the GETTY

A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY | Spring 2018

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J. Paul Getty made no secret of his passion for the classical world. At nineteen he traveled to the ancient Roman town of Herculaneum and later wrote a novella featuring its Villa dei Papiri. In the early 1930s, when he began collecting art, he gravitated toward Greek and Roman sculpture, filling his Malibu ranch house and then a small on-site museum with his acquisitions. In the late '60s—despite the era's Modernist architectural movement—he constructed a replica of the Villa dei Papiri to house his overflowing collection. The Getty Villa, as it became known, would "have the character of a building I would like to visit myself," he said. And he hoped the general public would be edified just as he had been by its works on display. "In learning about ancient Greek and Roman art," he wrote in *The Joys of Collecting*, "one cannot help but also learn about the civilizations and the people who produced the art. This will unquestionably serve to broaden the individual's intellectual horizons and, by increasing his knowledge and understanding of past civilizations, greatly aid him in knowing and understanding our own."

The Getty Villa opened in 1974 and underwent a major reimagining in 2006 after its post-antique collection was moved to the new Getty Center. This spring the Villa presents a whole new set of enhancements. To celebrate its April 18 "grand opening," we have devoted this magazine issue to the classical world.

Our cover story explains what exactly has changed at the Villa—most noticeably, new displays that let visitors follow the historical development of classical art and the interactions between Etruscan, Greek, and Roman cultures from the Bronze Age through the Late Roman Empire.

Other features explore the Getty's extensive work with classical art: The Conservation Institute's collaborative efforts to stop the deterioration of Herculaneum's open-air excavation site, and the Foundation's Connecting Art Histories initiative, which is enabling scholars to take interdisciplinary approaches to art history in the ancient Mediterranean. "Context Matters" focuses on the Museum's *Beyond the Nile: Egypt and the Classical World*, a major international loan exhibition about the artistic interplay between the three great cultures of Egypt, Greece, and Rome from about 2000 BC to AD 300. The Research Institute's Louis Marchesano, meanwhile, introduces readers to the Victorian-era travel sketches of clergyman Solomon Caesar Malan, a man as taken by world travel and ancient sites as Getty was.

Getty sketched out thoughts about classical art in his diaries, excerpts of which comprise this issue's "From the Vault" section and reveal Getty's passion not only for classical

Jim Cuno

acquisitions, but also for researching their provenance and value. Other sections themed on the classical world: "From the Iris," where you'll learn all about obelisks and the conservation of a granite example featured in *Beyond the Nile*; and "Book Excerpt," which offers a Q & A with Jeff Koons, one of the artists represented in the new Villa exhibition *Plato in L.A.: Contemporary Artists' Visions*.

I hope you enjoy the many facets of the Getty's interest in the classical world, and that this issue will inspire you to revisit the Villa to experience its latest improvements, or to visit for the very first time. The Villa truly is an enchanting, unforgettable respite from modern life—just as Getty intended.

Pacific Standard Time: LA/LA Exhibitions on the Move

A number of exhibitions under the umbrella of Pacific Standard Time: LA/LA—the groundbreaking exploration of Latin American and Latino art supported by Getty Foundation grants—are now being enjoyed by new audiences. Three PST: LA/LA shows on view at the Getty Center have already traveled: *Golden Kingdoms: Luxury and Legacy in the Ancient Americas* opened February 28 at the Met Fifth Avenue in New York; *Photography in Argentina, 1850–2010: Contradiction and Continuity* has gone to Fundación PROA in Buenos Aires, Argentina, and opens April 21; and *The Metropolis in Latin America, 1830–1930* has been at the Americas Society in New York since March 22 and moves to the Museo Amparo in Puebla, Mexico in August.

Meanwhile more than a dozen PST: LA/LA shows on view at other Southern California institutions will travel domestically and internationally over the next two years. Some examples: the Museum of Contemporary Art San Diego's *Memories of Underdevelopment* is now at the Museo Jumex in Mexico City, and moves to the Museo Arte de Lima in Peru this November. The Hammer Museum's *Radical Women: Latin American Art, 1960–1985* opens April 13 at the Brooklyn Museum in New York and in August at the Pinacoteca de São Paulo. REDCAT's *The Words of Others: León Ferrari and Rhetoric in Times of War* is now at the Pérez Art Museum in Miami, and related performances are slated at Madrid's Museo Nacional Centro de Arte Reina Sofia in April and Mexico City's Museo Jumex in June.

Pacific Standard Time: LA/LA exhibition *Golden Kingdoms: Luxury and Legacy in the Ancient Americas* is now on view at The Met Fifth Avenue. Photo courtesy of the Metropolitan Museum of Art

Getty Foundation Launches New Initiative

Prints and drawings provide valuable insights into the artistic process of some of Western art history's most celebrated artists. They are also important artworks in their own right. Curators of these works on paper manage collections that often include tens or even hundreds of thousands of objects and require limited public display and specialized care. As the twenty-first century museum evolves, prints and drawings curators face the need not only to preserve traditional skills passed down through generations of specialists, but also to make their collections accessible to today's museum audiences.

In January the Getty Foundation launched *The Paper Project: Prints and Drawings Curatorship in the 21st Century*. Grants in this initiative will support short-term travel seminars for early-to-mid-career curators of drawings and prints, professional workshops and symposia, collection-based research projects that present significant training opportunities, and exhibitions and publishing projects led by emerging leaders in the field of prints and drawings.

Live Conservation of Jackson Pollock's *Number 1, 1949*

The Museum of Contemporary Art, Los Angeles (MOCA), and the Getty Conservation Institute (GCI) are collaborating on an exhibition that features the live, six-month conservation of Jackson Pollock's abstract expressionist painting *Number 1, 1949* (1949). The painting has been a treasure of MOCA's collection since 1989, when Rita Schreiber donated it to the museum in loving memory of her husband, Taft Schreiber.

Working with the GCI, conservator Chris Stavroudis began cleaning the surface of the painting in early March, working within MOCA's Grand Avenue galleries. He has already revealed brighter colors in many areas of the painting and is assessing the structural condition of the canvas support. The institutions' goal is to allow the public to observe the process of conserving the painting to a state that is much closer to how it would have looked originally. Visitors are also free to ask the conservator questions during dedicated times of the exhibition.

"As stewards of one of the most important collections of postwar art, we are thrilled to be able to... lift the veil on this kind of work and open it up to the public," says MOCA's Maurice Marciano Director, Philippe Vergne. "We are lucky and grateful to work with the GCI and preserve this important painting for generations to come."

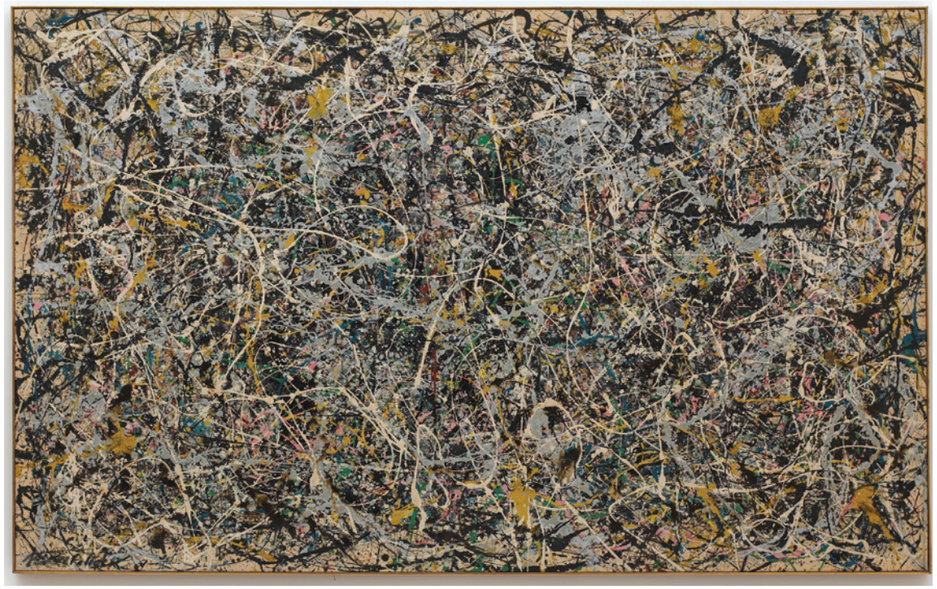
The partnership came about largely due to the GCI's significant research into modern paint materials and their cleaning. Unlike older paintings, modern paintings are typically not protected by a surface layer of varnish. They are often comprised of retail trade paints (such as house paints and industrial enamels) and other nontraditional materials in addition to artist-quality oils. They also often contain areas of uncovered, unprimed canvas, exposing the raw fabric support to stains and discolorations.

Over the past ten years, the GCI has improved analytical methods for identifying paint types, and gained insight into how they perform and how best to conserve them, through its Modern Paints project—now part of its broader Modern and Contemporary Art Research Initiative. The project included a two-year partnership between the GCI, the J. Paul Getty Museum, and the Getty Research Institute to research and conserve Pollock's seminal 1943 painting *Mural*, which is part of the University of Iowa Museum of Art's collection.

"We are gratified that the results of our multiyear research project into the properties and conservation of modern paints can benefit this remarkable painting here in Los Angeles," says Tim Whalen, John E. and Louise Bryson Director of the Getty Conservation Institute. "I am grateful to the members of the GCI Council, whose generosity has supported not only the Modern Paints research initiative but the treatment of Jackson Pollock's *Number 1, 1949*."

To learn more about the live conservation and related programming, visit moca.org.

Number 1, 1949, 1949, Jackson Pollock. Enamel and metallic paint on canvas. The Museum of Contemporary Art, Los Angeles. The Rita and Taft Schreiber Collection, Given in loving memory of her husband, Taft Schreiber, by Rita Schreiber



The Getty Villa *Tells a New Story*

J. Paul Getty built the Getty Villa on his Malibu estate hoping to give visitors an intimate and insightful encounter with the ancient world. Central to this goal was his decision to base the new building's design on the Villa dei Papiri, a large Roman villa buried in the eruption of Mount Vesuvius in 79 AD, thereby providing a historically evocative showcase for the display of his Greek, Roman, and Etruscan treasures. Getty was clearly pleased with the results, telling the *Los Angeles Times*, "One could say, 'go to Pompeii and Herculaneum and see Roman villas the way they are now—then go to Malibu and see the way they were in ancient times."

After Getty's death and the opening of the Getty Center in 1997, the Villa underwent a major transformation. Its post-antique collection was moved to the new museum at the Center, and the Villa, which reopened in 2006, became dedicated entirely to the study and display of ancient art. New additions included a classical outdoor theater, conservation labs, education spaces, and other major enhancements.

Now the Villa has undergone another transformation, the planning of which started more than four years ago. Beginning April 18, visitors will enjoy an additional 3,000 square feet of exhibition space and see a dramatic change in how the Museum's collection of sculpture, vase painting, bronzework, jewelry, mosaic, and glass are displayed. The collection had been grouped by themes, such as "Gods and Heroes" and "Women and Children." The new installation groups the works to illustrate the historical development of classical art in the Etruscan, Greek, and Roman worlds from the Neolithic period through the Late Roman Empire (roughly 6000 BC to AD 600).

Timothy Potts, director of the J. Paul Getty Museum, explains the reinstallation this way: "Art feeds primarily off other art. To understand why a work of ancient art is made the way it is—its subject, style, iconography, and manufacture—it must be placed in the context of other art of the same period and earlier. There is a stylistic logic to the evolution of Greek figurative imagery from the Archaic period through Classical and Hellenistic times that only a historical display can illuminate. To do our collection justice as one that represents the critical achievements of classical

art history—often in works of exceptional quality and importance—we must allow visitors to see that development unfold as they walk through the galleries. They can now do this at the Villa."

Additional gallery space has made it possible to feature a number of large and important objects long in storage, some of which have never before been on view. These include a group of newly conserved first-century AD frescoes from the Villa of Numerius Popidius Florus at Boscoreale, near Pompeii. Two large, sky-lit galleries devoted to Roman sculpture highlight a number of life-size and larger Roman works that were not on display in recent years, including the *Statue of a Female Figure*, which has been reunited with its newly acquired head. Also on view are a life-size bronze eagle, several superb portrait busts, and three richly ornamented cornice blocks from a first-century BC Roman temple or public building.

A standout of the reinstallation is a newly renovated gallery on the first floor dedicated to the age of Alexander the Great and the Hellenistic world (336–30 BC), the centerpiece of which is *The Victorious Youth* ("Getty Bronze"). The sculpture is now set in the context of other objects of the same period and style—including a marble *Head of Alexander the Great* and groups of gold jewelry and luxurious silver vessels.

Other new galleries feature exceptional Etruscan sculpture, vases, bronze statuettes, jewelry, and carved amber; Athenian pottery, a special strength of the collection; and the Getty's important collection of Greek works from Southern Italy and Sicily, including the remarkable terracotta group *Orpheus and Sirens*. The Getty's collection of Roman gold and silver vessels, figurines, and jewelry is displayed in a new "Roman Treasury" gallery, along with engraved gems and cameos, and two superb selections of Roman gold coins and medallions.

Additional new features of the reinstallation include a gallery dedicated to objects with collecting histories dating back to the Renaissance; displays detailing the life and legacy of J. Paul Getty as a collector; a room devoted to the Villa dei Papiri; a new, larger Family Forum; and new lighting and display cases throughout. A special gallery devoted to "The Classical World in Context" will showcase groups of objects from the Near East and other cultures that engaged with ancient Greece and Italy. These works will come to the Villa on long-term loan from major international museums.

The inaugural display in The Classical World in Context gallery—*Palmyra: Loss and Remembrance*—presents a selection of highly important funerary relief portraits from the Ny Carlsberg Glyptotek in Copenhagen, the most important collection of Palmyran art outside Syria. These famous works vividly demonstrate how ancient Palmyra's cosmopolitan culture interweaved Greek, Roman, and Persian elements.

"Another significant part of understanding the ancient Mediterranean world is to recognize the exchanges and influences that passed between the various cultures and neighboring civilizations," says Potts. "Through the Classical World in Context, our visitors will be better able to appreciate both the distinctive achievements of the classical world and the role played in its art and history by these interconnections."

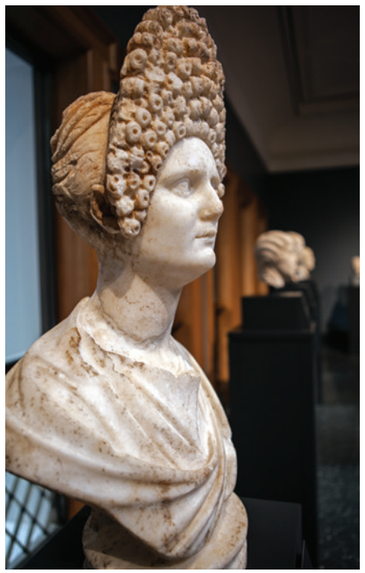
A second exhibition timed to celebrate the completion of the Villa's reinstallation is *Plato in L.A.: Contemporary Artists' Visions*. The show features work by some of today's most celebrated artists—Paul Chan, Rachel Harrison, Mike Kelley, Jeff Koons, Joseph Kosuth, Paul McCarthy, Whitney McVeigh, Raymond Pettibon, Huang Yong Ping, Adrian Piper, and Michelangelo Pistoletto—and it explores the many ways in which they have engaged with Plato's writings. Individually, these artists have created some of the most thought-provoking art of our time, challenging viewers to reconsider their perception of the world, reflect on their role in society, and strive for transcendental understanding. This special exhibition, guest curated by Donatien Grau, is poised to do the same.

The reopening of the Getty Villa is a time to celebrate the museum's evolution from a small seaside museum in Malibu to an internationally recognized art institution sought out by locals and international visitors alike. The new galleries also take us a step further in achieving J. Paul Getty's goal of transporting visitors to an enchanting time and place in the past and stimulating conversations about that legacy in the present.

The reinstallation of the Getty Villa, conceived by the Museum's Director, Timothy Potts, was curated and overseen by Senior Curator of Antiquities Jeffrey Spier.

The display of Jeff Koons's *Play-Doh* in *Plato in L.A.* is made possible by support from Gagosian.

Opposite, top: "*The Beauty of Palmyra*," Palmyran, 190–210. Limestone and pigment. Ny Carlsberg Glyptotek, Copenhagen



Plato in L.A.: Contemporary Artists' Visions

The sculptures, paintings, drawings, and large-scale installations in *Plato in L.A.* respond to Platonic themes and pedagogical preoccupations such as the true nature of reality, and how it can be understood in a world where appearances are deceiving; the meaning of the written word; and dialogue as a form of philosophical inquiry. The exhibition was developed by guest curator Donatien Grau in close consultation with the artists and their representatives. Original works by Joseph Kosuth, Paul McCarthy, Whitney McVeigh, and Adrian Piper have been created specifically for this exhibition. Meanwhile Huang Yong Ping and Michelangelo Pistoletto are showing significant works in a Los Angeles museum for the first time. Lenders range from the Museum of Modern Art in New York and the François Pinault Collection in Venice to the artists themselves.

Right: *No Title (Lightly, swiftly, absolutely…)*, 2014, Raymond Pettibon. Ink, acrylic, graphite, and watercolor on paper. Courtesy the artist and David Zwirner, New York/Hong Kong and Regen Projects, Los Angeles. © Raymond Pettibon

Origins

J. Paul Getty's inspiration for the Getty Villa, the Villa dei Papiri at Herculaneum in Italy, was the most luxuriously furnished seaside villa buried by the eruption of Mount Vesuvius in AD 79. The house was found during early excavations at Herculaneum in the 1700s along with carbonized papyrus book rolls that point to Lucius Calpurnius Piso Caesoninus, the father-in-law of Julius Caesar, as the villa's most likely owner. Its ground plans became the basis, rather than the exact blueprints, for the Getty Villa's design. Other Italian villas, public buildings, and tombs from nearby Roman sites informed that design. The First Style wall decoration and the "tumbling blocks" pattern from the House of the Faun at Pompeii, for example, were adapted for the Villa's Atrium and Inner Peristyle. The decorated walls of the Outer Peristyle followed a style typical of the first century AD, and the spectacular mosaic-and-shell niche fountain in the East Garden at the Villa copies that of the House of the Great Fountain at Pompeii. When Getty's museum opened in 1974, it displayed not only his collection of antiquities, but also his paintings, furniture, and other European decorative arts.

PROTECTING

HERCULANEUM

Opposite: The main street in Herculaneum (Decamanus Maximus), with the House of the Bicentenary on the left. Photo: Scott S. Warren

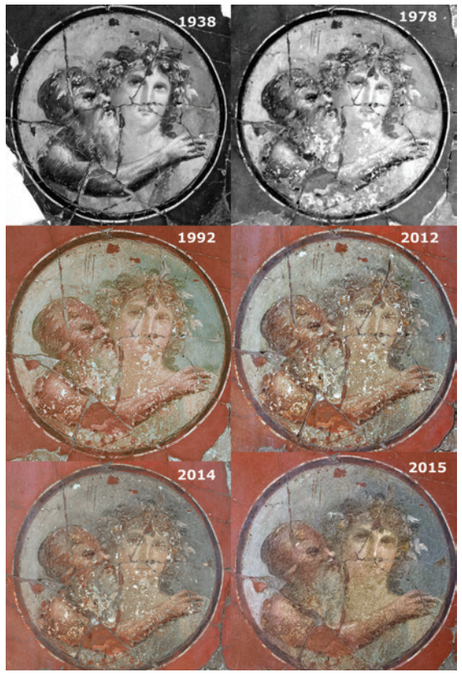
Above: Aerial view of ancient Herculaneum with the modern city of Ercolano in the background. Photo courtesy HCP/PA-ERCO © Daniele Sepio/Akhet srl/HCP

In a scene from Federico Fellini's *Roma* (1972), workers excavating for a new metro line discover a luxurious Roman villa decorated with beautiful, perfectly preserved wall paintings. Within minutes the wall paintings start to disintegrate before their eyes as outside air is introduced. "We have to do something," cries out one of the workers, but alas, it is too late. The paintings disappear, lost forever.

A similarly dramatic scene has unfolded, albeit much more slowly, at Herculaneum, an ancient Roman town famously buried under fifteen to twenty meters (fifty feet) of volcanic material during the eruption of Mount Vesuvius in 79 CE. Herculaneum remained undisturbed until its rediscovery in 1709, with formal excavations beginning in 1738, mainly via tunnels in the volcanic tuff. Open-air excavation at Herculaneum began in the late nineteenth century, followed by a more systematic approach from 1927 until 1961 under the direction of archaeologist Amedeo Maiuri. In the decades that followed, voices were raised in alarm about the site's rapid deterioration and the lack of resources for its maintenance. And indeed, historical images from the Maiuri archive—when compared with conditions at the turn of the century—clearly illustrate the disturbing rate of deterioration and loss. As at all open-air sites, exposure to the environment poses major challenges for preservation, and in some cases early restoration techniques combined with deferred maintenance, such as that witnessed at Herculaneum, dramatically accelerate deterioration.

Unlike the unanswered call for help in the Fellini film, much is being done to ensure the preservation of this significant site. In 1997 Herculaneum, along with Pompeii and the Villa Oplontis at Torre Annunziata, were added to the UNESCO World Heritage List. The following year the Italian government, recognizing the importance but also the incredible challenge of conserving these sites, created an autonomous heritage authority for the Vesuvian region. Even more recently, this relocation of decision-making was brought a step closer to the conservation issues at the site. In 2016, Herculaneum gained its independence from the other Vesuvian sites, and since 2017 it has a dedicated director, Francesco Sirano. "Herculaneum's new management system means that my staff and I can dedicate ourselves entirely to the specific needs of the site and its surroundings and understand how it might contribute more widely to society," Sirano says.

In recent years, new approaches have been taken at Herculaneum to management, conservation, and maintenance issues. Since 2001, the Herculaneum Conservation Project (HCP), an arm of the Packard Humanities Institute (a



Left: Members of the conservation team work on the wall paintings in the tablinum of the House of the Bicentenary.

Right: A wall painting in the tablinum depicting an old bearded Silenus and a young maenad. This painting exhibits progressive flaking and loss of paint which has occurred over time from 1938 to 2011, and after conservation treatments in 2014 and 2015. Photos: 1938/Archivio Maiuri, AZS89 SP; 1978/Archivio Maiuri, D14406 SP; 1992/Archivio Foglia, 150636 SP, courtesy PA-ERCO; 2012–2015/J. Paul Getty Trust

philanthropic foundation that works in Italy through the Istituto Packard per i Beni Culturali), has been collaborating with Italian authorities—currently the Parco Archeologico di Ercolano (PA-ERCO) and formerly the Soprintendenza Pompei—in a public-private partnership at the site to protect, enhance, and manage this unique place and its relationship to the surrounding area. This primarily Italian team has been on site all year round for over a decade, gaining an intimate understanding of Herculaneum's significance and fragility. "One of the most stimulating challenges has been developing models of continuous care and community engagement for the site that can outlive the Packard partnership and ensure that Herculaneum never reverts back to the late twentieth century's situation of neglect," says Jane Thompson, who oversees the initiative for the Packard Foundation.

Meanwhile, in 2008, the Getty Conservation Institute (GCI) began a collaboration with HCP to undertake scientific investigations addressing a number of conservation issues at the site. GCI scientists carried out laser speckle interferometry—normally used to test for defects in airplane wings, among other things—as an innovative way to detect voids behind plasters and mosaics. This proved especially helpful for upper walls, vaults, and ceilings of building across the site. They also tested a series of injection grouts (a very liquid mortar) to determine their efficacy in reattaching the plasters, mosaics, and wall paintings, and investigated flaking paint on the figurative scenes of wall paintings. For the latter, one of the approaches they used was reflectance transformation imaging (RTI), a noninvasive technique that highlights flaking paint layers when lighting angles over the surface of the wall paintings are changed.

"The condition of the wall paintings was of particular concern to us, especially that of the figurative scenes, as these paintings are some of the most beautiful elements at the site and the most vulnerable to deterioration," says wall paintings conservator Leslie Rainer, a senior project specialist at the GCI. "Exposure to the environment post-excavation and excavation itself are significant factors in the wall paintings' deterioration, but some of the earlier restoration and maintenance interventions also caused damage." At the time of the Maiuri excavation, for instance, wall paintings were often coated with wax, a practice intended to preserve and resaturate the paintings. But as the wax deteriorated over time, the wall paintings began to flake and powder.

"This is a problem seen throughout Herculaneum and similar sites in the Vesuvian region," Rainer explains. "Because the wall paintings are such an important decorative feature in Herculaneum, we redirected our work in 2011 to their conservation and entered into a more focused collaborative project with HCP and the public authority, now the PA-ERCO, to study and conserve the decorated surfaces of the tablinum—the formal reception room of the House of the Bicentenary—including the wall paintings and the mosaic pavement. The goal of this pilot project is to develop methodologies that can be applied to other houses at the site and across the region."

The House of the Bicentenary, excavated in 1938, is considered one of the most noble and sumptuous Roman houses at Herculaneum. The decoration of the tablinum is particularly exquisite. The walls are decorated with red, yellow, and black monochrome backgrounds embellished with delicate architectural, floral, or figurative elements. These walls include centrally located figurative scenes of superb quality in either a rectangular or round format, imitating portable painting. The tablinum floor is a mosaic pavement with a rectangular central motif in colored opus sectile, enclosed with a black-and-white braided border. The whole creates a unified and sophisticated scheme.

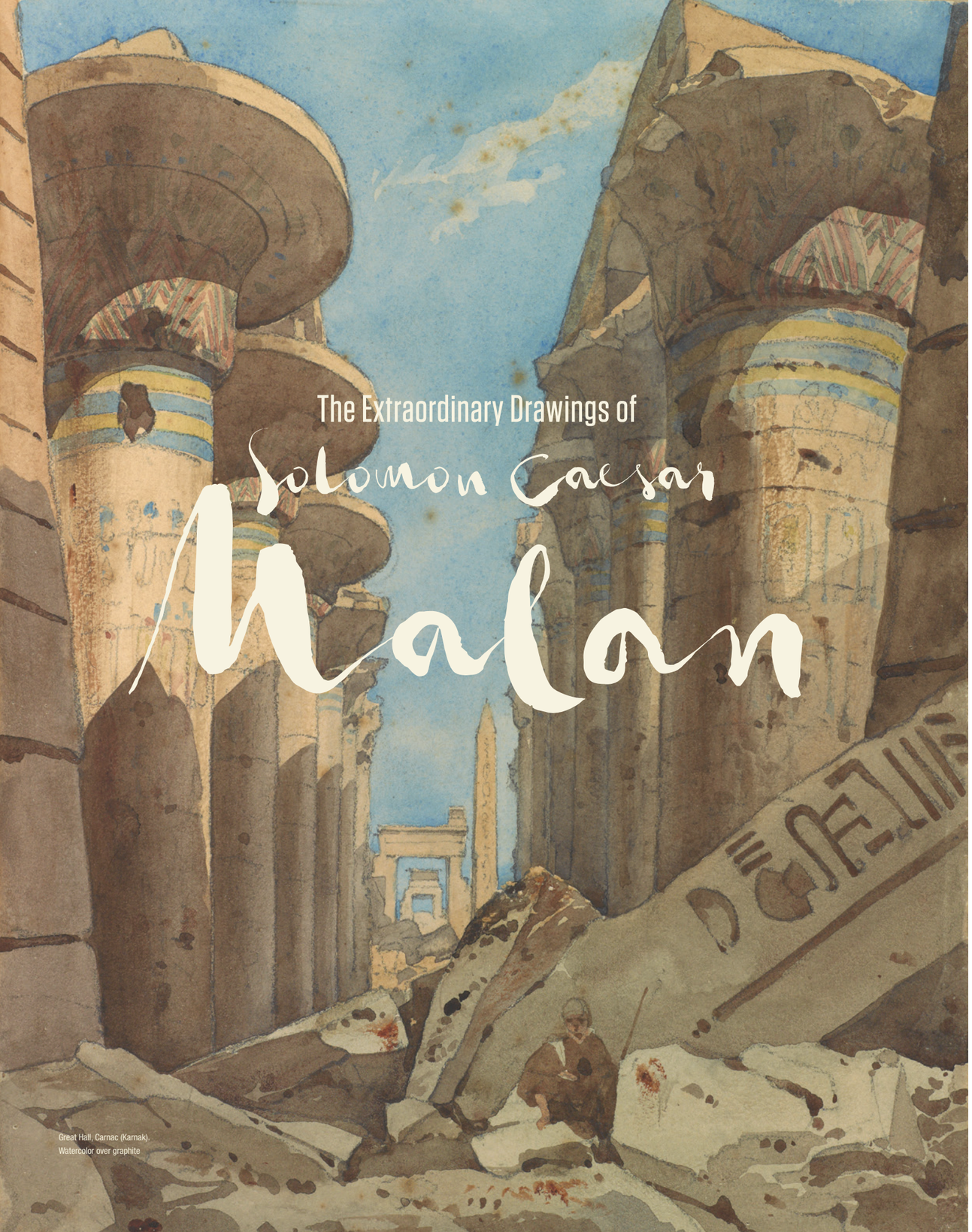
Because of structural problems, water infiltration, and other issues, the House of the Bicentenary has been closed to the public since the 1990s. The wall paintings have suffered extensive deterioration, including spalling of the wall due to salt activity, delaminated plasters, powdering and flaking of paint layers, bio growth, and accumulation of dirt and degraded coatings on the surface from environmental pollution and coatings applied in previous conservation interventions. The mosaic pavement is detached in places and missing tesserae.

A comprehensive conservation plan for the House of the Bicentenary has been developed by the HCP and PA-ERCO. Structural repairs to the building are underway, including reroofing portions of the house to prevent the ingress of water and redirecting drainage away from the building. Climate improvement strategies to buffer and stabilize the interior climate are also being implemented. Environmental monitoring carried out as part of the pilot project in the tablinum revealed that in the past, fluctuating temperatures, solar radiation, and relative humidity have adversely affected the wall paintings.

GCI scientists and an HCP specialist use laser speckle interferometry in the House of the Bicentenary to assess specific conditions of the wall paintings and plasters.

As Director Sirano is quick to note, the House of the Bicentenary is the perfect place to celebrate an international partnership for Herculaneum. Located on Herculaneum's most important street, "its name echoes the centuries of work that are still underway to safeguard this Roman town." It symbolizes how new forms of support can help secure Herculaneum "as a strong place in our collective imagination and long into the future." As the collaboration with the GCI connects one management authority to another, the work in the Bicentenary moves forward thanks to the continuity of the teams involved. And once conservation of the house, including the tablinum, is complete, the House of the Bicentenary may once again welcome visitors.

The conservation of the tablinum in the House of the Bicentenary is supported through the generosity of the Getty Conservation Institute Council.



Great Hall, Carnac (Karnak).
Watercolor over graphite

In 1837 Solomon Caesar Malan, his wife, Mary, and their two infant sons left their home in Brighton, England, and boarded the *Malcombe* for a voyage to Calcutta. Malan had just graduated from the University of Oxford and was to start his first job as a classics professor at Bishop's College, a Christian missionary institution. Sketchbook and pencil in hand, Malan recorded the journey with views of misty horizons, studies of flying fish, and sketches of the sunny island of Lesser Trinidad. Aside from being an exceptional student fluent in German, Spanish, Italian, Greek, and Latin, he had taken drawing lessons from Swiss landscape artist Alexandre Calame while growing up in Geneva.

Though Malan was thrilled to be in India and learning its languages and customs, his stay didn't last long. He and his wife fell gravely ill, Mary with tuberculosis and Malan with an unknown ailment. Their doctors advised Mary to return to England with the children, and for Malan to recuperate on a separate voyage before continuing his teaching. But not long after, Malan learned of Mary's death from a notice in a newspaper. Grief-stricken, he became a clergyman in Broadwindsor, England, but also traveled constantly, creating more than 1,600 travel sketches. In 2013 the Getty Research Institute (GRI) acquired 764 works on paper in six volumes, plus a group of letters from Malan. The drawings include temple ruins of Karnak, Luxor at sunset, Hungarian peasants, Etruscan tombs, French castles, church interiors, antiquities in museums, and many other impressions.

For scholars, Malan's drawings offer a rich resource for a wide area of study including classical archaeology, travel, the history of watercolor, and the history of collecting and display, says Louis Marchesano, curator of prints and drawings at the GRI. The University of Oxford has already held a three-day international conference on Malan, attended by Marchesano's collaborator, former GRI Research Specialist Peter Bonfitto. The albums complement or supplement many areas of the GRI's collection, Marchesano notes, and the GRI has digitized them, along with his letters, to make them as accessible as possible. (Visit primo.getty.edu.) Digitized works cover Malan's travels in Arabia, Egypt, Malta, Turkey, Asia Minor, Greece, Italy, and Spain, 1840 to 1850.

Marchesano finds the drawings compelling both for Malan's subject matter and means of documenting it. "Because Malan was, first and foremost, a Biblical scholar and an 'Orientalist' [scholar of Asian and Middle Eastern subjects or languages], the landscapes of the Middle East spoke clearly to him in both aesthetic and historical terms. At times, he would capture a landscape that doesn't seem noteworthy at first glance, but for him must have had historical meaning as much as form, material, and atmosphere."

Malan's artistic ability, Marchesano continues, was extraordinary. "You can readily see Malan following the advice he would publish in *Aphorisms on Drawing* (1856), a pamphlet inspired by his palpable distaste for the easy 'how to' manuals aimed at amateur artists. He gives us a sense of atmosphere, the conditions under which you would view or experience monuments, terrains, and people in a way photographs couldn't. With an assured rapidness, drawing and painting at a site, you get the sense that he was there experiencing the monument in a way that was personal to him. Each landscape, in each distinct region—whether he's in southern Italy or Egypt—has a very particular feel to it, representations of atmospheric conditions as distinct as the faces of individual portraits. He was an amateur, but a master at light and shade. He referred to light and shade as the 'artistic soul of Nature.'"

Although little is known about how Malan was viewed as an artist during his time, in a biography of his father, Arthur Noel Malan wrote that archaeologist Sir Austen Henry Layard asked Malan to join him at the ancient Assyrian city of Nineveh in 1850 and that he used Malan's sketches to illustrate his record of the expedition, *Discoveries in the Ruins of Nineveh and Babylon* (1853). Arthur also noted that his father's drawings were used as models for wood engravings and lithographs for magazines and books, and that his paintings were exhibited at Burlington House and the Crystal Palace in London.

Arthur, aware that he may be biased in his glowing appraisal of his father's artwork, asked English landscape painter Benjamin Williams Leader for his expert opinion. In his response, Leader expressed what many will likely feel once they've seen Malan's work. "The books of your father's sketches gave me great pleasure to look through. I repeat that they are the most clever amateur sketches I have ever seen, and I am surprised that your father, whose time must have been so fully occupied with his Oriental studies, should have been able to attain such excellence in art. It shows what a powerful mind he had, and also what a clever artist he would have made, had he devoted his whole time to art."

Louis Marchesano, curator of prints and drawings at the Getty Research Institute, shares his impressions of several drawings by Solomon Caesar Malan.

AT LUXOR

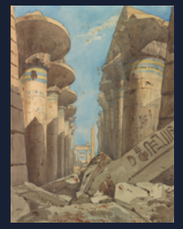
WATERCOLOR OVER GRAPHITE

"Malan followed his own advice when drawing the kinds of ruins that fascinated him in Egypt: 'Avoid sharp angles, in all buildings, but especially in ruins, which are the most picturesque; the angles of the walls...are more or less broken and jagged, and afford bright bits of light, which sparkle and give life to the mass of stones which without them would look dead.'" (Malan in *Aphorisms on Drawing*)

AT EL-QASR (LUXOR)

WATERCOLOR OVER GRAPHITE

"El Qasr is near Luxor where Malan encountered Amenhotep III's colonnade of the great Colonnaded Hall. Despite the fact that the colonnade is partially buried in sand, Malan captured the ancient grandeur of this ruined monument."



GREAT HALL, CARNAC (KARNAK)

WATERCOLOR OVER GRAPHITE

"Malan was more than capable of rendering antiquities with archaeological precision. But during his travels, he sought to capture the essence of a place in a particular moment, choosing to preserve specific effects of light, shade, and atmosphere."

GIRGEH (JIRJĀ, EGYPT)

WATERCOLOR APPLIED WITH BRUSH AND CLOTH OVER GRAPHITE

"Located in Upper Egypt on the Nile River, the center was reputedly named after the Coptic Monastery (dedicated to Saint George). Showing a small part of what appears to be the minaret of a mosque in the background, Malan was fascinated by the landscape and the daily activities of inhabitants and travelers whose livelihoods were connected to the river."

SKETCHES OF HUNGARIAN PEASANTS, JEWS, AND ARMENIANS

BRUSH AND INK

"Avoiding judgment and stereotypes, Malan expressed his sympathetic attitude toward the peoples he encountered during his travel with strikingly rapid draftsmanship and economy of means."

CONNECTING ART HISTORIES IN THE ANCIENT MEDITERRANEAN

Art history becomes a stronger and more robust discipline when scholars from around the world cross borders in the pursuit of the productive exchange of ideas. Recognizing this, the Getty Foundation launched its Connecting Art Histories initiative in 2009, increasing opportunities for sustained intellectual conversation. The initiative's goal is not to disseminate the practices of Western art history internationally. Rather, it is to recognize the historiographical and methodological diversity that informs the discipline as it is practiced around the world. Simply put, Connecting Art Histories is designed to foster dialogue about these differences, actively bringing into the conversation meaningful voices that have not always been heard for economic or political reasons.

A priority region for Connecting Art Histories has been the extended Mediterranean Basin, where the Getty has had long relationships and ongoing interests. One series of grants focused on art and architecture in the Basin during the Medieval and Early Modern periods and supported projects that brought together distinguished international experts and younger scholars from different cultural traditions. The projects broke down the traditional division between the study of the Western and Eastern Mediterranean, and also revealed how the arts of the Christian, Jewish, and Islamic worlds greatly influenced one another. By examining how various cultures interrelated, and allowing a rising generation of scholars to produce a more integrated history of Mediterranean art—one that crosses national, linguistic, religious, and ethnic borders—these Connecting Art Histories projects are redefining scholarship of the Medieval and Early Modern periods.

"We designed Connecting Art Histories to move art history forward as a more global, more interdisciplinary field," says Deborah Marrow, director of the Getty Foundation. "Our grants focusing on the cultural heritage of the greater Mediterranean region illustrate how collaboration among scholars from different countries and diverse backgrounds can challenge existing models of art history and encourage new approaches."

A recent set of grants looks back at earlier artistic production in the Mediterranean Basin, with researchers concentrating on the ancient period. These three projects have taken interdisciplinary approaches to art history to produce a more nuanced understanding of artworks from the ancient Near Eastern world, territories surrounding the Aegean Sea, and even the furthest reaches of the Roman Empire—as far north as the United Kingdom. In each case, organizers have deliberately involved specialists from different disciplines, especially art historians and archaeologists. Closer collaboration among these scholarly communities is particularly important for cultural heritage of the ancient world since the surviving material record of objects and monuments from this era is extremely incomplete.

Publication about Art and Archaeology in the Roman Provinces

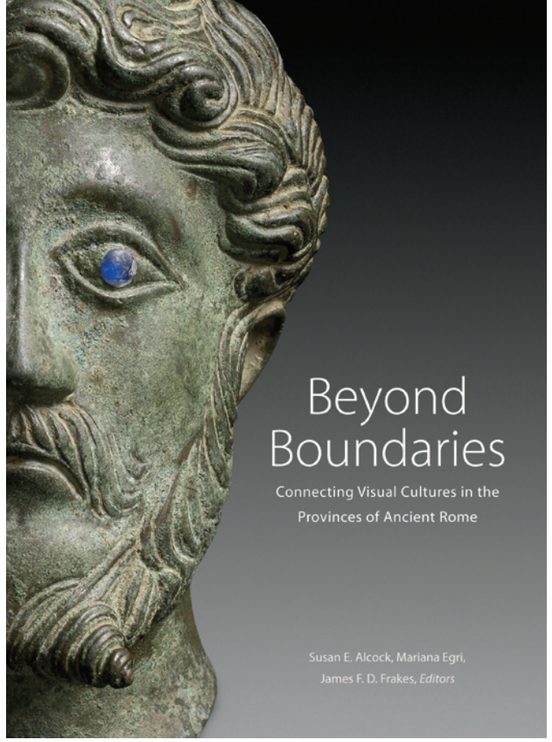
The first Connecting Art Histories project to address the ancient world was a grant to Brown University for the research seminars *The Arts of Rome's Provinces*. Over the course of three years, twenty art historians and archaeologists from the Middle East, North Africa, the republics of the Caucasus and Central Asia, and Western, Central, and Eastern Europe came together to study how the reception of Roman culture by different peoples affected cultural production in some of the empire's furthest reaches. Through site visits to historical monuments and important collections in Greece and Great Britain, the seminars encouraged collaboration between art historians and archaeologists, creating a model for future interdisciplinary exchange.

Left: *The Arts of Rome's Provinces* team crosses a marshy area at the site of Dion in northern Greece as part of an on-site tour. Image courtesy the Joukowsky Institute for Archaeology and the Ancient World, Brown University

Opposite: *The Arts of Rome's Provinces* team visits Fishbourne Roman Palace in the United Kingdom. On-site tours, led by local experts, were an important part of the seminar activities. Image courtesy the Joukowsky Institute for Archaeology and the Ancient World, Brown University

"We wanted to break down what is still too often this barrier between art and archaeology," says Susan E. Alcock, co-organizer of the program and professor of classical archaeology and classics at the University of Michigan. "The seminars were designed to disrupt in every possible way, shape, and form. The whole point of the exercise was for participants to have enough time to disagree, put things back together, and move forward."

One object of study became the project team's unofficial mascot: a small copper alloy bust of Roman emperor Marcus Aurelius. The sculpture's design reflects a conflicting blend of cultures and



influences: Though clearly a Roman emperor, the man's stylized beard and curvilinear, non-naturalistic patterns suggest Celtic influence. By offering opportunities to explore these clues through art historical analysis, and not assuming that the provinces merely imitated art produced in the empire's capital, the seminar allowed participants to reexamine traditional notions of Roman influence.

When the group held a final meeting at the Getty Villa in 2013, the resulting conversations led to the publication *Beyond Boundaries: Connecting Visual Cultures in the Provinces of Ancient Rome*, a compendium of scholarly essays written by participants and born from the vigorous discussions held throughout the seminars. The book was produced by Getty Publications in 2016 and stands as a posthumous tribute to the late Natalie Kampen, co-organizer of the program and prodigious art historian, whose commitment to the field and to innovative research made the entire seminar possible.

"The experience of this project allowed us to immerse ourselves, individually and in groups, in the vast, diverse, and intriguing world of Roman provincial art," says Mariana Egri, senior researcher at the Institute of Archaeology and Art History in Cluj-Napoca, Romania, who participated in the seminar and coedited the resulting book. "The essays in *Beyond Boundaries* are concrete examples of how the program generated new approaches to scholarship. Other influences are still being digested, but it is clear that additional avenues of debate will continue to emerge."

Two New Research Grants

In 2017 the Foundation awarded two new Connecting Art Histories grants focused on the art and architecture of the ancient Mediterranean.

The first project is *Material Entanglements in the Ancient Mediterranean and Beyond*, a collaboration between Johns Hopkins University and the National Hellenic Research Foundation in Athens, Greece. A group of younger art historians and archaeologists, working with several distinguished senior specialists, is looking at the mobility of objects from the Eastern Mediterranean to Central Asia and from the Caucasus to the Arabian Peninsula from 200 BCE to 650 CE. With this broad geographic area and time span, they can trace the movement of portable objects, styles, materials, and motifs, all of which often outlasted the cultures that produced them.

Project organizers chose a long timeline that stretches across specialized subfields of study so that participants would have the opportunity to consider broader cultural interconnections and how these informed the meanings of artworks that traveled across different populations. So-called "Phoenician bowls," for instance, were portable, decorated with a wide array of intricate designs, and found in many cultural contexts throughout the Near East. The bowls remained in circulation for centuries, meeting diverse aesthetic or ritual needs as their owners changed. The project team will apply this methodology during research seminars in Greece, where access to relevant sites will give them first-hand exposure to the archaeological and museological contexts of a wide range of significant artifacts.

"Regional collaboration is essential for the study of ancient art," says Marian Feldman, professor of art history and ancient Near Eastern studies at Johns Hopkins University and co-organizer of the project along with Antigoni Zournatzi, director of research at the National Hellenic Research Foundation in Athens. "Given the range of cultures engaged in the creation and dissemination of ancient Mediterranean objects, no single art historian can possess the breadth of expertise needed to decode these aesthetic conversations. The Foundation's Connecting Art Histories initiative is allowing us to overcome this barrier and take a comparative approach to material culture that involves scholars from different countries and backgrounds who stand to expand their intellectual networks greatly."

The second new Connecting Art Histories grant was awarded to the University of California, Berkeley, for the research seminar *The Many Lives of Ancient Monuments*. Based in Turkey at the ancient Greek city of Aphrodisias, a newly inscribed UNESCO World Heritage Site, the seminar brings together younger art historians and archaeologists, mainly from Turkey, and other international colleagues to examine the long and multifaceted histories of ancient sites in the area.

The project aims to expand the study of ancient monuments and buildings beyond looking at the context of their initial construction to considering, more broadly, how their "lives" changed over time with different functions and meanings across various points in history. Surrounded by other significant ancient sites, Aphrodisias is a fitting home base from which regional scholars can explore monuments that have survived across periods of shifting cultural influences, and document how these remains have been maintained, repaired, and sometimes adapted over time. Organizers are deliberately including both archaeological and art historical approaches as a means of encouraging participants to give as much attention to questions of social context and aesthetic significance as they do to chronology and formal analysis.

"Even though interdisciplinary modes of analysis have gained ground over the past few decades, archaeology as practiced in the Eastern Mediterranean remains a relatively conservative field," says Christopher Hallett, professor of the history of art and classics at Berkeley, who is spearheading the project. "This seminar holds great potential for enriching the perspectives of a rising generation of regional scholars and producing new, innovative research that deepens our understanding of ancient cities."

As these projects demonstrate, the Foundation's Connecting Art Histories grants are providing opportunities for scholars from various countries in the region to form partnerships, exchange ideas, and reframe the conversation of art in the ancient Mediterranean. The results of these projects will be shared with the field as research progresses and the teams carry forward their important work to produce a more integrated interpretation of art that crosses borders and challenges boundaries.

CONNECTING
ART HISTORIES

Above: Aphrodisias. Photo: Maxlevoyou

Opposite: *Beyond Boundaries: Connecting Visual Cultures in the Provinces of Ancient Rome*, 2016, Getty Publications. Cover Image: *Head of Marcus Aurelius*, from Steane, Northamptonshire, AD 161–180. Image © Ashmolean Museum, University of Oxford, AN2011.46

CONTEXT MATTERS

Classical art has captivated scholars and art lovers alike since the Renaissance. Too often, though, great works from ancient Greece and Rome have been studied in isolation, disconnected from their broader cultural sphere. Art historians today are increasingly rejecting this narrow perspective and taking a contextual, cross-cultural approach to how Greco-Roman civilization evolved. Inspired by that approach, the Getty Museum has embarked on an ambitious program of research initiatives—*The Classical World in Context*—which explores relationships between the classical world and the surrounding civilizations of the Mediterranean and Near East.

Each *Classical World in Context* exhibition will focus on relations with one of the neighboring non-classical cultures: Egypt, Babylonia, Persia, Mesopotamia, Central and South Asia, and the Eurasian steppes. The interaction of the classical world with other ancient cultures near and far has never before been investigated so comprehensively through exhibitions, which alone allow direct encounter with the artistic and other material evidence.

The first of these exhibitions—*Beyond the Nile: Egypt and the Classical World*—opened at the Getty Center on March 27. This major international loan exhibition considers the cultural and artistic connections between Greece, Rome, and the most ancient of the Mediterranean civilizations, Egypt. It is the first exhibition to look at Egypt's interactions with the classical world over the full duration of antiquity—in this case some 2,500 years—and brings together nearly two hundred rare objects dating from the Bronze Age to the late Roman Empire, many of which are on view in the United States for the first time. Works have been drawn from the major museums of Europe and America as well as from the Getty's own collection.

From trade, exchange, and artistic borrowings to diplomacy, immigration, and warfare, the cultures and histories of Egypt, Greece, and Rome were intimately intertwined for millennia. Their monuments and art provide spectacular evidence of how profoundly these cultures affected each other. Works on view include royal Egyptian stone vessels sent to Minoan Crete and Mycenaean Greece in the second millennium BC, Archaic Greek pottery and sculpture inspired by Egyptian models, superb portraits in a hybrid Greco-Egyptian style created under Greek rule following Alexander the Great's conquest of Egypt, and remarkable religious images and luxury goods with Egyptian themes made for Roman patrons in Italy.

In the Bronze Age, Egypt traded with the Minoans of Crete and the Mycenaeans of mainland Greece; the exhibition highlights diplomatic gifts and trade goods from this era. From the Archaic and Classical periods, the presence of Greeks in Egypt as mercenaries and traders is increasingly apparent. Small Egyptian objects were

Relief with Ptolemy VIII and Cleopatra II or III Making Offerings (detail), Ptolemaic, 170–116 BC. Sandstone. Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussammlung. Photo: bpk Bildagentur/Staatliche Museen zu Berlin, Ägyptisches Museum und Papyrussamlung/Art Resource, NY

Above: *Bust of Antinous*, Roman, AD 131–138. Marble. Musée du Louvre, Paris, Département des Antiquités grecques, étrusques et romaines. Image © Musée du Louvre, Dist. RMN-Grand Palais/Daniel Lebée, Carine Déambrosis/Art Resource, NY

Below: *Fresco with the Arrival of Io in Egypt*, Roman, AD 62–79. Plaster and pigment. Museo Archeologico Nazionale, Naples. Photo: Pedicinimages. Napoli, Museo Archeologico Nazionale

imported to Greece and copied locally. Myths with Egyptian themes were depicted on Greek vases. Greek sculptors of the seventh and sixth centuries BC were inspired to carve their first large stone figures after seeing the millennia-old tradition of monumental sculpture in Egypt.

After Alexander's conquest of Egypt in 332 BC, the region came under control of the Ptolemies, a Greek dynasty that would rule the land for nearly three hundred years. The exhibition considers the complex hybrid culture that existed in Egypt under Ptolemaic rule, especially developments in private and royal portraiture, including portraits of Cleopatra, Julius Caesar, and Marc Antony.

With the death of Cleopatra VII in 30 BC, Egypt became a Roman province. *Beyond the Nile* examines the connection between art and identity in Roman Egypt, as well as the Roman fashion for Egyptian imagery and the spread of Egyptian cults throughout the Roman Empire. This section of the exhibition includes stone sculptures exported in antiquity from Egypt to Italy as well as Egyptian-influenced art made in Italy—sculpture, frescoes, and luxury items decorated with Egyptian deities, exotic views of the Nile, and pseudo-hieroglyphic writing.

As part of the exhibition, Getty Center visitors are greeted by a towering granite obelisk in the Museum's Entrance Hall. This obelisk was carved in 88–89 AD and dedicated, according to its hieroglyphic inscription, to the goddess Isis and the emperor Domitian. It comes to the Getty from the Museo del Sannio in Benevento, Italy, and, like many objects in the exhibition, is a Roman period work inspired by Egyptian art. The Getty Museum partnered with the Museo del Sannio and the Provincia di Benevento to conserve and study the obelisk during its stay in Los Angeles (see story on page 32). Its conservation and display were generously funded by the Museum's Villa Council.

In presenting *Beyond the Nile*, the Museum hopes that visitors will come to understand Egypt, Greece, and Rome not as separate, monolithic entities but as cultures that shared and exchanged aspects of their religions, arts, languages, and customs in an evolving milieu. Works from the classical world and from ancient Egypt are found in collections internationally, and in bringing so many of them together, we can now see in the objects themselves how this aesthetic and cultural interconnectedness generated beautiful works of art that have captivated viewers ever since.

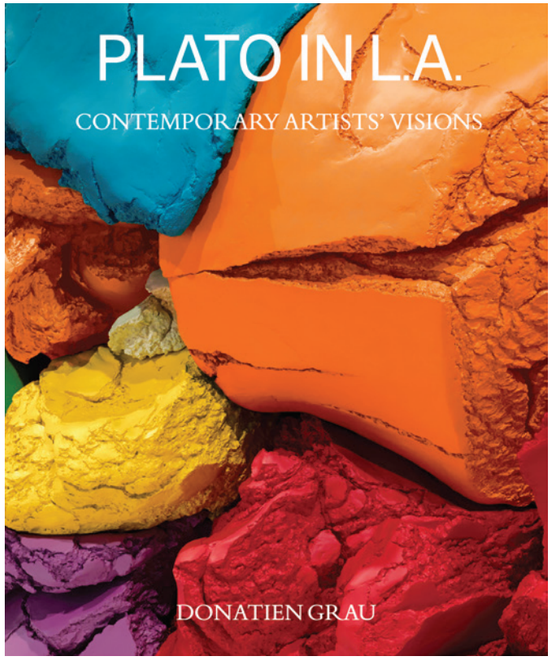
Beyond the Nile is accompanied by a richly illustrated scholarly catalogue featuring entries by many of the world's foremost scholars of antiquity. (See "New from Getty Publications," page 29.)

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support has been provided by the Director's Council of the J. Paul Getty Museum.

Plato in L.A. Contemporary Artists' Visions

Donatien Grau

Over a millennium has passed since Plato wrote his dialogues, but the concepts he presented still hold powerful sway over artists' imaginations even to this day. This volume examines the work of more than ten artists, including Mike Kelley, Jeff Koons, Raymond Pettibon, and Adrian Piper, through interviews, ephemera and images, in order to illuminate how Platonic thought, from the Socratic Method to the realm of the forms, shapes art now. In this excerpt, author Donatien Grau speaks with Koons about the influence of Plato's Allegory of the Cave on Koons's work.



Donatien Grau: You consider Plato's Cave a major inspiration. Can you tell me why?

Jeff Koons: I've always been inspired by Plato's Cave because I've always been inspired by the process of becoming—striving to become and to experience a higher level of feelings, sensations, consciousness. The Cave is the metaphor of that, of being able to exercise the freedom that we have to reach a higher state of consciousness, expose ourselves to the world, or even expose ourselves to ourselves to try to reach a higher state.

DG: In the Cave, simulacra play a major part.

JK: I know that there has been a dialogue, especially throughout the late 1970s and the 1980s, about simulacra, but I would say that I never, myself, have been too involved with the idea of something standing in for something else or replicating something else. I always have thought very much about self-acceptance, about pulling into the self and acceptance of the self. Once you have acceptance of the self, you can go outward. You learn how to move around in the world, to be open to all kinds of stimulation and everything that you're presented with. I do believe that there is a sort of parallel reality, that we have the possibility to open ourselves up to what our potential is. We can experience, biologically, as individuals, a higher level of consciousness. But I don't think about becoming lost in looking at other images, or that somehow these other images are betraying me. I think we just betray ourselves. As in the Cave, the only possible way I see is to trust in the self and then go outward, to have the confidence to go outward, to be open and accept all kinds of experiences and confrontations that we have with the external world, which is perfect in its own being. If we have that acceptance, we can remove anxiety, which I think is one of the major culprits holding back our ability to experience our potential. Perhaps I would see anxiety as a simulacrum, something that holds us back.

DG: A major role of the wise man in the Allegory of the Cave is to bring people out of the simulacrum. How do you see your responsibility as an artist with respect to that?

JK: As an artist, I am excited about feeling a higher state of experience. And to be able to look at artworks and realize that the artist used personal iconography, used different tools, to make me feel that heightened experience of sensation. Automatically that tingling of the eyes also tingles the fingertips and the hair on the back of your neck, and it leads to ideas, stimulation of the mind. That excitement of the senses is always something that I want to experience more, and then automatically once you experience that, you feel all sorts of stimulation of ideas, and you want to share them with others. You learn how to use personal iconography. You learn how to use biological sensations and intellectual ideas and communicate them to people. Once you learn how to take care of your own needs or what you believe, it's making your life richer, more rewarding. When you are able to meet your own needs when you're on a journey and you want to continue to reach a higher state, you also want to share that with others around you. I find great pleasure in being an artist. I love the sensations of exciting the senses and of feelings. I love how those feelings then transform into ideas, and that you're able to feel the body. You're able to feel transformation. That's what knowledge is. It's the ability to try to present a better future, not only for yourself and your community around you right there, but also for the youth to come. I believe that you can change your genes, that you're able to change your own being. As humans, we're communal.

Getty Publications produces award-winning titles that result from or complement the work of the J. Paul Getty Museum, the Getty Conservation Institute, the Getty Research Institute, the Getty Foundation, and Getty-led initiatives. These books cover a wide range of fields including art, photography, archaeology, architecture, conservation, and the humanities for both the general public and specialists.

Order online at shop.getty.edu

Photographic
The Life of Graciela Iturbide

Isabel Quintero and Zeke Peña

Graciela Iturbide was born in Mexico City in 1942, the oldest of thirteen children. When tragedy strikes Graciela as a young mother, she turns to photography for solace and understanding.

From then on Graciela embarks on a photographic journey that takes her throughout her native Mexico, from the Sonora Desert to Juchitán to Frida Kahlo's bathroom, to the United States, India, and beyond.

Photographic is a symbolic, poetic, and deeply personal graphic biography of this iconic photographer. Graciela's journey will excite young readers and budding photographers who will be inspired by her resolve, talent, and curiosity.

The J. Paul Getty Museum
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24 color and 96 b/w illustrations
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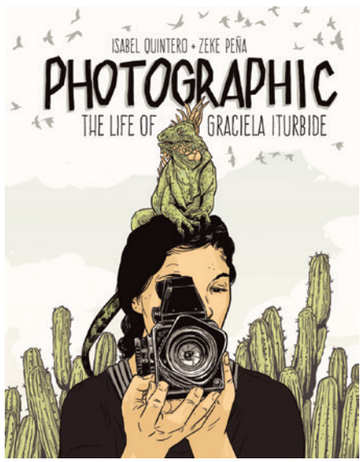

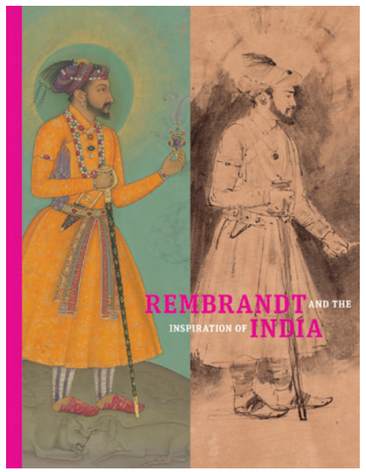

Rembrandt and the Inspiration of India

Edited by Stephanie Schrader
With contributions by Catherine Glynn, Yael Rice, and William W. Robinson

This sumptuously illustrated volume examines the impact of Indian art and culture on Rembrandt (1606–1669) in the late 1650s. By pairing Rembrandt's twenty-two extant drawings of Shah Jahan, Jahangir, Dara Shikoh, and other Mughal courtiers with Mughal paintings of similar compositions, the book critiques the prevailing notion that Rembrandt "brought life" to the static Mughal art. Written by scholars of both Dutch and Indian art, the essays in this publication instead demonstrate how Rembrandt's contact with Mughal painting inspired him to draw in an entirely new, refined style on Asian paper—an approach that was shaped by the Dutch trade in Asia and prompted by the curiosity of a foreign culture. Seen in this light, Rembrandt's engagement with India enriches our understanding of collecting in seventeenth-century Amsterdam, the Dutch global economy, and Rembrandt's artistic self-fashioning. A close examination of the Mughal imperial workshop provides new insights into how Indian paintings came to Europe as well as how Dutch prints were incorporated into Mughal compositions.

This volume is published to accompany an exhibition on view at the J. Paul Getty Museum at the Getty Center through June 24, 2018.

The J. Paul Getty Museum
160 pages, 8 3/4 x 11 1/2 inches
130 color illustrations
ISBN 978-1-60606-552-5, hardcover
US $39.95

Beyond the Nile
Egypt and the Classical World

Edited by Jeffrey Spier, Timothy Potts, and Sara E. Cole

From about 2000 BCE onward, Egypt served as an important nexus for cultural exchange in the eastern Mediterranean, importing and exporting not just wares but also new artistic techniques and styles. Egyptian, Greek, and Roman craftsmen imitated one another's work, creating cultural and artistic hybrids that transcended a single tradition. Yet in spite of the remarkable artistic production that resulted from these interchanges, the complex vicissitudes of exchange between Egypt and the classical world over the course of nearly 2,500 years have not been comprehensively explored in a major exhibition or publication in the United States. It is precisely this aspect of Egypt's history, however, that *Beyond the Nile* uncovers.

Renowned scholars have come together to provide compelling analyses of the constantly evolving dynamics of cultural exchange, first between Egyptians and Greeks—during the Bronze Age, then the Archaic and Classical periods of Greece, and finally Ptolemaic Egypt—and later, when Egypt passed to Roman rule with the defeat of Cleopatra.

Beyond the Nile, a milestone publication issued on the occasion of a major international exhibition, will become an indispensable contribution to the field. With gorgeous photographs of more than two hundred rare objects, including frescoes, statues, obelisks, jewelry, papyri, pottery, and coins, this volume offers an essential and interdisciplinary approach to the rich world of artistic cross-pollination during antiquity.

The J. Paul Getty Museum
360 pages, 9 1/2 x 11 1/2 inches
322 color and 16 b/w illustrations, 1 table
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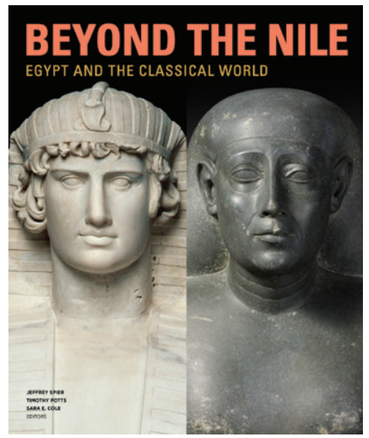
US $65.00



Dialogue on the Errors and Abuses of Painters

Giovanni Andrea Gilio
Edited by Michael Bury, Lucinda Byatt, and Carol M. Richardson
Translated by Michael Bury and Lucinda Byatt

Giovanni Andrea Gilio's *Dialogue on the Errors and Abuses of Painters* (1564) is one of the first treatises on art published in the post-Tridentine period. It remains a key primary source for the discussion of the reform of art as it unfolded at the time of the Council of Trent and the Catholic Reformation.

Relatively little is known about Gilio himself, a cleric from Fabriano, Italy. He was evidently familiar with Cardinal Alessandro Farnese's lively court circle in Rome and dedicated his book to the cardinal. His text—available here in English in full for the first time—takes the form of a spirited dialogue among six protagonists, using the voices of each to present different points of view. Through their dialogue Gilio grapples with a host of issues, from the relationship between poetry and painting, to the function of religious images, to the effects such images have on viewers. The primary focus is the proper representation of history, and Michelangelo's *Last Judgment* fresco in the Sistine Chapel is the exemplary case. Indeed, Michelangelo's painting is both praised and condemned as an example of the possibilities and limits of art. Although Gilio's dialogue is often quoted by art historians to point out the more controlling view of art and artists by the Roman Catholic Church, the unabridged text reveals the nuanced and provisional debates happening during this critical era.

The Getty Research Institute
280 pages, 7 x 10 inches
37 color and 4 b/w illustrations
ISBN 978-1-60606-556-3, paper
US $55.00

Anne Willan and Mark Cherniavsky Gastronomy Collection

An exceptional collection of rare books, prints, and manuscripts detailing every aspect of the culinary arts from the fifteenth through the nineteenth century—along with its related reference library and archive—have been donated to the Getty Research Institute (GRI) by Anne Willan, a renowned authority on French cooking, and her late husband, Mark Cherniavsky, a World Bank executive and avid collector of antiquarian books.

The rich body of material—built over the course of forty years—offers unique insight into food's visual culture, preparation, consumption, and display. It includes almost two hundred books published before 1830 and hundreds of books on the social history of food from the nineteenth and twentieth centuries, Willan's working library of cookbooks, her professional archives, and the archives of École de Cuisine La Varenne, the prestigious culinary school Willan founded in 1975.

The collection's many early books and prints describe and illustrate elaborate feasts, royal celebrations and ceremonies, as well as street processions and parties, complementing the GRI's unparalleled festival collections. These books' lists of ingredients, techniques and methods of food preparation, recipes, and so-called secrets shed new light on the materials and methods used in art and the emerging sciences, thereby adding to both the GRI's historical conservation collections and its notable sources on alchemy.

"We're thrilled to have this collection for many reasons," says Marcia Reed, associate director of GRI special collections and exhibitions. "Aside from how well its documentation of the ephemeral art of food relates to the GRI's focus on art history, it will prove an invaluable resource for feminist studies, telling the history of women as artisans and the history of the domestic economy. It offers rare representations of everyday life—households, kitchens, table settings, costumes, gardening, farming, selling food in the streets. And the cookbooks with seasonal menus and suitable pairings allow us to study the emblematic and symbolic nature of foodstuffs, and to better understand the genre of still life where food served as an allegory."

Willan's involvement with the Getty began in 2001 when she joined Julia Child and others for a celebrity-chef lunch and book-signing series at the Getty Restaurant. Willan

and Cherniavsky both served as consultants for the 2015–16 GRI exhibition *The Edible Monument: The Art of Food for Festivals*, curated by Reed and featuring rare books, prints, and several manuscripts from their collection.

"The ground for this donation was laid in the course of my frequent contact with Anne and Mark during planning and fact-checking for *The Edible Monument*," says Reed. David Brafman, associate curator of rare books, and I visited together one afternoon and Anne said, 'We're looking for a home for the whole collection, a library that would look after the books and make them available to readers. The GRI sounds ideal. Would you be interested in a donation?'"

Willan was born in Newcastle upon Tyne, England, and received a master's degree in economics from the University of Cambridge. She studied at Le Cordon Bleu in London and Paris, then moved to New York and worked as an editor at *Gourmet* magazine and later at the *Washington Star*—also writing food columns for the *Los Angeles Times*—before returning to Paris in 1975 and founding École de Cuisine La Varenne. She expanded the school to the United States and also to a seventeenth-century chateau in Burgundy, France, which became her home with Mark and their two children. The Burgundy campus operated until 2007.

Willan has written more than thirty books, including the *Look and Cook* series, which PBS turned into a twenty-six-part program. She was inducted into the James Beard Foundation Hall of Fame in 2013 and achieved the rank of Chevalier in the French Legion of Honor in 2014, among many other accolades. After moving to Santa Monica in 2007, she taught La Varenne classes there until last year and collaborated with her husband on a book featuring their collection, *The Cookbook Library: Four Centuries of the Cooks, Writers, and Recipes that Made the Modern Cookbook* (University of California Press, 2012). She now lives in London and is researching a new book.

Above: Anne Willan with a favorite portrait of her husband, Mark Cherniavsky, painted circa 1968 by Charlotte Johnson, a friend of the couple's during their time in Washington, DC

Opposite: *Habit de Cuisinier (Clothing of a Cook)*, from Nicolas de Larmessin II's *Les costumes grotesques et les métiers*, 1695. Anne Willan and Mark Cherniavsky Gastronomy Collection, Getty Research Institute

Right: *Initial S: The Beheading of Saint Paul and the Miracle of Plautilla's Veil*, about 1392–1402, Niccolò di Giacomo da Bologna, from the Gradual of the Carthusian Monastery Santo Spirito near Lucca. Tempera and gold leaf on parchment. The J. Paul Getty Museum, Gift of Elizabeth J. Ferrell, Ms. 115, leaf 3

Rare Italian Manuscript Illuminations

Collectors James E. and Elizabeth J. Ferrell have donated six rare Italian manuscript illuminations to the J. Paul Getty Museum in Elizabeth's name, greatly adding to its representation of fourteenth-century art from Central Italy.

The works, large and vibrant historiated initials, come from a group of twenty known leaves originally part of a choir book made around 1400 for the Carthusian monastery of Santo Spirito near Lucca. They were painted by prolific illuminator Niccolò da Bologna, known for his expressive figures and crowded, action-filled narrative scenes. Subjects within the initials relate to important church feast days, including the Trinity and Assumption of the Virgin Mary, and to individual saints such as Paul.

"Jim and Zibbie Ferrell have been longtime supporters of the Museum, and we are deeply grateful for this important gift," says Museum Director Timothy Potts. "Over the past two decades, they have been very generous and enthusiastic lenders of manuscripts and other works from their collection to exhibitions at both the Getty Center and Getty Villa. A number of their objects are included in the Villa's reinstallation."

The six initials will make their debut in the upcoming exhibition *Artful Words: Calligraphy in Illuminated Manuscripts*, on view at the Museum beginning December 18, 2018.

The Iris, a J. Paul Getty Trust blog written by members of the entire Getty community, offers an engaging behind-the-scenes look at art in all its aspects.

Egyptian Obelisks and Their Afterlife in Ancient Rome

The obelisk is an iconic symbol of ancient Egypt, second only perhaps to the pyramid. Unlike pyramids, however, Egyptian obelisks have been transported all over the world and set up in cities such as Rome, Paris, London, and New York. Now there is one in Los Angeles.

As part of *Beyond the Nile: Egypt and the Classical World*, an exhibition at the Getty Center that examines the artistic and cultural interactions among Egypt, Greece, and Rome, the Museum partnered with the Museo del Sannio in Benevento, Italy, to conserve a granite obelisk in its collection. We are documenting the conservation process here on *The Iris*—it's an exciting project for us, being the first time Getty conservators worked on an obelisk, and also the first time we are offering our visitors the chance to see one. The conserved obelisk is on view through September 9, 2018 in the Center's Museum Entrance Pavilion.

Obelisks 101

An obelisk is a monumental, four-sided, tapering pillar of stone topped by a *pyramidion* (miniature pyramid). The ancient Egyptian word for obelisk was *tekhen*, but we know obelisks by their Greek name, *obeliskos*, meaning "little skewer." The *pyramidion* (or *benbenet* in ancient Egyptian) could be covered in metal to reflect the sun. In fact, the monuments' significance was tied to the cult of the Egyptian sun god Re. Amazingly, each obelisk was a monolith: carved from a single piece of stone. If the stone cracked as it was being worked in the quarry, it was abandoned.

Today we may picture obelisks as lone monuments, but they usually stood as pairs before the pylon gates that marked temple entrances. Hieroglyphic inscriptions on the four sides of the stone would name the reigning pharaoh and include a dedication to the god of the temple. Obelisks are almost as old as Egypt's pharaonic history itself, with the earliest examples constructed during the Old Kingdom (c. 2686–2125 BC). Pharaohs continued erecting obelisks for over two millennia, until the arrival of the Romans in Egypt in the first century BC.

Obelisks in Ancient Rome

In 31 BC, the Roman general Octavian (later known as emperor Augustus) defeated his rival Marc Antony and the Ptolemaic queen Cleopatra VII in a naval battle that led to the pair's suicide. Egypt was then annexed as a province of the nascent Roman Empire. The Romans, fascinated with the exotic art and religion of Egypt, took a large number of Egyptian sculptures, including obelisks, to Rome to decorate public spaces and private villas. Emperors often displayed the obelisks on new pedestals bearing their own names in Latin, thus appropriating the monuments for themselves.

Roman artists also liked to represent obelisks as a decorative device, often to evoke an Egyptian setting. The transportation of actual obelisks to Rome and their depictions in Roman art were part of the process of claiming them—and, by extension, claiming Egypt—as a Roman possession.

A couple of Roman objects from the Getty's own collection feature obelisks and can be seen in *Beyond the Nile*. A delicate cameo glass flask shows a scene of Egyptian cultic ritual that includes an obelisk with an imitation hieroglyphic inscription, next to which stands a man in pharaonic costume approaching an altar. On an ivory gaming token, a large obelisk stands before an Egyptian temple. A Greek inscription on the back of the disc names Nikopolis, a district of Alexandria, Egypt. We might even know which specific obelisk is represented here, since Augustus is known to have brought an obelisk from its original location in Heliopolis (near modern Cairo) to Nikopolis. It was then taken to Rome by the emperor Caligula around AD 37 and is now in St. Peter's Square at the Vatican.

The Romans had such an appetite for obelisks that they not only took them from Egypt, but also carved new ones. They used Egyptian granite, including the especially popular pinkish stone from the quarries at Aswan in the far south. It is unclear whether the obelisks were shipped to Rome in a partially carved state—to be finished by a Roman sculptor—or were fully carved and inscribed in Egypt and then exported to Rome. Some Roman obelisks were left uninscribed, while others have legible hieroglyphic inscriptions that could be either copies of existing Egyptian texts or new compositions. They were typically made on a smaller scale than Egyptian obelisks, the largest surviving example of which is over 32 meters tall (brought to Rome from Egypt, it can be found near the Archbasilica of St. John Lateran). One of the tallest Roman obelisks (16.5 meters) was placed atop Gian Lorenzo Bernini's *Fountain of the Four Rivers* in Rome's Piazza Navona in 1651.

Like the Museo del Sannio obelisk, the obelisk on Bernini's fountain was carved during the reign of emperor Domitian (AD 81–96), a member of the Flavian dynasty, a family known for its fondness for the Egyptian gods Isis and Serapis.

The Benevento Obelisks

During Domitian's reign, a sanctuary of Isis was built in Benevento, a city northeast of Naples in southern Italy. Isis had become popular throughout the Roman Empire and her temples were often decorated with Egyptian objects or Roman sculpture made in the Egyptian style. In AD 88/89 a man named Rutilius Lupus commissioned two granite obelisks for the Benevento temple. One currently stands in the Piazza Papiniano in Benevento, while the other became part of the Museo del Sannio's collection.

Each of the two obelisks bears a hieroglyphic inscription in the Middle Egyptian language. The inscriptions name Rutilius Lupus and provide a dedication to Isis, the "Lady of Benevento," in honor of Domitian. Domitian's Egyptian titles appear in cartouches (ovals that enclose a pharaoh's official names).

We don't know whether the obelisks were carved in Egypt or Italy, though the well-composed text is likely the work of an Egyptian scribe. The pink hue of the granite suggests that it came from Aswan. These monuments are a fascinating case study in Egyptian-style sculpture created specifically for a Roman setting at the request of a Roman patron.

First Steps in Conservation

The Museo del Sannio obelisk was broken into two sections and was missing its upper portion and pyramidion. All told, about 170 centimeters of its original height were lost. Its internal pinning system and external treatment with plaster-covered masonry (the orange sections you see in the photograph) needed updating. Getty Museum conservators Erik Risser and William Shelley addressed its structural stability and considered what aesthetic work was appropriate to bring the monument closer to its original grandeur, using its twin in the Piazza Papiniano and my own research [that of Sara E. Cole, Curatorial Assistant in the Antiquities Department] on the two obelisks' ancient and modern histories as guides. We also studied the hieroglyphic inscription closely, working together with Egyptologist Luigi Prada from the University of Oxford, who prepared an updated translation for the exhibition catalogue.

The first step in this process was, of course, transporting the obelisk to Los Angeles and setting it up in the Getty's conservation labs. To learn how engineers have solved the problem of moving these monoliths—from antiquity to the present day—see "Obelisks on the Move" at blogs.getty.edu. A third, forthcoming post in this series will discuss the conservation work in greater detail.

Top: Cameo Flask with Egyptianizing Scene, Roman. 25 BC–AD 25. Glass. The J. Paul Getty Museum

Bottom: Token with an Egyptian Obelisk and a Temple, obverse, early 1st century AD, Roman. Ivory. J. Paul Getty Museum

Opposite: Conservators Erik Risser and William Shelley prepare to create a temporary, removable interface between the underside of the obelisk and the separately carved base in order to stabilize them prior to treatment. Collection: Benevento, Museo del Sannio

Caravaggio preview and dinner

As a sponsor of the J. Paul Getty Museum's exhibition *Caravaggio: Masterpieces from the Galleria Borghese*, Fendi hosted a private preview and dinner at the Getty Center Restaurant on November 19, 2017.

1. Ronald P. Spogli and Mark S. Siegel
2. Cristiana Monfardini, Jennifer Smith-Hale, and Alison Edmunds
3. J. Paul Getty Trust President and CEO Jim Cuno, Galleria Borghese Director Anna Coliva, Pietro Beccari, Silvia Venturini Fendi, Davide Gasparotto, and J. Paul Getty Museum Director Timothy Potts
4. Bettina Korek and Brigette Romanek

This exhibition was generously supported by Elizabeth and Bruce Dunlevie, Ambassador and Mrs. Ronald S. Lauder, Elizabeth and Mark S. Siegel, and Ambassador and Mrs. Ronald P. Spogli.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Harald Szeemann Opening

The Getty Research Institute's *Harald Szeemann: Museum of Obsessions* opened with a February reception attended by members of the Szeemann family and more than 250 guests. The exhibition explores the life and career of the iconoclastic and prolific museum curator from the 1960s through the 2000s.

5. Pietro Rigolo discusses Harald Szeemann's concept of the "Museum of Obsessions."
6. Doris Chon presents office stamps bearing the name and mottoes of Agentur für geistige Gastarbeit (Agency for Spiritual Guest Labor), the business Szeemann founded in the wake of his resignation from the Kunsthalle Bern.
7. Getty Research Institute Director Thomas Gaehtgens, April Street, Doris Chon, Pietro Rigolo, Glenn Phillips, and Philipp Kaiser
8. Reception guests peruse Armand Schulthess's *Encyclopedia in the Forest*.
9. Ingeborg Lüscher, Thomas Gaehtgens, Una Szeemann, and Jérôme Szeemann

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Board of Trustees Honors Thomas W. Gaehtgens

The Getty's Board of Trustees and several emeritus trustees honored Thomas Gaehtgens the evening before their January quarterly meeting. Gaehtgens has been the Getty Research Institute's director for more than a decade and is retiring this spring. His next chapter includes returning to Germany to continue writing and conducting independent research.

10. Louise Bryson, Getty Board Chair Emerita and Chair of the GCI Council; Barbara Gaehtgens; Getty Research Institute Director Thomas Gaehtgens; and Angelica Rudenstine
11. J. Paul Getty Trust President and CEO Jim Cuno and Thomas Gaehtgens
12. Barbara Gaehtgens, Thomas Gaehtgens, and Getty Board Chair Maria Hummer-Tuttle
13. Peter Taylor, Coralyn AndresTaylor, Pamela Joyner, and Fred Giuffrida
14. Maria Hummer-Tuttle and Jim Cuno present Thomas Gaehtgens with a book chronicling Gaehtgens' many achievements at the GRI.

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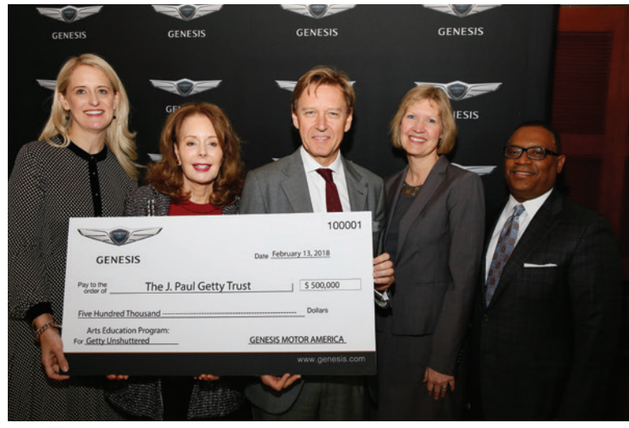
Genesis Awards Getty Museum $500,000 Grant to Support Arts Education

Luxury automotive brand Genesis demonstrated its ongoing commitment to supporting innovative arts education programs by awarding a $500,000 grant to the J. Paul Getty Museum. This is Genesis's second grant for the Museum's groundbreaking education initiative, "Unshuttered," which benefits high school students from underserved communities and Title 1 schools in the Los Angeles area. The immersive program gives these teens the opportunity to use photography to tell their stories and advocate for social change, all while being instructed and inspired by a community of mentors—including teaching artists and Getty curators. After students build their photography portfolios, they share them at unshuttered.org and connect with others to discover how powerfully art sheds light on social causes.

"At Genesis, it is our mission to support initiatives and organizations that impact and advance the communities in which we operate," says Erwin Raphael, general manager of Genesis Motor America. "It's our desire to collaborate with organizations like the Getty Museum that advocate for our youth, offer new experiences, and foster creative and personal development to truly empower and improve their way of life."

Timothy Potts, director of the J. Paul Getty Museum, says the Museum is thrilled to have an innovative and forward-thinking partner in Genesis. "Our youth today face more challenges than ever. The Unshuttered program we are spearheading with Genesis's generous support helps teens learn beyond the classroom, drawing on their talents and experiences to express their aspirations and vision. We applaud the company's commitment to supporting arts education."

To learn more about Genesis's corporate social responsibility program, visit genesiscsr.org.



Kate Fabian, senior group manager of marketing, Genesis Motor America; Maria Hummer-Tuttle, chair of the J. Paul Getty Board of Trustees; Timothy Potts, director, J. Paul Getty Museum; Lisa Clements, associate director, Education, Public Programs and Interpretive Content, J. Paul Getty Museum; and Zafar Brooks, director, Corporate Social Responsibility and Diversity Inclusion, Hyundai Motor America

DONOR PROFILE: LOUISE HENRY BRYSON

In November 2017 the Getty Trust announced a $5 million gift from John E. Bryson and Louise Henry Bryson to establish a new endowed fund supporting the global work of the Getty Conservation Institute (GCI). The new fund will be known as the John E. and Louise Bryson Fund for the Getty Conservation Institute. In recognition of the Brysons' generosity, the title of the GCI director was renamed the John E. and Louise Bryson Director, Getty Conservation Institute.

Jim Cuno, president and CEO of the J. Paul Getty Trust, talked with Louise Bryson about her long association with the Getty and the inspiration for this unprecedented gift.

Jim Cuno: You and John have had distinguished careers in business and nonprofit leadership. John was Secretary of Commerce under President Obama and the CEO of Edison International.

You've been a senior executive at Lifetime Networks and chair of the Getty Board of Trustees.

Louise Bryson: Yes—I joined the Getty board in 1998, just after the Getty Center opened, and was thrilled to be on it. Harold Williams had a bold and inspiring vision for the Getty, bringing together different disciplines to do work that other organizations weren't necessarily able to take on. I welcomed the opportunity to be involved with it.

You served on the board for twelve years—four as chair.

To be part of the Getty's endeavors and to see the resulting change was very exciting for me. We had great leaders and talented professionals in every Getty program, and the staff was doing outstanding work—like laying the groundwork for the first Pacific Standard Time [PST].

You were very supportive of the PST initiative.

Yes, because PST emulated the kind of things the Getty does internationally. In this case, we wanted to bring attention to postwar Los Angeles artists and its art history, which wasn't well recognized. The Getty took a big risk, serving as the catalyst for over sixty exhibitions, and PST ended up doing something in Southern California that hadn't been done before. It stimulated new scholarship and stronger bonds among museums in the region, and stirred up a pride in our city and its art. It's the ripple effect that excites me—the ongoing reach of these initiatives, whether local or global.

After you left the Getty board you founded the Getty Conservation Institute [GCI] Council, which works with the Institute to help preserve cultural heritage. What prompted you to do that?

Before I left the board, I'd talked about a council with Tim Whalen, the GCI's director. I also asked Maria Hummer-Tuttle, who'd come on the board, to join me in founding the council. When we told Tim we definitely wanted to do this, he wondered if people would really be interested. I said, 'Absolutely.' John and I had seen the GCI's work in China and Egypt, and I knew others would find it as transformative as we did. The impact the GCI is having on the cultural heritage that future generations will inherit is invaluable and essential. I believed that to be able to support that global work by contributing via the GCI Council would be extremely meaningful, not just to us but to others as well.

Any particular examples of that work come to mind?

Well, certainly the GCI's involvement in China is remarkable. For nearly thirty years, the Institute has had a highly productive relationship and friendship with the Dunhuang Academy, which oversees the Mogao Grottoes, an extraordinary Buddhist and Silk Road site that's on the World Heritage List. The project there represents the way the GCI helps protect cultural heritage in other countries, not just our own. The project began with conserving this one-thousand-year-old site and its cave temples—and with training—and ultimately led to the GCI working with Chinese colleagues to create the China Principles, a set of national guidelines for preserving cultural heritage throughout China. Efforts like this have a real effect on preservation.

Now you and John have given this extraordinary gift to the Getty—an endowment fund for the GCI.

Investing in the GCI is the best leveraged philanthropy that John and I can imagine. I'm completely convinced of the impact of the GCI and its projects. I feel that about most everything at the Getty. The GCI has a way of partnering with others in which money goes a long way, and I know our gift will help advance conservation and create a lot of goodwill with other countries. Under the leadership of Tim Whalen—and his extraordinary team—the GCI has been so strategic and targeted in what it selects to do.

We're enormously proud of your trust in us and humbled by the responsibility that comes with that. We hope others will follow your lead because that will help amplify the work the Getty can do.

John and I want to give to institutions that we believe in and know will be doing important work long into the future. We would encourage others to think about the Getty as one of those institutions.

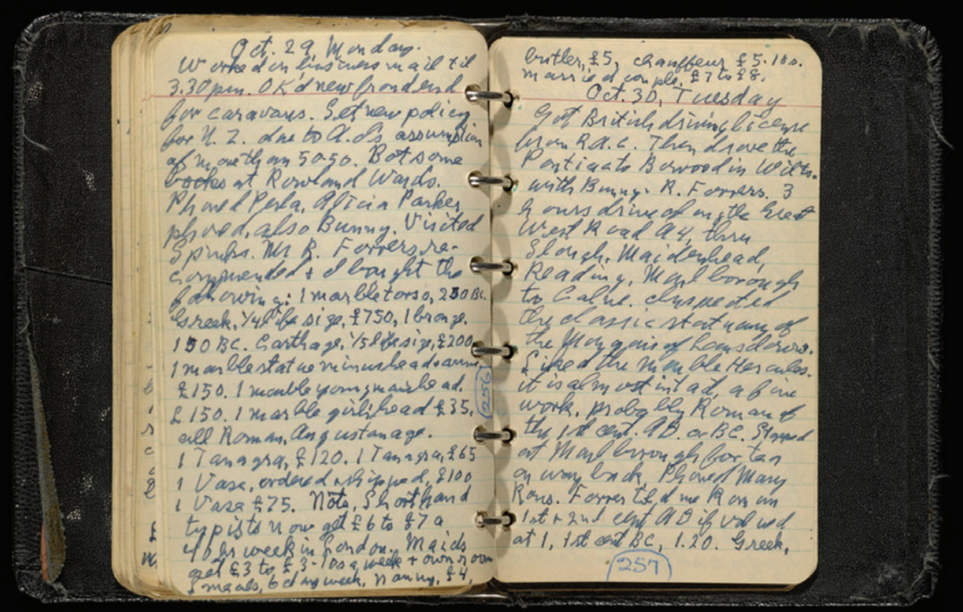
You and John have had great involvement in nonprofits throughout your lives. What have you looked for in the organizations you've gotten involved in?

I don't think a nonprofit is different from a for-profit. The outcomes are different, but what you look for is much the same. Mission is terrifically important, along with leadership and the ability to take risks. Finally, it's all about impact. For John and me, the Getty really is a place that makes a difference. We know our gift will help preserve things that are important to us all. Art and cultural heritage bring people together. That's what the Getty does.

Opposite: John and Louise Bryson, Umaid Bhawan Palace, Jodhpur, India. GCI Council trip, February 2014

Above: Louise Bryson and Tim Whalen, the John E. and Louise Bryson Director, Getty Conservation Institute, at the Pacific Standard Time: LA/LA Opening Celebration

Left: J. Paul Getty Trust President and CEO Jim Cuno, Louise Bryson, and Tim Whalen, Taj Mahal, Agra, India. GCI Council trip, February 2014. Photo: David Lee


Oct. 29 Monday.
Works in Lustrous mail till
3.30 pm. OK'd new frontend
for caravans. Set new policy
for N. Z. due to R.D.'s assumption
of monthly 50-50. Bot some
books at Rowland Wards.
Rhoad Peka. Alicia Parker
played also Bunny. Visited
Spinks. Mr B. Fortier re-
commended & I bought the
following: 1 marble torso, 250 BC.
Greek, 14" high size, £750, 1 bronze.
150 BC. Carthage, 15" high size, £200.
1 marble statue minus head and arms
£150. 1 marble young marble head.
£150. 1 marble girl head £35.
all Roman, Augustan age.
1 Tanagra, £120. 1 Tanagra £65
1 Vase, ordered with it paid, £100
1 Vase £75. Note, Shorthand
typists now get £6 to £7 a
week in London. Maids
get £3 to £3-10s a week + own room
& meals, 6 day week, Nanny, £4
(250)
Butler, £5, chauffeur £5.10s.
married couple. £7 to £8.
Oct. 30, Tuesday
Got British driving license
from R.A.C. Then drove the
Portiate Barwood in Wilts.
with Bunny. R. Forrers. 3
hours drive on the Great
West Road A4, thru
Slough, Maidenhead,
Reading, Wallingford
to Calne. Inspected
Cty of classic statuary of
the Marquis of Lansdowne.
Liked the Marble Hercules.
It is almost intact, a fine
work, probably Roman of
the 1st cent. AD or BC. Stood
at Marlborough for tea
on way back. Played Mary
Rons. Forrer told me Roman
1st + 2nd cent AD if valued
at 1, 1st cent BC, 1.20. Greek,
(257)

Getty's Diaries Reveal His Thoughts on Favorite Classical Acquisitions

From 1938 to 1976, Jean Paul Getty documented his travels, business dealings, art collecting, and interests in twenty-nine black or brown leather diaries. His personal opinions on particular art objects offer important clues about how he developed the collections of decorative arts, antiquities, paintings, and sculpture that evolved into the J. Paul Getty Museum.

The following excerpts—from entries written between October 30, 1951 and February 6, 1954—chronicle Getty's acquisition of, or thoughts about, four works he would later deem "triumphs" of his collecting career: the *Lansdowne Hercules* (or *Herakles*), a Roman statue carved about AD 125 that Getty considered the most important work of art in his collection; two marbles privately held by four generations of Scottish earls—the *Elgin Kore*, a Greek statue carved about 475 BC, and the *Grave Stele of Myttion*, a Greek tombstone dating to about 400 BC; and the *Cottenham Relief*, a Greek fragment from about 500 BC found buried in an English

Above: The Lansdowne Hercules, Roman, about 125. Marble. The J. Paul Getty Museum. © 2005 Richard Ross with the courtesy of the J. Paul Getty Trust

Opposite: Part of J. Paul Getty's diary entry for October 30, 1951, the day he first encountered the Lansdowne Hercules, a favorite work in his collection. Institutional Archives, The Getty Research Institute

field. All of these works are on display at the newly reinstalled Getty Villa.

The excerpts reveal Getty's passion for classical art, his eagerness to seek out experts' approval of his acquisitions, and perhaps most of all, his unremitting love of collecting. As he wrote in one of his six books, *The Joys of Collecting*, "the collector can, at will, transport himself back in time and walk and talk with the great Greek philosophers, the emperors of Rome, the people, great and small, of civilizations long dead, but which live again through the objects in his collection."

Oct 30, 1951—England

"Inspected the classic statuary of the Marquis of Lansdowne. Liked the marble Hercules. It is almost intact, a fine work, probably Roman of the 1st cent. AD or BC. ...Forrer [Rudolph Forrer, an antiquities expert at the British dealer Spink & Son] told me Roman 1st or 2nd cent. AD. If valued at...1st cent. BC, 1.20 [£1,200]. Greek, 2nd cent. BC, 2 [£2000]. 3rd cent. BC, 3 [£3000]. 4th cent. BC, 8 [£8000], 5th, 6th, 7th cent. BC, 15 [£15,000]. Classic statuary is not in fashion today except for Greek, 5th, 6th, 7th cent. BC. There is also a revulsion against the restored statues with modern heads or ancient heads that don't belong, modern legs, arms, etc."

Nov 2, 1951

"The great value is in the 5th and 6th centuries BC. ...If the Lansdowne Hercules were 5th century, it would fetch £200,000. It is 2nd cent. Hellenistic at best."

November 14, 1951

"Completed purchase of Lansdowne Herakles [for £6,000, Getty wrote in *The Joys of Collecting*]. Went with Forrer to the British Museum. He introduced me to Prof. [Bernard] Ashmole, curator of Greek and Roman antiquities. ...Ashmole admires the Herakles, thinks it 1st cent. AD copy of an earlier work."

November 15, 1951

"[Forrer] knows of no statue in England comparable to the Herakles. Says there is none in private hands."

November 27, 1951

"Roman copies and Roman originals are not rated highly today. Greek work is prized. A Greek original would be worth say £100,000, a Roman copy of it £2000 or less. Forrer thinks the Herakles is a Greek original of about 100 BC or a little earlier. It is inspired by a 4th-century work of Scopas, according to Furtwängler [Adolf Furtwängler, a German archaeologist who had extensively catalogued ancient Greek sculpture], of Lysippos according to others."

February 4, 1952

"The best Roman copies are of time of Augustus to Claudius. Hadrian[ic] copies [like the *Lansdowne Hercules*] are also very good but a little cold, a little frigid, excessive and detailed technique. If the marble shines it has been polished. Parian and Pentelic marbles [*Hercules* is carved from Pentelic] have metallic glints in them, little glittering specks. Parian is the most valuable and has the coarsest grain. Carrara has no glint in it."

February 13, 1952—DAI [German Archaeological Institute], Rome
"We secured photos of the Hercules + Prof. [German archaeologist Ludwig] Curtius says it is an important statue of 1st class quality, worth $100,000. He thinks it is a 1st cent. AD copy of an original by Scopas."

March 30, 1952—Rome
"As may be gathered I am no worshipper at the shrine of Renaissance except in painting. So far as I am concerned that was their only great gift. In architecture, sculpture, literature, the ancients greatly surpassed them."

March 3, 1953—Florence
"Bot [sic] the Cottenham relief in London."

March 6, 1953— At I Tatti [Art historian and connoisseur Bernard Berenson's (BB's) villa near Florence, where Getty stayed]
"Read Cambridge Ancient History in the wonderful library, also G. [Gisela] Richter's book on Greek art. Note that she publishes a photo of Myttion and also one of the Lansdowne Herakles which she states is a good Roman copy."

March 7, 1953—I Tatti
"Prof. [art historian Roberto] Papini was a visitor this afternoon and I showed BB + him the photos of my Greek sculptures. They both raved over them. BB said he wished he had the Myttion. Prof. Papini clasped my hand and congratulated me. BB was more enthusiastic than I have ever seen him and, strictly speaking, this is the first time I've ever seen him enthusiastic about any art object. He is caustically critical of most art objects. Everything is '5th rate' or '10th rate.'"

March 10, 1953—I Tatti
"Read in the library and again had lunch there. I read in Furtwängler's "Masterpieces of Greek Sculpture" about my Lansdowne Herakles. It occupies several pages. He calls it a copy of Scopas. Richter calls it a "good Roman copy." Tea with BB."

March 24, 1953—Rome
"Showed [Curtius] my photos. He says I've three Greek originals, and the Venus torso is possibly Hellenistic. All the rest are Roman copies. He likes the Herakles. He rates it equal to the Apoxyomenos in the Vatican. Says it is a copy of Scopas made in the 1st cent. AD."

December 7, 1953—Paris [visit to Jean Charbonneaux, Keeper of Antiquities at the Louvre]
"Showed him the photos. He considered the Elgin Kore to be the most valuable in my collection. He called it 'très rare, la plus rare, magnifique.'...The Lansdowne Herakles he termed 'une superbe pièce, une des plus belles.' He said it was a copy of Skopas, made for Hadrian. ...He said several of my pieces were worthy of the Louvre and he wished the Louvre had them."

J. Paul Getty at the Roman Ruins in Baalbek, Lebanon, Ralph Hewins Collected Papers for Biography of J. P..., undated. Getty Research Institute, Institutional Archives

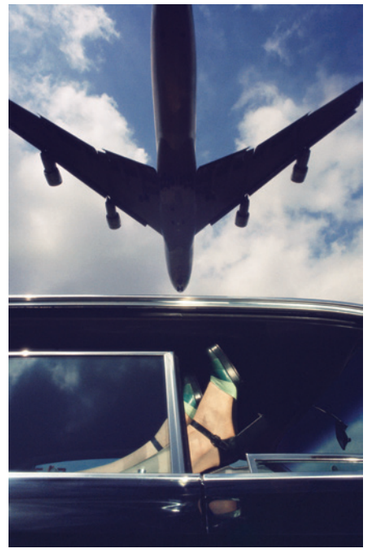
February 6, 1954—Paris, visit to the Louvre
"They have nothing like my Kore. They have three or four Roman statues equal to my Herakles and two signed statues that are better, both of them by Greek sculptors of the 1st century BC."

February 9, 1975 [a year and a half before Getty's death]
"I have been spending an hour after going to bed rereading my old diaries. I found the memories of old days very interesting. A diary is a book where you know the future as well as the past."

To read J. Paul Getty's diaries in their entirety, visit the Getty Research Institute Library's Primo Search page and enter "J. Paul Getty Diary."

AT THE GETTY CENTER

Right: *Untitled, for Charles Jourdan, Spring 1977*, 1977, Guy Bourdin. Fuji crystal archive print. © The Guy Bourdin Estate 2018, courtesy of Louise Alexander Gallery. On view in *Icons of Style: A Century of Fashion Photography, 1911–2011*



Pathways to Paradise: Medieval India and Europe
May 1–August 5, 2018

In Focus: Expressions
May 22–October 7, 2018

Icons of Style: A Century of Fashion Photography, 1911–2011
June 26–October 21, 2018

Artists and Their Books/Books and Their Artists
June 26–October 28, 2018

Outcasts: Prejudice and Persecution in the Medieval World
Through April 8, 2018

Michelangelo to Degas: Major New Acquisitions
Through April 22, 2018

Harald Szeemann: Museum of Obsessions
Through May 6, 2018

Robert Polidori: 20 Photographs of the Getty Museum, 1997
Through May 6, 2018

Paper Promises: Early American Photography
Through May 27, 2018

Cut! Paper Play in Contemporary Photography
Through May 27, 2018

Rembrandt and the Inspiration of India
Through June 24, 2018

Pastels in Pieces
Through July 29, 2018

Beyond the Nile: Egypt and the Classical World
Through September 9, 2018

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

AT THE GETTY VILLA

Plato in L.A.: Contemporary Artists' Visions
April 18–September 3, 2018

Palmyra: Loss and Remembrance
April 18, 2018–May 27, 2019

The Getty Villa has undergone exciting changes. A major reinstallation of its collection allows visitors to follow the historical development of classical art in the Greek and Roman worlds from pre-history to the late Roman empire. New lighting and displays showcase the many masterpieces of sculpture, vase painting, bronzework, jewelry, mosaic, and glass, and trace the evolution of styles, iconography, and technology through antiquity. And a new gallery devoted to "The Classical World in Context" illuminates the interconnectedness of the ancient world through the art of cultures that engaged with Greece and Rome.

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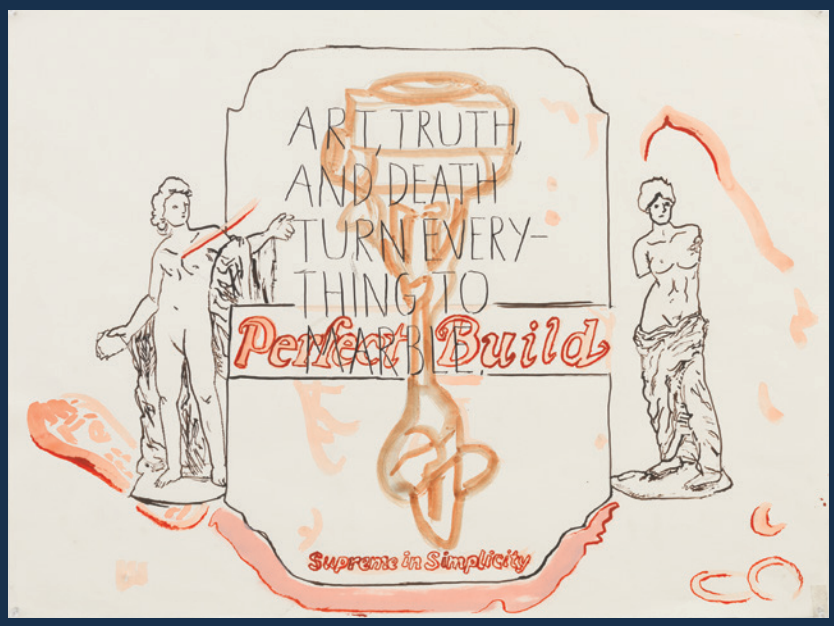

No Title (Art, truth, and…), 2014, Raymond Pettibon. Ink, gouache, graphite, and acrylic on paper. Courtesy the artist and David Zwirner, New York/Hong Kong and Regen Projects, Los Angeles. © Raymond Pettibon. On view through September 3 in *Plato in L.A.: Contemporary Artists' Visions* at the Getty Villa