmental realm that we can do through design to enhance the curatorial goals, the visitor-experience goals, the mood, and to actually elevate the artwork and the story in a meaningful way.” ■



Conserving de Kooning: Theft and Recovery featured just one work of art, Willem de Kooning's *Woman-Ochre*, and consisted of four walls of texts, photos, and a video that told the story of the stolen painting and its subsequent restoration. “We played a lot with scale and tried to organize a vast amount of information into a singular gallery, playing a little bit more with color,” Harden says.

Woman-Ochre, 1954–55, Willem de Kooning. Oil on canvas. Collection of the University of Arizona Museum of Art, Tucson. Gift of Edward J. Gallagher, Jr. © 2022 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York

Exhibition design by Alexandra Shanley, Elise Burgos, and Matt Kelm



Egyptomania!

On the 100th anniversary of the discovery of King Tutankhamun's tomb, we do our own exploring—into the enduring phenomenon of Egyptomania, tourism's toll on the tomb, and how the Egyptian government and Getty conservators have paired up to keep this precious heritage safe for the next centuries

Three scenes from the afterlife of Tutankhamun as seen on the north wall of his burial chamber. Photo: Carleton Immersive Media Studio

By Alexandria Sivak
International Communications Manager
J. Paul Getty Trust

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WHAT COMES TO MIND when you think of King Tut? Is it a room full of golden Egyptian treasures? Intrepid 20th-century travelers allegedly cursed for their discovery? The sad tale of a “boy king” who left this world too soon?

It’s certainly true that Tut’s tomb is a universally celebrated symbol of ancient Egypt. Discovered in 1922 by archaeologist Howard Carter, the tomb’s trove of funerary objects—furniture, jewelry, clothing, and elaborate wall paintings among them—captured the popular imagination in unprecedented ways.

This year marks the 100th anniversary of the site’s discovery. Since our collective fascination with ancient Egypt has little changed, and heavy tourism to Tut’s tomb continues to this day, much has been done to preserve it for generations to come, including conservation efforts led by a team from the Getty Conservation Institute (GCI) and

the Egyptian Ministry of Tourism and Antiquities. But let’s first delve into what initially drove the discovery of Tut’s resting place.

Why the Obsession with Ancient Egypt?

Kent Weeks, an American Egyptologist, explains Egyptomania this way.

“Egyptomania means two things. First, it’s the interest in ancient Egypt in popular culture—National Geographic television specials, films like *The Mummy*—things that appeal to the ordinary person on the street. Second is the enthusiasm with which modern people take bits and pieces of ancient Egyptian culture and insert them into contemporary culture in things like architecture, design, or objects.”

During the Roman occupation of the Egyptian province, it was popular to incorporate objects like statues of Egyptian deities into sanctuaries

Left: Roman interpretation of the Egyptian god Bes, from a fountain, 117–250 CE. Luna marble. Photograph copyright © The Fitzwilliam Museum, Cambridge, GR.1.1818

Right: Pyramid of Gaius Cestius in Rome, Italy. Frank K., CC BY 2.0, Wikimedia Commons



and homes in what is now Italy. Artisans created if not direct copies of Egyptian objects, then at least their modern interpretations of them, the result being a curious blend of both cultures. These “Egyptianized” pieces came to define what Europeans and others considered Egyptian.

An example of this Roman adaptation of Egyptian motifs is a marble statue of the Egyptian god Bes from the second to mid-third century CE. Bes was the protector of pregnant women, as his prominent genitals might suggest, but absent are the details found in Egyptian representations, like his ostrich-plume headdress, oversized head, and leonine ears. His beaded belt and wolf’s-head amulet are also more representative of Roman dress, and he likely served as a fountain ornament rather than a treasured godly statuette.

On a grander scale, the pyramidal tomb of Roman magistrate Gaius Cestius in Rome is unmistakable in its homage to Egyptian heritage, albeit on a much smaller scale than the pyramids of Giza.

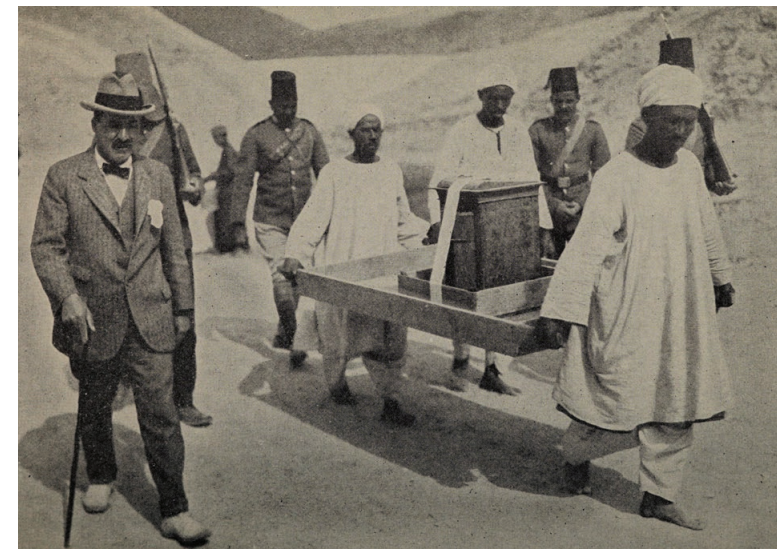
The invasion of Egypt by French general Napoleon Bonaparte in 1798 brought a resurgence of interest. For his expedition, Napoleon assembled a team of 167 scholars and scientists, known as the Commission of the Sciences and Arts, and charged them with gathering as much information as they could about the art, culture, and history of the region. Although the French were eventually driven out of Egypt, the commission’s work endured, resulting in their publication of *The Description of Egypt* and Vivant Denon’s *Travels in Upper and Lower Egypt*—reports that enchanted populations across Europe and elsewhere. The commission’s efforts also led to the discovery of the Rosetta Stone, one of the world’s most important archaeological finds and the key to understanding Egyptian hieroglyphics.

Carter’s Big Score

At the beginning of the 20th century, Egyptian tomb excavations and new discoveries were frequent, and just as often, they made headlines. Egypt had become overrun by archaeologists and their wealthy patrons, the latter hoping to take home their share of artifacts for display both in their personal collections and in museums.

Caught up in the romance of foreign travelers’ accounts, those unable to visit Egypt created their own fantasies. In the United States, Europe, and elsewhere, it was fashionable to decorate one’s home in the “Egyptian” style. Seeing mummies as objects of curiosity rather than human beings deserving of dignity, some devotees even hosted real and fake mummy “unrolling ceremonies” in homes, theaters, and hospitals.

“What’s interesting about the discovery of Tut’s tomb is, that’s when things are beginning to change in Egypt,” says Lori Wong, Robert H. N. Ho Family Foundation Senior Lecturer in Conservation at the Courtauld Institute in London, and a former GCI staff member who worked on the conservation of Tut’s tomb. “The idea of foreigners coming in and excavating and taking whatever they wanted had essentially ended, and Egypt was increasingly asserting control over its heritage.”



Top: *Examination of a Mummy—A Priestess of Ammon*, 1890, Paul Dominique Philippe. Oil on canvas. Image courtesy Wikimedia Commons

Above: Archaeologist Howard Carter walks beside a group of people carrying an artifact through a desert. Photograph from *The Tomb of Tut-Ankh-Amen*, by Howard Carter and A. C. Mace, illustrations and photographs by Harry Burton. Image courtesy Wikimedia Commons



Above: GCI staff perform conservation work in the tomb of Tutankhamun in the Valley of the Kings, Egypt.

Left: Two people work with an environmental monitoring machine outside the tomb of Tutankhamun in Egypt.

After the discovery and excavation of the tomb, Egypt retained ownership of most of the objects. Many of these then toured the world in one of several Tut-related exhibitions and will eventually have a home in the Grand Egyptian Museum in Giza.

Throughout the rest of the 20th century, archaeological practice in Egypt became less about collecting “treasures” and more about documenting, researching, and protecting what was found. Tourism continued, but so did the understanding that there was a finite supply of fresh discoveries. Plus, the conservation field was beginning to grow, offering a new generation of experts who could develop best practices for preserving ancient tombs and other sites.

“The modern discipline of conservation is emerging parallel to the discovery and excavation of the tomb in the 1920s,” says Wong. “People like Alfred Lucas and Arthur Mace were selected by Carter to join his team and had the specific role of dealing with the preservation of the artifacts.”

Enter the Tourists

As an icon of Egyptian history and art, Tut’s tomb is one of the most visited tourist sites in the world. Millions have entered the tomb and seen its colorful wall paintings, hieroglyphs, and the mummy of the king himself, preserved in an oxygen-free case.

While the tomb is considered small compared to those of other Egyptian rulers, it was surprisingly well-preserved. Probably constructed hastily when Tut died unexpectedly before reaching his 20s, the site was later buried by debris when a subsequent tomb was constructed. Though not completely undisturbed, Tut’s resting place remained relatively intact until Carter’s discovery.

By the early 2000s, it was clear that the tomb’s popularity was taking its toll. Fluctuations in temperature and humidity from the steady stream of tourists put stress on the wall paintings. The poorly ventilated space made visitors uncomfortable. Camera crews were allowed too close to the wall paintings, causing scratches and abrasions. Dust and lint carried in on shoes and clothes were deposited on the paintings and sarcophagus, creating a less than ideal viewing experience and a tomb that required regular, invasive cleaning.

Finally, there was the mystery of the brown spots that appeared throughout the tomb. Egyptian authorities feared that constant visitors were causing the spots to grow, threatening to endanger the paintings.

Conservators to the Rescue

In 2009 the GCI partnered with Egypt’s Supreme Council of Antiquities to create a conservation and management

plan that would allow for tourism but keep the tomb safe from further damage. After performing the most thorough study of the site since Carter’s time, the GCI and its Egyptian colleagues developed strategies for the tomb’s conservation and presentation.

The team designed a new viewing platform that increased visitor access and protected the wall paintings. A new filtered air supply and exhaust ventilation system helped control humidity, carbon dioxide, and the influx of dust. The flaking paint of the wall paintings was stabilized, plaster was repaired, coatings from previous treatments were reduced, and dust was safely removed. The tomb was also given new lighting and signage that have improved the visitor experience and enhanced understanding of the site and its history.

As for the brown spots, extensive DNA and chemical analysis determined that they were microbiological growths that were dead and no longer a threat to the wall paintings. Still, the existing spots had penetrated the paint layer and could not be removed without causing damage.

A major goal of modern conservation projects is to ensure the long-term sustainability of conservation efforts and to provide local professionals with the tools and support they need to maintain their heritage sites for the future. For the Tut project, this meant training those professionals and developing a manual that provides guidance for the tomb’s continued maintenance as well as recommendations for future changes and improvements. It also meant working with teams on the ground to continue environmental monitoring. The GCI completed its work in 2019, and today the tomb and its contents remain better protected.

Jeanne Marie Teutonico, associate director of strategic initiatives and publications at the GCI, believes the 100th anniversary is a chance to discuss more than Carter’s discovery and the mystery of Tut’s life and death.

“This is an opportunity to talk about the way we now go about conserving and managing heritage,” says Teutonico. “Our goal is to preserve the tomb for future generations so that those who come after us can have their own experiences of the place and make their own decisions about what is important and why.”

Weeks, meanwhile, believes that Egyptomania will endure. “I’ve never heard a child say, ‘when I grow up, I want to be an Assyriologist,’ or ‘I want to study Mayan hieroglyphs,’ or ‘I want to study ancient Rome.’ It doesn’t happen. If they’re interested in archaeology, it’s because of ancient Egypt. This is what draws them in, what got them interested, and what keeps them coming back.” ■

CONSERVING BLACK MODERNISM



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A new grant program elevates and preserves the work of Black architects

By Carly Pippin
Communications Specialist
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SAY THE WORDS “MODERN ARCHITECTURE,” and some familiar names may come to mind: Frank Lloyd Wright, Le Corbusier, Frank Gehry. But a much broader swath of architects contributed to the built landscape across the United States, some of whom faced unjust barriers and remain relatively unknown.

One such person was Amaza Lee Meredith, an art teacher and chair of the Virginia State College, later Virginia State University (VSU), art department. She practiced architecture in the 1930s, a time when few women were positioned to break the industry’s glass ceiling. She was also African American.

As a Black woman, Meredith was prohibited from receiving a formal architectural education and was never licensed, yet she would go on to design numerous structures for friends, families, and institutions across the country. Among her most notable achievements was Azurest South, once her personal residence and today the Alumni House on the VSU campus. Despite her many accomplishments, though, Meredith’s place within the canon of influential modern architects remains insecure.

Meredith is just one example of under-recognized Black architects and designers who helped shape modernism in America. Despite having to work against the backdrop of racism and structural inequality, these creators fueled architectural

Amaza Lee Meredith at work in 1958 on plans for an addition to the Gillfield Baptist Church in Petersburg, Virginia. In segregated, wealthy Sag Harbor, New York, Meredith worked with her sister Maude Terry to design Azurest North, an enclave of vacation homes for middle-class Black Americans. Photo: Virginia State University Special Collections and Archives

innovation and experimentation, pushing the limits of how people lived within their built environments. A handful of Black architects, including Paul Revere Williams, gained fame for their designs, yet most worked in larger offices in the shadow of white architects of record and are only just now gaining the attention they deserve.

“Black modernism has always been out there,” says Mabel O. Wilson, Nancy and George Rupp Professor of Architecture, Planning and Preservation at Columbia University and director of its Institute for Research in African-American Studies. “As Lonnie Bunch [secretary of the Smithsonian Institution] is fond of saying, ‘oftentimes Black history is hiding in plain sight—there’s a way in, but it just isn’t legible.’ It’s just who was writing the histories, who was defining modernism that determined who was included or excluded.”

At Getty, new efforts are underway to reframe modernism and to fully encompass Black contributions. Although the Getty Foundation’s Keeping It Modern initiative (2014–20) awarded 77 grants

totaling \$11.8 million to support conservation planning for modern sites around the world, none of the 15 US-based grant recipients was designed by a Black architect. The Foundation wants to rectify this omission.

“We heard the increasing calls in recent years to rethink and expand the story of modern architecture in the United States and to do a better job of recognizing Black architects and designers,” says Getty Foundation director Joan Weinstein. “As a result, we’ve developed a new program that shines a light on this heritage.”

This September the Getty Foundation, in partnership with the National Trust for Historic Preservation, launched Conserving Black Modernism, a \$3.1 million commitment to advance long-term conservation planning for modern buildings by Black architects. Conserving Black Modernism will expand the National Trust’s African American Cultural Heritage Action Fund’s annual grant program, which helps preserve landscapes and buildings that speak to Black life, humanity, and cultural heritage. Bolstered by



Azurest South's minimalist lines, lack of ornament, and rounded corners inset with glass block windows reflect Meredith's embrace of modern architectural principles. Azurest South, 1939, Amaza Lee Meredith. Virginia State University, Ettrick, Virginia. Photo: Brian D. Goldstein, 2021, CC BY-NC 4.0

\$80 million in funding, the Action Fund stands as the largest program in the country dedicated to the preservation of African American historic places. The national grant program has supported more than 200 historic sites to date at a total investment of \$12.4 million.

“When we look at this national collection of modern structures, the influence of African American architects on the landscape is undeniable,” says Brent Leggs, executive director of the Action Fund and senior vice president of the National Trust. “This program will leverage historic preservation to protect and interpret the imbued stories and physical evidence of Black modernism, including the design thinking, ingenuity, and creativity that has stood the test of time.”

Known for its bold, innovative forms and use of experimental materials, modern architecture is one of the defining artistic forms of the 20th century.

Architects and engineers of the time used untested approaches and novel construction techniques to advance new philosophical ideas of the built space. Black architects embraced the style's optimistic, progressive tenets; their efforts led to such important structures as the space-age Theme Building at LAX and the first federally funded housing complex in Washington, DC, in addition to numerous churches, community centers, and university buildings.

“This program will go a long way to expand our thinking around modernism and to shed light on Black architects whose work shaped modern architecture in the United States but who have largely been left out of the history books,” says Wilson.

Conserving Black Modernism strives to bring new voices into the field by engaging Black professionals, students, and grassroots leaders. Grantees, to be identified following an open call for applications later this year, will participate in a range of educa-

tional activities—from board building and fundraising to long-term conservation management planning. At the initiative's conclusion, the public will have free access to research reports and planning documents for each funded project through online library portals hosted by Getty and the National Trust.

“These grants provide support for emerging study and advocacy to preserve the undervalued works of Black architects across this nation who worked within and beyond the aesthetic and economic constraints of their time,” says Milton Curry, professor of architecture at the University of Southern California (USC) School of Architecture. “The complex story of modernism cannot be fully revealed without new research on its impacts in

and on the Black communities that it has touched.”

The Getty Foundation's support of the National Trust's Action Fund is part of Getty's overall commitment to confronting and correcting the erasure of Black artistry and imagination. It complements study of the Getty Research Institute's Paul Revere Williams archive (acquired jointly with USC in 2020) and aligns with the Getty Conservation Institute's Los Angeles African American Historic Places project, which identifies and protects African American heritage across the city.

Together, these efforts will help ensure that the remarkable legacy of our country's Modern Movement Black architects is preserved, interpreted, and celebrated. ■

Architect Paul Revere Williams learned to draw upside down to sketch for any white clients who might have been uncomfortable sitting next to an African American. *Portrait of Paul R. Williams*, 1952, Julius Shulman. Gelatin silver print. © J. Paul Getty Trust. Getty Research Institute, Los Angeles (2004.R.10)



Meet Getty's New CEO

Katherine E. Fleming tells us why she left New York University for Getty, how her international upbringing made her forever curious about culture, and what she thinks of Getty so far

By Erin Migdol
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J. Paul Getty Trust



IT'S KATHERINE E. FLEMING'S third week as Getty president and CEO, and her office has, understandably, the sparse look of brand-new occupancy. But the space does already feature one personal touch: a photo, prominently displayed, of the Getty Center under construction in the 1990s. Fleming lived in LA at that time and vividly remembers going to the Center's opening celebration in 1997 with her four-year-old daughter. John Papadopoulos, then a curator of antiquities at the Getty Museum, had invited her, and she was thrilled to attend an event that was the "hot talk of the town."

"I was really preoccupied with the big stones with the fossils embedded in them," she remembers. "I also spent a lot of time calming the nerves of my daughter, who was totally freaked out by the giant puppets walking around." (The puppets were inspired by James Ensor's *Christ's Entry into Brussels in 1889*.) "But there was definitely a palpable feeling that this was a huge new thing on the LA scene."

Twenty-five years later, Fleming has just succeeded Jim Cuno, who retired as president and CEO earlier this year. She comes to this role after serving as provost (chief academic officer) of New York University (NYU) since 2016, and she'll draw on her decades of scholarship on Mediterranean, Jewish, and Greek history and religion.

Fleming began her academic career in Southern California in the 1990s, working as a lecturer at universities around the region before joining NYU's history department in 1998 as an assistant professor, eventually becoming Alexander S. Onassis Professor of Hellenic Culture & Civilization in the Department of History and in the Onassis Program in Hellenic Studies. Her other pursuits have included cofounding a multiyear oral history project in Greece that has collected 55,000 stories.

In her first few weeks at Getty's helm, Fleming has spent most of her days meeting her new colleagues and learning how Getty operates. But she recently found time to sit down with us and share a little about herself.

What were your earliest experiences with culture, museums, and art?

They were mainly experiences given to me by my parents. I grew up in Princeton, New Jersey. My father is a professor specializing in medieval iconography, and particularly medieval literature of France



Fleming, age seven, with her brother in Assisi, Italy

and England, at Princeton University, and my mother is a British-born Episcopal priest. Both of my parents are interested in medieval art and architecture, so we spent a huge amount of time in Italy, France, and the United Kingdom while they did research or visited family, and I was taken to pretty much every conceivable museum, building of interest, or church.

I didn't always understand what I was seeing, but I understood that it was important to see things of this sort. Other than being given the basic info, like "Saint Francis was from here," my parents did not give my brother and me little lectures as we went around Europe, thank heavens. One of the most striking things about these places was the size and texture of the stones used in construction. When you're a kid, you absorb things sensorily much more than you absorb them intellectually.

The first museums I went to were the British Museum and the Victoria & Albert Museum in London. I can certainly remember lots of rainy, rainy days at the V&A. Again, it was the structures themselves that were almost as striking as the collections within them. I think that was an indicator to me that culture mattered, or that the things inside mattered, since they lived in buildings you'd associate with royalty.



Fleming and grounds staff (from left) Arturo Cuevas, Miguel Ambriz, and Elvia Castillo get to know each other at a welcome lunch for the new president, held at the Getty Center on August 8.

How did you decide to pursue scholarship in religion and history?

I didn't go into school thinking, oh, I want to study comparative religion. I took my first comparative religion class because it fit into my schedule. And it turned out to be taught by someone I found super, super interesting. That was the first time I had thought about religion not as something "spiritual" or "divine," but rather as culture, as a cultural product like a work of art or music. I spent a lot of time reading anthropological texts about religion. And I'm sure that coming out of a religiously oriented family—we went to church every Sunday, and I was expected to sing in the church choir—it was particularly interesting to me to think about religion in a comparative context. I'm also really fascinated by languages and liked reading texts in their original languages. And so I became a religion major.

You moved to California to get your PhD at the University of California, Berkeley, and then to LA to teach history at universities in the Southern California area. What were you imagining yourself doing for a career at that point? And during this time, did you visit the Getty Villa, and if so, what did you think of it?

Of course I visited the Getty Villa! I thought it was very impressive and, architecturally, I found it pretty wild to see this attempt to build a Herculaneum on the Pacific. Career-wise, I was all over the place!

What made you decide to join Getty as CEO?

The opportunity came along at the moment in my career arc when I was ready to wind down my work as provost of NYU. I didn't know what the thing after that was going to be. But I was pretty sure I didn't want to stay in higher education administration, which is a tough, exhausting line of work. I felt like I had done all I could do in that realm. And I thought, maybe I'll go on leave and write some books or do something different with my life. This came along at a moment when I was imagining doing something much more radical than I ever would have imagined just a few years prior. It really helped that I had lived in LA before and that I had been really happy living here. It helped

that I had prior knowledge of the institution—I had known a lot of people who had been scholars at the Getty Research Institute and people who had worked with the organization. I also loved that Getty is "academia adjacent." By that I mean, in the ideal scenario it can have the collegiality and sense of collective knowledge production that are hallmarks of the academy, with the potential for the more outward-facing and dynamic qualities that can sometimes be missing from academic institutions. Joining Getty was definitely a sharp turn, but it came along at the right moment.

How will your experience at NYU impact your approach at Getty?

Higher education retains, at its best moments, the feeling of being a collaborative, nonhierarchical community engaged in the collective pursuit of knowledge production. I could meet a physicist, not really know anything about what that person is doing, yet know that we have the commonality of being colleagues and scholars engaged in the same activity of knowledge production. That's something I hope exists here at Getty—but to the extent that it doesn't, or could be amplified, that's something that would inform the way I do things here.

You have to assume that people have their own areas of expertise, that they know what they're doing, and probably know how to do it better than I would know how to do it. And then you have to allow people to do the things they're really good at.

How are you spending your first few months on the job?

I'm trying to spend a lot of my time walking around. That's a very New York thing to say, but both on campus and at home, I've been getting out as much as I can. In fact, this interview is one of the few meetings I've had here in my office rather than somewhere else. One of the first things I read on arrival was the results of the recent "climate survey," a questionnaire many Getty staff filled out about their perspectives on the institution. So I am trying to learn as much as I can about workload, work flexibility, and the job satisfaction that people do—or don't—feel working here. I have also been trying to learn what different people's areas of expertise are.

In my off-hours, when I'm not here, I have been spending a huge amount of time wandering about, especially right now in Santa Monica, which is where I'm staying, to get reacquainted with the vibe of the place, learn where things are, and feel connected to it. But I had my first kid 30 years ago, and my youngest kid is only just now moving out of the house to go to college. So this is the first opportunity I've had in decades to just be like, "Whoa, what should I do tonight?"

What observations have you made as you've been walking around your new campus?

One thing that strikes me is the frequency with which I overhear people talking about how beautiful the Center and Villa's outdoor spaces are. I hadn't really paused to consider how much of a resource and a destination the entire place is, in addition to the museum. For a lot of people, myself among them, just finding yourself in a place that's quieter and more peaceful, with beautiful views, is a really, really nice thing.

How would you describe your leadership style?

I would say, if you forced me to use some adjectives, that I'm fairly decisive, but not impulsive. I'd like to think that I'm fairly creative. I'm also into moving things along. A lot of people think you need to have a huge number of meetings and discussions and conversations. But maybe you can actually find out what people are really thinking if you talk to them in contexts that don't involve sitting around in a room together. I try to make sure that I'm accessible. And I just really like meeting all different kinds of people and doing all different kinds of things.

What message would you like to share with the Getty community as you begin your new role?

I know it's super weird when you have new leadership at an organization. It can be exciting. It can be daunting. It can be annoying. It can make you feel paranoid. It can make you feel invigorated. I've gone through it myself. I think it's totally okay for people to feel any or all of those things.

But I don't have any plans to suddenly ruin everybody's world. For some people, it might feel like, "Well, maybe I didn't want a new leader. What does that mean for me in my world?" I completely get that there are people who probably feel that way. And that's okay. While it's too early for me to have fully formed future plans, I do look forward to thinking collectively about what we think Getty does and should stand for and to articulating our mission even more crisply. ■

Quick takes

Education: BA in religion, Barnard College; MA in religion, University of Chicago; PhD in history, University of California, Berkeley

Last book you read: I'm currently reading *Inside of a Dog: What Dogs See, Smell, and Know* by Alexandra Horowitz, who's one of the world's leading experts in canine cognition.

Pets: A female rescue dog named Trotsky. My middle daughter was the least happy about us getting a dog and said, "I will only accept the dog if we name the dog Trotsky." And the name has now become so entirely associated with the dog that I don't even think of there being another Trotsky out there in world history.

Favorite TV show: I grew up in a home that didn't have a TV, so I don't recall a show from my childhood. Even now, we have an Apple TV that's only connected to the Internet, and I literally don't know how to turn it on.

Most memorable moment from travels abroad: In second grade I lived in a suburb of Rome while my dad did research for a book. I have some great memories of that, mainly involving hanging out outside with large groups of kids playing marbles.

Favorite musician: I like really good guitarists—Mark Knopfler from Dire Straits, Carlos Santana. I listen to a lot of French and Greek music, I think partly because Spotify keeps feeding it to me.

LA activities you're most looking forward to: I still have a number of old friends in LA I've maintained contact with over the past 25 years. It'll be nice to see them in a context that isn't a brief visit. And I'm looking forward to spending a lot more time outside than you're able to do when you live in New York City.



Getty Research Institute curator Idurre Alonso and Getty head gardener Arturo Cuevas discuss the objects featured in *Reinventing the Américas*.

Local community members challenge colonial depictions of Indigenous peoples in *Reinventing the Américas*

A Splash of Truth and Many Lies

By Erin Migdol
Associate Editor
J. Paul Getty Trust

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GETTY HEAD GARDENER ARTURO CUEVAS considers himself an artist when it comes to caring for the Getty Center’s vibrant landscape. But he isn’t often consulted about the art inside the buildings. So, when Getty Research Institute (GRI) curator Idurre Alonso asked him to share his opinions on works of art for an upcoming exhibition, he eagerly agreed. It was the first time his department had been included in a show.

“Being invited to collaborate on this, it makes me feel good,” Cuevas says.

Alonso not only welcomed his perspective, she also felt that without it, the exhibition wouldn’t be complete.

Called *Reinventing the Américas: Construct. Erase. Repeat.*, the exhibition offers representations of the Americas found in books and prints from the 15th to 19th centuries. As Alonso had envisioned it, the show would question the mythologies, utopian visions, and stereotypical ideologies Europeans spread after “discovering” the continents. But there was a problem: the works only represented the European point of view, so how would contrasting perspectives be offered?

She decided to invite people who can trace their lineage to the precolonial Americas to share what they thought of the depictions of Indigenous people. Their comments became insightful labels that are currently displayed alongside the works. Alonso also invited Indigenous Brazilian artist Denilson Baniwa to create pieces especially for the exhibition.



The wall label for this engraving, which depicts explorer Amerigo Vespucci sailing west, surrounded by warriors and sea creatures, was written by Getty grounds staff members Salvador Álvarez, Arturo Cuevas, Federico Mora, and Efraín Pérez: “Most history is not reality, as it consists of both truth and imagination. That is how history is written—with a splash of truth and many lies, which in this case were fabricated to attract Europeans to America.”

Americo Vespucci on His Ship, about 1589 or 1592, Adriaen Collaert. Engraving. From *The Discovery of America* (Antwerp, ca. 1589 or 1592). Getty Research Institute, Los Angeles (2012.PR.2)

Layering Histories

For Reinventing the Américas, artist Denilson Baniwa reimagines the colonial images of Latin America

Indigenous artist Denilson Baniwa has spent his career studying centuries-old illustrations of his ancestors in the Brazilian Amazon.

Between 1492 and the late 1800s, European conquistadors, travelers, and artists produced numerous illustrations of the Native peoples and landscapes of the Americas for audiences around the world. These depictions—part fact, part fiction—were based both on observation and European fantasies about the unknown.

From images of “exotic” inhabitants to fantastic fauna, these popular prints created stereotypes that still persist. “Most of the time, these artists had never been to the Americas,” says curator Idurre Alonso. “And these same representations of Indigenous people as cannibals, wearing feathers, and being ‘uncivilized’ still happen today.”

Denilson often layers components from colonial and 19th-century art with elements of his own cultural traditions to question ongoing stereotypes

about Indigenous people. “What I do as an Indigenous artist is to draw the focus away from the original narrative and focus on the narrative that I want to tell,” he says. “That sometimes involves cutting out the main element, or painting over an element with ink, or writing a sentence that draws the public’s attention to a certain point where I think it’s interesting to start a conversation.”

Reinventing the Américas features his video artworks, a mural depicting the history of colonization, and colorful graphic interventions. For Denilson, now is an important moment for Indigenous communities to share their stories after a long history of attempted erasure.

Denilson proposes, says Alonso, that we listen to the ancestral voice of the pajé, or shaman, whose words can help us navigate colonial traumas and create our own reinventions of the Americas. He shows how the idea of the Americas is far from fixed; in manipulating the images through cutting, layering, pasting, and painting, he finds new meanings.

“This is how I understand my existence, and how I understand my work,” Denilson says. “It’s to erase, to scrape away these layers of colonization until you find something ancestral in the middle of it all.”

—Anya Ventura, Digital Media Producer, Getty Research Institute

Below: Artist Denilson Baniwa works on his installation at the GRI.



Left: *No More America*, 2022, Denilson Baniwa. Digital intervention on *Allegory of America*, from Philippe Galle, with verses by Cornelis Kiliaan, *Prosopographia* ([Antwerp?], 1600s), pl. 43. Getty Research Institute, 94-B3364. Courtesy the artist



Jorge Gutiérrez contributed this response to a portrait of Montezuma, emperor of the Aztec Empire: “This image represents to me the strength of the Indigenous people who were defending their communities and cultures. It symbolizes the history of resistance. They rose and fought back. From a contemporary point of view, in terms of values and politics, we would align with Montezuma. We are trying to protect our rights, whether we are Black, immigrants, Native people, or queer. We are fighting the ideology of white supremacy.”

Portrait of Montezuma II, 1704, Isabella Piccini. Engraving. From Antonio de Solís y Ribadeneyra, *Istoria della conquista del Messico* (Venice, 1704). Getty Research Institute 93-B9622

Contributors to the labels include Cuevas and fellow grounds staff Salvador Álvarez, Federico Mora, and Efraín Pérez; artist Lilia “Liliflor” Ramirez; singer and author Jessa Calderon, who is part of the Chumash and Tongva Nations of Southern California; and Jorge Gutiérrez, founder of the nonprofit Familia: Trans Queer Liberation Movement.

For Alonso, the project was about inclusion—providing a more nuanced view of the art and showing members of the communities represented in the exhibition that they, and their opinions, matter. She’s not alone in this thinking: institutions such as the Middlebury College Museum of Art, the Delaware Art Museum, and the Baltimore Museum of Art have invited community members and museum staff without backgrounds in art history to help write wall labels.

“For this exhibition I thought, let’s get rid of this voice of the curator that decides everything and gives you the tone of everything,” says Alonso. “Let’s insert many different voices, so you can see these objects from different perspectives.”

Books and Books of Misinformation

Seven years ago, Alonso began mulling over the idea of an exhibition that would examine how Europeans created an exaggerated, stereotypical, fantastical image of “America” and the Indigenous people who lived there. This portrayal, which she had encountered again and again as she examined the colonial and 19th-century materials in the GRI’s Special Collections, was rife with disturbing concepts.

While Europeans sometimes gushed about the land as a “paradise,” they also described Indigenous people as cannibals, represented them as savages, and portrayed native wildlife as “monsters.” Alonso decided to focus an exhibition on books and other materials printed in multiples, as well as letters written by figures like Christopher Columbus, because these were meant to travel (and influence) the world. These items also became the basis for further depictions, sometimes by Europeans who had never set foot on American soil.

Denilson’s new pieces include video art, a mural, and a “cabinet of curiosities” that further critique European perspectives. He also created artistic interventions on various objects from the GRI collections; for example, adding his own imagery on top of digital versions of several drawings. The exhibition includes examples from pop culture as well, with a Spotify playlist featuring songs like Madonna’s “La Isla Bonita” that perpetuate some of the ideas represented in the show.

“That’s why the exhibition is called *Reinventing the Américas*—because everything is like a reinvention of the reinvention,” Alonso says.

New Perspectives, New Truths

After selecting her panel of label contributors, Alonso showed them the objects in the exhibition. The panelists each selected a few favorite works to discuss. She encouraged her interviewees to look at the objects with a critical eye and to consider the following questions: How has the artist chosen to depict the subjects' clothing, faces, tools, and body movements? What does that say about the artist's perspective and biases? Mostly, she was curious: how did the drawings make her writers feel?

Cuevas had never engaged with art that way before and calls the exercise "eye-opening." He began to see that the images were more than just drawings; within each composition lived a message he could form his own opinions about.

"With Alonso, the works were something deeper, more detailed," Cuevas says. "This figure represents this, this one over here means this. When I see all of that captured in a drawing, I see that, wow, these depictions are not what we are."

Each person brought a unique viewpoint to the works, Alonso says. Calderon pointed out themes related to nature, while Gutiérrez looked at objects through a political lens.

Sometimes their reactions surprised her, as when Calderon took an unexpected approach to pictures Alonso thought she would find offensive.

"All the time, she was looking at the positive side of the images," Alonso remembers. "She said things like, 'You can see in this image the connection between Indigenous people and nature,' or 'These women assimilated to another culture but still kept their Indigeneity as part of it.' It was really interesting to see how they looked at these images."

Always Question

Reinventing the Americas invites visitors to challenge their own assumptions and reconsider what they've been told about the people who populated the Americas before Europeans arrived. Cuevas sees that these stereotypes persist to this day, and he hopes the labels will help visitors realize that anyone, regardless of educational level or cultural background, can respond insightfully to works of art, and that their opinions deserve to be heard.

For Cuevas, the exhibition was a chance to respond to the books and drawings that portrayed Americans so dishonestly. He points out that when Europeans reached American shores, Indigenous society was even more advanced and civilized than their colonizers ever bothered to discover.

"Our culture is as varied as the one here, as varied as European culture, because we are a mix of so many cultures," Cuevas says. "We are cosmopolitan. We are not just a single part. We have different ideas, and we adapt to everyone's ideas."

Alonso encourages visitors to question the images they're looking at and build their own viewpoints. After all, the Americas have never stopped being "reinvented."

"We keep reinventing the Americas, and that's going to be an ongoing process," she says. "I would like people to understand that, and to think about what their own reinvention of the Americas would be."

What would her reinvented America look like? "It's a more inclusive America, where the voices and perspectives of historically underrepresented groups are heard and become part of this very complex history." ■

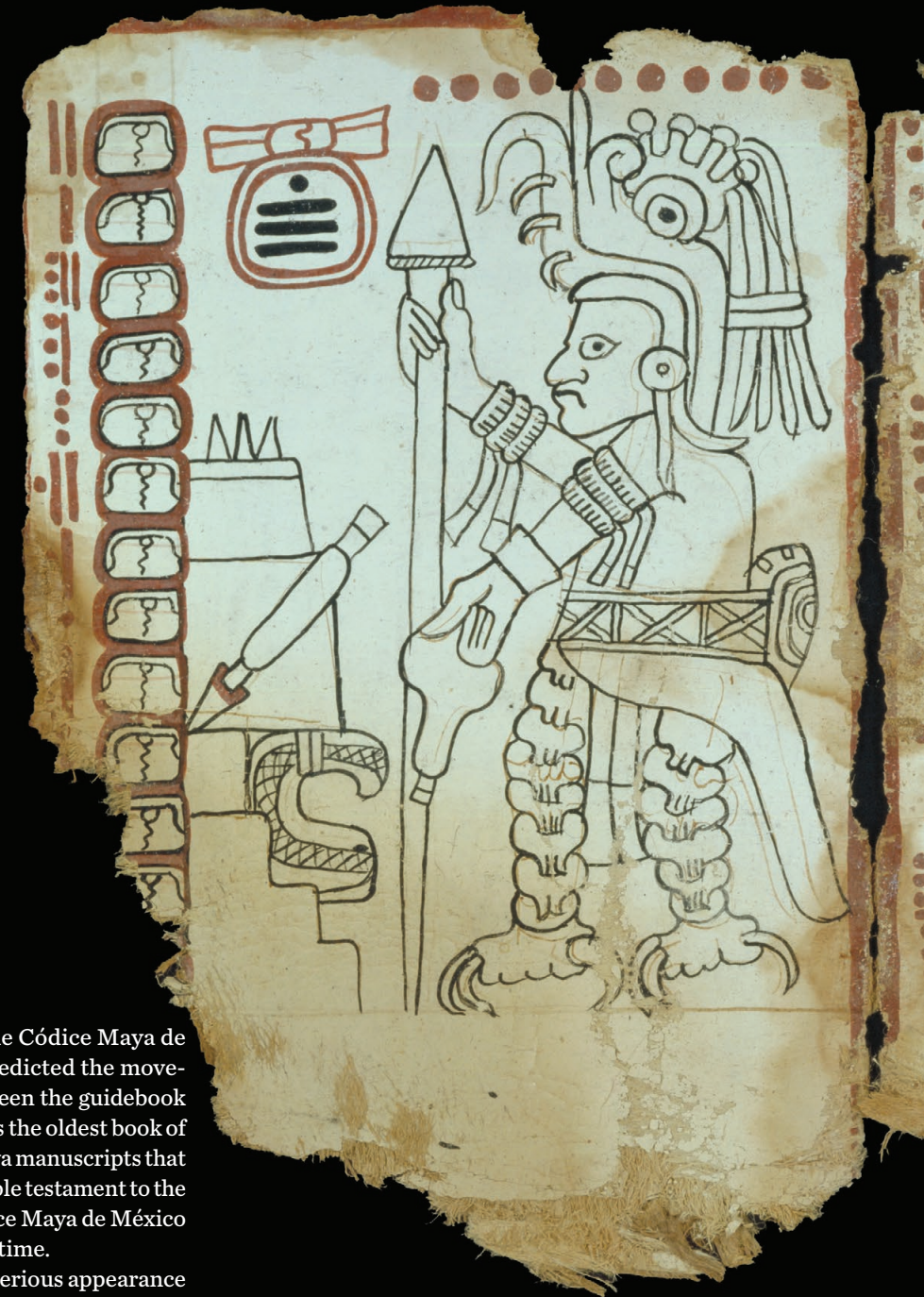


Jessa Calderon found a positive side of these engravings of men from California and Mexico: "What I noticed in these images is the similarities in dress and the understanding of how people tended to the land, which is shown in their style of dress, for example, in the collection of feathers. In California, when we create adornments for our heads, we use plants as well as parts from animals. Those elements show the relationship of how the native nations worked with the land and their environment."

Far left: *Warrior from Ancient Mexico*, 1795–96. Engraving. From Jacques Grasset de Saint-Sauveur and L. Labrousse, *Encyclopédie des voyages* (Paris, 1795–96). Getty Research Institute, Los Angeles (P840001)

Left: *Man from California*, 1795–96. Engraving. From Jacques Grasset de Saint-Sauveur and L. Labrousse, *Encyclopédie des voyages* (Paris, 1795–96). Getty Research Institute, Los Angeles (P840001)

Page 8 of Códice Maya de México, about 1100, Maya. Mineral and organic pigments on bark paper prepared with gesso. Biblioteca Nacional de Antropología e Historia, Secretaría de Cultura- INAH-México. All rights reserved

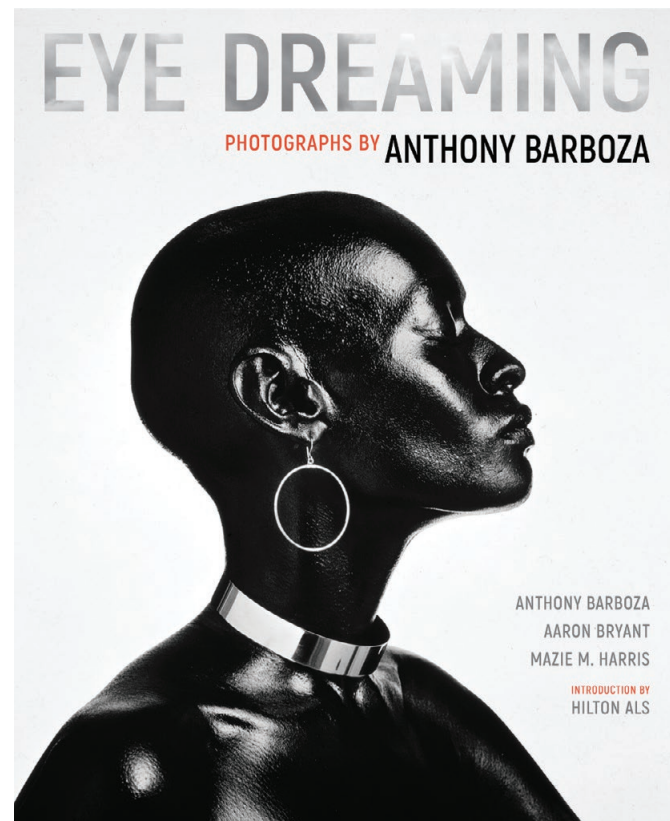


Also on view this fall: Códice Maya de México

Around 900 years ago, a Maya scribe made Códice Maya de México, a sacred book that tracked and predicted the movements of the planet Venus. It would have been the guidebook of a community's spiritual leader. Today it is the oldest book of the Americas, one of only four surviving Maya manuscripts that predate the arrival of Europeans. A remarkable testament to the complexity of Indigenous astronomy, Códice Maya de México is on display on the West Coast for the first time.

The exhibition explores the book's mysterious appearance in a private collection in Mexico during the mid-1960s, the disputes among international scholars about its authenticity, recent scientific investigations that proved it was not a forgery, and Indigenous peoples' sophisticated ways of understanding the cosmos circa 1100 CE.

The Getty Museum is presenting this exhibition in collaboration with the Instituto Nacional de Antropología e Historia and Biblioteca Nacional de Antropología e Historia, Mexico City. Generous support for the exhibition is provided by the Leonetti/O'Connell Family Foundation.



His mother's sister, Jean Barros, lived in New York at the time, and she arranged a meeting between Barboza and photographer Adger Cowans through a mutual friend, Eleanor Ponte. Cowans introduced Barboza to members of the Kamoinge Workshop. In joining Kamoinge, he became part of a movement in which African American creatives across the country mobilized to redefine African American art, images, and representations. It was an era of cultural and political risk, challenge, and change that would have an enduring impact on African American artists. By the time Barboza arrived in New York, networks of Black artists were debating and embracing the value of a distinct Black voice and aesthetic.

Barboza found his community when he met Adger Cowans and other photographers through the Kamoinge Workshop.



Grace and Tony in the Studio, 1971. © Seiji Kakizaki

Eye Dreaming: Photographs by Anthony Barboza

Anthony Barboza, Aaron Bryant, and Mazie M. Harris, with an introduction by Hilton Als

THIS RICHLY ILLUSTRATED BOOK is the first monograph to explore the prolific career of the celebrated artist Anthony Barboza. In this excerpt, the authors recount how he came to join the Kamoinge Workshop, a collective of Black photographers that formed in New York in 1963.

[In September 1963,] without a camera, experience, or proven skills in photography, Barboza left Massachusetts for New York to pursue his interest in the medium. He had graduated from New Bedford High School and worked two jobs to earn the money needed to start a new life in Manhattan. He traveled with his mother and father to Midtown Manhattan, where the soon-to-be photographer secured a small room along the bent corridors of the Hotel Chesterfield near Times Square.



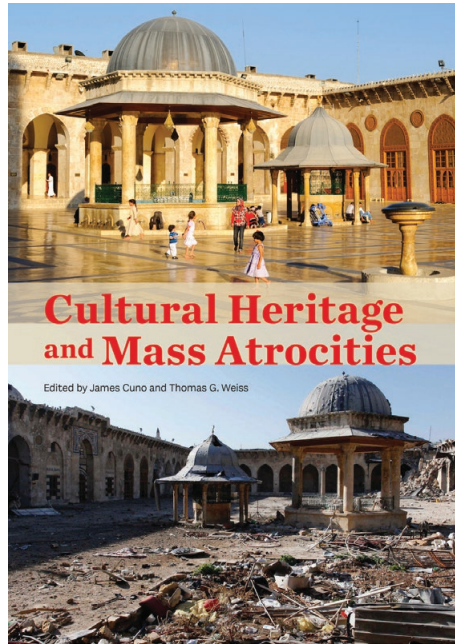
Kamoinge introduced Barboza to like-minded artists such as Lou Draper, Herb Randall, Al Fennar, and Shawn Walker. Roy DeCarava headed the group, which formed in 1963, the same year that Barboza joined. In the first published history on Kamoinge, which appeared in the James Van Der Zee Institute's Photo Newsletter in December 1972, Draper articulated the group's vision and purpose: "It is our endeavor to produce significant visual images of our time," he declared. "In the area of human relationships, political and social interactions and the spiritual world of pure imagery, the needs are basically the same: that being the establishment of contact with self is the key, the source point from which all messages flow. We speak of our lives as only we can." These ideas helped shape the defining principles in Barboza's work.

Within months of arriving in New York, Barboza bought a 35-millimeter Sunscope camera for twenty dollars. He began shooting photography in his spare time, while working as a messenger for the Hearst Corporation during the day. At night, he volunteered as an assistant to Hugh Bell, who was known for his jazz photography, dramatic chiaroscuro, and expert darkroom techniques. Bell mentored Barboza and taught the younger photographer the art of darkroom printing, which Barboza practiced in the closet of his studio apartment on West Seventieth Street near Central Park. He began frequenting museums, becoming more involved in Kamoinge, and later showing in exhibitions alongside workshop members.

Eye Dreaming: Photographs by Anthony Barboza
 J. PAUL GETTY MUSEUM
 184 pages, 9 3/4 x 12 inches
 216 color illustrations
 Hardcover
 US \$40

Above: *The Shape of Music*, Sweet Basil, New York, New York, 1980s.
 © Anthony Barboza

Left: *A Change Is Gonna Come*, Sam Cooke, Jacksonville, Florida, 1968.
 © Anthony Barboza



Cultural Heritage and Mass Atrocities

Edited by James Cuno and Thomas G. Weiss

The destruction of cultural heritage invariably accompanies assaults on civilians, seeking to eliminate the objects and traditions with which the population identifies. Because of this, heritage attacks are impossible to disentangle from the mass atrocities of genocide, war crimes, crimes against humanity, and ethnic cleansing. *Cultural Heritage and Mass Atrocities* contains essays by 38 experts focusing on immovable cultural heritage vulnerable to attack. The volume’s guiding framework is the Responsibility to Protect (R2P), a United Nations resolution adopted unanimously in 2005 to permit international intervention against mass atrocities.

The free online edition of this open-access publication is available at getty.edu/publications/cultural-heritage-mass-atrocities. Also available are free PDF, EPUB, and Kindle/MOBI downloads of the book, as well as a purchasable paperback edition.

GETTY PUBLICATIONS

648 pages, 7 x 10 inches
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Paperback
US \$85



Franz Kline: The Artist’s Materials

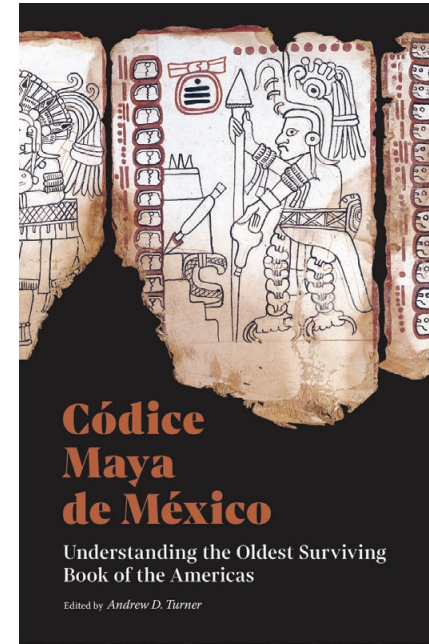
Corina E. Rogge with Zahira Véliz Bomford

Although Franz Kline (1910–1962) was one of the seminal figures of the American Abstract Expressionist movement, he is less well known than contemporaries such as Jackson Pollock and Willem de Kooning. This is partly because Kline did not like to discuss his own work. When asked in a panel to describe abstract art, he said, “I thought that was the reason for trying to do it, because you couldn’t [talk about it].”

This volume provides a close look at Kline’s life and oeuvre as well as the ongoing conservation of his iconic pictures. The authors’ presentation of the results of rigorous examination and scientific analysis of more than 30 of the artist’s paintings from the 1930s through the 1960s provides invaluable insight into his materials and techniques.

GETTY CONSERVATION INSTITUTE

160 pages, 7 1/2 x 10 inches
68 color and 23 b/w illustrations
Paperback
US \$40



Códice Maya de México: Understanding the Oldest Surviving Book of the Americas

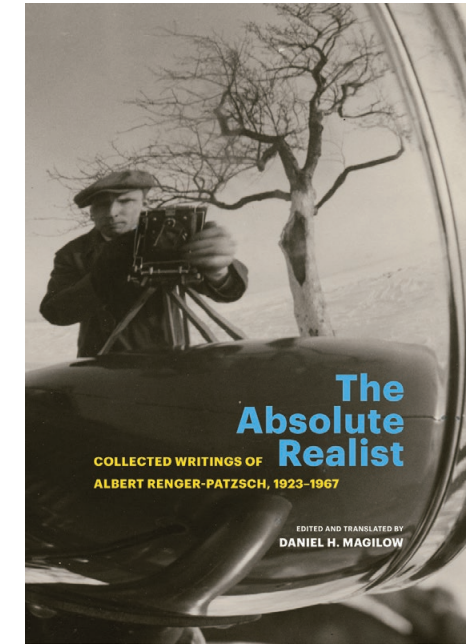
Edited by Andrew D. Turner

Ancient Maya scribes recorded prophecies and astronomical observations on the pages of painted books. Only three pre-Hispanic Maya codices were thought to have survived, until, in the 1960s, a fourth book surfaced in Mexico under mysterious circumstances. After decades of debate over its authenticity, recent investigations determined that *Códice Maya de México* (1021–1154 CE) is the oldest surviving book of the Americas, predating the others by at least 200 years.

The present volume provides a multifaceted introduction to the creation, discovery, interpretation, and scientific authentication of *Códice Maya de México*. It includes a full-color facsimile and page-by-page guide to the codex’s iconography and discusses the importance of sacred books in Mesoamerica, astronomy in ancient Maya societies, and the codex’s importance to contemporary Maya communities.

**J. PAUL GETTY MUSEUM/
GETTY RESEARCH INSTITUTE**

96 pages, 6 x 9 inches
45 color and 7 b/w illustrations, 1 map
Paperback
US \$24.95



The Absolute Realist: Collected Writings of Albert Renger-Patzsch, 1923–1967

Albert Renger-Patzsch

Edited and translated by Daniel H. Magilow

A towering figure in the history of photography, Albert Renger-Patzsch (1897–1966) has come to epitomize New Objectivity, the neorealist movement in modernist literature, film, and the visual arts recognized as the signature style of Germany’s Weimar Republic. His pictures embody “absolute realism”: the idea that photographers ought to exploit the camera’s capacity to document with uncompromising detail.

Not only an artist, Renger-Patzsch was also an influential writer who advocated his unique brand of uncompromising realism in articles, essays, lectures, brochures, and unpublished manuscripts addressing photography, technology, and modernity. Drawing on materials at the Getty Research Institute and other archives, *The Absolute Realist* unites in one volume this skillful practitioner’s ideas about the defining visual medium of modernism.

GETTY RESEARCH INSTITUTE

340 pages, 7 x 10 inches
76 b/w illustrations
Paperback
US \$50

Inside *Dream City*

Why artist Ulysses Jenkins created a surreal, marathon performance at the dawn of the Reagan era

A WEEK BEFORE ULYSSES JENKINS CREATED *Dream City*, a one-time, 18-hour performance in a storefront on South Robertson Boulevard in LA, he found a dead cat.

It was the fall of 1981. The former Hollywood actor and California governor Ronald Reagan was in his first term as president, after winning a landslide victory the previous year, reflecting in part the new influence of mass media on American politics. In June the Centers for Disease Control had published a report about a mysterious case of pneumonia that had infected five patients in LA, all gay men. Meanwhile, MTV debuted in August with an image of an astronaut spiking a phosphorescent flag on the surface of the moon against the raucous riff of a guitar. The fusing of politics, popular culture, and mass media would become the backdrop for the ensuing culture wars of the 1980s and '90s.

Produced during “a wild moment in the history of American video,” as scholar Tiana Reid writes, *Dream City* was a rejection of “Reagan’s Hollywoodization of politics and instrumentalization of ‘diversity,’ against the backdrop of state neglect and the AIDS crisis.” “We wanted a hero / We wanted a scenario / and all you did was some real bad variety show / Nothing with guts / nothing with soul,” a poet intones, as a video recording of the presentation cuts to a psychedelic shot of a fast-turning carousel.

Jenkins, who was the subject of a recent retrospective at the Hammer Museum, called *Dream City* and the subsequent video a “ritualized performance” in an oral history with the Getty Research Institute (GRI). Hosted at Espace DbD, an art studio run by performance queen Rachel Rosenthal—and inspired by conversations with Happenings creator Allan Kaprow—the production was a surrealist mash-up of music, dance, poetry, and performance art by a large cast of collaborators.

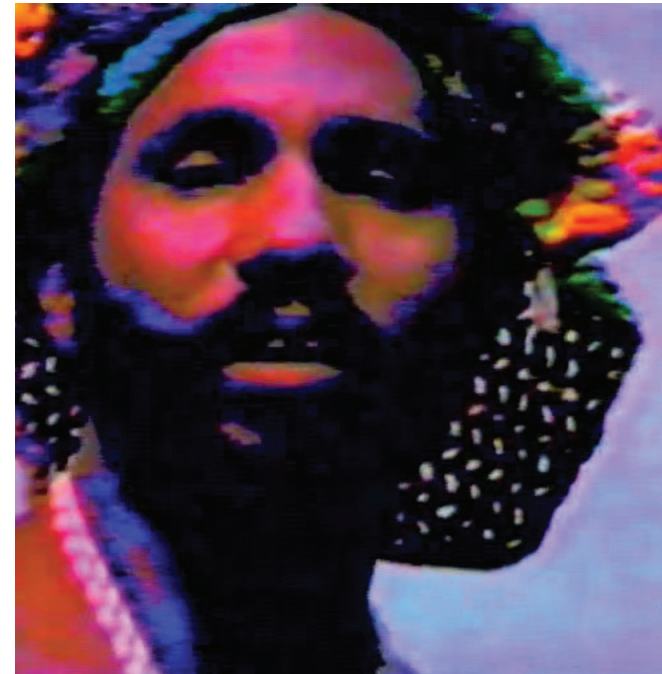
The dead cat, Jenkins said in the oral history, was an apt metaphor for “how we disregard nature.” Through the hallucinatory performance, which ran from six in the morning until midnight, he hoped to evoke not only the destruction of the earth but also the broader absurdity and gloom of civilizational decline. As part of his production, Jenkins unwrapped the deceased animal, crawling with maggots, and later buried it near Ballona Creek between rituals.

At the time, video was a radical new art form. If broadcast television was equated with the dominance of mass culture, then video artists like Jenkins transformed the same technology to break free from the long history of negative stereotypes portrayed in film and television to create new stories through art.

As part of the performance, a 15-minute ritual was enacted, video-taped, and replayed every three hours before a revolving audience. After the presentation of the cat—whose “heavy smell of death was a prophetic essence,” as Jenkins wrote in the production notes—two fish were gutted. Audience members were also encouraged to discuss their dreams.

At midnight, the performance ended, and Jenkins turned 35 years old. Jazz musician Don Cherry and filmmaker Barbara McCullough brought him a cake. In the piece, Jenkins appears naked except for a headwrap and shell necklace—literally in his birthday suit, says Hammer Museum curator Erin Christovale.

By Anya Ventura
Digital Media Producer
Getty Research Institute



Video still from *Dream City*, 1983, Ulysses Jenkins.
Photo courtesy of the artist

Merging Black storytelling traditions with emerging technology, it was in *Dream City* that Jenkins first developed the persona of the “video griot,” after the storytellers in West Africa who sang their culture’s histories. (Among Jenkins’s many influences was his professor Betye Saar, who combined racial commentary with mysticism.) Over the next several decades, Jenkins, as the video griot, would deliver poetic incantations about mass media, race, sexuality, environmental degradation, the history of colonization, and the corporate takeover of the United States.

In the early '80s, Jenkins developed a quick experimental style of montage he called doggerel (or doggereal) as part of an editing exercise for his undergraduate students at the University of California, San Diego. The term, which is part of the title of his memoir, would become as much a philosophy of life as anything else. The idea, he says, was inspired by reading an interview with Marlon Brando about his role in the 1978 film *Superman*. The actor said he liked the film’s “doggerel moments,” referring to a form of bad verse.

“I looked up the word, and it means ‘irregular measure,’” Jenkins said in an interview. He assumed Brando meant those moments in the film that didn’t advance the narrative, or the strange in-between passages without any dialogue or understandable gestures. “I thought, ‘That’s what it’s like to be a Black person in society. Sometimes things are irregular, and you can’t figure out what’s happening.’”

At the same time, Jenkins was involved with the collective Studio Z, founded by artist David Hammons. The experimental group, which included Maren Hassinger and Senga Nengudi, often improvised ceremonial happenings inspired by Afro-diasporic cosmologies. Excluded from the white art establishment, the group made its own spaces in abandoned buildings and vacant lots. “We were creating our own infrastructure, our own validation, knowing that what we were doing was important to us,” Nengudi said in a group oral history conducted by the GRI in 2008. The artists supported one another in creating a new avant-garde. “I would go at 4 am to smell a cat, whatever I was supposed to do,” Hassinger remembered. She, Hammons, and Nengudi all appeared in *Dream City*.

In 1983, the year the video for *Dream City* was released, Jenkins formed Othervisions Studio with the same experimental and collaborative ethos. When budgets for the arts were being slashed, he used a grant from the National Endowment for the Arts to pour resources back into LA’s creative communities, establishing opportunities for Black, Indigenous, Asian, and Latino artists to work together. “In understanding the deficiencies of those mainstream forces who referred to status as ‘otherness,’ we became ‘Othervisions,’ an artists’ communal studio workshop, a place to become ourselves, our work, our dreams, our futures,” Jenkins wrote in his memoir.

In the video *Dream City*, found footage is spliced with documentation of Jenkins’s live performance. News clips of police officers, dour white broadcasters, and the NASDAQ are interspersed with Japanese theater, chess games, and punk shows, all against a soundtrack of improvised jazz and the opening anthem, “My Country ’Tis of Thee.”

With the quick cuts and tripped-out colors, it’s hard to understand exactly what is happening in *Dream City*—but maybe that’s the point. Through the use of the surreal and the magic ritual, Christovale explains, Jenkins finds ways to access new modes of being. By bending time and entering supernatural dream states, he finds “another dimension that’s outside a westernized, capitalistic experience,” she says.

“The lawnmower’s coming!” Jenkins, as cosmic troubadour, announces at the very end of *Dream City*, as acid-washed images of the LA skyline flash across the screen. “Real estate carries psychological equity that will be paid. And when that truth has come, it will expose investments and stockholders. A griot’s video. This griot’s riot.” ■

Part of Getty’s African American Art History Initiative’s ongoing oral history project, the series On Making History explores how Black artists remember, record, and rewrite history. Explore more oral histories at getty.edu.

Watch the program “Ulysses Jenkins: History of a Video Griot,” featuring the artist, exhibition curator Erin Christovale, UC Irvine professor Bridget R. Cooks, and GRI curator Glenn Phillips, on YouTube.



Opposite: *Joueur d'orgue*, 1898–99, Eugène Atget. Gelatin silver chloride print. Getty Museum

Top: *Boulevard de Strasbourg (Corsets)*, 1912, Eugène Atget. Gelatin silver chloride print. Getty Museum

Bottom: *Trianon*, 1923–24, Eugène Atget. Matte albumen silver print. Getty Museum. Gift of Mary and Dan Solomon

Eugène Atget

THE INFLUENTIAL NEW YORK ART DEALER JULIEN LEVY once said: “There is nothing I could ask for better than to roll myself between sheets of Atgets. Each new one I find (and there are thousands) is a revelation.”

The Getty Museum has acquired 209 photographs by Eugène Atget (1857–1927), whose black-and-white odes to a changing Paris became synonymous with its haunting and nostalgic charm. Often walking the streets at dawn, Atget depicted a city eerily void of people—cobblestones leading to a domed church cloaked in mist, a sidewalk café full of curved chairs awaiting the morning crowd, a lone man in the Jardin du Luxembourg.

Atget occupies a central position in the history of photography as a strikingly original figure whose career spanned the late 19th and early 20th centuries, yet whose influence on the medium continues to this day. In his obsessive visual documentation of Paris and its environs, Atget invented new approaches to street photography and unlocked the genre’s potential for surrealism. While he is renowned as a pioneer in terms of subject matter and style, his equipment was stubbornly consistent. For decades he used a large view camera that held seven-by-nine-inch glass negatives, even as easier and more flexible types of cameras became available. Toward the end of his life, Surrealist artists celebrated his work, particularly images of storefronts that uncannily juxtaposed different realities in the windows’ reflections.

This acquisition comprises Atget’s major series (*Landscape-Documents*, *Picturesque Paris*, *Art in Old Paris*, *Topography of Old Paris*, *Saint-Cloud*, *Versailles*, *Sceaux*, *Tuileries*, and *Environs*) as well as subjects such as *petits métiers* (street merchants), modern shop fronts, architectural details, parks and trees, statuary, sex workers, and encampments on the city’s outskirts. The collection also includes two unique albums that were hand-assembled during the artist’s lifetime. Few comparable albums are known outside of French institutions.

The acquisition of Mary and Dan Solomon’s collection—a portion of which they generously gifted to the museum—dramatically transforms Getty’s Atget holdings. Formed methodically by the Solomons over a 25-year period, the assembly gives Getty the most important institutional compilation of Atget works in the United States, after the Museum of Modern Art. Once processed, the photographs will be available to researchers by appointment. An exhibition of highlights is planned for the spring.

—Lyra Kilston, Senior Editor, Getty Museum

A Conversation with Philanthropist and Getty Board Chair Emerita Maria Hummer-Tuttle



MARIA HUMMER-TUTTLE SAT DOWN WITH TIM POTTS—the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum—to talk about highlights of her years as a Getty trustee. Their wide-ranging discussion included initiatives like Pacific Standard Time and the Getty Medal Dinner, the growth of a philanthropic community, the perennial importance of education programs, and why she and her husband, Bob Tuttle, chose to make a landmark gift endowing the directorship of the museum. Maria joined Getty as a trustee in 2009, served as board chair from 2015 to 2019, and is a member of the Getty Conservation Institute Council and the Patron Program, both of which she helped found.

Tim Potts: What first attracted you to Getty?

Maria Hummer-Tuttle: My first communication was with [Trustee Emeritus] Joanne Kozberg, who asked if I would be interested in learning more about Getty. I said of course—I am a native of Los Angeles. I was a huge fan of Getty before moving away for a while, and I looked forward to learning what had happened in the time I had been gone. I met with Joanne and other board members and senior staff at Getty, and the rest...happened!

TP: Could you discuss some of the big projects you had a major involvement in? I'm thinking first of Pacific Standard Time.

MHT: It's such a favorite thing of mine, because Pacific Standard Time is such a complex and wonderful endeavor. The first

Pacific Standard Time, about art in Los Angeles from 1945 to 1980, had a number of goals. One was to put Los Angeles in its proper place in art history. I think it certainly did that.

The other goal was to go to the great and varied art institutions of Los Angeles—all of them, from Santa Monica to Santa Barbara—and work with them to create an experience for greater Los Angeles.

I think it introduced Getty to a world stage in a different way than it had been perceived before. Getty is extremely new by world standards of large and esteemed arts institutions. The youngest! Pacific Standard Time helped people recognize the unique convening power of our institution.

In 2017 we hosted Pacific Standard Time: LA/LA, about the intersection of Los Angeles with Latino and Latin American art, which was even bigger. And now we are anticipating the 2024 Pacific Standard Time, about art and science. I think that people believe art and science *can* imagine other futures, and it is going to be incredible. Everything from alchemy to AI. Once again, we are going to have this huge, regional collegium. And I don't know anywhere else in the world where that happens.

TP: Pacific Standard Time and the Getty Medal Dinner, another initiative you helped spearhead, had a strong element of community engagement, building a body of support. Was that part of your and the board's thinking?

MHT: The most direct link to building a community of support is the Patron Program. This is a roundabout way of answering your question, but I think it is a great example.

I was at a gathering, and a woman came up and asked, "Are you the chair of the Getty?" I answered that I was, and she said, "Oh, I'm so happy, because I've been wanting to ask someone: How do I join the Getty?"

I remember thinking, I cannot answer her by saying, "Admission is free, so there is no membership, and so therefore you can't!" That was just unacceptable. It made me consider how we could reach out to people who would like to become part of the Getty family. The board was interested in building a community of supporters—people who feel they belong to Getty, who would be our community, people who would be our advocates. That's true of the Patron Program, and also of the Getty Medal, and of Pacific Standard Time. We hope people will think, "We at Getty," not "You at Getty."

TP: Could you tell us a bit about education, which has been another of your passions and something you've supported so generously?

MHT: I speak for Bob and myself when I say that what Getty does for Title I students in Los Angeles is hugely important to us, and to the board, and to the institution. I am always struck when I visit Getty on weekends and see the community of visitors: all the strollers, the families having picnics, the children rolling down the hill. I am struck by the community that comes to Getty

representing the incredible diversity of Los Angeles. Part of that comes from outreach to students who visit the museum. They have a guided tour, and there will be a few for whom this will be a life-changing experience, seeing and interacting with the art. But all of them learn that Getty belongs to them. It's free, it belongs to their family, this place is theirs. That is hugely impactful.

It carries on the legacy of Harold Williams, who used to say he loved going to Getty on the weekend because, and I paraphrase, "I see Los Angeles there." I think that is part of the DNA of Getty.

TP: I'd like to ask about your and Bob's extraordinary gift endowing the position I currently hold, the directorship of the museum. What were your motivations in making such a truly significant philanthropic gift?

MHT: We wanted to make a contribution to the institution that we both revere so much. When I talk to people about Getty, and when people are considering legacy gifts or other kinds of gifts, they always talk about the pure excellence of Getty. The collegium of Getty. The fact that Getty is going to be here in a hundred years, and one can make a gift that will have a long-lasting impact. And we wanted to support you, Tim, and we wanted to draw a line under how important we think the museum is to the world. ■



Opposite: Maria Hummer-Tuttle and Robert Tuttle

Left: Jim Cuno, Frank Gehry, Maria Hummer-Tuttle, and Gustavo Dudamel at the 2015 Getty Medal Dinner

SPONSOR SPOTLIGHT

CITY NATIONAL BANK IS A PROUD SPONSOR of *Cy Twombly: Making Past Present*, on view through October 30, 2022, at the Getty Center. The exhibition, co-organized with the Museum of Fine Arts, Boston, explores how Twombly's lifelong passion for the art and culture of ancient Greece and Rome informed his extraordinarily innovative paintings, drawings, and sculptures. As a leading corporate partner of Getty's exhibitions, City National has helped bring some of the world's artistic treasures to audiences in Southern California, including exhibitions featuring Manet, Rembrandt, Michelangelo, and most recently, French master Nicolas Poussin.

"City National Bank is committed to investing in the communities we serve," says Brent Williams, executive vice president and head of National Corporate Banking at City National. "We

believe that extraordinary art and culture create an environment where people and societies thrive. That's why we are pleased to continue our longstanding partnership with Getty, which is a global leader in promoting the arts."

City National hosted a private event for clients and guests at the Getty Center on August 23 that included a reception and tour of the exhibition with remarks from Scott Allan, curator of paintings. City National is a subsidiary of Royal Bank of Canada, one of the world's largest banks, and has contributed over \$100 million to local charitable and civic organizations since its founding in 1954.

Getty is grateful to City National for its ongoing support of programs that benefit our diverse audiences in Southern California and around the world.



From left: Scott Allan (Curator of Paintings, Getty Museum), and Brent Williams (Executive Vice President and Head of National Corporate Banking, City National Bank)



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Getty Center

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Through October 30, 2022

Uta Barth: Peripheral Vision
November 15, 2022–February 19, 2023

Reinventing the Américas: Construct. Erase. Repeat.
Through January 8, 2023

Visualizing the Virgin Mary
Through January 8, 2023

Códice Maya de México
Through January 15, 2023

Dutch Drawings from a Collector's Cabinet
Through January 15, 2023

Eighteenth-Century Pastels
Through February 26, 2023

Getty Villa

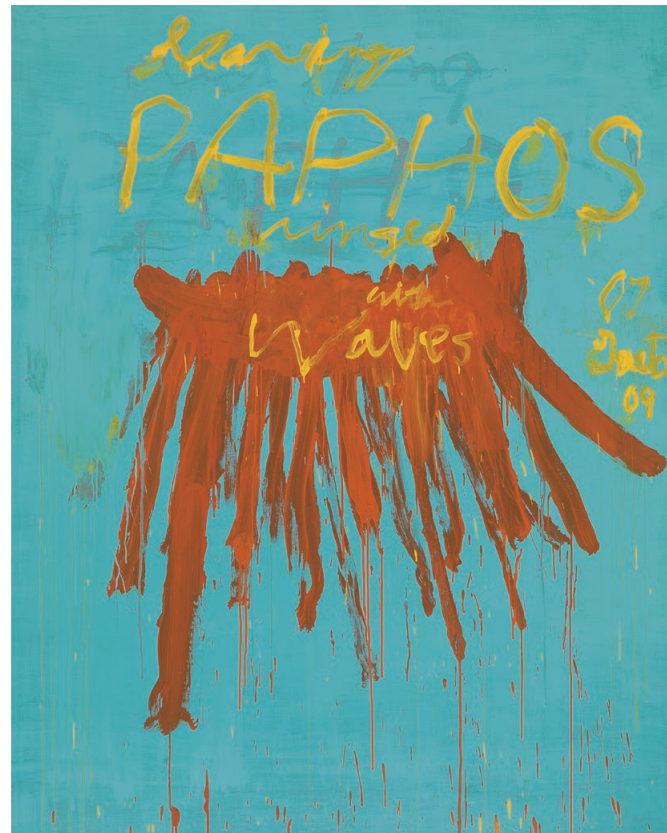
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Leaving Paphos Ringed with Waves (IV), 2009, Cy Twombly. Acrylic on canvas. Private collection courtesy Gagolian. © Cy Twombly Foundation. Photograph: Mike Bruce. On view in *Cy Twombly: Making Past Present*



Man-of-War and Small Vessels, 1653, Caspar van den Bos. Black ink with gray wash. Getty Museum. On view in *Dutch Drawings from a Collector's Cabinet*



Pectoral with Isis, 538–519 BCE, Nubian. Gold. Museum of Fine Arts, Boston. Harvard University–Boston Museum of Fine Arts Expedition. Photograph © Museum of Fine Arts, Boston. On view in *Nubia: Jewels of Ancient Sudan from the Museum of Fine Arts, Boston*

At the Crossroads: Qandahar in Images and Empires
www.getty.edu/qandahar

FINAL FRAME



For more than 40 years, German-born, Los Angeles–based artist Uta Barth has made photographs that focus on the act of looking. Her multipart works have a second focus: the ephemeral qualities of light.

The diptych above is from a series that came about after Barth noticed a horizontal sliver of light on the diaphanous curtains in her bedroom. She maneuvered the fabric, altering the shape of the line as it grew wider in the waning hours of the day. By sequencing the panels to show ever-widening bands of light, she made the passage of time palpable. She also included her hand in one panel; this is an unexpected detail, since her body had largely been absent from her images for more than 20 years.

The work Barth made while at art school, and shortly after, was strongly influenced by academic theories of the “gaze” and prominently featured her body as a way to explore the physical experiences of being looked at. These images often include an intense, probing light beam directed onto her seated or standing figure. The act of looking, the differences in how we perceive our environment, and the camera’s capacity to mimic one’s optical vision would become central concerns in her work.

—*Árpád Kovacs, Assistant Curator, Department of Photographs, Getty Museum*

...and to draw a bright white line with light (11.2), negatives 2011; printed 2021, Uta Barth. Pigment prints. Getty Museum. © Uta Barth. On view in *Uta Barth: Peripheral Vision*

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At the Crossroads: Qandahar in Images and Empires

Qandahar, Afghanistan, has stood at the center of cultural convergence and conflict for over two millennia. A new website presents early photographs of the city taken by military doctor Benjamin Simpson toward the end of the Second Anglo-Afghan War. Discover important heritage sites, spectacular architecture, the region's ethnic groups, and dozens of other rarely seen images.

Visit www.getty.edu/qandahar



Ayub Khan's Ambassadors (detail), 1880–81, Dr. Benjamin Simpson. Part of *The Qandahar Album*, presented by the Getty Research Institute in collaboration with the Aga Khan Trust for Culture