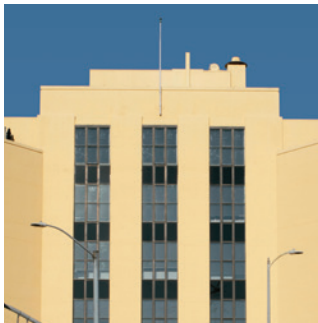
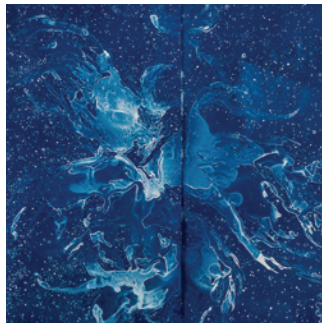


Getty

MAGAZINE | SPRING 2021



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Editor

Jennifer Roberts

Designer

Jessica Robinson

Design Manager

María Velez

Contributors

Cicek Beeby
David Bowles
David Brafman
LeRonn Brooks
Thuy Bui
Maristella Casciato
Virginia Heckert
Alex Jones
Elliott Kai-Kee
Lyra Kilston
Erin Migdol
Carly Pippin
Yousra Rebbani
Pietro Rigolo
Michael Ruff
Valerie Tate
Katie Underwood
Jeffrey Weaver
Anna Zagorski

On the cover: Concept art for Planet City, a research project being developed at SCI-Arc by Liam Young with Jennifer Chen, M. Casey Rehm, Damjan Jovanovic, Angelica Lorenzi, and John Cooper as part of Pacific Standard Time. Concept image designed by Liam Young with VFX Supervision by Alexey Marfin © Liam Young

PRESIDENT'S MESSAGE



17th-century Italy. We've moved forward on conservation projects, conducted important research on materials we've retrieved digitally from the Getty Library, and continued to reach school children with new online classes and people of all ages, from all over the world, with online events.

We've created new grant programs to aid LA artists and arts organizations suffering financial hardship due to Covid-19. We've launched the next Pacific Standard Time, the interactive website 12 Sunsets: Exploring Ed Ruscha's Archive, and a digital *Return to Palmyra* exhibition, all while advancing work on numerous publications, podcasts, and in-person exhibitions. We've also kept our grounds and gardens well-tended and our facilities in top working order.

Throughout the closure, our Covid-19 task force has devised ways to create safe work sites on our campuses and planned for our eventual reopening. As I write this, there are encouraging signs that we can begin welcoming visitors to our galleries and gardens in just a few weeks. (Visit getty.edu for the latest reopening information.)

It has been an extraordinarily difficult year, and I am deeply grateful to our staff, an amazing group of dedicated, hard-working, creative people, and to you, *Getty* readers, for the gracious support and words of encouragement you have been sending.

Until I can welcome you back in person, stay safe, be careful, get vaccinated as soon as possible, and enjoy this glorious spring—one that has come none too soon.

Jim Cuno

A little over a year ago, the world seemed to fall silent as we abruptly left our workplaces in response to Covid-19. We set up home offices, shifted to remote work, saw each other only over Zoom, and planned for when we could reopen the Center and Villa. Little did we know how devastating the pandemic would become, or that deep social and political unrest would soon follow.

Despite these challenges, we've accomplished a lot this past year. We've moved toward becoming a more inclusive organization, with training and action on diversity, equity, accessibility, and inclusion (DEAI) that will improve our workplace and museum experience for everyone. Sixteen task forces are currently working with senior staff to deliver on our DEAI goals.

We've innovated with new digital projects and ideas, increasing our reach to millions more people online than ever before. We've negotiated and renegotiated countless exhibition loan agreements and acquired artworks that enhance the diversity of our collections, including a major painting by Artemisia Gentileschi, the most celebrated woman painter of



GETTY MUSEUM PRESENTS PHOTO FLUX: UNSHUTTERING LA



GETTY UNSHUTTERED, an arts education program launched in 2018 for teens, has inspired an exhibition of works by 35 emerging and acclaimed photographers, primarily Black, Indigenous, and people of color, with ties to Los Angeles communities. Like Getty Unshuttered’s young participants, the artists have used photography to express their own identities and narratives.

Organized by independent curator jill moniz, *Photo Flux: Unshuttering LA* builds on her multi-year collaboration with Unshuttered. moniz organizes exhibitions in her own project space in downtown LA and in museums and galleries worldwide. Her work centers on building visual literacy to strengthen social engagement and deconstruct the influence that a dominant group exerts. *Photo Flux* recognizes people who have been traditionally under- or misrepresented by Getty.

Among the works on view: *Support Systems* (1984) by Todd Gray (American, born 1954), created in response to the ongoing institutional subjugation of Black men and used as a form of guerrilla protest

at Exposition Park during the 1984 Summer Olympics in Los Angeles; *Untitled (Car and Dog on Dozier)* by George Rodriguez (American, born 1937), which displays a historic image of the iconic Latino car culture of California; and *Viki Eagle at Union Station* (2016) by Pamela J. Peters (American, active since 2008), which dismantles the stereotype that Indigenous people are immobile.

Getty Unshuttered aims to be a catalyst for teens to connect with one another and to amplify their art and ideas, online and in real life. At the Getty Museum, students have collaborated with educators and Los Angeles-based artists including Star Montana and Rikki Wright—whose work is featured in the exhibition—to develop photography portfolios centered on social topics that resonate in their lives, such as LGBTQ+ pride, Black identity, foster families, religious tolerance, and hypermasculinity.

Photo Flux: Unshuttering LA will be on view in the West Pavilion of the Getty Museum when the Center reopens to the public. ■

—Valerie Tate

Above: *Untitled (Car and Dog on Dozier)*, 1970, printed 2020, George Rodriguez. Gelatin silver print. Courtesy of and © George Rodriguez

Opposite: *Viki Eagle at Union Station*, 2016, printed 2020, Pamela J. Peters. Chromogenic print. Courtesy of and © Pamela J. Peters

NEW FUND FOR LA ARTS ORGANIZATIONS



MORE HELP IS ON THE WAY for arts organizations in Los Angeles struggling through continued closures and economic challenges. Building on two previous relief efforts, Getty is now collaborating with local and national funders to provide \$38.5 million in pandemic recovery assistance to nonprofits across the LA County arts sector, from the visual arts to dance, music, and theater.

Initiated by Getty and administered by the California Community Foundation, the \$38.5 million LA Arts Recovery Fund pools contributions from more than a dozen funders to provide multi-year operating support for small and medium-sized arts organizations affected by Covid-19. The fund will also help organizations gain access to technical assistance and expand their capabilities.

“Los Angeles’s arts organizations embody the diverse cultures of our region and are critical to making us one of the most vibrant, innovative, and collaborative arts communities in the nation,” says Joan Weinstein, director of the Getty Foundation. “We’re mirroring their commitment to collaboration, coming together to provide what we hope will be meaningful support at a time when the very existence of these organizations is threatened. In the process, we hope to help create a more equitable and inclusive arts sector for the future.”

Last April, at the beginning of the pandemic, Getty announced a \$10 million commitment that has already provided \$2 million in emergency grants to visual arts organizations in LA County. Getty also collaborated on a related effort to provide emergency funding to 400 visual artists across the region, and began working with local foundations to build the new LA Arts Recovery Fund, so as to support the entire arts sector.

National funders have now joined this latest effort, including the Ford Foundation through its “America’s Cultural Treasures” initiative. Ford’s grant will be directed specifically towards Black,

Latinx, Asian, and Indigenous arts organizations. Other supporters of the fund are the Ahmanson Foundation, Vladimir & Araxia Buckhantz Foundation, California Community Foundation, Ford Theatre Foundation/L.A. County Department of Arts and Culture, J. Paul Getty Trust, Rita and Tom Hanks, Jerry and Terri Kohl, Robert Lovelace and Alicia Miñana, the Andrew W. Mellon Foundation, the Music Man Foundation, the Ralph M. Parsons Foundation, the Perenchio Family Fund, Snap Foundation, and Sony Pictures Entertainment & Sony Global Relief Fund.

Partners of the fund are calling on community members, philanthropic organizations, and public and private institutions to join in and increase the pool to reach a goal of \$50 million to sustain LA’s vital community organizations and save jobs in the arts. As part of this effort to include support from the community, Getty is allocating all contributions to the Getty Patron Program and Getty Fund made this year to the LA Arts Recovery Fund. These contributions will be matched dollar for dollar by a Getty Trustee. To learn more about how you can join this important initiative, please visit getty.edu/artsrecovery. ■

PAINTINGS IN YOUR POCKET

MARRYING ART TO TECHNOLOGY, the J. Paul Getty Museum has partnered with Google Arts & Culture to bring a new experience to your smartphone through the augmented reality feature “Pocket Gallery.” Essentially an exhibition in your pocket, Pocket Gallery allows you to virtually wander through galleries filled with artworks and zoom in to see the paintings in greater detail. You can also learn more about the work’s context and artist.

To start, explore the Getty Museum’s exhibition *Better Together: Join the Crowd in Celebrated European Paintings*, which features 37 works in the collection by Brueghel, Goya, Manet, Renoir, Rousseau, Watteau, and many others.

To access Pocket Gallery, download the Google Arts & Culture app on your Android or iOS smartphone. ■

La Promenade, 1870,
Pierre-Auguste Renoir.
Oil on canvas. The J. Paul
Getty Museum



TEENS RESPOND TO TODAY’S MOST PRESSING ISSUES

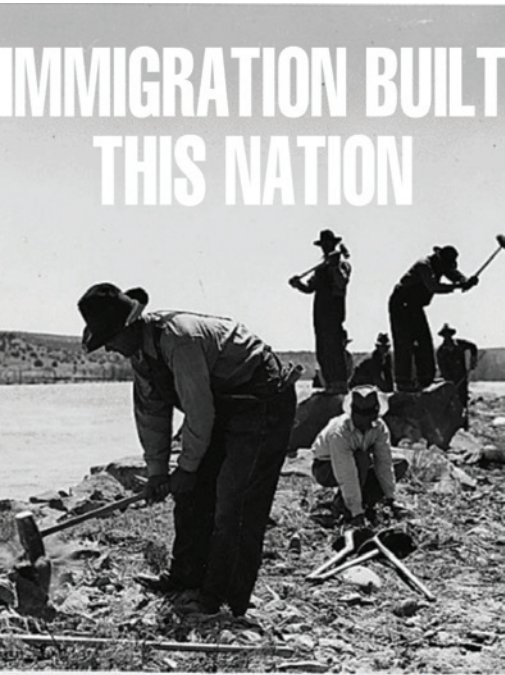
LAST SEPTEMBER THE J. PAUL GETTY MUSEUM and the nonprofit design lab Amplifier issued an open call for art from students ages 13–19. A prompt, “In Pursuit of___,” alluded to the phrase “Life, Liberty and the Pursuit of Happiness” from the Declaration of Independence, and teenagers were invited to reflect on their own lives, consider the state of the world, and inspire others through their unique artistic expressions.

Teens from around the country submitted more than 1,500 artworks, and a panel of judges selected 34 winners for their thoughtful and creative responses to the prompt. The panel of judges included artists Chip Thomas, Johanna Toruño, and Phil America; photographers Arlene Mejorado and Chuck Grant; curator Maceo Paisley; The Getty Museum’s Assistant Curator in the Department of Photographs Mazie Harris, Associate Director for Collections Richard Rand, and Interpretive

Content Specialist Tuyet Bach at the J. Paul Getty Museum; and Amplifier’s Creative Director, Aaron Huey, and Executive Director, Cleo Barnett.

The winners thoughtfully addressed themes of social tolerance, access to education, climate change, immigration, and endurance in the face of Covid-19. Their artworks were displayed as large-scale projections in Los Angeles, Seattle, Anchorage, and Washington, DC, and are currently featured on community.amplifier.org.

“In Pursuit of___” is the theme of the third iteration of Getty’s award-winning Unshuttered program, a platform and community for teenagers to share and develop their passion for photography and social justice advocacy. Unshuttered is generously supported by the Genesis Inspiration Foundation. ■



Immigration Nation
By Mishelle Trejo

I am in pursuit of a nation that recognizes the vital work of immigrants who built this country. My topic brings awareness to xenophobia and immigration detention centers. It’s important to me because I come from a family of immigrants and my great-grandfather was a part of the Bracero program. Knowing my family has a history of being essential workers makes me proud and also mad when Trump says we’re rapists. I created this image by reviewing national archive images of the Bracero program.



Protect
By Ava Terosky

How often do you walk past nature and neglect to recognize its importance to our own lives? Neglect the beauty that you can find in a forest or even a small patch of grass? My artwork encourages others to help save the environment. Our climate is changing and there are serious side effects. We need to appreciate nature for everything it is and focus on problems such as large companies who care more about money than Mother Earth. We need to create rules and regulations to stop these companies from ruining our home. The climate is changing. Why aren’t we?

GETTY VILLA WILL COLLABORATE WITH BULGARIAN AND JORDANIAN MINISTRIES

THE GETTY MUSEUM recently signed bilateral agreements for cultural collaboration with the Ministry of Culture of the Republic of Bulgaria and the Jordanian Ministry of Tourism and Antiquities. The collaborations establish a general framework for cooperation on conservation projects, exhibitions, long-term loans, conferences, publications, and other kinds of cultural exchanges.

The first major exhibitions resulting from these new relationships will begin in 2023 with *Thrace and the Classical World*, drawn mostly from Bulgarian museums as well as other international lenders, and in 2025 with *Phoenicians, Philistines, and Canaanites: The Levant and the Clas-*

sical World, which will highlight one of Jordan’s greatest cultural treasures, *The Lion Box from Pella*—a Middle Bronze Age II (around 1650–1550 BCE) wood box with an ivory inlay lid of two lions and intertwined cobras. The object was discovered during excavations in Pella in 1984 by a team of archaeologists that included the Getty Museum’s own director, Timothy Potts. ■

The Lion Box from Pella. Image courtesy of the Jordan Museum



AFRICAN AMERICAN ART HISTORY INITIATIVE ORAL HISTORIES



David C. Driskell signing the *Echoes* silkscreen, 1996. Photographer: Carol Harrison. Photograph courtesy of the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park. Gift of Mr. and Mrs. Orrin Harrison III. 2008.13.024. © Carol Harrison. Photography by Greg Staley, 2019

THE GETTY RESEARCH INSTITUTE (GRI) Institutional Records and Archives department has published a new public finding aid, Getty Research Institute African American Art History Initiative Oral Histories, 2018–2020. These records comprise oral history interviews conducted in 2018, 2019, and 2020 in concert with the GRI’s African American Art History Initiative and reflect postwar African American art. Subjects include artists Charles Gaines and Howardena Pindell; artist, scholar, and curator David Driskell; group interviews with photographers of the Kamoinge group; and painters featured in the 2019 Broad museum exhibition *Soul of a Nation: Art in the Age of Black Power*. Other interviews are forthcoming. Select video recordings and transcripts are available at primo.getty.edu as well as Getty’s YouTube page. ■

Remembering Daniel Greenberg



Daniel Greenberg and his wife, Susan Steinhauser

THE GETTY COMMUNITY MOURNS THE PASSING of Daniel Greenberg, a friend to Getty and along with his wife, Susan Steinhauser, one of its most generous benefactors. Greenberg, who died on February 23, will be remembered for his philanthropy, vibrant personality, and passion for collecting.

“Dan inherently understood the importance of the visual arts and had a heightened sense of the aesthetic process,” says Getty President Jim Cuno. “He was as passionate about collecting as he was about sharing it with the community. His memory will live on in the hearts of all who knew him.”

Greenberg was deeply committed to Getty for more than 20 years. As collectors and philanthropists, he and Steinhauser generously donated more than 1,000 photographs to the Getty Museum, becoming the most major benefactors of works of art to the Museum since J. Paul Getty himself. The couple was also instrumental in creating the Getty Photographs Council. Greenberg served as the Council’s Chair from 2016 to 2018, galvanizing an engaged community of fellow collectors.

Through volunteer service and generous contributions, he helped advance

Getty’s reputation as an important center for the study of the history of photography, making accessible one of the world’s preeminent collections of photographs. Greenberg and Steinhauser’s donations included major bodies of work by some of the most influential photographers of the 20th century. Significant groups of photographs by Manuel Álvarez Bravo, Graciela Iturbide, Abelardo Morell, Eliot Porter, and Minor White inspired monographic exhibitions and related publications. Recent donations of works by Imogen Cunningham and Mario Giacomelli will be featured in two of Getty’s upcoming exhibitions.

“Dan brought boundless energy to Getty’s Photographs Council, whose future gatherings will be bereft of his wit and wisdom, not to mention his unique powers of persuasion wielded with rolled-up sleeves and a twinkle in his eye,” says Jim Ganz, Senior Curator and Department Head, Photographs, at the Getty Museum. “He freely shared his love and knowledge of modern photography, which broadened over many years of collecting from the great American masters to artists active in Europe, Asia, and Latin America. Getty staff and Council members who worked with Dan will cherish their memo-

ries of his camaraderie and his passionate advocacy for the art of photography.”

While photography was a passion and a calling, Greenberg’s support extended to almost every corner of Getty. He and Steinhauser were also members of the Getty Conservation Institute (GCI) Council and provided seed funding to the GCI to develop the platform known as DISCO, which allows conservation scientists to share, query, and compare scientific data extracted from works of art during their technical study. Greenberg understood the importance of technology and data in the study of art. He was a staunch advocate of Getty’s Pacific Standard Time initiative, and he and Steinhauser served on the PST: LA/LA Leadership Council in 2017.

Most recently, Greenberg was an active member of the Getty Museum Director’s Council. “He was a model philanthropist, passionately engaged, highly informed, and determined that his support should make a real difference to scholarship and connoisseurship in the visual arts,” says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director at the Getty Museum. “He will be greatly missed by the many, many friends he had throughout Getty.” ■

The Paul Revere Williams Archive: Building a Legacy

On February 24 the Getty Research Institute (GRI) and the USC School of Architecture presented *The Paul Revere Williams Archive: Building a Legacy* as part of its virtual “Getty Off-Center” series. The event celebrated Williams’s extraordinary impact on the architecture, aesthetics, and cultural landscape of Los Angeles. Panelists from the GRI and the USC School of Architecture shared their thoughts on the significance of the joint acquisition of the archive as an invaluable resource for students, scholars, architects, designers, and the greater public.

The event was hosted by Getty President and CEO Jim Cuno, USC School of Architecture Dean Milton S.F. Curry, and GRI Director Mary Miller.



Clockwise from top left: Trudi Sandmeier, director of Heritage Conservation Programs, USC Architecture; Dean Milton S.F. Curry; LeRonn Brooks, associate curator of modern and contemporary collections, GRI; Kenneth Breisch, associate professor, USC Architecture; and Maristella Casciato, senior curator, architectural collections at the GRI



The J. Paul Getty Museum’s Davide Gasparotto, senior curator of paintings, and Kari Rayner, associate conservator of paintings, present Agnolo Bronzino’s *Virgin and Child with Saint Elizabeth and Saint John the Baptist*.

Getty Patrons Celebrate the Holiday Season

Getty Patrons gathered virtually on December 16 to hear a range of presentations from the Getty programs. Museum colleagues spoke about the conservation work on Agnolo Bronzino’s *Virgin and Child with Saint Elizabeth and Saint John the Baptist*; Mary Miller, director of the Getty Research Institute (GRI) and colleagues Kim Richter, GRI senior research associate, and Joshua Fitzgerald, University of Cambridge Rubinoff fellow, highlighted the Florentine Codex initiative and school curriculum; and Tim Whalen, John E. and Louise Bryson Director of the Getty Conservation Institute, shared an update on a decade-long project to preserve the Church of Kuñot-ambo in Peru.



Aphrodisiacs prepared by participants Sylvana Barrett and Dusan Stulik. Guests were invited to make these foods ahead of time and enjoy them during the event.

Love, Lust, and Libido: Aphrodisiacs in Medieval Europe

Last Valentine’s Day more than 800 people tuned in to the Getty Museum’s “Love, Lust, and Libido: Aphrodisiacs in Medieval Europe,” a virtual event hosted by food historian and author Ken Albala and Getty manuscripts curator Larisa Grollemond.

The audience—who attended from as far away as Argentina, Morocco, Finland, Taiwan, and Turkey—were introduced to the period cookbooks, artworks, and courtly feasting cultures of northern Europe to discover ingredients, recipes, and customs thought to arouse the libido, heighten pleasure, and increase potency.

Attendees asked many questions, including, What’s the ideal menu for lovemaking? (One that includes easy-to-digest foods such as light meat, nuts, spices, and wine.) Were men’s and women’s libidos treated differently in medieval times? (No. The then-popular humoral theory—a system of medicine that explained the supposed makeup and workings of the human body—recognized few internal distinctions between the sexes. In fact, men and women were both thought to produce sperm.)

Prior to the event, Ken Albala provided historical aphrodisiac recipes and instructional cooking videos made in his cheery kitchen. On the menu: spiced wine, a fried dumpling stuffed with meat and spices, and a crankiness-calming dish of pureed spinach and almond milk.

You can find a video of the event on the Getty Museum’s YouTube channel.

Pandora Virtual Reading

“Sometimes hope is all you got.” These words are spoken by Pandora, the first woman to appear in Greek mythology, in the new eponymous play by award-winning writer and director Laurel Ollstein. Earlier this spring, the Getty Villa Museum presented a free virtual reading of the play in partnership with TheatreWorks Silicon Valley.

The Pandora myth begins with an ominous premise: The first mortal woman was created as a punishment to mankind, and her curiosity—opening the box—unleashed all evil into the world. But as Ollstein has said, “Ignorance killed the cat. Curiosity was framed.” And so was Pandora. In her retelling of the story, Ollstein focuses on the women’s perspectives, and does not blame Pandora for what came out of her infamous box. All that was inside was already present in the world, and most importantly, Zeus was the one who gave her the box. Three goddesses advise Pandora, “He wants to blame you for it.”



Image by Den Legaspi

The play gives its audience a chance to see the world through Pandora’s fresh eyes and feel a rush of emotions: empathy for Pandora, thrill as she discovers new truths, and pride as women take control of their narrative.

—Yousra Rebbani

EXHIBITIONS

We look forward to safely reopening the Getty Villa Museum and Getty Center this spring, and to welcoming you back to our collections, gardens, and these six special exhibitions. Visit getty.edu to learn about free reservations, safety measures, and other reopening procedures.

Getty Villa

Mesopotamia: Civilization Begins
Through August 16, 2021

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



Above: *Support Systems*, 1984, Todd Gray. Gelatin silver prints with applied media. Courtesy of and © Todd Gray. On view in *Photoflux: Unshuttering LA*

Top: *Statuette of a Human-Headed Bull*, Neo-Sumerian period, 2150–2000 BC. Chlorite. Musée du Louvre, Department of Near Eastern Antiquities, Paris. Géjou purchase, 1898. Image © RMN-Grand Palais / Art Resource, NY. Photo: Hervé Lewandowski. On view in *Mesopotamia: Civilization Begins*

Getty Center

Power, Justice, and Tyranny in the Middle Ages
Through August 15, 2021

Silk and Swan Feathers: A Luxurious 18th-Century Armchair
Through July 31, 2022

Photo Flux: Unshuttering LA
Through October 17, 2021

Artists as Collectors
Through September 12, 2021

Online

Return to Palmyra
www.getty.edu/palmyra

Join Us

Getty’s community of donors is invited to special events and activities throughout the year, including exhibition openings, curator-led gallery talks, and special gatherings at Getty’s two locations and via digital platforms.



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By joining the Patron Program, you provide invaluable support to the people and programs that make Getty a leader in promoting and protecting the world’s artistic legacy. As a Patron, you will join a lively, vibrant, and thoughtful community that appreciates special access to Getty’s world of art.

Getty Fund

Gifts to the Getty Fund support the extraordinary collection, programs, conservation, and research that drive art history and museum practice for the world.

This year, Patron Program and Getty Fund contributions will directly support the LA Arts Recovery Fund, helping local arts nonprofits across LA County impacted by the Covid-19 pandemic.

J. Paul Getty Founder’s Society

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Getty Research Institute post-doc **Cicek Beeby** is discovering that the ancient Greeks mourned the dead very differently than we do.



THIS YEAR I JOINED AN INSPIRING COHORT of Getty Research Institute scholars to study “The Fragment”—or more specifically, objects that are now in fragmented form due to artistic processes, acts of destruction, or forces of nature, but that offer insight into past cultures. As an archaeologist who specializes in burials and funerary art, my fragmented object is the human body.

The fellowship is allowing me to research and write my first book, which is about mortuary spaces in ancient Greece—how they were constructed and what they looked like. In investigating this topic, I have to piece together a picture from a variety of sources, including archaeological excavations, human remains, literature, inscriptions, funerary sculpture, and painted pottery. Vase painting is an invaluable source of information for funerals, especially for the 8th–7th centuries BCE.

Vases like the Philadelphia Painter’s amphora in the Getty collection were used as grave markers and give us an idea of how Greeks mourned their dead. The mourners in these scenes show us how they constructed a space where they could freely express emotion through ritual performance. When you look at ancient Greek art, grief and mourning spaces during that time were gendered: women were more expressive, often gesturing and mourning poignantly, whereas men remained solemn, somber, and orderly. In scenes where the corpse is depicted, we often see women close to the coffin or bier while men pay respects from afar. Indeed, a good portion of a Greek funeral seems to have been women’s purview, possibly because women were deemed more suitable to interact with the pollution that emanated from death. Menstruation and childbirth also emanated “pollution,” so the female body was more accustomed to navigating this dangerous state, it was thought.

The book chapters I am currently working on explore both the power and the transformation of the human body after death. In the US and most other Western countries, death is clinical, sterilized, distanced, and commercialized. It takes place in designated spaces (hospitals, hospices) and is handled by professional service providers (crematoria, funeral homes). We compensate for the invisibility of death by making fictionalized death prevalent in movies, TV, and pop culture.

In much of the ancient world, the living and the dead were more tightly intertwined. At ancient Argos in northeastern Peloponnese, for instance, a popular practice was to reuse graves for multiple family members. For each interment, the grave was

reopened and the new body was put on top of the old ones along with more gifts. If there was no room, old bones were pushed towards the edges to give the newcomer more space. In time, skeletons fell apart and mingled, one indistinguishable from the next, entangled with the objects that accompanied them into afterlife in jumbled heaps of bones and broken pottery.

Another somewhat unusual custom at Argos was the use of pithoi—large storage jars for food and liquids—as burial containers. Pithoi in a domestic setting carried symbolic significance and prestige, since they held the household’s wealth in terms of food and grain surplus. Kraters, painted containers for mixing wine and water at dinner parties, were also occasionally used as funerary containers. These were smaller and most commonly held children or infant burials, but in some cases adults were also buried in them. The use of these pots and jars as burial containers shows us how intertwined domestic and funerary worlds were in ancient Greece.

These practices may seem strange or disrespectful to us today, but for Argives they were simply the way you took care of your dead. Bonds with home and family were strong at Argos and carried on beyond death. This is possibly why the Argives did not mind that bodies fell apart and mingled with each other in their graves.

I am excited to find more definitive answers during the last months of my Getty fellowship and beyond—especially when pandemic-related restrictions on travel have been lifted. ■

Cicek Beeby received a PhD in classical archaeology from the University of North Carolina at Chapel Hill in 2019, following an MA in classics at Florida State University and a BA in archaeology and art history at Bilkent University in Ankara, Turkey. She is currently a GRI-NEH postdoctoral fellow. Her research focuses on Greece and Anatolia in the Iron Age, particularly mortuary theory, the human skeleton, and site formation.

Opposite above: Cicek Beeby at the archaeological excavations at Azoria, Crete

Opposite below: Grave markers at the Kerameikos, one of the ancient cemeteries of Athens

Above: Funerary Amphora with Scenes of Mourning, 720–700 BCE, attributed to the Philadelphia Painter. The J. Paul Getty Museum, Purchased in part with funds provided by the Villa Council

Right: Cicek Beeby (center) at the archaeological excavations at Azoria, Crete. Photo courtesy of the Azoria Project





David Bowles
Gallery Educator
Getty Museum

“When you come out of the storm, you won’t be the same person who walked in. That’s what this storm’s all about.”
—Haruki Murakami

LAST SPRING, AS THE IMPACT OF THE PANDEMIC BEGAN SETTLING IN, it became clear that no one—visitors or staff—would be returning to the physical Getty Museum for a very long time. Responding to that new normal, our education team designed what would eventually become Getty Virtual Art Explorations, a year-long initiative to reconnect K-12 students and teachers with Getty via live, group dialogues. Through 30- or 45-minute Zoom meetings, we would explore the museum’s collection using the high-quality images available on the museum’s website.

Over the course of several months, we successfully transitioned our entire field trip program—including staff, systems, and pedagogy—into the digital sphere. But this piece is not about how we did that. This is about the K-12 classroom teachers I’ve met along the way.

As one of Getty’s gallery educators, the pandemic transformed my role from teaching in the galleries with physical art

works, into teaching on Zoom with digital images of art. But the classroom educators I meet every day on Zoom have also made radical transformations. These generous, hard-working, and experienced professionals are making this hugely challenging situation work by pushing their skills and expertise to new limits. I meet teachers working hard to address their students’ barriers to learning—everything from chronic internet disruptions to challenging cohabitation situations. I see teachers choosing to log back on every day because they are determined to make a real difference in the lives of their students.

I also see burn-out in teachers. This is really hard. But when I do, I remember what happens when we take a few deep breaths, slow down a bit, and focus on art for 30 or 45 minutes.

After we look at the first artworks together on Zoom—subjects have included Nicolas Poussin’s *Landscape with a Calm*, Graciela Iturbide’s *Nuestra Señora de las Iguanas*, *Juchitán*, *Oaxaca*, and an unknown ancient Greek artist’s hand mirror decorated with the head of Medusa—there is a period of initial uncertainty as teachers and students, regardless of age, feel things out. I can see them thinking, What is this about? Are we really going to share ideas about art in a group? But soon enough, virtual hands start to go up and students who never speak up suddenly have ideas to share.

We return to the artwork for a closer look whenever students notice fresh details. We also move, stretch, and draw. In the past we have mimicked the pose of Luisa Roldán’s *St. Ginés de la Jara*, and briefly sketched an ancient Roman floor mosaic of a peacock.

Eventually, we talk about what these artworks mean to us right now. Students often share deeply personal associations between the art and their pandemic experiences. One young woman looked at Caspar David Friedrich’s *A Walk at Dusk* and told us that to her, the solitude of that lone figure in a wilderness of trees was a kind of happiness. Her siblings were on school laptops in the same bedroom, she explained, and she was literally never alone anymore.

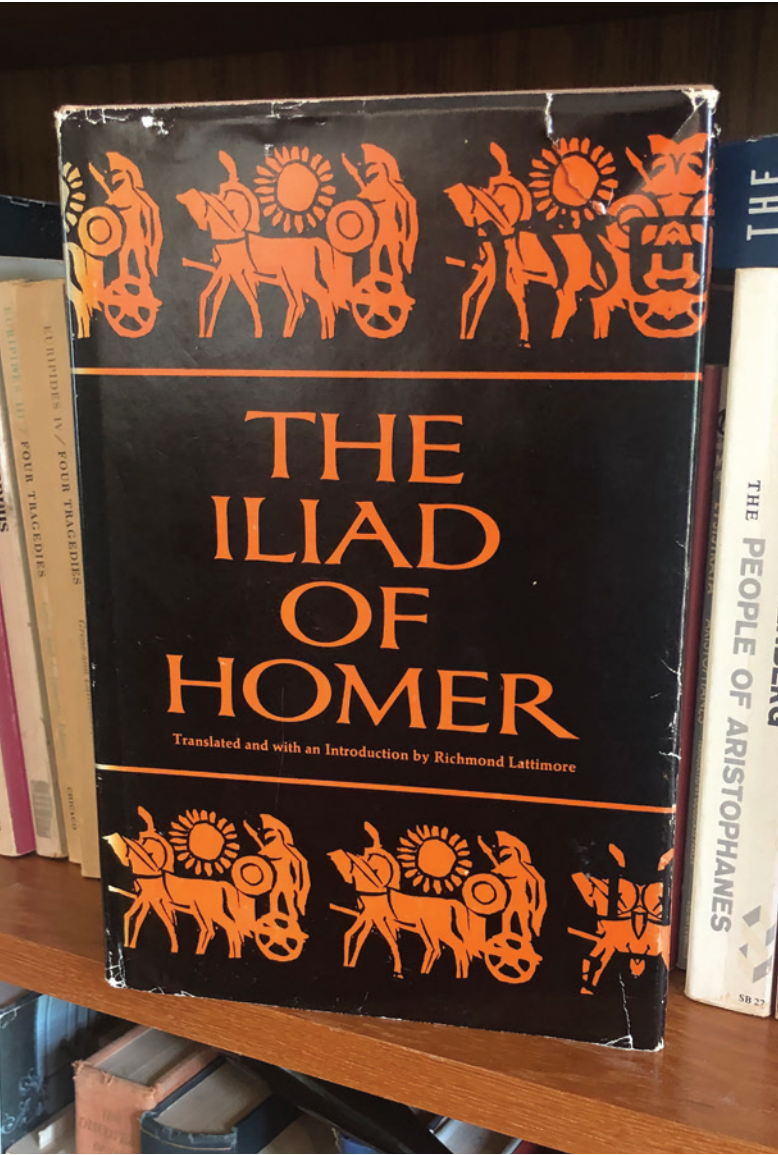
Earlier this spring, I was sharing *A Walk at Dusk* with a group of LAUSD first-grade students when their teacher, Mrs. Huang, reminded me just how powerful these experiences can be for classroom educators. We were more than halfway through the session, and one student had noticed the small hole in the canvas at the center of the moon—evidence that the artist had used a compass to ensure the moon was a perfect circle—while another said she was impressed by how the moon was carefully shaded, making it look like a real sphere.

I looked up and noticed Mrs. Huang raising her hand. When I called on her, she cleared her throat and said, “Students, I want you to know how deeply proud I am of you all. We’ve been on Zoom for months, and until today I had never heard you use this kind of vocabulary, share these kinds of ideas. You are finding success in new ways today. You are reminding me how great it is to learn new things.”

I can’t wait to see who I’ll meet next week. ■

What book would you never give away? Maybe it guided you through a tough transition, nudged you onto your career path, or enchanted you with its fictional world.

When he needs a little shoring up, Getty Museum education specialist Elliott Kai-Kee revisits an ancient tale of heroes who always forge ahead, no matter how overwhelming things get.



Book cover © The University of Chicago Press

I ONCE HAD A PAPERBACK COPY of the ancient Greek poem the *Iliad* that I carried with me from house to house for decades. When the binding finally gave way to age and use, I replaced it with a hardback copy. Irreplaceable, though, was the dense growth of notes and highlighting around many passages. I debated copying the notes, but in the end welcomed the chance to reread the ancient poem with fresh eyes.

My first acquaintance with the *Iliad* came freshman year in college. It was assigned in Western Civilization, which turned out to be my favorite class of all four years. I was fascinated by what the poet, thought to be Homer, portrayed—mainly battles that took place during the final year of the 10-year Trojan War. I was also intrigued by the mystery of how this oral poem, passed down for millennia as a performance, came to be written down as the text we have now.

Even when I became a history major and went on to study Renaissance history in graduate school, the *Iliad* accompanied me at every step. I even taught the poem on countless occasions as a teaching assistant, and had lively conversations with fellow TAs about which was better: the *Iliad* or the *Odyssey*. (The *Odyssey*, another epic poem attributed to Homer, follows the Greek hero Odysseus as he travels home after the Trojan War.)

I still dip into the book now and then, even though the story of the *Iliad* is terrifying, full of the violence of war, full of death and dying. Many of its passages comprise long lists of heroes who meet grisly deaths on the battlefield. War seems to be part of the natural order of things, humans swept along by its overwhelming movement. Over it all hangs a heavy sense of fate that is governed by capricious gods ultimately indifferent to humankind.

The heroes of the *Iliad* are not admirable in their anger and pride. But what I do find admirable is their determination to push forward in the face of uncertainty and danger. The heroes live amidst sadness and despair, but refuse to give in or give up. In one of my favorite passages, the Trojan hero Sarpedon tells a fellow soldier, “Since the spirits of death stand over us, numberless, which it is not possible for a mortal to flee or avoid, let us go.”

I only hope that I can be so steadfast and brave in life. ■



Meet Alex Jones, curatorial research assistant at the Getty Research Institute, whose focus on African American art carries on his family’s legacy.

The gist of what I do: I’m a curatorial research assistant at the Getty Research Institute (GRI), working with modern and contemporary collections. Right now I’m researching feminist performance art that involves African American artists. I’m also working on the African American Art History Initiative, a program that focuses on encouraging scholarship, research, and collections related to African American art, a body of work that has always existed, but maybe hasn’t necessarily been given attention or a place in museums for decades, if not centuries. As part of the initiative, I’m doing research and digitizing items for an upcoming exhibition on the dancer Blondell Cummings, and also researching the archive of Charles Brittin, who photographed the civil rights movement in Los Angeles.

Surrounded by art: I grew up in Kansas City, Missouri, with the great fortune of having parents and grandparents who were avid collectors of Black art. My grandparents had a modest but really impressive collection of prints and original works from Black artists they had been collecting since the late 1960s. Art was always on the walls, so art, and depictions of Black people, were normalized for me at a very early age. My parents were keen on talking to me about how certain images in our house,

some not even portraits, represented our family. I remember them asking me and my brother to look at a semi-abstract image of a Black jazz band and say who the the figures looked like. I thought they were images of my actual aunts and uncles.

My grandparents talked about how the art related to their personal histories and how they acquired it. Both of them, but my grandmother in particular, were involved in civil rights actions starting in the ’50s and ’60s. One of the pieces they had was a Jacob Lawrence print, *Confrontation at the Bridge*. It shows demonstrators on the Edmund Pettus Bridge in Selma, Alabama, during the 1965 marches for voting rights and racial justice. They used this as a way to say, “This is what we’re talking about when we are explaining civil rights actions.” There was a lot of emphasis on the art’s relationship to the history of our family and also to the Black experience in the United States.

Growing up surrounded by this art built a belief for me that my identity was not fixed or stereotypical or determined by one definition, because the artwork in the houses I grew up in had all these very different explorations of Blackness.

Memorable family artworks: There’s a collaged Romare Bearden print of a maternal figure, referencing the classic Holy Mother, from the late 1940s that hung on our mantle. I associate it with spending time with my family. And my grandparents had two Joan Miró prints, which were mostly abstract—shapes and lines typical of Miró compositions. Those prints were very exciting for me because when I was talking to my grandmother about them, I noticed the same shape within both of them. My grandmother really validated that and said, “You’re able to see things that maybe other people aren’t seeing.” I remember feeling like art was really special—that the coincidence was not obvious, but something unique to the process of art making. She would also ask me why I thought Miró used the shape between the two, which helped me think about patterns and references.

From Kansas City to Getty: The major breakthrough for me about studying art started in high school when I took my first art history course, an introductory course that spanned medieval art through the current age. It was the one class where I felt the most confident about what I was being asked to write about and think about. I felt like, how is this school? We’re talking about paintings. I went to Brown University and initially wanted to major in art, but I was disappointed by the lack of courses that involved Black art. So I switched my focus to African American literature during the 1960s and ’70s, a time period I was drawn to because of the family narratives I was exposed to. I also felt like that period, for all its triumphs and heroics, was the most ambivalent period in terms of how African Americans politically, socially, and culturally have advanced in this country. After graduating I worked as a project manager for a web design firm for three years, but I ultimately wanted to build a career in

museums and knew a master’s degree would be necessary for the type of positions I wanted, so I went to the University of North Carolina at Chapel Hill for a master’s degree in art history.

In graduate school I saw a posting for an internship at the GRI to help with the African American Art History Initiative. I applied, with all of my heart, with all of my determination. Very few institutions, in 2018 at least, were offering paid internship positions that were about African American art. It’s not that I couldn’t find internship opportunities at other museums, but they wouldn’t have been a perfect fit, without twisting and turning, like this one was.

Moving to California had also been a dream of mine since I was 17. I can’t explain why I wanted to live in California so badly. I don’t have any family in California. We didn’t even visit California. I just wanted to be here, and I almost went to UCLA instead of Brown but was attracted to Brown’s open curriculum. So that aspect of the internship took no convincing at all. After the internship ended, I applied for a curatorial research assistant position which allowed me to stay and continue my work.

Surprising research finding: In the Charles Brittin archive, which includes photographs from the civil rights era, there’s a series that was shot during a protest at the Federal Building in downtown Los Angeles in 1965. Before undergoing this research, I did not have a working understanding of what the civil rights era looked like in California. The Black Panther era in Oakland was certainly relevant to me, but I thought Los Angeles was not a focus of that history.

Brittin’s photographs are devastating because they’re showing the interactions between protesters, many of them Black, and local and federal communities and police. And it’s not pretty. You see really drastic scuffles, really ugly imagery, though there’s a beauty to how Charles Brittin photographed it, which is complicated. I’ve been really drawn to his archive and to those items.

Favorite artwork at Getty: *The Deposition*, from about 1490, by a follower of Rogier van der Weyden. I had to do extensive research on a Rogier van der Weyden altarpiece and became obsessed with the biblical Crucifixion narrative—up to the Last Judgment. This work is the climax of that story, when Christ is removed from the cross and mourned by his apostles. It’s the height of tragedy, and painters used this scene to explore depictions of human emotion and desperation. I love northern Renaissance and Flemish painters, and I almost switched the focus of my master’s degree from African American art to medieval French and Flemish painting after a really inspiring graduate seminar. The mastery behind how these painters affect light, the surface of the painting, how they’re using paint—the more I learned about that, the more I thought, this is incredible. I don’t know if anybody’s really going to beat this.

Why diversity in museum collections and research matters: Excluding diverse artists limits and narrows our understanding of what is possible in the realm of art making. It’s not a competition. It is not about who’s better than whom. I worry sometimes that people think that by advancing African American art and other types of art, like Indigenous American art and Latin American art, we’re saying that this is more precious than white, European art. That conversation is not interesting to me at all, if only because it accepts a kind of hierarchical thinking that has marginalized artistic communities for centuries. When people say Black lives matter, they’re not saying only Black lives matter. The point is that there is so much actually available to us, and the limitations are actually our collective loss. ■



CORE protest at the Los Angeles Federal Building, 1965, Charles Brittin. Getty Research Institute, 2005.M.11

Getty's next PST initiative explores how scientists and artists can team up to address some of the most challenging issues of our time

PACIFIC STANDARD TIME 2024

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CLIFFORD V. JOHNSON'S STUDENTS at the University of Southern California know him as a professor of physics and astronomy fascinated by the nature of space and time. But they may not know that he's also on a quest to put science back into mainstream culture, and that he has been advising artists, filmmakers, and other storytellers about how to incorporate science into their work.

"For me, science and art are partners in how I engage with the world," says Johnson. "I feel like a more complete individual in the universe when I'm using both fields to study the cosmos and express myself in it." He himself uses drawing to convert scientific ideas and advances into visual narratives. For one, he wrote and drew a graphic novel, *The Dialogues*, which illustrates conversations about a range of topics involving science—everything from black holes to cooking.

By Erin Migdol

Associate Editor, J. Paul Getty Trust

and Katie Underwood

Assistant Director, Getty Foundation

Range Trumpet, Deborah Stratman and Steve Badgett. Part of a PST research project being undertaken at the Center for Land Use Interpretation (CLUI). The sculpture is inspired by pre-radar sound surveillance technology and can be manipulated to track moving objects on land and in the sky. Photo courtesy CLUI



Left: George Washington Carver painting. Photo: P.H. Polk, Tuskegee University Archives

Right: Carver in his greenhouse. Photo: P.H. Polk, Tuskegee University Archives

Johnson was part of a panel of scientists and artists who gathered to discuss the overlap of their fields during the recent announcement of Pacific Standard Time 2024, the latest in a series of Getty-led collaborations among Southern California cultural organizations. Past Pacific Standard Time (PST) initiatives have explored art in Los Angeles from 1945 to 1980 and Latin American and Latino art in connection with Southern California. This newest PST will present a range of exhibitions and programs focused on the intersections of art and science from ancient times to the present day. While these two fields may have drifted apart in popular culture, over-emphasizing their differences ignores key advances they have made together, such as how photography revolutionized the depiction of the cosmos.

Supported by more than \$5 million in Getty Foundation research grants, 45 cultural, educational, and scientific institutions throughout Southern California are now hard at work planning exhibitions and programs that delve into the many ways scientists and artists have come together and come into conflict to learn from each other and build on shared insights.

“Art and science share a common commitment to curiosity and a quest for the unseen,” says multidisciplinary artist Tavares Strachan, whose work will be included in several PST exhibitions. “Whether that

is a scientist using a microscope to look at what is invisible to the human eye or an artist like me studying scientific pioneers who have disappeared from, or were never included, in the history books, both of us are driven to explore. It’s what we do and how we survive.”

This shared curiosity can also be harnessed to engage with the challenging issues that humanity faces today. From climate change and environmental racism to the current pandemic and artificial intelligence, the new PST presents many opportunities to weave together science and art to confront urgent problems of our time and shape new visions of our past and future through curiosity, creativity, and community.

Bridging Art and Science

When agricultural scientist George Washington Carver was named “the Black Leonardo” by *Time* magazine in 1941, he was already well known as a pioneer of plant-based engineering. Carver’s curiosity drove him to experiment with crop rotations and peanut patents and to develop his horse-drawn vehicle, the Jesup Agricultural Wagon, as a mobile classroom for teaching farmers revolutionary new practices to achieve higher crop yields and healthier soil. But Carver was also a dedicated artist who

brought a similar spirit of invention to artmaking. He developed his own paints and practiced across a variety of media. For its PST exhibition, the California African American Museum (CAAM) will celebrate Carver as an innovator who tackled issues of the day with both an artistic and scientific point of view, and who also continues to inspire current generations of artists, scientists, and engineers.

“Many of the ideas that scientists are beginning to think about again—like the interconnectedness of forest life and mycelium, or sustainable agriculture practices and organic farming—Carver was thinking about and advocating,” says Cameron Shaw, executive director and chief curator at CAAM. “We’re now seeing many of his ideas as cutting-edge and the way we should reshape the world.”

As an artist, Carver used sustainable materials such as peanut- and clay-derived dyes and pigments in his many weavings and still-life paintings. CAAM’s exhibition *World Without End: The George Washington Carver Project* will showcase Carver’s rarely seen artworks alongside his laboratory equipment, paint samples, and formulas. Visitors will also have the opportunity to see how his legacy has inspired contemporary artists and activists who share his interests in nature, biology, and sustainability. “When people we define as artists, or scientists, or some other form of activist are represented in the same room, there’s an opportunity to view the interconnectedness of their ideas and see potential new connections and solutions,” says Shaw.

Solving Big Problems

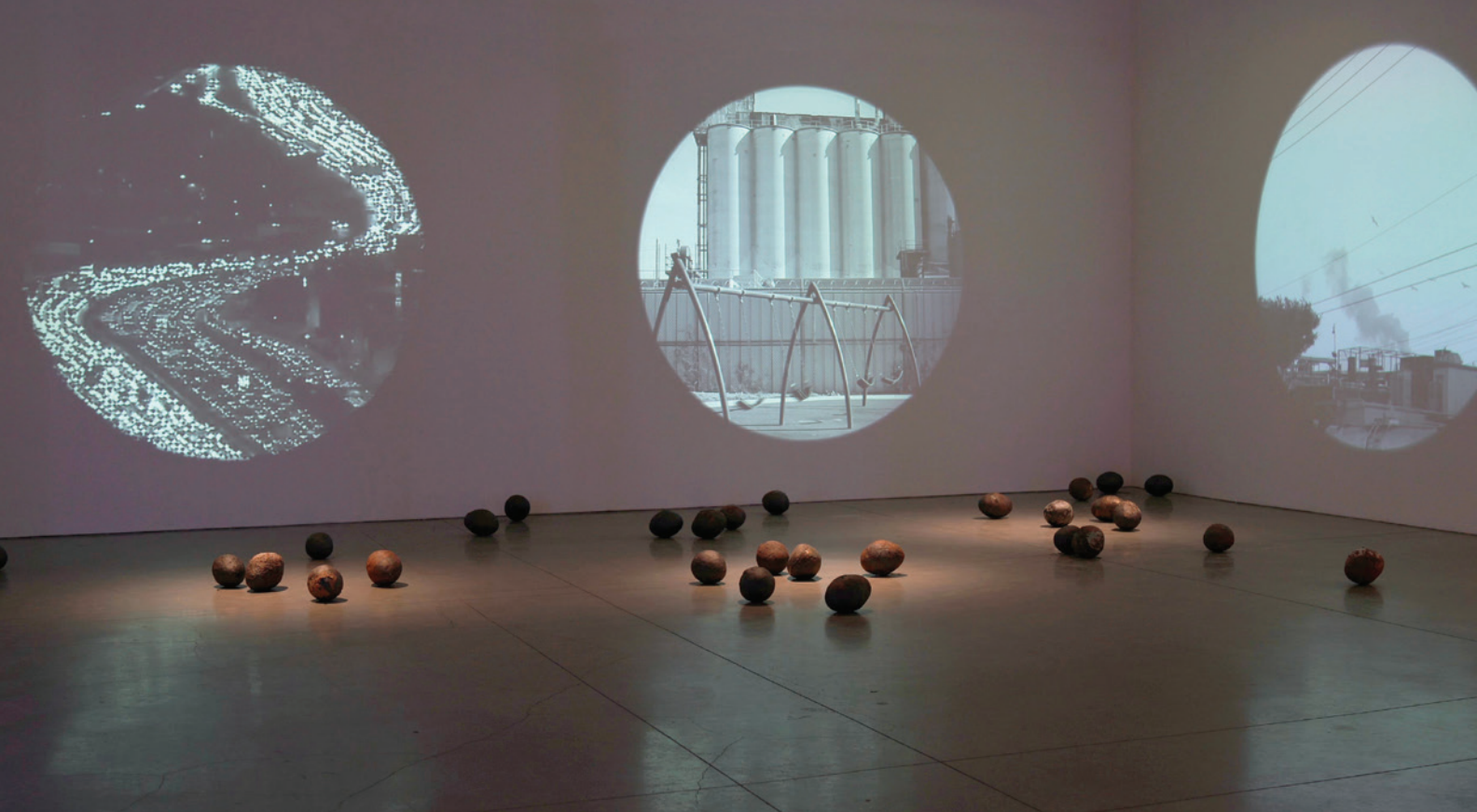
One critical area where artists and scientists are working together to solve problems is the environment, whether on issues of climate change or ecological justice. A number of PST exhibitions will examine the outsized, often harmful influence humans have on the natural world, and will show how science and art might work together to draw attention to these critical issues.

Imagine relief sculptures that latch onto existing ocean seawalls and rebuild biodiversity by encouraging marine species to grow and flourish on these man-made structures. That project, by Australia’s Reef Design Lab, is just one of the art and science collaborations that will be included in *Sea Change: Toward New Environmentalisms in the Pacific Ocean* at the Orange County Museum of Art. The exhibition will showcase artists who respond to urgent ecological crises in the Pacific Ocean, which at 30 percent of the Earth’s surface makes up the world’s largest body of water. At this moment, increasing water temperatures and acidity are destroying the Pacific’s coral reefs and fisheries. Rising sea levels are displacing coastal communities. And plastic pollution threatens marine life and air quality.

Sea Change will reveal how ocean scientists and artists are working not only to raise awareness of these dramatic shifts, but also to inspire positive change and sustainability. The exhibition will include activists working in diverse environments from Asia

Dark Paradise: Purple Haze, Ocean acidification, still of video, 2018, Paul Rosero Contreras. Part of a PST research project being undertaken at the Orange County Museum of Art. Courtesy of the artist, TAtchers’ Art Management and Universidad San Francisco de Quito. © 2015–2020 Paul Rosero Contreras. Dos Islas Estudio. Artist.





Top: *Vacuoles: Bioremediating Cultures*, 2019, Maru García. Installation with 29 ceramic pieces containing lead-contaminated soil from South East LA and three-channel video projections. Part of a PST research project being undertaken at Self-Help Graphics & Art. Photo: Maru García © 2019 Maru García

Below: Porfirio Gutiérrez removes dyed yarn from vats at his studio. Gutiérrez will collaborate on the PST project being undertaken at the Atkinson Gallery at Santa Barbara City College. Photo: Javier Lazo



and Oceania to South America, such as Ecuadorian artist Paul Rosero Contreras, who collaborates with marine biologists to produce videos and installations documenting the effects of ocean acidification on the Galapagos Islands.

Other PST projects will draw on biology and material science to investigate environmental racism. The exhibition *Sinks: Places We Call Home* at Self-Help Graphics (SHG) in Boyle Heights will demonstrate how policies and practices that govern land use create and perpetuate inequality in Los Angeles, particularly in communities of color. *Sinks* will study industrial waste and soil contamination created by two manufacturing sites near SHG: the Exide Battery plant in Vernon and the former Athens Tank Farm (Exxon/Mobil Oil Corporation) site in Willowbrook.

LA-based artists Beatriz Jaramillo and Maru García are partnering with SHG and scientists from the Natural History Museum of Los Angeles to conduct data-driven research into the devastating ramifications these sites have had on local communities and the environment. They will perform soil sampling and bio-remediation studies near Vernon and bring voices from Willowbrook communities into the exhibition through a collaborative installation. An interactive component will use virtual reality to demonstrate how contamination can be reversed to restore community access to healthy air and land.

Indigenous Science and Technologies

From seed saving to drought-resistant planting techniques, Indigenous technologies and practices draw on long histories of Native peoples' interactions with their natural surroundings. Many PST projects will center diverse forms of Indigenous knowledge and position Native peoples as forward-thinking innovators who are well equipped to meet today's ecological challenges.

"I would like to see the world recognize, and still find value, within the traditional," says textile artist Porfirio Gutiérrez, who works to revitalize and preserve original Zapotec natural dye techniques. Gutiérrez's knowledge about which plants to use for various dyes, along with his techniques required to hand-weave textiles, has been passed down through generations. He will collaborate with the Atkinson Gallery at Santa Barbara City College on the PST project *Cosmovisión Indígena* to trace the history, science, and contemporary uses of Mesoamerican dye-making and weaving and to explore the mythology, ritual, and storytelling used to preserve and pass on these sustainable technologies.

For other projects, Indigenous knowledge will be applied to imagine the future. In the 1970s, Native American artists and authors began creating science fiction as a means of claiming outer space as sovereign territory, speaking back to racism, and imagining alternative futures to counteract the traumas of genocide, land theft, and cultural assault inflicted by European colonization of the United States. Today, Indigenous Futurism is a robust and thriving artistic genre devoted to exploring Native peoples as techno-savvy commentators on the present and powerful agents in shaping the world of tomorrow.

At the Autry Museum of the American West, the exhibition *Indigenous Futures, or How to Survive and Thrive After the Apocalypse* will trace visions of the future in contemporary Native art that reflect ideas of cultural survival and environmental sustainability. From remixing *Star Wars* characters, which traffic freely in native stereotypes, to envisioning an Indigenous presence in futuristic landscapes, *Indigenous Futures* will demonstrate how Native artists are helping us fundamentally rethink the centuries of expansionist actions that have contributed to the current climate crisis—and the future apocalypse that could be coming for us all.

Stirs Up the Dust, 2011, Wendy Red Star. Pigment print on fine art pearl, 29 x 32 inches. Red Star's work is part of a broader movement in literature and visual arts known as Indigenous Futurism that centers Native perspectives through the exploration of science fiction. Part of a PST research project being undertaken at the Autry Museum of the American West. Gift of Loren G. Lipson, M.D., Autry Museum, Los Angeles; 2018.16.1. Courtesy Wendy Red Star and Sargent's Daughters, NY © Wendy Red Star



Designing the Future

The Autry's exhibition is but one of many PST projects that engage with technology and the future. For researchers at the Southern California Institute of Architecture, these themes took shape as a question. Is it possible, they wondered, to design a socially and environmentally sustainable city for seven billion people?

A Few of SoCal’s Scientific Triumphs

Forget LA’s reputation as a pseudo-sciencey, not-nerdy “La-La Land.” The LA area has long boasted a robust scientific community and yielded major scientific breakthroughs, including:

1924: Edwin Hubble proves the existence of distant galaxies with observations made using the 100-inch telescope at the Mount Wilson Observatory.

1935: Caltech professors Charles Richter and Beno Gutenberg create the earthquake magnitude scale now known as the Richter scale.

1962: The Jet Propulsion Laboratory (JPL)’s Mariner 2 is the first spacecraft to execute a successful encounter of another planet.

1963: Jonas Salk, developer of the first safe and effective polio vaccine, opens the Salk Institute for Biological Studies in La Jolla.

1969: Professor Leonard Kleinrock sends the first-ever internet transmission from his laboratory at UCLA to Stanford University.

1979: Elizabeth Stern, professor of epidemiology at UCLA, collaborates with JPL on research that revolutionizes Pap screening techniques for cervical cancer.

1997: The Scripps Institute of Oceanography in San Diego launches Argo, an international network of robotic floats that allow scientists to observe all of the world’s oceans simultaneously.

2020: The Crew Dragon, built at SpaceX’s facility in Hawthorne, becomes the first privately-funded spacecraft to take astronauts into space.

The response is *Planet City*, an exhibition that will draw on groundbreaking work of artists, futurists, and scholars to envision what the world might look like if humanity reversed urban sprawl and retreated into a single, hyperdense megalopolis (see magazine cover). The unprecedented man-made environment would house the world’s entire human population, allowing the rest of the planet’s landscapes to revert to wilderness. The centerpiece of *Planet City* will be a scale model depicting the imaginary city’s built environment, created by a team of Hollywood animators and visual effects artists. An animation of Earth as seen from space will show how this experiment in ultra-concentrated urbanism could impact our world’s landforms, waters, geologies, atmospheres, temperatures, and weather patterns.

For a team at LA’s Craft Contemporary, though, the future of sustainable building design is rooted in nature. Living materials such as algae, microorganisms, and silkworms offer eco-friendly alternatives that would consume fewer materials, generate less pollution, and use less energy. At the same time, 3D printing, digital tools, and robotics are transforming the way we build, allowing people to construct with more precision and less waste. *Nature Near: New Materials and Technology for Architecture and Design* will be the first exhibition to survey the most promising and pragmatic building materials and methods at the intersection of nature, science, and craft.

The Power of Sharing Perspectives

Regardless of each PST exhibition’s individual theme, partners are embracing teamwork and forming communities of inquiry.

“Projects co-produced by artists and scientists help us to move off of the idea that great work is the product of individual genius,” says Lisa Cartwright, professor of visual art, communication, and science studies at the University of California, San Diego (UCSD), and lead researcher for *Oceanographic Art and Science: Navigating the Pacific*, the PST project of UCSD’s Institute of Arts and Humanities and



Birch Aquarium at the Scripps Institute of Oceanography. “Work that truly changes how we think, that helps us imagine our way forward through crisis, is always more collaborative, more interdisciplinary, and more dependent on community engagement than we probably realize.”

Navigating the Pacific will focus on the collaborative mission of Scripps to understand and protect the planet. The project will bring together diverse teams of artists, scientists, and writers to research the ways oceanographers and seafaring Pacific Islanders have engaged in artistic practice to design maps, vessels, and instruments to measure and visually render the ocean. *Navigating the Pacific* will also highlight Indigenous communities’ scientific contributions and perspectives, countering imperialist narratives that too often elevate white colonizers’ discoveries over those who have lived on the land and traveled the surrounding oceans for thousands of years.

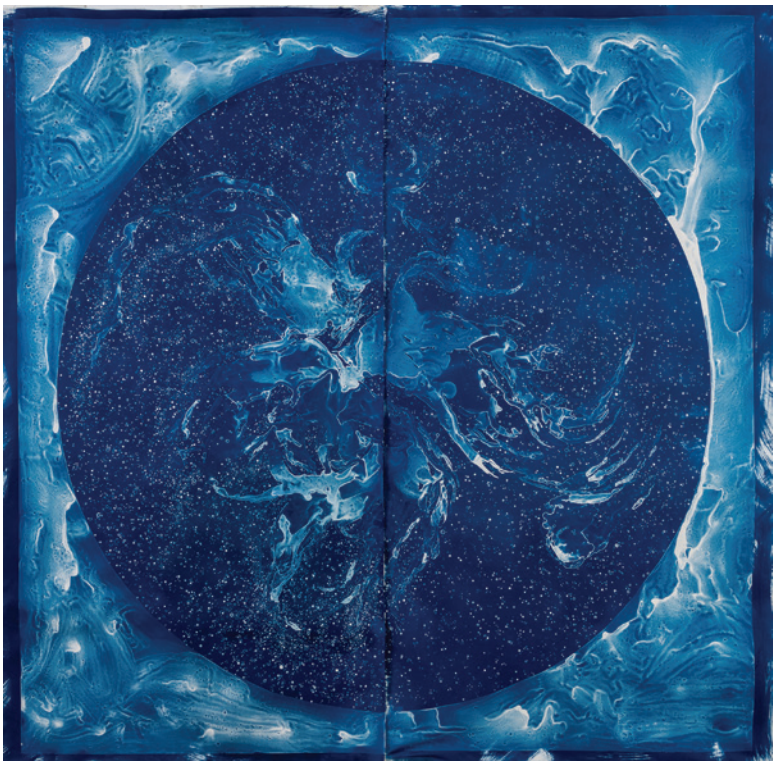
Cartwright notes that when there is opportunity for sustained collaboration—across art and science or between scientists and communities impacted by scientific research—the results can be transformative.

“Rather than studying the ways that art borrows from science or science borrows from art,” says Cartwright, “I’m interested in really investigating the ways that art and science intertwine.” ■

For the full list of Pacific Standard Time 2024 partner institutions and projects, visit our website, getty.edu/foundation.

Top: *Hollow Ocean* architectural render, Pinar Yoldas. Produced for the Venice Biennale and now part of a PST research project being undertaken at UCSD. Image: Pinar Yoldas, Yoldas Lab

Bottom: *Nebula*, after Williamina Fleming, 2016, Lia Halloran. From a series tracing overlooked contributions of women in astronomy since antiquity, this work references the contributions of Williamina Patton Stevens Fleming, who is credited with discovering the Horsehead Nebula in 1888. Part of a PST research project being undertaken at The Huntington. Cyanotype print from painted negative on paper, 76 x 76 in. Courtesy of the artist and Luis de Jesus Los Angeles © Lia Halloran, 2016



Physicist Albert Einstein, astronomer Edwin Powell Hubble, and mathematician Walther Mayer at the Mount Wilson Observatory, 1931. Einstein was visiting Caltech to discuss the cosmological implications of the theory of relativity with physicists and astronomers. He is looking into the eyepiece of the 100-inch Hooker telescope. Photograph courtesy of the Caltech Archives

SIX LA LANDMARKS

DESIGNED BY PAUL R. WILLIAMS

Two Getty curators chat about some of their favorite Paul Williams buildings and the architect's extraordinary career

A

ARCHITECT PAUL REVERE WILLIAMS (1894–1980) designed everything from lavish homes for Hollywood stars to churches for Black congregations—more than 3,000 structures in all. Yet many Angelenos drive by his buildings every day with no idea who designed them.

The archive of this prolific architect, comprising several thousand sketches, blueprints, and project notes, was jointly acquired by the Getty Research Institute and the University of Southern California School of Architecture last year. Getty and USC will collaborate to make the archive accessible to the public, and will also partner on exhibitions, programs, and publications about Williams's work.

In the meantime, the Getty Research Institute's Maristella Casciato, senior curator of architecture, and LeRonn P. Brooks, associate curator for Modern and Contemporary Collections, recently met over Zoom to discuss six iconic LA landmarks designed by Williams. Here is their conversation—so that you might be inspired to cruise around LA on a warm spring afternoon and admire Williams's modernist, Spanish Colonial Revival, and other beautiful buildings for yourselves.

Maristella Casciato: I first learned of Paul Williams through the 2013 Getty Museum exhibition *Over-Drive: LA Constructs the Future, 1940–1990*, which surveyed LA's unique urban landscape and architectural innovations. I saw one of Williams's drawings—a plan for the First AME Church—and I was

immediately impressed by his masterly control of the interior space and facades, which he articulates via a zig-zag movement of the surfaces.

LeRonn Brooks: Williams's parents had been members of the church since they moved to Los Angeles in 1893. He grew up in the First AME, was married there, and was eventually a board trustee.

I found out about Paul Williams in a book when I was researching African American artists as a college undergraduate. His archive will no doubt help us have a more in-depth understanding of the vast amount of work he's done, and how important he was, and is, to American architecture. Williams is pretty much at the root of the tree of African American architects.

MC: And he was an Angeleno. Sometimes you associate African American history with other regions of the United States—the South or the East Coast. But working in LA was the best route for this young, inventive, and extremely skilled draftsman. His career started at the beginning of the '20s, a time when LA attracted an amazing group of modern talents. The architect Frank Lloyd Wright came from Chicago and left his signature on a group of innovative residences. Europeans like Rudolph Schindler came to work with him. LA was offering them a vibrant scene. Williams thrived in that scene not only because of his personality and extremely sophisticated aesthetic, but also because he supported the African American community that proliferated in Central LA.

LB: In the late 1800s and early 1900s, you had very small communities of African Americans on the West Coast, and those histories are lesser known

Golden State Mutual Life Insurance Company, 1999 W. Adams Blvd., Los Angeles. Built 1949. Photo: Caleb Griffin



Above: Los Angeles International Airport, Pereira & Luckman (In association with Welton Becket and Associates and Paul R. Williams), 1962, Julius Shulman. The Getty Research Institute

Right: Main Mausoleum, Hillside Memorial Park and Mortuary, 6001 W. Centinela Ave., Los Angeles. Built 1951. Photo: Caleb Griffin



than histories of Black people migrating to the Midwest, the Northeast, and along the Atlantic seaboard. The story of Williams’s life here in Los Angeles is invigorating, and I hope that when more people know about it, they will want to learn about the long tradition of African American communities on the West Coast as well as his prominent place in his community and the field of architecture.

Architecture, as you know, Maristella, is a public art. These aren’t paintings on an easel or sculptures in a studio; these are buildings in which people work or live. From his patrons to construction crews in the field, Williams had to establish both firm and dynamic relations to see his plans through. Architecture is about space, among other things. As an African American living during a period of legal racial segregation, and designing homes in areas in which he could not live, there were also psychological hurdles to overcome in order to get the work done with excellence and to the best possible standards. And that’s exactly what he did.

There’s also the issue of what it meant to be an African American architect during the 1920s, the era of de jure segregation—legally enforced separation of groups of people. To be an architect you need social access to a client base, and his client base was largely not African American. He worked for private clients at a scale and expense level from which African Americans were disproportionately excluded. Which meant that he needed the social skills to navigate larger public commissions and the more intimate commissions—homes designed for Frank Sinatra, Desi Arnaz and Lucille Ball, and other great Hollywood stars.

Here you have this architect who was debunking segregation and mastering this craft in a white-dominated field, and doing it to the best degree possible.

MC: Think of his work on the Beverly Hills Hotel—an epicenter for Hollywood’s elite.

LB: Every time you pass it you see the writing, which is Paul Williams’s actual handwriting. That certainly points to his



First A.M.E. Church, 2270 S. Harvard Blvd., Los Angeles. Built 1968. Photo: Caleb Griffin

reputation, right? Yet even though he could design the spaces in which Hollywood’s elite socialized, because he was African American, he could not actually socialize in those spaces without someone allowing him in there. The duality of that strikes me. But it’s a beautiful, beautiful redesign he did for that hotel.

“I hope that people get to know Paul Williams, his importance to American society, and also the kinds of brilliance we can witness by studying his structures.”

MC: He understood both the nature of the landscape around the building and the spatial features that would attract celebrities—the dining room, the pool, the outdoor-indoor spaces.

LB: And he had a power to design spaces that fostered intimacy, such as the hotel’s Crescent Wing and redesigned Polo Lounge. He designed rooms there that catered to the kinds of personalities that need intimacy. People who need quiet and a place to contemplate their lives. The hotel became popular in Hollywood because its rooms were spaces where one could confide with oneself.

But what did it mean for an African American architect to be immersed in Hollywood’s culture, and also to be grounded in his own community? He would have gone into majority white spaces knowing he wasn’t just doing it for himself. I think he would understand that he was absolutely a civil rights figure, and that with every project he himself was a bridge between communities. Every accomplishment provided a kind of prideful reflection on his community—it wasn’t just for him. It is astounding to imagine the weight on his shoulders, but it’s also invigorating to know that he lived up to the challenge and excelled.

MC: He lived up to that challenge from the very beginning of his work. As an architectural historian I look at one of his very first achievements, the 28th Street YMCA in South Central LA, dated 1927–28, and I think about the young kids and adults cross-

A brilliant life



Portrait of Paul R. Williams, 1952, Julius Shulman. Gelatin Silver Print. © J. Paul Getty Trust. Getty Research Institute, 2004.R.10

PAUL REVERE WILLIAMS was born in Los Angeles in 1894 to Lila Wright Williams and Chester Stanley Williams, who had recently moved from Memphis, Tennessee, to start a fruit business. Williams was orphaned at the age of four when both parents died of tuberculosis, and was raised by a family acquaintance from the First AME Church. He attended John H. Francis Polytechnic high school in Sun Valley, the Los Angeles School of Art and Design, the LA branch of the New York-based Beaux-Arts Institute of Design, and the University of Southern California, where he studied architectural engineering.

At the age of 27, Williams became the first certified Black architect west of the Mississippi. He soon opened his own practice in the L.A. Stock Exchange building, and also became the first Black member of the American Institute of Architects and a member of the Los Angeles City Planning Commission, which he would helm for many years. “He always thought it was important to be a part of his

community, not apart from his community,” notes Williams’s granddaughter Karen Hudson. “And as a native Angeleno, he wanted to influence the look of Los Angeles.” Williams and his wife, Della Mae Givens, raised two daughters near USC. “Restrictive covenants were very much in play in Los Angeles,” Hudson says. “Black people could not live much west of there.”

Southern California’s real estate boomed in the 1920s, and Williams busily designed affordable houses for new homeowners and large revival-style homes for clients in Flintridge, Windsor Square, and Hancock Park. (According to the Los Angeles Conservancy, he designed more than 2,000 homes in his lifetime.) During World War II he was commissioned to design a 400-unit project in southeast Los Angeles called the Pueblo del Rio, the only housing complex open to Black Americans until the late 1940s, when restrictive covenants were lifted. In 1952 Williams moved his family into into a home he had designed in the partially gated, Mid-City Lafayette Square neighborhood of LA.

In the next decades Williams became known as the “architect to the stars,” designing legendary homes for leaders in business and entertainment. Williams also worked on many national and international projects, among them the Hotel Nutibara in Medellín, Colombia, a United Nations mission office in Liberia, and Langston Terrace in Washington, DC, the first federal housing project for minorities.

Williams retired in 1973, having received numerous accolades, including the AIA’s Award of Merit for the MCA Building (1939) and the NAACP’s Spingarn Medal for his outstanding contributions as an architect and work with LA’s Black community (1953). In 2017 he was posthumously awarded USC Architecture’s Distinguished Alumni Award. He passed away in 1980, at the age of 85, and his funeral was held at the First AME Church. ■



YMCA: 1006 E. 28th St., Los Angeles. Built 1927–28. Photo: Caleb Griffin

structures he designed or redesigned. From residential homes to company offices to hotels. Williams’s mausoleum in Hillside Memorial Park is a terrific example of his virtuosity and attention to detail. In particular, he created intimate places where natural light enlivens the structure and draws attention to its many stylistic elements, such as cursive lines that suggest the duration of time. In this way, his structures also have a philosophical bent.

MC: And let’s talk about LAX. From 1960 to 1965, Williams was a member of the joint-venture office for the new LAX airport, which symbolized the city’s embrace of the 20th century “jet age” and became world-renowned for its futuristic appeal. Some of the architects who designed LAX were directly involved in the early development of Disneyland. The two projects run in parallel.

LB: I would hope that future generations would be inspired by his work, his life story, and the kind of fortitude and persistence he demonstrated throughout his career. I hope that people get to know Paul Williams, his importance to American society, and also the kinds of brilliance we can witness by studying his structures. And I hope young people get a sense that they are, or can be, in the living tradition of this pioneer.

MC: USC holds Williams’s archive and is in the process of making it available to anyone who’s interested in exploring his architectural achievements. In the meantime, though, people can easily drive from one of his buildings to another, seeing them in person. Most of Williams’s public buildings are accessible; he designed them for a new egalitarian society, a desegregated society.

Consider Los Angeles an open-air museum, to which Williams has added many masterpieces. ■

ing the threshold of that building. One main entrance, no hierarchy; everything around the guests and visitors would express grandeur and a sense of welcoming and encouragement.

LB: For African American communities around the country, YMCAs were important meeting spaces for educational lectures, recreational activities, social clubs, exhibitions, and other cultural and political events. That Williams added meaningful details, such as inspiring bas-relief panels with busts of Frederick Douglass, Booker T. Washington, and other African American heroes, was no small gesture.

MC: Williams’s YMCA design also gets me thinking of the inspiring LA brick buildings from the end of the 19th to the early 20th century. The building holds the imprint of architect Louis Sullivan, Chicago’s influential father of modernism, whose search for dignity expressed through architecture signaled openness to everybody. And so here, a completely new community was allowed to step over that threshold into a solemn, classical building.

Twenty years later Williams designed the striking Golden State Mutual Life Insurance building for the Black community. It was the largest Black-owned insurance company in the western

United States. One looks at this building and thinks of Paris in 1925. The Art Deco detailing, the very tall windows, the corner—not a sharp corner, but an inviting one.

LB: What did it mean to the African American community that this structure actually existed, that the company actually existed? During a time when African Americans could not easily get health insurance, the Golden State Mutual Life Insurance Company was crucial to making healthcare affordable and accessible to them and to others facing forms of racial or economic discrimination. On top of that, the company chose an African American architect, and one of the most famous architects in America, to design a new building that would embody the company’s principles, morals, and mission. The company knew what that would mean to the African American community.

MC: And when you select such a modern architectural language, you are not looking toward the past, you are looking toward the future. Avoiding rhetoric, the company’s board of directors sends a message to the new generations about its economic robustness and soundness.

LB: The range of architectural language he used is astounding; as is the range of



Which 20th-century sites should we protect by adding them to our official registers? A new tool urges heritage experts to consider an unusual array of contenders.

Blue Swallow Motel, 1940, Tucumcari, New Mexico. Built to accommodate motorists in a popular town on historic Route 66, this 12-unit motel retains many elements that evoke a time, from approximately 1940 to 1965, before interstate highways began crossing the landscape. Motel owners used distinctive signage and neon lighting to tout such modern amenities as “100 percent refrigerated air” to passing drivers. Patrons could park their cars right outside their rooms, eat in the nearby restaurant, and rest before continuing on their journeys. Photo: 2013, KatRob, courtesy Wikimedia Commons, CC BY-SA 3.0

STRIP MALLS, PRISONS, FREEWAY INTERCHANGES?

I

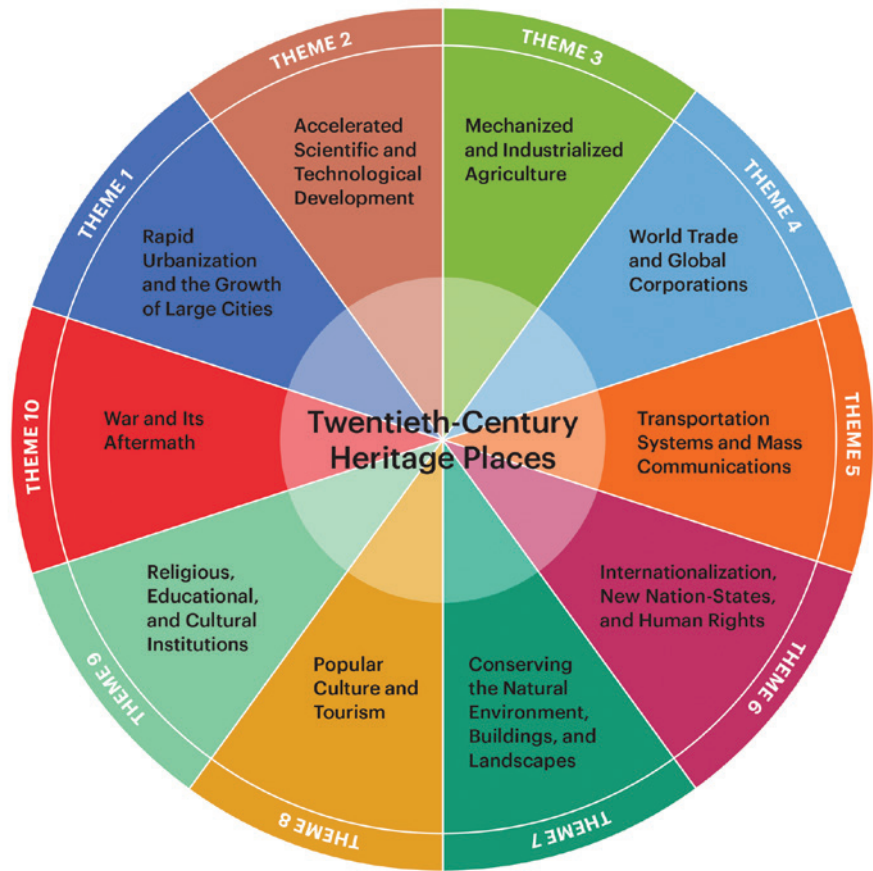
IT WASN'T ALL THAT LONG AGO that historic sites on local or national registers were nearly always monuments or great works of architecture. The broader UNESCO World Heritage List, meanwhile, includes sites attesting to the awe-inspiring civilizations of the past—Bagan, the Great Wall of China, Machu Picchu, Egyptian pyramids, and many others. Being placed on a historic inventory list is sometimes, but not always, a way of protecting a significant site, either through legislative means or economic incentives. And many sites became important tourist destinations and sources of revenue after being listed.

In the 21st century, though—perhaps because our global built environment changed so dramatically between 1900 and 2000—heritage professionals and scholars have broadened their thinking about just what constitutes cultural heritage. Today they look for places that aptly represent the 20th century's history and events, or have deep cultural meaning—especially places that speak to the history of people of color and women, and that remain unrecognized and undervalued. They also look at many types of buildings or structures, including modest, vernacular architecture or historic infrastructure such as roads and ports.

By Anna Zagorski
Research Specialist
Getty Conservation Institute

While heritage experts have expanded their understanding of what constitutes “heritage,” there haven’t been many tools to help identify and contextualize the heritage places of the 20th century. Responding to this need, the Getty Conservation Institute (GCI), in collaboration with the ICOMOS Twentieth-Century Heritage International Scientific Committee, developed and published *The Twentieth-Century Historic Thematic Framework: A Tool for Assessing Heritage Places*.

This free downloadable tool can be used by anyone involved in heritage conservation on a professional or community level, as well as by those wanting to expand their idea of what constitutes built heritage of the 20th century. The *Thematic Framework* uses 10 interconnected themes—Rapid Urbanization and the Growth of Large Cities, Mechanized and Industrialized Agriculture, and so on (see diagram at right)—to help identify the places, people, and events that represent the full range of historical experiences of the 20th century. This thematic approach contrasts with more traditional methodologies that looked at either chronology or the history of architecture.



The historic thematic framework is organized into 10 interconnected themes that shaped the built environment and heritage places of the 20th century.



Milking parlor, ca. 1986, Grosserkmannsdorf, Germany. Such rotary milking parlors represented a more hygienic form of dairy production, as neither human hands nor air came into contact with the milk. In the East German Republic of the mid-1980s, farming collectives that could afford the investment began testing automated systems like the one pictured here. Rural electrification and refrigeration were key aspects of the success of such means of production. Photo: 2008, Gunnar Richter, courtesy Wikimedia Commons, CC BY-SA-3.0

Montedison plant (abandoned), 1930, Crotone Italy. This enormous former industrial site was once operated by Montedison, Italy’s biggest chemical corporation, which was created by the merger of a major electrical utility company with a giant chemical company. The Montedison plant and many similar industrial sites worldwide tell the important story of global trade in the 20th century. Photo: Jeff Cody



The Stories Behind the Structures

Don’t let the title scare you away—the *Thematic Framework* tells a multitude of 20th-century stories while exploring the social, technological, political, and economic drivers that shaped our buildings, cities, industries, and landscapes. Since it’s easier to tell or understand a story through pictures, the *Thematic Framework* includes a gallery of images for each of the 10 themes, offering a diversity of buildings, sites, structures, and landscapes.

Some images show well-known places that already have historic designation, while others show undesignated sites that make you stop and think—why should that building be considered heritage? Under the theme Mechanized and Industrialized Agriculture, for instance, you’ll see an image of a milking parlor, where large numbers of cows could be milked successively and automatically, meaning faster milking times, higher yields, and less human labor. Mundane, perhaps, but truly representative of commercial development in agriculture during the 20th century.

Note that the *Framework* makes no recommendations and offers no arguments for or against deeming such sites heritage; the idea is to provide examples of less-than-conventional types of heritage that, depending on different national or regional

decisionmakers, might be deemed worthy of heritage designation or protection.

Another example, this time falling under the theme of World Trade and Global Corporations, is the abandoned Montedison chemical plant. This now-toxic site is close to the port in Calabria, southern Italy. In the mid-20th century, that port was one of the busiest in the Mediterranean, but by century’s end both the plant and the port faltered due to the latter’s inability to adapt to containerization and the changing international market for chemicals.

“The port is now a carcass of industrial activity but one with enormous potential for use in a way that people haven’t yet imagined,” says Jeff Cody, a senior project specialist at the GCI and a contributor to the *Framework*. “This use could pay homage to the remains of a remarkable example of industrial architecture and its place in the growth of global industrialization and trade in the 20th century, while looking towards the future in a yet-to-be determined fashion.”

Is this site worth saving? Time will tell. But at least we now have another tool that can help experts survey and assess this site within the context of the 20th century and conduct a comparative analysis of similar sites.

Another contributor to the *Framework*, architect Chandler McCoy, a senior project specialist at the GCI, finds Theme 6—Internationalization,

New Nation-States, and Human Rights—especially interesting. “At the end of the Second World War or soon thereafter, most of the colonial empires had collapsed, and this decolonialization resulted in the emergence of many new nation-states,” he explains. “It was essentially the end of European dominance in Africa, India, and Southeast Asia, and the subsequent construction of buildings and cities in these regions can be viewed as an amazing expression of independence and self-determination.”

Exemplifying Theme 6 is Robben Island, off the Coast of Cape Town and a UNESCO World Heritage Site. The buildings, in particular those of the late-20th-century maximum security prison, are neither beautiful nor works of great architecture; but because Robert Sobukwe, Nelson Mandela, and other anti-apartheid activists were imprisoned there, they represent the triumph of democracy and freedom over oppression and racism.

Moving to Theme 1, Rapid Urbanization and the Growth of Large Cities, you wouldn’t think that Southern California’s vast freeway network merits a spot on a national register. But consider the extent to which the freeway system reflects the dominant role the automobile played in many cities after WWII—especially in Los Angeles, with its booming, car-dependent population. Freeways also led not only to the demolition of many neighborhoods where people of color often lived, but also promoted further urban sprawl by enabling the development of new retail nodes and residential subdivisions.

While it seems ludicrous to consider listing an entire freeway network on a national register, there might be certain aspects worthy of protecting, such as an interchange that facilitates transitions between two freeways. It wouldn’t be the first time a road received recognition. Consider US Route 66, which runs from Chicago to Los Angeles. People come from



Robert Sobukwe House, Robben Island, Cape Town, South Africa. In 1959, educator Robert Sobukwe founded the Pan Africanist Congress, which sought to establish African majority rule in South Africa. After being detained for inciting Black South Africans to disobey discriminatory pass laws, Sobukwe was held in iso-

lation in the maximum security prison on Robben Island from 1963 to 1969. Prohibited from contact, he was housed in Building T159 (shown at far left in photo), from where he could see but not communicate with other prisoners. He eventually developed a system of hand signals. The rows of dog kennels next to the house were

built in 1976 for the guard dogs used in surveillance patrols. Robben Island is significant for its association with Sobukwe, Nelson Mandela, and other anti-apartheid activists who were imprisoned there. Photo: 2018, Daniel Case, courtesy Wikimedia Commons, CC BY-SA 3.0



L.A.’s famous four level interchange between the 101 and the 110. Opened in 1953, the site is also known as the “Stack.” Photo: trekkerimages / Alamy Stock Photo

around the world to drive this historic route, immortalized in the song “Get Your Kicks on Route 66,” recorded by Nat King Cole in 1946 and later by Chuck Berry, Bing Crosby, and the Rolling Stones. To date, more than 250 Route 66 buildings, districts, and road segments are listed on the National Register. This includes the Arroyo Seco Parkway, which connects Los Angeles and Pasadena and is considered the first freeway in the west. It has been designated a National Historic Civil Engineering Landmark and a National Scenic Byway, and was listed in the National Register of Historic Places in 2011. Those designations led to plans to revitalize its scenic value and improve its safety.

The Arroyo Seco story is a great example of how listing a site on a historic register gives it more than honorific status. The listing also becomes a catalyst for other possible actions that would not only protect the site, but also make its presence a means for society to more fully understand historical events and trends, whether now or in the future.

Another contender under Theme 1: strip malls. Sure, they’re everywhere, and certainly not works of great architecture. But historian Gail Ostergren, a research specialist at the GCI and another contributor to the *Framework*, says she has no doubt that a strip mall will someday be listed as a Los Angeles historic cultural monument, or maybe even at a higher level.

“We live in a land of strip malls,” says Ostergren. “They were an entirely new way for people to shop. In the classic strip mall, you pull in off the street, you have parking in the front, you jump out of your car, you run into the dry cleaners or 7-Eleven, get back in your car, and you leave. This was a wholly different kind of shopping.”

Strip malls are also where many immigrants established their first small businesses, and where small congregations set up storefront churches. These are important stories to tell and histories to remember. Yet many strip malls have already met the wrecking ball.

It is helpful to remember that we sometimes need distance before we can make sense of history. Indeed, now that we are two decades into the 21st century, we are looking back with a new perspective. Twentieth-century heritage might not always be beautiful. It might even look like a wasteland, or trigger painful memories. But if it has significance for a community or speaks to our collective history, then it merits our taking a closer look. ■

The *Thematic Framework* is free to download on the Getty Conservation Institute website, getty.edu/conservation.

ARCHIVES OF STAGE DIRECTOR PETER SELLARS AND THE LOS ANGELES FESTIVAL



Above: Pole banners for the 1990 edition of the Los Angeles Festival. Los Angeles Festival records, Los Angeles, Getty Research Institute

Left: Director Peter Sellars at the Getty Center, 2016.

Above right: One of Peter Sellars's puppets during the packing of his archive. Peter Sellars papers, Los Angeles, Getty Research Institute

Opposite: Tray, about 1720–1730. Rouen, France. Tin-glazed earthenware. Bequest of Gillian Wilson. The J. Paul Getty Museum



ACCLAIMED STAGE DIRECTOR, UCLA Distinguished Professor, and MacArthur Fellow Peter Sellars has donated his vast personal archive to the Getty Research Institute (GRI). Along with a related donation—the Los Angeles Festival records—his papers will greatly enhance the GRI’s holdings related to developments in the history of performing arts.

Sellars’s daring, controversial productions date back to his undergraduate days at Harvard University, where in the 1970s he directed a puppet version of Wagner’s Ring cycle and set Shakespeare’s *Antony and Cleopatra* in a swimming pool. In the late 1980s he set Mozart’s and Da Ponte’s *The Marriage of Figaro* in an apartment in New York’s Trump Tower, and starting with *Nixon in China* in 1987, collaborated on the creation of many works with composer John Adams, often contributing the librettos. He has directed festivals around the globe and been awarded numerous recognitions, including the Erasmus Prize (1998) and the Harvard Arts Medal (2001).

Sellars’s archive covers all phases of his career and includes posters and

banners, correspondence, research, photographic material, notes, drafts of plays and musical scores, architectural plans, and puppets and related props.

The Los Angeles Festival—held in 1987, 1990, and 1993—combined performing arts, visual arts, and cinema, and originated as a follow-up to the 1984 Olympic Arts Festival. The donation to the GRI, given by the festival’s board of directors, comprises records pertaining to the 1990 and 1993 festivals, which Sellars directed.

In 1990, Sellars and co-curator Judith Mitoma focused on arts from the Pacific Rim and emphasized the connection between traditional art forms in 25 foreign countries and those countries’ expats in Los Angeles, so as to acknowledge the contribution of these communities to the city’s cultural landscape. The 1990 festival expanded into more than 70 venues all around LA County, including malls, temples, community centers, and parks.

The 1993 festival took place during the aftermath of the Gulf War and Rodney King uprising. The event had a clear focus on African, Middle-Eastern, and African American cultures, with Leimert Park, a neighborhood in South Los Angeles, as its geographical epicenter. Sellars also experimented with a less centralized curatorial model, and one of the main sections was curated by guest artists.

The archive includes research files, correspondence, work documents, photographs, and audio- and videocassettes. The acquisition will expand the GRI’s performing arts-related holdings to a global scale, and also offer research material on a major, city-wide art festival that paved the way for events such as Getty’s Pacific Standard Time series. ■

—Pietro Rigolo, Assistant Curator, Modern and Contemporary Collections, Getty Research Institute



BEQUEST OF GILLIAN WILSON

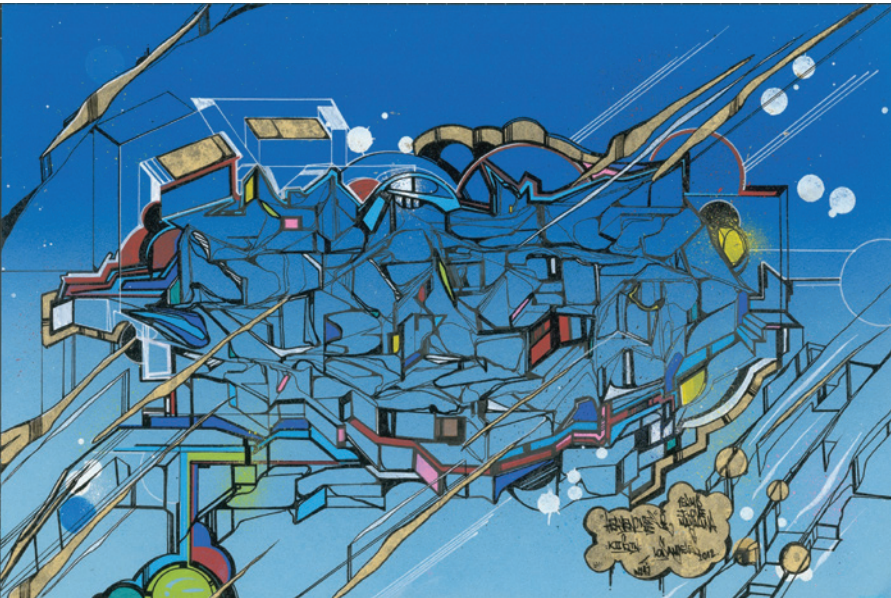
THE J. PAUL GETTY MUSEUM has received a generous bequest from the estate of Gillian Wilson (1941–2019), the museum’s curator of decorative arts from 1971 to 2003.

Privately, Wilson collected diverse examples of European ceramic art that exemplify her connoisseurship and joy in the contemplation of remarkable objects. The bequest adds an impressive group of 11 works from leading ceramic manufacturing in Austria, Denmark, England, and France made during the 18th century, as well as a rare work of 17th-century French glass. Five of the pieces are from manufacturing not currently represented in the museum’s collection.

One of these is a large tray made in Rouen, a premier center for French earthenware (faience) production during the early years of the 18th century. This tray, made at the height of Rouen’s fame, is typical of its finest works and includes a richly detailed border surrounding an aristocratic coat of arms.

It is a fine tribute to Wilson’s devotion to the Getty Museum and its mission that she identified these works to enhance the museum’s collection and contribute to the delight and education of the public. ■

—Jeffrey Weaver, Associate Curator, Sculpture and Decorative Arts, Getty Museum



Top: Untitled work
© Blossm and Petal

Left: Untitled work
© Heaven

L.A. GRAFFITI BLACK BOOK

David Brafman

IN THIS EXCERPT, curator David Brafman describes the collaboration behind the *Getty Graffiti Black Book*, an artists’ book featuring 143 works by 151 LA graffiti and tattoo artists. A reproduction of the book is now available as *L.A. Graffiti Black Book*.

I first experienced my own hands-on encounter with graffiti during high school—at Erasmus, in Brooklyn. My friends on the block finally invited me on a late-night mission to tag the subway cars sleeping in the Brooklyn rail yards. At first I stood there, shifting around, feeling jealous and inadequate...until I remembered what I had on me: a ragged copy of *The Egyptian Book of the Dead* I had found days earlier in a bookstore bin. I grabbed a can and spritzed out glyphs of ibis-headed Thoth, god of scribes, and some Eyes of Horus onto a few passenger windows. For a while afterward, spray-painting Egyptian hieroglyphics in and on D trains became my favorite pastime.

That is basically the beginning of my ending up as a curator at the Getty Research Institute (GRI), looking at the history of books and manuscripts that make art out of words with brush, pen, and print. It also sums up the extent of my hands-on engagement with street art until 2012, when Marcia Reed, chief curator at the GRI, introduced me to Ed and Brandy Sweeney, a local couple dedicated to collecting and bringing attention to the graffiti art of Los Angeles.

Many graffiti artists carry sketchbooks, black books, or piece books. They ask friends, crew members, and others whose work they admire to “hit up” their books—to fill a blank page with artwork, whether a simple drawing, freestyle lettering, or an elaborate composition. What if, the Sweeneys asked, we reached out to crews across the city to hit up a black book for the Getty? To create a city-wide compendium of Los Angeles street writers—a multivoice “master-piece” book for the twenty-first century?

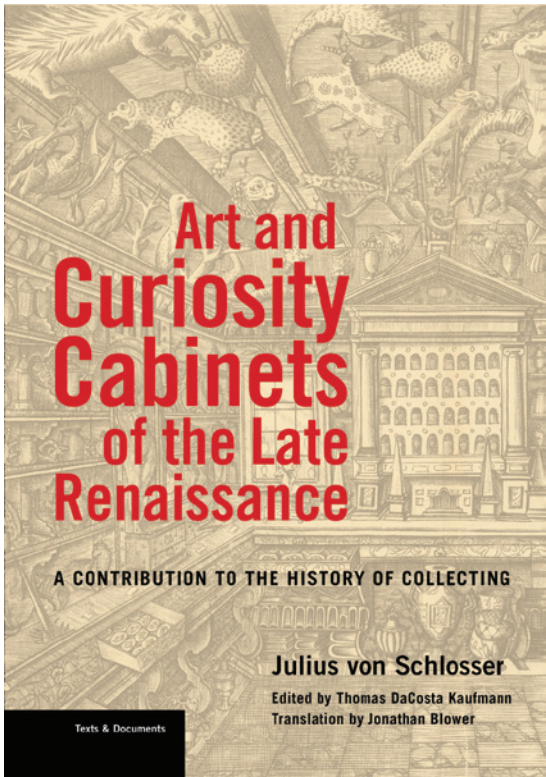


Untitled work © Precise

The Sweeneys introduced me not only to a brilliant concept but also to some of the most talented and creative people I now know. They invited artists including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, Man One, and Prime to the Getty to consider their idea. I feverishly prepped for the meetings by pulling from the vaults a show-and-tell of rare books that I had either encountered or acquired for the collection over the years—books that somehow, nebulously, resonated in my memory with nights in the Brooklyn rail yards.

The 143 pieces of art bound together in the completed *Getty Graffiti Black Book* comprise a unique artists’ book. It is informed by the past but speaks of Los Angeles now, with a creative voice suffused with the city’s light, darkness, landscape, and talent. It is a book of former rivals brought together by the common urge to combine their artistic marks, a group of artists who ultimately chose a new official title for their collaborative work: *LA Liber Amicorum*—the Los Angeles Book of Friends. This printed volume, although not a facsimile, reproduces each page originally created by the artists’ hands. Its publication celebrates and commemorates an unprecedented collaboration across the diverse artistic landscape of Los Angeles. ■

This excerpt is taken from *L.A. Graffiti Black Book*, published by the Getty Research Institute © J. Paul Getty Trust.



Art and Curiosity Cabinets of the Late Renaissance
A Contribution to the History of Collecting
Julius von Schlosser
Edited by Thomas DaCosta Kaufmann, translated by Jonathan Blower

Julius von Schlosser’s *Art and Curiosity Cabinets of the Late Renaissance* is a seminal work in the history of art and collecting. Originally published in German in 1908, it was the first study to interpret 16th- and 17th-century cabinets of wonder as precursors to the modern museum. Schlosser’s book introduced an interdisciplinary and global perspective to the study of art and material culture, laying the foundation for museum studies and the history of collections. This eloquent and informed translation is preceded by Thomas DaCosta Kaufmann’s substantial introduction, which contextualizes his work.

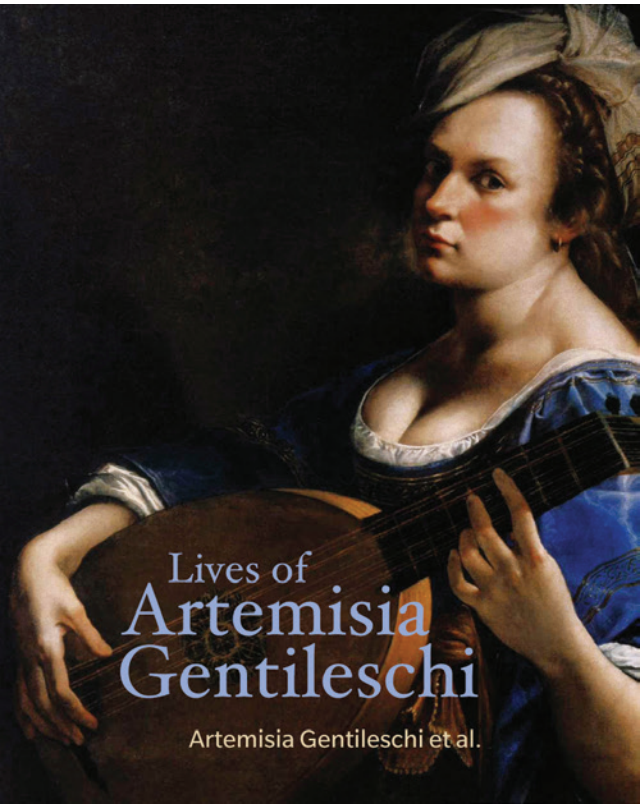
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Under Discussion
The Encyclopedic Museum
Edited by Donatien Grau

Over the last two decades, encyclopedic museums have been criticized and praised, constantly discussed, and often in the news. Primarily a phenomenon of Europe and the United States, their locations and mostly Eurocentric collections have drawn attention to what many see as bias. These issues raise the question: Is there still a place for an institution dedicated to gathering, preserving, and showcasing all the world’s cultures? Donatien Grau’s conversations with international arts officials, curators, artists, architects, and journalists transcend the history of the encyclopedic format and its attendant issues over the past decades. With emerging voices from Dakar, Abu Dhabi, Mumbai, and more, the core tenets of the museum, encyclopedic and otherwise, are examined—resulting in some revealing and unexpected answers. Every interviewee offers differing views, making for exciting, stimulating reading.

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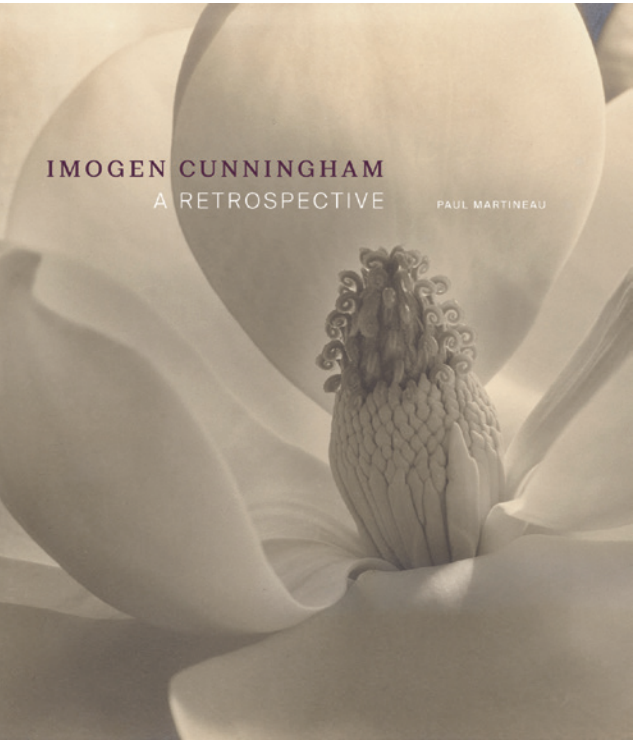


Lives of Artemesia Gentileschi
Artemisia Gentileschi, Orazio Gentileschi, Cristofano Bronzini, Pierantonio Stiattesi, Filippo Baldinucci, Averardo de’ Medici, and Alessandro Morrona

Artemisia Gentileschi (1593–after 1654) was a prominent painter in the Italian Baroque style and the most influential female artist of her day. Gentileschi is known for spreading Caravaggio’s popular dramatic style throughout Italy and expanding what the world thought possible of female artists. She notably represented women as powerful and courageous, subverting contemporary stereotypes of feminine weakness and timidity.

This volume presents texts illuminating Gentileschi’s life and career, from excerpts of testimonies from her 1612 rape trial, to letters she wrote to prominent friends and acquaintances like Galileo, to contemporary biographies. These writings provide a fascinating look at an artist who remains a key figure in feminist art histories.

J. PAUL GETTY MUSEUM
192 pages, 4½ x 5¾ inches
42 color illustrations
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US \$12.95



Imogen Cunningham
A Retrospective
Paul Martineau

Celebrated American artist Imogen Cunningham (1883–1976) enjoyed a long career as a photographer, creating a large and diverse body of work that underscored her unique vision, versatility, and commitment to the medium. An early feminist and inspiration to future generations, Cunningham intensely engaged with Pictorialism and Modernism; genres of portraiture, landscape, the nude, still life, and street photography; and themes such as flora, dancers and music, and hands. Organized chronologically, this volume explores the full range of the artist’s life and career. Essays by Paul Martineau and Susan Ehrens draw from extensive primary source material such as letters, family albums, and other intimate materials to enrich readers’ understanding of Cunningham’s motivations and work.

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THE HAPSBURGS' MAN IN ISTANBUL

The (not-so-secret) life and times of Johann Joachim Prack von Asch, 16th-century imperial spy

By David Brafman
Associate Curator of Rare Books
Getty Research Institute

PRECIOUS LITTLE IS KNOWN about Johann Joachim Prack von Asch. There are fragments about his background scattered among local genealogies and regional land archives, which attest to his aristocratic heritage. There is also the legend about his relative, the Graf Wilhelm Prack zu Asch, whose Alpine castle and valley estates below were menaced by a dragon in the mid-16th century.

There is, however, a unique exception to the gap in our knowledge about this obscure mystery man. It's his own *liber amicorum*, or “book of friends,” an autograph album of sorts with pages lavishly decorated by friends and newfound acquaintances, generally accompanied by the date and place the inscription was entered. The volume clearly was precious to Prack. He carried it on his person for 25 years, from 1587–1612.

From that book we know that Prack hailed from the wealthy village of Lüttach in the Tyrolean Alps, and that he was a government man. The majority of entries find Prack stationed as a military attaché (i.e., an intelligence officer) at the embassy of the Holy Roman Emperor Rudolph II in Istanbul, capital of Ottoman Islam. He served there from 1587–93, under the direction of Dr. Barthlmä Pezzzen, chief military representative of the Hapsburg emperor to the sultan's court (and chief of intelligence on Ottoman court intrigue, military operations, and ambitions).

A *liber* or *album amicorum* (“book” or “album of friends”) was a genre of manuscript that emerged in Europe around the mid-16th century, and quickly became wildly popular, especially with European students of means and young aristocrats at the outset of their careers. The composition of such friendship books was simple. Blank leaves (*album* means “blank” or “white” in Latin) were bound together, and the owner's name was usually stamped onto the binding's front cover. Friends, colleagues, and acquaintances made entries, preserving tokens of their identity.

The contents of such books tend to the generic. Beside a scribbled formulaic salutation, such as “...mit freundlichen Gedächtnuß” (“with friendly memory”), the preferred token of identity friends left on a page was their family crest. These painted coats of arms were badges of status that validated their aristocratic European pedigree and often revealed their level of social influence. An album elegantly displayed the owner's network of social connections. It also enticed other posh friends to commission ever more lavish entries, thus expanding the owner's social network.

One's friendship book became an unofficial passport for free entrée into European titled society, and the granting of audiences within the highest echelons

of the cultural elite. Prack von Asch's *liber amicorum* is no exception. Proof of Prack's personal acquaintance with Pezzzen, his superior, is sealed somewhat officiously by an inscription by Pezzzen along with his emblazoned coat of arms painted onto one of the pages. Some of Prack's other friends include top-ranking military and political officers, not to mention the chief tax collector for the Holy Roman Empire.

When you bought a fresh, blank book of friends, you could order, at extra cost, a few leaves of “marbled” paper to be bound into the album. Known as “paper of the flowing sands” in China, “floating ink paper” in Japan, and “cloud-paper” in Islamicate Iran and Central Asia, this paper circulated beginning in at least the 12th century in vast Asian trade networks now collectively known as the Silk Road. In the 16th century, though, even run-of-the mill Islamic marbled papers were both expensive and rare in Europe.

Commissioning Islamic decorative papers for your album held a certain appeal. They were viewed as exotic vanities, and ostentatiously vaunted the owner's opulence. More importantly, they offered pretense of the owner's cosmopolitanism—acquaintance with a world beyond Europe. The papers in Prack's album, however, were almost certainly purchased at the Covered Bazaar in Istanbul, and their variety offers a sampling of Islamic papermaking art unparalleled in any other known *liber amicorum*. There are marbled papers, silhouette-papers in arabesque and floral decorative patterns, and colored papers with metallic flecks. All such papers were usually destined for Islamic albums of calligraphic poetry and prayer, or else for official documents, as anti-counterfeit measures.

Prack's European friends often merge emblematic imagery with the Ottoman ornaments seeped into a blank leaf's fibers, filling spaces meant for Arabic (or Turkish) calligraphy with florid European heraldic devices. On some pages, they have filled or embellished Islamic rosettes with flawlessly executed European miniatures or mottoes minutely penned in micrography.

An air of combativeness infuses the visual language throughout this album. In the panoramic seascapes of the Bosphorus and Dardanelles, for instance, European ships sail through the straits, visually declaring a European presence in the heart of Ottoman dominions in the Mediterranean.

Altogether, Prack's manuscript contains 140 full- or nearly full-page illustrations, primarily of armorial, allegorical, and emblematic subjects. Most show

clear signs of expert artistic execution. (A few appear to be in the hand of a single master miniaturist, just as the micrographic mottoes scattered throughout the book seem to be penned by an individual scribe.) Genre-scenes meant to capture the character of daily life in the cosmopolitan Islamic capital depict ethnic figures, religious ascetics and street-performers, as well as various panoramas of Istanbul (consistently called “Constantinople” by Prack's European compatriots). Some illustrations preserve pieces of a lost architectural past—a panoramic view of the Topkapi Palace includes a tower demolished in the 18th century, for instance.

Entries from Istanbul end in 1593, when the Imperial Embassy was abandoned with the outbreak of the Long War (ca. 1593–1606) between Ottoman Islam and the Roman Catholics over territory in the Balkans. Subsequent entries track Prack in neighboring Bohemian regions on various diplomatic scouting missions. Some entries draw attention to the absurdity of wartime politics. Friedrich von Kreckwitz, a fellow military attaché, inscribed Prack's friendship book at Istanbul in 1591, but in 1593 he was arrested by Ottoman authorities and forced to fight for them against Imperial Catholic forces. Other entries poignantly convey the futility of power and status in wartime. Lieutenant Colonel Hans Geizkopfler von Gailbach hailed from a wealthy, influential family, born and raised in the corridors of European power politics. (His uncle Zacharias was the Minister of Treasury and Finance to the Holy Roman Empire.) Hans Geizkopfler signed Prack's album on August

Below: A griffin atop the arms of Leonhard [?-?] von Luttach wields a pickaxe, as if preparing to vandalize the marbling created earlier by an Islamic ornamental papermaker

Opposite: The chief tax collector for the Holy Roman Empire, Ymbertus Braitschwert, illustrated his page—or more likely had it illustrated—with a sardonic allegory: the stag has bagged the hunter, and the hare herds the hounds.



25, 1594, at Raab, Hungary, in the midst of an Ottoman siege of the city's fortress. Three days later he was killed in battle when Ottoman forces seized the stronghold at Raab. A note indicating the young officer's death is inserted by the hand of his own father, Abraham, directly under his fallen son's autograph.

Despite the bellicose bravado encountered in the tone of mementos written by Prack's political and military associates as the outbreak of the Long War loomed, the artistic interaction between the Islamic paper and the insertions and incursions of European heraldic icons and calligraphy into its decorative spaces is one of playful rivalry, rather than invasion and occupation. On display is a deliberate demonstration of interplay with, respect for, and admiration of the Muslim mastery of this papermaking art.

Extensive research has yet to yield any inkling concerning the early provenance of Prack's *liber amicorum*. Even less has been ascertained about the general process entailed in the artistic crafting of leaves for this genre of manuscript. In general, European embassies to foreign courts, particularly those under Islamic governance, included artists in their retinue. Presumably, Prack shared his *liber* with a chosen signee, and that "friend" had a professional artist execute his or her coat-of-arms and/or style a visual device. The friend then added a personal inscription. Perhaps Prack and friend took advantage of the time spent by the artist at work to cement their social bond. Doubtless, as the album grew, both signee and artist would have browsed through the book in admiration of both the envious skills exhibited in other pages of artwork and Prack's expanding social network.

We do know more about the manuscript's modern provenance and its readers. In the early 20th century, it was in the possession of a German Jewish bookseller, who sold it to a colleague. The latter brought it to New York when he emigrated from Berlin in response to rising Nazi political power, and the Getty Research Institute (GRI) acquired it in 2013. At the time, I was immersed in another project involving artistic rivalry and mutual admiration: The *Getty Graffiti Black Book*. Crews of streetwriting and tattoo artists were invited to view GRI rare books, including friendship books, and then contribute an artwork on paper to the Getty black book-to-be.

Viewing friendship books, including that of Prack von Asch, resonated with these contemporary artists' own practice of crafting artistic entries in each other's black books. They also were stirred by the connection between the work of centuries-old anonymous artists with their own pseudonymous,



stealth approach to making art. The friendship books at the GRI were instrumental in inspiring the rival crews of graffiti and tattoo artists to create the *Getty Graffiti Black Book*; beside bonding with the pen-and-brushwork of unnamed artists of four centuries ago, they also recognized a distinction between the work of those long gone and their own. The artists active in Prack's album anonymously emblazoned social emblems of another's identity. The streetwriters' icons, pseudonymous or not, herald their own fierce artistic independence. The GRI's collection of historic friendship books also inspired the formal title the artists insisted on: *LA Liber Amicorum*. For, as they said, it bound rival crews together into a book of friends.

A published trade version of those bound works on paper, *L.A. Graffiti Black Book*, has just appeared in print (see p. 43).

Dervish. A Christian motto in micrography adorns an Islamic pattern.

FINAL FRAME



Crescent Moon, Ivy, 2002, Susan Derges. Silver-dye bleach print. The J. Paul Getty Museum. © Susan Derges

I PROPOSED THIS WORK for acquisition shortly after organizing the 2015 exhibition *Light, Paper, Process: Reinventing Photography*, which featured work by contemporary American photographers who explore the essence of their chosen medium, often without a camera. Susan Derges is a British photographer who began using the cameraless photogram process in the 1990s to capture invisible scientific and natural phenomena. *Crescent Moon, Ivy* superimposes a photograph, made by exposing a negative of a crescent moon in the darkroom, and a photogram, made by submerging the light-sensitive paper in water activated with sound vibrations to create the ripples. A pure construct, the atmospheric "reflection" of the moon on a body of water suggests the transitions of nature and of our own internal, psychological states. ■

—Virginia Heckert, Curator,
Department of Photography, Getty Museum

The J. Paul Getty Trust
Communications
1200 Getty Center Drive, Suite 400
Los Angeles CA 90049-1681

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From *Mira Calligraphiae Monumenta*: Scarlet Turk's Cap, Rhinoceros Beetle, and Pomegranate, script by Georg Bockskay, 1561–1562; illuminations by Joris Hoefnagel, 1591–1596. Watercolors, gold and silver paint, and ink on parchment. The J. Paul Getty Museum

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