

# *the* GETTY

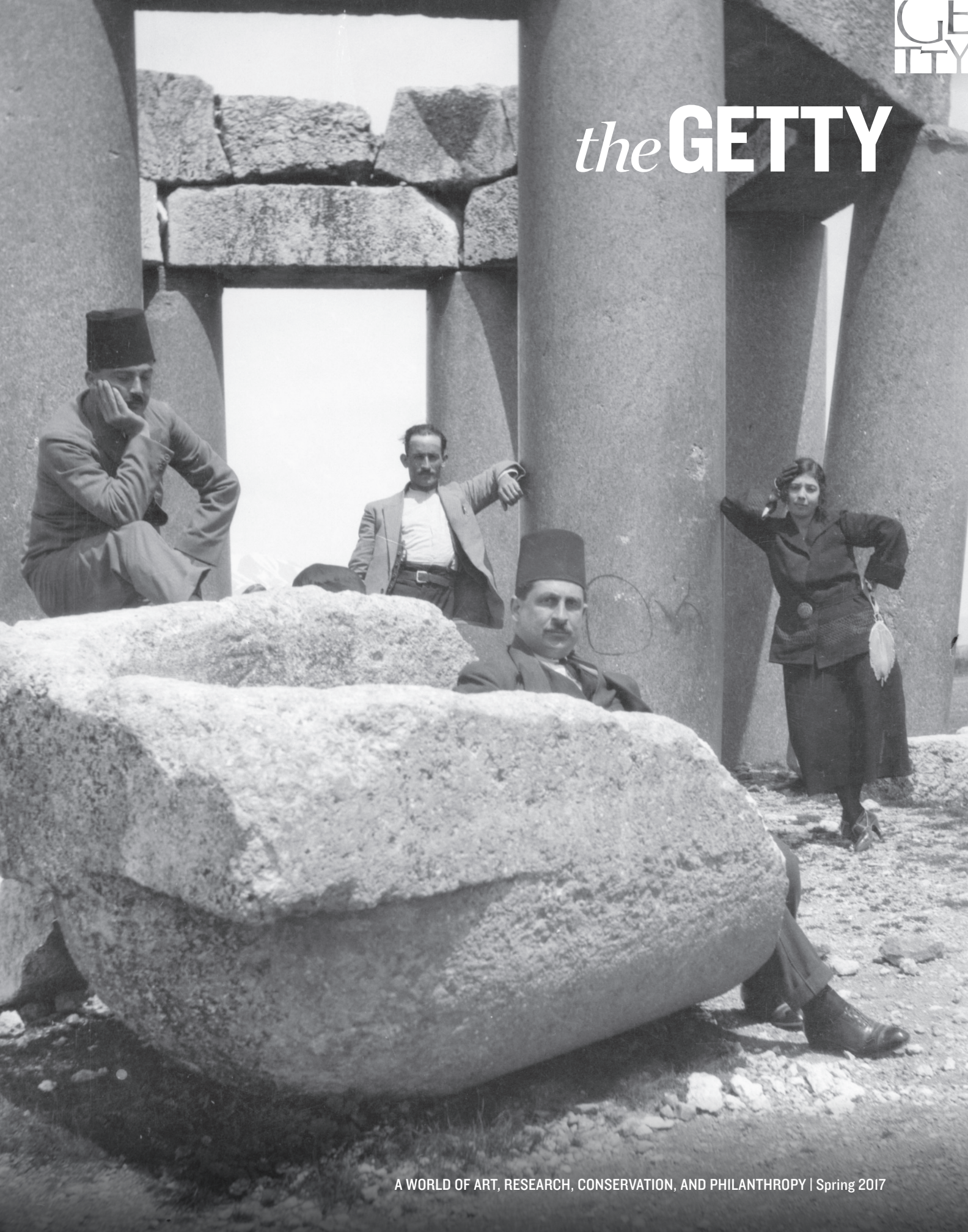




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El-Khazen family posing next to the Dome of Douris, Baalbek, Lebanon, 1925. Marie El-Khazen. Mohsen Yamine Collection. Courtesy of the Arab Image Foundation

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The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to the presentation, conservation, and interpretation of the world's artistic legacy. Through the collective and individual work of its constituent programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—the Getty pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities in order to promote a vital civil society through an understanding of the visual arts.

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PRESIDENT'S MESSAGE

This spring represents an exciting time of change at the Getty as we welcome three new members to our board of trustees: Ronald S. Lauder, Pamela J. Joyner, and Megan B. Chernin—you can read more about them in the New and Noteworthy section of this magazine. We look forward to the breadth of their experience and counsel of our incoming members

Our cover story focuses on a major Getty Conservation Institute project, the Middle East Photograph Preservation Initiative (MEPPI). This multi-year collaborative effort—a partnership with the Arab Image Foundation (AIF), the Metropolitan Museum of Art, and the University of Delaware, and with key funding provided by the Andrew W. Mellon Foundation—introduced a strategic approach to building the capacity of individuals and institutions in the preservation and awareness of photograph collections in the Middle East.

Elsewhere in this issue, you'll see the Getty Museum's new and exciting initiative that places the Classical world in context with the lands surrounding Greece and Rome, such as Egypt, Phoenicia, Mesopotamia, Persia, and India. The antiquities collection housed at the Getty Villa will be placed in a broader historical context, and we will produce a series of exhibitions over the next few years. The first exhibition will focus on Egypt and the Classical world and will be shown at the Getty Center in the spring of 2018. Much scholarship and research on this subject has been conducted over the past two years with the help of the Getty Research Institute's Scholars Program.

What happens once a major archive is acquired and processed? That is the question that is explored in the Getty Research Institute's (GRI) article on the Knoedler Gallery Archive. The Knoedler Gallery played a central role as a conduit for the masterworks that established many major American collections. Over three thousand feet of material documenting its operations are now available for research and adds remarkable value to the GRI's collections documenting the history of taste, the art market, collecting, patronage, artists, and works of art represented by particular galleries.

And finally, in this issue the Getty Foundation reports on the culmination of the Online Scholarly Catalogue Initiative (OSCI) and lessons learned



Jim Cuno

along the way. The eight pioneering museums that received grants—Art Institute of Chicago, Freer Gallery of Art and Arthur M. Sackler Gallery, Los Angeles County Museum of Art (LACMA), National Gallery of Art, Washington, DC, San Francisco Museum of Modern Art (SFMOMA), Seattle Art Museum, Tate, and Walker Art Center—have completed their OSCI catalogue, each distinctive in character and suited to the needs of their institution.

I hope you are able to visit the Getty this season. And you can always find out more about us on our website, or through Facebook, Twitter, and Instagram.



Getty Trust Welcomes Three New Trustees

The J. Paul Getty Board of Trustees is in an exciting period of transition as term limits for several members led to their retirement from the board this past year. In the last few months, the board has welcomed three new members to its ranks.



Ronald S. Lauder

Mr. Lauder has established one of the world’s greatest private art collections. He was chairman of the Museum of Modern Art from 1995 to 2005, and now serves as the museum’s honorary chairman. In 2001, he established the Neue Galerie New York, of which he is president. Mr. Lauder established the Commission for Art Recovery in 1997, which advocates and fights for the recovery of Nazi looted art. He has served as chairman of Clinique Laboratories since 1994 and was a member of The Estée Lauder Companies’ Board of Directors from 1968 to 1986 and 1988 to 2009, and was re-elected in November 2016. In June 2007, Mr. Lauder was elected to lead the World Jewish Congress, and has served as the organization’s president ever since, and serves on the boards of many Jewish-based foundations and organizations. He brings great knowledge and experience in art history and scholarship, collecting, museum management, philanthropy, and international affairs to the Getty’s board.

Pamela J. Joyner

Ms. Joyner has nearly thirty years of experience in the investment industry. She is the founder of Avid Partners, LLC, where her expertise has been the alternative investment arena. She is a director of First Republic Bank and chair of its investment committee. Ms. Joyner is a trustee of the Art Institute of Chicago, a trustee of the Tate Americas Foundation, and a member of the Tate International Council and the Tate North America Acquisitions Committee. She is also a member of the Director’s Circle of the San Francisco Museum of Modern Art and a member of the Modern and Contemporary Art Visiting Committee of the Metropolitan Museum of Art. In the education arena, Ms. Joyner serves on the board of the Art & Practice Foundation. Initiated by Ms. Joyner in 1999, The Pamela J. Joyner Alfred J. Giuffrida Collection of Abstract Art is widely recognized as one of the most significant collections of modern and contemporary art by African American and African Diasporic artists in the world. Her leadership in the arts has been influential and wide-ranging, and her broad experience and depth of knowledge will be an asset to the Getty’s board.



Megan B. Chernin

Ms. Chernin serves as the co-chair of the LA Promise Fund board of directors. She founded and served as CEO of The Los Angeles Fund for Public Education, a non-profit organization partnering with Los Angeles schools to invest in innovative, results-oriented programs designed to ensure every student has a chance to succeed. This organization joined with LA’s Promise in 2016 to become the LA Promise Fund. Prior to founding the Fund for Public Education, Ms. Chernin was chair of the board of directors and co-founder of LA’s Promise (formerly MLA Partner Schools) from 2006 to August 2011. Previously, she served as chair of the Los Angeles Mentoring Partnership (LAMP), a coalition of mentoring agencies serving greater Los Angeles. She brings to the board experience and leadership, particularly in the area of education, which is among the Getty’s highest priorities.

Genesis USA Awards Major Grant to Getty Museum Education Program

Luxury car brand Genesis has generously awarded the Getty Museum a \$250,000 education grant to create an innovative education initiative to benefit Title 1 high school students in Los Angeles and surrounding communities. The grant will be used to create a groundbreaking arts enrichment program that provides students with access to the arts through an immersive experience that occurs both in students’ communities and via online platforms. Thousands of high school students from underserved and Title 1 schools in the Los Angeles area are expected to participate in the program at the Getty Center, with potentially thousands more joining in the experience online.



Getty Museum Exhibitions Win Global Fine Art Awards

The Global Fine Art Awards (GFAA) honor innovation and excellence in exhibition design, historical context, educational value, and public appeal. *Traversing the Globe through Illuminated Manuscripts*, curated by Bryan C. Keene, won the award in the Best Renaissance, Baroque, Old Masters, Dynasties – Group or Theme category. It was also awarded the inaugural YOU-2 Award by receiving the highest number of Twitter votes as part of the GFAA’s public voting Youuniversal campaign.

In the Best Photography category, the Getty and the Los Angeles County Museum of Art (LACMA) took top honors for *Robert Mapplethorpe: The Perfect Medium*, curated by the Paul Martineau (Getty) and Britt Salvesen (LACMA).

Left: *Traversing the Globe through Illuminated Manuscripts* at the Getty Center.

Above: Timothy Potts, director, J. Paul Getty Museum; Erwin Raphael, general manager, Genesis USA; Maria Hummer-Tuttle, chair of the Board of Trustees, J. Paul Getty Trust; Jerry Flannery, president and CEO, Hyundai Motor America; Harry Han, chief executive, Hyundai Motor America; and Jim Cuno, president and CEO, J. Paul Getty Trust



# PRESERVING PHOTOGRAPHS IN THE MIDDLE EAST



Above: Instructors Debra Hess Norris and Bertrand Lavédrine with participants at the MEPPI Workshop, Amman, Jordan, 2014. Photo by Abdulrahman Al Ghaberi.

Opposite: Self-Portrait, 1944, Van Leo. Egypt/Cairo. Van Leo Collection. Courtesy of the Arab Image Foundation

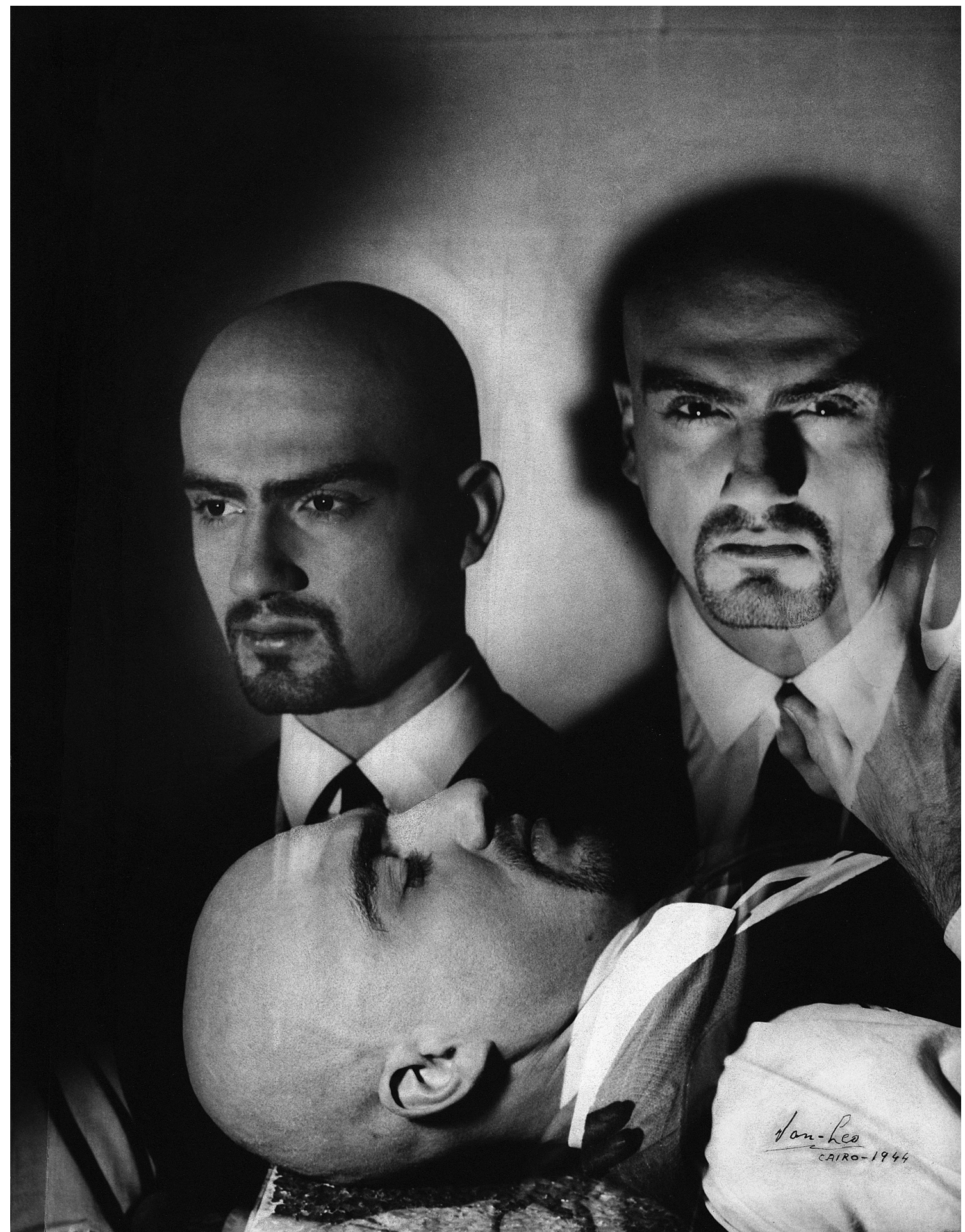
The history of photography in the Middle East is rich and unique, offering fascinating glimpses of life, culture, and artistic expression in the region since the medium was adopted there in the 1860s. However, until recently, these photograph collections were sometimes not fully appreciated or cataloged, and the region lacked access to instruction about their safekeeping. In 2011, the Middle East Photograph Preservation Initiative (MEPPI)—a multi-year collaborative

effort of the Getty Conservation Institute (GCI), the Arab Image Foundation (AIF), The Metropolitan Museum of Art, and the University of Delaware, with key funding provided by the Andrew W. Mellon Foundation—introduced a strategic approach to build the capacity of individuals and institutions in the preservation and awareness of photograph collections in the broad Middle East—encompassing North Africa, the Arabian Peninsula, and the Eastern Mediterranean. Since its inception, MEPPI has provided an ambitious program of complementary activities, including a survey of photograph collections throughout the Middle East, and workshops and online exchanges designed to provide training in the care of photographs and the management of collections. In addition, MEPPI has served as a platform for those charged with the care of photograph collections to engage with like-minded professionals.

As the culmination of this initiative approaches, we have an opportunity to reflect upon the accomplishments of the institutions and individuals that have taken part in MEPPI and the future of photograph preservation in the Middle East. Collectively, these photographs document the people, culture, and history of the region, ranging from the monuments of ancient civilizations to contemporary events. As political and social change occurs in the region, and areas of conflict see cultural heritage sites and cities destroyed or in danger of destruction, safeguarding this shared photographic legacy becomes even more critical.

“Of the many wonderful things that have come out of MEPPI since that first workshop in 2011, the most gratifying for me is to see a network of professionals develop in this region where before there was none,” said photograph conservator Tram Vo, a project specialist at the GCI who has worked with fellow instructors Debra Hess Norris, Nora Kennedy, Bertrand Lavédrine, and Klaus Pollmeier to develop curriculum for the MEPPI workshops, to organize and manage the sessions, and to teach some of the classes.

“Exceptional work has been imagined and accomplished by our colleagues in the Middle East since that first workshop,” said Hess Norris, chair of the conservation department, University of Delaware. “MEPPI has offered an unprecedented opportunity to bring people together, not just for







MEPPI workshop participants identify different types of photographic processes at a follow-up meeting in Istanbul.

the sake of a particular preservation project, but for the Middle East. Clearly a conservation network is forming and it has brought together people from different countries, backgrounds, religions, and beliefs around a common goal to preserve this shared cultural heritage.”

As part of MEPPI’s efforts to map photograph heritage in the region, the AIF has undertaken a survey of photograph collections in the Middle East. Initial field research was carried out in 2011 by three scholars to locate and document significant institutional and private photograph collections in North Africa, the Arab Peninsula, and the Eastern Mediterranean. This work was followed by additional and ongoing research by the AIF.

As of today, close to three hundred photograph collections have been identified. The research undertaken has yielded new information about collections in the region, including their size,

significance, mission, and condition, as well as the resources available for their preservation, management, and access by scholars and the general public.

MEPPI has dedicated resources to developing an online directory of those collections. It is hoped that this expanding, English-Arabic bilingual platform can serve as a research tool to advance awareness of and engagement with regional photograph collections and their preservation.

Users can discover rich and diverse photographic holdings, ranging from those in large institutions, such as the Bibliotheca Alexandrina (Egypt), Golestan Palace (Iran), and SALT (Turkey), to the more subject-specific ones, such as École Nationale d’Architecture (Morocco), and École Biblique et Archéologique Française (Palestine). While many of these institutions represent public national archives, others are linked to the work of one or a few individuals—such as The Fouad Debbas Collection (Lebanon), and the Noor Ali Rashid Archive (UAE). Some collections are directly affiliated with an academic institution, but all offer a wealth of research and investigative opportunities for historians, scholars, photographers, journalists, artists, students, and the wider public. The collections directory can be accessed through the MEPPI website [www.meppi.me.], made possible through the generous support of the Andrew W. Mellon Foundation.

Training workshops for collection personnel who have the day-to-day responsibility of caring for photograph collections has been a major emphasis of MEPPI. “This region has some very important photographic collections that are still not well known,” said Vo. “In many instances the collection’s caretakers don’t have the available resources, including academic and technical training in the care of photographs. This is by no means limited to the Middle East, but the need here is urgent.”

“We try to offer very practical preservation approaches, working with the participants to come up with creative solutions using local materials, and the skills of local craftpeople where possible,” said Nora Kennedy, Sherman Fairchild Conservator in Charge of Photograph Conservation at the Metropolitan Museum. “We



Men in Oriental Clothing, date unknown, Arachtingi. Fouad El-Khoury Collection. Courtesy of the Arab Image Foundation.

recognize that preservation budgets may be small or non-existent, and seek to empower our colleagues with knowledge they can apply to what can be very different challenges. We have seen so many rise to these challenges and approach what were problems with innovative solutions. Involvement with MEPPI is rewarding in so many ways!”

What started as a modest conservation training project has grown into a network of committed professionals, eager to learn and share their experience. “From day one, MEPPI instructors made it clear that their main objective was to provide us with the tools and strategies that we could take back home and educate others in the region and help them in preserving the photographic heritage of the Middle East,” said Maha Ahmed Ali Ahmed, lecturer in the conservation department, Faculty of Archaeology, Cairo University. “I have discussed with the manager of the Conservation Center at Cairo University about offering a series of courses in photograph conservation through the center for all those who are interested. This way

what has been learned will reach more people and we will get more people involved with photograph preservation.”

The eventual effectiveness of the trainees in implementing what they have learned depends on the support they receive from their institution. A second round of workshops in 2015 focused on selecting participants from those institutions that made a commitment to MEPPI’s goals. To further this objective, MEPPI is partnering with the Sursock Museum in Beirut, to present the symposium “The Photographic Legacy of the Middle East and North Africa: Priorities for Sustainability,” May 3–4, 2017. The symposium will provide an opportunity to engage with directors from many of MEPPI’s institutions to both reflect upon the progress made by the initiative and to consider how to continue the many benefits of the MEPPI network into the future.

“The sustainability of MEPPI’s efforts depends upon a wider recognition of the value of photography as a historic and contemporary record, as





well as support for preservation in this region,” said Kathleen Dardes, head of collections at the GCI and MEPPI project leader. “Therefore, a critical complement to the training offered through MEPPI is engagement with a broader group of professional colleagues, including directors, policy and decision-makers, scholars, and others with an interest in, or responsibility for, the photographic heritage of the region.”

Thanks in part to MEPPI, an understanding and appreciation of this artistic and historic legacy is growing. “Now more people are becoming interested in historical photographs, materials that were once not even recognized as heritage in Egypt,” said Ahmed. “I think this is a very important outcome of my participation, since now the knowledge I have gained is spread from one person

to another and that was one of the main aims of MEPPI from the beginning, to establish a network between professionals in the region.”

Fellow MEPPI participant Hala Al Syoof, head of the registration and publication department and the library of the Jordanian Department of Antiquities, added, “The sum total of the two MEPPI workshops I have participated in goes far beyond the technical skills and collection management strategies I have acquired, as it also encompasses the spirit of team building and the network of professional colleagues I have gained.”

### THE ARAB IMAGE FOUNDATION

The Beirut-based Arab Image Foundation (AIF), established in 1997, collects, preserves and researches photographs from the Middle East, North Africa, and the Arab diaspora from the mid-nineteenth century to the present. It is a dynamic and to a degree idiosyncratic collection in that it does not merely illustrate the history of photography in the region but rather situates a wealth of different photographic practices in a complex field of social, economic, political and cultural factors. The collection has also proved an invaluable resource for artists’ projects, curatorial initiatives, and academic research. Past projects have looked at subjects as diverse as the infiltration of modernity into the Arab world as represented by motorized transportation, from cars to planes to trains, an important element in family albums during the first half of the century; to an intimate look at the private life of photographer Youssef Safieddine and his wife in Dakar, Senegal, in the 1960s; to the photographs of the Van Leo Collection that document the cosmopolitan and vibrant society of Cairo in the second half of the twentieth century.



In order to ensure public access to the collection, the AIF has been digitizing its holdings of more than six hundred thousand images since its inception, integrating them into an online database. Currently, twenty thousand images are viewable online through their website ([www.fai.org.lb](http://www.fai.org.lb)), and the AIF is involved in a large-scale initiative funded by the Norwegian Ministry of Foreign Affairs, Sharjah Art Foundation, Robert A. Matta Foundation, The Violet Jabara Charitable Fund, The Arab Fund for Arts and Culture, and the Ford Foundation to digitize the remainder of the collection.

Above: Khalil Raad’s children, Ruth and Georges with Aida Krikorian, 1931, Khalil Raad, Aida Krikorian Kavar Collection. Courtesy of the Arab Image Foundation

Opposite: Hindenburg zeppelin over Jerusalem, 1936, Abdel Hadi (Family) Collection. Courtesy of the Arab Image Foundation

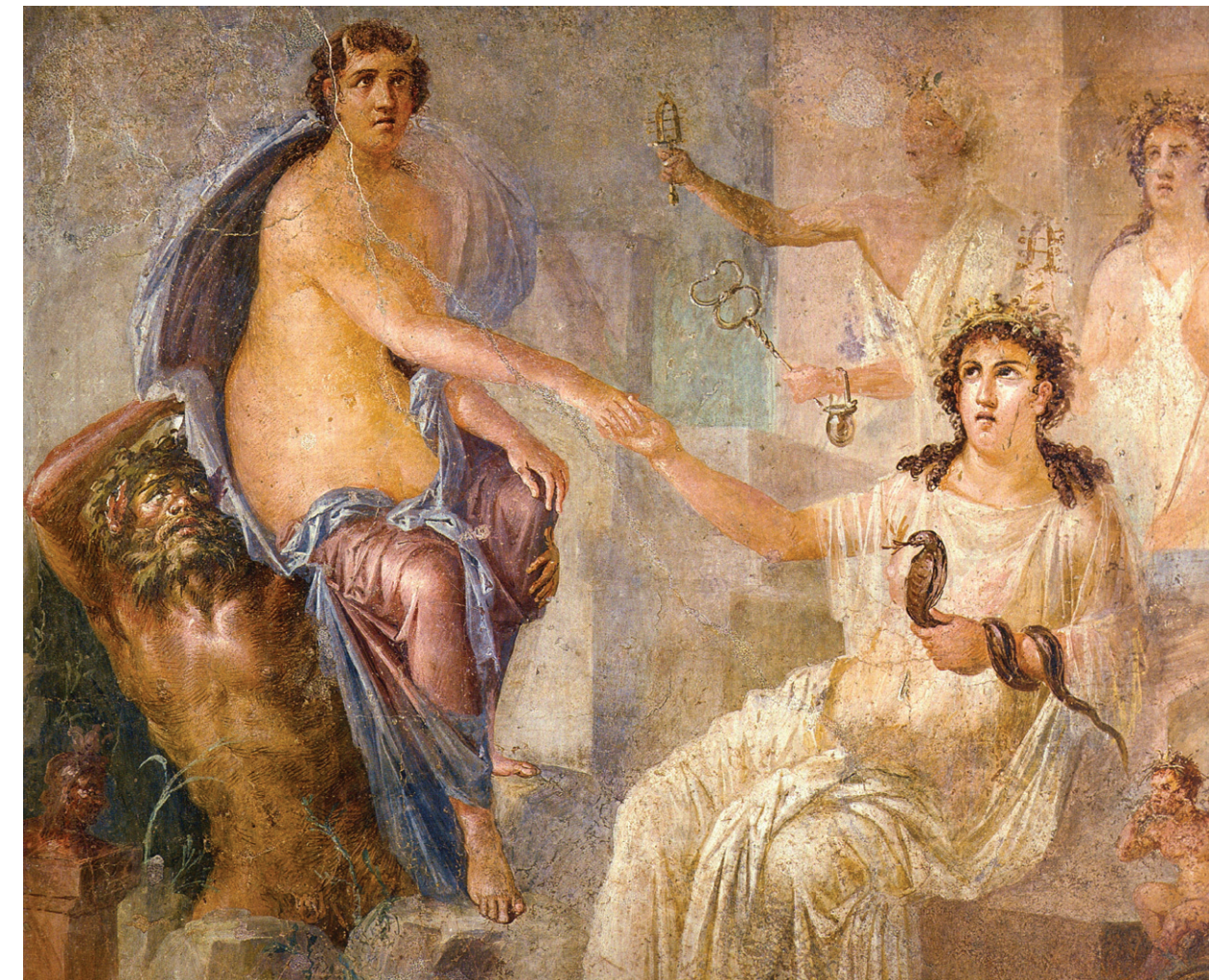


# THE CLASSICAL WORLD IN

# CONTEXT

Above: Fresco: Roman artists sometimes painted scenes depicting myths that took place in Egypt. This fresco, which was found in the temple of Isis in Pompeii, shows the myth of Io, who fled the wrath of the Greek goddess Hera and sought refuge in Canopus, Egypt. She is shown being welcomed by the Egyptian goddess Isis. The fresco is in the collection of the Museo Archeologico Nazionale in Naples. Photo: Wolfgang Rieger, via Wikimedia Commons

Opposite: View of the Greco-Egyptian gallery at the Getty Villa, featuring a red-shroud mummy and a selection of mummy portraits.



While globalization, international trade, cross-cultural interaction, and mass migration are certainly topical subjects, they are also very much part of the study of the ancient world. Recent scholarship has become increasingly aware of the interrelationships between the Classical world of Greece and Rome and their neighboring civilizations, such as Egypt, Phoenicia, Mesopotamia, Persia, and India. Trade, migration, and conquest brought in their wake exchanges of knowledge and patterns of behavior that ranged from the arts and religion to philosophy, science, and medicine.

The Getty Villa is home to the J. Paul Getty Museum's collection of Greek and Roman antiquities, and is faithfully modeled on a first-century AD Roman country home, known as the Villa dei Papiri, at Herculaneum. Although the Getty's

collection is of exceptional quality, it has until now been confined to Greek, Roman, and Etruscan art, thus encompassing only the "Classical" civilizations of the Mediterranean basin. A new initiative, however, is placing the Museum's objects in a broader historical and cultural context by mounting special exhibitions on the "Classical World in Context" that will showcase magnificent loan objects illustrating the relationships between Greece, Rome, and the other great civilizations of their time.

"An important part of understanding the world of the ancient Mediterranean is to recognize the exchanges and influences that helped to shape and redefine cultural life in the region over time," said Timothy Potts, director of the J. Paul Getty Museum. "This realization—now a given in scholarly circles—is informing both our exhibition





The Greek hero Herakles's visit to Egypt is a popular story depicted in ancient Greek vase painting. This terracotta pelike (about 470 BC) shows Herakles in Egypt fighting the mythical pharaoh Busiris. Found at Thespiiai, this object is in the collection of the National Archaeological Museum in Athens. Photo: Marsyas (CC BY-SA 2.5), via Wikimedia Commons

program on the ancient world and the current reinstallation of the Villa’s collection (to be completed in spring 2018), which will include a new gallery devoted to cultures of the Mediterranean and Near East that interacted with the Classical world but drew on fundamentally different linguistic, ethnic, artistic, and cultural origins.”

The first of these exhibitions, devoted to Egypt and the Classical world, will be shown at the Getty Center in the spring of 2018. In preparation, the Museum has worked in partnership with the Getty Research Institute’s Scholars Program over the past two years, inviting leading specialists on this topic to convene at the Getty Villa to help shape the exhibition and ensure that it is based on the most recent research. Priority was given to research that is cross-cultural and interdisciplinary, utilizing a wide range of archaeological, textual, art historical, and other evidence.

The new “Classical World in Context” gallery at the Getty Villa will complement the exhibitions by presenting long-term loans from major international museums that help place the Getty’s collection in the broader context of dialogue between ancient civilizations. Among the

special installations under consideration are presentations of works from Palmyra in Syria, Assyria, South Arabia, and Gandhara.

“It is important to realize that cultural influences flowed back and forth between civilizations, that they were constantly interacting,” said Jeffrey Spier, the Getty Museum’s senior curator of antiquities. “We cannot understand the ancient world without considering how interconnected it was.”

### Egypt, Greece, and Rome

Ancient Egypt was seen by the Greeks as the most ancient of its neighbors and the principal source of secret cultic knowledge, science, medicine, and mathematics, and a rich tradition of religion, myth, and art. As early as 2000 BC, Egypt was trading with the Minoan cities on Crete. More surprisingly, recent excavations at Tell El-Dab’a in the Nile Delta have uncovered an Egyptian palace of the 18th Dynasty (fifteenth century BC) decorated with frescoes in distinctively Minoan style, proving direct artistic influence from Crete on Egypt.

Greeks, employed as mercenaries or merchants, traveled to Egypt in the seventh century BC, and the pharaoh Amasis (570–526 BC), allowed them to settle at the trading colony of Naukratis in the Delta, as a major conduit for the flow of goods and ideas between Egypt and Greece. Contact with Egypt no doubt inspired the earliest Greek monumental sculpture (notably the *kouros*) and architecture. Some Egyptian objects were brought to Greece to be dedicated in temples, including bronze statuettes on the island of Samos and stone sculpture on Rhodes. Myths relating to Egypt were depicted on Greek vases, the most popular episode being the visit to Egypt by the hero Herakles, who defends himself against the hostile Egyptian pharaoh Busiris.

In 332 BC, Alexander the Great conquered Egypt, and for the next three centuries Greeks ruled the land from the newly created city of Alexandria. The Ptolemaic rulers depicted themselves both as Greek kings and Egyptian pharaohs in an attempt to appeal to both populations. This overlay of “Classical” culture upon the Egyptian continued with the Roman conquest of Egypt in 30 BC. A hybrid society of Egyptians, Greeks, and Romans developed, finely illustrated by the portraits in Roman style affixed to mummies in the traditional Egyptian manner, of which the Getty has a distinguished selection.



## HIGHLIGHTS OF THE VILLA’S EGYPTIAN ANTIQUITIES

### Herakleides: A Romano-Egyptian Mummy

One of the highlights of a visit to the Getty Villa is a Romano-Egyptian mummy belonging to a young man, Herakleides (identified by the Greek inscription above his gilded toes). He lived in Egypt in the second century AD under Roman rule, and was likely of Greek or mixed Greek and Egyptian origin. Herakleides was mummified in the traditional Pharaonic method: eviscerated, desiccated, embalmed, and wrapped in linen. Reflecting the new Greco-Roman fashion, however, his highly life-like portrait was painted on a wooden panel, which was incorporated in the wrappings of the mummy. Delicately painted in the tempera technique, it shows a young man wearing a gold wreath, a Greco-Roman practice. However, his body is encased in linen, dyed red from head to toe and decorated with traditional Egyptian funerary iconography depicting the sky goddess Nut and the underworld god Osiris.

CT (computed tomography) scanning—a noninvasive imaging process—was performed on the mummy of Herakleides at the David Geffen School of Medicine at UCLA. It allowed conservators to see inside the wrappings and thus gather information about the deceased, a young man who lived to be about eighteen years old. The cause of his death is unknown, but a fracture at the back of the skull may be a clue to his untimely demise.

Surprisingly, a mummy of an ibis (symbol of Thoth, the Egyptian god of wisdom and writing) was found incorporated



Far left: GCI scientist Marc Walton uses the portable XRF to examine the mummy of Herakleides.

Left: Shabti for Neferibresaneith, Egyptian, about 570–526 BC. Green faience. The J. Paul Getty Museum

into Herakleides’s wrappings. Mummification of animals that were considered sacred—such as birds, cats, and crocodiles—was a common practice in ancient Egypt, but this is a rare example of a mummified bird enclosed in the wrappings of a human burial.

Further studies of the mummy conducted by Getty Museum conservators in conjunction with scientists at the Getty Conservation Institute have examined the materials used for its creation, including resins, paints, and pigments. The paint covering Herakleides’s shroud was identified as red lead mixed with beeswax. A small number of so-called “red-shroud mummies” all appear to be from the same workshop in Egypt, characterized by their exceptional quality of manufacture.

In the spring of 2018, Herakleides will travel to the Getty Center for a major international exhibition exploring the artistic and cultural connections between Egypt, Greece, and Rome.

### Newly Acquired

To complement its focus on the Classical World in Context, the Museum recently purchased an Egyptian shabti. Shabtis were figurines placed in tombs and were intended to act as servants for the deceased. Purchased in 2015, the green faience (glazed frit) Shabti for Neferibresaneith (pictured above) stands at just over seven inches tall. It was discovered in a tomb in Saqqara in 1929 and dates to the time of pharaoh Amasis (570–526 BC), an admirer and major benefactor of the Greeks.



A woman with dark hair is looking down at an open, aged book. A blue tag hangs from a chain, positioned over the book's pages. The background is dark, and the lighting is focused on the book and the woman's face.

# Activating

# an

# Archive

The Knoedler Gallery Archive illuminates the business relationships of one of America's oldest and most preeminent art galleries. Founded in 1848 as the New York branch of the French firm Goupil & Cie before the creation of most museums in this country, the Knoedler Gallery was able to play a central role as a conduit for the masterworks that established American collections. The firm's archive traces the development of the once provincial American art market into one of the world's leading art centers and the formation of the private art collections that would ultimately establish many of the nation's leading art museums, such as the Frick Collection and the National Gallery of Art.





Above: Original wood and metal cabinets holding the M. Knoedler & Co. inventory cards.

Opposite, left: McGee checks to make sure the book surface is level with the camera lens.

Opposite, right: Data visualization charting the geographic center of Knoedler's New York-based buyer locations over time.

The complete archive of the gallery's operations from the 1850s to 1971 was acquired by Armand Hammer. Later, it was acquired by the Getty Research Institute (GRI) in 2012 and reported about in this magazine's winter 2015 issue. The archive is a vast trove of diverse original research materials including letters, telegrams, albums, sales books, stock and consignment books, card files on clients and art works, rare photographs, reference photo archives, and rare books.

"You often don't hear about acquisitions of this type after the initial announcement, but we make sure that is just the beginning of the story. We focus on getting them processed and accessible," said Marcia Reed, associate director of special collections and exhibitions at the GRI. "We really activate archives and we try to identify new trends in art history, but also new ways of processing, ways of indexing, ways of digitizing and applying metadata to the material that is very innovative. It's a real commitment that we make when we acquire an archive such as this."

**Processing the Archive**

The M. Knoedler & Co. records consist of over three thousand feet, or 5,555 boxes, of material documenting the operations of the influential American art gallery. Over the past five years, a team of thirteen people at the GRI have been processing the archive with support from the National Endowment for the Humanities (NEH).

To make the contents of an archive physically available for research, materials need to be processed. Processing involves rehousing items in archival containers, removing or separating

damaging materials, and cleaning materials when necessary. Once materials are safely rehoused, they are cataloged into an archival data management system to create a finding aid that allows researchers to locate specific materials in the collection.

But how do you know where to begin in an archive as large as the Knoedler records? One of the innovative ways the GRI made decisions about processing the archive began in a workshop held in 2014, in which participants discussed how to best make it accessible to scholars and identified ways to maximize its usefulness for art historical research. Workshop participants included the National Gallery in London, Colnaghi's art dealership at Waddesdon Manor, the Netherlands Institute for Art History in Amsterdam, the Institut National d'Histoire de l'Art in Paris, the Villa I Tatti in Florence, the Frick Collection in New York, the Smithsonian's Archive of American Art, the Huntington Library in Pasadena, and the National Gallery of Art in Washington, DC. The workshop identified digitization as a major priority in the processing, resulting in a two-pronged approach to processing that had not been done before at the GRI.

In addition, a second month-long workshop took place in the summer of 2016, in which participants had access to the entire Knoedler archive and transcribed datasets from the Knoedler stock books. "The workshop was incredibly useful," said Anne Helmreich, dean of the College of Fine Arts at Texas Christian University, and participant in both workshops. "This collaborative approach with easy access to archival and secondary sources meant that I could accomplish in one month a research agenda that would normally take me far longer. With knowledgeable guides to the collection and smart colleagues, I spent less time chasing down dead ends and more time following promising leads."

The archive was divided into fourteen parts, called series, allowing for specific sections to be easily identified. Series I. Stock books; Series II. Sales books; Series III. Commission books; Series IV. Inventory cards; Series V. Receiving and shipping records; Series VI. Correspondence; Series VII. Photographs; Series VIII. Exhibition files; Series IX. Department of American Art records; Series X. Framing and restoration records; Series XI. Print Department records; XII. Financial records; Series XIII. Library cards, scrapbooks, and research material; Series XIV. Knoedler family papers.

Throughout the project, the processing team worked closely with the assigned GRI conservation



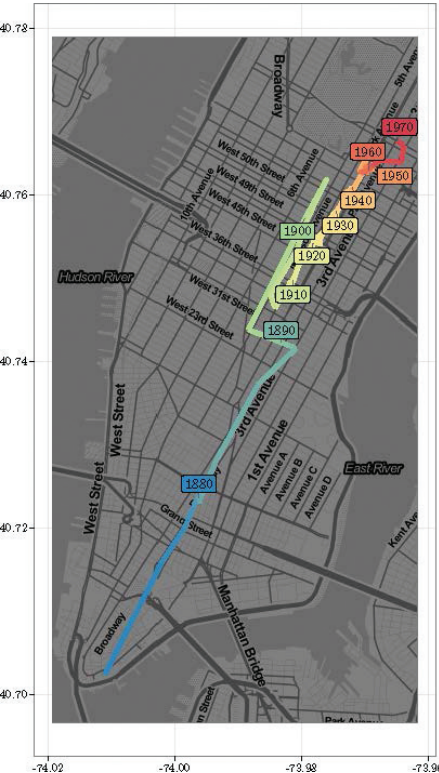
assistant to remove mold and soil from collection material, and the team also collaborated with GRI Digital Services to prepare the material for digitization, and to transform and enhance the finding aid metadata for the digital collection.

**Digitization**

Currently forty-two stock books, sales books, and commission books, and approximately twenty-two feet of correspondence have been digitized, totaling 117,022 images. This digital content is stored in the GRI's preservation and integrated discovery system, and has also been contributed to the Digital Public Library of America. An interdepartmental group including a subject specialist, a reference librarian, and members of the NEH project team selected the correspondence for digitization based on research value, copyright status, and condition. The selected correspondence comprises 205 bound volumes of letters on fragile onion-skin

paper that document relationships, negotiations, transactions, and world events from 1900 to 1930. Due to the fragility and semi-transparency of the onion-skin pages, each had to be turned slowly during digitization to avoid tearing, and a piece of white paper had to be inserted behind each page to prevent the text on adjacent pages from showing through and making the digital image illegible.

During this process, eighty thousand inventory cards were also photographed. Selected data from these cards is being used to enrich another part of the archive, the photographs series, which is currently being digitized (this will take a few years to complete). "Before we began adding the metadata from the inventory cards to the photograph series, people would need to know the exact inventory number of what they were looking for to access it," said Teresa Soleau, head of library systems and digital collections management at the GRI. "Soon they will be able



to look it up by artwork title. Gathering information from both the stock books and inventory cards, we achieved a 75 percent match with the thirty thousand stock photographs."

Much of this information will be linked with the Getty Provenance Index® databases, which currently contain 1.75 million records taken from source material such as archival inventories, auction catalogs, and dealer stock books. The Knoedler database is helping to form data-driven research projects in ways that haven't been possible before. "Art market studies in the past were typically based on anecdotal evidence and driven by spectacular cases," said Christian Huemer, head of the Provenance Index. "We want to do the opposite and take all of the transaction data—over forty thousand records just for Knoedler—and see what patterns and trends we can detect from those. For example, we can visualize how the clients of the Knoedler Gallery moved from Lower Manhattan over time to the Upper East Side, which



# Knoedler Gallery Archive

## A Look Inside

is exactly how they moved the gallery location over the years as well. Today, when we think about gentrification in relation to the art world, we tend to think of the galleries exploring new territories with the buyers following, but the data tells us that the dealers were moving where the clients were.”

### Research Opportunities

The GRI acquired the Knoedler archive because it adds remarkable unpublished resources to the GRI’s collections documenting the history of taste, the art market, collecting, patronage, and artists and works of art represented by particular galleries. It complements resources already held at the Research Institute, such as the archives of Goupil & Cie (later Boussod, Valadon & Cie) and Duveen Brothers, which were in business at the same time and often worked with the same clients.

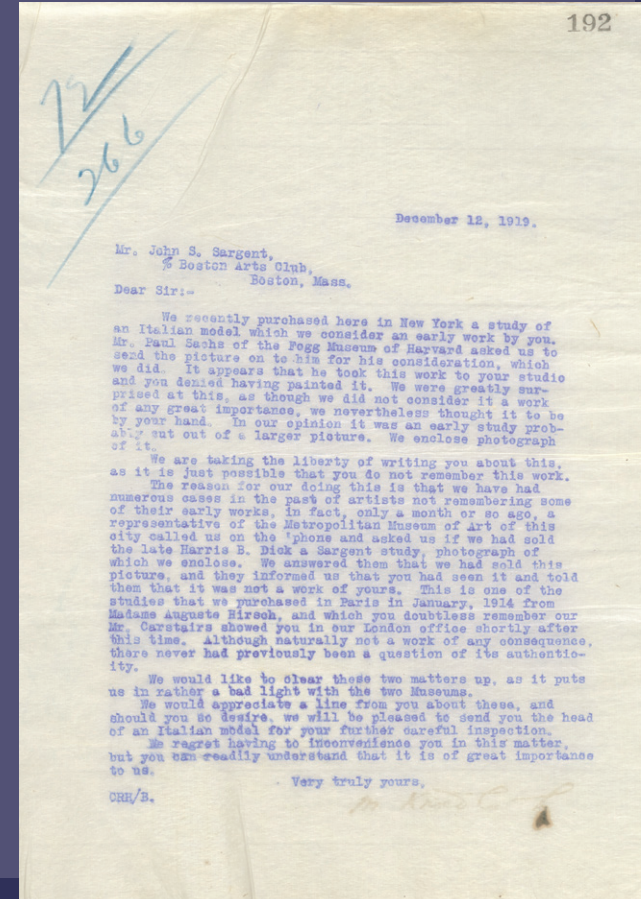
It is too soon to speculate about the number of articles, books, dissertations, and exhibitions that will be generated by research in this archive, but it will be great. Already the Knoedler archive has attracted extraordinary scholarly interest. On average, reference librarians have responded to more than forty inquiries per year, and more than 2,600 boxes from the archive were requested for Reading Room consultation as of October 2016. Nearly eighteen thousand total page views and searches within the Knoedler finding aid took place between July 2014 and October 2016. The GRI received three applications for Library Research Grants to support research with the Knoedler archive. These numbers are expected to grow as new scholarship is published and researchers learn the depth and interdisciplinary breadth of the archive.

The massive size of the Knoedler Gallery Archive presents innumerable opportunities for research and study—and also allows the non-art historian to sift through and discover interesting people, photographs, and letters throughout the history of the gallery. We talked with a few of the people involved in processing, digitizing, and researching the archives to identify some of their favorite finds.



**Sally McKay**, head of special collections services and a reference librarian at the GRI, who helps to answer researchers’ questions about this archive, and Edward Sterrett, research assistant at the GRI for the project “Art Dealers, America and the International Market, 1880–1930”:

“The Knoedler Gallery Archive not only includes vast quantities of business records related to art transactions (as one would expect), but researchers can also find references of broader historical interest. These are further enriched by the intersection with other dealer archives, including Duveen Brothers, a competitor of Knoedler, and also the extremely close alliance with Colnaghi’s with whom Knoedler had a decades-long partnership. While tracing the networks of these alliances, we have come across interesting letters discussing such things as a special viewing of a Vermeer painting for the British Royal Family, a painting sold to Teddy Roosevelt, and this photo of Roland Knoedler, painter Rosa Bonheur, Buffalo Bill Cody, Rocky Bear, and Red Shirt in Paris in the 1890s. While Knoedler was importing French culture in the form of art to the United States, the culture of the American West was of great interest to the French, and Wild West shows frequently crossed the Atlantic.”



**Holly McGee**, library assistant at the GRI. Holly scanned each page in the 205 boxes of the series titled “Copies of letters sent”:

“There are so many interesting tidbits in this archive, as I was scanning each page, I couldn’t help but notice a few unusual and interesting letters. For instance, the Knoedler Gallery sold artworks by John Singer Sargent. In 1919, Knoedler received a letter from Paul Sachs of the Fogg Museum, who was examining a Sargent picture owned by the gallery and was considering it for purchase. When Sachs showed the work to Sargent, the artist denied having painted it. In a follow-up letter from Knoedler to Sargent, Roland Knoedler says:

We are taking the liberty of writing you about this, as it is just possible that you do not remember this work . . . we have had numerous cases in the past of artists not remembering their early works. In fact, only a month or so ago, a representative from the Metropolitan Museum of Art of this city called us on the phone and asked us if we had sold the late Harris B. Dick a Sargent study. We answered them that we had sold this picture, and they informed us that you had seen it and told them it was not a work of yours. This is one of the studies that we purchased in Paris in January,

1914, from Madame August Hirsch, and which you doubtless remember our Mr. Carstairs showed you in our London office shortly after this time. Although naturally, not a work of any consequence, there never had previously been a question of its authenticity.

The letter concludes by asking Sargent to reconsider his denial of both works. Sargent’s response, dated December 16, 1919, is in the Knoedler archive and available for research. In it he confirms the authenticity of the study inquired about by the representative from the Metropolitan Museum of Art. Of the other work, Sargent writes, ‘It is not by me and the signature on it is a forgery.’”

**Sarah Glover**, former GRI graduate intern (2014–15):

“The stock and sales books from the Knoedler Gallery Archive provide a who’s who of American art collectors, but J. Paul Getty is notably absent from the firm’s financial ledgers. Knoedler’s correspondence reveals information about the dealer’s relationship with Getty.

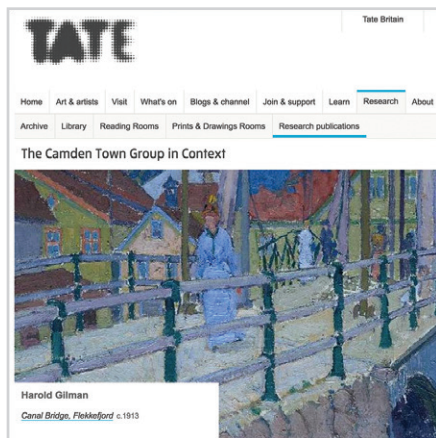
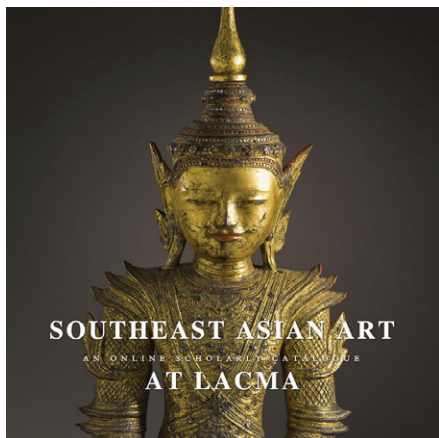
The earliest mention of the collector in the firm’s correspondence may be a letter dating from the summer of 1938. It refers to what appears to be the firm’s first encounter with J. Paul Getty, which would have taken place sometime late in the afternoon of Monday July 25, 1938. In the letter written by John J. Cunningham to Charles Henschel on the day of the encounter, Cunningham describes how a man visited the gallery that afternoon to inquire about Thomas Gainsborough’s painting *Portrait of James Christie* (1778). The man had just purchased the painting from P. & D. Colnaghi & Co. During this brief first encounter with the new owner of *Portrait of James Christie*, the Knoedler firm learned two basic facts about this man: his name—Getty—and his profession in the oil business.

Intrigued, Cunningham wrote to Williams J. Collins of the New York office on August 12 to inquire whether he had any information on ‘this man named J. P. Getty.’ In a letter dated August 23, 1938, the New York staff reported that they had ‘nothing definite’ on Getty, having ‘only learned about him 5 weeks ago.’ They noted though: ‘he has plenty of money and [is] spending it on fine furniture and pictures.’ Further letters regarding Getty communicated the collector’s desire for a ‘very fine early work’ by Rembrandt. Subsequent letters between the London and Paris offices document Knoedler’s hunt for a Rembrandt painting to sell to Getty. Getty’s name appears again in a letter dated July 21, 1939, in which the New York office reveals that Getty finally has a Rembrandt in his possession—the *Portrait of Marten Looten* from 1632.”

Above: Letter to John Singer Sargent

Opposite: Roland Knoedler (at center, moustache) with painter Rosa Bonheur (seated), Buffalo Bill Cody (second from left), Rocky Bear, Red Shirt, and others. Paris, 1890s.





Covers of the OSCI catalogues from (Left to right, top to bottom): The Walker Art Center; Freer and Sackler Galleries; Art Institute of Chicago; SFMOMA; Seattle Art Museum; National Gallery of Art; LACMA; and Tate.

**“The Online Scholarly Catalogue Initiative has been visionary, inspiring the eight participating institutions to rethink their traditional publishing models and develop online catalogues that leverage the unique benefits of the digital era.”**

– Douglas Druick,  
former president and  
Eloise W. Martin Director,  
Art Institute of Chicago

# Lessons\_in\_Online\_Publishing\_

The Foundation recently released an online final report for OSCI that shares the lessons learned and remaining challenges that the field faces to continue publishing collection catalogues digitally. Following is a summary of key takeaways.

## lesson\_01 Online Publishing is Authoritative

OSCI participants agreed that the goal of the initiative should be to produce catalogues that met all the expectations of sound museum scholarship found in printed publications, including rigorous research and assurance that the catalogue will be archived and preserved for the future.

“The means of production and display may have changed, but it’s a peer-reviewed scholarly catalogue with all that that implies,” said Judy Metro, editor-in-chief at the National Gallery of Art.

## lesson\_02 Choose Technology Wisely

Each museum had to carefully select the digital features that best suited their respective catalogues, among them image comparison tools, multi-media content, and custom lightboxes. Museums also had to take stock of their existing systems that could be put to use on a digital project, and assemble team members with the right expertise from the start of the projects.

In 2009, the Getty Foundation launched an ambitious project that sought to change the way museum collection catalogues were created and disseminated. The Online Scholarly Catalogue Initiative (OSCI) was developed to rethink the museum collection catalogue for the digital age and help museums work together to transition to online publishing, paving the way forward from pictures on a page to pixels on a screen.

Online catalogues, unlike their traditional printed counterparts, allow museums to easily update content without waiting years for a new print edition; engage a global audience with the latest scholarship; offer high-resolution images of artworks; and include enhanced conservation documentation. The Getty Foundation provided grants to eight museums to develop online catalogues: Art Institute of Chicago, Freer Gallery of Art and Arthur M. Sackler Gallery, Los Angeles County Museum of Art (LACMA), National Gallery of Art, Washington, DC, San Francisco Museum of Modern Art (SFMOMA), Seattle Art Museum, Tate, and Walker Art Center. The Foundation held convenings for the partner museums throughout, enabling curators, publishers, technologists, and other museum professionals to tackle problems and devise solutions together. These pioneering museums have each completed their own OSCI catalogue, distinctive in character and suited to the needs of their institution.

Today, eight years after the initial convening of OSCI partners, the participants have learned that online publishing is not business as usual, but requires rethinking long-held assumptions about research, writing, and publishing. While the impact of OSCI on art history and museum practice is just beginning to be measured, the initial results are encouraging and have spurred interest from institutions around the world who also seek a digital future for their collection catalogues.



## lesson\_03

### *Rightsize the Project*

All the OSCI museums began with ambitious publishing projects, but most quickly realized that they needed to scale back the size in order to develop effective prototypes. However, this didn’t mean that they couldn’t be ambitious. The Monet catalogue created by the Art Institute of Chicago contains 2,300 images and four hundred thousand words—it would be 1,100 pages in print!

“Initially our OSCI project encompassed all of the Pulverer Collection of premodern Japanese illustrated books, but with over sixty thousand images to manage, we quickly realized the scope was too large,” said Nancy Micklewright, head of public and scholarly engagement at the Freer and Sackler Galleries. “Sharpening our focus to a set of key works by Hokusai allowed us to use the publication as a pilot project and work out the technical challenges with a smaller data set.”

## lesson\_04

### *Make Sure Your Content is Ready*

While it isn’t sexy and it takes time and effort, clean data is at the core of any online catalogue. Museums used tools such as controlled vocabularies (an established list of standardized terminology for use in indexing and retrieval of information) to prepare data for publication. They also had to identify any gaps in digital assets, including high-resolution images of objects and conservation photography.

## lesson\_05

### *Intellectual Property is Manageable*

OSCI participants recognized from the start that copyright law and permissions would impact their scholarly catalogues—what would happen if online rights had to be renegotiated every five to ten years, as is the typical agreement? To simplify the permissions process, the General Counsel’s Office of the J. Paul Getty Trust drafted a sample online scholarly catalogue license and made it available to the OSCI museums. The partners also benefited from

museums who have embraced open access—including the Getty, LACMA, the National Gallery, and others—and organizations such as the Robert Rauschenberg Foundation, which is a leader in easing rights restrictions.

## lesson\_06

### *Find Ways to Serve Multiple Audiences*

“Museums need to experiment with online publishing in order to disseminate information about their collections to the audiences of the future,” said Mimi Gardner Gates, director emerita of the Seattle Art Museum. “Our audiences are changing and becoming more tech savvy. You’re either with them or you’re not.”

Through various forms of research, OSCI museums found that digital publications not only appealed to scholars, but general audiences were keenly interested in online resources about their collections. In response, several museums provided tools to refine the content in the publication. For example, the National Gallery of Art followed what they called the “Skim, Swim, Dive” approach, and structured each catalogue so that the reader can choose to read a short synopsis, explore additional information, or dig deeply into the scholarship.

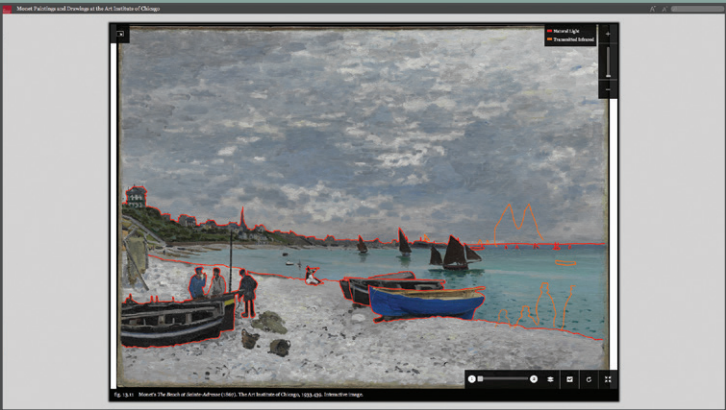
## lesson\_07

### *Design Matters*

Balancing the dynamic capabilities of an online publication with an intuitive user experience can be tricky, and OSCI participants found that it was important to have a designer involved early in the process. Designers integrated tools that would keep images front and center, so that the user didn’t have to navigate back to them on another page. The Art Institute of Chicago ensured that a work of art is displayed throughout each catalogue entry, while LACMA created a lightbox feature for all images. Additionally, it was critical that the design was responsive to all devices, from cell phone screens to large desktop monitors.



Catalogue entry for *The Beach at Sainte-Adresse*, 1867, Claude Monet. From *Monet Paintings and Drawings at the Art Institute of Chicago*. Oil on canvas. Mr. and Mrs. Lewis Larned Coburn Memorial Collection



Multilayered interactive image of the same Monet painting from *Monet Paintings and Drawings at the Art Institute of Chicago*.

## lesson\_08

### *Get the Right People and Structure in Place*

Online publishing is more collaborative and less compartmentalized than the creation of a print catalogue. In response, OSCI museums closely integrated technology staff, designated project managers and leaders, identified the needs for outsourcing, and adjusted workflow as needed.

“This was a transformational initiative for us,” said Robin Dowden, former director of technology and new media initiatives at the Walker Art Center. “It was not about superimposing something on the institution. It was about changing the way we work.”

## lesson\_09

### *Think Sustainably*

An online publication must be maintained, which requires both staff time and resources. Museums must develop a preservation strategy for their institution with the understanding that it will evolve over time. For example, the Seattle Art Museum has already added essays to its Chinese scrolls catalogue and SFMOMA has added a new work by Robert Rauschenberg that was acquired after the catalogue release. All of the OSCI museums recognize that online publications are not one-off boutique projects but part of building a long-term sustainable publishing platform.

## Challenges\_and\_Looking\_Forward\_

While all of the museums successfully published their digital catalogues, there remains several challenges, including simply finding the catalogue online. If a catalogue is placed “deep” within a museum’s website, it might escape the attention of a reader who is browsing the website casually and scanning for research material. It is important that museums employ search engine optimization (SEO), use keywords and metatags, and build new marketing pipelines suited for these digital publications.

Participants still anticipate growing pains as they shift from regarding online publications as one-off projects to ongoing publishing platforms. This will require continued buy-in from museum leadership. The good news is that all of the OSCI partners are already working on new catalogues.

As the museum field carries digital publishing forward, there will no doubt be more new tools, new approaches, and new challenges. Technology is ever-changing, and museums must continue to adapt to keep up and maintain relevance in this connected, digital world. What will not change is the contribution of the pioneering OSCI museums in developing important first steps and demonstrating that online catalogues were possible.

Learn more about OSCI by reading the full final report online: [getty.edu/foundation/osci-report](http://getty.edu/foundation/osci-report).





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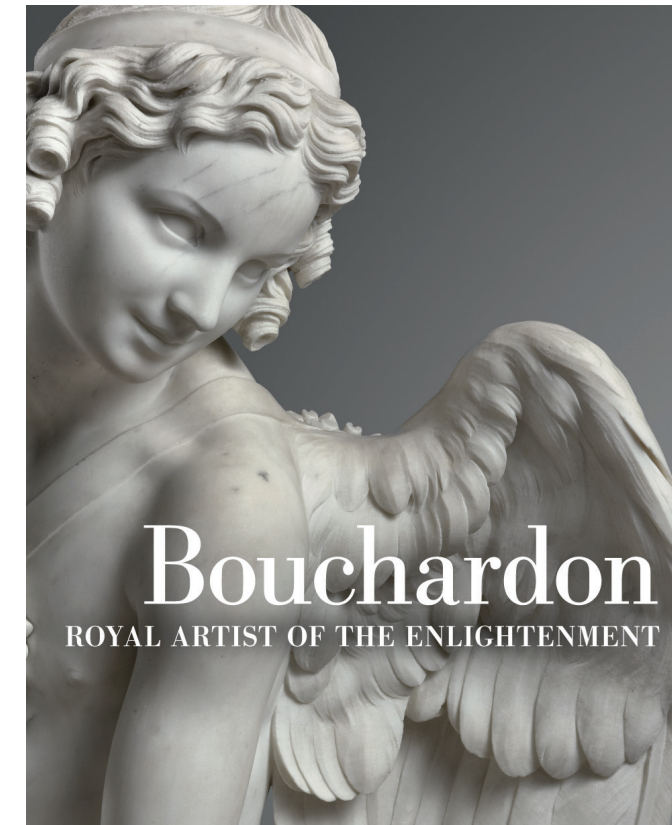
Join J. Paul Getty Trust President Jim Cuno for *Art + Ideas*, a podcast featuring artists, writers, curators, and scholars in conversation about their work. In upcoming spring episodes, curator Anne Woollett delves into the mystery of a recently discovered Rembrandt, author Kenneth Breisch discusses the history of Los Angeles's iconic Central Library, curator Nancy Perloff reveals the invented language used in Russian futurist artists' books, and Pulitzer Prize-winning composer John Adams explores his personal journey into classical music and opera. Visit [getty.edu/podcasts](http://getty.edu/podcasts), iTunes, or SoundCloud to listen today.



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*Saint John the Evangelist*, about 1625–1628, Frans Hals. Oil on canvas. The J. Paul Getty Museum. Text and design © 2017 J. Paul Getty Trust



## Bouchardon: Royal Artist of the Enlightenment

Anne-Lise Desmas, Édouard Kopp, Guilhem Scherf, and Juliette Trey

*One of the most imaginative and intriguing artists of eighteenth-century France, Edme Bouchardon was instrumental in the transition from Rococo to Neoclassicism. This lavishly illustrated catalogue is an unprecedented survey of Bouchardon's elegant work, making it clear that his remarkable talent and eye revolutionized European sculpture.*

“Our leading sculptor,” “the greatest sculptor and the best draftsman of his century,” “very great sculptor, perhaps equal to the best Greeks and far superior to the Romans”: public admiration accompanied Edme Bouchardon's career throughout his lifetime. Although criticism, sometimes severe, nuanced the appreciation of his art, the majority of the evidence is in agreement regarding the exceptional caliber of this artist, who excelled in so many ways: as a sculptor, creator of monuments that left their mark on the Paris landscape (the Grenelle Fountain and the equestrian monument of Louis XV—statues that aroused intense aesthetic debate—the Saint-Sulpice ensemble, Cupid Carving a Bow from Hercules's Club), and also as a draftsman beyond compare, exhibiting his historiated stagings at the Salon. In addition, he was a tireless purveyor of new ideas and compositions for engravers and publishers of prints (Caylus,

Fessard, Huquier, Jombert), generously distributing his red-chalk drawings and counterproofs, models in terracotta, and wax to his circle of friends. It is undoubtedly here that we find the key to the extraordinary, almost overwhelming influence of the artist in his day: the convergence of a riveting and exceptional artistic personality and the establishment of a network of loyal and even intimate, powerful friends, committed to steadfastly supporting him.

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Bouchardon the man is practically indistinguishable from his art. Endowed with exceptional creativity, a tireless inventor of compositions for all media, he lived the life of an ascetic entirely devoted to his art. “Modest in his dress and household, he always maintained a simple way of life.” “Cochin reports that he never dined out, except at the home of Mariette.” “His life was ordered and moderate.” “He did not go to the theater for fear that it might corrupt his sensibility.” A bachelor, clearly attracted by young men, whom he made the amorous models in many drawings, he remained very close to his family (he regularly corresponded with his father and elder sister Jacqueline, housed his brother Jacques Philippe for a time, saw the couple formed by his sister Marie-Thérèse and François Girard in Paris) and spent a lot of time at home enjoying his prints, reading the numerous books in his library, playing music (practicing the cello and composing), playing billiards, and gardening with enthusiasm (at least when he had a large garden at the Roule). His workshop was mostly closed to visitors: Gougenot noted “the lack of access to his place,” and Du Rozoir reported that it was “more impenetrable than the Garden of the Hesperides.”

Just because Bouchardon was “unsociable” did not mean he was a misanthrope. While his taste for caricatures—which he shared with Caylus and which the latter was quick to etch and engrave—may reveal a sarcastic worldview, he also showed interest in humanity's humorous and charming side. The sixty figures of street peddlers composing the extraordinary *Cries of Paris* series are evidence of his sincere empathy for working-class figures.

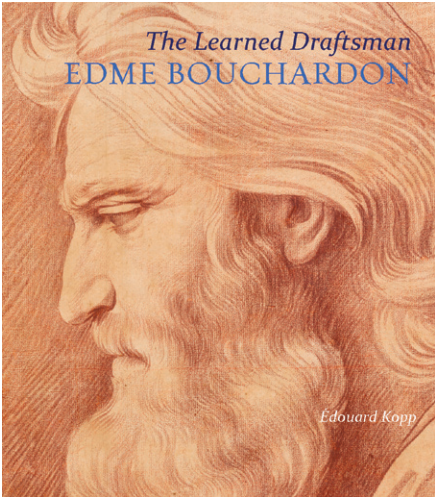
Bouchardon knew his own worth—his friends happily reminded him of it—but he had trouble acknowledging that of his colleagues. Cochin quite carefully recorded his criticisms of his master Guillaume Coustou (the bust of Cardinal de Rohan), his incomprehension of the sculpture painted by Jean-Baptiste II Lemoyne, his irony regarding the tomb of Languet de Gergy by Michel-Ange Slodtz. His private correspondence shows his near hatred of his rival in Rome, Lambert Sigisbert Adam. More than just possible animosity, this harshness on the part of Bouchardon should be considered part of a personal determination to uphold specific aesthetic criteria—the very ones shared by his friends Caylus and Mariette, and Cochin as well moreover. These criteria of a return to antique simplicity and faithfulness to reality and to nature were intended to promulgate a new aesthetic that turned its back on the excesses, the artifices, and the posturing of an extroverted and overblown style embodied by the Adam brothers.

This excerpt is taken from the book *Bouchardon: Royal Artist of the Enlightenment*, published by the J. Paul Getty Museum. © 2017 J. Paul Getty Trust. All rights reserved.



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**The Learned Draftsman  
Edme Bouchardon**

Édouard Kopp

The celebrated French artist Edme Bouchardon (1698–1762) is primarily known as a sculptor today, but his contemporaries widely lauded him as a draftsman as well. Talented, highly innovative, and deeply invested in the medium, Bouchardon made an important contribution to the European art and culture of his time, and in particular to the history of drawing. Around two thousand of his drawings survive—most of which bear no relation, conceptual or practical, to his sculpture—yet, remarkably, little scholarly attention has been paid to this aspect of his oeuvre. This is the first book-length work devoted to the artist’s draftsmanship since 1910.

Ambitious in scope, this volume offers a compelling narrative that effectively covers four decades of Bouchardon’s activity as a draftsman—from his departure for Rome in 1723 as an aspiring student to his death in Paris in 1762, by which time he was one of the most renowned artists in Europe. His accomplished and dynamic style is analyzed and copiously illustrated in a series of five interrelated chapters that serve as case studies, each of which focuses on a coherent group of drawings from a particular period of Bouchardon’s career.

J. Paul Getty Museum  
336 pages, 9 x 10 1/4 inches  
105 and 46 b/w color illustrations  
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US \$64.95

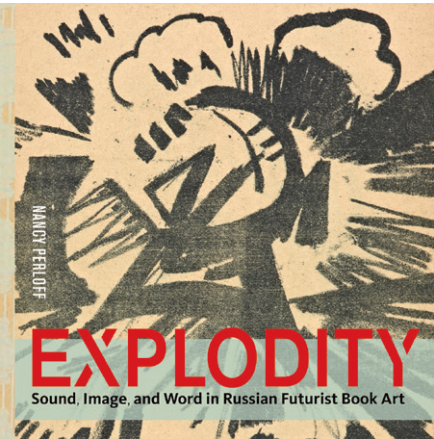
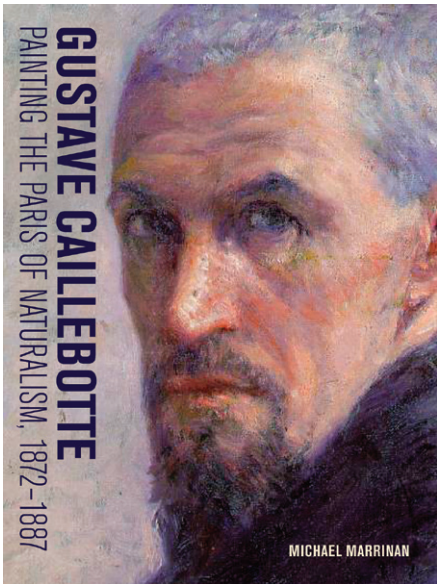
**Gustave Caillebotte  
Painting the Paris of Naturalism, 1872–1877**

Michael Marrinan

Gustave Caillebotte (1848–1894), the son of a wealthy businessman, is perhaps best known as the painter who organized and funded several of the groundbreaking exhibitions of the Impressionist painters, collected their works, and ensured the Impressionists’ presence in the French national museums by bequeathing his own personal collection. Trained at the École des Beaux-Arts and sharing artistic sympathies with his renegade friends, Caillebotte painted a series of extraordinary pictures inspired by the look and feel of modern Paris that also grappled with his own place in the Parisian art scene. *Gustave Caillebotte: Painting the Paris of Naturalism, 1872–1887* is the first book to study the life and artistic development

of this painter in depth and in the context of the urban life and upper-class Paris that shaped the man and his work. Michael Marrinan’s ambitious study draws upon new documents and establishes compelling connections between Caillebotte’s painting and literature, commerce, and technology. It offers new ways of thinking about Paris and its changing development in the nineteenth century, exploring the cultural context of Parisian bachelor life and revealing layers of meaning in upscale privilege ranging from haute cuisine to sport and relaxation. Marrinan has written what is sure to be a central text for the study of nineteenth-century art and culture.

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416 pages, 7 1/2 x 10 inches  
116 color and 78 b/w illustrations  
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US \$69.95



**Explodity  
Sound, Image, and Word in Russian Futurist  
Book Art**

Nancy Perloff

The artists’ books made in Russia between 1910 and 1915 are like no others. Unique in their fusion of the verbal, visual, and sonic, these books are meant to be read, looked at, and listened to. Painters and poets—including Natalia Goncharova, Velimir Khlebnikov, Mikhail Larionov, Kazimir Malevich, and Vladimir Mayakovsky— collaborated to fabricate hand-lithographed books, for which they invented a new language called *zaum* (a neologism meaning “beyond the mind”), which was distinctive in its emphasis on “sound as such” and its rejection of definite logical meaning.

At the heart of this volume are close analyses of two of the most significant and experimental futurist books: *Mirskontsa*

(Worldbackwards) and *Vzorval’* (Explodity). In addition, Nancy Perloff examines the profound differences between the Russian avant-garde and Western art movements, including futurism, and she uncovers a wide-ranging legacy in the midcentury global movement of sound and concrete poetry (the Brazilian Noigandres group, Ian Hamilton Finlay, and Henri Chopin), contemporary Western conceptual art, and the artist’s book. This book is complemented by an interactive website that features sound recordings of zaum poetry: [www.getty.edu/zaumpoetry](http://www.getty.edu/zaumpoetry).

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208 pages, 8 1/2 x 8 1/2 inches  
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US \$50.00

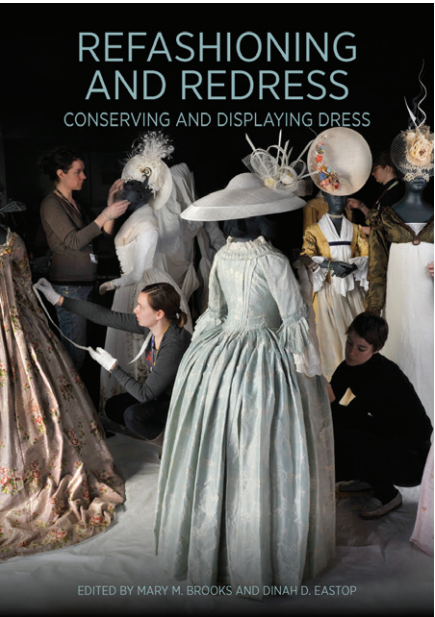
**Refashioning and Redress  
Conserving and Displaying Dress**

Edited by Mary M. Brooks and Dinah D. Eastop

This volume explores the conservation and presentation of dress in museums and beyond as a complex, collaborative process. Recognizing this process as a dynamic interaction of investigation, interpretation, intervention, re-creation, and display, *Refashioning and Redress: Conserving and Displaying Dress* examines the ways in which these seemingly static exhibitions of “costume” or “fashion” are actively engaged in cultural production. The seventeen case studies included here reflect a broad range of practice and are presented by conservators, curators, makers, and researchers from around the world, exposing changing approaches and actions at different times and in different places.

Ranging from the practical to the conceptual, these contributions demonstrate the material, social, and philosophical interactions inherent in the conservation and display of dress and draw upon diverse disciplines ranging from dress history to social history, material cultural studies to fashion studies, and conservation to museology. Case studies include fashion as spectacle in the museum, dress as political and personal memorialization, and theatrical dress, as well as dress from living indigenous cultures, dress in fragments, and dress online.

Getty Conservation Institute  
200 pages, 6 5/8 x 9 7/16 inches  
65 color illustrations  
ISBN 978-1-60606-511-2, paper  
US \$65.00







## Major Gift of Photographs from the Collection of Daniel Greenberg and Susan Steinhauser

Above: *Salton Sea*, 1983, Richard Misrach. Color coupler print. The J. Paul Getty Museum, Gift of Daniel Greenberg and Susan Steinhauser. © Richard Misrach, courtesy Fraenkel Gallery, San Francisco, Pace/MacGill Gallery, New York and Marc Selwyn Fine Art, Los Angeles

Opposite: *Joanie 4 Jackie 4 Ever*, about 1998, Miranda July. The Getty Research Institute. © Miranda July

The J. Paul Getty Museum has received a major gift of photographs from the collection of Daniel Greenberg and Susan Steinhauser. The gift includes 386 works of art by seventeen different makers, including works by some of the most influential American photographers of the twentieth century.

Greenberg and Steinhauser have been collecting photographs for over twenty years, largely by twentieth-century American masters, but also by

Latin American and Japanese makers. In keeping with their belief in sharing their collection with the public, they have donated photographs, ceramics, turned wood, and contemporary studio glass to a number of institutions over the years.

“This incredibly generous donation will complement and strengthen the Getty’s holdings of several major photographers, and provide a rich trove of images from which to organize future exhibitions,” said Timothy Potts, director of the Getty Museum.

“The gift to the Getty includes both individual prints and portfolios, with the latter giving us the opportunity to represent specific bodies of a photographer’s work in depth. We are extremely grateful to Dan and Susan for their generosity and continued support of the Getty’s Department of Photographs.”

The acquisition includes the first works by Ruth Bernhard and Eudora Welty to enter the Getty’s collection. Best known for her studies of the female nude, the German-born Bernhard became one of the leading photographers of the West Coast. While Welty is better known as an American novelist, she also had an interest in photography, and her work conveys a similar intensity of connection with her subjects, as seen in her books. The donation of twenty-seven works by Imogen Cunningham complements sixty-six prints already in the Getty’s collection, and sets the stage for a possible monographic exhibition of her work. The donation of Chris Killip’s *Isle of Man* portfolio comes as the Getty prepares for a major exhibition of his work opening May 23, 2017. Other highlights include twenty-six works by Richard Misrach, who helped popularize large-scale color photography in the 1970s, and fifteen photographs by Mary Ellen Mark, a renowned and accomplished photojournalist whose work captured extremes of life around the world.

The Getty Museum holds one of the world’s preeminent collections of photographs, and Los Angeles has become an important center for the study of the history and art of photography. Greenberg and Steinhauser are founding members of the Getty Museum Photographs Council, of which Dan is the current chairman. Since 2000, they have donated over five hundred photographs to the Getty Museum, including significant groups of works by Manuel Álvarez Bravo, Graciela Iturbide, Abelardo Morell, Eliot Porter, and Minor White, all of which inspired exhibitions organized at the Getty Museum in recent years.

## Miranda July Donates ‘Joanie 4 Jackie’

The Getty Research Institute has acquired *Joanie 4 Jackie*, a large, feminist collection of short movies and video art distributed as “Chainletter Tape” compilations by American artist and filmmaker Miranda July (American, b. 1974) in the 1990s and 2000s. The archive, which includes videos, documentation, and print materials, is a generous donation by the artist.

Originally called Big Miss Moviola, *Joanie for Jackie* was a feminist video chain letter series begun by Miranda July in 1995 in the midst of a thriving Riot Grrrl scene in Portland. It was a way of instigating and distributing video work, especially for younger or under-represented female artists. Frustrated with the irrelevance of mainstream and independent movies to the lives of women, July wondered if moviemaking could be reconceived as something intimate and easy. She began by distributing a photocopied pamphlet asking for video submissions at punk shows and schools.

Each compilation was created as soon as July had received ten videos. Initially working with two VHS machines at her home, July would edit the videos onto one tape, producing intro and outro sequences and sometimes including her own work. *Joanie 4 Jackie* quietly thrived, filling a void for female artists and capturing their imaginations.

The *Joanie 4 Jackie* archive is an important sampling of the ideas prevalent among young women video-makers in the 1990s and early 2000s. Collectively the project is significant as a product of a renewed interest in

the sociopolitical history and cultural production of the 1990s. It is a closer examination of the lack of gender equity within film culture today, and a do-it-yourself model of video distribution that preceded today’s YouTube culture. The archive consists of around three hundred tapes in various formats (mostly VHS), including over two hundred titles that were circulated as part of *Joanie 4 Jackie*, *The Co-Star Tapes*, audience-made movies, and various editing masters used for screening and video documentation of *Joanie 4 Jackie* events. The archive features a rich collection of the associated booklets, posters, programs, handwritten letters, grant applications, to-do lists, and diary entries.







## Cleaning Guercino's *Jacob Blessing the Sons of Joseph*

Guercino's seventeenth-century masterpiece *Jacob Blessing the Sons of Joseph* (about 1620) arrived at the Getty this past spring from the National Gallery of Ireland for conservation. Before any work can begin, Getty conservators must gain a thorough understanding of the painting's condition. The goal is not to make it look brand new, but to try to achieve a semblance of how an artwork may have looked upon leaving an artist's studio, while also respecting the fact that a painting ages and will never look exactly as it did when it was initially created. It's a painstaking process that involves careful research, decisions, and practice.

In order to learn about how *Jacob Blessing* might have looked when it left Guercino's studio and how it has aged, in-depth art historical research and analyses has been carried

out on the painting using non-invasive methods of examination. Dirt and discolored varnish were evident from just looking at the surface of the painting. Previous conservation efforts had left some areas of original paint covered with non-original paint. These layers of "retouching" conceal what the conservators believe to be the artist's original brushwork, and should be removed.

The Getty Museum's Head of Paintings Conservation Yvonne Szafran, the National Gallery of Ireland's Head of Conservation Simone Mancini, and Getty Museum Associate Conservator Devi Ormond agreed on a slow and methodical approach to treating the painting, aiming to remove one by one the layers concealing Guercino's masterful technique.

### Cleaning the Back of the Painting

The first step was to remove years of dust and grime that had become imbibed into the weave of the back of the lining canvas (a layer of canvas affixed to the painted canvas to give it more stability), as well as debris trapped underneath the wooden bars of the stretcher. With the painting lying face down on a protected surface, a goose feather was used to dislodge old dirt and debris. Long, soft, and flexible, goose

feathers are perfect for this task. Then various brushes and a vacuum cleaner with miniature attachments and the suction on a low setting were used to remove the debris.

### Cleaning the Front of the Painting

*Jacob Blessing the Sons of Joseph* is large—over five feet high and almost seven feet wide. If the surface of the painting is touched to clean it, the canvas would gently shake or vibrate. This movement could lead to the development of cracks in the paint layers. To address this problem, Frame Conservator Gene Karraker and Ormond made custom-fitted inserts to lodge between the members of the stretcher and give some stability to the canvas.

Ormond began the cleaning of the surface with cotton swabs she made herself. The damp swabs were run over the surface of the painting to remove the thick layers of dirt that were on top of the layers of varnish. Removing all the dirt from the surface gave a clearer view of what lay ahead with regards to the removal of the varnish layers.

### Removing the Varnish

Solvent tests are conducted on numerous small areas of a painting in order to decide what solvents or solvent mixtures can be used to safely dissolve layers of aged varnish and retouchings without compromising in any way the original paint surface. Choosing a solvent or solvent mixture to remove these layers is incredibly challenging. It is not simply a matter of chemistry—a conservator must also acknowledge and respect the artist's aesthetic. At over three hundred years old, the tonal balance of *Jacob Blessing the Sons of Joseph* has naturally shifted as a result of aging. Understanding the complex aging of the materials used by Guercino is one of the reasons months were spent researching the artist's *oeuvre* and this painting in particular.

Once the solvent mixture was decided upon, the uppermost layer of varnish was removed from the painting. After dipping a handmade cotton swab into the solvent mixture, it was gently rolled over the surface to dissolve and soak up the top layer of yellowed varnish. With the top varnish layer removed, a peek at the real skill of Guercino's technique, as well as aspects of the composition that had been hidden beneath the thick coatings were revealed. The Getty conservators then worked with Mancini to determine how much further to proceed in removing the layers.



A small area of the painting was chosen for further testing and a complex system of layers of retouching sandwiched between layers of varnish was revealed. Fortunately, these old, hardened retouchings were easily removed. Mancini also noted that the retouching was generously applied, concealing original subtle details. The cleaning will continue for the next few months until *Jacob Blessing the Sons of Joseph* is ready for a spot on the gallery walls.

This article was adapted from *The Iris*, the Getty's blog, at [blogs.getty.edu](https://blogs.getty.edu).

Above: Removing the uppermost varnish layer.

Opposite: Paintings conservator Devi Ormond cleans Guercino's *Jacob Blessing the Sons of Joseph*. On loan from the National Gallery of Ireland.



King Legacy Week 2017

This year the Getty partnered with the Southern Christian Leadership Conference (SCLC) of Southern California and the Inner City Youth Orchestra to commemorate the 60th anniversary of the SCLC. The evening celebrated the life, legacy, and principles of Dr. Martin Luther King Jr. and kicked-off King Legacy Week 2017.

- 1. Martin Grey Gottlieb, Anne-Marie Johnson, Pastor William Monroe Campbell, Marilyn Poindexter Campbell, Pastor Thembekila Crystal-Coleman-Smart, Gregory Akili, Pastor William Smart, Anton Framby
- 2. Rob Elmore, Cheryl Fair, Lura Bal, Teresa Samaniego
- 3. Ashley Thurston, Pastor William Smart, KarmaNia Smart
- 4. Jehoshua Jireh Smart, Ketu Ciofassa, Kimberly Bolanile Padgett Willis, Antoinette Morrison, Jenna Proctor, Soraya Barnes, Ashley Thurston, Pierre Aziza Ciofassa, Mizan Willis, Ceci McLaren, Zaki Willis
- 5. Pastor William Monroe Campbell, Anne-Marie Johnson, Bob Schoonover, Gregory Akili
- 6. Inner City Youth Orchestra



Accenture

Accenture, a global management company working at the intersection of business and technology, provided generous support to the 2016 J. Paul Getty Medal Dinner. The professional services company views being an outstanding corporate citizen as central to its vision to improve the way the world works and lives.

Accenture takes pride in helping museums and cultural institutions to leverage technology in innovative ways. Since 2001, the company has donated its consulting services to the Louvre for the creation of an ambitious program of new technologies. The company also provided support to LACMA's Art + Technology Lab to fund artists' projects that engage emerging technology. In addition, Accenture developed a mobile app for an exhibition at the Capitoline Museums in Rome in 2012. More recently, the company commissioned an original symphony involving the creative collaboration between human composers and computers with artificial intelligence software, which was performed by an orchestra at the Louvre in 2016.

"We were thrilled to co-sponsor the recent Getty Medal Dinner," said Janet Hoffman, the company's senior managing director of products. "The Getty is such an important part of Southern California and this special dinner, honoring luminary artists, was a wonderful occasion."



L to R: Michael Hessler, managing director, Accenture; Raj Krishnan, managing director, Accenture; Philippe Boinon, senior vice president and chief information officer, Nestlé USA, at the 2016 Getty Medal Dinner.

J.P. Morgan Private Bank

J.P. Morgan Private Bank was proud to sponsor the 2016 Getty Medal Dinner. The private bank, along with the entire firm of JPMorgan Chase & Co., has a longstanding commitment to the arts.

The firm's dedication to the arts is reflected in its modern and contemporary art collection, which features more than thirty thousand objects located in 450 offices worldwide. Its art program, created in 1959 by David Rockefeller, then president of The Chase Manhattan Bank, was advised by a committee of leading American museum directors and curators, who guided a systematic approach to the acquisition, display, educational uses, and stewardship of the collection. It became a model for corporate art collecting worldwide. Today, the JPMorgan Chase Art Collection's commitment to inspire, to provoke new perspectives, and to unite people and ideas across cultures continues to be the core of its focus.

"J.P. Morgan Private Bank is honored to support the Getty and the extraordinary contributions it continues to make to the performing and visual arts community," said Olivier de Givenchy, CEO West Region, J.P. Morgan Private Bank and a member of the J. Paul Getty Museum Director's Council. "We feel privileged to have the Getty in the Los Angeles community."



Olivier de Givenchy and Zoe de Givenchy at the 2016 Getty Medal Dinner.





## Jeffrey Cunard Makes Landmark Gift

Throughout his life and career, Jeffrey Cunard, an accomplished attorney and an authority on Internet and cyber law, has made the arts and community service an integral part of his life. At the Getty, his long-term involvement recently culminated in a generous gift to the J. Paul Getty Museum.

“We are enormously grateful to Jeffrey for his landmark donation in support of our exhibitions, research, and educational programs,” said

Timothy Potts, director of the J. Paul Getty Museum. “His generosity of spirit and depth of understanding of our mission epitomize the two key elements of successful cultural philanthropy. We look forward to his greater involvement in the Museum and thank him for the inspiring example he sets to others.”

“Jeffrey Cunard’s investment in the Getty Museum is extraordinary,” said Jim Cuno, president of the Getty. “We often say that the Getty can do anything, but it can’t do everything. While we are fortunate to have a strong financial base, gifts from our supporters help to raise the Getty’s exhibitions and programs to new heights.”

A great champion of the arts, Cunard is managing partner of the Washington, DC office of the international law firm Debevoise & Plimpton, where he practices intellectual property, technology and media law, and advises museums and other cultural institutions. Despite his busy work schedule, Cunard makes the visual and performing arts a priority in his life—regularly attending performances of operas, plays, dance, and music—and is often found at museums in Washington, New York, and Los Angeles. He also devotes time to institutions such as the Smithsonian’s Freer Gallery of Art/Arthur M. Sackler Gallery, where he has chaired the board of trustees (on which he has served since 2001), and serves on the board of trustees of the Washington National Opera and the board of the College Art Association.

Cunard credits his love of arts and culture to his parents and his education. As a boy, Cunard first visited the Getty Museum at the Malibu Ranch House with his parents in the 1960s. Fascinated by what seemed to him at the time to be an endless number of paintings, the young Cunard was intrigued by the thought that one person, J. Paul Getty, could have collected it all. His most vivid recollection of that first visit was the “lustrous texture of the fabric” in an old master painting.

After growing up in Los Angeles and graduating from UCLA, he attended Yale

Law School. There, a classmate introduced him to Bruce Robertson, who was then a graduate student in the art history department. That connection led to a longtime friendship with Robertson and, later, Robertson’s partner, Thom Kren, who served as the associate director of collections at the Getty Museum until his retirement in 2015. “Thom was the prime mover in providing a warm and nurturing environment at the Getty for my parents and me,” explained Cunard. “I enjoyed coming to the Getty, but, without Thom, I wouldn’t have gone behind the scenes. No one would have asked me to support exhibitions and then invited me and my parents to the exhibition openings.” Cunard provided funding for the exhibitions *Florence at the Dawn of the Renaissance* (November 13, 2012–February 10, 2013) and *Imagining the Past in France* (November 16, 2010–February 6, 2011).

When Kren asked Cunard if he would like to be more involved with the Getty, he responded with a resounding “yes.” Kren suggested that he become a member of the Villa Council, which turned out to be a perfect fit for Cunard, who had studied Latin in high school and college and has a long-standing, deep interest in the classics and the ancient world. He is now an inaugural member of the Museum Director’s Council.

Though Cunard has made his home in Washington, DC, since 1982, his donation to the Getty is a way, he says, “to pay some homage to a major cultural institution in my hometown.” In addition to the Getty Museum, he is a devotee of the broader pantheon of activities at the Getty Trust, particularly projects that allow the Getty’s four programs—the Getty Museum, Getty Conservation Institute, Getty Foundation, and Getty Research Institute—to work together. He is especially interested in the digitization of cultural materials, where the Getty Research Institute plays a leading role, and in cultural heritage preservation, a focus across the Getty. He notes the critical importance of globally



accessible online exhibitions, such as *The Legacy of Ancient Palmyra*, which can help to draw global attention to the devastating impact of the war in Syria on its extraordinary cultural heritage.

In 2015, Cunard endowed the Lore and Gerald Cunard Chair in the UCLA/Getty Conservation Program, which he named in honor of his parents. He also co-founded (in 1999) Friends of Khmer Culture, Inc., which works on preserving and encouraging Cambodian art and culture; his engagement with that organization has furthered his commitment to conserving, restoring, and nurturing cultures that are facing crises, such as threatened annihilation.

Among the Getty projects Cunard most admires is its peerless conservation activities around the world, from training conservators in the preservation of ancient Roman mosaics in the lands surrounding the Mediterranean Sea to treating individual artworks of outstanding importance and returning them to their homelands. He hopes his gifts will inspire others to support arts and cultural institutions such as the Getty. “It’s important to give to arts and cultural organizations because they help us, in so many ways, to understand ourselves

better and, even more importantly, to begin to understand others who are different from us,” Cunard explained.

He notes that the Getty’s collection is replete with objects that are of times and places vastly unlike ours, whether Gothic manuscripts, Italian Renaissance paintings, nineteenth-century French photographs, or the Buddhist art and cultural objects featured in the recent, special exhibition *Cave Temples of Dunhuang: Buddhist Art on China’s Silk Road*. Cunard is particularly interested in exhibitions, including a number of the Getty’s, that highlight cultural encounters in the context of exploration, trade, travel, and communication.

Cunard emphasizes not only the Getty’s extraordinary exhibitions, but also its commitment to embrace visitors from everywhere—local, national, and international—which was another critical motivation for his gift. He believes that the Getty, by offering free admission and programs for all, reaffirms that everyone is welcome. “For Getty visitors, it is something special to come here, to have a dialogue with art, sit in the garden, learn, participate in one of the Getty’s many varied programs,” he said. “Or, just spend time with family and friends.”

Installation view of the exhibition *Florence at the Dawn of the Renaissance*, at left and center: *The Virgin Mary with Saints Thomas Aquinas and Paul*, about 1335, Bernardo Daddi. (The J. Paul Getty Museum); *Peruzzi Altarpiece*, about 1309–15, Giotto di Bondone and His Workshop. (North Carolina Museum of Art, Raleigh, Gift of the Samuel H. Kress Foundation, GL.60.17.7)

Opposite: Getty Museum Senior Curator Jeffrey Spier (left) with Jeffrey Cunard and his mother, Lore, at the 2016 Getty Medal Dinner



AT THE  
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CENTER

Right: *Regatta on the Grand Canal in Honor of Frederick IV, King of Denmark, 1711*, Luca Carlevarij's. Oil on canvas. The J. Paul Getty Museum. On view in *Eyewitness Views: Making History in Eighteenth-Century Europe*



Far right: *Angelic Upstarts at a Miners' Benefit Dance at the Barbary Coast Club, Sunderland, Wearside*, negative 1984; print 1985, Chris Killip. Gelatin silver print. The J. Paul Getty Museum, Purchased in part with funds provided by Alison Bryan Crowell, Trish and Jan de Bont, Daniel Greenberg and Susan Steinhäuser, Manfred Heiting, Gloria Katz and Willard Huyck, and Lyle and Lisi Poncher. © Chris Killip. On view in *Now Then: Chris Killip and the Making of In Flagrante*

**Berlin and Los Angeles: Space for Music**  
April 25–July 30, 2017

**Eyewitness Views: Making History in Eighteenth-Century Europe**  
May 9–July 30, 2017

**The Lure of Italy: Artists' Views**  
May 9–July 30, 2017

**Thomas Annan: Photographer of Glasgow**  
May 23–August 13, 2017

**Now Then: Chris Killip and the Making of *In Flagrante***  
May 23–August 13, 2017

**The Birth of Pastel**  
June 6–December 17, 2017

**Illuminating Women in the Medieval World**  
June 20–September 17, 2017

**Happy Birthday, Mr. Hockney**  
June 27–November 26, 2017

**The Sculptural Line**  
Through April 16, 2017

**Breaking News: Turning the Lens on Mass Media**  
Through April 30, 2017

**The Getty Villa** is undergoing exciting changes, including a reinstallation of the collection, special loan objects from other ancient cultures, and the expansion of exhibition and family spaces. During this time, various galleries and outdoor spaces will be closed. Visit [getty.edu/villa2018](http://getty.edu/villa2018) for updates.

AT THE  
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**Fashionable Likeness: Pastel Portraits in 18th-Century Britain**  
Through May 7, 2017

**Degas: *Russian Dancers* and the Art of Pastel**  
Through May 7, 2017

**Remembering Antiquity: The Ancient World through Medieval Eyes**  
Through May 28, 2017

**Gerard David: An Early Netherlandish Altarpiece Reassembled**  
Through June 18, 2017

**In Focus: Jane and Louise Wilson's *Sealander***  
Through July 2, 2017

**Concrete Poetry: Words and Sounds in Graphic Space**  
Through July 30, 2017

**Greek and Roman Sculpture from the Santa Barbara Museum of Art**  
Through November 4, 2018

**J. Paul Getty Life and Legacy**  
Ongoing

**The Life of Art: Context, Collecting, and Display**  
Ongoing



*Twilight Cranes*, 2008, Michael Cherney. Scroll in Chinese black rosewood case and detail. Scroll dimensions: 25cm x 1337cm. Getty Research Institute, Gift of Getty Research Institute Council 2008 © Michael Cherney

# Twilight Cranes, An Artist's Book by Michael Cherney

Contemporary photographer Michael Cherney's book *Twilight Cranes* (Beijing, 2008) lies nestled in a delicately handcrafted wooden box. Once opened, a scroll of subtly sparkling paper is revealed. It unfurls over forty feet into an exceptional artist's book, which implicitly draws the viewer into an expanse of time and space. The fine paper greets the viewer's field of vision with a blurred and horizontally divided

plain—light above, dark below—an effect created by a clustering of grainy, pixelated black and white dots. The process of unrolling then begins to reveal a motif: the silhouette of a crane, seemingly stray and solitary against the grainy background. It is followed by more of its kind, the farther one moves through the scroll, graceful and somewhat isolated birds, forming a scattered siege (or *sedge*, both formal terms for a flock of cranes). The scroll is composed of several prints of uniform height, but different length. Shorter fragments alternate with longer ones, building a moving panorama with changing horizons. Likewise, there are changes in the degree of sharpness: While some of the birds appear clearly, almost starkly, delineated, others disappear into a blur of abstract form.

The prints prove to be blown-up details from photographs that Cherney took at the Poyang Lake, China's largest fresh-water reservoir. This important

habitat for migrating cranes has recently been seriously endangered by accelerated modern industrialization. A sense of visual distortion is continuously conveyed throughout the entire length of the scroll. Like layers of pollution, the graininess prevents a clear view of the landscape. By means of careful editing, Cherney distances the viewer from the vista, intentionally disrupting the medium's ontological attachment to the world it depicts. Because of the absorbent blotting quality of *xuan* paper, traditionally favored by Chinese scribes and artists, the images tend to the painterly to further the distortion, producing a conspicuous visual noise. In form and content, this piece speaks to the enduring influence of Chinese artistic and literary traditions on Cherney, who has placed his scattered and ghostly cranes, symbols of longevity, in the twilight between ancient Chinese customs and the present.





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*Rekha with beads in her mouth,*  
1978, Mary Ellen Mark. Dye transfer  
print. The J. Paul Getty Museum,  
Gift of Daniel Greenberg and Susan  
Steinhauser. © Mary Ellen Mark.  
See page 30 to learn more.

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