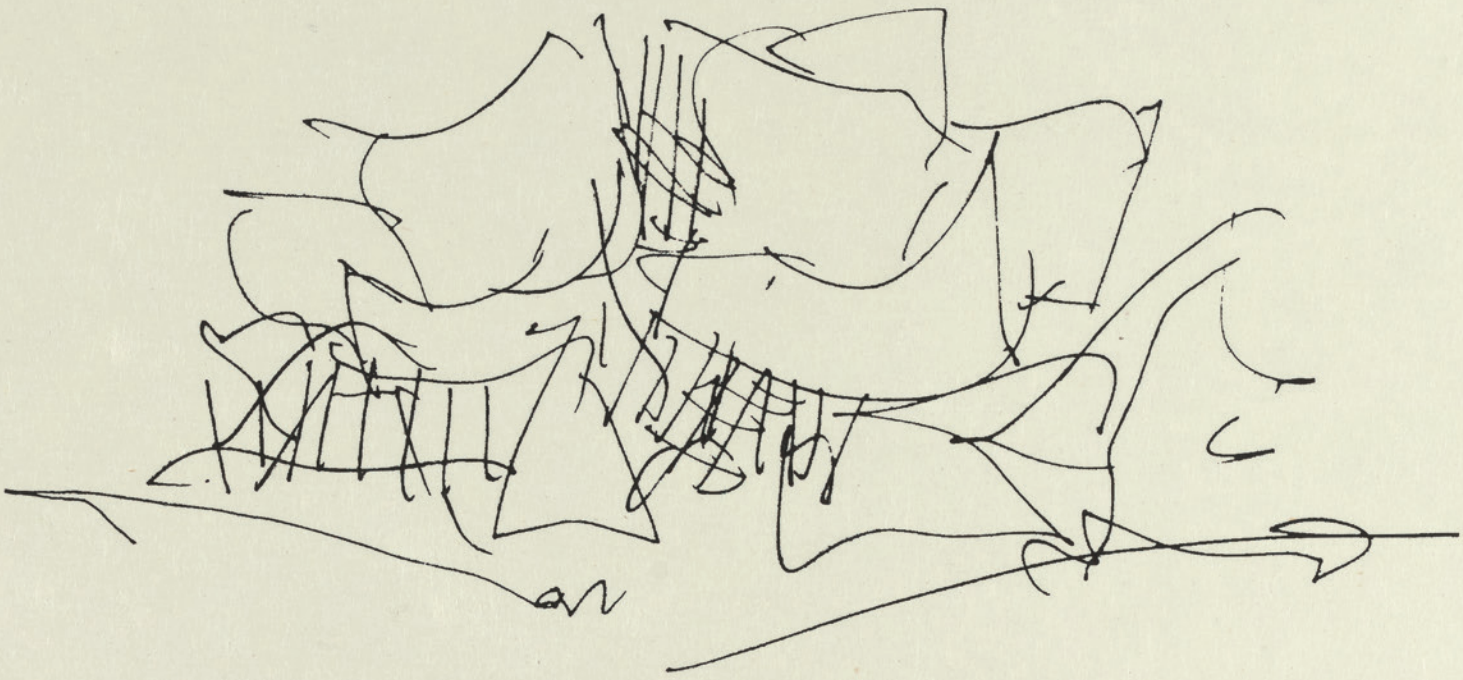
the GETTY



A WORLD OF ART, RESEARCH, CONSERVATION, AND PHILANTHROPY | Summer 2017

the GETTY

Summer 2017

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On the cover:
Frank Gehry (Canadian-born American, b. 1929). Sketch of exterior, The Walt Disney Concert Hall Portfolio, 2003. Los Angeles, Getty Research Institute, 2009.PR.3. © Gehry Partners, LLP.

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

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The Getty Research Institute (GRI) is known as one of the world's largest and finest arts and architecture libraries. Its Special Collections comprises rare and unique items, from the fifteenth century to the present, including books, photographs, prints, drawings, artists' archives, and video art, as well as architecture and design materials. All have significant research value to art historians and scholars in related fields.

The GRI's architecture and design collection includes a vast array of materials that reveal the complex dimensions of the design process from initial sketches and study models to evocative final renderings, detailed construction drawings, and published promotional photographs. The collection's extensive archival materials include letters, notebooks, audiovisual materials, and ephemera that outline the evolving themes and issues of architectural discourse.

A recent addition to that collection is the archive of world-renowned architect Frank Gehry. In this issue's cover story, you'll discover *The Frank Gehry Papers*, which span the period from the architect's early graduate studies to the 1988 competition entry for Walt Disney Concert Hall.

This issue of *The Getty* also includes an exploration by Getty Conservation Institute scientists of a painting that lies beneath Rembrandt's famous *An Old Man in Military Costume*. The story highlights how technical imaging is changing the field of art history by allowing scholars to examine artists' works and techniques in unprecedented detail.

This summer issue also provides us with an opportunity to look back at the twenty-five years of the Getty Foundation's Multicultural Undergraduate Internship program, which seeks to increase staff diversity at museums and arts organizations by offering paid summer internships to students from diverse backgrounds. Since its inception, more than 3,000 students have graduated from this program.

Rounding out this issue is an interview with curators working on the exhibition. *Photography in Argentina, 1850–2010: Contradiction and Continuity*. This exhibition is one of five being presented by the Getty as part of its region-wide initiative Pacific Standard Time: LA/LA, which launches in September.

Jim Cuno

I hope you can visit the Getty Center or Getty Villa this summer. You can also connect with us online at getty.edu, or through Facebook, Twitter, Instagram, and YouTube.

Bruce W. Dunlevie joins J. Paul Getty Board of Trustees

Bruce W. Dunlevie has joined the Getty's Board of Trustees. Mr. Dunlevie has worked in the early stage technology venture capital industry for thirty years and is a founder and General Partner of Benchmark Capital, based in Silicon Valley. Benchmark is responsible for the early stage funding of numerous successful startups including eBay, Twitter, Uber, Snapchat, WeWork, and Instagram. Mr. Dunlevie is currently the Chairman of the Board of the Stanford Management Company, the entity which oversees Stanford University's endowment. "We're delighted to have Bruce Dunlevie join the Board, with his extensive expertise in finance and innovation," says Maria Hummer-Tuttle, Board chair. "We very much look forward to working with Bruce in the years ahead as the Getty seeks to strengthen its digital leadership," says James Cuno, president of the J. Paul Getty Trust.

Bruce W. Dunlevie

Getty Research Institute Director Thomas W. Gaehtgens to Retire In 2018

Thomas W. Gaehtgens, director of the Getty Research Institute (GRI), will retire in early spring 2018 after more than a decade of leading one of the world's foremost institutions for art historical research.

"Thomas Gaehtgens' international standing as a leading scholar has enabled him to significantly broaden the vision and reputation of the Getty Research Institute," says James Cuno, president and CEO of the J. Paul Getty Trust. "The GRI has always been known as one of the world's largest and finest arts and architecture libraries, but under Thomas's leadership the GRI has become a robust, international center of original scholarship. In addition, Thomas's commitment to the digitization of the GRI's collection, and his enthusiasm for open access tools and research databases, has put the GRI, and by extension the Getty, at the forefront of the digital humanities."

Since becoming director of the GRI in 2007, Gaehtgens has overseen a dramatic expansion in the Institute's research projects, scholars department, exhibitions program, and digital initiatives in addition to the robust growth of the GRI's Special Collections. One of his important accomplishments was to move the GRI from an institution focused primarily on Western art to one with a more global approach, supporting collaborations with Chinese, Japanese, Indian, African, and above all, Latin American institutions.

Getty Receives Chairman's Award from Los Angeles Conservancy

The Los Angeles Conservancy has awarded the Getty and the City of Los Angeles its 2017 Chairman's Award for SurveyLA: The Los Angeles Historic Resources Survey, a citywide survey to identify significant historic resources that represents the largest and most ambitious historic resources survey project to date in the United States.

SurveyLA is a multi-year public/private partnership between the City of Los Angeles and the Getty, including both the Getty Conservation Institute and Getty Foundation. The significant cultural resources identified through SurveyLA are accessible and fully searchable online via HistoricPlacesLA, as are other historic resources that have been previously identified and designated. The system continues to be updated and can be accessed at historicplacesla.org.

Lloyd Cotsen, Getty Trustee Emeritus, Dies at 88

Lloyd Cotsen, who served on the Getty Board of Trustees from 2002 to 2006, has passed away. During his tenure at the Getty he served as Vice Chair of the Board, on all Board committees, and as a member of the Villa Council and Getty Research Library Council.

In addition to his leadership at the Getty, Cotsen also served on a number of arts, education, philanthropic, and cultural boards, including the Skirball Cultural Center, Armand Hammer Museum of Art and Cultural Center, Huntington Library, the American School of Classical Studies at Athens, and the Ahmanson Foundation. He served as advisor to the Cotsen Institute of Archaeology at UCLA. He established the Cotsen Family Foundation to aid in the development of gifted teachers and was a long-time trustee of Princeton University, where he created the Cotsen Children's Library. He founded the Cotsen Foundation for the Art of Teaching and the Cotsen Foundation for Academic Research.

The Getty community extends its deepest condolences to his wife Margit, and to his children and grandchildren.

LA ARCHITECT

The Getty Research Institute Adds the Frank Gehry Papers

The Getty Research Institute (GRI) is one of the premier institutions for the study of architectural history, especially modern architecture from Southern California. Now, a major new acquisition cements the GRI's standing in the field by adding the archive of the foundational years of Los Angeles's most prominent architect.

The newly acquired archive of the world-renowned architect Frank Gehry covers more than thirty years of his singular career and includes comprehensive material on some of his best-known projects. *The Frank Gehry Papers* encompasses the period from Gehry's early graduate studies to the 1988 competition entry for the Walt Disney Concert Hall, the success of which marked Gehry's entrée into a global architectural elite. (Gehry won the prestigious Pritzker Architecture Prize the following year, in 1989.)

The archive comprises drawings and sketches, partial and complete models, project documentation, correspondence, photographs and slides, and ephemera pertaining to 283 projects designed between 1954 (the Romm House project) and 1988 (the Walt Disney Concert Hall competition). The collection also includes materials produced after 1988 for projects which were initiated before that date, including construction documents and models for the Disney Concert Hall (completed in 2003), early design drawings for the Grand Avenue Project (still in development), and materials relating to later phases of projects which had begun much earlier (Loyola Law School, 1520 Cloverfield, and the Gehry Residence in Santa Monica, to mention a few). In total, these documents offer a comprehensive portrait of the emergence and rise to prominence of Gehry's architectural practice over a thirty-year period.

As Maristella Casciato, senior curator of architectural collections at the Getty Research Institute recently told the *Los Angeles Times*, "This is the California time—the Los Angeles period—of Frank. And as such, it is extremely relevant to our collection."

Above: Ron Davis House, South Elevation, 1968–1972, Malibu, California. Frank Gehry Papers at the Getty Research Institute. © Frank O. Gehry

Opposite: Walt Disney Concert Hall Model, 2003, Los Angeles, California. Frank Gehry Papers at the Getty Research Institute. © Frank O. Gehry

Above: Gehry residence.

Opposite: Walt Disney Concert Hall, Los Angeles, n.d. Photograph by Carol Highsmith. Washington, DC, Library of Congress, Prints & Photographs Division, Photographs in the Carol M. Highsmith Archive

Frank Gehry, who has major buildings all over the world, is at heart an LA architect. Born in Canada and raised in Los Angeles, Gehry studied architecture at the University of Southern California. He began his career working for the Viennese ex-pat Victor Gruen before starting his own Los Angeles practice in 1962.

Among Gehry's long history of major, highly-acclaimed buildings, there are two buildings that, while very different, are often top-of-mind when mentioning "Gehry" and "LA" in the same sentence: Gehry's own home in Santa Monica, and the Walt Disney Concert Hall. One marks the beginning of Gehry's reputation for invention and surprise and the other has become a glamorous icon of the Los Angeles landscape, recognized around the world as a cultural landmark.

The Gehry Residence

As Joseph Morgenstern noted in *The New York Times* in 1982, "when architects talk about Gehry, they inevitably discuss his house."

In 1978, Gehry converted a conventional pink bungalow in a quiet residential neighborhood into a unique new dwelling. Around the older house he built new spaces out of raw plywood, chain-link fencing, asphalt, and corrugated metal. The new dining room extended over the driveway, and visitors have noted their shock at realizing that the floor they were standing on was the asphalt on which cars once parked. Architects and designers who have visited the house have raved about the play of interior and exterior spaces, the unconventional materials, the quality of light bouncing through windows and chain link, and the play of old and new, structured and organic. The house became a symbol for Frank Gehry himself, in essence an old-fashioned, practical architect who pays extra care to the client's needs (and budget) but who also takes fantasy, creativity, and invention seriously.

Many of Gehry's Santa Monica neighbors were less than enamored with the new exterior of the little bungalow in which Gehry raised his family. Neighbors protested about the metal and plywood façade so much that it made news in local papers. One neighbor even wrote a letter to the *Los Angeles Times* complaining that the house had been abandoned and left undone.

Through the years the "unfinished" exterior, with its exposed studs and unpainted metal walls, has remained, with slight tweaks here and there by the architect-owner. The landscaping has matured and the neighbors have stopped criticizing. And architecture students and aficionados look up the house in guide books and make their way to the quiet residential block in Santa Monica to photograph it from the outside and try to discern its interior surprises.

In 2012, after the house was awarded the American Institute of Architects' prestigious Twenty-five Year Award, Robert Campbell wrote about the house for *The Boston Globe*.

"You get different explanations of what he was up to," noted Campbell. "Gehry just said he took a close look at Los Angeles and realized much of it was built of junk, so why not do something creative with that reality? In any case, the house made Gehry famous. It came years before such major works of his as the Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles; or the Ray and Maria Stata Center at MIT."

Walt Disney Concert Hall

In 1988, Frank Gehry won the high-profile competition to create the new building for the Los Angeles Philharmonic, the Walt Disney Concert Hall, which was completed in 2003.

The Frank Gehry archive at the GRI contains more than 120 models from all phases of the Walt Disney Concert Hall project. A model of the building and an early study model of the interior concert hall are currently on view in the Getty Research Institute exhibition *Berlin/Los Angeles: Space for Music*. From fragile constructions pieced together with tape and paper to representations of the future building, these models convey the extensive process by which abstract ideas evolve into three-dimensional objects.

The archive includes plans, digital born drawings, study and complete models, project documentation, and photographs related to the long and complicated design process. During the extensive planning of the Walt Disney Concert Hall, the design changed quite a bit, which is evidenced in competition models and later models.

As Nicolai Ouroussoff noted for his review of the newly opened building in the *Los Angeles Times* in 2003, "few buildings in the history of Los Angeles have come burdened with greater public expectations than the Walt Disney Concert Hall. None has lived up to such expectations so gracefully." He added, "the hall is the most significant work ever created by a Los Angeles architect in his native city. The hall's flamboyant undulating exterior—whose stainless steel forms unfold along downtown's Grand Avenue with exquisite lightness—is a sublime expression of contemporary cultural values. Its intimate, womb-like interior should instantly be included among the great public rooms in America."

Ouroussoff was not the only critic to heap praise on the building, and it quickly became a beloved feature of the Los Angeles cityscape and one of the most iconic structures in the country. The blooming silver structure rises out of downtown Los Angeles in countless pictures, commercials, films, and television shows, an artful indicator of place. In the fourteen years since it opened, the Walt Disney Concert Hall has become an iconic and highly recognizable LA landmark.

Gehry himself has noted the special importance of his two signature buildings in Los Angeles, his hometown.

In 2013, on the tenth anniversary of the Walt Disney Concert Hall's opening, Gehry told the *Los Angeles Times,* "This has become my home and family, and changed my life, and it's the one building other than my house that I get to use—a building that I've designed that I get to use."

CONTRADICTION AND CONTINUITY

Creating an Exhibition of Photographs

One of the most important roles of a curator is to create an imaginative exhibition space, where visitors can enter into a dialogue with works of art and gain a deeper understanding of the historical context in which they were created. In a discussion with co-curators Judith Keller and Idurre Alonso, we learn about the genesis of the upcoming Getty Museum exhibition *Photography in Argentina, 1850–2010: Contradiction and Continuity* (opening September 16, 2017) and how they approached organizing what will be the largest exhibition of Argentine photographs in the United States, featuring the work of sixty artists.

Photography in Argentina will be senior curator Judith Keller's final Getty exhibition. It is one of five exhibitions being presented by the Getty as part of Pacific Standard Time: LA/LA, an initiative exploring Latin American and Latino art at more than seventy cultural institutions throughout Southern California.

Her collaborator on this project is Idurre Alonso, associate curator of Latin American collections at the Getty Research Institute. Prior to joining the Getty in 2014, Alonso was a curator at the Museum of Latin American Art (MOLAA) in Long Beach.

Above: *Mothers of the Plaza de Mayo during their Customary March*, 1981, Eduardo Longoni. Gelatin silver print. Courtesy of and © Eduardo Longoni

Opposite: *Queen of Wheat. Gálvez, Santa Fe Province*, 1997, print 2016, Marcos López. Hand-colored inkjet print. Courtesy of Rolf Art & Macos López. © Marcos López

When did you start thinking about this exhibition and conceptualizing it?

JK: When the Pacific Standard Time: LA/LA initiative was announced, the Museum was eager to participate and began discussing possible related exhibitions. I proposed that the Department of Photographs organize a show around the subject of constructed photography in Latin America. I had seen Idurre's 2010 MOLAA exhibition, *Changing the Focus*, a survey of Latin American photography of the 1990s, and thought she would be the best person with whom to collaborate.

What interested you about constructed photography?

JK: It's the kind of photography that requires the artist to create, fabricate, or build a scene to be photographed.

What did you find intriguing about Argentina?

IA: We decided to focus on Argentina because little is known about Argentine photography in the US Argentina has a very different history in contrast to other Latin American countries; its colonial and

postcolonial processes were different. Its early history after independence is similar to that of the United States.

How is Argentina's early history similar to US history?

IA: As in the US, Argentina has a large European immigrant community. The issue of the indigenous communities being forgotten by the government is another point in common. Argentina is a very large country with a very vibrant capital, but the rest of the country is sparsely populated. The late nineteenth century Conquest of the Desert in Patagonia is very similar to the conquest of the West in the US. The gauchos could be compared to cowboys, who also became a type of national myth in the US. During the nineteenth century, it was also a very progressive country with quite advanced political ideas. After independence, Argentina became the fifth-largest economy in the world.

Above: Co-curators Judith Keller and Idurre Alonso and curatorial assistant Fabian Leyva-Barragan view photographs by Graciela Sacco in the Department of Photographs Study Room. Photographs © Graciela Sacco.

Below: *Chief Pincén*, 1878, Antonio Pozzo and Samuel Rimathé. Albumen print. Courtesy of Diran Sirinian. Photo: Javier Agustin Rojas

During your research, did you uncover anything that surprised you?

JK: One of the reasons that I became deeply interested in Argentina—as we visited and did more art historical research—was the sense of discovery. We were discovering a lot of artists that we hadn't known. In Argentina, historical photographs, and particularly nineteenth-century materials, are still very much in the hands of collectors and book dealers.

We found that photographs from the nineteenth century hadn't been collected by museums in Argentina. That's one of the reasons why we include so much nineteenth-century material in the exhibition.

The show has four broad themes—civilization and barbarism, national myths, the gesture, and fissures. We're trying to give viewers an idea of the depth of the history of photography in Argentina, as well as the breadth of the history of how the country has evolved.

lA: For me, the biggest discovery was the abundance of material representing indigenous communities in the nineteenth century. I wasn't aware of photographers' and collectors' interest in this subject.

Which indigenous groups are featured in this exhibition?

IA: We will be including various photographs of Patagonian indigenous people and some of the Gran Chaco region. We will display nineteenth-century photographs that emphasize the "otherness" of the indigenous people. We also will feature the work of artists such as Grete Stern, who was not interested in "otherness," but showed them as people in their environment.

Why were the indigenous people initially disregarded as a national symbol?

IA: For the government, they were not a representation of progress, but regarded as "barbaric" people, so it became evident that they didn't want to use them as an important image of the country. In contrast, other Latin American countries, such as Mexico at the beginning of the twentieth century, used significant indigenous populations to generate a specific national identity in what is known as the *indigenista* movement.

JK: There were huge indigenous populations in Argentina that were eradicated in the late nineteenth century in a very aggressive effort.

Can you share an interesting highlight from your trips to Argentina?

IA: We made five trips to Argentina. Each time, we used public transportation instead of renting a car or having a driver. We sometimes traveled by train. All this allowed us to see other parts of the city and the country.

JK: The rail system was created by the British in the nineteenth century, and they never really modernized it. This led to our discovery that there's no real infrastructure in the interior of the country. That has always been a lament of farmers there. Argentina is much more than what goes on in Buenos Aires, and that is the subject explored by a number of the artists in our exhibition.

What did you learn and accomplish from the collecting trips?

JK: We were lucky to meet a circle of collectors who, ultimately, were quite generous in making loans of nineteenth-century material.

IA: We visited numerous artists in their studios. There's only one major gallery in Argentina exclusively dedicated to photography, and many of the artists in the show do not have gallery representation

JK: On each of our trips, we met daily with collectors, historians, and artists. We also compiled a library of material. People gave us books that you can't find here and we also purchased books that we learned about in Argentina.

How does a photograph intended for propaganda purposes become a work of art?

JK: I think that it's too narrow to talk about it as becoming a work of art. I think it becomes something that's important to the culture and is an important cultural artifact or cultural reflection. We're looking at photographs made for propaganda more as a form of construction. For the purposes of our show, we are looking at the accumulation of images as an archive. For example, the strategy of making numerous photographs of Eva Perón in her role as first lady at official events, where she's almost always the only woman in the midst of a group of men who have just made a decision about something. It was a very carefully constructed propaganda machine. Our interest in these photographs has to do with accumulation of thousands of them, rather than one or two.

IA: In the show, we present images of Eva Perón that appeared in the press, which was controlled by the Peronist government. We also show photographs of Evita by Gisèle Freund, which were published in a *Life* magazine issue that the Argentine government banned because the magazine had portrayed an image of the first lady that did not correspond with the official image.

How is Argentina perceived in the international and national imagination and what is the reality?

IA: There are many realities. We wanted to question how Argentina is perceived as, for example, ethnically homogeneous and progressive, and how photography supported that at some point. Later, in the 1970s, 1980s, and 1990s, photographers questioned all those preconceived ideas and images. Rather than supporting official agendas, they started to point out the failures and issues with those past constructions.

A key moment for reconsidering the Argentine identity was during the 1910 centennial of independence, when Argentinians asked themselves: What really is the Argentine identity? A conscious decision was made to select the gaucho as the symbol of Argentina. The political and intellectual elite embraced the countryside, and gauchos presented an alternative to the foreign immigration narrative. It's interesting to see all these shifts and contradictions. That's the reason the exhibition title is "contradiction and continuity." Identity is continuously evolving, sometimes in contradictory ways.

How did photography have a role in questioning and dismantling the official history of Argentina?

JK: Photography had a strong role during the last dictatorship from 1976 to 1983, known as the period of the "dirty war." The collaboration between protesters and photographers made the press aware of the fact that so much violence and suppression was happening, that so many people were disappearing. The military government was kidnapping, detaining, torturing, and often killing people in a very clandestine way.

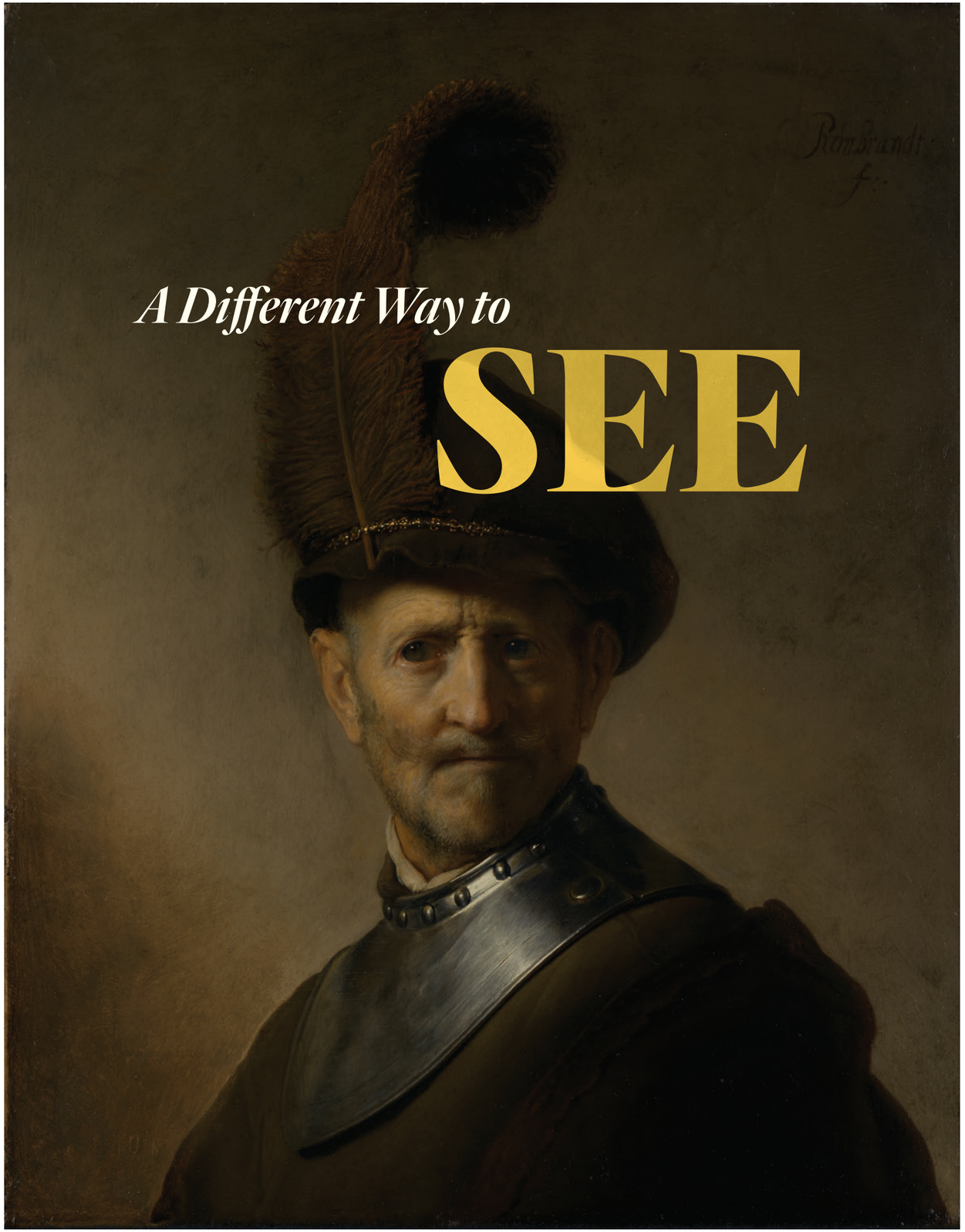
One group that was especially effective in calling attention to this was the Mothers of Plaza de Mayo (*Las Madres de Plaza de Mayo*), who started gathering in the '70s soon after this activity began. They made their gesture, their effort, by using photography and family photographs of their sons, daughters, husbands, and brothers who had disappeared. They would congregate every Thursday at the Plaza de Mayo. As their protests grew larger, more and more photographers would be there to photograph them, and those images would appear in the international press. The mothers held signs with the photograph, name, and age of the disappeared family member. In a way they were trying to bring these individuals back to life. Some people did reappear alive, and the signs often called for them to return alive. But as many as 30,000 people never returned.

What do you hope the legacy of the exhibition will be?

IA: We have made an effort to compile a comprehensive exhibition catalogue that includes contributions by the most important photography scholars from Argentina. It is the first time that the writings of these specialists appear together in a publication.

JK: I hope it will motivate more research. There's still a huge amount to do, especially to get more of the history into English-language publications so that it's available to a wider audience. With globalization, there's more interest in what is happening in Latin America. We're trying to contribute to that through our show.

A Different Way to SEE



Since the late 1960s, art historians have known that another painting lay underneath Rembrandt's famous *An Old Man in Military Costume* (painted about 1630–1631), a compelling character study (tronie) of age and one of the J. Paul Getty Museum's most beloved Dutch paintings. Until recently, however, seeing that hidden image in detail has eluded researchers. But thanks to science, we now have a clearer image of what lies concealed beneath this Rembrandt painting.

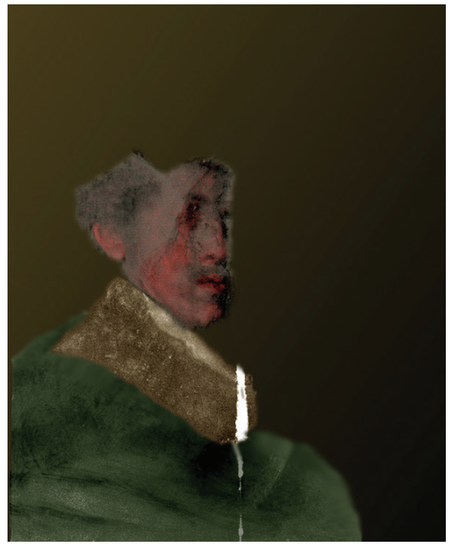
The existence of an underlying painting—an image of a man—was first discovered in 1968 through X-radiographic (X-ray) imaging. In the early 1990s, the painting was studied with neutron activation autoradiography. This imaging technique more clearly revealed certain components of the hidden figure, such as the robe he was wearing; significantly, it also provided information about the distribution of chemical elements in both the underlying and the surface painting, allowing some of the pigments to be inferred.

Still, questions remained. Some twenty years later, new technology—in this instance, a preproduction model of the Bruker M6 macro-X-ray fluorescence (XRF) scanner, an instrument that detects the chemical composition of an artwork across a large area, creating an elements map—was able to answer some of those questions about the pigments.

"Just a few years ago," notes Karen Trentelman, senior scientist at the Getty Conservation Institute (GCI), "a study like this would have required transporting the *Old Man* to the nearest synchrotron—in the Getty's case, the one at Stanford University—for a period of time. As analytical tools become more portable and more affordable, we can now bring the instrument to the painting, rather than the other way around. What's also exciting about the macro-XRF scanner is that it produces scientific data as images, which are a universal language."

An Old Man in Military Costume was scanned in collaboration with Joris Dik of the Delft University of Technology, and Koen Janssens and Geert Van der Snickt of the University of Antwerp. The resulting element maps provided the clearest information yet about the distribution of chemical elements across the two paintings and enabled the creation of a digital color reconstruction of the underlying figure. This also helps conservators and scholars such as Yvonne Szafran, senior paintings conservator, and Anne Woollett, curator of paintings at the J. Paul Getty Museum, understand how the pigments in the surface painting may have changed over time.

The Rembrandt project is an example of a major shift now occurring in art history, as technical imaging allows scholars to look at an artist's work and technique in unprecedented detail. It's also a leap forward for conservation science. At the GCI, recent imaging advances allow for the exploration of new avenues of research, the development of holistic conservation strategies, and more effective communication about the work of the Institute. Newly developed imaging methods furnish a wide range of information critical to the understanding and conservation of cultural heritage—from surface properties such as color and texture, to the location and shapes of underlying features, to the chemical composition or physical properties of individual components. Imaging not only helps distinguish original from restoration materials, it can also document their precise location across an object. It aids in the visualization of relationships and correlations among different components of an object, revealing, for example, where a pigment might be aging differently in different binding media.



Right: Color digital reconstruction of hidden figure underlying *An Old Man in Military Costume.*

Opposite: *An Old Man in Military Costume,* about 1630–1631, Rembrandt Harmensz. van Rijn. Oil on panel. The J. Paul Getty Museum

Thus, imaging provides a better understanding of how objects were made and how they may have changed (or be changing) over time—essential information for conservation planning and for improving conservation interventions. Additionally, because images are a universal language, imaging can convey complex information to a wide audience, enabling interdisciplinary work and effective communication with a broad range of stakeholders, including scientists, conservators, site managers, architects, engineers, art historians, scholars, and the general public.

Until recently, most scientific imaging equipment could not effectively or safely be transported to more challenging environments, such as remote archaeological sites. Today, however, many imaging technologies once available only in a museum laboratory have been adapted with increasing portability for use in the field.

"A system that fits comfortably into a backpack, utilizing relatively simple and affordable camera equipment and filters, and enabling imaging across the visible, infrared, and ultraviolet regions of the electromagnetic spectrum, has become a regular part of the investigation phase of GCI's projects in remote areas of Egypt, China, and Italy," says Lori Wong, a wall paintings conservator and project specialist at the GCI.

Such portability proved especially valuable in work in the Tomb of Tutankhamen, in the Valley of the Kings at Luxor in Egypt. Restrictions on sampling necessitated greater emphasis by the GCI–Ministry of Antiquities project team on noninvasive examination methods; imaging therefore played a significant role in the investigation of the tomb.

"Technical imaging of the burial chamber wall paintings provided key information for understanding Egyptian painting technique, current condition, and ancient and contemporary interventions undertaken in the tomb," says Wong. "False-color imaging—combining visible- and infrared-reflected images—clearly visualized and mapped areas of modern repainting. These areas had not been recorded previously, and mapping the distribution of this intervention would have been impossible to obtain with point analyses."

In multi- and hyperspectral imaging, the capability of the portable imaging system is extended by increasing the number of bands across the electromagnetic spectrum over which images are collected. Besides providing images, these powerful systems facilitate the characterization or identification of pigments and dyes. Combined with large-scale XRF mapping, which offers complementary information in the form of elemental analysis, these imaging techniques have revolutionized the examination of painted surfaces, providing unprecedented insight into the original construction and subsequent deterioration of works of art.

An early example of the combined use of these two imaging technologies at the Getty was the study of Jackson Pollock's *Mural* (1943, University of Iowa Museum of Art). Imaging helped answer questions about how this large and complex painting was created. In collaboration with John Delaney of the National Gallery of Art, the eight-by-twenty-foot painting was imaged using a scanning hyperspectral camera, originally designed for terrestrial remote sensing but modified for examining works of art. Macro-XRF maps of select areas were collected, which, together with the hyperspectral images, allowed the research team to virtually "unpack" the paint layers, determining the order in which Pollock laid down the numerous overlapping colors and shapes. Without the use of both modes of imaging, this information would have been possible only through the removal of samples for cross-sectional analysis.

The inclusion of the hyperspectral images and XRF element maps in the subsequent GCI–Getty Museum exhibition of *Mural* proved to be an extremely engaging means of communicating the results to the public. Many visitors viewed the painting, moved on to study the imaging results displayed in an adjacent gallery, and then returned to view the painting again with the new insight provided by the imaging results.

Below: False-color image (on the right) clearly shows the large area of restoration on the headdress of Tutankhamen's *ka*.

Opposite, top: *Mural*, 1943, Jackson Pollock. Oil and casein on canvas. Gift of Peggy Guggenheim, 1959.6. University of Iowa Museum of Art. Reproduced with permission from The University of Iowa. Below, in descending order: respective hyperspectral images obtained from absorption bands associated with: cerulean blue (cobalt stannate); cobalt blue (cobalt aluminate); and silicate (clay-type mineral). The silicate material occurred in a water-based economy house paint that Pollock used alongside traditional artist's oil paints. Analysis and images: John Delaney, Senior Imaging Scientist, National Gallery of Art, Washington, DC.

At Kasbah Taourirt in Ouarzazate, Morocco, site of a GCI Earthen Architecture Initiative project undertaken in collaboration with the Centre de Conservation et de Réhabilitation du Patrimoine Architectural des Zones Atlasiques et Subatlasiques, the interior painted decoration was at risk of loss because of the poor condition of the earthen structure. Imaging methods were critical to the development and implementation of integrated solutions that both stabilized the architecture and preserved the interior painting. In conjunction with Carleton Immersive Media Studio, orthographic photo-elevations of the painted surfaces were generated from a photogrammetric model using MeshLab, an open source software, and were used as base images for condition mapping.

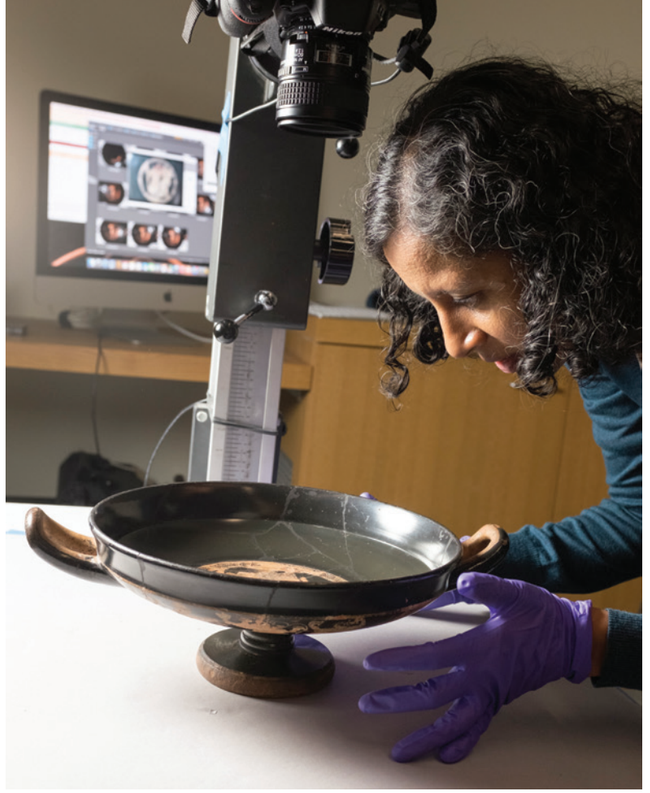
"Tying these two-dimensional condition maps to the overall coordinate system of the surveyed site enabled us to create a three-dimensional model in which structural conditions, such as cracks and other architectural features, could be correlated directly with the painted decoration," says Wong. "These models were an important tool in the assessment, treatment development, and planning phases of the project and helped communicate to the structural team how to design and implement stabilization measures that avoided fragile areas of painting."

These advances in three-dimensional imaging and computational modeling, utilizing photogrammetry—and, increasingly, laser scanning—allow for better correlation of conditions between the interior and exterior, improve conservation treatment design and implementation, and enhance our ability to monitor change, such as the widening of a crack or the increase of delamination of an area of painted plaster.

"Imaging technologies have proven to be a great asset in the GCI's work as we document, study, investigate, plan, treat, and monitor our artistic legacy," says Trentelman. "Our current suite of imaging technologies has helped us carry out our work more efficiently, with increased specificity and accuracy—and, crucially, less invasively. It's the nature of technology to advance, with each successive development adding new capabilities and functions. For the imaging of cultural heritage, this means that we can look forward to increasingly portable and versatile technologies. It will be exciting to see those developments that lie ahead and the new tools they'll provide as the GCI continues to develop a range of resources for the conservation field."

25 YEARS OF POSSIBILITIES

REFLECTING ON



Since 1993, the Getty Foundation has fostered careers in museums through its Multicultural Undergraduate Internship program based in Los Angeles. Launched in the wake of civil unrest in 1992, the program seeks to increase diversity within the staffs of museums and visual arts organizations by offering paid internships to outstanding students of diverse backgrounds who either live or attend college in Los Angeles County.

Each summer interns gains exposure to career possibilities at museums and arts organizations large and small across greater Los Angeles, from MOCA, the Hammer Museum, and the Huntington and the various Getty programs to university art museums and community-based arts nonprofits. Graduates of the program now number well over 3,000 and can be found all over the world and in a variety of fields that support art and cultural heritage.

"Now after twenty-five years we are really seeing the effects of our sustained commitment to the Multicultural Undergraduate Internship program—we now have thousands of former interns and every year we learn of more who are working in the arts," says Deborah Marrow, director of the Getty Foundation. "The Getty internships have opened doors to career possibilities in the visual arts and museums by providing students with engaged mentors and new professional experiences."

As the Multicultural Undergraduate Internship program celebrates its twenty-fifth year, the Getty Foundation looks back on how the program has affected the lives of participants and where they are today.

A Path Toward Museum Leadership

Sanchita Balachandran is associate director of the Johns Hopkins Archaeological Museum and senior lecturer in the Department of Near Eastern Studies at Johns Hopkins and was in one of the earliest years of the Getty internship program. In 1994, Balachandran was on her way to a career in medicine, but had an enduring interest in art and often took art history courses as electives. Today she teaches courses in the examination and technical study of archaeological objects, and the history and ethics of art conservation. This change in Balachandran's career path came down to one professor's recommendation.

"I was an undergrad at Pomona College at the time and pretending to be pre-med and a biology major, but secretly wanting to learn more about art history," says Balachandran. "One of my art history professors, Mary McNaughton, said to me, 'you should apply for this internship at Scripps College supported by the Getty.'"

Balachandran used her existing studies in science to pursue a career that focuses on the research and conservation of art objects from the ancient world. Her work as an intern with professionals such as Brian Considine, former senior curator of decorative arts and sculpture at the J. Paul Getty Museum, convinced her that she could use science as a tool to better understand the world through art.

"The vision of the Getty Foundation in creating this program and having the courage to maintain long-term focus is very inspiring to me," continues Balachandran. "I think there are plenty of people who want to address the lack of diversity in many different fields, but often the interventions are short-term or project-driven. What is really extraordinary about the Getty's intern program is that it has been an ongoing commitment for a quarter century."

Josh Yiu was an intern at LACMA's Asian art department in 1999 and is now director of the Art Museum at the Chinese University of Hong Kong. "When I started the Getty internship, my supervisor emphasized that I wasn't just another pair of hands. The staff was really invested in me learning about objects in the collection and about museum work," says Yiu. "That approach has really stuck with me and has informed my own supervision of interns over the years."

Yiu also appreciates that his internship gave him early insight into the nature of curatorial work, providing valuable learning that isn't usually a part of college curricula. "People assume that art history majors are trained to do object research, but only when you start working in a museum do you realize it is so much more than stylistic analysis," observes Yiu.

Yiu and Balachandran are among a growing number of former interns pursuing museum careers. Alumni currently hold curatorial, education, and programming positions at a number of

Left: Getty internship alumna Sanchita Balachandran. Image courtesy Marlin Lum, Cultural Heritage Imaging, and the Johns Hopkins Archaeological Museum

Right: Getty internship alumnus Josh Yiu. Image courtesy Art Museum at the Chinese University of Hong Kong

Left: Getty internship alumnus Edgar Garcia pictured at City Hall

Right: Getty internship alumna Hanna Girma at the Mistake Room.

prominent local and national museums, including LACMA, MOCA, the Detroit Institute of Arts, the Hirshhorn, and the Guggenheim Museum in New York.

A Path Toward Civic Engagement

When Edgar Garcia took on an internship with the Los Angeles Conservancy in 1999, he didn't know that it would shape his career for years to come. After considering a number of professional paths afterwards, he always returned to his initial passion—protecting and promoting Los Angeles' architectural and historical legacy.

"The Getty internship was the single defining experience that shifted my career trajectory toward arts management and cultural policy," says Garcia. "Prior to the program, it had never seemed viable only because in my very Mexican upbringing, a profession was very much only doctor/lawyer/engineer. But that summer I met teams of dedicated, smart, savvy, thoughtful professionals who worked toward their culturally oriented goals as much, if not more, than professionals from other sectors. I was hooked."

Garcia began working for the City of Los Angeles, first as the city's first ever preservation planner in the Office of Historic Resources, and now as arts and culture deputy for the Office of Los Angeles Mayor Eric Garcetti. He works closely with arts and culture-aligned city departments, specifically the Los Angeles Public Library, the Department of Cultural Affairs, and the *El Pueblo de Los Angeles* Historical Monument.

"As an alumnus of the Getty Foundation's intern program and a product of this investment in diversity, I always feel a personal link to all things Getty in Los Angeles," says Garcia. "The Getty is so much part of the DNA of the city's cultural life, and its resources and programs have allowed me to give back in ways that I hope will enrich future generations of Angelenos."

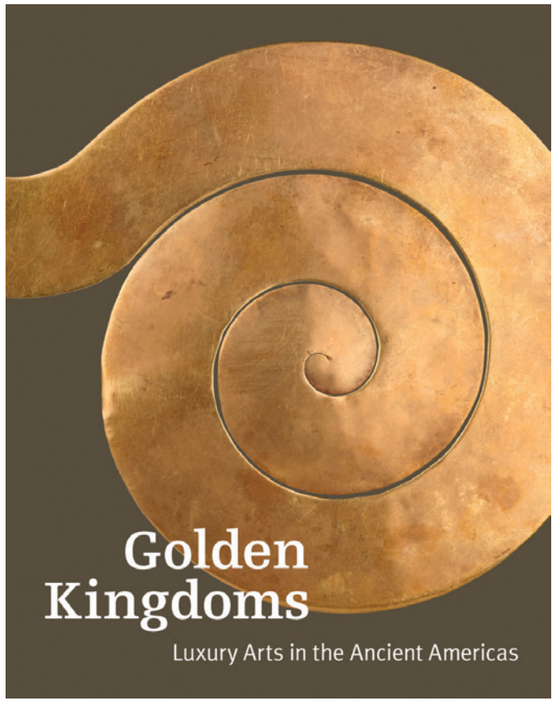
A Path Toward That First Break

For many interns, their experience is a foot in the door that can lead to full-time employment. Hanna Girma participated in the Getty intern program several times, with her last internship in 2016 at The Mistake Room nonprofit gallery near downtown Los Angeles. The gallery hired her as assistant curator after her internship, one of many examples of how developing connections through the program can create new opportunities. Additionally, many former interns go on to become supervisors within the intern program, offering their experiences and expertise to a new group of enthusiastic undergrads.

Girma's advice for future interns?

"Take advantage of all the amazing resources your Getty internship has to offer. Talk to other people in your arts organization and find out what they do, because there are so many wonderful arts-related jobs out there that you may not know exist. Attend public programs at different institutions, foster relationships with other Getty interns, and use your badge to go to museums for free!"

BOOK EXCERPT



Golden Kingdoms: Luxury Arts in the Ancient Americas

Edited by Joanne Pillsbury, Timothy Potts, and Kim N. Richter

In October 1502, Christopher Columbus's fourth voyage brought him to the coast of Central America, specifically to a region he would later name Costa Rica, or "rich coast." He bestowed this name because of the exquisite gold ornaments he saw worn by the locals who greeted him, works probably similar to the eagle pendants that have survived to the present day. The encounter sparked a European passion for gold, setting in motion a cascading series of events that resulted in a devastating loss of native traditions and lives. This European obsession for gold and other rare metals perplexed many indigenous people, for to them other materials were often of far greater value. Writing in 1572, the Spanish colonial administrator Pedro Sarmiento de Gamboa, for example, noted that in the Andean region of South America, home to the Inca Empire, natives esteemed a red shell—almost certainly Spondylus, a spiky bivalve—more than silver or gold. In Mesoamerica, the cultural region that encompasses the area from what is now Honduras to Mexico, where the great Maya city-states and ultimately the powerful Aztec Empire once flourished, green and blue stones such as jade and turquoise were arguably the most sacred and precious materials, even while gold sources in western and southern Mexico were being exploited by Tarascan and Mixtec metalsmiths, respectively. Everywhere, finely woven tapestry garments and feather works were among the most labor-intensive and highly prized luxury objects of all.

This volume, which accompanies the exhibition *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*, investigates the development of luxury arts from delicate works of shell to brilliant displays of gold, from approximately 1000 BC to the arrival of Europeans in the early sixteenth century. It follows the progress of gold working across the Americas as it crosses paths with other precious materials, thus offering comparisons between Western notions of luxury, including the primacy of gold, with ancient American beliefs that were at times strikingly different. The authors draw on various markers, from linguistic evidence to archaeological data, not only to pursue new understandings of valued materials but also to cast light on both the people who transformed them into extraordinary works of art and the patrons who infused them with religious, social, and political significance. At its heart, this book is about how individuals, collectively or independently, made certain aesthetic and material choices about how to express their deepest beliefs.

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Luxury arts—especially fragile tapestry and feather work, and mutable metals—were particularly vulnerable to the depredations of the Spaniards in the colonial period. Luxurious Mesoamerican books were burned as instruments of the Devil; sumptuous Andean textiles were likewise destroyed, either through intentional campaigns or neglect. Metals, so easily transformed, would be transformed again, to suit new purposes. Pre-Columbian metal objects were melted down and cast into ingots for ease of transport and trade. The destruction was colossal in scale. Chan Chan, the great capital of the Chimú culture (AD 1000–ca. 1470) on Peru's North Coast, once famed for its brilliant metalsmiths, was subjected to systematic looting in the sixteenth century: colonial authorities granted what amounted to mining rights, which allowed the pillage of pre-Hispanic tombs, as long as the Royal Fifth—the 20 percent of booty owed to the Spanish king—was paid. Most works of Pre-Columbian art in metal were melted down, yet, extraordinarily, rare survivals have come to light, such as a set of gold and silver goblets from Chan Chan that somehow escaped the notice of the Spaniards in the sixteenth century. These elegant vessels were excavated in the twentieth century, by which time their interest as a connection to ancient civilizations outweighed their value as raw material.

These precious works, exceedingly rare testaments to the brilliance of ancient American courts and their artists, remind us of the fragility of cultures. It is in these deeply resonant works, these tangible connections to worlds now almost entirely lost to us, that the great imagination and the artistry of ancient Americans live on.

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

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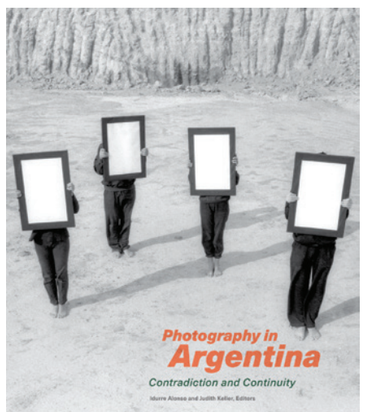


Photography in Argentina: Contradiction and Continuity

Edited by Idurre Alonso and Judith Keller

From its independence in 1810 until the economic crisis of 2001, Argentina has been seen, in the national and international collective imaginary, as a modern country with a powerful economic system, a massive European immigrant population, an especially strong middle class, and an almost nonexistent indigenous culture. In some ways, the early history of Argentina strongly resembles that of the United States, with its march to the prairies and frontier ideology, the image of the cowboy as a national symbol (equivalent to the Argentine gaucho), the importance of the immigrant population, and the advanced and liberal ideas of the founding fathers. But did Argentine history truly follow a linear path toward modernization? How did photography help shape or deconstruct notions associated with Argentina?

Photography in Argentina examines the complexities of this country's history, stressing the heterogeneity of its realities, and especially the power of constructed photographic images—that is, the practice of altering reality for artistic expression, an important vein in Argentine photography. Influential specialists from Argentina have contributed essays on various topics, such as the shaping of national myths, the adaptation of gesture as related to the "disappeared" during the dictatorship period, the role of contemporary photography in the context of recent sociopolitical events, and the reinterpreting of traditional notions of documentary photography in Argentina and the rest of Latin America.

J. Paul Getty Museum
344 pages, 9 1/2 × 11 inches
130 color and 125 b/w illustrations
ISBN 978-1-60606-532-7, hardcover
US $55.00

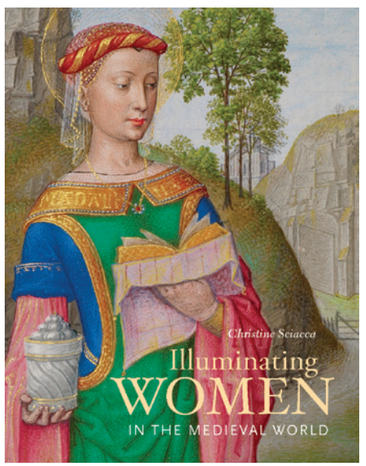
Illuminating Women in the Medieval World

Christine Sciacca

When one thinks of women in the Middle Ages, the images that often come to mind are those of damsels in distress, mystics in convents, female laborers in the field, and even women of ill repute. In reality, however, medieval conceptions of womanhood were multifaceted, and women's roles were varied and nuanced. Female stereotypes existed in the medieval world, but so too did women of power and influence. The pages of illuminated manuscripts reveal to us the many facets of medieval womanhood and slices of medieval life—from preoccupations with biblical heroines and saints to courtship, childbirth, and motherhood. While men dominated artistic production, this volume demonstrates the ways in which female artists, authors, and patrons were instrumental in the creation of illuminated manuscripts.

Featuring over one hundred illuminations depicting medieval women from England to Ethiopia, this book provides a lively and accessible introduction to the lives of women in the medieval world.

J. Paul Getty Museum
120 pages, 7 x 9 inches
120 color illustrations
ISBN 978-1-60606-526-6, hardcover
US $24.95



Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros

Pia Gottschaller and Aleca Le Blanc
Edited by Pia Gottschaller, Aleca Le Blanc, Zanna Gilbert, Tom Learner, and Andrew Perchuk

In the years after World War II, artists in Argentina and Brazil experimented with geometric abstraction and engaged in lively debates about the role of the artwork in society. Some of these artists used novel synthetic materials, creating objects that offered an alternative to established traditions in painting—proposing that these objects become part of everyday, concrete reality. Combining art historical and scientific analysis, experts from the Getty Conservation Institute and Getty Research Institute are collaborating with the Colección Patricia Phelps de Cisneros, a world-renowned collection of Latin American art, to research the formal strategies and material decisions of these artists working in the concrete and neo-concrete vein.

Making Art Concrete presents works by Lygia Clark, Willys de Castro, Judith Lauand, Raúl Lozza, Hélio Oiticica, and Rhod Rothfuss, among others, with spectacular new photography. The photographs, along with information about the now-invisible processes that determine the appearance of these works, are key to interpreting the artists' technical choices as well as the objects themselves. Indeed, this volume sheds further light on the social, political, and cultural underpinnings of the artists' propositions, making a compelling addition to the field of postwar Latin American art.

Getty Conservation Institute
Getty Research Institute
152 pages, 9 1/2 × 10 1/4 inches
146 color and 1 b/w illustrations
ISBN 978-1-60606-529-7, hardcover
US $39.95

First Exposures: Writings from the Beginning of Photography

Edited by Steffen Siegel

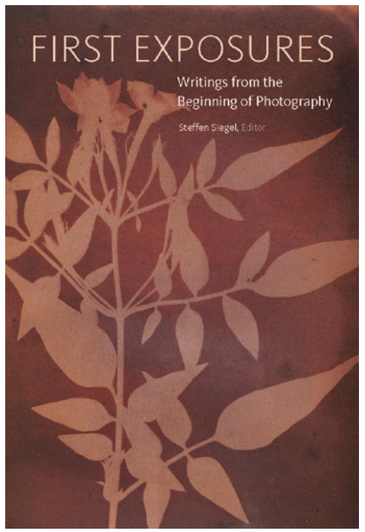
An exact date for the invention of photography is evasive. Scientists and amateurs alike were working on a variety of photographic processes for much of the early nineteenth century. Thus most historians refer to the year 1839 as the "first" year of photography, not because the sensational new medium was invented then, but because that is the year it was introduced to the world.

After more than 175 years, and for the first time in English, *First Exposures: Writings from the Beginning of Photography* brings together more than 130 primary sources from that very year—1839—subdivided into ten chapters and accompanied by fifty-three images of significant visual and historical importance.

This is an astonishing work of discovery, selection, and—thanks to Steffen Siegel's introductory texts, notes, and afterword—elucidation. The impressive range of material includes not only all the chemical and technological details of the various processes but also contracts, speeches, correspondence of every kind, arguments, parodies, satires, eulogies, denunciations, journals, and even some poems.

Revealing through firsthand accounts the competition, the rivalries, and the parallels among the various practitioners and theorists, this book provides an unprecedented way to understand how the early discourse around photographic techniques and processes transcended national boundaries and interconnected across Europe and the United States.

J. Paul Getty Museum
448 pages, 6 1/4 x 9 1/4 inches
57 b/w illustrations
ISBN 978-1-60606-524-2, paper
US $65.00



Renaissance Masterpiece by Parmigianino

The J. Paul Getty Museum has acquired *Virgin with Child, St. John the Baptist, and Mary Magdalene* (about 1530–1540) by Parmigianino (Italian, 1503–1540), one of the most celebrated painters of the Italian Renaissance. Astonishingly well-preserved, the painting is a supreme example of the artist's mature Mannerist style and represents sixteenth-century painting at its finest.

The painting is documented in the famed Barberini collection in Rome in the mid-seventeenth century and has in recent decades hung at Sudeley Castle in Gloucestershire, England; for several years it was on loan to the National Gallery, London, and last Spring it was briefly on display at the Getty Museum.

Francesco Mazzola, better known as Parmigianino—a nickname derived from his native town of Parma—is one of the greatest Italian painters, draughtsman, and printmakers of the sixteenth century. During a career that lasted only two decades, he executed a wide range of work, from small panels for private devotion, to large-scale altarpieces and frescoes, to brilliantly executed portraits. Few painters had a greater influence on the art of their century, and his intellectual and elegant style spread far and wide, despite his very brief life.

Typically for the artist, the iconography is unconventional: the Virgin and Child are separated from one another; she reaches across to clutch him by the wrist, but he turns away to converse with and embrace his young cousin, St. John the Baptist, whose hands are joined in prayer. Between them is a young woman with beautifully coiffed but partially unbound flowing locks, who is supporting the Christ Child under her arms; she is Mary Magdalene, although in the older literature on the painting she was often misinterpreted as St. Catherine of Alexandria. Her true identity is established by the foreground still life, which includes a string of pearls and a stiletto of the sort used in the preparation of one's toilette, and also by the representation of her ecstatic bodily assumption in the upper left of the composition. Intended for private devotion, the intimate religious subject exhibits Parmigianino's characteristic polished and enamel-like paint surface and exquisitely rendered details; the lush landscape, elaborate hairstyles of the two women, interplay of hands, and still life with the jewels of Mary Magdalene enhance the transcendent beauty of the composition. Parmigianino executed the painting on paper laid down on panel, a unique feature in his surviving work, and one which reflects his accomplishment as a draughtsman.

The painting complements a number of the Getty's existing Italian Renaissance paintings, including *Head of Christ* (about 1530) by Correggio (about 1489–1534), *The Rest on the Flight into Egypt with St. John the Baptist* (about 1509) by Fra Bartolomeo (1472–1517) and works by Giulio Romano (before 1499–1546), Sebastiano del Piombo (1485–1547) and Jacopo Pontormo (1494–1557).

Above: *Virgin with Child, St. John the Baptist, and Mary Magdalene*, about 1530–1540, Parmigianino (Francesco Mazzola). Oil on paper, mounted on panel. The J. Paul Getty Museum

Important Concrete Poems Add to the Getty's Rich Collections of Avant-Garde Poetry and Graphic Design

The Getty Research Institute has acquired a suite of prints, a folded paper poem, and an artist's book by the Scottish artist and poet Ian Hamilton Finlay, as well as a 3D "cubepoem" by the Brazilian artist and poet Augusto de Campos.

"The Getty Research Institute has exceptionally strong holdings in visual and sound poetry; it is a fertile area of research that intersects with our collections of artists' books, prints, and postwar archives," says Thomas W. Gaehtgens, director of the Getty Research Institute. "We are delighted to continue to add to these collections with the acquisition of important works by Ian Hamilton Finlay and Augusto de Campos. Additionally, we were thrilled to give our audiences the opportunity to experience these poems in person, and in context, in the recent concrete poetry exhibition."

Opposite: *Broken/Heartbroken*, Lithograph from *The Blue and the Brown Poems* (New York: Atlantic Richfield Company & Jargon Press, 1968), Ian Hamilton Finlay. Getty Research Institute, Los Angeles (2016.PR.36). By courtesy of the Estate of Ian Hamilton Finlay

Ian Hamilton Finlay

Ian Hamilton Finlay (Scottish, 1925–2006) was an experimental poet and artist who is best known for his celebrated Little Sparta, a garden outside of Edinburgh comprising a landscape of poetry inscribed on wood and stone. This self-described "AVANTE-GARDEner" was one of the world's leading proponents of concrete poetry. In the 1960s, Finlay developed an approach to poetry that, while unique, shared affinities with the minimalist verbal language and spatial structures of the Swiss poet Eugen Gomringer and the Brazilian poets Haroldo and Augusto de Campos.

From the 1960s until his death, Finlay collaborated with graphic designers and visual artists to make distinctive printed poems that creatively employ color, scale, and typography. He also published his own works and the works of other concrete poets.

Augusto de Campos

Along with his brother Haroldo de Campos (Brazilian, 1925–2003) and his friend Décio Pignatari (Brazilian, 1927–2012), Augusto de Campos (Brazilian, b. 1931) founded the literary magazine *Noigandres* and was, like Finlay, central to the international community of concrete poets. Working independently, Finlay and Augusto became aware of one another's poetry in the early 1960s and were known to share a mutual admiration. In later years, Finlay focused on his garden, while Augusto produced digital animations of his poetry by projecting verbal, visual, and sonic components on walls and screens.

Different sizes, colors, styles: Russian Futurist books *Te li le* and *Vzorval'* (first edition)

The Collaborative, Interactive Book Art of the Russian Futurists

For a few short years in the second decade of the twentieth century, a group of artists in Russia created a new art form: books meant to be read, looked at, and listened to. Artists had long made books as art, but these were different—handmade, hand-sized, serial, interactive. Combining sound poetry with lithography and rubber stamping, the books were collaborative in their making and in their relationship with the reader.

Russian Futurist books are small, some no larger than postcards. Their paper and design are deliberately coarse; each page of the book differs slightly in size and is bound with ordinary staples. The books incorporate found papers, such as wallpaper and imitation gold leaf, and feature collages and childlike stamping. Titles exist in small editions of fifty to over 200, and often involve subtle variations from book to book.

Art historian Nancy Perloff, curator of modern and contemporary collections at the Getty Research Institute, has spent the last fifteen years studying the Russian avant-garde, and her recent book, *Explodity: Sound, Image, and Word in Russian Futurist Book Art*, is the first work of scholarship to offer a close reading of these books as "verbivocovisual" objects, whose meaning derives from the interplay of image, text, and sound. She bases her study on the remarkable collection of Russian modernist books held in the library of the Getty Research Institute.

The World Upside Down

The small scale, rough design, and coarse materials of Russian Futurist books mocked the luxurious journals produced by the Russian Symbolists, which were large, opulent, and sometimes adorned with gold leaf. The Futurist design, as well as the mix of hand-drawn forms and sound poems, embodies the concept of *zaum* (beyond the mind)—nonsensicality and nonlinearity, sometimes heightened with foreboding, lyricism, or eroticism. The most famous *zaum* poem, "Dyr bul shchyl," says Perloff, sounds "like it is emerging from the depths of a primitive world."

Reading *zaum* books is a participatory experience: some pages require you to rotate the book to read the text; others invite multiple readings of the letters depending on whether your eye follows them across or down. The same poem can also reappear in different books, taking on a different character with a new page layout, script, and images and inviting the reader to interpret it anew.

One of the major works of Russian Futurist book art, *Mirskontsa* (Worldbackwards), embodies this *zaum* concept. "The book is all about the world upside down; the world going backwards, the world in reverse, the world that is no longer linear or legible," Perloff says.

A collaboration among painters Natalia Goncharova and Mikhail Larionov and poets Alexei Kruchenykh and Velimir Khlebnikov, *Mirskontsa* was published in an edition of 220 copies. Every cover is different, and sometimes a poem is in a different place from book to book, or not included at all. On the Getty's copy, Goncharova pasted a green paper cutout in the shape of a flower that she deliberately extended beyond the book's edge. Copies at the Museum of Modern Art, by contrast, have black and marbleized papers evoking a flower and an abstracted human figure. "She was playing with what happens when the shape differs, when the material differs," Perloff explains.

Collage was a favorite technique of several of the Futurists because "it is about juxtaposition, and the books are similarly about a juxtaposition of imagery, sounds, and calligraphy from page to page," Perloff points out. "Collage represents the idea of splicing our normal way of reading and viewing texts and images."

Throughout their pages, Russian Futurist books juxtapose words, shapes, colors, and images in unexpected and often puzzling ways. On the cover of the book *Te li le*, for example, Olga Rozanova pairs an apocalyptic scene of chimneys, smoke, and collapsing skyscrapers with a lyrical, flowing title in redemptive purple and blue. And what should we make of a full-page lithograph in the book *Vzorval'* (Explodity) by Kazimir Malevich, labeled "Death of a man simultaneously in an airplane and on the railroad"? In this highly abstracted image, we can just pick out the wings of an airplane, and possibly the wheels and the tracks of a train—but where is the man? What is the meaning of his death? And how does this image function in the context of *Vzorval'*, a book that references guns, bombs, and suicide?

Penniless and Provocative

Russian Futurist books were the product of intense collaboration among a small group of artists who referred to themselves as "speechists" and "handwriting artists," rather than "poets" and "painters."

Most of the artists were in their 20s, itinerant, and frequently penniless. Velimir Khlebnikov lived as a vagabond, carrying his manuscripts in pillowcases. Unlike the modernist heroes of the West, many of the Russian Futurists came from working-class families or from the countryside, not from the urban bourgeoisie. The artists had a public profile nonetheless, especially when they arrived in the cities of Moscow and St. Petersburg, where they attended exhibitions and public debates, performed poetry, advertised and sold their books, and met up at St. Petersburg's famed Stray Dog Cabaret. They were known to provoke—throwing hot tea from the stage, for example. They also specialized in drawing symbols and abstract designs on their faces and walking the street. "It must have been shocking," Perloff comments. "They were bringing art to the streets—which is interesting because their poetry and books are not for the streets."

At the center of the circle was Alexei Kruchenykh, whom Perloff describes as "the impresario of Russian Futurist book art." Kruchenykh was responsible for the books' design, scale, and materials. "My sense from studying these books as carefully as I have is that Kruchenykh oversaw the collaboration and produced the books. He played a very important, and — in the West at least — a still underrecognized role."

Women played a role equal to that of men in Russian Futurism and "made crucial contributions to the books." Natalia Goncharova and Olga Rozanova were the two leading female artists of the Futurist book form.

The Still-Forgotten Avant-Garde?

Despite the radical innovations of Futurist book art, it was marginalized in the West until the early twenty-first century, when the Museum of Modern Art in New York organized a large exhibition of Russian avant-garde books. Historical and personal factors are partly to blame for the neglect: World War I, followed by decades-long Soviet repression beginning in the late 1920s, ensured that these books were little known outside the USSR. Personal factors contributed, too: Khlebnikov died of typhus at 36, Kruchenykh quit writing, and others in their circle emigrated or took up new careers. Yet, through pathways that are still not entirely clear, the Russian Futurist books survived to influence later generations of poets and artists. And their spirit lives on today in radical zine collectives.

Cover of *Mirskontsa* (Worldbackwards) by Natalia Goncharova, 1912. The Getty Research Institute, 88-B27486

President's Dinner

On May 1, Getty President Jim Cuno and members of the board of trustees hosted a special dinner to honor donors and celebrate their generous support. Guests included Getty Patrons, corporate sponsors, individual donors, as well as council members from the Getty's support groups: President's International Council, J. Paul Getty Museum Director's Council, Getty Conservation Institute Council, Getty Research Institute Council, and Museum Councils for Drawings, Paintings, Photographs, and the Getty Villa.

1. Deborah McLeod; Andrew Perchuk, deputy director of the Getty Research Institute; and Joanne Heyler
2. J. Paul Getty Museum Director Timothy Potts, Jeffrey Cunard, and Getty Trustee David Lee
3. Eva Zhao, Li Lu, Elizabeth Siegel, Getty Trustee Mark Siegel, Brandy Shea Sweeney, Getty Board of Trustees Chair Maria Hummer-Tuttle, Molly Munger, and Stephen English
4. Susan Steinhauser and Daniel Greenberg
5. Janice Pober, Louise Bryson, and Keith Weaver
6. Michael Hawley, Elizabeth Poncher, and Jan de Bont
7. Luis Li, Georgia Spogli, and Stephen Clark, Getty vice president and general counsel
8. Catherine Glynn Benkaim and Barbara Timmer
9. Getty President Jim Cuno
10. Otto Santa Ana, Getty Trustee Thelma Meléndez de Santa Ana, and Ambassador and Getty Trustee Ronald P. Spogli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Jane and Louise Wilson Reception

A reception held on April 20 honored artists and twin sisters Jane and Louise Wilson after they presented a lecture on their work. The event was generously underwritten by Sir Mark Fehrs Haukohl and Gregory Keever, who also supported the Wilsons' *Sealander* exhibition at the J. Paul Getty Museum.

11. David Bohnett, Sir Mark Fehrs Haukohl, and J. Paul Getty Museum Associate Director of Collections Richard Rand
12. Jane Wilson, J. Paul Getty Museum Director Timothy Potts, and Louise Wilson
13. Sir Mark Fehrs Haukohl and Manfred Heiting
14. Annette Blum and Gregory Keever
15. William Orbit and Jane Wilson
16. Anneke de Bont, Trish de Bont, and Kathy Suder


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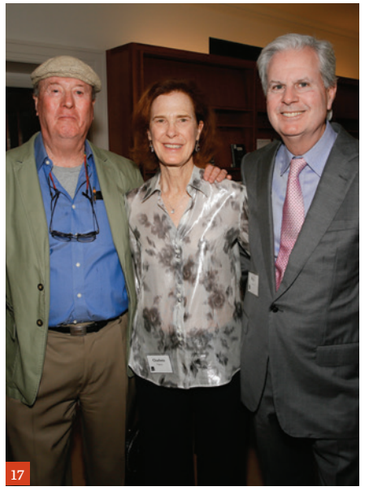
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Inaugural Patron Program Receptions

The Getty launched its Patron Program with two receptions this spring. On April 19, J. Paul Getty Museum Director Timothy Potts hosted a sunset reception featuring a performance by the Four Larks at the Getty Villa. On May 16, Getty Board of Trustees Chair Maria Hummer-Tuttle and Potts hosted a reception and tour of the exhibition *Eyewitness Views: Making History in Eighteenth-Century Europe*.

17. Weston Naef, Charlotte M. Frieze, and Peter C. Jones
18. J. Paul Getty Museum Director Timothy Potts and Getty Patrons
19. Dr. Eugene Epstein, Carol Epstein, Dr. Edwin Cooper, and Helene Cooper
20. Coralyn Taylor and Getty Trustee Peter Taylor
21. Dr. Lidia Rubinstein and Dr. Eduardo Rubinstein


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Francis Ford Coppola: *The Godfather Notebook*

Prior to attending Francis Ford Coppola's discussion of *The Godfather Notebook* with film critic Elvis Mitchell, many friends and supporters of the Getty gathered together on December 1 for a special reception.

22. Elvis Mitchell and Francis Ford Coppola
23. Paul Balson and Anissa Balson


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Aspen Institute Rodel Fellows Reception

On April 21, Los Angeles Mayor Eric Garcetti hosted a reunion reception for Aspen Institute Rodel Fellows. Forty guests, including mayors and other local officials who had participated in the fellowship, previewed the Getty Research Institute exhibition *Berlin/Los Angeles: Space for Music*.

24. Rob McKenna, Bob Ferguson, Rod Dembowski, Leirion Gaylor Baird, Eric Garcetti, Sally Clark, and Reagan Dunn
25. Mayor Eric Garcetti, Curator of Architecture Maristella Casciato, and Digital Humanities Specialist Emily Pugh

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PHG Consulting

PHG Consulting, a premier firm in the travel and hospitality industries, is a valued member of the Getty's Corporate Partner Program. "Curating a partnership with the Getty is an exciting opportunity for PHG Consulting," says Ken Mastrandrea, the firm's COO.

This past spring, PHG Consulting hosted a travel trade luncheon and private tour at the Getty Center. As a Corporate Partner, the firm was able to offer this customized experience to travel industry professionals as they introduced them to the destination of Suzhou, China. The company felt that the aesthetics of the Getty, especially its "exceptional gardens," provided a relevant point of comparison for the classical gardens of Suzhou.

PHG Consulting believes that being a good corporate citizen means promoting a global environment of tolerance, generosity, and awareness. The company is proud to participate in GIFTTS, a program founded by its sister company Preferred Hotels & Resorts that encourages its global network to take the meaning of genuine hospitality beyond its front doors by giving back to local communities. "We believe the work the Getty does in research, education, and conservation of the arts brings together the four corners of the world," says Mastrandrea. "We look forward to a long, successful partnership."

To learn more about the Getty's Corporate Partner Program, visit **getty.edu/about/development**

PHG Consulting recently hosted a meeting at the Getty to promote tourism in Suzhou, China, pictured above.

JOIN THE GETTY PATRON PROGRAM

When we combine our efforts with your support, the result is extraordinary. As a Patron, you'll receive special benefits that will bring you closer than ever to the Getty.

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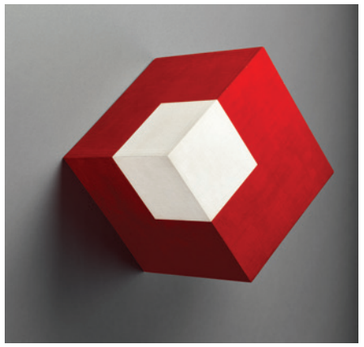
AT THE GETTY CENTER

Right: *Octopus Frontlet*, Moche culture, Peru, AD 300–600. Gold, chrysocolla, shells. Courtesy of the Museo de la Nación, Ministerio de Cultura del Perú. On view in *Golden Kingdoms: Luxury and Legacy in the Ancient Americas*



Far right: *Objeto ativo (cubo vermelho/branco), Active Object (red/white cube)*, 1962, Willys de Castro (Brazilian, 1926–1988), oil on canvas and plywood. The Museum of Modern Art, New York, promised gift of Patricia Phelps de Cisneros through the Latin American and Caribbean Fund in honor of Tomás Orinoco Griffin-Cisneros, 1997.127. Image courtesy Walter de Castro. On view in *Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros*

The Metropolis in Latin America, 1830–1930
September 16, 2017–January 7, 2018

Photography in Argentina, 1850– 2010: Contradiction and Continuity
September 16, 2017–January 28, 2018

Golden Kingdoms: Luxury and Legacy in the Ancient Americas
September 16, 2017–January 28, 2018

Making Art Concrete: Works from Argentina and Brazil in the Colección Patricia Phelps de Cisneros
September 16, 2017–February 11, 2018

Pacific Standard Time: LA/LA
Latin American & Latino Art in LA

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

Berlin and Los Angeles: Space for Music
Through July 30, 2017

Eyewitness Views: Making History in Eighteenth-Century Europe
Through July 30, 2017

Thomas Annan: Photographer of Glasgow
Through August 13, 2017

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

Illuminating Women in the Medieval World
Through September 17, 2017

Happy Birthday, Mr. Hockney
Through November 26, 2017

The Birth of Pastel
Through December 17, 2017

Greek and Roman Sculpture from the Santa Barbara Museum of Art
Ongoing

J. Paul Getty Life and Legacy
Ongoing

AT THE GETTY VILLA

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

Roman Mosaics across the Empire
Through January 8, 2018

Sam Francis working in his studio, November, 1989. Photo: Jerry Sohn. Gift of the Estate of Samuel L. Francis. Research Library, The Getty Research Institute.

The Sam Francis Archive

The GRI's special collections on southern California art and architecture were prominently featured in the first (2011–2012) Pacific Standard Time exhibitions on mid-century art in Los Angeles. One of the first SoCal artists' archives to enter the collections was Sam Francis' in 2003. At this time the only other local artist whose archives were at the GRI was Robert Irwin, who designed the Getty Garden. Following the donation of Francis' archive by his estate, we launched into collecting the art of southern California.

Born and educated in northern California, Francis took up watercolors during his recuperation from a plane accident in 1944. He studied in San Francisco with David Park, and returned to his alma mater at University of California, Berkeley to study painting. His interests veered toward surrealism and abstract expressionism, but his characteristically energetic painting in saturated primary colors, especially blue, was in evidence by the end of the forties. Unusually for our collections of works on paper, the archive includes a few of Francis' oversize brushes which could be taken for mops.

In the fifties Francis went to live in France. He became friendly with Matisse's son-in-law, the critic Georges Duthuit; he later exhibited at the French artist's son's Pierre Matisse Gallery in New York. Francis' circle included fellow artists Alberto Giacometti, Michel Tapié, Max Ernst, and his wife Dorothea Tanning. By the mid-fifties *Time* magazine called Francis the "hottest American painter in Paris;" in New York he showed very large canvases at the fashionable Martha Jackson Gallery.

Correspondence in the archive concerning Francis' exhibition schedules reveals that his work was increasingly popular, shown in American, European, and Japanese galleries and museums. The GRI's collections of European gallery and dealer archives, such as the Galleria dell'Ariete in Milan, chart his presence on the continent. Major purchases of paintings were made by MOMA and the Guggenheim with important shows at the Jeu de Paume in 1955 in Paris and the Phillips collection in Washington, DC in 1958. The archive documents the impressive numbers of curators, writers, and critics who have written on Francis or curated exhibitions, among them Peter Selz, Pontus Hultén, Betty Freeman (whose book was never published), and Ruth Fine, who wrote on Francis' graphics. The critic Clement Greenberg included Francis in his group show, *Post-Painterly Abstraction*, at LACMA in 1964; further details can be found in the GRI's Greenberg archive.

Returning to Los Angeles, living on West Channel Road in Santa Monica, Francis came back, like so many artists, because of the perfect light. The archive follows Francis' contributions to the local art scene. He published *Pasadena Box* as a fundraiser for the Art Alliance of the Pasadena Art Museum when Walter Hopps was its director. In the sixties, Francis connected with the next generation of LA artists: Ed Ruscha, Ed Moses, Billy Al Bengston, Ken Price, and Larry Bell. Turning to artists' books, in 1964 Francis published *1 Cent Life* collaborating with Walasse Ting in Japan. In 1970 Francis established the Litho Shop, focusing on printmaking in addition to painting. Based in Santa Monica, he traveled frequently to Europe as well as to Japan and China where he exchanged ideas with contemporary artists abroad.

In 1984 Francis became an art publisher, founding the Lapis Press with the writer Jan Butterfield and renowned printer and typographer Jack Stauffacher. Lapis published critical editions on art and literature by artists and critics such as Robert Irwin, Jean-François Lyotard, Pontus Hultén, including Brian Doherty's classic *Inside the White Cube* (1986), as well as deluxe artists' books by Ed Ruscha, Richard Long, Joe Goode, and William Wegman. The generous donation of the Sam Francis archive was accompanied by a complete set of Lapis Press publications.

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INSIDE THIS ISSUE

Gauchito Gil. Buenos Aires, 2009, print 2015, Marcos López. Hand-colored inkjet print. Courtesy of Rolf Art & Macos López. © Marcos López. See page 10 to learn more.