

the GETTY



TABLE OF CONTENTS

President’s Message	3
New and Noteworthy	4
Securing the Future of Panel Paintings	10
Arches: Building an Open-Source Community to Protect Heritage around the Globe	14
Free and Open: The Getty Research Portal	18
The Getty’s Docent Corps	22
Book Excerpt: <i>Artists and Their Books/Books and Their Artists</i>	25
New from Getty Publications	26
New Acquisitions	28
From <i>The Iris</i>	30
Getty Events	32
Donor Spotlight	37
Exhibitions	38
From the Vault	39

Send correspondence and address changes to

Getty Communications
1200 Getty Center Drive, Suite 403
Los Angeles, CA 90049
Email: communications@getty.edu

On the cover:
Luuk Hoogstede improves the level of the paint surface of Lucas Cranach’s *Eve* at the Royal Museum of Fine Arts, Brussels. Image courtesy Jean-Albert Glatigny. (Story on page 10.)

Editor	Art Director	
Jennifer Roberts	María Vélez	
Designer		
Jessica Robinson		
Contributors		
Lisa Clements	Andrew Kersey	Anna Zagorski
Kelly Davis	Carly Pippin	Desiree Zenowich
Amy Hood	Alexandria Sivak	
Julie Jaskol	Chelika Yapa	

PRESIDENT’S MESSAGE

Collaboration informs everything we do at the Getty, for a variety of reasons. As a museum and library, we are a natural gathering place for the exchange of ideas. As a center for conservation research and philanthropy in the arts, we believe in the value of dialogue and debate. And in the course of our thirty-six years as an institution, we have learned that to accomplish our most ambitious goals—or exceed them—we must pool our wisdom and resources with people we respect and trust. The Getty currently has many collaborative projects in progress; and so we’ve themed this summer magazine on the power of collaboration.

“Securing the Future of Panel Paintings” explores an initiative launched by the Getty Foundation, Getty Conservation Institute (GCI), and the J. Paul Getty Museum that helps train a new generation of experts in the conservation of panel paintings—delicate works on wood including masterpieces by Caravaggio, Dürer, Leonardo, and Rubens. Supported by Foundation grants, seasoned specialists from all over the world share closely held secrets with apprentices and also each other, ensuring that their collective wisdom is not lost forever once they retire.

Our next feature looks at how the Getty is collaborating to protect heritage of a different sort: archaeological sites, historic buildings, cultural landscapes, and urban heritage around the world. The GCI has partnered with the City of Lincoln, England, and many others to deploy Arches, a free, open-source software platform—developed by the GCI and the World Monuments Fund—that inventories immovable cultural heritage. In Lincoln’s case, officials are using Arches to make sure that as the thriving city develops economically and geographically, its many precious heritage sites aren’t inadvertently harmed.

The Getty Research Institute (GRI) is also collaborating on a digital project: the Getty Research Portal. “Free and Open” details the considerable teamwork involved in the Portal’s creation, and what this innovative tool offers anyone with an Internet connection: access to nearly 140,000 fully digitized art history books and journals from around the world, all brought together in one search platform. Scholars can read, download, and share texts from a growing number of leading institutions, transforming the way they conduct art historical research.

Our final feature spotlights the Getty’s nearly six hundred dedicated docents—the generous volunteers who collaborate with the Museum in educating more than 150,000 kindergarten-to-high-school students and an equal number of general-public tour-goers each year. You’ll discover that docents put in more than 150 hours per year; teach through lively, back-and-forth conversation rather than scripted lecture; and that they draw from their rich and varied life experience, further delighting and engaging our visitors.

This issue’s special sections also present projects involving collaboration. In “New and Noteworthy” you can read about



Jim Cuno

Pritzker winner Balkrishna Doshi’s contribution to a GCI workshop; the Museum’s partnership with two institutions in Greece to keep displayed art safe during earthquakes; and how the GRI has teamed up with six institutions in the US and Germany on a series of workshops designed to help museums more easily research the Nazi-era provenance of their collections. “From the Vault” focuses on a collaboration between photographers and partners Harry Shunk and János Kender that produced some of the most iconic images of European and American art of the post-war era. And “From *The Iris*” reprints a blog post wherein I invite the international community to participate in arguably the most important collaboration of all: the protection of cultural heritage in armed conflict zones.

In that piece, I also point you to the first in a J. Paul Getty Trust series of occasional papers, *Cultural Cleansing and Mass Atrocities*, which addresses the connection between crimes against cultural heritage and crimes against humanity. You can download the paper for free at getty.edu/publications. I hope you’ll take a look, and that you’ll be inspired to join us in continuing dialogue and progress on this crucial issue. Because in today’s climate of conflict, uncertainty, and divisiveness, collaboration is a powerful thing.

Trust Appoints New Getty Research Institute Director

The J. Paul Getty Trust has completed its search for a new director of the Getty Research Institute (GRI). Mary Miller, an esteemed art historian and leading expert in Mesoamerican art, becomes director in January 2019, with Andrew Perchuk, the GRI’s deputy director, serving as acting director in the interim. She succeeds Thomas W. Gaehtgens, who retired last spring after nearly eleven years at the GRI’s helm.

Miller is currently the Sterling Professor of History of Art at Yale University and senior director of Yale’s Institute for the Preservation of Cultural Heritage. A specialist in the art of the ancient New World, she is currently focusing her work on the Maya city of Chichen Itza, Yucatán; Maya figurines; and the history of the market in prehispanic art, particularly in California.

“Dr. Miller is a leader in her field and someone I know to be deeply invested in the preservation of the world’s artistic knowledge, as is in keeping with the Getty’s mission,” says Jim Cuno, president and CEO of the J. Paul Getty

Trust. “As one of the world’s preeminent centers for cultural research, the Getty Research Institute must have a leader whose vision can encompass new practices in the study and dissemination of cultural heritage, and who can foster a truly global approach to art history. Dr. Miller is exactly that leader.”

Miller earned her AB from Princeton and her PhD from Yale. At Yale she served as chair of the Department of History of Art, chair of the Council on Latin American Studies, director of Graduate Studies in Archeological Studies, and as a member of the Steering Committee of the Women Faculty Forum. She also became the first woman to be dean of Yale College in December 2008, and remained in the post until June 2014.

She has written broadly in her field as author, coauthor, editor, and co-editor of many publications, and has curated or served on planning committees for numerous major exhibitions. Most recently she contributed to two Pacific Standard Time: LA/LA exhibitions—*Found in Translation: Design in California and Mexico, 1915–1985* at the Los Angeles County Museum of Art, and *Golden Kingdoms: Luxury and Legacy in the Ancient Americas* at the J. Paul Getty Museum.

Directing the GRI, Miller says, is an incredible next step for her. “I am so excited about the resources the Getty Research Institute provides for research in the history of art, archaeology, and related humanistic disciplines, from the on-site library to massive archives that attest to the human imagination on the visual plane. Having worked on Pacific Standard Time: LA/LA, I’m particularly keen to participate in developing the next phase of the Getty’s vision.”



New Getty Research Institute Director Mary Miller. Photo: Jon Atherton, Yale West Campus

2018 Getty Medal Winners Announced

In recognition of their extraordinary contributions to the arts, this year’s Getty Medal award goes to Thelma Golden, director and chief curator of the Studio Museum in Harlem; sculptor Richard Serra; and Agnes Gund, president emerita of the Museum of Modern Art (MOMA).

Jim Cuno, president and CEO of the J. Paul Getty Trust, considers all three winners leaders in the visual arts. “Thelma Golden has led the growth of the Studio Museum, making it one of our nation’s most dynamic visual arts institutions, inspiring professionals and the public alike,” he says. “Agnes Gund’s leadership and philanthropy in the arts is unparalleled, exemplified by her founding of the Art for Justice Fund. She has helped grow and sustain many of the nation’s most prestigious arts institutions, and nurtured many of its smaller ones. Richard Serra, meanwhile, is the leading sculptor of his generation. His monumental works have not only transformed the landscapes in which they are placed, they transform our ideas about sculpture itself.”

The awards will be presented at a celebratory dinner at the Getty Center on September 24.

The trustees of the J. Paul Getty Trust established the Getty Medal five years ago as a way to honor exceptional individuals for their contributions to the practice, understanding, and support of the arts. Past recipients have included Harold Williams, Nancy Englander, Lord Jacob Rothschild, Frank Gehry, Yo-Yo Ma, Ellsworth Kelly, and last year, Anselm Kiefer and Mario Vargas Llosa.

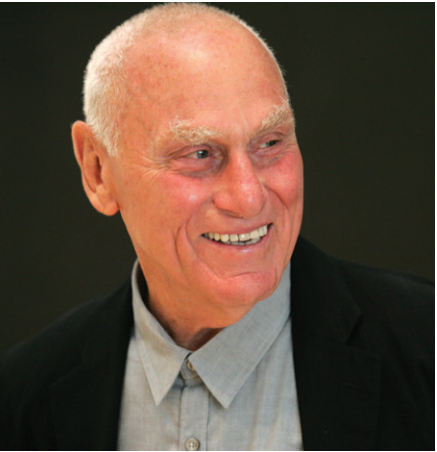


Left, from top: Thelma Golden. Photo: Julie Skarratt

Richard Serra. Photo: Matthew Summer

Agnes Gund. Photo: © Annie Leibovitz

Right: James Ganz, the J. Paul Getty Museum’s new curator of photographs



Museum Appoints New Curator

James A. Ganz has joined the J. Paul Getty Museum as senior curator of photographs. He will oversee the museum’s renowned international collection of nearly 150,000 photographs—which represents the medium’s history from its inception to the present day—and help direct the seven-thousand-square-foot Center for Photographs at the Getty Center. Prior to this post, Ganz was curator of the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco.

“I have long admired the Getty’s commitment to photography, from the depth and breadth of its collections to its spacious galleries and ambitious exhibition and publication programs,” says Ganz. “I look forward to working with my new colleagues on developing and interpreting the museum’s photographic holdings for its diverse audiences, and exploring innovative ways to embrace the public’s special fascination with this dynamic art form.”

Ganz received his PhD in art history from Yale University, his MA from Williams College, and his BA from Trinity College. He specializes in nineteenth-century European and American photography, as well as California-based photographers such as Carleton Watkins, Eadweard Muybridge, Willard Worden, Peter Stackpole, and Arnold Genthe. Prior to his ten years at the Fine Arts Museums of San Francisco, Ganz was a curator for twelve years at the Sterling and Francine Clark Art Institute in Massachusetts, where he established the collection of photographs.

“Mr. Ganz’s experience is a perfect fit with the mission and scholarly focus of the Getty’s Department of Photographs,” says J. Paul Getty Museum Director Timothy Potts. “He brings an energy, enthusiasm, and leadership that will help the department engage with an even broader audience and tell new and thoughtful stories about the history of photography up to the present day.”



BV Doshi Participates in GCI Workshop “Le Corbusier’s Three Museums”

Renowned Indian architect Balkrishna Doshi, known for humanizing modernism’s principles and adapting them to local climates and contexts, recently won the Pritzker prize, architecture’s highest accolade, for his exceptional contributions to the field during his seventy-year career. Teaching has constituted a big part of his life’s work, and a month before receiving the award, Doshi spoke at a Getty Conservation Institute (GCI) workshop in India, sharing his experience as the site architect for Ahmedabad’s Sanskar Kendra Museum.

The workshop, part of the GCI’s Conserving Modern Architecture Initiative, brought together representatives from three museums designed by renowned Swiss-French architect Le Corbusier—the Sanskar Kendra (1954), the Government Museum and Art Gallery in Chandigarh, India (1968), and the Museum of Western Art in Tokyo, Japan (1959). The GCI’s goal was to enable attendees to brainstorm about how to address the architectural conservation challenges of each building in ways that meet the needs of their collections.

Doshi’s participation in the workshop was extraordinary and vital, says Susan Macdonald, head of buildings and sites at the GCI. “Working on conservation of modern buildings, we have the incredible opportunity to connect with their creators and patrons. This provides invaluable insight into their *raison d’être*, and helps us understand what is important to preserve through the conservation process. We can also ask them to reflect on these places fifty-plus years later. Mr Doshi was crucial in instigating this meeting, and the workshop would have been a very different event without his involvement.”

Doshi kicked off the workshop by meeting participants onsite at the Sanskar Kendra and sharing the story of its creation as a center of culture for the city. He also described

how, during the building’s execution, he and Le Corbusier developed the architecture to respond to Ahmedabad’s social, cultural, and environmental conditions.

“This was a wonderful way to start the workshop,” says Macdonald. “Immediately we learned that the decayed state of the Sanskar Kendra hid environmentally innovative design features—many of which have now been lost. Large concrete gutters ringing the building at one point nurtured plants on an exterior green wall. In keeping with Le Corbusier’s concept of ‘the museum of unlimited growth,’ there were also features that would be utilized in the future. Visitors would finish explorations of the museum up on the roof terrace amongst water pools and flowers, which in addition to being beautiful would help cool the building. The interstitial space above the gallery level would house services such as lighting and future cooling mechanisms. Understanding these original concepts—and where things have gone wrong in the treatment of the building since its realization—give conservators opportunities to better integrate environmental design ideas into conservation planning for the building.”

At a public session hosted by the Ahmedabad Municipal Corporation and the GCI, Doshi joined representatives of the three museums on stage and shared his ideas about potential solutions to Sanskar Kendra’s conservation challenges. Among his thoughts: “There is still an opportunity to fully realize the original idea for the Sanskar Kendra as a cultural reference point for the city, with exhibits on the history of Ahmedabad. Through its conservation, Le Corbusier’s building can play a contemporary role in informing the public about environmentally responsive architecture. There are many sustainable design lessons inherent in its design that deserve reasserting and conserving.”

Doshi referenced Le Corbusier again when he won the Pritzker. “I owe this prestigious prize to my guru, Le Corbusier,” he said in a statement. “His teachings led me to question identity and compelled me to discover new regionally adopted contemporary expression for a sustainable holistic habitat.”

The next step in the conservation of Sanskar Kendra—which currently houses Ahmedabad’s Museum of the City and the Kite Museum—is for the Ahmedabad Municipal Commission to begin the careful conservation process introduced at the workshop. The goal is to reestablish the museum’s role as the city’s center of culture and knowledge and realize its architectural, social, and cultural potential.



Above: *Statue of a Man Wearing a Toga*, one of several works brought out of storage for the Getty Villa’s reinstallation, sits atop one of eleven Getty-designed seismic mitigation bases installed in the Villa’s galleries. (The rectangular panels on the floor normally attach to the base with magnets, but fall away during an earthquake, allowing the isolator to move horizontally.) The new seismic research project aims to identify areas for improvement in the bases’ current design.

Opposite: Balkrishna Doshi (second from left) leads a discussion on the design of the Sanskar Kendra building at the opening session of the GCI workshop in Ahmedabad, India.

Collaborating to Keep Collections Earthquake-Safe

California and Greece are both “earthquake country”—California because of its state-long San Andreas Fault and network of more than three hundred smaller faults, Greece for its fault lines and still-active volcanoes. Anticipating the next big quakes, the J. Paul Getty Museum, the Hellenic Ministry of Culture and Sports, and the National Technical University in Athens have joined forces on a research project aimed at keeping museum objects safe on their bases when the ground shakes.

Funded by the J. Paul Getty Trust, the project will improve Getty-designed seismic mitigation bases already installed at the Getty and other museums around the world. In collaboration with the Getty, researchers at the National Technical University of Athens will simulate the dynamic behavior of the current design to identify possible enhancements. They will then construct a new prototype and produce the improved bases in Europe. The first group of bases will be installed on select works at the National Archaeological Museum in Athens.

“We look forward to improving on the current technology and ultimately installing bases in the National Archaeological Museum in Athens to protect some of its masterpieces of ancient sculpture,” says Timothy Potts, director of the J. Paul Getty

Museum. “While this will be of immediate benefit to our Greek colleagues, the results of this research will also benefit museums around the globe.”

Professor Georgios Spyropoulos of the directorate general of antiquities and cultural heritage at the Hellenic Ministry of Culture and Sports adds, “Bringing the technology created by the Getty to museums in Greece is critical to protecting our country’s cultural heritage. This exchange of scholars and expertise will expand the world’s understanding of Greek culture and promote the values and spirit of ancient Greek civilization.”

The initiative stems from a framework for cultural cooperation signed by the J. Paul Getty Trust and the Hellenic Ministry of Culture and Sports in 2011. The two institutions have since collaborated on the long-term loan of a Greek marble relief depicting Antiochos and Herakles (in 2012); the 2014 exhibition *Heaven and Earth: Art of Byzantium from Greek Collections* at the Getty Villa; and the loan of a number of important sculptures from Greece to the international 2015–2016 exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*. Greece is also a major lender to the Getty’s current exhibition *Beyond the Nile: Egypt and the Classical World*.

There Will Be an Economic Impact Report

The effect of gazing upon the artworks in last fall’s Pacific Standard Time: LA/LA isn’t something we can analyze through metrics. But the economic impact of presenting those works—as well as PST: LA/LA’s hundreds of related programs and events—has just been analyzed in great and illuminating detail. The Los Angeles County Economic Development Corporation released a report in May showing that the Getty-led initiative proved a great economic boon to Southern California: it drew an estimated 2.8 million visitors, generated \$430.3 million in economic output (total value of all goods and services produced), supported 4,080 jobs, and added \$24.3 million in tax revenues for state and local governments, among other achievements.

“An investment in the arts is an investment in our future,” says Los Angeles Mayor Eric Garcetti. “Pacific Standard Time: LA/LA attracted millions of visitors, supported thousands of good-paying jobs, and helped drive another year of record-breaking tourism.” Specifically, labor income reached \$187.9 million; visitors, 34 percent of whom traveled from outside Southern California, spent \$192.6 million on hotels, retail stores, restaurants, and other attractions; and spending by the Getty and other cultural institutions totaled more than \$53 million, according to the report.

PST: LA/LA explored Latin American and Latino art over a four-month period from September 2017 to January 2018. Supported by \$16.3 million in grants from the Getty Foundation, the groundbreaking cultural endeavor involved collaboration among more than seventy institutions across Southern California and took five years to research and plan. Its impact will continue: the sixty catalogues generated are transforming scholarship, and nearly two dozen PST: LA/LA exhibitions are traveling throughout the world, extending new perspectives of Latin American and Latino art internationally.



Bank of America funded the analysis as part of its support for PST: LA/LA and for the arts in general. “The arts matter by breaking down barriers, inspiring, educating, and bringing people together while at the same time serving as an important economic driver,” says Raul A. Anaya, Bank of America’s market president for Greater Los Angeles. The bank made possible a similar economic report in 2012 after the first PST initiative, Pacific Standard Time: Art in L.A. 1945–1980. Comparing numbers, PST: LA/LA’s total economic output exceeded the first PST’s by \$149.8 million, while total attendance was up by a million visitors. PST: LA/LA also included about twenty more exhibitions, and more than two hundred more public programs.

The report was developed by economists Somjita Mitra, PhD; Shannon M. Sedgwick; Tyler W. Laferriere; and Eric Hayes.

The Getty Celebrates Winners of PST: LA/LA Student Art Contest

On May 6, the Getty Center hosted the culminating event for the Pacific Standard Time: LA/LA Education Program’s Student Arts Challenge—a contest that invited public middle- and high-school students in Los Angeles County to make artwork in response to the phrase “LA is _____. Am I LA?” Twelve winners and one Grand Prize winner received awards in the form of college scholarships funds.

Organized by the LA Promise Fund with grant support from the Getty Foundation, the contest gave students a direct platform for engaging with, analyzing, and internalizing the themes of the PST: LA/LA initiative through the creation of original works in the categories of visual art, performing art, creative writing, and film and media arts.

To view the winning works, visit artsmatter.org/contest.



Above: Sally McKay, head of special collection services at the GRI (in purple), shows PREP participants a variety of archival objects for provenance research in one of two intensive program sessions in the special collections reading room.

Opposite: Grand Prize winners (left to right) Sara Monroy, Jamila Jordan, Citlalli Miranda, Karina Cruz, and Jostin Guacamaya worked together on *Unknown Destinations/Destinos Desconocidos*, a short documentary-style film about undocumented immigrants living in Los Angeles.

GRI Hosts International Workshop on Nazi-Era Provenance Research

Seventy years after World War II and twenty years after adopting the Washington Principles—eleven guidelines for identifying artworks looted by Nazis—museums are still actively researching the Nazi-era provenance of their collections. Because access to information in this field is notoriously difficult, even highly trained professionals must build specialized skills and knowledge.

Responding to this challenge, seven cultural institutions in the United States and Germany—including the Getty Research Institute (GRI)—are collaborating on PREP (the German-American Provenance Research Exchange Program), a 2017–2019 series of workshops that allows experts in Nazi-era provenance to share their resources, methodologies, and technologies for tracing artworks’ stories and owners. After each face-to-face exchange, participants can return to their home institutions and continue their projects with fresh ideas, generate new research, build an international community of practice, and train the next generation of specialists.

“PREP is an important initiative to advance and intensify provenance research about the events in this dark period,” says Thomas W. Gaehtgens, now director emeritus of the GRI, where the most recent workshop took place. “And because of the GRI’s engagement in this field, it is a partner.” The GRI has major archival holdings that would greatly aid in provenance research of artworks stolen during the Nazi period, and is also collaborating with German institutions to digitize a vast number of auction catalogues from that time for publication in the Getty Provenance Index.

The GRI’s week-long PREP workshop took place just last February. Topics included technologies that facilitate provenance research and

provide easier access to resources; legal perspectives on provenance research and ownership claims; the GRI’s vast archival resources from the Nazi-era; and comparative discussions of research methodologies in Germany and the US. The exchange culminated in a public panel discussion exploring Gaehtgens’ perspective on provenance research and that of Stephanie Barron, curator, Los Angeles County Museum of Art; Simon Goodman, author of *The Orpheus Clock*; and James Welu, director emeritus of the Worcester Art Museum.

Interest in PREP has been strong. “We are delighted that we are able to offer five additional places this year and can now welcome twenty-six participants to the program,” says Dr. Hermann Parzinger, president of the Prussian Cultural Heritage Foundation (SPK), PREP’s co-organizer along with the Smithsonian Institution. The next PREP exchange takes place in 2019, and any researcher or museum professional engaged in Nazi-era provenance research can apply to attend. Look for forthcoming information from the Smithsonian, SPK, or their five partners: the GRI, the Metropolitan Museum of Art, the Staatlichen Kunstsammlungen Dresden, the Zentralinstitut für Kunstgeschichte, Munich, and the Deutsches Zentrum Kulturgutverluste, Magdeburg.

After the three-year program ends, PREP plans to publish an online guide to World War II-era provenance research resources in Germany and the US to further facilitate research on art losses in the Nazi era.

Getty/ACLS Postdoctoral Fellowships

The Getty Foundation recently announced the first ten recipients of the Getty/American Council of Learned Societies (ACLS) Postdoctoral Fellowships in the History of Art. Administered by ACLS through a three-year grant, this new program supports non-residential fellowships expected to result in substantial and original contributions to the field of art history internationally, including technical and digital art history. The inaugural fellows are: Nadya Bair, Brooke Belisle, Gianluca del Monaco, Peyvand Firouzeh, Andrew James Hamilton, Natilee Harren, Gül Kale, Emily Neumeier, Sarah Selvidge, and Christina Weyl.

At the end of the academic year, the fellows will travel to the Getty Center for a week-long seminar. Applications for the 2019 fellowships are expected to open in July.



Above: Jean-Albert Glatigny (left) and Aline Genbrugge during the conservation of a fifteenth-century German panel. Image courtesy Etienne Costa

Next page: Ray Marchant (front) and Adam Pokorny align into plane two sides of a split during the conservation of Bartholomäus Sarburgh's *Madonna of the Burgomaster of Basel, Jakob Meyer zum Hasen* (1635/1637) at the Staatliche Kunstsammlungen Dresden. © Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden

Securing the Future of **Panel Paintings**

In 2008 Jean-Albert Glatigny, conservator at the Royal Institute for Cultural Heritage in Brussels, was one of only a dozen or so experts in the conservation of panel paintings—works painted on wooden supports dating from the medieval to early modern periods. The previous decades had seen a dwindling number of conservators capable of restoring these delicate paintings, even though masterpieces by Dürer, Leonardo, Rubens, and Van Eyck were in dire need of treatment, and despite the appeal of this specialized conservation field. “Wood was a material that pleased me altogether,” Glatigny recalls. “The smell, the warmth, and the softness.” Making matters worse, when Glatigny and other professionals eventually retired, they would take their skills with them, leaving the next generation of conservators ill-equipped for the particular challenges posed by these works—most commonly, warping and cracking of the panels with age.

That same year, as a response to the perilous state of the field, the Getty Foundation collaborated with the Getty Conservation Institute (GCI) and the J. Paul Getty Museum to launch an initiative focused on training a new corps of conservators in the care of panel paintings. A respected advisory committee of conservation professionals soon came on board, giving generously of their time and expertise to shape this new “Panel Paintings Initiative.” Meanwhile a 2009 Panel Paintings Symposium held at the Getty Center (co-organized and hosted jointly by the Foundation, GCI, and Getty Museum) laid the groundwork for the initiative by exploring the state of the field, preventive conservation issues, and new perspectives in conservation treatment.

Shortly thereafter, grants started the work of training the next generation of conservators. Ten conservators signed on as trainers, and over the next decade the experts convened at renowned museums and conservation studios across Europe and the US, discussing best practices and providing training mainly to early- and mid-career conservators. Working collaboratively and supported by Foundation grants, these dedicated trainers have now prepared a new generation of conservators to capably assume the unique challenges of preserving panel paintings. The Panel Paintings Initiative is nearly complete, and a final report recently released by the Getty Foundation highlights its positive impact in creating a rising tide of professionals ready to care for these artworks in the future.

Breaking the Code of Secrecy

Oddly enough, the trainers’ spirit of cooperation ten years ago was far from the norm. When the conservation field first emerged, practitioners used techniques and concoctions they had refined over the course of their lives, and competition compelled them to protect these secrets. They were craftsmen, not educators, and young apprentices usually had to “steal the tricks of the trade with their eyes” to learn.

“The Panel Paintings Initiative marked a shift in attitudes towards sharing conservation techniques,” says Antoine Wilmering, senior program officer at the Getty Foundation and the initiative’s manager. “Our experts came together from different countries and institutions, yet they embraced the opportunity to share knowledge with each other and with younger conservators. Their openness has ensured that the world’s most revered old master paintings receive the best possible care.”

The experts found the new sense of teamwork refreshing. “For the first time, we were able to convene, exchange ideas, and collaborate on important restoration work,” says Andrea Santacesaria, a senior conservator at the Opificio delle Pietre Dure (OPD) restoration laboratory in Florence, Italy. Glatigny adds, “We traveled, met many people, and explained to our own colleagues why we have adopted certain working methods. And the next generation has been able to network and participate in these events.”

The trainers were particularly eager to exchange innovations pertaining to the flexible supports they had fabricated for panel paintings, such as feather-thin pieces of wood or spring-loaded cross pieces that allow panels to move—what wood naturally does—without causing cracks. Such collaborative exchanges mean that woodworking techniques traditionally found in Italy are seeing increased adoption in Northern Europe, that treatments with historical roots in Madrid are becoming increasingly popular in London, and so on. Discussion of these techniques and materials has also led to optimal repair solutions for centuries-old works.

Masterpieces Restored

As part of a 2010 conservation training grant led by Ciro Castelli, retired conservator at the OPD, Giorgio Vasari’s monumental panel painting *Last Supper* (1546) was pulled from storage to finally undergo treatment. It had been severely damaged fifty years earlier in a devastating Florence flood, and for half of a century experts had considered it beyond repair. But by pooling their wisdom and using cutting-edge technologies and techniques, conservators felt confident that they finally possessed the expertise to bring the painting back to life.

Another grant project that launched in 2010, the multi-year restoration of the magnificent *Ghent Altarpiece* (1432) at Saint Bavo Cathedral in Ghent, Belgium, included international meetings of conservators and trainees, conservation scientists, and dendochronologists (specialists in dating aged wood) to assess the altarpiece’s condition and offer recommendations for the work’s future site and display. The diversity of the participants, and the opportunity for in-person dialogue, guaranteed a wide-range of proposed solutions and the superior restoration of this renowned early Netherlandish work.



A year later the Prado Museum in Madrid used Getty Foundation support to assemble a team of seven mid-career and post-graduate conservators for the structural treatment of six panels from Peter Paul Rubens’s signature series *Triumph of the Eucharist* (1626). Past interventions had caused cracks, deformations, and uneven surfaces in the wood that were threatening Rubens’s virtuoso brushwork. Under the guidance of expert trainer José de la Fuente, the trainees treated splits and cracks. They also participated in complex decision-making processes involving curators and conservation scientists. Upon completion of the project, the restored paintings were featured in the 2014 exhibition *Spectacular Rubens*, which opened at the Prado and traveled to the Getty Center.

The Panel Paintings Initiative also allowed for the restoration of Leonardo da Vinci’s *Adoration of the Magi* (1481) at the Uffizi Gallery; several Hieronymus Bosch polyptychs in advance of the 2016 exhibition of his work at Het Noordbrabants Museum; Albrecht Dürer’s *Adam and Eve* (1507); paintings by Pieter Breughel the Elder at the Kunsthistorisches Museum, including *Hunters in the Snow* (1565); and Michelangelo Merisi da Caravaggio’s *David with the Head of Goliath* (circa 1600) at the Kunsthistorisches Museum.

The Return of Apprenticeships

Because the Panel Paintings Initiative focused on these masterpieces—works whose restoration demanded that trainees learn necessary hand skills, aesthetic judgment, and technical methods from seasoned mentors—each project served as an apprenticeship, an age-old form of training that has largely given way to academic training programs. Apprenticeships are invaluable partnerships in many ways, says George Bisacca, conservator emeritus at the Metropolitan Museum of Art. The instructor must ensure that the pupil has a fundamental understanding of materials and their working properties. And once that’s accomplished, he says, “mentors can gradually

teach a more sophisticated understanding of the subtleties of the art object as a whole, including art-historical, aesthetic, material, theoretical, and ethical considerations.”

An apprenticeship also allows for a trainee to observe the subtle “soft skills” of his or her trainer. Ray Marchant, a private-practice conservator affiliated with the Ebury Street Studio/Hamilton Kerr Institute in London, worked to cultivate his trainees’ sixth sense—a process he describes as “learning to listen to what the panel is telling you.” Indeed, Marchant is known for his uncanny ability to exert little pressures (i.e., to gently flex) panel paintings to locate areas of structural weakness. “Even after a tree is felled and converted into boards, it exhibits life,” he says. “By the nature of its cell structure, timber never stops moving. Past conservators thought that timber could be shackled with battens [small strips of wood] or cradles [wooden grids stuck to the backs of the original panels] to submit it to the wishes of man and hold it flat in a frame. Panels need a degree of freedom, and controlling them too strictly usually leads to damage.” Without the hands-on training provided by the Panel Paintings Initiative, knowledge of this intuitive side of panel paintings conservation could easily have been lost forever.

Not only did trainees benefit from learning shoulder to shoulder with

seasoned experts, they also strengthened their skills through a series of international workshops held in Krakow, Dresden, Florence, Brussels, Maastricht, and London. The workshops brought trainees together for group seminars on the history of structural interventions, wood science, and decision-making protocols for conservation treatment. Several of the workshops included curators from Central and Eastern Europe, in hopes of promoting greater collaboration among all staff who care for panel paintings collections in these regions.

The Next Generation

Since the launch of the Panel Paintings Initiative, approximately twenty-five trainees have advanced their conservation skills. And according to their trainers, the field is stronger than ever. “The current generation of restorers is better prepared, both technically and scientifically,” asserts Castelli. “Restorers today have received critical training on the material and immaterial values of the work, which is knowledge at the foundation of conservation.”

Panel paintings conservation is also now considered just as important as painting conservation as a whole, says de la Fuente. “Restorers are aware of the importance of panels as an intrinsic part of the artwork. Panel painting conservators are valued as much as any

other art conservators. Personally, I’m completely convinced that the Panel Paintings Initiative has played a very important role in this fact.”

While the Foundation’s initiative has had a tremendously positive affect on the field, no gains could have been made without the sharing of knowledge between trainers and the expert guidance they provided to their pupils, says Wilmering. “Because of the trainers’ countless hours of careful mentorship, there is no longer concern about the future of panel paintings conservation. In the spirit of collaboration, these experts have unlocked their vaults of woodworking secrets, using the power of information to strengthen the field.”

The conservators, after all, care deeply about their legacy of cultural protection. “Being a panel paintings conservator is like traveling along with great artists such as Giotto, Leonardo, Mantegna, Blessed Angelico, and their carpenters, to know their thoughts and intentions,” says Santacesaria. “The study of the artists’ techniques and the preservation of their works is like guarding the beauty of the past to convey it to future generations.”

To learn more about the results of the Panel Paintings Initiative, read the final report, published on the Getty Foundation’s website.

Panel Paintings Trainers

- George Bisacca, Metropolitan Museum of Art (conservator emeritus)
- Simon Bobak, Private Conservator
- Roberto Buda, Private Conservator
- Ciro Castelli, Opificio delle Pietre Dure (retired)
- José de la Fuente, Prado Museum
- Jean-Albert Glatigny, Royal Institute for Cultural Heritage in Brussels

- Ray Marchant, Private Conservator
- Salvatore Meccio, Private Conservator
- Mauro Parri, Opificio delle Pietre Dure (retired)
- Roberto Saccuman, Private Conservator
- Andrea Santacesaria, Opificio delle Pietre Dure

Panel Paintings Advisory Committee

- George Bisacca, Metropolitan Museum of Art (emeritus), Co-Chair
- Simon Bobak, Private Conservator
- Marco Ciatti, Opificio delle Pietre Dure
- Paul van Duin, Rijksmuseum
- Ian McClure, Yale University Art Gallery
- Jørgen Wadum, Statens Museum for Kunst, Co-Chair (retired)

ARCHES

Building an Open-Source Community to Protect Heritage around the Globe

The city of Lincoln, England has a deep and varied history that stretches back over thousands of years. Among its many attractions: a nine-hundred-year-old medieval cathedral, a Norman castle built on the site of a former Roman fortress, and a twelfth-century bridge lined with sixteenth-century timber-framed shops.

But Lincoln is also a modern city, its population and economy rapidly growing. And so that its cultural heritage doesn't constrain new development—and development doesn't inadvertently harm its heritage—the city has partnered with the Getty Conservation Institute (GCI) to deploy Arches, a modern, open-source software platform purpose-built to inventory cultural heritage sites.

“Our current archaeological database is old now and was never designed to represent everything it contains,” says Alastair MacIntosh, Lincoln's city archaeologist. “Moving the data to the Arches platform will greatly increase its accessibility and discoverability, and help planners and developers address issues at an early design stage, saving everyone time and money.”

The seeds for this GCI-Lincoln partnership were sown in 2011 and 2012, when the GCI and World Monuments Fund (WMF) engaged with Historic England (HE)—then called English Heritage—to gather input on standards and best practices for heritage inventory systems during Arches' design phase. HE has continued to provide technical guidance to the Arches project ever since.

The GCI has forged relationships with many others through the Arches project as part of its ongoing effort to advance conservation practice and to preserve cultural heritage throughout the world. Its partnerships have involved scientific research, training, and the development of protocols and tools that help professionals in the conservation field. The Arches platform is among those tools.

For organizations responsible for protecting immovable heritage—archaeological sites, historic buildings and structures, cultural landscapes, and urban heritage—inventories are indispensable for making proactive, timely, and informed decisions to manage a range of threats to sites and to apply heritage-related laws and policies. Organizations deploying Arches can customize the software to meet their particular needs. Arches is also affordable; in keeping with the spirit of the GCI's mission of service, it is available free of charge as open-source software.



Lincoln Cathedral, at its center, was commissioned by William the Conqueror, built out of local limestone, and consecrated in 1092. Photo: retroimages



Origins

Arches was developed collaboratively by the GCI and WMF starting in 2011. It grew out of work begun in 2004 on a modern inventory system for the Iraq State Board of Antiquities and Heritage that led to developing such a system with the Jordanian Department of Antiquities called the Middle Eastern Geodatabase for Antiquities (MEGA)–Jordan, deployed in 2010.

“After hearing from numerous other heritage institutions around the world, we recognized the critical and common challenges around creating and maintaining modern inventory systems,” says Tim Whalen, the John E. and Louise Bryson Director of the GCI. “We saw it as a strategic investment in helping authorities around the globe to modernize the information infrastructure they need to protect heritage under their care.”

Because Arches was developed as an open-source software platform that can meet most of the needs of heritage—and with adopters able to pool resources for its customization and maintenance—implementing Arches can free up limited resources for documenting and protecting heritage. Such an approach limits the need to engage in software development, its associated cost, and the dependence on a specific vendor to support a proprietary software package.

A defining characteristic of the project has been the shared goal of building a collaborative open-source community around the software. From the inception of the Arches project, the GCI and WMF determined that a key to the long-term sustainability and growth of the Arches platform was increasing support of Arches by members of that community. From the first community meeting in the summer of 2012, the project team set out to create the infrastructure to attract new members, enable their collaboration, and amplify the work of individual contributors.

“We did this by creating an online forum, as well as a public repository for the Arches software code and the accompanying documentation that community members can access,” says Arches project team member David Myers, a senior project specialist at the GCI. “We are actively invested in expanding and invigorating the Arches community by sharing information and holding regular community

events around the world. Since 2012, the Arches community forum has grown to exceed four hundred members from across the globe.”

Over time, members of the Arches community have become increasingly active in responding to queries on the forum, contributing to the software codebase, and even volunteering to translate literature about Arches into a number of languages, including Arabic, Mandarin, Polish, and Russian.

As a result of these collective engagements, the Arches community has grown to include institutions and individuals representing the government sector, NGOs and philanthropy, academia, as well as commercial entities. Their involvement in the community ranges from deploying Arches, hosting the software, maintaining and extending the code, and Arches-related training to supporting the use of Arches by others. Among the approximately forty known organizations and projects that have deployed or are in the process of deploying Arches are national-scale inventories in Asia and the Caribbean, and county- and city-wide implementations in the United States and the UK. The Endangered Archaeology in the Middle East and North Africa (EAMENA) project based at the University of Oxford is also using Arches to record archaeological sites and landscapes across a twenty-country region.

Collaborations

The GCI has also sought to encourage adoption of Arches and extend the functionality of the software platform through strategic partnerships. This was the case with the Institute’s partnership with the City of Los Angeles on the implementation of Arches (known as HistoricPlacesLA) to manage and publish information collected through SurveyLA, another Getty-City of Los Angeles partnership. Other collaborative relationships have included the American Schools of Oriental Research to support its use of Arches in the protection and preservation of cultural heritage in Syria and northern Iraq. The GCI is also collaborating with the University of Hong Kong and Liverpool John Moores University to foster centers of capacity-building in applying Arches.

In its current collaboration with Lincoln City Council and HE in the United Kingdom, the GCI is making enhancements to the Arches platform based on the common needs of more than eighty local heritage authorities in England, each of which are responsible for heritage protection within their jurisdictions. This past May the Lincoln City Council launched ARCADE, its implementation of the Arches platform, to serve as Lincoln’s official historic environment record.

“What drives me in my job is managing the archaeological heritage of this city, and that’s best done by making informed recommendations and decisions,” says Alastair MacIntosh. “The Arches project has given us a world-class heritage database that will enable me to make better recommendations and decisions. It is really going to change how I use the city’s heritage data.”



Above: Officials from the City of Lincoln, Arches team members, and GCI leadership celebrate the launch of ARCADE. Photo: Phil Crow

Opposite: A GCI-WMF open-source community workshop on Arches in England in June 2013. Twenty heritage professionals from government agencies and academic institutions in Britain and Europe worked with the project team to provide feedback in advance of the release of version 1.0 of the system. Photo: Martin Newman

Sarah Harrison, Lincoln’s conservation officer, agrees. “I have a very interactive relationship with our historic environment record because that’s the evidence that tells me what’s important and why,” she says. “With our Arches-based system, I can feed information from my work into the database that enriches it and that the public can see. That increases appreciation of our historic environment going forward.”

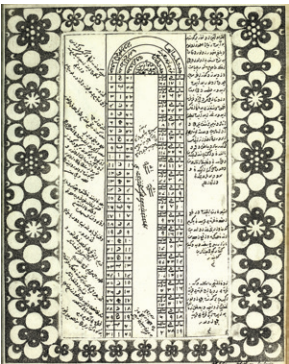
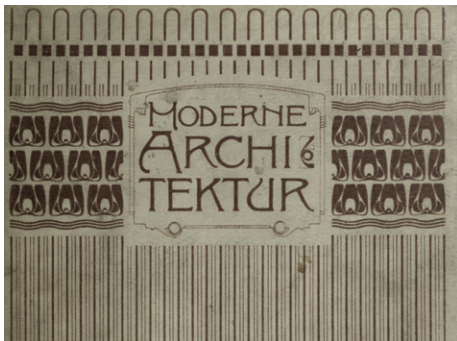
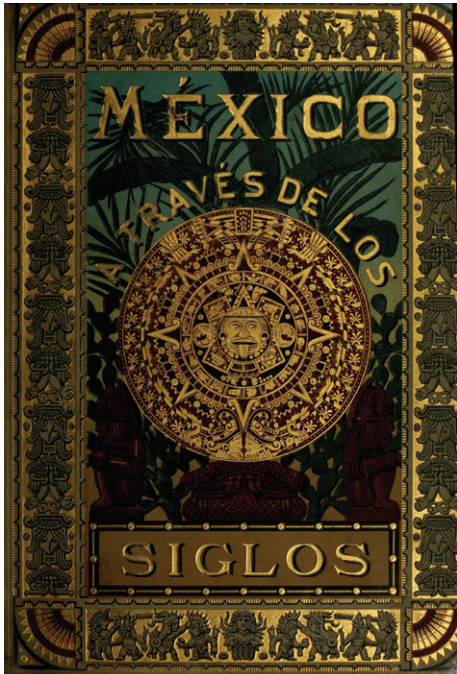
HE has recently adopted Arches as a core information technology for use throughout the organization. As a first step, HE is implementing Arches to manage and publish the national maritime heritage inventory, which currently includes records for nearly fifty thousand sites such as shipwrecks and submerged coastal archaeology. HE is also deploying Arches to manage England’s official controlled terminology for the nation’s heritage sector, which is used by more than eighty local heritage authorities. At the same time, HE is working with the GCI to implement Arches as the official historic environment record of Greater London, expected to be launched in 2019.

“Shared understanding of cultural heritage sites is essential for their successful management—and for their enjoyment, too,” notes Gillian Grayson, head of Listing Information Services at HE. “Historic England has been really proud

to contribute to the development of Arches and believes it offers a fresh and readily applicable solution to the challenges of data management. It’s been a great international partnership that’s overcome real complexities.”

Through the Arches project, an information technology platform has been built to address the common as well as particular needs of cultural heritage organizations across the globe. By choosing an open-source software approach, the work of the project has moved well beyond software development and is building a collaborative community with ongoing improvements to the platform. The GCI has also established strategic institutional partnerships and other collaborative relationships to encourage adoption of Arches and extend its functionality, and has promoted the formation of independent and dispersed centers of capacity-building focused on Arches.

“Ultimately, our goal is for the Arches project to have a self-sustaining, open-source community comprised of a rich variety of institutions working collaboratively for the benefit of the international heritage field,” says Alison Dalgity, Arches project manager and senior project manager at the GCI. “We believe that the expanding adoption of Arches in England bodes well for achieving that aim.”



FREE AND OPEN



The Getty Research Portal—A Doorway to International Collaboration within Art History

Picture having free access to thousands and thousands of digitized art books and journals from anywhere in the world to read, download, or share as you wish, without having to search in multiple locations. Available to anyone with an Internet connection, the Getty Research Portal is a virtual art history library that makes just such a vision possible for scholars and the intellectually curious alike by bringing together fully digitized copies of art historical texts in one search platform. Ongoing collaboration with the many participating art libraries and museums is essential to this project. Together, their contributions provide access to a rich and growing virtual collection now numbering nearly 140,000 digitized volumes. As the Portal marks its sixth anniversary this summer, the power, necessity, and potential of such collaborations within the field of art history has become more apparent than ever.

Collaborative Beginnings

With the swift proliferation of new technologies, digitization, and the increasingly disparate online availability of journals, images, and primary resources in the early 2000s, it soon became clear that the way scholars conducted bibliographic art historical research and disseminated their work was rapidly changing. Recognizing this shift, the Getty Research Institute (GRI), with support from the Samuel H. Kress Foundation, launched the Future of Art Bibliography (FAB) initiative. Its goals were to determine what a sustainable, collaborative, and international art bibliography for the twenty-first century might look like and how it would work. FAB participants, including art historians, librarians, publishers, and technologists, examined the bibliographic landscape in the context of the digital age and saw a need to unify digitized versions of art historical materials dispersed among different websites, making them easier to find. In partial response, the GRI launched the Getty Research Portal in the late spring of 2012, working together with some of the world's leading art libraries.

Former GRI director Thomas Gaehtgens, who founded and developed the Portal during his tenure, recalls, “When we began this exceptional project we had eight founding institutions, all committed to sharing their digitized collections of rare books, foundational art historical literature, catalogues, periodicals, and other published resources with researchers without limit or impediment....This broad access is fundamental to the GRI’s mission to further the understanding of art and a core principle in our approach to art historical research.” This shared commitment of the GRI and the project’s partners, which have now grown to thirty and counting, has made the Portal not only a trusted destination for scholars worldwide, but also a nexus for present and future collaboration.

Filling Virtual Shelves

The task of building and growing a resource such as the Portal—a unique virtual corpus of art historical texts—requires constant interaction with institutions around the globe. The ease with which researchers can access the Portal’s resources belies the behind-the-scenes work by the project’s team. It all begins with relationships. “Much of what Annie Rana, the Portal’s project manager and content specialist, does is initiate and maintain relationships all over the world, from institutions in Japan to Austria, Croatia to Brazil, to name but a few,” says Kathleen Salomon, associate director and chief librarian at the GRI. Salomon herself worked to establish connections with international partners in the project’s early days.

The Portal team researches and identifies material held at other institutions for potential contribution and solicits regular input from channels such as the Portal Working Group—comprised of GRI curators, librarians, and digital humanities specialists—and the Portal Advisory Group, which is made up of representatives from contributing libraries and convenes annually. Once a new institution decides to join the Portal, GRI librarians and software engineers review the records for the digitized texts, ensuring that they are in acceptable formats, and load the metadata (data that describes a particular text), which includes links to the digitized versions, onto the site. This work is not always straightforward. The process of identifying, vetting, and loading often requires a significant amount of back and forth among the various parties at the GRI and the contributing institution.

An Expanded Purview

Launched with twenty thousand volumes, the Portal’s earliest focus was on assembling the foundational literature of Western art history, which aligned well with the strengths of the founding contributors’ digitized holdings. In the time since, the project’s team has expanded this limited scope, adding contributions from libraries in Asia, Eastern Europe, and Latin America. Current conversations with institutions



Above: Above: Kathleen Salomon (center), associate director and chief librarian at the GRI, with colleagues from the Tokyo National Museum and the Tokyo National Research Institute for Cultural Properties, Japan, December 2017.

Previous page: A sampling of some of the many books and journals accessible via the Getty Research Portal, contributed from art libraries and institutions around the world

in China and elsewhere aim to yield further participation globally. Most recently, art and architecture journals from institutions in Argentina and Brazil were added, marking the project's first Latin American contributors, just on the heels of the Getty's Pacific Standard Time: LA/LA initiative. In Buenos Aires, a project developed by the Fundación Espigas and the Universidad Nacional de San Martín's Instituto de Investigaciones sobre el Patrimonio Cultural (TAREA-IIPC) is currently digitizing more than thirty Latin American arts journals, with funding from the Getty Foundation. Ranging from the 1920s–1950s, these journals played an important role in the development of the avant-garde and neo-avant-garde aesthetic programs in the Americas, and a number of them have already been added to the Portal.

"The Portal is actively seeking out literature from other institutions around the world so that these texts can become part of the global art historical conversation," says Salomon. For many libraries in the world, however, the barrier to digitization is the lack of access to scanners and metadata. Salomon and Rana hope that someday mobile scanners can be loaned and project staff can provide their expertise to select libraries holding art historical literature not yet available online; in this way the materials could be made available via the particular institution's own website, through the Portal, and elsewhere, fulfilling a shared mission to broaden the scope of art historical research.

Building Bridges

While the GRI maintains its own robust digitization program—annually scanning thousands of

books and journals from its own library and adding them to the Portal—it also actively cultivates coordinated digitization with a number of partners. In the summer of 2015 the GRI and the Heidelberg University Library in Germany, one of the Portal's founding contributors, reached an agreement that led to a synchronized and ongoing effort to scan more than eight hundred volumes related to art historiography. The German library subsequently began contributing titles to the Portal that the GRI library either lacked or could not scan due to specific US copyright restrictions.

Similarly, the Portal team recently coordinated with the Tokyo National Research Institute for Cultural Properties, the project's first Asian contributor, which has worked to identify several hundred rare exhibition catalogues from Japan's Meiji, Taisho, and early Showa eras that it will digitize and add online. In 2015 the GRI and the Japanese institute entered a general agreement to collaborate, known as a memorandum of understanding, and the Portal became the first major focus of that collaboration, receiving records for runs of important Japanese arts journals digitized by the Tokyo institute. As Rana explains, "we're working to enhance the discoverability of many of these materials, so that such specialized journals and exhibition catalogues will be more readily available for researchers attempting to locate them from anywhere in the world."

The partnership with these Tokyo colleagues also opened the door for a symposium in Japan last December, which brought together more than forty representatives from museums, archives, libraries, and foundations throughout the country to discuss the dissemination of art information within and outside of Japan. Salomon's presentation there, and the subsequent discussion, encouraged further collaboration among colleagues at different institutions. Thanks to ongoing conversations, librarians at the Tokyo National Research Institute for Cultural Properties hope to assist other Japanese libraries in eventually sharing their metadata with the Portal as well as on other platforms to more broadly circulate digitized copies of their rich holdings outside of Japan.

Similar invitations to symposia in a variety of countries are frequently extended to the Portal team, most recently from colleagues in São Paulo and Budapest. Representatives from art-focused museums and libraries are often eager to discuss the benefits of participation in the Portal project. They also want to explore the potential for joining

in other collaborative initiatives supported by the GRI that are aimed at providing worldwide access to art research resources. In this way, members of the GRI's Portal team serve as ambassadors for the field of art history, monitoring the output of the discipline across the globe and working to determine the various channels where it can be shared.

Looking Afield

In addition to the nearly 140,000 volumes that the Portal makes available, other metrics reveal just what such collaboration can achieve. Since its inception, the Portal has had approximately 100,000 users from around the world, and last year alone nearly 225,000 searches were performed on the site. Users have stated what they like most about the project; namely, the easy access to literature that would otherwise be unavailable to them based on where they live, detailed metadata, and a high probability of finding what they need.

As the Portal continues to expand and evolve with the help of its numerous partners, answers to the question of how it might move beyond its immediate purpose as a reference tool come into focus. Alongside other technical enhancements, the project's technology team is working toward implementing full-text searching capabilities. This would allow users to search all of the pages of all digitized items across the Portal for a particular term—something that would "help scholars accomplish what took their predecessors a lifetime to do," says Lily Pregill, the GRI's head of information systems and institutional metadata, and a key member of the Portal team. In addition, Pregill explains, "full-text searching will provide opportunities for the kinds of broader scholarly exploration and comparative study within the trove of the literature of art history than has ever been possible."

Because it has amassed a significant amount of data from the printed pages and accompanying reproductions of its virtual volumes, the Portal now has the capacity to serve as a resource hub for others. With an established and flexible platform, the Portal is poised to be leveraged with other databases of bibliographic and digital art history projects within the Getty—to name a few, the Getty Vocabularies (a structured terminology for art, architecture, and material culture), the Getty Provenance Index (a project which uses transcriptions of inventories, stock lists, and sales catalogues to track the history of an object's ownership), and digitized content from the GRI's vast Photo Archive.

The Getty Research Portal has the potential for exponential growth, reach, and further collaboration internationally with institutions, initiatives, and individual scholars alike. Where its founding mission was to provide a much-needed service to the field of art history, today the Portal is well-positioned to aid in revamping the field—by entering into international collaborations that might seed future research and facilitate innovative digital art history projects.

Getty Research Institute staff are actively working with art history libraries and arts institutions to expand the number of books and journals in the Portal. Current contributors include:

- Avery Architectural & Fine Arts Library at Columbia University*
- Belvedere Research Center, Vienna
- Bibliotheca Hertziana – Max Planck Institute for Art History
- Brooklyn Museum Libraries and Archives*
- Cleveland Museum of Art, Ingalls Library
- Croatian Academy of Sciences and Arts
- Espigas (TAREA-IIPC, UNSAM / Fundación)
- Frick Art Reference Library*
- Gallica - Bibliothèque nationale de France
- Getty Publications Virtual Library
- Getty Research Institute*
- Heidelberg University Library*
- Herzog August Bibliothek Wolfenbüttel
- Institut national d'histoire de l'art*
- Kunsthistorisches Institut in Florenz
- Leo Baeck Institute Library
- Library of the Philadelphia Museum of Art
- Los Angeles County Museum of Art, Mr. and Mrs. Allan C. Balch Research Library
- Menil Collection Library
- Metropolitan Museum of Art*
- Museum of Modern Art Library
- National Gallery of Canada Library and Archives
- Online Scholarly Catalogue Initiative
- Ryerson & Burnham Libraries, Art Institute of Chicago
- Smithsonian Libraries
- Solomon R. Guggenheim Museum Library
- Sterling and Francine Clark Art Institute Library
- Tokyo National Research Institute for Cultural Properties
- Universidad de Málaga*
- Universidade de São Paulo, School of Architecture and Urbanism
- Warburg Institute, University of London
- Zentralinstitut für Kunstgeschichte, München

*Founding contributor



THE GETTY'S DOCENT CORPS

Nearly Six Hundred Passionate Volunteers Educate and Inspire

The first-graders are restless. After more than an hour on the school bus and a giddy ride up the hill in the Getty tram, they are bouncing on the balls of their feet outside the Museum Entrance Hall, more in the mood for a race around the gardens than a contemplative tour of the galleries. Only ten minutes later, in front of a landscape by Meindert Hobbema, their docent has skillfully channeled all of that energy into active looking at the painting, inviting them to imagine that they are birds swooping into the tranquil woods. “I would build my nest here,” a student says, pointing. “And I would be friends with that dog.”

School-group docents at the Getty have ample practice engaging the more than 150,000 kindergarten-to-high-school students who visit the Getty Center and Getty Villa every year. Over 85 percent of these students arrive from low-income schools where access to arts education has been eliminated, despite evidence that access to the arts is linked to positive outcomes in academic performance, attendance, and graduation rates. For many students and teachers, time at the Getty represents a rare opportunity to engage with visual arts. To optimize their experience, school-group docents consider developmental milestones, attention spans, and the need for creative outlets when choosing strategies to engage students with the art and with each other.

Important as they are, school groups make up only about half of the total tour attendance at the Getty Museum. Another 150,000 general-public visitors each year queue up for architecture, garden, and gallery tours on their visit to the Villa or Center. Accordingly, the Getty’s docent corps has grown from the inaugural 1977 group of some twenty docents who offered fifteen-minute lectures to a team of almost six hundred volunteers, among them retirees, working professionals, parents, self-employed entrepreneurs, students, artists, teachers, geologists, musicians, and engineers.

The work is challenging and the commitment high—more than 150 hours a year, depending on the docent category—and admission to the program is extremely competitive. Hundreds of applicants are screened every year for the skills that help docents connect both intellectually and emotionally with the Getty’s diverse audiences. Interestingly, although the docent corps is peppered with PhDs, MFAs, teaching artists, and architects, the one qualification not essential to admittance into the program is a background in the arts.

“We can teach docents the subject matter,” says Elliott Kai-Kee, head of Gallery Teacher Training at the J. Paul Getty Museum and coauthor of *Teaching in the Art Museum: Interpretation as Experience*. “But what they need to demonstrate first is passion, curiosity, openness, commitment, and strong social skills.”

Teaching docents the subject matter takes many forms, from curator walk-and-talks to lectures, behind-the-scenes study sessions,

workshops with gallery educators, and gallery and garden walk-throughs to explore new exhibitions or changes to the flora. Then there’s independent study, sometimes as much as twenty hours per week when a new exhibition or tour is imminent, as well as peer reviews to help hone teaching skills. Docents are also required to participate in training related to diversity, implicit bias, and age-appropriate teaching techniques, and many elect to participate in additional sessions on improvisation, storytelling, and Americans with Disabilities Act standards of accessibility. In the course of their study, docents form deep connections to their colleagues and to the gallery educators who collaborate in their work.

“Being a docent is a significant responsibility,” says Eric Bruehl, manager of the Docent Program. “The docents who thrive are people who relish life-long learning. It would require an enormous amount of scholarship just to master the art-historical approach to the collections and architecture at the Center and Villa, and we’re asking even more of them than that, because we’re asking them to prepare not for a lecture, but for a dialogue. Dialogue is exponentially more difficult.”

Opposite: Getty Villa Docent Stan Kamin leads a group of second-graders from Castelar Elementary School in a close-looking exercise of the Lansdowne Herakles.

Below: (left to right) Conservator Julie Wolfe and docents Steve Ort, Sherri Jefferson, Erin Rouse, Jody Crabtree, and Gail Weintraub go behind the scenes in the Conservation Lab to study works in the Getty’s collection.





New docent trainees learn the importance of the dialogic approach to teaching art from Education Specialist Elliott Kai-Kee.

The dialogic approach challenges docents to tackle collective “meaning-making”—the process through which people make sense of what they’re experiencing—in the short span of an hour-long tour. In action, this approach takes the form of lively dialogue, with visitors collaborating in the investigation of an object or an idea, and docents supporting the conversation with contextual information often drawn from their own personal experiences. Harder to observe is the work docents put into building trust and encouraging participation from visitors who might feel they lack the credentials to publicly engage with the art.

“One of the best things that happens on a tour is when a visitor says something like, ‘I don’t understand why this is art,’ or ‘this looks strange to me,’” says Kai-Kee. “That’s when the discussion gets really rich. Most people hesitate to challenge the artwork because the very fact that it’s in a museum signals that educated people have decided it’s important. Our job as museum educators is to encourage those conversations.”

The first-graders haven’t required much prodding to engage in lively dialogue and even some

impromptu pantomime in the galleries. Outside, a site docent and his tour group are discussing the play of light and shadow in the largest registered piece of art in the collection, Robert Irwin’s Central Garden. Several miles away at the Getty Villa, after a tour has ended, visitors are continuing to debate the subject of female power in mythology.

“Docents are at the very heart of our work,” says Bruehl. “Which is appropriate, because they are some of the most passionate and generous people we know. There are a number of docents who volunteer three hundred or four hundred hours a year because they love interacting with the public. This program is over forty years old now, and one of the docents has been here from the very beginning. It’s humbling, really.”

Bruehl pauses. “Docents are more than our ambassadors; they are our partners in engaging visitors with art. We couldn’t do our work without them.”

BOOK EXCERPT

Artists and Their Books/ Books and Their Artists

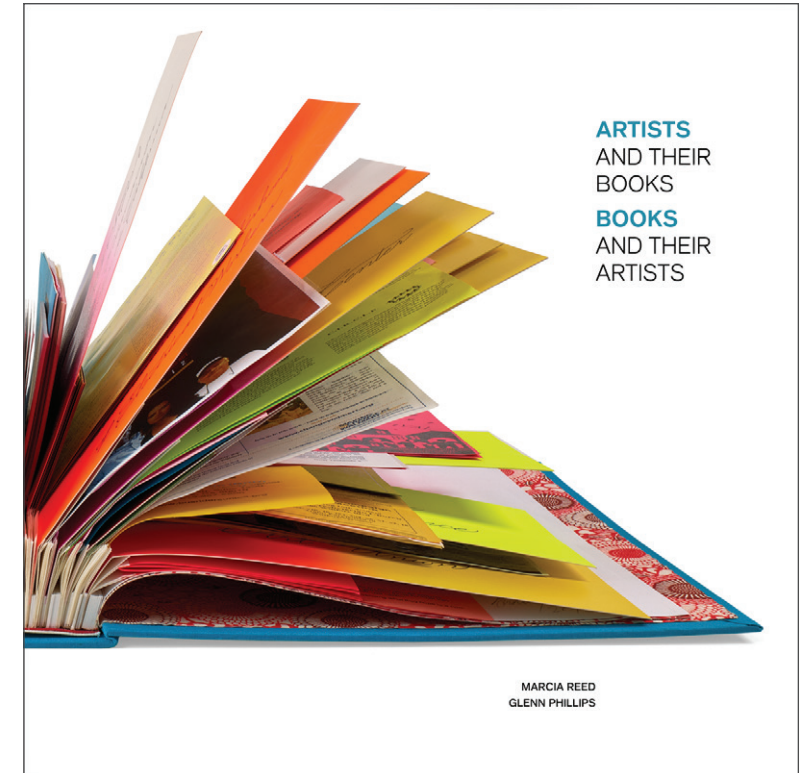
Marcia Reed and Glenn Phillips

No medium is perhaps as variable as artists’ books—objects can be a single sheet of paper, a sculptural paper-work fashioned to work like a gemstone, or a book the size of several rooms. The defining quality of these pieces is the fact that they trouble the distinction between art and the book as object. This mesmerizing exhibition catalogue looks closely at eighty artists’ books in the Getty Research Institute collection to reveal their influence on Pop Art, Fluxus, Conceptualism, feminist art, and postmodernism.

Years ago, a CalArts student attending a Getty Research Institute (GRI) seminar on artists’ books declared, simultaneously aggressively and possessively, “I don’t read, but I make books.” I have never forgotten this wonderful (in all senses) and maybe not even conscious statement of the greater question. It just about sums up the variety of roles that books and reading play today and the perspectives from which they can be viewed. Of course, this student did read, but not in the “old way,” and the books he made were probably not traditional books but new takes on the venerable medium.

By the end of the twentieth century, predictions of the book’s demise had become cliché; decades into the twenty-first century, books are still very much with us. If anything, their status as icons symbolizing erudition, cultural cultivation, and hipness has only increased. Rather than shriveling up to accommodate old-style stereotypes, the idea of the book has effectively expanded. By now most people understand that a book can be not only text on paper but also a coherently conceived work that is published in one or many formats. It can be transmitted electronically, absorbed visually or audibly, and preserved on a shelf, a tablet, a memory stick, or in the cloud. No longer a passive medium, it can be written, read, and circulated participatively—sometimes interactively. In short, the book is far from dead. Rather, it is a lively and contested concept that is frequently visualized or produced as a work of art, pointedly demonstrating its cultural significance.

What’s happened to books has parallels in art. Just as books are no longer all rectangular or square, like stock trade editions, at the same time art is not just an oil painting on canvas or a monumental figurative sculpture. Those tired definitions no longer work. In fact, there is now a capacious creative space that extends beyond old-fashioned ideas that artworks are made to be viewed standing respectfully still in a museum gallery, and books are made to be read quietly holding them in your hands. A more productive way to think about both contemporary art and artists’ books is to consider their sources and histories: Who makes them and why?



MARCIA REED
GLENN PHILLIPS

Given the book’s malleability and long history, and given its inherent pleasures and promising potential, it is only natural that artists should find the form attractive. The resulting works—artists’ books—bridge traditional genres, leaning toward the concerns of art and away from the modes of commercial publishing. Often created to document processes of art, actions, or performances, they are purposely less than well organized, sometimes intentionally unedited, reflecting the events, installations, or exhibitions to which they relate. In view of the long intertwined histories of creating art and designing books, artists’ books can arguably be seen as ranking among the most significant recent developments in both fields.

Making books has never been just about the texts, because as works on paper, books possess an essential materiality. Indeed, artists have long been engaged with book illustration and design, following a path begun by medieval and Renaissance artists—calligraphers, illuminators, and binders—whose inventive uses of paper and vellum, inks, leather, and wood continue to appeal to museum viewers and to inspire artists.

This excerpt is taken from the book *Artists and Their Books/Books and Their Artists*, published by the Getty Research Institute. © 2018 by The J. Paul Getty Trust. All rights reserved.

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

Order online at shop.getty.edu

**The Art of Curating
Paul J. Sachs and the Museum Course
at Harvard**

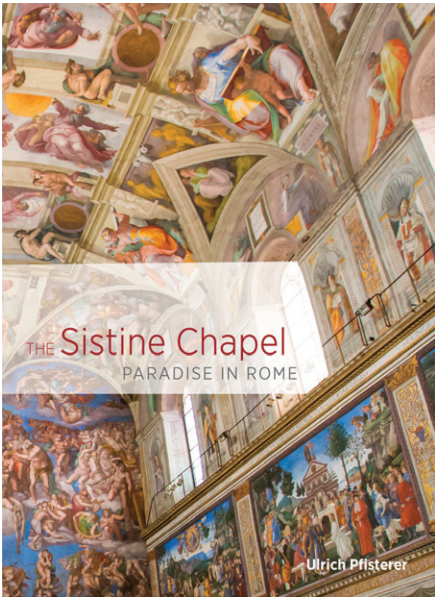
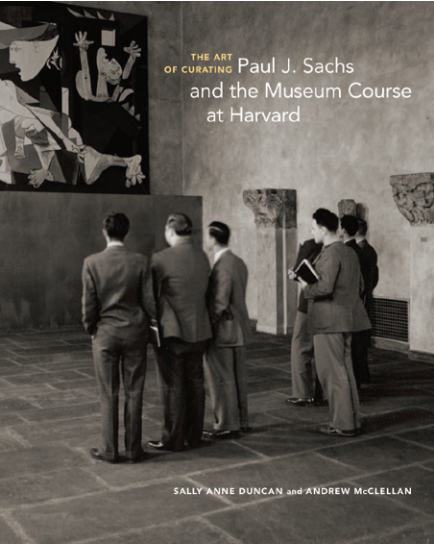
Sally Anne Duncan and Andrew McClellan

From 1921 until 1948, Paul J. Sachs (1878–1965) offered a yearlong program in art museum training, “Museum Work and Museum Problems,” through Harvard University’s Fine Arts Department. Known simply as the Museum Course, the program was responsible for shaping a professional field—museum curatorship and management—that, in turn, defined the organizational structure and values of an institution through which the American public came to know art. Conceived at a time of great museum expansion and public interest

in the United States, the Museum Course debated curatorial priorities and put theory into practice through the placement of graduates in museums big and small across the land. In this book, authors Sally Anne Duncan and Andrew McClellan examine the role that Sachs and his program played in shaping the character of art museums in the United States in the formative decades of the twentieth century.

The Art of Curating is essential reading for museum studies scholars, curators, and historians.

Getty Research Institute
272 pages, 8 x 10 inches
124 b/w illustrations, 1 map
ISBN 978-1-60606-569-3, hardcover
US \$49.95



**The Sistine Chapel
Paradise in Rome**

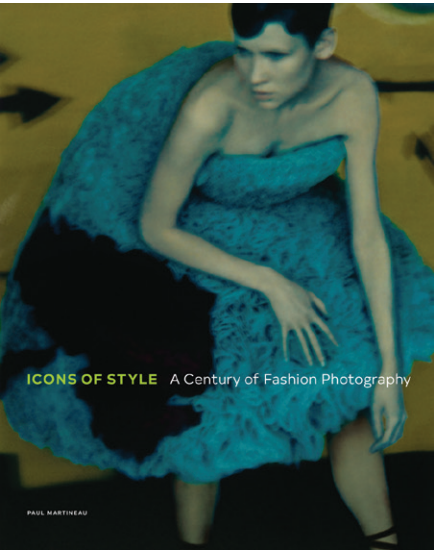
Ulrich Pfisterer
Translated by David Dollenmayer

The art of the Sistine Chapel, decorated by artists who competed with one another and commissioned by equally competitive popes, is a complex fabric of thematic, chronological, and artistic references. Four main campaigns were undertaken to decorate the chapel between 1481 and 1541, and with each new addition, fundamental themes found increasingly concrete expression. One overarching theme plays a central role in the chapel: the legitimization of papal authority, as symbolized by two keys—one silver, one gold—to the kingdom of heaven.

The Sistine Chapel: Paradise in Rome is a concise, informative account of the Sistine

Chapel. In unpacking this complex history, Ulrich Pfisterer reveals the remarkable unity of the images in relation to theology, politics, and the intentions of the artists themselves, among them such household names as Botticelli, Michelangelo, and Raphael. Through a study of the main campaigns to adorn the Sistine Chapel, Pfisterer argues that the art transformed the chapel into a pathway to the kingdom of God, legitimizing the absolute authority of the popes. First published in German, the prose comes to life in English in the deft hands of translator David Dollenmayer.

Getty Research Institute
176 pages, 5 1/2 x 7 1/2 inches
35 color and 23 b/w illustrations
ISBN 978-1-60606-553-2, paper
US \$24.95



**Icons of Style
A Century of Fashion Photography**

Paul Martineau

In 1911 the French publisher Lucien Vogel challenged Edward Steichen to create the first artistic, rather than merely documentary, fashion photographs, a moment that is now considered a turning point in the history of fashion photography. As fashion changed over the next century, so did the photography of fashion. Steichen’s modernist approach was forthright and visually arresting. In the 1930s the photographer Martin Munkácsi pioneered a gritty, photojournalistic style. In the 1960s Richard Avedon encouraged his models to express their personalities by smiling and laughing, which had often been discouraged previously. Helmut Newton brought an explosion of sexuality into fashion images and turned the tables on traditional gender stereotypes in the 1970s, and in the 1980s Bruce Weber and Herb Ritts made male sexuality an important part of fashion photography. Today, following the

integration of digital technology, teams like Inez & Vinoodh and Mert & Marcus are reshaping our notion of what is acceptable—not just aesthetically but also technically and conceptually—in a fashion photograph.

This lavishly illustrated survey of one hundred years of fashion photography updates and reevaluates this history in five chronological chapters by experts in photography and fashion history. It includes more than three hundred photographs by the genre’s most famous practitioners as well as important but lesser-known figures, alongside a selection of costumes, fashion illustrations, magazine covers, and advertisements.

This volume is published to accompany the eponymous exhibition on view at the J. Paul Getty Museum through October 21, 2018.

J. Paul Getty Museum
368 pages, 9 1/2 x 12 inches
172 color and 141 duotone illustrations
ISBN 978-1-60606-558-7, hardcover
US \$65.00

**Reims on Fire
War and Reconciliation between France
and Germany**

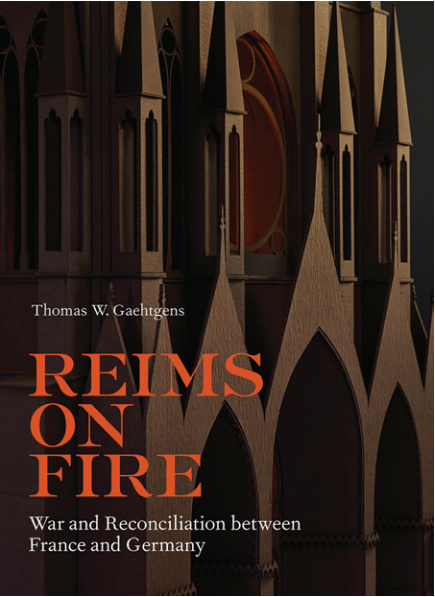
Thomas W. Gaehtgens

As the site of royal coronations, Reims cathedral was a monument to French national history and identity. But after German troops bombed the cathedral during World War I, it took on new meaning. The French reimagined it as a martyr of civilization, as the rupture between the warring states. Despite a history of mutual respect, the bombing of the cathedral caused all social, scientific, artistic, and cultural ties between Germany and France to be severed for decades. The resulting battle of words and images stressed the differences between German *kultur* and French *civilisation*. Artists and intellectuals caricatured this entrenched cultural dichotomy, influencing portrayals of the two nations in the international press.

This book explores the structure’s breadth of meaning in symbolic, art historical, and historical arenas, including

competing claims over the origins of Gothic art and architecture as national style and issues of monument preservation and restoration. It highlights how vulnerable art is during war, and how the destruction of national monuments can set the tone for international conflict—once again a timely and pressing issue. Thomas W. Gaehtgens articulates how these nations began to mend their relationship in the decades after World War II, starting with the courageous vision of Charles de Gaulle and Konrad Adenauer, and how the cathedral of Reims was eventually transformed into a site of reconciliation and European unification.

Getty Research Institute
296 pages, 6 1/4 x 8 3/4 inches
35 color and 65 b/w illustrations
ISBN 978-1-60606-570-9, hardcover
US \$55.00





Rare Renaissance Masterpiece

The J. Paul Getty Museum's recent acquisition *Bust of a Young Boy* (1460–1464)—a nearly life-size marble sculpture by Desiderio da Settignano—is now on view in the museum's North Pavilion. The rare masterpiece complements Renaissance paintings by Fra Angelico, Masaccio, Gentile da Fabriano, and other Florentine artists.

“This is an extraordinarily fine work by one of the greatest sculptors of the early Renaissance,” says Timothy Potts, director of the Museum. “In his short but spectacular career—he died at about age thirty-four—Desiderio became one of the most renowned and sought-after artists of his generation,

and it is remarkable good fortune that we are able to add such a rare and iconic work of his to our collection. Although sculptures dating from Quattrocento Florence have for museums been among the most coveted trophies for over a century, there is nothing comparable to this bust in any West Coast museum.”

The bust, with a documented provenance that can be traced from the eighteenth century, is one of a group of only four marble portraits of children by the artist that have been preserved. Two are in the collection of the National Gallery of Art, Washington, DC, and the other is at the Kunsthistorisches Museum in Vienna.

Marble busts of young boys formed an important Renaissance sculptural genre that originated in mid-fifteenth-century Florence. It is most likely that Desiderio himself invented this type, which beyond its role as portraiture may have served to encapsulate the nobility's increasing sense of its social and political identity—especially for patrons who saw their children as future leaders of the republic. These works reflected an awareness of ancient Roman portrait busts of children but are infused with a liveliness distinctive of the early Renaissance, and with a grace and delicacy for which Desiderio was unanimously praised.

The LACE Records

This year marks the fortieth anniversary of Los Angeles Contemporary Exhibitions (LACE), the longest running independent contemporary artists' space in Los Angeles. Fortuitously, the Getty Research Institute (GRI) recently acquired LACE's archive—photography, ephemera, correspondence from artists, promotional materials, and video documentation of events and performances. Future records will continue to be added to the GRI's collection as LACE grows and evolves.

The LACE Records encapsulate the nonprofit's historic significance, from its beginnings in downtown LA's bridal shop district to its current home on Hollywood Boulevard. The space supported the early work of many artists who have since gained wider recognition, including Chicano artist collective ASCO, Mike Kelley, Suzanne Lacy, Paul McCarthy, Rachel Rosenthal, and Bruce and Norman Yonemoto. LACE was an early champion of video and performance art, with some of the city's key

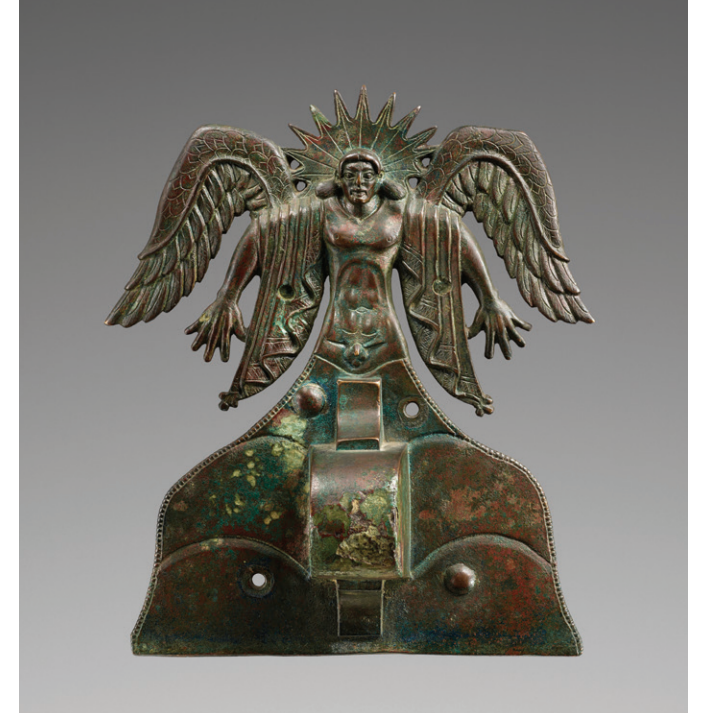
practitioners serving on its committees, and the space has been noteworthy for its interdisciplinary approach to performance and significant music and dance programming.

“It would be difficult to exaggerate LACE's importance in the development of experimental and advanced art in Los Angeles from the late seventies through the mid-nineties, and its continued role in bringing new, experimental art to the fore,” says Glenn Phillips, curator and head of Modern and Contemporary Collections at the GRI. “Because the archive features so many important contemporary artists from Los Angeles and beyond, the material connects to and bolsters the GRI's already rich holdings of experimental twentieth-century artists, including feminist performance groups. Additionally, we have significant documentation of the alternative space movement that arose in the US in the sixties and seventies, a movement in which LACE stands out for its longevity and influence.”

LACE has long served as a critical advocate for California's diverse and marginalized communities. It has supported a range of socially and politically minded exhibitions and initiatives, and has staged annual tours of artists' studios, hosted numerous exhibitions for local artists, and worked to unite neighboring communities through inclusive programming.

“It is part of our practice as an independent and progressive exhibition space to support investigation and inquiry by artists and scholars, and that is why it is so meaningful to us to have our archive at the Getty Research Institute,” says LACE Executive Director Sarah Russin. “As we continue to push the boundaries, it's so encouraging to know that the artists we have championed through the years will be represented at the GRI, and that our work will be available for study.”

The LACE Records will soon be cataloged and digitized by the GRI for future research and scholarship. In the meantime, more than seven hundred pieces of ephemera and documentation for the archive can be viewed in LACE's exhibition *The Archival Impulse: 40 Years at LACE*, curated by Matias Viegner and on view through December 31.



Etruscan Appliqué

The J. Paul Getty Museum recently acquired an early fifth-century BC bronze appliqué depicting the Etruscan sun god Usil (the equivalent of the Greek god Helios and Roman god Sol). The ornamental relief, which probably decorated an Etruscan chariot or funeral cart, is now on view at the Getty Villa.

“This appliqué is of exceptional quality, representing the peak period of an artistic milieu in which Greek and Italic aesthetics merged to create a distinctively Etruscan style,” says Timothy Potts, the Museum's director. “Bronze statuettes are a particular strength of the Getty's collection of Etruscan art, and the appliqué's rarity and quality will assure it a significant presence in the Villa's newly installed gallery dedicated to this fascinating culture.”

Jeffrey Spier, the Museum's senior curator of antiquities, adds, “This wonderful addition to the collection alongside related objects in the new Etruscan gallery introduces visitors to the art of Etruscan bronze sculpture, the significance of celestial divinities in Etruscan religion, elite burial practices, and the impressive parade armor of ancient Italy.”

Left: *Ready to Order?* (This vignette: *Waitress Goddess Diana*), 1978, The Waitresses. Conceptual Performance Art, 7 days, site-oriented. Courtesy of The Woman's Building Image Bank at Otis College of Art and Design, Los Angeles, California, USA. Photo: Maria Karras. © The Waitresses

Right: Appliqué with Usil, 500–475 BC. Bronze. The J. Paul Getty Museum

Opposite: *Bust of a Young Boy*, about 1460–1464, Desiderio da Settignano. Marble. The J. Paul Getty Museum

Our Responsibility to Protect Cultural Heritage in Conflict Zones

The first in a series of occasional papers addresses the connection between crimes against cultural heritage and crimes against humanity.

Jim Cuno

On February 26, 2001, the Taliban leader Mullah Muhammad Omar called for the destruction of all statues and non-Islamic shrines in Afghanistan. “These statues have been and remain shrines of unbelievers,” he said, “and these unbelievers continue to worship and respect them. God Almighty is the only real shrine and fake idols should be destroyed.”

A few days later, two sixth-century monumental statues carved into a cliff in the Bamiyan Valley of central Afghanistan, testifying to the majesty of Buddhist art and its transmission from India into central and Eastern Asia, were hit by anti-aircraft and tank fire and then blown up with dynamite.

The oasis town of Palmyra in Syria was even more dramatically damaged. Its most important shrine, a first-century temple dedicated to the Mesopotamian god Bel, was reduced to rubble. A second temple, dedicated to the other Palmyrene deity, Baalshamin, was then blown up, and the triumphal arch on the colonnaded main street, which may have commemorated a Roman victory over the Parthians, was destroyed. Several of the city’s tower tombs were also demolished. And finally, the local archaeological museum was sacked, although much of its collection had been removed to Damascus for safekeeping.

Monuments of cultural heritage are worthy of protection—not only because they represent the rich and diverse legacy of human artistic and engineering ingenuity, but also because they are intertwined with the very survival of a people, being a source of collective identity and the restoration of civil society and economic vitality post-conflict. For too long, the international community has been slow to respond to the challenge of protecting culture. But things are finally changing.

In 1998 the Treaty of Rome established the International Criminal Court (ICC) and stipulated as crimes against humanity “intentional attacks against buildings dedicated to religion, education, art, science, or charitable purposes, historic monuments...provided they are not military objectives.” In September 2016 it secured its first conviction, when Ahmad al-Faqi al-Mahdi confessed to attacking historic and religious buildings in Timbuktu.

Compelled by that headway—and by the purposeful destruction in Afghanistan, Palmyra, and Iraq—the J. Paul Getty Trust, along with the American Academy of Arts and Sciences, convened a brainstorming meeting in December 2016 at the British Academy, London, to discuss an international framework for the protection of

cultural heritage in zones of armed conflict. Three months later the United Nations Security Council passed Resolution 2347, condemning the unlawful destruction of cultural heritage. It named as war crimes unlawful attacks against sites and buildings dedicated to religion, education, science, and historic monuments, and strengthened the mandate of United Nations Peacekeeping operations to include the protection of cultural heritage from destruction in the context of armed conflicts. The resolution gave formal, international attention to the protection of cultural heritage and its links to cultural cleansing.

Just last October, a meeting was held at UN Headquarters to declare the link between the destruction of cultural heritage and terrorism and mass atrocities. The meeting was hosted by, among others, Angelino Alfano, minister of foreign affairs and international cooperation, Italy; Federica Mogherini, high representative from the European Union; Irina Bokova, then director-general of UNESCO; and Simon Adams, executive director of the Global Centre for the Responsibility to Protect. Every speaker, including myself representing the Getty, argued for the protection of cultural heritage as both a local and shared resource.

All of these developments inspired the launch of a new initiative: The J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy. The first paper, *Cultural Cleansing and Mass Atrocities*, addresses the threats to cultural heritage in armed conflict zones and the connection between the destruction of cultural heritage, cultural cleansing, and mass atrocities. It was written by Thomas G. Weiss, Presidential Professor of Political Science at the CUNY Graduate Center, and Nina Connelly, research associate at the Ralph Bunche Institute of the CUNY Graduate Center. A second paper will appear this summer: *The Return of Cultural Genocide?*, which is written by Edward Luck, the Arnold A. Saltzman Professor of Professional Practice in International and Public Affairs at Columbia University.

We hope these papers inspire continued dialogue and progress on this crucial issue. *Cultural Cleansing and Mass Atrocities* is available for free download at getty.edu/publications.

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

Opposite: Taller Buddha of Bamiyan after destruction. Photo: picassos

The Getty Villa Reimagined

The J. Paul Getty Museum celebrated the completion of the Villa’s major reinstallation, as well as the exhibition *Plato in L.A.: Contemporary Artists’ Visions*, with an opening reception on April 17 and an alfresco dinner on April 18.

Attending the reception were artists represented in the *Plato* exhibition—Paul Chan, Rachel Harrison, Jeff Koons, Joseph Kosuth, Paul McCarthy, and Whitney McVeigh—as well as guest curator Donatien Grau. The next evening’s guests included artist Alex Israel; Ricky Martin and his husband, artist Jwan Yosef; artist and restaurateur Michael Chow; gallerist Honor Fraser; Gagosian Director Deborah McLeod; Maria Bell; Jane and Marc Nathanson; Eugenio Lopez; and Getty Trustee Megan Chernin and her husband, Peter Chernin.

Plato in L.A. is supported by Christie’s, with additional support from the Broad Art Foundation and Dallas Price-Van Breda and Bob Van Breda. The display of *Play-Doh* by Jeff Koons is made possible by support from Gagosian. Special thanks go to Getty hospitality partner Casa del Mar.

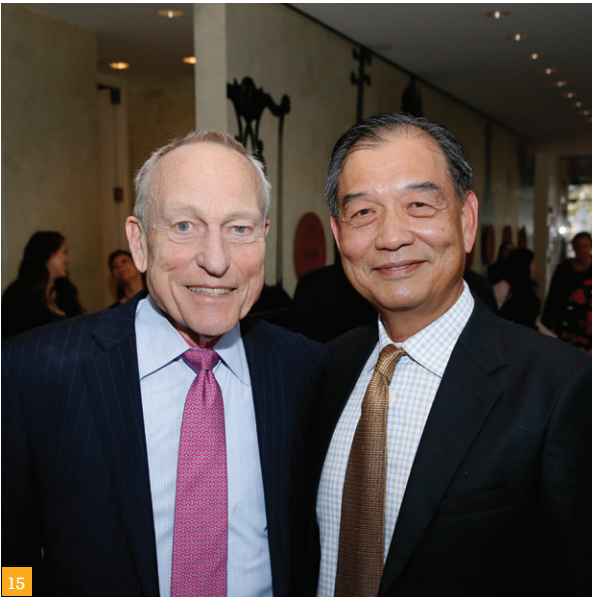
- 1. J. Paul Getty Museum Director Timothy Potts and Jeff Koons
- 2. Thomas Houseago, Donatien Grau, and Muna El Fituri
- 3. Brook Hazelton and Erin Hazelton
- 4. Hybrid performance ensemble String Theory chose the inner peristyle for its signature harp installation.
- 5. Graham Dalik, Sam Falls, Joe Zaria, and Isaac Joseph
- 6. Jwan Yosef and Ricky Martin
- 7. Whitney McVeigh and Paul McCarthy
- 8. Kathy Suder, Michael Chow, Honor Fraser, and Malerie Marder



President's Dinner

J. Paul Getty Trust President and CEO Jim Cuno and Getty Board Chair Maria Hummer-Tuttle hosted the annual President's Dinner on May 1 at the Getty Villa. The event honored the Getty's most generous donors.

- 9. Maria Hummer-Tuttle, Adele Yellin, and Michael Wilson
- 10. LeMel Humes and Suzanne Deal Booth
- 11. Cástulo de la Rocha, Zoila Escobar, and Jim Cuno
- 12. Coralyn AndresTaylor and Peter Taylor
- 13. Dallas Price-Van Breda and Frank Gehry



Honoring the Brysons

The Getty recognized an unprecedented \$5 million gift from philanthropists Louise Henry Bryson, board chair emerita and chair of the Getty Conservation Institute (GCI) council, and her husband, John E. Bryson, with a dinner on May 22 in the couple's honor. Their gift will create a new endowed fund to support work by the GCI.

- 14. John Holman, Ruth Bryson, Louise Henry Bryson, Kathleen Bryson, Jane Bryson, and Julia Bryson
- 15. Ron Olson and David Lee
- 16. Lisa Specht, Kent Kresa, Lynn Booth, J. Paul Getty Trust President and CEO Jim Cuno, and Robert Holmes Tuttle
- 17. Maria Hummer-Tuttle, Getty Board chair; Tim Whalen, the John E. and Louise Bryson Director, Getty Conservation Institute; and Nancy Englander
- 18. Marlyn Day and Robert Day





Getty Patron Program Reception

Getty Patrons attended a March 6 reception for *Michelangelo to Degas: Major New Acquisitions*. The event included an exhibition tour led by Julian Brooks, senior curator and head of the Department of Drawings.

19. Lidia Rubinstein, J. Paul Getty Trust President and CEO Jim Cuno, and Getty Board Chair Maria Hummer-Tuttle

20. Joanne Kozberg, Frank Baxter, and Kathy Baxter

21. Julian Brooks

22. Kathryn Ballsun

23. Richard Kuhlenschmidt and Betty-Jo Tilley



**Creativity Takes Many Forms at Getty Center College Night 2018
Inspired by LIFEWTR**

As the sun set on the evening of April 16, more than two thousand college students made their way up the hill to the Getty Center. The tram doors had barely opened before they glimpsed dancers descending the Spanish steps, welcoming them into a “City of Artists.”

“College Night celebrates the idea that the creative impulse takes many shapes, from visual arts to performance, scientific innovation, and play,” says Lisa Clements, assistant director of Education, Public Programs, and Interpretive Content at the J. Paul Getty Museum.

This year’s event was created with the generous support of LIFEWTR, which not only features emerging artists on its bottles, but also supports their work individually and through community engagement. Three LIFEWTR artists—street artist AIKO, local graphic artist David Lee, and abstract painter Jason Woodside—each actively participated in the event. Versions of their art, reimagined by students at the USC School of Cinematic Arts into animated visual music, lit up the courtyard.

Other highlights of the night: students screen-printed posters with David Lee and Self Help Graphics & Art; enjoyed a performance by electronic music artist Madame Gandhi; created wishing lanterns; interacted with a virtual reality “living” sculpture; collaborated to build an illuminated jellyfish sculpture; captured the excitement of the evening with 3-D



photography, including a backdrop of city views by Jason Woodside; explored brain processes with neuroscientist Barry Smith; shared a dialogue with AIKO about women in the world of street art; and participated in special tours of Getty exhibitions.

This fall, the College Night partnership with LIFEWTR continues in a night of creative time travel at the Getty Villa.



**JOIN THE
GETTY PATRON
PROGRAM**

When we combine our efforts with your support, the result is extraordinary. Your gift to the Patron Program helps us take exhibitions and initiatives to new heights, while engaging and educating audiences of all ages.

Patrons receive special access to the Getty through invitations to Patron events, exhibition openings, behind-the-scenes experiences, and other cultural offerings.

Learn more at [getty.edu/supportus](https://www.getty.edu/supportus)

AT THE
GETTY
CENTER

Right: *A Young Herdsman Leaning on his Houlette*, about 1650, Herman Saftleven the Younger. Black chalk and brown wash. The J. Paul Getty Museum. On view in *Masterful Likeness: Dutch Drawings of the Golden Age*

Far right: *Mary, Milwaukee, WI*, 2014, Alec Soth. Inkjet print. The J. Paul Getty Museum, Gift of Richard Lovett. © Alec Soth/ Magnum Photos. On view in *In Focus: Expressions*



Masterful Likeness: Dutch Drawings of the Golden Age

July 24–October 28, 2018

All that Glitters: Life at the Renaissance Court

August 28–December 2, 2018

The Flight into Egypt

September 18–December 9, 2018

Pastels in Pieces

Through July 29, 2018

AT THE
GETTY
VILLA

Installation view, from left: *La Habana–Venere Cubana*, 2015, Michelangelo Pistoletto. Courtesy the artist and GALLERIA CONTINUA, San Gimignano/Beijing/Les Moulins/Habana; *Caverne 2009*, 2009, Huang Yong Ping. Pinault Collection. © 2018 Artists Rights Society (ARS), New York/ADAGP, Paris; *Intellect to Opinion*, 2017, Joseph Kosuth. Courtesy of the artist. © 2018 Joseph Kosuth



Pathways to Paradise: Medieval India and Europe

Through August 5, 2018

Beyond the Nile: Egypt and the Classical World

Through September 9, 2018

In Focus: Expressions

Through October 7, 2018

Icons of Style: A Century of Fashion Photography, 1911–2011

Through October 21, 2018

Artists and Their Books/Books and Their Artists

Through October 28, 2018

A Queen’s Treasure from Versailles: Marie-Antoinette’s Japanese Lacquer

Through January 6, 2019

Plato in L.A.: Contemporary Artists’ Visions

Through September 3, 2018

Palmyra: Loss and Remembrance

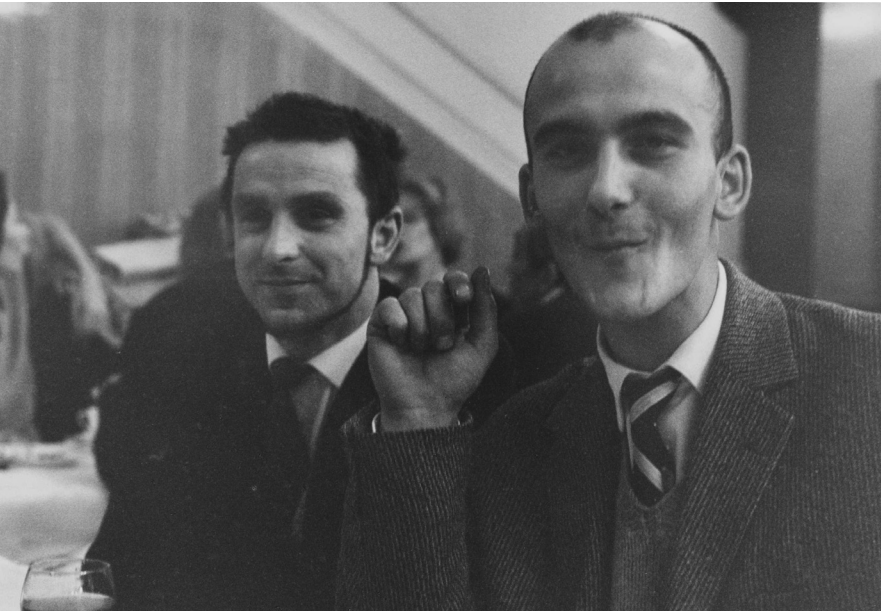
Through May 27, 2019

Harry Shunk and Shunk-Kender Photographs, 1957–1987

The German photographer Harry Shunk (1924–2006), alongside his Hungarian partner, János Kender (1938–2009), produced some of the most iconic images of European and American art of the postwar era. From the late 1950s to the mid-1970s, a period of intense, rapid shifts in the perception of what constitutes an art object, the pair documented artists and exhibitions that were central to the artistic developments of the time, including *nouveau réalisme*, pop art, minimalism, postminimalism, conceptual art, and performance.

This archive of Shunk’s work was donated by the Roy Lichtenstein Foundation to a consortium of five major institutions that will share the materials. The Getty Research Institute’s portion consists of approximately 183,000 items, including a near-complete set of 19,000 prints, 12,000 contact sheets, 126,000 negatives, and 26,000 color transparencies and slides. These images illustrate not only the close relationships between Shunk-Kender—as the photographers credited their collective work—and the artists whose work they documented, but also a profound understanding of these artists’ creative processes. The numerous individual portraits are particularly significant for how genuinely they capture their subjects—alone, at work, or posed in front of their artworks. Shunk and Kender were equally comfortable representing motion and rest, people and things, and their photographs capture a palpable energy: candid images of exhibition openings carry the mood of the party, while shots of installations and performances convey the very essence of these events.

Though eventually based in New York, Shunk and Kender traveled internationally to document numerous groundbreaking exhibitions in the late 1960s and early 1970s, including Harald Szeemann’s landmark *Live in Your Head: When Attitudes Become Form* in 1969; several iterations of the Venice Biennale and the Paris Biennale; as well as Expo ’67 in Montreal and Expo ’70 in Osaka. In New York they photographed the seminal



Harry Shunk (left) and János Kender at dinner for Lucio Fontana, La Coupole, Montparnasse, Paris, 1961. Photograph: Shunk-Kender © Roy Lichtenstein Foundation

exhibition *9 at Leo Castelli*, organized by Robert Morris in 1968 to introduce the art world to his concept of “anti-form” sculpture, and in 1970 they documented *Software* at the Jewish Museum, one of the first exhibitions to explore the effects of the information age on art.

Shunk-Kender extensively documented *nouveau réalisme* artists and became an integral part of their tight-knit artistic circle, often staying at the artists’ homes and traveling with them as they installed exhibitions and staged events. The pair met artists Christo and Jeanne-Claude, first shooting their wrapping of the Trocadéro in Paris in 1964, then becoming their de facto photographers—in a spirit more of collaboration than of strict documentation—for all subsequent site-specific projects into the 1970s. Shunk and Kender had also gained access to the art world across the Atlantic, forging relationships with Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, James Rosenquist, George Segal, and Andy Warhol.

Echoing this transatlantic aspect of the pair’s career, the consortium established by the Lichtenstein Foundation’s donation includes Centre Pompidou, the Getty Research Institute, the Museum of Modern Art, the National Gallery of Art, and Tate Modern. Learn more about the consortium and how the archive was divided among its five members on the Roy Lichtenstein Foundation website. View Shunk-Kender’s work on the Getty Research Institute’s website in “Special Collections.”



The J. Paul Getty Trust
Communications

1200 Getty Center Drive, Suite 400
Los Angeles, CA 90049-1681

NON-PROFIT
ORGANIZATION
US POSTAGE
PAID
LOS ANGELES, CA
PERMIT NO. 32365

INSIDE THIS ISSUE

**The Future of Panel Painting
Conservation**

**Open-Source Community
Watch**

A Researcher's Dream

Dedicated Docents

*Sveta for Hussein Chalayan, 2000, Sarah
Moon. Carbon print. The J. Paul Getty Museum.
© Sarah Moon. On view in *Icons of Style: A
Century of Fashion Photography, 1911–2011**

To unsubscribe, please visit
www.getty.edu/magazineoptout.

