

Getty

MAGAZINE | SUMMER 2021



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A Gem of a Mystery
What happens when an ancient gem is actually a spectacular forgery?



Concrete Dreams
For architect and researcher Ana Paula Gonçalves, it's all about concrete



Fluxus Means Change
If only every artist had such devoted, daring collectors as Jean and Leonard Brown



Artemisia Gentileschi, the Woman, the Artist
A look at the prolific 17th-century painter's many struggles and triumphs



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On the cover: *Your Name Spelled with Objects*, for Jeanette Brown, 1972, George Maciunas. © 2021 Estate of George Maciunas / Artists Rights Society (ARS), New York. Story on p. 30

PRESIDENT'S MESSAGE



Welcome back to the Getty Center and Getty Villa!

How wonderful to finally be able to say that.

But I'm not the only one walking on air here at the "top of the world," as one returning visitor described the Center. Since we reopened the Villa on April 21 and the Center on May 25 as restrictions allowed, more than 3,000 visitors a day have strolled through our blooming gardens, snapped photos of the breathtaking views, and explored exhibitions delayed or interrupted by the pandemic lockdown.

The volume of media attention we've received also makes clear how much the community values our sites. The Center's reopening day was covered by eight local TV news stations and numerous other media outlets worldwide. I hope you saw the photo essay in the *Los Angeles Times*, which so beautifully captured visitors' buoyant spirit on reopening day, or the *Good Day LA* segment filmed in the Central Garden. In the latter, anchor Michaela Pereira

describes the Center as "a truly special place in the Southland." Beaming at the camera, she then says what we're surely all feeling. "We did it. We did it! And now we get to move on, live our lives, hug the people we love, go explore again, be out there, connect with one another."

Getty staff are also thrilled to be back. We, too, have our favorite works of art—the works that make us feel joy, empathy, awe, or that conjure cherished memories or journeys of the imagination to places many miles or years away. Walking into a museum always encourages me to experience the world as strange and wonderful. I felt that way 50 years ago during my first museum visit—to the Louvre—and I feel that way every time I go to a museum. We, too, want to see our new exhibitions, among them *Mesopotamia: Civilization Begins*, for which the Louvre graciously extended its loan of many magnificent works, *Mario Giacomelli: Figure/Ground*, and soon, *Fluxus Means Change: Jean Brown's Avant-Garde Archive* (p. 30). New acquisitions on view, meanwhile, include the recently rediscovered 16th-century painting *Lucretia* by Artemisia Gentileschi, the most eminent woman painter of the 17th century and a feminist hero (p. 36).

Staff also can't wait to do fieldwork again for our newest projects and initiatives. In this issue you can read about an effort to recognize and protect African American historic places in LA; a collaboration to preserve Soviet-era plastics; a year-old internship program designed to diversify professionals working in conservation; and preservation work on a concrete architectural masterpiece in Brazil.

It's a rewarding, uplifting time, and one full of hope. As Michaela said, first disbelievingly then emphatically, "We did it!" I look forward to seeing you in person as we get out there, explore, and connect with one another again—and not through Zoom.

Jim Cuno



Left: The Lincoln Theatre, opened in 1927, was the largest of five theaters located along the Central Avenue corridor, then the heart of the city’s Black community. Catering specifically to African American audiences, the theater hosted a variety of entertainments including vaudeville, concerts, plays, and film. A key venue in Central Avenue’s lively jazz scene, it was listed in the National Register of Historic Places and is designated a Los Angeles Historic-Cultural Monument.

Lincoln Theatre, 1927, Central Avenue, Historic South LA, architect John Paxton Perrine. Photo: Elizabeth Daniels



As the African American population of such areas as West Adams and Jefferson Park began growing in the 1940s, new Black churches were founded. One of the most influential was Holman United Methodist, which commissioned architect Kenneth Nels Lind to design this sanctuary in 1958.

Holman United Methodist Church, 1958, Jefferson Park, architect Kenneth Nels Lind. Photo: Elizabeth Daniels

Celebrating LA’s Black Heritage Places

GETTY AND THE CITY OF LOS ANGELES have launched the Los Angeles African American Historic Places Project, an effort to shed light on African American heritage within the city.

Over the next three years, the Getty Conservation Institute (GCI) and the Office of Historic Resources (OHR) within Los Angeles’s Department of City Planning will work with local communities and cultural institutions to more fully recognize and understand African American experiences in Los Angeles. The partners aim to identify and help preserve the places that best represent these stories, and will collaborate with communities to develop creative approaches that meet their own goals for placemaking, identity, and empowerment.

Despite comprehensive efforts over the years to record LA’s historic places, the city’s historic designation programs do not yet reflect the depth and breadth of African American history. Just over three

percent of the city’s 1,200 designated local landmarks are linked to African American heritage. A robust community engagement program will create a space for meaningful input and local partnerships, drawing on community-based knowledge of lesser-known histories. The project will also provide opportunities for emerging history, preservation, and planning professionals through dedicated paid internships.

Additionally, Getty and OHR will be hiring a consultant project leader to further develop, manage, and implement the work of this project, under the guidance of a soon-to-be-established local advisory committee representing key stakeholders in the city’s African American communities.

Before embarking on this project, Getty and the city convened a virtual roundtable composed of a group of national and local thought leaders with experience in urban planning, historic preserva-

St. Elmo Village, an artists’ enclave occupying a compound of 10 small Craftsman bungalows in a colorful garden setting, was founded in 1969 by artists Roderick and Rozzell Sykes as a place where children and adults could explore their creativity. Since then, St. Elmo’s—incorporated as a nonprofit in 1971—has hosted art workshops, festivals, and other programs to benefit the community and engage local youth.

St. Elmo Village, est. 1969, Mid-City. Photo: Elizabeth Daniels, © J. Paul Getty Trust





tion, African American history, and grassroots and community organizing. Their discussions about diversity and inclusion in preservation policy helped shape the initiative and its goals.

“The history of Los Angeles is incomplete without recognition of the African American individuals and institutions that shaped the economic, cultural, and civic narrative of the region,” says Susan D. Anderson, history curator and program manager at the California African American Museum in Los Angeles and a member of the project’s initial thought leader roundtable.

The City of Los Angeles and the GCI have worked together for nearly two decades on local heritage projects. Their joint efforts include SurveyLA, a citywide survey of historic places conducted from 2010 through 2017, and HistoricPlacesLA, a website launched in 2015. HistoricPlacesLA was built using data from SurveyLA and allows the public to explore these locales. ■

—Alexandria Sivak, International Communications Manager, J. Paul Getty Trust

In 1924 the Los Angeles Fire Department segregated its workforce and assigned all of its Black firefighters to this 1913 station house on Central Avenue. The building, on the National Register of Historic Places and an LA Historic Cultural Monument, has been home to the African American Firefighters Museum since 1997.

Fire Station no. 30, built 1913, Central Avenue, Downtown Los Angeles. Photo: Elizabeth Daniels

GRI Lecture Hall Renamed for Ada Louise Huxtable

Ada Louise Huxtable was a renowned figure in the world of architecture, both as a critic and an influencer. To celebrate what would have been her 100th birthday, the Lecture Hall at the Getty Research Institute (GRI) will now be called the Ada Louise Huxtable Lecture Hall, becoming the first physical space at the GRI to be named. The GRI acquired her archive at the time of her death in 2013.

Huxtable’s career included many firsts. She was the *New York Times’* first full-time architecture critic, a role she held for nearly 20 years between 1963 and 1982. In 1970 she received the first Pulitzer Prize for Distinguished Criticism, and in 1979 she became the first woman to serve on the jury for the Pritzker Architecture Prize.

Over her 50-year career, Huxtable was one of the most-read architecture writers in the United States. Her early criticism focused on architectural form and principles, and she later wrote about what architectural structures mean to the people who inhabit them. Her impassioned *Wall Street Journal* essay helped save the 42nd Street Library, a Manhattan landmark and one of the world’s leading research libraries, from destructive renovations. She was also actively involved in the foundation of Columbia University’s Temple Hoyne Buell Center for the Study of American Architecture, which opened in 1982 and today provides a platform and support for young architecture scholars.

Huxtable was also a member of the architectural selection and building design committees for the Getty Center and Villa. Today her legacy and ethos in architecture journalism endure in her archives at the GRI, which will make the Huxtable collection more broadly accessible through innovative methods such as digital presentation and data analysis. ■



Ada Louise Huxtable in front of her bookshelf, about 1972. Photo: L. Garth Huxtable. © J. Paul Getty Trust



Getty Board Welcomes Jaynie Miller Studenmund

Jaynie Miller Studenmund, a business executive and independent board member, has joined the J. Paul Getty Trust’s Board of Trustees.

The former chief operating officer for Overture Services, Studenmund has four decades of experience in management consulting, corporate executive management, and board service for public companies and nonprofits. Her corporate background is primarily in financial services, digital, data, and consumer businesses.

Studenmund began her career in management consulting at Booz, Allen & Hamilton, and went on to work in financial services for nearly two decades. In succession, she led all consumer businesses for First Interstate Bank of California, Great Western Bank, and Home Savings, three of the nation’s largest retail banks.

Today Studenmund serves on a number of boards, including EXL Service, Pacific Premier Bancorp, Western Asset Management Funds, and CoreLogic. She is also chair of the board of Huntington Hospital, and is on the board of Flintridge Preparatory School, Forest Lawn, and the Enduring Heroes Foundation.

“Jaynie’s extensive leadership experience across many different fields will serve the Getty well,” says David L. Lee, chair of the Getty Board of Trustees. “She has deep knowledge from service on both nonprofit and corporate boards. We welcome her to the board, where she will help us guide one of the world’s leading cultural organizations into a new, post-pandemic era.” ■



Getty Announces International Project to Study Soviet-Era Plastics

A CHILDREN’S BARBERSHOP PLAYSET, a stylish watering can, a Space Age pedicure kit, and an egg-shaped garden chair are just some of the everyday objects from the former East Germany that scientists can use to learn more about how plastic production and design were shaped behind the Iron Curtain.

The Getty Conservation Institute has partnered with Die Neue Sammlung – The Design Museum in Munich, the Wende Museum of the Cold War in Los Angeles, and the Cologne Institute of Conservation Sciences to launch German Democratic Plastics in Design, a project to discover how Soviet-era plastics were made and valued.

These institutions are studying more than 300 household plastic objects made between 1949 and 1990 that are in the collections of the Wende Museum and Die Neue Sammlung – The Design Museum. Ranging from kitchen appliances and children’s toys to beauty tools and furniture, many of these colorful

pieces are design achievements in their own right, and represent the modern aesthetic favored by many countries following World War II.

“Plastics design in Germany really took off in the 1950s, but so far our conservation experience has focused more on objects from the West,” says Odile Madden, senior scientist at the Getty Conservation Institute (GCI). “With this project, we get to explore these very appealing plastic objects that East Germans used in their daily lives, and use what we learn about how they were made to ensure those cultural touchstones are protected for the long term.”

As durable as plastic may seem, many historically significant plastic objects are degrading dramatically. They appear stable for decades and then shrink, become distorted, and even disintegrate into piles of crumbs. Conservation scientists, including a team at the GCI, work with museums around the world to



Left: Blumengießkannen, VEB Glasbijouterie Zittau, Klaus Kunis, 1960 © Die Neue Sammlung – The Design Museum, A. Lorenzo

Below: Telephone, 1986. VEB Femmeldewerk Nordhausen, 2005.900.081. Photo Credit: Courtesy of the Wende Museum

Opposite: Hair Stylist, 1964 VEB Spielzeug-Elektrik Meiningen. Photo Credit: Courtesy of the Wende Museum

study plastic—whether used in artworks or culturally important everyday plastic objects. By studying the chemical profile of plastics, scientists can learn more about their composition, how they degrade, and how to possibly conserve and restore them.

This new project will examine how industrial production and manufacturing techniques, as well as the value countries and cultures put on their plastics, impact how they age and how long they are owned.

East Germany (officially known as the German Democratic Republic) was one of the leading plastics-producing nations in the 1960s, shortly after the Berlin Wall split the country in two. East Germany exported its products to almost all countries of the Eastern Bloc and even to the West via veiled channels. Because it is set apart geographically and socio-politically, there arose a unique opportunity to analyze plastic production methods that were less influenced by Western practices.

Scientists and conservators will use a number of tools to analyze the plastics in temporary labs located on the Wende Museum campus and at the Pinakothek of Modern, where Die Neue Sammlung – The Design Museum is located. These tools include portable Fourier-transform infrared spectroscopy and X-ray fluorescence spectrometry. Researchers have already found some interesting clues about the economics of plastic. For one, numbers embossed on some of the objects indicate the materials used and sometimes the selling price—traits not typically seen in Western plastics.

The results of the research will be published by the GCI and can be used as a tool for museum professionals who want to enhance the conservation techniques for plastic objects, learn more about the historic context in which these objects were made, and better interpret their collections for visitors.

The project will also include meetings and conferences for other professionals in this field who want to learn more about the project and how it can inform their own work. ■

—Alexandria Sivak





A Set for Living: Inside a Paul Revere Williams Home with Interior Designer Michael S. Smith

On April 14, the Getty Patron Program hosted the second Getty Off-Center event to explore the work of architect Paul Revere Williams.

Internationally-renowned interior designer Michael S. Smith, whose work includes the redesign and restoration of the White House for the Obama family, offered Getty Patrons and special guests a virtual home tour of a 1937 Paul Revere Williams-designed home.

Built for Broadway star Grace Moore and later purchased by Tyrone Power, the home is a classic example of the glamorous but livable architectural style that earned Williams the nickname “architect to the stars.”

Getty Research Institute Director Mary Miller and curators Maristella Casciato and LeRonn Brooks joined Smith in conversation to discuss the home’s unique architectural elements. The combination of Williams’s architecture and Smith’s interior design created the quintessential Hollywood home, with, as Smith said, spaces for private retreat and spaces that can become a film set for the person you want to be.

This event, as well as an earlier panel discussion of the Paul Revere Williams archive acquired by the Research Institute and USC, will be presented again for Patrons this July. To learn more about these events and to secure a spot at upcoming special programs, please contact Patrons@getty.edu.

The front entrance of the 1937 home Paul Williams designed for Broadway star Grace Moore

Clockwise from top left: Getty President and CEO Jim Cuno; Mary Miller; LeRonn Brooks; Michael S. Smith; and Maristella Casciato



Celebrating Five Years of the Getty Patron Program

On May 20 Getty Patrons gathered virtually for the fifth annual Patron Sunset Reception. Over the last five years, the Patron community has joined with Getty to support a number of initiatives across all four programs. This year, all Patron contributions were dedicated to the LA Arts Recovery Fund, a \$10 million fund initiated by Getty to support Los Angeles-based nonprofit museums and visual arts organizations hard hit by the Covid-19 pandemic.

The program began with an update on the LA Arts Recovery Fund by Joan Weinstein, director of the

Getty Foundation. She announced that 90 organizations will receive funding in this grant cycle. Timothy Potts, the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, then shared his thoughts on the museum’s reopening and thanked all staff for helping Getty prepare to welcome back visitors. He also highlighted the museum’s recent acquisitions and upcoming exhibitions.

Anne-Lise Desmas, senior curator of Sculpture and Decorative Arts, and Julie Wolfe, conservator of Decorative Arts and Sculpture, wrapped up the evening with a lively virtual tour of the Fran and Ray Stark Sculpture Collection.

Anne-Lise Desmas, senior curator of Sculpture and Decorative Arts, and Julie Wolfe, conservator of Decorative Arts and Sculpture, present *Big Skull and Horn in Two Parts II* by Jack Zajac. Object: The J. Paul Getty Museum, Los Angeles, Gift of Fran and Ray Stark. © Jack Zajac

Far right: Getty Foundation Director Joan Weinstein





Getty Villa scholar Denise Demetriou tells us how immigrants from Phoenicia, a Semitic-speaking civilization once concentrated in what is now Lebanon, transformed the Mediterranean in the 4th century BCE.

ABOUT A YEAR AGO, when I learned I had been awarded a Getty Scholar Grant, I felt grateful I would be spending 10 weeks at the Getty Villa living among a community of scholars. I would finish my book on how migration and mobility transformed the ancient Mediterranean in the 4th century BCE, focusing on Phoenician-speaking immigrants living primarily in the Greek world but also in Egypt, Carthage, and the central Mediterranean.

The pandemic changed everything—I carried out my fellowship remotely. But thanks to the efforts of colleagues at the Getty Research Institute, I have now finished my book. Along the way, I have also observed people responding to the pandemic with resilience and flexibility, the same characteristics that enabled ancient immigrants to better their lives.

Immigrants were everywhere in the ancient Mediterranean region. Individuals traveled by sea and land to fight wars, sell their wares, participate in religious and athletic festivals, and conduct diplomacy. They moved across communities as refugees, settlers, enslaved people, and professionals. These flows of migration connected individuals and states, and in the process, transformed both the immigrants and the societies in which they lived.

Many Phoenician immigrants lived in Greek communities and also in Carthage, Egypt, and the central Mediterranean islands of Sicily, Sardinia, and Malta from the 4th–1st century BCE. During this past year, I have pored over the evidence Phoenician immigrants left behind—mostly bilingual texts inscribed on stone, including private tombstones, administrative texts such as documents that reminded immigrants of their home-state tax obligations, and religious dedications. I have realized that these migrants faced issues that continue to challenge migrants and states alike: how to adapt and feel a sense of belonging; how to construct a new identity; and what policies might promote or manage migration.

Similar to immigrants today, the Phoenician immigrants I have studied developed a variety of adaptive strategies that ranged from familiar practices such as name changing to the adoption of local customs, gods, and art. These strategies helped



Tombstone of a Sidonian immigrant in Athens, with a bilingual Phoenician and Greek epitaph (c. 400 BCE). London, British Museum 1937, 1211.1. © The Trustees of the British Museum

integrate them into their host societies, facilitated their upward social mobility, and established strong personal and professional networks. The Phoenician Herakleides from Cyprus, for instance, repeatedly gave monetary gifts to Athens and sold the state grain at below market prices during a period of grain shortage. For his benefactions, Athens rewarded him with a golden crown, honorary consulship, and several rights reserved only for citizens, such as the ability to own property in Athens and the privileges of participating in military service and paying capital taxes. In addition, although Phoenician immigrants were non-citizens and had no direct political say in their new homes, they managed to create institutions, such as quasi-state organizations whose members were traders, through which they could influence state policies.

The presence of immigrants also changed the physical, linguistic, and religious landscapes of their new homes. For instance, funerary epitaphs

inscribed in the Phoenician alphabet, temples dedicated to the Phoenician goddess Astarte, and names that sounded Greek but were actually Phoenician—e.g., Abdaios or Domsalos—became integrated into the social fabric of Greek society, changed how cities looked, and altered the daily sounds of communities. Such impacts remind us of immigrants today. Early-20th century immigrants in the US also changed their names to make them sound more English, and neighborhoods like Little Italy or Chinatown, which were hubs for immigrants from the same country, became thriving parts of New York, Los Angeles, and other major cities.

The realization that immigrants collectively, if mostly anonymously, forever transformed the ancient Mediterranean will change the way I teach Greek history courses. No longer will I speak about “Greek” history without integrating the history of immigrants and showing how they shaped Greek societies. I also plan to teach a course specifically on migration. Learning about migration through the lens of ancient history will, I hope, enable students to consider contemporary rhetoric, policies, and the realities of immigration.

I, too, am an immigrant, and am acutely aware that I belong in two different worlds. I find comfort in the realization that my immigrant experience is similar to those of the ancient Phoenicians, and I know firsthand that immigrants strengthen our communities. ■

Denise Demetriou is the Gerry and Jeannie Ranglas Chair in Ancient Greek History at the University of California, San Diego. She received her PhD in Classics from Johns Hopkins University in 2005, and taught for nine years at Michigan State University before joining UCSD’s faculty. Her research focuses on the archaic and classical Mediterranean, and she has a particular interest in exploring cross-cultural interactions within the Greek world and between Greeks and non-Greeks. Her first book, Negotiating Identity in the Ancient Mediterranean: The Archaic and Classical Greek Multiethnic Emporia, was published in 2012 by Cambridge University Press.

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*A high school field trip to the Getty Center inspired **Gabbi Sun** to pursue a career in architecture*

I'M FORTUNATE TO HAVE DISCOVERED my passion for creating at a very young age. I was that little girl curating her own one-of-a-kind custom Barbie and Sims homes, joining the art club instead of Girl Scouts, and constantly rearranging my parents' furniture. I didn't quite know how to channel my creative energy into a profession until the day I visited the Getty Center for the first time.

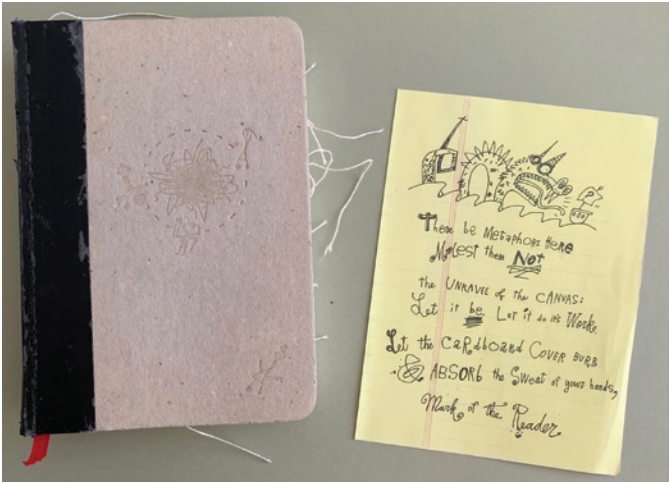
I was a junior in high school, on a field trip to the Getty Museum with my English class. Upon arriving at the top of the hill—and being greeted by breathtaking views framed by the Center's architecture—I literally had butterflies in my stomach. I had never been moved by architecture in that way, and realized that there was someone behind the scenes, crafting this intentional experience for me. I walked through the Center, admiring Richard Meier's ever so simple use of massing, building and landscaping relationships, detailed transitions of material textures, and light-filled spaces. And I suddenly realized what profession I wanted to pursue: architecture. That moment was such an epiphany for me that I still keep the architectural Getty brochure in my mementos box!

I am now an architectural designer with my own design practice, Venn Studio. The Getty Center continues to be a constant architectural favorite, and over the years I have returned often for inspiration. I believe that a great design is not about following a particular architectural style, or using the latest design trends; a good space is one that feels comfortable, inspires you, and serves its purpose all at the same time. It's hard to understand this concept by scrolling through pretty images on the internet. Instead I encourage clients, and friends and family, for that matter, to make that trip to the Center—experience in person what great design looks and feels like. ■



Books Our Book People Are Reading or Rereading This Summer

*We asked **Getty Publications** staff what books they are taking on vacation, or else what books are taking them on (a sometimes even better) vacation of the imagination.*



Jim Drobka, Lead Designer
Orbiting the Giant Hairball: A Corporate Fool’s Guide to Surviving with Grace, Gordon MacKenzie

Self-published in 1996, then widely available in later years, the author of this book was a creative at Hallmark for 30 years. A reflection on creativity and thriving in corporate culture, the “hairball” is the tangle of processes and paperwork that develops as a business grows and becomes more corporate. The goal for creatives and everyone else is to not get sucked into the gravitational pull of the hairball.

The original edition is an object of wonder, full of scribbles, diagrams, and pages that look like notepaper. The cover is raw chipboard with rounded corners. A loose note inside tells you to accept the eventual unraveling of the canvas edge, the burring of the cover, and the effect of the sweat of your hands on the chipboard as a “Mark of the Reader.” I bought a copy when it first came out, but it was sometime after I started at Getty that I picked it up and read it cover to cover. Even all these years later I appreciate MacKenzie’s insight into how the creative process works, and what it can take to nurture and understand it. It’s also been a great gift to others who are embarking on creative work in large—or not-so-large—organizations.

Kurt Hauser, Senior Designer
Ma Vie à Paris, Astier de Villatte

This book has been my bedside read for the past year. Edged in gold like a Bible, it is a city guide to Paris. Each page is about useful, and often unusual, places such as hardware stores, bakeries, magic shops, flea markets, private detectives, where to rent a home orchestra, and a shop specializing in meteorites. It’s easy to read just a page, put it down, and then dream of travel. Escapism? Yes, but with the hope of returning to a normal life.

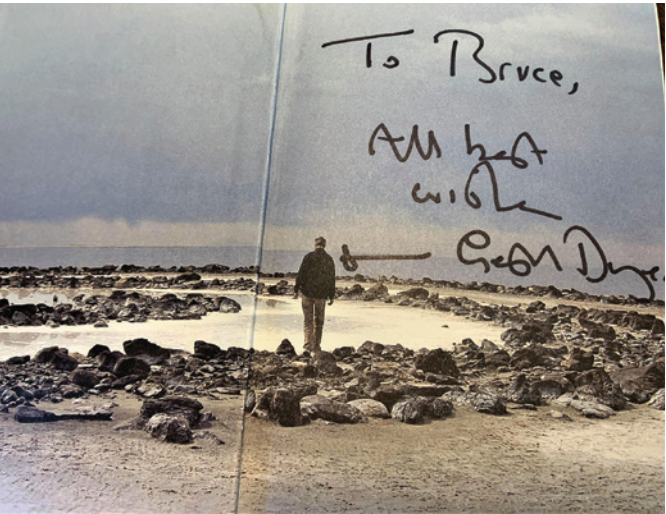
Tevvy Ball, Senior Editor
Invisible Cities, Italo Calvino

Recently I’ve been rereading Italo Calvino’s *Invisible Cities*, a book virtually impossible to describe. Suffice it to say that as Kublai Khan and Marco Polo sit and stroll in the emperor’s garden, the Venetian entertains the aging ruler with accounts of cities he has visited in travels throughout the far-flung empire. These come in one-to-three-page chapters with titles like “Cities and Memory,” “Cities and Desire,” “Cities and the Sky.” We learn of Chloe, where “the people who move through the streets are all strangers and no one greets anyone”; Maurilia, where “the traveler is invited to visit the city and, at the same time, to examine some old postcards that show it as it used to be”; and Zirma, a city that endlessly repeats itself and where memory is therefore redundant. These fabulist renderings, called forth from the far hinterlands of the ineffable, have served me well during a year where I seem hardly to have left my own living room.

Laurie Bolewitz, Project Management Coordinator

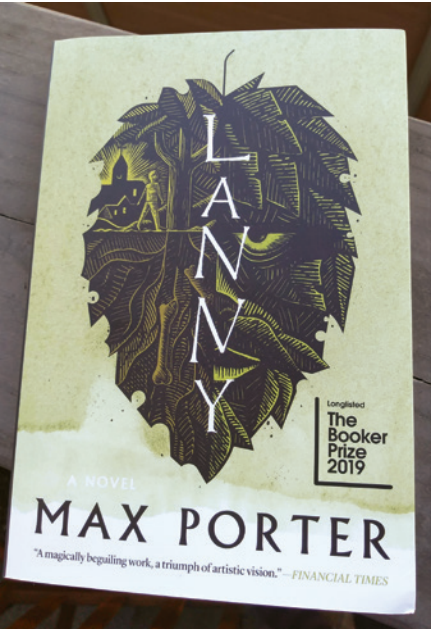
The Hearing Trumpet, Leonora Carrington

This summer I plan on revisiting one of my favorite books, *The Hearing Trumpet* by surrealist artist and author Leonora Carrington. The story is about an older woman who is gifted a hearing trumpet, only to discover that her family has been talking about sending her away. The book is full of adventure and humor and surrealist imagery. For me, the book serves as a reminder that growing older as a woman doesn’t mean fading away into obscurity, and that we are always capable of adventure, getting into trouble, and building genuine relationships no matter what our age. The book also contains one of my favorite quotes: “People under seventy and over seven are very unreliable if they are not cats.”



Bruce Chorney, Senior Staff Assistant
White Sands: Experiences from the Outside World, Geoff Dyer

I first heard of this book in June 2016 when Geoff Dyer came to the Getty Center to give a talk along with his good friend actor Steve Martin. I enjoyed it tremendously, and Dyer signed my copy afterwards. It’s a short, funny read about travel: perfect for taking along on vacation or when you are wishing you could be on vacation.



Clare Davis, Design and Production Manager

Lanny: A Novel, Max Porter

I first came across Max Porter in September 2019 at the End of the Road Festival held at Larmer Tree Gardens in Dorset, in the south of England. On a slightly blurry Sunday morning after a late night, we stumbled into a shady woodland where Max Porter was giving a talk on his latest book. He was congenial, interesting, engaging, and I was intrigued by the book he was discussing.

Cut to 18 months later: I find myself having moved to LA from London, arriving the day of lockdown, March 17, 2020. Over the last year I’ve managed to seek out my local bookshops, visiting when guidelines have allowed. Luckily Small World Books in Venice is a 15-minute bicycle ride, and I find it’s a calm and very friendly bookshop to frequent. On my last visit I spotted a copy of *Lanny: A Novel*,

and immediately remembering the festival and talk, I decided there and then to buy it. I’ve found reading fiction over the last year has been difficult; but *Lanny* has broken the rut.

The publisher has been thoughtful in the execution. The cover is beautiful and reminiscent of an intricate wood engraving. There’s something magical about the typography, and it fits the folktale nature of the story. The words literally weave and dance over the page in free-flowing form. The language is haunting, atmospheric, imaginative, and tied to nature, reminding us of our past and where we find ourselves in the present. It’s a dark yet sometimes beautiful story of human souls finding their way.

I feel extremely fortunate to have found this book now. The story is brilliantly engrossing and the book reminiscent of happy, social, pre-pandemic times in my home country.



Research associate **Roselyn Campbell’s Arcadian childhood and passion for ancient Egypt led to her current role at Getty.**

The gist of what I do: I help manage the Getty Research Institute’s Scholars Program, wherein we invite scholars from all over the world to come to Getty and pursue research related to an annual theme (this year’s theme is “The Fragment”). They come and live in Getty housing for a couple of months and conduct their research. I do things like help organize scholar reading groups; facilitate connections with artists, curators, conservators, or other scholars; create programming; organize visits to other arts institutions and local artists; and help write official materials related to the theme.

Growing up with nature: I spent the first part of my childhood in Washington State on Whidbey Island, which is in Puget Sound just south of the San Juan Islands. It’s a small island, so everything feels like a small town. My dad grew up in a rural part of Canada, though, and he missed the space and the great outdoors and seasons (it mostly rains in northwestern Washington), so when I was 14, we bought some land and moved to northwest Montana, close to Glacier National Park. It’s a gorgeous area.

We did a lot of drives and hikes, and in the summer, we often-times ate our meals outdoors because it stays light outside until almost 10 pm. We lived in a remote area surrounded by forest and wildlife, which gave me a real appreciation for the beauty and peace of just being in nature.

Becoming a bookworm: When I was a kid and into my teens, I was really into animals. I had a horse named Felicia that lived on our property. But I also loved to read. It would be a beautiful day and I’d think, do I play outside or do I stay in and finish this book? It was a 50/50 chance. Still is, sometimes!

I really enjoyed historical fiction and science fiction. I loved *Lord of the Rings*. One of the first things I remember reading is the children’s versions of Greek, Roman, and Egyptian mythology. I found the stories fascinating. Maybe calling them “stories” minimizes them too much, because one of the things I love about mythology is how the core values and beliefs of societies come out. What is important, what does it mean to be a good person, what does it mean to live a good life? All of that is interlaced through these fantastical stories.

Early museum memories: The first museum I remember going to was the Pacific Science Center in Seattle, which I loved because it combines a museum and learning with being able to touch everything and see how things work. When we lived in Montana there was a traveling exhibition that featured Egyptian material from Tutankhamen’s tomb and nearby tombs. In Montana, you don’t get exhibitions like that very often because it’s pretty rural. We drove a long way to see it and I was so excited. In those kinds of exhibitions, oftentimes they recreate an environment. You almost feel like you’re in the tomb, discovering it. That was really magical for me to see.

A passion for Egypt: For a long time I thought I would become a wildlife biologist or a zoologist. I had always loved ancient Egypt, but it wasn’t until high school that I realized I could actually do archaeology and Egyptology as a career. I don’t have a particular reason for loving ancient Egypt except that I was just always fascinated by archaeology and ancient cultures. The best way for me to focus on that at a small state school was to study anthropology and archaeology.

I started at a local community college, and after my first year I took about a year off because I got in a car accident and broke my pelvis. Then I went back and finished my associate’s degree at the community college and went on to the University of Montana to finish my bachelor’s and master’s degrees in anthropology with a focus on archaeology. As I was taking my anthropology classes, I became interested in forensic anthropology, especially human osteology. I think this was partly because after my accident I was fascinated by the idea that you can look at someone’s bones and understand a little bit about their lived experiences. Everybody thinks you just learn how they died, but you can tell a lot about people’s lives as well.

Best archaeological finding: For two years I worked on an excavation of a mining town in Montana. People think of mining towns and they picture rough and rowdy men and not very many women. But one thing people don’t realize is that there were families in a lot of the mining towns. So this particular site was interesting because we found bits of children’s dolls and things like that. For me, that experience demonstrated how we *think* we know about history. But there’s always information that’s been lost, and information you can find that changes our impressions of what history was. That’s part of why I love archaeology so much: you’re always discovering another dimension to what you think you know.

From Egypt to Getty: I applied to various PhD programs and I got into the archaeology interdepartmental program at UCLA. When I was in grad school, I really wanted to get into the museum world. At that time, the Getty Villa was doing the “Classical World in Context: Egypt” theme for its Scholars Program, so I applied to be a research assistant. What really drew me to the job was the idea of working with scholars studying different aspects of Egypt and being able to learn from them. I got the job, so as a research assistant I worked with many different scholars at the Villa. I did things like checking bibliographies or tracking down resources, trying to find manuscripts, contacting museums and finding high-quality images, or proofreading for scholars for whom English was a second language. I learned so much and am still friends with some of the scholars I assisted.

When I finished my PhD I got the job I have now, still working in the Scholars Program but at the Getty Center, full time, and focusing more on the program as a whole rather than assisting individual scholars.

Mummy of Herakleides, 120–140 CE, Romano-Egyptian. Tempera and gilding on a wooden panel; linen and animal glue. Getty Museum

Object at Getty I love to visit: I like seeing the Mummy of Herakleides because I study human remains and find it really interesting. Being in the presence of someone from that long ago is pretty amazing.

I was fascinated by the idea that you can look at someone’s bones and understand a little bit about their lived experiences.

Biggest achievement: I am really proud of the Conversations on Context discussion series that research associate Thisbe Gensler and I organize together. We invite scholars from around the world to discuss various aspects of “The Frag-

ment” theme. I think it’s important to bring in diverse voices and make sure we’re not getting entrenched in our own research and patterns of thought in our field. We’ve had people talking about partition in India and Pakistan and how that affected material culture and art objects and the sense of shared history now that there was a border going through that area. We had a scholar talking about concepts of borders and borderism in the US and Mexico, and how people perceive borders. We had someone talking about apartheid in South Africa, and people talking about how archaeological fragments from ancient cultures are used to interpret identity in the past.

I was really pleased with the series because I think archaeology and art history have relevance in the modern world, and we need to remember that. It’s important to look at the ways we’ve handled things in the past, the mistakes, the things that haven’t really worked, and try to figure out how to be better. Humans can be really evil creatures. But we have the capacity to be really great as well, and I do think it’s important to understand that complicated, troubled past, and try to learn from it as best we can. ■



Curator Kenneth Lapatin
sleuths out the truth
about the Getty Gnaios



A GEM OF A MYSTERY

By Julie Jaskol
Assistant Director
News and Media Relations

ANTIQUITIES CURATOR KENNETH LAPATIN spent the early days of the pandemic doing detective work on a 200-year-old cold case—a beautifully carved “ancient” amethyst in the Getty collection that turned out to be a modern forgery.

Questions were first raised about the gem’s authenticity in 2009, and by 2012 Lapatin had seen enough evidence to know that the gem was not ancient, as had been believed for nearly two centuries. Instead, it was an early 19th-century forgery, carved by Giovanni Calandrelli for Prince Stanisław Poniatowski, nephew and heir to the King of Poland and Lithuania, and one of the richest men in Europe.

But plenty of questions remained, and the pandemic gave Lapatin the time to seek answers while the Getty Museum was closed and to track the gem’s history all the way back to its creation. What he discovered allowed Getty to correct and flesh out its records of the gem’s provenance.

We asked Lapatin for a brief overview of his findings, and why he wants to share the story of this gem.

Julie Jaskol: Describe the Getty Gnaios.

Kenneth Lapatin: Like most ancient gems, it is quite small, about the size of a penny. It’s amethyst, a purple violet stone, finely carved. It depicts the Roman triumvir, Mark Antony, in profile. And in tiny Greek letters, only about a millimeter tall, is written the name Gnaios, the artist known to have carved other ancient gems.

This gem came to be widely known in 1968 when John Boardman (now Sir John), one of the foremost authorities on ancient gems, published and praised this gem very highly. Since then it has been reproduced over and over again as one of the masterpieces of late Roman Republican, early Augustan gem carving, thought to have been carved about 20 BC.

The Getty acquired it in 2001, in a group of 12 gems. It had been on view at the Getty Villa but is no longer.

JJ: Tell me about the Getty Museum’s gem collection.

KL: It’s quite impressive and includes ancient gems and modern gems carved *all’antica*, not as forgeries, but in the ancient style. The best are on view at the Getty Villa. Some of the modern ones are on loan to the Getty Center, displayed in a splendid 17th-century display cabinet in the Decorative Arts galleries.

Amethyst intaglio depicting Mark Antony inscribed ‘Gnaios,’ 1817–1824, Giovanni Calandrelli. Amethyst and gold. Getty Museum



Impression of an intaglio depicting Mark Antony. Berlin, Antikensammlung, Daktyliothek Poniatowski, 1832, tray 7, no. 373. Photo: Antikensammlung, Staatliche Museen zu Berlin—Preußischer Kulturbesitz/Johannes Kramer

Opposite left: Zeus and Kapaneus before the Walls of Thebes, 1816–1827, Attributed to Giovanni Calandrelli. Cornelian. Getty Museum. Bequest of Eli Djeddah

Opposite right: Intaglio with Bust of Demosthenes, about 25 BC, Dioskourides. Intaglio: amethyst. Getty Museum

The esteem for ancient gem engraving continued from antiquity into the Renaissance and Enlightenment, when modern gem engravers emulated the ancients. It was the art of kings and princes. Collecting was an aristocratic pastime, and so, occasionally, was carving. Madame de Pompadour and Catherine the Great’s daughter-in-law both took up gem engraving.

We also know that long before them, illustrious Romans like Pompey the Great, Julius Caesar, and the nephew of the Emperor Augustus all collected gems and donated their collections to the gods in temples. And of course, in the Middle Ages, ancient gems were set into altars, book bindings, and processional crosses.

Gems, unlike marble or terracotta, are intrinsically valuable even before they are carved. It’s part of their allure.

JJ: What made you suspect this gem was a forgery?

KL: In 2009 I curated an exhibition at the Getty Villa called *Carvers and Collectors: The Lasting Allure of Ancient Gems*. The Getty Gnaios was featured alongside gems on loan that also bore Gnaios’s signature.

Toward the end of the exhibition, a dear friend and colleague who has since passed away, Gertrud Platz from the Berlin Antikensammlung, saw our gem for the first time.

She had just published a study of Giovanni Calandrelli, an early 19th-century Italian gem engraver who worked for a Polish prince named Poniatowski, who amassed a huge collection of gems that purported to be ancient but were actually modern.

Poniatowski is really interesting. He was very rich, and closely guarded his gem collection. But near the end of his life he wanted to provide for his family financially. He had plaster impressions of a selection of his gems made and sent them to the Berlin museum as kind of a sales catalog, hoping he could sell them.

Gertrud remembered seeing the plaster impression [left] in a box in the storerooms of the Berlin museum. She sent me photographs, and the Berlin impression indeed looked a lot like our gem. So I sent her a cast of our gem so she could compare them side-by-side, and even set the one inside the other. And she determined, yes, it does seem to be the same gem.

She also found Calandrelli’s notebook, with a handwritten list of the gems he made. And in this list was a gem that sounded a lot like ours.

So these were significant clues that the gem had belonged to Prince Poniatowski and was created for him by Calandrelli between 1817 and 1824.

JJ: Was Poniatowski presenting this modern gem as ancient? Did he intend to deceive buyers?

KL: Yes. At every stage, this gem was presented as ancient. That’s not to say that the people who bought and sold it throughout the 19th and 20th centuries, and John Boardman and others who published it, sought to deceive. The carving of this gem was so good they were all deceived. In fact, on some level, they all probably wanted to believe this was an ancient work by Gnaios. But Prince Poniatowski and Calandrelli knew. Poniatowski was motivated by prestige, but also by money.

Poniatowski had hired Calandrelli and other master carvers of the day to create a series of gems illustrating Greek and Roman history and mythology, and many of these were “signed” with the names of famous ancient gem engravers. Most of these gems, unlike our Mark Antony, were carved in a florid, neo-Classical style which eventually gave them away. We have one in the collection, long recognized as modern, a cornelian, depicting Zeus striking the hero Kapaneus with a thunderbolt [next page, left]. It is inscribed with the name of Dioskourides, who we know from ancient writers engraved the seal of the



emperor Augustus. In 2019 the Getty Museum was fortunate to acquire a genuine gem signed by Dioskourides [right], an amethyst depicting the Athenian orator Demosthenes, known since at least 1602, which is technically and stylistically very different indeed.

JJ: Was there a smoking gun for you?

KL: There are three smoking guns. There’s the plaster impression in Berlin, and another sent to St. Petersburg, Russia, that show that the Mark Antony had been in the Poniatowski collection, which was full of forgeries. That doesn’t prove anything, because Poniatowski’s collection also contained some genuine antiquities, but it puts the gem in very bad company. Then there’s Calandrelli’s notebook, which says he made a Mark Antony with the signature of Gnaios. The third is, when we put our gem next to ones that we know are genuine ancient engravings by Gnaios, we can see stylistic discrepancies, especially in the way the skin and hair is rendered.

I hadn’t paid close enough attention to these features before. This gem had the approbation of experts. It had been featured dozens of times, in handbooks and encyclopedias. It’s not quite the *Mona Lisa*, but it had become a very famous work, and I accepted that. But once the question was raised and I began to look closely, the differences became clear.

JJ: So now that you’ve determined it isn’t ancient, does the gem still have any meaning or value in the collection?

KL: It’s still a beautiful example of gem engraving, but quality is no proof of authenticity. It’s a fine work by a carver whom we can now properly identify. It’s also valuable as an example of the passions of early 19th-century gem collectors and engravers, and their esteem for the antique.



But it’s also a valuable lesson for those of us who create narratives about the ancient world. The Mark Antony had been paired with another gem, actually carved by Gnaios, formerly in Italy, now in the Metropolitan Museum in New York, that was thought to depict Cleopatra, and the pair was said to pay tribute to one of the most famous love stories of all time. I myself came up with another nice little narrative. The ancients believed that amethysts could prevent drunkenness. When I thought that our gem was genuine, I thought the ancient carver might have chosen amethyst for Mark Antony because he was famous for his drinking and styled himself a second Dionysos.

JJ: How often do museums find themselves having to re-attribute work, or expose forgeries?

KL: I think it’s pretty common, though not always publicized. It’s part of our jobs as curators. But I think uncovering a forgery or changing attribution shouldn’t be the end of the story—it should be the beginning. The question is, what can we learn from such objects about desire, wishful thinking, and reliance on authority? And that’s why I think it’s worth telling this story and not just putting the thing in the basement and forgetting about it. Because then we fail to learn.

I think those lessons about how we evaluate what we’re told, weigh evidence, construct truth, and, often, reconstruct the past to suit the needs of the present, are all far more interesting than whether a single object, however beautiful, is ancient or modern. ■

Read the full story of how Lapatin uncovered the truth in his article “The Getty Gnaios, A Love Story,” *Journal of the History of Collections*, March 2021 (available online).

*How a Brazilian architect and
Getty Conservation Institute
researcher turned her love of
concrete buildings into a quest
to save them*

Concrete Dreams

By Anna Zagorski
Research Specialist
Getty Conservation Institute

Faculty of Architecture and Urbanism,
University of São Paulo (FAUUSP),
Brazil. João Vilanova Artigas and Carlos
Cascaldi. Interior showing access
ramps to all levels. Photo: Nelson Kon



W

WHEN ANA PAULA ARATO GONÇALVES WAS 12, her history teacher assigned homework that would set the course of her career: draw a building in your hometown of Jaú, Brazil. Most of the students disliked the assignment, but Arato Gonçalves discovered a passion for architecture.

Jaú, in the state of São Paulo, is peppered with modern buildings designed by architects like João Batista Vilanova Artigas, founder of the Paulista School, an informal group of architects who embraced exposed concrete structures, block-like shapes, and rough finishes. “I think it’s fascinating the way concrete is used,” Arato Gonçalves says. “You can make sculptural forms, curves, and geometric shapes. The sky is the limit if you are creative and understand the technology.”

Arato Gonçalves, who would go on to study architecture and historic preservation, says her favorite building is her hometown bus terminal designed by Vilanova Artigas. The building is set on a slope, a continuation of the outdoor environment, connecting with the surrounding area at different levels. “I love how the circulation is fluid and integrates all spaces and levels, outdoor and indoor,” says Arato Gonçalves. “The roof is supported by sculptural columns that remind me of tree trunks growing into branches.” As a child she accompanied her parents to the bus terminal

Above: FAUUSP, southwest façade. Photo: Nelson Kon

Right: Detail of the trunk-like pillars in the Vilanova Artigas-designed bus terminal, Jaú, Brazil. Photo © Ana Paula Arato Gonçalves





Left: Prentice Women's Hospital, Chicago. Bertrand Goldberg, completed 1975, demolished 2017

Now a research associate at the Getty Conservation Institute (GCI), Arato Gonçalves is focusing on the conservation of culturally significant concrete structures, and recently coauthored *Conservation Principles for Concrete of Cultural Significance*, a book about this work. Arato Gonçalves says the field comes with its own challenges, including the need to balance conservation requirements of historic concrete with standard concrete repair methods, as well as aesthetic considerations. “If a project is not careful in balancing those two demands — technical and aesthetic—with a clear conservation-based approach, the result can be quite disappointing.”

Arato Gonçalves found a prime example of this challenge at her own alma mater when the Vilanova Artigas building at the architecture school was repaired. “Repairs carried out on the façade between 2012 and 2015 currently stand out from the original concrete,” she says. Before coming to Getty, she was part of the team behind the Keeping It Modern grant to more effectively conserve that building (see sidebar story, right).

While Arato Gonçalves is enthusiastic about concrete repair, the medium doesn’t necessarily have a good reputation. In 2019, the *Guardian* called concrete the most destructive material on earth. This is due in part to the manufacturing process for cement, which is a key component of concrete and accounts for approximately 8 percent of global carbon dioxide emissions annually. We now recognize that adding and replacing concrete buildings is not sustainable from an environmental or societal perspective. Creative and innovative minds are already developing concrete that will leave a smaller carbon footprint.

Many concrete structures are barely 50 years old, and people wonder why we should safeguard something so omnipresent. Meanwhile numerous culturally significant buildings face the wrecking ball or have already been demolished in recent years, including Prentice Women’s Hospital and Maternity Center in Chicago and New Delhi’s Hall of Nations, razed in 2013 and 2017 respectively. “Concrete is part of our modern history,” says Arato Gonçalves. “It deserves a careful and knowledgeable approach to its care.” ■

Ana Paula Arato Gonçalves joined the Getty Conservation Institute in 2017. She was a professional fellow from 2017 to 2020, and is currently a research associate. She holds a bachelor’s degree in architecture from the School of Architecture and Urbanism at the University of São Paulo, and earned a master’s degree in Historic Preservation from the University of Pennsylvania, after which she served as a 2011–12 graduate intern at the GCI. Returning to Brazil in 2012, she worked as an architect in private practice and for public institutions engaged in the conservation of modern buildings and focused on the conservation of modern concrete

Right: FAUUSP, view of the Caramel Salon after recuperation of the concrete grid. Photo: Cristiano Mascaro



Conserving a Concrete Masterpiece

Open and closed, light and heavy, glass and concrete.

The School of Architecture and Urbanism at the University of São Paulo (FAUUSP) is a symphony of contrasts, fused together by Brazilian architect João Batista Vilanova Artigas and his collaborator, Carlos Cascaldi, to offer students an environment of connection, community, and conversation. The designers of Brazil’s future could learn progressive, modern theories and techniques while experiencing them firsthand in their daily surroundings.

The school’s massive concrete exterior opens into a monumental atrium that is large enough to hold the entire student body. The interior feels welcoming, despite the roughness and solidity of concrete surfaces chosen for their textural properties and economic benefits. By the mid-20th century, concrete was widely produced on a global scale at lower costs than quarried stone or marble, and could be engineered to support the daring designs of contemporary architects and engineers who sought innovation over convention.

One of the most prominent features of the building is its roof. A large grid of skylights set into reinforced concrete allows natural light to pour into the sprawling courtyard below. But this design has also produced headaches for the building managers in charge of keeping FAUUSP in top shape: the roof has proven prone to water leakage, damaging its support beams and the concrete more generally. At the same time, the iconic exposed concrete of the façades developed reinforcement corrosion and delamination. The renovation of these two character-defining elements was undertaken between 2012 and 2015, but the aesthetic results were disappointing. “The more austere the design, the easier it is to see repairs, and this disrupts the

entire look and feel of the building,” says Maria Lucia Bressan Pinheiro, a preservation architect who teaches at FAUUSP. Key principles of a recent Getty-funded project to develop a conservation management plan include recognizing that the school’s signature concrete is fundamental to expressing Artigas and Cascaldi’s design of unity and material restraint, and that concrete repairs need to be addressed holistically rather than piece by piece.

A grant awarded by the Getty Foundation in 2015 not only allowed Bressan Pinheiro and an international team to complete a comprehensive plan for the building’s long-term preservation, but the group also conducted in-depth historical research and scientific investigations into how best to maintain FAUUSP’s roof and repair its iconic concrete surfaces. The FAUUSP grant is one of 77 projects worldwide funded through Keeping It Modern, an initiative focused on conserving 20th-century architecture and advancing global preservation practice.

Given the large number of significant mid-century buildings in São Paulo and throughout Brazil that use exposed concrete, the team also shared their findings with students and other practicing professionals through dedicated workshops and training sessions. “Being aware of building maintenance should be part of a well-rounded architectural education, and we’ve been able to demonstrate that with Getty’s Keeping It Modern support,” says Bressan Pinheiro. “We hope that this project helps start a nationwide push towards preventive conservation—not only for architectural concrete, but for all modern heritage.” ■

— Katie Underwood, Assistant Director, Getty Foundation

FLUXUS
MEANS
CHANGE

But Jean's collecting days were far from over. During the next decade, she focused her attention on Fluxus art—an under-the-radar movement that emphasized humor, works you can touch and interact with, and the rejection of elitism. Fluxus works embraced the social and political critiques of earlier avant-garde artists and questioned the authority of the contemporary art world. She became affectionately known as the “den mother

Time Flux Kit, 1966, Robert Watts. Plexiglas box containing miscellaneous objects. Getty Research Institute. © Robert Watts Estate, New York, 2021



of Fluxus” as she transformed her home into a bona-fide archive and library of not only Fluxus art, but also of catalogues, books, posters, and handwritten notes from Fluxus artists.

The Getty Research Institute (GRI) acquired the Jean Brown Archive in 1985 as one of its foundational collections. “At first the GRI was not collecting art from the 20th century,” says Marcia Reed, associate director and chief curator at the GRI. “But then we realized that if we were going to be an important art library with special collections of original sources, we needed to collect art from this century.” The archive includes the Browns’ Dada, surrealist, and Fluxus collections. For 35 years it has been available to students, scholars, artists, and other museums for study, used in publications, and loaned for exhibitions. But the collection has never been on view to Getty visitors.

That will change this September. *Fluxus Means Change: Jean Brown’s Avant-Garde Archive* will put objects from well-known members of the Fluxus

movement, as well as key works from the Browns’ Dada and surrealist collections, on display for visitors to examine, ponder, and perhaps walk away from with Jean’s motto, “Try life,” dominating their thoughts.

Collect what you love

The Browns began collecting art in the 1950s, their Springfield, Massachusetts, home filling up first with works by contemporary abstract expressionist artists and later, Dada and surrealist works. They were interested in more than just paintings; they also kept postcards, flyers, letters, and catalogues that documented their favorite artists. (They always referred to their collection as an “archive,” signaling its inclusion of original sources and possibilities for research.) Neither was formally educated in the arts—Jean briefly took classes in librarianship at Columbia University and worked for a time at the department-store library of the Albert Steiger Company, while Leonard graduated from Brown University in 1930 before entering the insurance business. But they kept up remarkably well with trends in the art world, in part by traveling to New York City museums, bookstores, galleries, and art shows where they often purchased works directly. The couple also maintained relationships with dealers who nudged them towards artists whose careers were on the upswing.

Above all, the Browns collected art that spoke to them—works that made them laugh, moved them, and piqued their interest—whether or not a work was considered a “good investment.” They gravitated toward art that pushed boundaries; art that communicated social commentary and protest; and art inspired by everyday life. Dada and surrealism, two artistic movements that reacted to post-World-War-I-and-II society and culture with themes of chaos, absurdity, and a rejection of rationality and capitalism, aligned with their artistic tastes perfectly.

The couple also preferred to acquire works from artists with whom they had personal connections. And they frequently invited these artists to their home. After her husband’s death, Jean wanted to create a catalogue of their Dada and surrealist collection in homage to Leonard, and had a flash of inspiration: why not ask Dada artist Marcel Duchamp himself to do the cover design? She wrote to him and he wrote back, asking to meet “tomorrow.” Jean complied, and from then on he became a friend and occasional guest at the Brown home.

“Many of the works in the archive include comments and personal dedications from the

Below: *Flux Stalingrad*
GM, about 1980, Nam June Paik. Painted wood. Getty Research Institute. © 2021 Estate of Nam June Paik

Opposite: *False Food Selection*, 1965, Claes Oldenburg. Getty Research Institute. © Claes Oldenburg



artists to the Browns,” says Reed. “I think the artists appreciated the Browns’ interest, and felt it was truly sincere.”

Change means Fluxus

When Leonard died in 1970, Jean saw collecting as a way to fill the void, and moved to the house she and Leonard had purchased a few years earlier. Built in 1845 by members of the Shaker religious group, the austere, wood-sided, four-bedroom home was located in the Berkshires, about 45 miles northwest of Springfield. It was originally used for storing seeds, and probably once housed the printing press the Shakers used to print their seed envelopes. She also decided to focus on collecting Fluxus art.

Fluxus was founded in the 1960s by George Maciunas, its core mission to value the process of creating above the finished product. Everyday objects could become pieces of art. For Fluxus artists, it was important to create opportunities for life and daily experience to influence your work. You might create a “Fluxkit,” for instance—assemble a specific assortment of objects in a box, then send it, sell it (rarely), or give it away, letting the recipient’s interaction with the objects become the next stage in the work’s life. Humor also frequently featured in Fluxus art.

A lifelong lover of books, Jean also collected art ephemera, including exhibition invitations, brochures, and posters; and she joined mail-art projects. Collages, sketches, copy art, or prints were sent to mail-art cohorts, turning the recipient’s mailbox into a gallery of sorts. “I think Jean had a wonderful, open-minded idea about what art could be or how it could be performed,” says Reed. “Her catchphrase ‘Try life!’—originally a quote from Fluxus artist Klaus Groh—was really about how experience is what matters in art.”

Jean’s engagement with the Fluxus world was ignited through her friendship with Maciunas, which started when she wrote him multiple letters, asking to meet and discuss Fluxus. When he didn’t respond, she marched down to his studio in New York City and saw a nameplate on the door reading, “Ding-dong.” She pressed the doorbell, and when Maciunas answered, she said, “I’m Jean Brown, and I want everything of Fluxus.”

Until Maciunas’s death in 1978, the two collaborated to expand Jean’s archive and to design the Archive Room on the second floor of the house, which stored and displayed the archive in rows of cabinets and drawers and on the walls and ceiling—a “wonderful, magic cabinet of curiosities,” Reed

Visiting Jean Brown



Favorite Baseball Team, about 1968–1980, Robert Watts. Baseballs signed in ink, Plexiglas case. Getty Research Institute. © Robert Watts Estate, New York, 2021

recalls. “Her letters to him are very funny, because she’s organized. She says, ‘Here’s the list, here’s what I want to pay. You still haven’t come to visit me. There’s the bus schedule. You can do this.’ There was a mother-son relationship, but in a very kind and respectful way.” Jean Brown’s archive is the only vintage collection of Fluxus assembled and collected in collaboration with Maciunas.

From the Berkshires to Brentwood

As Jean grew older and caring for the archive became challenging, her two sons (one an art historian, the other an art gallerist) sought a buyer for the collection. The GRI, whose leadership was impressed with the collection’s Dada and surrealist works, fit the bill.

When the collection arrived at the GRI, Reed was among the first to start unpacking the boxes. She remembers being “bowled over” by what she discovered, even though at that time, artist books, mail art, and other works on paper were not as appreciated as they are today. Other GRI staff didn’t quite know what to make of this eclectic collection either, Reed reports. “Realizing we had to make sense of this collection for the GRI in terms of future collection development, I thought the best thing to do would be to visit Jean Brown.”

Reed made several visits to the Shaker seed House to talk with Jean and hear colorful stories of her engagement with the alternative art world. (See the sidebar for more about Reed’s visits with Jean.) Reed soon learned that Jean wanted the archive to live on; that scholars and others should have access to it. “When I went to talk to Jean, it felt like kismet because she said, ‘I never wanted my collection to go to a museum, where they would just put it away. What I really enjoy is having people come look at it, work from it, and make new work,’” says Reed. “I think it’s so visionary that she understood the desire to touch things and have a personal encounter with them.”

For the next 30 years, Reed returned often to the archive, researching its featured artists and how their works fit into the larger themes of the collection. In choosing which works to feature in *Fluxus Means Change*, Reed focused on some of Jean’s favorite artists, objects that would be difficult to truly appreciate when viewed within the confines of the Special Collections reading room, and works that are lively and attention-getting, or perhaps have a compelling story behind them. Reed realized that Jean had considerable amounts of art work by women and BIPOC artists, and the exhibition displays a diverse range of these artists.

Just as the Browns allowed their own artistic proclivities to guide their collecting, Reed hopes the exhibition inspires visitors to identify which works of art they feel a personal connection to, and why. “When I do tours I’ll be asking, ‘What’s your favorite thing? What object speaks to you?’ So I hope visitors find different connections based on their experience of art and think about how this kind of art is different from, say, the paintings gallery at the museum,” says Reed. “I hope people take away the idea that everybody collects, and you should collect what you’re drawn to.”

As for what Jean, who died in 1994, might think of the exhibition? “She would love it, although the collection is presented in a very different installation than at the Shaker seed house,” says Reed. “But Jean liked change. She liked to change directions herself.” ■

When the Getty Research Institute was founded more than 30 years ago, it was a modest library housed in a bank building four blocks from the ocean in Santa Monica. To build a suitable collection for the Research Institute, we were acquiring large collections as quickly as we could.

With a small staff, we just dived in and did everything. Unpacking the Jean Brown collection, we opened boxes holding truly extraordinary works by Marcel Duchamp and Man Ray, and that was the first clue that there would be a revelation, if not a revolution, in our collecting. Jean Brown’s collection had been acquired for its strengths in Dada and surrealism. But no one expected the large component of Fluxus objects, the more than 4,000 artists’ books, many in experimental, alternative formats—that is, they didn’t really look like books—and the unruly, scruffy boxes of mail art: shared art projects delivered by the post office. With its lingering scent of the collector’s personality and her love of anti-establishment artists, Jean Brown’s collection looked nothing like the well-mannered rare books and prints to which I was accustomed.

In those early years we negotiated acquisitions with antiquarian book dealers and didn’t often meet with collectors. But my father was a New Hampshire antiques dealer, and while helping with the heavy lifting in his business, I had often met collectors. I knew they were usually interesting, occasionally eccentric, and notably knowledgeable about their collecting passions. Why not try to meet Jean Brown? She had been in touch with several Getty colleagues, and I knew she liked to receive and write letters. An inveterate and generous collector, she still wanted to send us more of her collections and help us decide what else to

collect. I wanted to meet Jean Brown, and I also wanted to see the vintage Shaker seed house where she lived and where her collection had been installed. When I wrote to ask if I could visit on my next trip to New England, Jean was immediately welcoming. She wanted to find out more about what was happening with her collection.

From Boston’s Logan airport, I drove west on the Massachusetts Turnpike to the town of Tyringham, where Jean’s house was on the Main Road south of Lee. A small mid-19th-century Shaker village—now privately owned—was located a mile or so away up the hill on



the Jerusalem Road. Jean’s house had been moved away from the site. It was built in a typical New England style, two stories with an attic and a central stairway connecting the floors. Known as a legendary cook and hostess, Jean had a light supper on the table: watercress and cucumber sandwiches on white bread with the crusts cut off. We started talking, not stopping until it was dark. When I got up to go to my hotel, Jean said she would be insulted if I didn’t stay with her. Actually, I was excited to accept her gracious invitation, so I did. We stayed up late, talking about the artists in her collections whom she had met. Among her favorites

were Marcel Duchamp, George Brecht, and John Lennon, whom she insisted was also a very good artist. She kept up on new books and current exhibitions and was especially pleased when I brought her the Museum of Contemporary Art’s *Rolywholyover A Circus* exhibition box-catalog, filled with ephemera on John Cage, whom Jean admired and had met on several occasions.

Whenever I visited Jean Brown, I stayed in the second-floor front bedroom across from the archive room where George Maciunas’s cabinets were installed. At the top of the stairs, the small desk where Jean wrote and made notes for her files looked out over the grassy backyard into the forest. It was a truly magical, inspired place inhabited with spirit, like I have experienced only a few times before in artists’ spaces or in nature. Inside the house one felt insulated from quotidian concerns, nurtured by the simple, well-designed Shaker furniture and Jean’s friendly tabby cat weaving through our legs.

Although the house is still there, Jean, the art, books, and furniture are all gone. Jean’s sons kindly allowed me to visit after her death to make some notes and do further research. Of course, and very sadly, it wasn’t the same. The nurturing, creative, and wry spirit had departed, although it is preserved in the Tyringham cemetery by Jean’s unique gravestone, made by the American artist Rodney Ripps and inspired by Man Ray’s 1923 metronome with eye, *Object to Be Destroyed*. Like her, the gravestone is unforgettable. And my fond memories of those Tyringham visits will never fade.

—Marcia Reed, Chief Curator,
Associate Director, Getty
Research Institute

A detail from the painting 'Susanna and the Elders' by Artemisia Gentileschi. It depicts a nude woman, Susanna, lying on a patterned surface, looking up with a distressed expression. Two men, the elders, are leaning over her. One man, with a beard and a red cloak, is pointing his finger at her. The other man, with dark hair and a purple cloak, is looking down at her. The background is a cloudy sky.

Artemisia Gentileschi

THE WOMAN, THE ARTIST

*How a painter facing
numerous social barriers
built a brilliant career for
herself in 17th-century Italy*

I
IN 1916 ITALIAN ART HISTORIAN ROBERTO LONGHI PUBLISHED an article in the periodical *L'Arte* about two 17th-century painters who were at the time almost completely forgotten: Orazio Gentileschi and his daughter, Artemisia. Longhi praised Artemisia's talent, drawing a suggestive comparison with a famous woman painter of the 19th century, the American Mary Cassatt, well-known for her independence and free spirit.

In 1947 Longhi's wife, the writer Anna Banti, published the novel *Artemisia*, an evocative reconstruction of the artist's early life centered on the most notorious episode in her biography—her rape by one of her father's collaborators in 1611, when she was 18 years old, and the subsequent criminal trial. The trial papers had been discovered at the end of the 19th century but had not attracted much attention until the publication of Banti's book. If Longhi's essay marked the beginning of the modern reconstruction of Artemisia's artistic trajectory, Banti's novel contributed to popularize her figure among a larger audience. Ever since, Artemisia has increasingly captured the attention of scholars, writers, filmmakers, and the general public.

In the mid 1970s—at the height of the women's rights movement—Artemisia became one of the heroes of the landmark exhibition *Women Artists: 1550–1950*, which opened at the Los Angeles County Museum of Art in 1976. Five years before, one of the curators of that exhibition, Linda Nochlin, had written, “Why Have There Been No Great Woman Artists?,” an essay originally published in *ArtNews* wherein she explored the significant social and cultural barriers that prevented women

Susanna and the Elders (detail),
1610, Artemisia Gentileschi. Oil
on canvas. Schloss Weissen-
stein, Pommersfelden. Image:
Album / Alamy Stock Photo

By Davide Gasparotto
Senior Curator, Department of Paintings
Getty Museum



Lot and His Daughters, about 1622, Orazio Gentileschi. Oil on canvas. Getty Museum

Opposite: *Artemisia Lomi Gentileschi*, about 1623–26, Simon Vouet. Oil on canvas. Fondazione Pisa, Palazzo Blu, Pisa. Image: The Picture Art Collection / Alamy Stock Photo

from pursuing art in the early modern period. Artemisia figured in the essay as one of the exceptions in a panorama that was mostly dominated by men.

After the first-ever exhibition entirely devoted to her, held in Florence in 1991 at the Casa Buonarroti, it seems that almost every year paintings by Artemisia appear in exhibitions on the European followers of Caravaggio or on women painters. London’s National Gallery presented a major retrospective on her last fall, following the acquisition of an important painting, and new works have emerged from private collections and are fetching rising market prices. In March, for instance, the Getty Museum acquired *Lucretia*, a major Gentileschi painting recently rediscovered after being held in private collections for centuries.

Although all of this has led to a recognition of Artemisia’s stature as the most eminent woman painter of the 17th century, the dramatic episode of her rape has long dominated the account of her life and shaped the interpretation of her art. This focus has in part obscured the rest of her extraordinary biography and highly individual contribution to 17th-century painting, both of which I’d like to illuminate here.

Portrait of the artist as a young woman

Born in Rome in 1593, Artemisia Gentileschi was the eldest child and only daughter of Prudenzia di Montone (1575–1605) and the Tuscan painter Orazio

Gentileschi (1563–1639). After losing her mother when she was 12 years old, she began looking after her three younger siblings while also training as an artist in her father’s workshop. Her father was well aware of her exceptional talent and showed pride in her accomplishments. In a letter to the Grand Duchess of Tuscany, Maria Maddalena of Austria, dated 1612, he boasts, “Having studied the profession of painting, after three years she had practiced so much that I can now say that she has no peers, having created such works of art that perhaps even the most important masters of this profession cannot achieve.”

Artemisia’s early production was significantly shaped by the art of Caravaggio, but mediated by her father’s highly individual response to the Lombard painter’s revolutionary pictorial language. Although fascinated by Caravaggio’s raw and direct approach to reality, Orazio was able to blend naturalism with formal sophistication, always retaining a secure sense of draftsmanship and a refined palette that derived from his Tuscan training. This style is perfectly exemplified by his *Lot and His Daughters* at the Getty Museum. Since her debut, Artemisia instead demonstrated a firm grasp of dramatic narrative and a powerful emotional intensity that is absent from her father’s more restrained mode. Her first dated painting, *Susanna and the Elders*, signed and dated in 1610 when she was 17 years old, is extraordinarily accomplished and addresses two themes she favored throughout her career: women heroes and the female nude.

After the rape and the trial, Artemisia married a modest painter, Pierantonio Stiattesi, and moved with him to Florence. It is there that she truly became “la Pittora” (“the Paintress”), with her own reputation, clients, and a highly individual style. She also started to build her artistic persona more consciously: she learned to read and write (such knowledge was typically limited to women of higher social standing), developed an appreciation for music and singing, frequented cultivated social circles, and made important friendships, even enjoying the favor of the Medici court. In 1616 she became the first woman to join the celebrated Accademia del Disegno (the Florentine Academy of Art).

Around this time, she began a passionate love affair with Francesco Maria Maringhi, a wealthy Florentine nobleman. The relationship was documented in several letters discovered in 2011 and represented a remarkable addition to our knowledge of Artemisia’s personality and career. Thanks to these and other recently discovered documents, we can today better understand her entrepreneur-

ial strategies and struggles with money, reconstruct her network of patrons, and describe her collaborative arrangements with other artists. We also have a deeper glimpse into her personal feelings, like when in 1620 she wrote to Maringhi that she “was dying for pain” at the loss of her four-year-old son, Cristofano.

That same year, when the affair with Maringhi became too public in Florence, Artemisia and her family moved back to Rome where she further advanced her career and met some of the most celebrated artists of the period, including French painter Simon Vouet. His friendship and esteem for Artemisia is evident in his powerful portrait of her, which speaks eloquently about her artistic and social ambitions. Vouet depicted her holding a palette and brushes, but she was also elegantly dressed and wearing a medal with the reproduction of the Mausoleum of Alicarnassus, built by her namesake, the celebrated ancient Greek Queen Artemisia.

We don’t know why she decided to move to Venice around 1627. At the time she was accompanied only by her daughter Prudenzia, since she and her husband had become estranged sometime after 1623, when he completely disappeared from the records.

A Lucretia in Venice

Until recently, Artemisia’s time in Venice was the least-known chapter of her biography. But we now know that she remained in Venice for almost three years, occupying a central place in the city’s artistic and cultural life. In 1627 a number of poems were dedicated to four of her paintings executed in Venice, including one depicting Lucretia. The author has not been identified with certainty, but he was likely Giovan Francesco Loredan, who was part of a close-knit group of writers, artists, musicians, librettists, and patrons who associated with Artemisia. The poet celebrates her skill in bringing back to life the ancient hero, only to again cause her death through the power of her brush: “Artemisia paints the event and brings it back to life / Rome had already seen you bathe your knife in blood / now more than the knife, it is her brush that kills you.”

The poems do not describe the painting with precision, but it is highly probable it is the *Lucretia* recently acquired by the Getty Museum. The legendary Roman noblewoman Lucretia, who took her own life after being raped, was a popular subject in 16th- and 17th-century painting, where the hero is usually isolated at the peak of the story’s action. The tragic story may have had particular significance for Artemisia, given her own trauma and penchant for representing classical and biblical women heroes known for their strength and determination. It is inter-



esting to note that the nature and status of women became one of the dominant themes of discussion in Venetian cultural circles after Lucrezia Marinella published *The Nobility and Excellence of Women, and the Defects and Vices of Men* (Venice, 1600). In these discussions, exemplary women from ancient history were often invoked to fight misogynistic prejudices and to prove that women were naturally inclined toward virtue and wisdom.

As observed by art historian Jesse Locker, Gentileschi’s *Lucretia* shows a profound engagement with the artistic legacy of 16th-century Venetian painting: her elegant and sophisticated hero, with a string of pearls in her hair and the dynamic and exuberant swirl of fabric, brings to mind several women protagonists in paintings of the previous century by Titian and Veronese. In this painting she seems to set aside the raw and austere expressivity of her previous works in favor of a softer, more lyrical and poetic mood, suggesting a new direction in her artistic itinerary.

“I will show Your Illustrious Lordship what a woman can do”

In 1630 Artemisia moved to Naples, fleeing the plague in another hasty departure. In the early 17th century, Naples was the largest city in southern



Europe, a major art capital, and a magnet for artists seeking opportunity and success. Spanish viceroys, religious orders, and merchants from port cities all over Europe were active patrons of the arts.

In the year of her arrival, Artemisia painted a large canvas with an *Annunciation* (Naples, Museo e Real Bosco di Capodimonte), a work evidently executed for an altarpiece in one of the city’s churches, her first public commission. She remained in Naples for the rest of her life, with the exception of an extended trip to London in 1638 to visit her father, who had become court painter to King Charles I and Queen Henrietta Maria. It is possible that she assisted Orazio in the final stages of painting the ceiling canvases of the Queen’s House in Greenwich. Orazio died in London in February 1639, and shortly afterwards Artemisia decided to return to Naples.

Although she continued to enjoy considerable success as a painter, often collaborating with eminent local colleagues such as Massimo Stanzione and Bernardo Cavallino, her last years were also marked by increasing financial struggles, in conjunction with the economic decline of the city after the revolt in 1647 led by Masaniello. Her letters to the Sicilian nobleman and collector Antonio Ruffo, dating between 1649 and 1651, are full of strong statements about her lack of money and her need for support. But they also reveal her indomitable and independent spirit. She writes: “A woman’s

name raises doubts until her work is seen”; “I will show Your Illustrious Lordship what a woman can do”; “You will find the spirit of Caesar in the soul of a woman”; and, “If I were a man this could not have happened.”

Last recorded in 1654, Artemisia probably died in 1656 from the terrible plague that decimated the population of Naples. Her last signed and dated canvas, from 1652, was rediscovered just a few years ago after the cleaning revealed her signature. It is once again *Susanna and the Elders* (a biblical story in which two men spy on Susanna bathing, then falsely accuse her of adultery), the same subject of her very first documented painting. Despite the signature, scholars have suggested that she was probably here assisted by her Neapolitan collaborator Onofrio Palumbo.

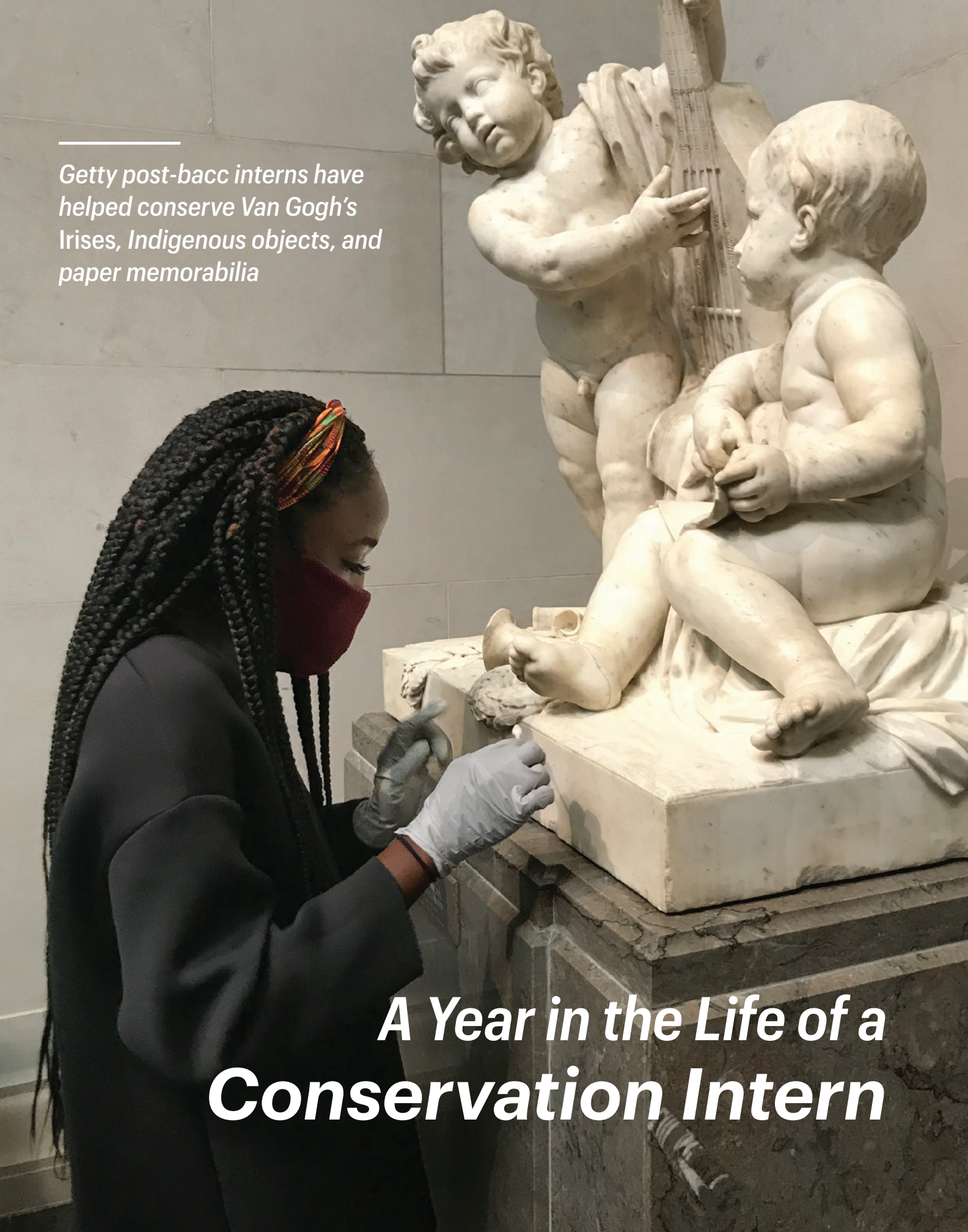
A comparison with the picture painted more than 40 years earlier shows the extent of the artist’s transformation: the picture is more theatrical in its emphasis on gesture, and the execution shows an increasing reliance on the dark ground and less emphatically modeled flesh tones. What remains intact is Artemisia’s command of expression and her extraordinary ability to suggest the emotional reactions of the protagonists of her paintings. ■

Artemisia Gentileschi’s Lucretia is now on view in the East Pavilion at the Getty Museum.

Left: *Susanna and the Elders*, 1610, Artemisia Gentileschi. Oil on canvas. Schloss Weissenstein, Pommersfelden. Image: Album / Alamy Stock Photo

Right: *Susanna and the Elders*, 1652, Artemisia Gentileschi. Oil on canvas. Pinacoteca Nazionale, Bologna. Image: Album / Alamy Stock Photo

Opposite: *Lucretia*, about 1627, Artemisia Gentileschi. Oil on canvas. Getty Museum



Getty post-bacc interns have helped conserve Van Gogh's *Irises*, Indigenous objects, and paper memorabilia

A Year in the Life of a Conservation Intern

Kiera Hammond working on Clodion's *Model for "Poetry and Music"* (1774) at the National Gallery of Art. Courtesy National Gallery of Art, Washington

IT'S LATE AND THE STREETS OF LOS ANGELES ARE QUIET, yet Michelle Tenggara is awake in her kitchen, stirring animal skin glue. Although it sounds like a scene straight out of *Harry Potter*, Tenggara's task actually comes from the 14th-century writings of Italian painter Cennino Cennini, who was known for writing a how-to book on late Medieval and early Renaissance painting.

As the inaugural Post-Baccalaureate Conservation Intern in Getty's Paintings Conservation department, Tenggara is performing one of her homework assignments: making by hand her own gesso (a white paint layer), stirring it and preparing a wooden panel with the resulting glue. She knows that the trick is to mix the glue periodically so it doesn't harden before applied. "It's moments like these in my internship when I feel connected to artists in the past, just by learning more about their techniques or recreating them."

The Getty-wide Post-Baccalaureate Conservation Internship program, launched in fall 2020, is the first nationwide effort to provide yearlong financial support and hands-on conservation experience to young professionals from diverse racial and ethnic backgrounds, preparing these individuals to apply to graduate school. Administered by the Getty Foundation, the program addresses a concern for museums across the United States: the lack of diversity in art conservation.

The Mellon Foundation's Art Museum Staff Demographic Surveys of 2015 and 2018 reveal art conservation as one of the least diverse areas in the museum field. Administrators at the country's graduate programs in conservation agree that a lack of cultural diversity is apparent in their train-

ing programs. Advanced degrees are essential to entering the conservation field, but the barriers to entry are substantial. Graduate programs often require prerequisite courses, and applicants must complete hundreds, if not thousands, of pre-program internship hours to be competitive. Yet paid internships are extremely scarce, leaving many without a way to support themselves while getting the experience needed to start a conservation career. The new internship program aims to chip away at this uneven playing field by funding the conservation training and coursework needed for graduate school, while providing a valuable mentor and peer network.

Originally the internships were designed as blended residencies that would start at the Getty Center and Getty Villa and then continue at Los Angeles partner institutions such as LACMA and the Autry Museum of the American West. When the pandemic hit, the program pivoted so that interns could stay in their current locations across the US, working remotely via Zoom with Getty and going on-site, when possible, at local museums to get conservation experience.

So how has the program influenced the lives of the three inaugural interns? We spoke with each of them to find out.

Looking under the surface of *Irises*

In addition to her adventures recreating 700-year-old techniques, Michelle Tenggara has taken part in an unprecedented technical study of Vincent van Gogh's *Irises* at the Getty Museum (see p. 46). The painting is normally always on view in the galleries due to its popularity. But the pandemic and the museum's closure have allowed Tenggara, alongside Getty conservators and scientists, to use non-invasive analytical techniques such as X-radiography, infrared reflectography, and a macro X-ray fluorescence scan of the artwork to learn more about Van Gogh's materials and techniques, contributing to the existing research on the artist.

By Carly Pippin
Communications Specialist
Getty Foundation



“It was incredible seeing *Irises* out of frame in the conservation studio for the first time,” says Tenggara. “My favorite moment was looking at it under the microscope and seeing multiple paint layers and solid colors streaking through. There are so many colors you don’t even know are present without magnification.”

Using the microscope, Tenggara and conservator Devi Ormond have found traces of what appears to be a red lake pigment mixed in with the blue paint. Unlike paint colors made by the grinding of minerals, lake pigments are composed of organic dyes, and their development greatly extended the type of colors available to painters and other artists. It is thought that the red lake in *Irises* may have faded over time, which suggests that the iris flowers were originally violet in color. Further analysis will confirm these findings.

Outside the lab, Tenggara has been reading the letters Van Gogh wrote to his brother, colleagues, and friends to get a sense of his experience at the mental health hospital at Saint-Rémy in May 1889, when he painted *Irises*. “Where was he in his mind, what materials did he have, and does he ever mention the painting?” Tenggara wondered. She eventually found six or seven letters that referenced the work. “It was exciting to get that first-hand account from Van Gogh himself and read about how working in the gardens helped him find peace.”

For Tenggara, the internship has solidified her long-term plans of pursuing a conservation career, and she’s currently deciding whether to pursue an MA in conservation or conservation science. “Working with both conservators and scientists has really helped me grow, and has given me a lot of practical experience. I know I want to pursue these fields in a museum context.”

Treating Indigenous objects and ancient relics

Although Post-Baccalaureate Intern Cheyenne Caraway couldn’t relocate to Los Angeles due to the pandemic, she’s been taking organic chemistry classes in New York and gaining hands-on conservation experience at the American Museum of Natural History (AMNH). There she has worked on a number of Indigenous objects being reinstalled as part of the museum’s Northwest Coast Hall project, an effort to reinterpret and conserve the hall and its artifacts from the Pacific Northwest.

“Representing diverse perspectives in conservation is incredibly important to me,” says Caraway. “As a Choctaw and Chickasaw, I have strong ties to my Native American background. I consider it an honor to protect collections that carry the stories of our ancestors.” One of her projects has been treating a Chilkat tunic (a rare example of ceremonial regalia hailing from Alaska and British Columbia) in the AMNH collection and helping build a mount on which the tunic will be displayed. “Seeing your efforts come full-circle, from research to treatment to mount to installation, is such a cool experience.”

Working long distance, Caraway has also joined the Getty Villa Antiquities Conservation department to carry out a technical study of a pair of gilded Coptic red leather shoes dating to around 420–60 CE in the Getty collection. To make the bicoastal training sessions beneficial for Caraway, Getty conservators have shared photos, photomicrographs, and X-rays of the shoes with her, and then set up meetings to get her perspective. “I was able to write a conservation report that touches on the history and origin of the shoes and assesses their condition based on the photos and discussion,” says Caraway. “Even though I’m not there physically, I still feel like I’m gaining so much by working closely with colleagues and looking at the shoes through a different lens.”

Given that the internship program is designed to help participants prepare and apply for graduate school, it was exciting news for Caraway—and for the many colleagues invested in her training and education along the way—when she was accepted to the UCLA/Getty Program in the Conservation of Archaeological and Ethnographic Materials, which she’ll begin in 2022. “I’ve always known I wanted to pursue conservation, but it takes a lot of effort,” she says. “It’s time and money, and when you have a full-time job, it can be more difficult. So programs like these are incredible. They are helping introduce and get people into the field, when otherwise they wouldn’t have the opportunity.”

Preserving paper in all its forms

Post-Baccalaureate Intern Kiera Hammond has also been pursuing her internship in two locations; in her case, the



Above left: Cheyenne Caraway documenting a Haida dance hat (16/281) at the American Museum of Natural History. Courtesy Cheyenne Caraway

Above right: Coptic leather shoes, 420–600 CE, 82.A1.76.15.1-2. The J. Paul Getty Museum

Opposite: Michelle Tenggara making gesso using a 700-year-old recipe at home as part of her Getty Post-Bacc Internship. Courtesy Michelle Tenggara

National Gallery of Art (NGA) in Washington, DC, and remotely with the Getty Research Institute. Her projects have run the gamut from cleaning outdoor sculptures and conserving a 19th-century French marble statue at the NGA to building custom object storage boxes using instructional videos created for her by Getty conservators.

What Hammond has appreciated the most, though, is learning how to preserve paper. At the start of Hammond’s internship, Getty associate conservator Lisa Forman sent Hammond a box containing various paper goods—a Christmas card, tone-gelatin print, marriage certificate, even a recipe manual from 1924—with which to experiment. Hammond was thrilled. “These objects each had a story. And this was the first time I’d been able to work on something unrelated to a museum collection object, meaning it was okay to make a mistake. I liked the freedom.”

Even though she didn’t realize it during the first months of her internship, Hammond’s practice sessions on paper would help prepare her for an important experience. Earlier this year, Hammond traveled to Minneapolis, Minnesota, to volunteer at the George Floyd Memorial, helping conserve the signs, banners, artworks, and other objects left by legions of mourners and activists who pilgrimaged to the site of his murder. “I wanted to be part of the movement, but didn’t know how. When I found out

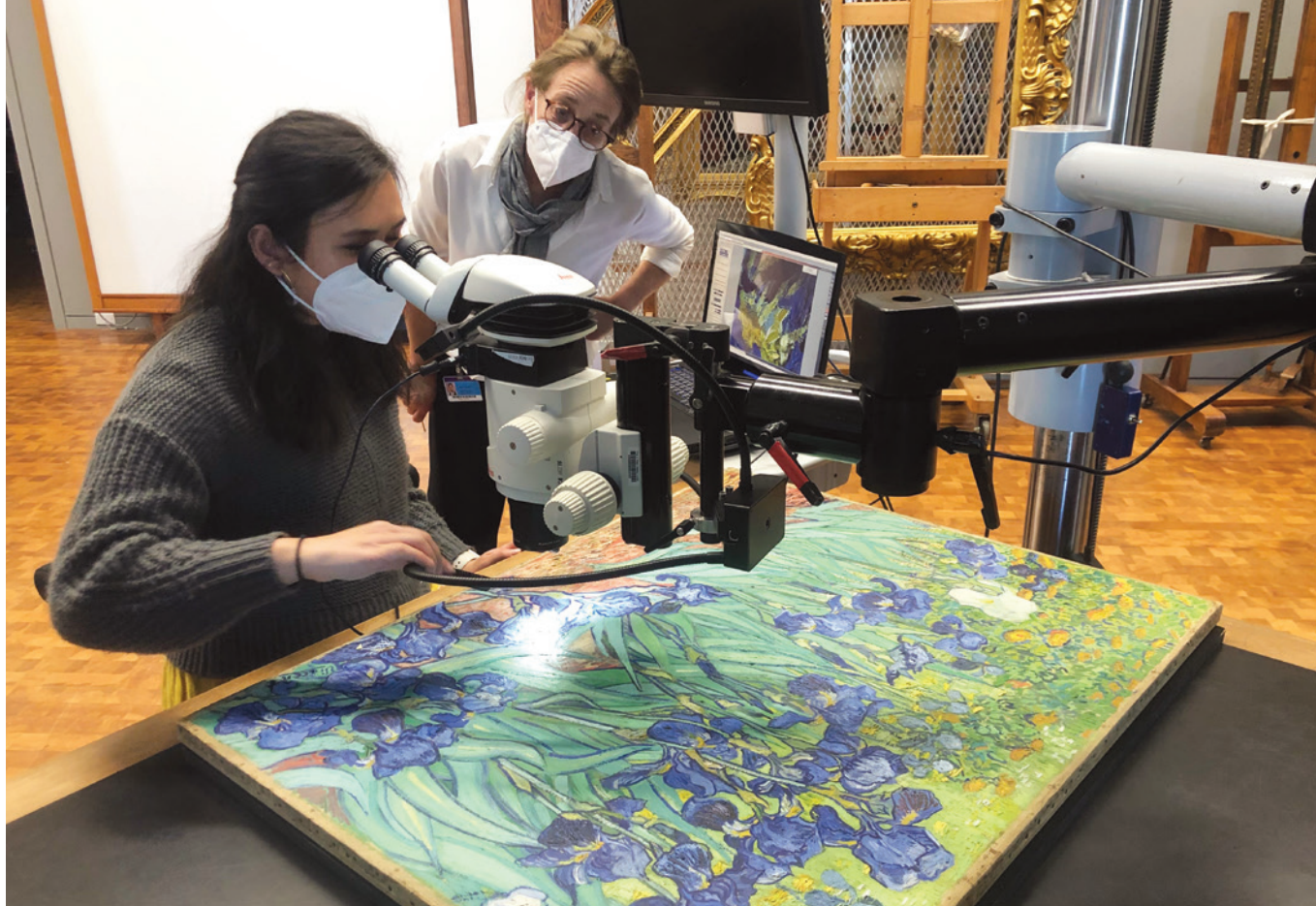


through word-of-mouth about the preservation work going on, I knew I could make an impact. Preservation is not foreign to me; I’ve been practicing this for a long time.”

Like the other interns, Hammond is now thinking strategically about her future and working hard to build her portfolio for graduate school. She has been attending educational meetings, learning about watercolors and their application, and taking a ceramics class at Harvard University. Ultimately, she wants to be certified as a conservator so that she can share her knowledge and expertise with students who attend historically Black colleges and universities.

“I went into this internship wanting to know about paper preservation and what that process looks like from start to finish,” says Hammond. “I’ve gotten that. But the internship has also been very impactful on my long-term trajectory. I’m just trying to soak it in and gain everything I can from every connection and experience I’ve had along the way.” ■

The first year of the Getty Post-Baccalaureate Conservation Internships was supported through the Getty Patron program. To learn more about the program, visit <https://www.getty.edu/foundation/initiatives/current/postbaccs/>.



An Off-the-Wall Examination of *Irises*

For more than 30 years, crowds from all over the world have flocked to the Getty Museum to gaze at the vibrant blue flowers and undulating greenery of *Irises*, painted in 1889 by Vincent van Gogh. Given its popularity, *Irises* is always on view, never traveling to other museums and almost never coming off the wall. But when the museum closed due to Covid-19, Getty Museum paintings conservators suddenly had an opportunity to move the work into their studio for a thorough study.

“A ray of sunshine, for me, during these dark times has been having *Irises* in the conservation studio,” says Devi Ormond, the museum’s associate conservator of paintings. Ormond came to Getty from the Van Gogh Museum more than nine years ago and has always wanted to study the painting in-depth.

Irises was painted during Van Gogh’s stay at a mental health hospital in Saint-

Rémy-de-Provence, France. There, in his last year of life, he created almost 130 paintings. Within the first week he began *Irises*, working from nature in the hospital’s garden. Art historians speculate that the cropped composition, divided into broad areas of vivid color with monumental irises overflowing its borders, was probably influenced by the decorative patterning of Japanese woodblock prints popular in France at the time.

Getty scientists and conservators started by examining the painting using a variety of non-invasive imaging techniques. Stereo-microscopy gave them a highly magnified view of the painting’s surface, allowing the complex mixture of pigments in each stroke to be visualized. Infrared reflectography and X-radiography provided a way of looking through the layers of the painting, revealing preparatory layers or changes. Macro X-ray fluorescence scanning allowed the team to identify and visualize the chemical elements in the painting, and to then infer the pigments.

Even though *Irises* is back on the wall and the collection of physical data has

concluded, Getty Museum conservators and Getty Conservation Institute scientists will continue this study, scrutinizing the data and comparing it to information about Van Gogh’s work from other museums. Ultimately, this new research will help answer questions not only about the artist’s materials and techniques, but also about his workshop practice.

Back in the studio, Getty intern Michelle Tenggara has relished her chance to study the iconic painting.

“This project perfectly encapsulates the intersection of art and science, something that doesn’t come to mind when many people first think of a museum,” says Tenggara. “Looking at this painting under the microscope is such an intimate way to study Van Gogh’s painting process. It’s mesmerizing!”

—Amy Hood, Getty Senior Communication Specialist

Devi Ormond, associate conservator of paintings at the Getty Museum (right), and Michelle Tenggara, a graduate intern in paintings conservation, study Van Gogh’s *Irises*.



Thank you!

Initiated by Getty and administered by the California Community Foundation, the LA Arts Recovery Fund is the largest-ever pooled private investment for the arts across LA County. On May 20, 2021, the fund granted a total of \$36.1 million to 90 nonprofits across the entire arts sector for post-pandemic rebuilding.

Getty extends its thanks to Getty Patrons and donors to the Getty Fund, whose contributions directly supported the fund, helping local arts nonprofits impacted by the Covid-19 pandemic.

Major contributors to the fund include J. Paul Getty Trust, the Andrew W. Mellon Foundation, Ford Foundation, Jerry and Terri Kohl, the Ahmanson Foundation, Perenchio Foundation, the Ralph M. Parsons Foundation, California Community Foundation, the Music Man Foundation, Robert Lovelace and Alicia Miñana, Snap Foundation, Sony Pictures Entertainment & Sony Global Relief Fund, Ford Theatre Foundation and the LA County Department of Arts and Culture, and the Weingart Foundation.

Additional funding is provided by Getty Patron Program & Getty Fund, the California Wellness Foundation, the James Irvine Foundation, Rita Wilson and Tom Hanks, Netflix, and Vladimir and Araxia Buckhantz Foundation.

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Kiosk at the Johnson Publishing Company Headquarters, Chicago, Illinois, 2011, David Hartt. Pigment print. Getty Museum. © David Hartt

were tested, and a vibrantly wallpapered test kitchen, areas that remained largely unchanged since the building was completed in 1971. Also included are two intimate views of executive Eunice W. Johnson’s office, which was notable for its mod-style sofa laden with plush pillows in muted colors, an example of her strong personal style. The furniture and office décor suggest the company’s own aspirations to shape and disseminate trends in fashion, interior design, and food, as well as its desire to define the social and cultural lives of many African Americans in this country.

Hartt has described his practice as a system of image-making guided by twin impulses. While staying close to a pictorial tradition that favors a romantic depiction of one’s surroundings, he is also deeply invested in examining the largely unseen forces that affect the world, especially those associated with influence and power.

Born in Montréal, Hartt received his BA from the University of Ottawa in 1991 and his MFA from the School of the Art Institute of Chicago in 1994. He lives and works in Philadelphia, where he is an assistant professor in the Department of Fine Arts at the University of Pennsylvania.

Hartt’s photographs of the Johnson Publishing Company’s offices, formerly housed in an 11-story high-rise designed by African American architect John Moutoussamy, offer a probing portrait of an immensely influential, affirming, and beloved company.

The Getty Museum’s acquisition of Hartt’s works is part of its ongoing efforts to present more nuanced stories about African American experiences.

— Arpad Kovacs, Assistant Curator, Department of Photographs, Getty Museum

Early French Porcelain

FOR MORE THAN 40 YEARS, Adrian Sassoon, a leading British dealer of contemporary works of art and antique French ceramics, has privately collected rare works of porcelain made at the Vincennes manufactory during the mid-18th century. Now he has generously lent some of his principal pieces to the Getty Museum. Sassoon worked as an assistant curator in the museum’s Department of Decorative Arts during the early 1980s, and wrote the catalogue of the museum’s collection, *Vincennes and Sèvres Porcelain: Catalogue of the Collections* (1991).

The 19 long-term loans, currently on display at the museum, were all made at the porcelain manufactory housed in the château of Vincennes outside Paris. The company was founded there in the 1740s and became a royal establishment before relocating to the town of Sèvres in 1756. The works on loan include a variety of groundbreaking pieces made when the manufactory was striving to master the technical skills of porcelain production. The pieces demonstrate several advances, including the development of a bright-white porcelain paste and lustrous glaze, creation of a large range of enamel colors, mastery of the gilding process, and the shaping of new forms.

These experiments in modeling and ornamentation led to a more formal production in the mid-1750s, and ultimately to the elaborate works made at Sèvres. The later era is well represented in the museum’s collection, and the Sassoon loans shed light on the remarkable achievements of the early years at Vincennes, which served as the foundation for the royal manufactory’s great success.

Pieces include a cup, one of only four known, with a lizard-shaped handle inspired by examples seen on imported Chinese porcelain; a half-dozen pieces with remarkably detailed floral painting that



demonstrates the early porcelain painters’ extraordinary skill; a *vase Duplessis* with an elegant trumpet-shaped body and floral handles decorated with an early type of underglaze blue and extensive gilding; and a large lidded bowl and stand with superbly painted floral garlands and birds, the lid’s handle cleverly molded as a group of fish, shells, and vegetables.

The objects in the Sassoon loan are of particular interest to scholars in the field. Only two of the works have appeared in publications, and some have not been on the market or displayed publicly for more than 60 years. This installation makes Getty the only North American museum displaying a large group of early Vincennes porcelain. Visitors now have the rare opportunity to see unfamiliar works and broaden their appreciation for an important chapter in the history of French decorative arts.

— Jeffrey Weaver, Associate Curator, Department of Sculpture & Decorative Arts, Getty Museum

Cup, about 1750, Vincennes Porcelain Manufactory. Soft-paste porcelain with monochrome enamel decoration and gilding. Height: 7.5 cm. Lent by Adrian Sassoon, London

David Hartt Photographs

THE GETTY MUSEUM has acquired four photographs by Philadelphia-based artist David Hartt (Canadian, born 1967). The works are part of *Stray Light*, a multifaceted project that consists of a film installation and suite of photographs depicting various interior spaces of the Johnson Publishing Company headquarters in Chicago just before the building was sold in 2010.

Johnson Publishing Company launched *Ebony*, *Jet*, and other publications that became arbiters of taste and culture for many Black Americans during the second half of the 20th century. These magazines gained a strong foothold, largely because they reflected the realities and complexities of Black communities across the nation. With their extensive coverage of the civil rights movement during the 1960s, the magazines were crucial to amplifying the increasing demands for social mobility by Black Americans. The articles emphasized positive Black stories,

and also served as springboards for aspirational living by promoting brands that created ads featuring Black models. The company’s founders, John H. and Eunice W. Johnson, were instrumental in ushering in a new era of pride and self-empowerment.

In 2019 the archive of more than four million prints and negatives was acquired by the Ford Foundation, the J. Paul Getty Trust, the John D. and Catherine T. MacArthur Foundation, the Andrew W. Mellon Foundation, and the Smithsonian Institution in an effort to safeguard the unparalleled treasure of African American history and culture for the public benefit. The consortium then donated the archive to the Smithsonian National Museum of African American History and Culture and the Getty Research Institute, where the materials will be made available to the general public.

Two of the Hartt works feature semi-public spaces, such as the makeup counter where cosmetics and beauty products



Mario Giacomelli: Figure/Ground

Virginia Heckert

Mario Giacomelli (1925–2000) is widely recognized as one of the foremost Italian photographers of the 20th century. Born into poverty, he lived his entire life in Senigallia, a town on the Adriatic coast. In this excerpt from the catalog complementing the exhibition now on view at the Getty Center, Virginia Heckert, Curator, Department of Photographs, discusses Giacomelli’s work with Los Angeles-based collectors Daniel Greenberg and Susan Steinhauser, teasing out what they perceive to be key concerns of Giacomelli’s practice: people and the landscape, as well as people in the landscape.

Virginia Heckert: Do you remember the first Mario Giacomelli photograph you bought and what attracted you to his work?

Daniel Greenberg: Of course, and it should come as no surprise. When I first saw the famous picture of the *Scanno* boy, I was dumbfounded. How in the world did he capture that stark, blurred, black-and-white moment of profound isolation? The boy, still, staring directly at you, and totally ignored. You would never expect this of a portrait of a child, but Giacomelli’s eyes saw the world differently here: dark, disengaged, and unexpected. I thought, I have to have this picture!

VH: Let’s talk about Giacomelli’s landscapes, where it’s easy to lose an understanding of the perspective because he so often eliminates the horizon.

Scanno, No. 52, negative 1957–1959; print 1981, Mario Giacomelli. Gelatin silver print. Getty Museum, Gift of Daniel Greenberg and Susan Steinhauser. Reproduced courtesy Mario Giacomelli Archive © Rita and Simone Giacomelli

Opposite: *The Theater of Snow*, 1984–1986, Mario Giacomelli. Gelatin silver print. Getty Museum, Gift of Daniel Greenberg and Susan Steinhauser. Reproduced courtesy Mario Giacomelli Archive © Rita and Simone Giacomelli



DG: Who else has done pictures of landscapes like this? When he started photographing from planes or from the top of the hill . . . his geometric approaches were intriguing to me, because I couldn’t figure out where something like this would actually be in nature.

Susan Steinhauser: I don’t think Dan set out to collect these wonderfully graphic landscapes that have this amazing chiaroscuro, but it happened. Giacomelli’s landscapes are deeply grooved, like he really worked them. They look like they were made with a wood or metal printing plate.

DG: One of my favorite images from the series, *Awareness of Nature* (Presa di coscienza sulla), makes me ask, what is happening here? I mean, it isn’t really a landscape. The fact that he cuts off the left-hand corner, leaving light and nothing else, astounds the brain and the memory. This is also true of the landscapes that are completely vertical.

SS: The boat is one of my favorite pictures. I don’t know why. It reminds me of some-

thing Graciela Iturbide could have done in Mexico, or Manuel Álvarez Bravo.

VH: The birds are reminiscent of Iturbide.

DG: And the boat is reminiscent of Álvarez Bravo.

SS: Dan says he buys generally what his aesthetic eye is attracted to, but I think subconsciously there is this thread, because in talking about Álvarez Bravo and Iturbide, and now looking at Giacomelli, I see the link to a neighborhood, to a countryside, to the people who live there, to the anthropology about how they live. Álvarez Bravo and Iturbide don’t have the same moroseness and morbidity, but I do think there are similarities in these three photographers.

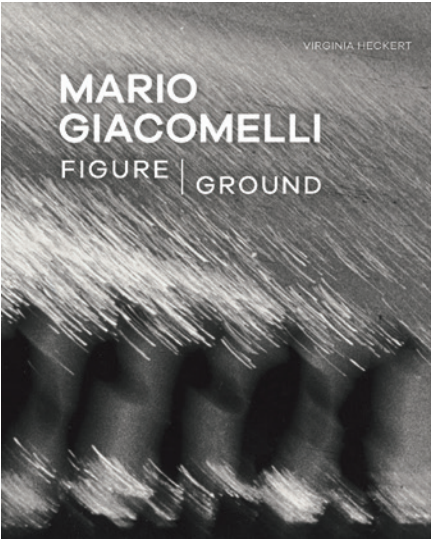
VH: Giacomelli focused his entire life on photographing the people and landscapes of Senigallia—or, more broadly, of Italy—often bringing the two together. In his later images, he moved the camera, captured people in motion, or highlighted them from behind to create transcendent, even transcendental, pictures.

DG: I love the pictures in the *My Marche* series because of their abstraction. Slivers of light slicing their way through the image. Is it rain? Where are the people? This whole group is amorphous; nothing is tangible, but there is a sense of place, perhaps not even a place, but a feeling . . . I also love the affinity between the portrait of the foot in front and the parade of objects, like people, along the back.

SS: I think one of the things Dan’s really attracted to is ambiguity, and not knowing, exactly. He loves Minor White. I find ambiguity makes me very uncomfortable, because I like to know where I am.

Daniel Greenberg passed away on February 23, 2021, shortly after the book went to press. Together with his wife, Susan Steinhauser, Greenberg was the single greatest benefactor of artworks, in particular photographs, to the J. Paul Getty Museum since its eponymous founder. Their generosity included all the works in this catalogue and exhibition.

This excerpt is taken from *Mario Giacomelli: Figure/Ground*, published by the J. Paul Getty Museum © J. Paul Getty Trust.

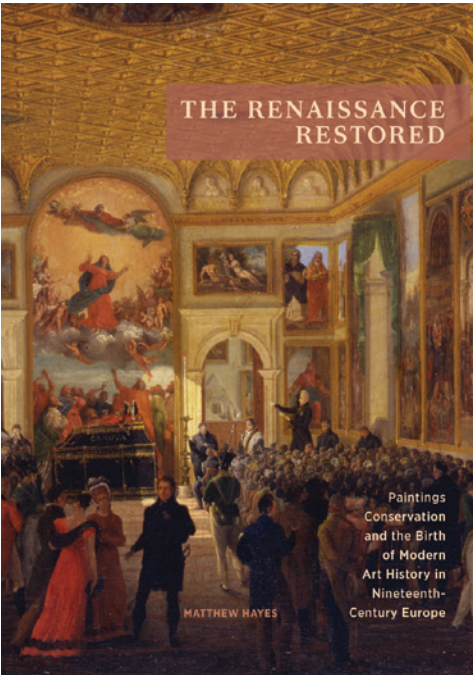




Fluxus Means Change
Jean Brown's Avant-Garde Archive
by Marcia Reed

Throughout the 1960s, Jean and Leonard Brown assembled an extensive archive of Dada and surrealist publications and prints—including works by Marcel Duchamp, Man Ray, and Tristan Tzara. After Leonard's death in 1970, Jean's attention turned to Fluxus and other contemporary genres. Fluxus works embraced the social and political critiques of earlier avant-garde artists and questioned the authority of the increasingly powerful contemporary art world of critics, collectors, curators, and gallerists. This examination of artists and their antiestablishment demands for change shows how their art was created, performed, exhibited, and collected in new ways that intentionally challenged traditional modes. By providing an expanded understanding of avant-garde and Fluxus artists through the lens of the Jean Brown Archive at the Getty Research Institute, this volume demonstrates the profound influence these artists had on contemporary art.

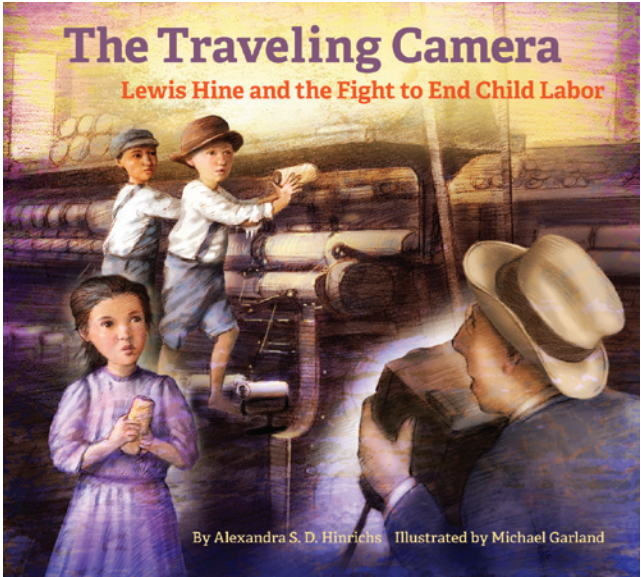
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The Renaissance Restored
Paintings Conservation and the Birth of Modern Art History in Nineteenth-Century Europe
by Matthew Hayes

This book charts the intersections between art history and conservation in the treatment of Italian Renaissance paintings in 19th-century Europe. Initial chapters discuss the restoration of works by Giotto and Titian, framed by the contemporary scholarship of art historians such as Jacob Burckhardt, G. B. Cavalcaselle, and Joseph Crowe. Later chapters recount how paintings conservation was integrated into institutional settings at the National Gallery in London under Charles Eastlake and at the Kaiser-Friedrich-Museum in Berlin under Wilhelm Bode. Using period texts, unpublished archival materials, and historical photographs, the book proposes a new approach to conservation history, object-focused yet enriched by consideration of a wider cultural context.

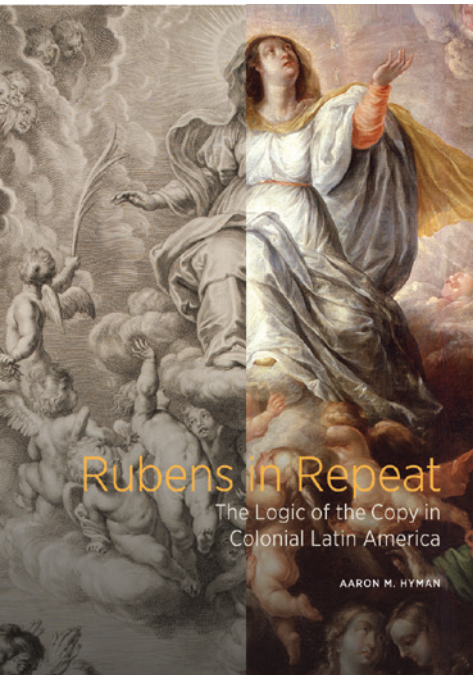
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The Traveling Camera
Lewis Hine and the Fight to End Child Labor
by Alexandra S. D. Hinrichs, illustrated by Michael Garland

Stunning visuals and poetic text combine to tell the inspiring story of Lewis Hine, a teacher and photographer who employed his art as a tool for social reform in the early 20th century. Working for the National Child Labor Committee, Hine traveled the United States, taking pictures of children as young as five toiling under dangerous conditions in cotton mills, seafood canneries, farms, and coal mines. He often wore disguises to sneak into factories, impersonating a machinery inspector or traveling salesman. His poignant pictures attracted national attention and were instrumental in the passage of child labor laws. *The Traveling Camera* contains extensive back matter, including a time line, original photos, and a bibliography.

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Rubens in Repeat
The Logic of the Copy in Colonial Latin America
by Aaron M. Hyman

Prints made after Peter Paul Rubens' designs were routinely sent from Europe to the Spanish Americas, where artists used them to make all manner of objects. *Rubens in Repeat* is the first comprehensive study of this phenomenon, despite recognition that it was one of the most important forces to shape the artistic landscapes of the region. Copying, particularly in colonial contexts, has traditionally held negative implications that have discouraged serious exploration. Yet analyzing the interpretation of printed sources and recontextualizing the resulting works within period discourse and their original display spaces allow a new critical reassessment of this broad category of art produced in colonial Latin America. This book argues that the use of European prints was an essential component of the very framework in which colonial artists forged ideas about what it meant to be a creator.

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Through July 31, 2022

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Through August 16, 2021



Above: *Fight Like a Girl*, Los Angeles, negative 2018, print 2020, John Simmons. Pigment print. Getty Museum. © John Simmons. On view in *In Focus: Protest*

Left: *Viki Eagle at Union Station*, negative 2016, print 2020, Pamela Peters. Chromogenic print. Courtesy of Pamela J. Peters. © Pamela J. Peters. On view in *Photo Flux: Unshuttering LA*

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FINAL FRAME



Mother's #5, 2001, Ishiuchi Miyako. Gelatin silver print. Getty Museum. © Ishiuchi Miyako

WHEN HER MOTHER DIED UNEXPECTEDLY IN 2000, Ishiuchi Miyako was suddenly faced with a decision: what to do with her mother’s personal effects? Unable to discard or repurpose the majority of these possessions, Ishiuchi ultimately chose to photograph them. As she described it, this activity allowed an unfinished conversation between the two women, who had not always been close, to continue. That dialogue culminated in Ishiuchi’s sensitive, elegiac series *Mother’s*, which premiered at the Venice Biennale in 2005.

Among the clothing Ishiuchi’s mother left behind were old chemises, like the one shown here. To photograph such delicate undergarments, Ishiuchi taped them to a sliding glass door in her parents’ home, relying on the sun that streamed through the glass to backlight each piece of lingerie. When illuminated in this way, the gentle folds and elegant forms of her mother’s intimate apparel appear imbued with life, perhaps allowing Ishiuchi to capture some semblance of her mother’s spirit.

—Amanda Maddox, Associate Curator, Department of Photographs, Getty Museum

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Adaptation of *St. John the Evangelist* (detail),
about 1625–28, Frans Hals. Oil on canvas.
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