Concentrating on the north wall of the burial place of New Kingdom pharaohs. Although most other archaeologists considered the site exhausted, Carter dis- agreed and had ordered his crew to examine the soil beneath the huts; plus his financial backer, amateur Egyptologist Lord Carnarvon, had given him one last season to find something really spectacular. Carter soon did: his crew had just discov- ered a step cut into bedrock, the first of 16 leading down to the sealed, treasure-filled Tomb of Tutankhamen.

The tomb is now one of the most popular tourist sites in the world, even though its constant flow of visitors has cre- ated numerous conservation concerns. Visitors damage the walls where they can reach them. Their breath raises humid- ity and carbon dioxide levels, thereby increasing the pos- sibility of microbiological growth. Dust and lint from their clothing settles on the walls, obscuring the wall paintings and requiring cleaning that leads to cumulative loss. In 2009 officials at Egypt’s Supreme Council of Antiquities became so alarmed that they reached out to the Getty Conservation Institute (GCI) for help with conservation and ongoing man- agement. In our cover story, the GCI’s Neville Agnew and Lori Wong review the collaboration that ensued, touching on the impressive team of experts involved, the nature of their research—the most thorough study of the tomb since Carter’s time—and the solutions they devised to safeguard this mag- nificent cultural heritage site now and in the future.

Leaders of the 16th-century Parish Church of Carmignano, Italy, also reached out to the Getty for conservation help, as you’ll read in another feature. Although the church’s Renaissance altarpiece Visitation—a masterpiece by Jacopo da Pontormo—underwent a complex conservation process in 2014, the church itself still direly needs restoration. Church leaders asked Bruce Edelstein, coordinator for graduate programs and advanced research at New York University in Florence, and Davide Gasparotto, senior curator of paint- ings at the Getty Museum, to organize an exhibition that would raise support for the church’s conservation. Our story explores the resulting international traveling exhibition, one that opens at the Getty on February 5 and features the panel painting Visitation, its preparatory drawing, and other out- standing works by Pontormo.

The conservation of paintings on canvas, the material favored by artists worldwide since the late 16th century, is also being advanced by the Getty. The Foundation recently launched Conserving Canvas, an international grant that supports the care of paintings on fabric as well as projects that bring together senior conservators and their younger counterparts so that traditional techniques get passed down, rather than lost forever. As you’ll discover in a story detailing the initiative, inaugural projects are already advancing the conservation of Anthony van Dyck’s Equestrian Portrait of Charles I at the National Gallery in London and the first major technical examination and conservation of Thomas Gainsborough’s The Blue Boy at the Huntington Library, Art Collections, and Botanical Gardens.

Another new Getty initiative focuses on a fundamental yet under-researched field: African American art history. Launched last September by the Getty Research Institute (GRI), the ambitious African American Art History Initiative has already enabled the acquisition of the archive of pioneering African American art history, a bibliographer with a specialty in the subject, annual research graduate and post-graduate fellow-ships, a program to conduct oral histories of notable African American artists, and partnerships with institutions already committed to studying this field. Kellie Jones, MacArthur fel- low and professor in art history and archaeology at Columbia University, is helping to shape the initiative together with an advisory committee of leading scholars, artists, curators, and champions of African American art.
NEW AND NOTEWORTHY

As director of the Getty Foundation for almost three decades, Deborah Marrow has overseen nearly 8,000 grants in more than 180 countries in the areas of art history, conservation, museums, and professional development. She has guided the Foundation to promote diversity in the arts and to connect scholarly communities around the world so they can work on common cultural issues. She has also served as acting director of the Getty Research Institute and twice as interim director. She has also served as acting director of the Foundation to promote diversity in the arts

One of Marrow’s proudest achievements was the creation of the Getty Foundation’s Multicultural Undergraduate Internship program, which over 26 years has dedicated more than $13 million in grants to support some 5,000 internships at 160 local arts institutions. In recognition of her dedication to the Getty and its mission, the Board of Trustees has renamed the internship program in her honor as the Getty Marrow Multicultural Undergraduate Internship program.

The Foundation’s largest initiative during Marrow’s tenure was Pacific Standard Time, which awarded approximately $28 million in grants to dozens of cultural institutions across Southern California. The first PST iteration, Art in L.A. 1945–1980, told the story of the Los Angeles art scene. A second iteration, PST: LA/LA, extended that unprecedented collaborative model to fund exhibitions and scholarly research focused on Latin American and Latino art in dialogue with Southern California. Marrow holds a BA cum laude and PhD in art history from the University of Pennsylvania, and an MA from the Johns Hopkins University. Her original scholarly research area is 17th-century European art and patronage, though she says that over the decades at the Getty she learned so much that she has turned from a specialist in European art into a generalist in the history and conservation of art from around the world.

Over the past year, Marrow stewarded the arrival of two new grantmaking initiatives. The first, Conserving Canvas (page 12), is advancing conservation knowledge about paintings on canvas; the second, the Paper Project, is strengthening the skills of prints and drawings curators. “I know that with the dedication and energy of my colleagues, these initiatives, and all the great work of the Getty Foundation, will continue unabated,” Marrow says.

Other major Getty Foundation initiatives overseen by Marrow include the Online Scholarly Catalogue Initiative (2008–2014) to help museums transition their collections into readily shared digital formats; Keeping It Modern, which focuses on the preservation of 20th-century architecture around the world; and Connecting Art Histories, an effort to bring together international scholars for sustained intellectual exchange.

Marrow has guided the Trust’s philanthropic activity since 1989, and joined the Getty in 1983 as publications coordinator. She began her career at the Philadelphia Museum of Art and taught art history at universities in Pennsylvania, New Jersey, and Southern California. Marrow holds a BA cum laude and PhD in art history from the University of Pennsylvania, and an MA from the Johns Hopkins University. Her original scholarly research area is 17th-century European art and patronage, though she says that over the decades at the Getty she learned so much that she has turned from a specialist in European art into a generalist in the history and conservation of art from around the world.

Over the past year, Marrow stewarded the arrival of two new grantmaking initiatives. The first, Conserving Canvas (page 12), is advancing conservation knowledge about paintings on canvas; the second, the Paper Project, is strengthening the skills of prints and drawings curators. “I know that with the dedication and energy of my colleagues, these initiatives, and all the great work of the Getty Foundation, will continue unabated,” Marrow says.

The fellowship offers art historians, museum professionals, and conservators the opportunity to study at both the Getty and at Waddesdon Manor in Buckinghamshire, England. The manor was built by Baron Ferdinand de Rothschild to display his outstanding collection of 18th-century French decorative arts, English portraits, and Dutch Old Master paintings, and is managed by the Rothschild Foundation on behalf of the National Trust.

Murdock, who has held positions at the Victoria and Albert Museum, the Museum of London, and the Smithsonian at the Cooper Hewitt Museum of Design, considers the fellowship “a once in a lifetime opportunity” to revisit and share four decades of research. “Building on the knowledge of world-class collections, I will present the artistic achievements resulting from the Huguenot diaspora for the widest possible readership,” she says.

Her book will explore the extraordinary international networks resulting from the diaspora of an estimated 500,000 refugees from France in the late 17th century, focusing on Huguenot silversmiths in Northern Europe and North America. The political, economic, and social context for this historical phenomenon is relevant for the 21st century, given the scale of the current refugee crisis. The book will be funded by the Gilbert Trust and produced by the Victoria and Albert Museum.

The fellowship, administered by the Getty Foundation, provides housing, resources, and a stipend to one scholar each year, with time split equally between the Getty and Waddesdon Manor. Past recipients are David Saunders, a foremost expert in conservation science, and Thomas P. Campbell, a former director of the Metropolitan Museum of Art.

For 40 years, Dr. Tessa Murdoch has specialized in the history of decorative arts, particularly the sumptuous luxury craftsmanship of Huguenot artists—Protestants who followed the teachings of John Calvin and whose persecution during the rule of Catholic monarch Louis XIV provoked one of the largest migration waves of the early modern period. Murdoch will now focus on a book about Huguenot refugee art and culture from the Reformation to the 18th century, having been recently awarded the third Getty Rothschild Fellowship.

Tessa Murdoch Receives Getty Rothschild Fellowship

The fellowship offers art historians, museum professionals, and conservators the opportunity to study at both the Getty and at Waddesdon Manor in Buckinghamshire, England. The manor was built by Baron Ferdinand de Rothschild to display his outstanding collection of 18th-century French decorative arts, English portraits, and Dutch Old Master paintings, and is managed by the Rothschild Foundation on behalf of the National Trust.

Murdock, who has held positions at the Victoria and Albert Museum, the Museum of London, and the Smithsonian at the Cooper Hewitt Museum of Design, considers the fellowship “a once in a lifetime opportunity” to revisit and share four decades of research. “Building on the knowledge of world-class collections, I will present the artistic achievements resulting from the Huguenot diaspora for the widest possible readership,” she says.

Her book will explore the extraordinary international networks resulting from the diaspora of an estimated 500,000 refugees from France in the late 17th century, focusing on Huguenot silversmiths in Northern Europe and North America. The political, economic, and social context for this historical phenomenon is relevant for the 21st century, given the scale of the current refugee crisis. The book will be funded by the Gilbert Trust and produced by the Victoria and Albert Museum.

The fellowship, administered by the Getty Foundation, provides housing, resources, and a stipend to one scholar each year, with time split equally between the Getty and Waddesdon Manor. Past recipients are David Saunders, a foremost expert in conservation science, and Thomas P. Campbell, a former director of the Metropolitan Museum of Art.

Tessa Murdoch Receives Getty Rothschild Fellowship

For 40 years, Dr. Tessa Murdoch has specialized in the history of decorative arts, particularly the sumptuous luxury craftsmanship of Huguenot artists—Protestants who followed the teachings of John Calvin and whose persecution during the rule of Catholic monarch Louis XIV provoked one of the largest migration waves of the early modern period. Murdoch will now focus on a book about Huguenot refugee art and culture from the Reformation to the 18th century, having been recently awarded the third Getty Rothschild Fellowship.

The fellowship offers art historians, museum professionals, and conservators the opportunity to study at both the Getty and at Waddesdon Manor in Buckinghamshire, England. The manor was built by Baron Ferdinand de Rothschild to display his outstanding collection of 18th-century French decorative arts, English portraits, and Dutch Old Master paintings, and is managed by the Rothschild Foundation on behalf of the National Trust.

Murdock, who has held positions at the Victoria and Albert Museum, the Museum of London, and the Smithsonian at the Cooper Hewitt Museum of Design, considers the fellowship “a once in a lifetime opportunity” to revisit and share four decades of research. “Building on the knowledge of world-class collections, I will present the artistic achievements resulting from the Huguenot diaspora for the widest possible readership,” she says.

Her book will explore the extraordinary international networks resulting from the diaspora of an estimated 500,000 refugees from France in the late 17th century, focusing on Huguenot silversmiths in Northern Europe and North America. The political, economic, and social context for this historical phenomenon is relevant for the 21st century, given the scale of the current refugee crisis. The book will be funded by the Gilbert Trust and produced by the Victoria and Albert Museum.

The fellowship, administered by the Getty Foundation, provides housing, resources, and a stipend to one scholar each year, with time split equally between the Getty and Waddesdon Manor. Past recipients are David Saunders, a foremost expert in conservation science, and Thomas P. Campbell, a former director of the Metropolitan Museum of Art.
Keishia Gu Joins the Getty

The J. Paul Getty Museum has appointed Keishia Gu as head of education, a role that encompasses leading educational efforts at both the Getty Center and Getty Villa. Gu brings 20 years of K–12 and university teaching and administrative experience to the position, and was most recently the director of admissions and enrollment at Geffen Academy at the University of California, Los Angeles.

“We are delighted to welcome Keishia to the Getty Museum,” says Lisa Clements, assistant director of Education, Public Programs, and Interpretive Content. “Keishia excels at connecting high-level strategic planning, processes, and partnerships to very individual educational outcomes of access, inquiry, and growth. Her thoughtful approach is a good match for the quality and character of our educational programs, since these programs span kindergarten through university institutional initiatives, teen programs, and on-site education for school groups and visitors.”

Over the course of her career in Los Angeles, Gu has created programs that covered diversity and inclusion strategic planning for the Independent School Alliance for Minority Affairs; led a college partnership initiative to create a seamless and supportive education pathway for students at KIPP LA public charter schools; and administered school policies related to academic integrity, curriculum, and socio-emotional development at Crossroads School for Arts & Sciences. As a teacher, she produced a culturally relevant curriculum to engage diverse learners through the creation of signature classes utilizing art, hip-hop music, classic literature, and philosophy.

“I could not be more delighted to have joined the Getty Museum,” says Gu. “The Getty is known for its expansive collection, dedication to research and scholarship, and is a beacon of art and culture in Los Angeles and beyond. I see museums as among the most powerful academic tools— as communicators of culture and history— and I recognize artists as catalysts for social change.”

New Keeping It Modern Grants

The Getty Foundation has now completed five years of grantmaking for Keeping It Modern, an initiative dedicated to preserving significant architecture of the 20th century around the globe. Since the program launched in 2014, grants have supported 54 international projects that have helped to advance conservation practice. In October the Foundation announced 11 new grants, including the first Keeping It Modern projects awarded for the conservation of buildings in Cuba, Lebanon, Bosnia and Herzegovina, Georgia, and Ireland.

The 2018 buildings selected for funding are: The National Schools of Art of Havana, Cuba; Rashid Karami International Fairground, Tripoli, Lebanon; the History Museum of Bosnia and Herzegovina, Sarajevo; Chess Palace and Alpine Club, Tbilisi, Georgia; Salk Institute for Biological Studies, La Jolla, California, St. Brendan’s Community School, Birr, Ireland, Technische Universität Delft Auditorium, Netherlands, the School of Mathematics at the University of Studi di Roma “La Sapienza,” Rome, Italy, Collegi Universitari at the Università degli Studi di Urbino Carlo Bo, Urbino, Italy, and the Engineering Building at the University of Leicester, England. The Gateway Arch, St. Louis, Missouri, was also selected.

The grant for the National Schools of Art of Havana is particularly important, given the site’s architectural significance as one of the first major cultural projects built in Cuba following the country’s 1959 revolution. Another notable grant is for Brazilian architect Oscar Niemeyer’s international fairground complex in Lebanon, which highlights the struggle to conserve sites ravaged by war and decades of neglect. Other projects focus on modern materials and techniques not yet addressed by earlier grants, such as Eero Saarinen’s Gateway Arch, built with an ingenious double wall of carbon steel and stainless steel.

A feature article exploring the work enabled by these grants will appear in a future issue of The Getty magazine.

Report on the Foundation’s Panel Paintings Initiative

A report recently made available by the Getty Foundation provides an overview of its Panel Paintings Initiative, a decade-long grantmaking program to train the next generation of panel paintings conservators before the current experts retire. The report summarizes key training and conservation projects, including the restoration of Leonardo da Vinci’s Adoration of the Magi (1481), Albrecht Dürer’s Adam and Eve (1507), Peter Paul Rubens’ The Triumph of the Eucharist (1626), Hubert and Jan van Eyck’s Ghent Altarpiece (1432), and Giorgio Vasari’s Last Supper (1546).

The report also highlights the initiative’s positive outcomes over the past 10 years. Among its accomplishments: the skills gap has been closed, since a new generation of conservators is now prepared to undertake complex structural treatments of panel paintings. Grants awarded by the Foundation have allowed participants at all career levels to work on some of the most significant masterpieces in the history of Western art. These individuals have also created stronger professional networks through international workshops supported by the Foundation, and have more resources in the form of open access digital publications and new translations of important historical texts critical to the field of panel paintings conservation. Meanwhile public projects have brought the work of the initiative to an even wider audience — through museum exhibitions as well as innovative digital applications that provide open access to key artworks and artists, such as the Ghent Altarpiece and the paintings of Hieronymus Bosch.

To read or download the report, visit the Getty Foundation’s website.
Since ancient Egyptians believed so profoundly in the afterlife, one might imagine that the boy king Tutankhamen (ruled 1332–1323 BCE) was luckier in death than during his time on earth, which was probably shorter than 20 years. Not only did his mummy survive the depredations of tomb robbers, the bane of royal graves throughout pharaonic history, but so did his grave goods, although archaeological evidence suggests that attempts were made to rob his tomb. Ironically, it appears that a flood, ordinarily the destroyer of a subterranean tomb, saved it from being plundered. Flood debris buried the entrance soon after it was sealed, and the tomb was lost to memory for more than 3,000 years.

When the tomb was discovered by archaeologist Howard Carter and his patron Lord Carnarvon in 1922, the media frenzy that followed was unprecedented, and continues to this day. Carter and his team took 10 years to clear the tomb, so great was the density of objects—golden treasures that Carter himself described as “wonderful things.” Carter must be credited for the pioneering documentation and stabilization of the tomb’s contents. These incredible grave goods, now on display in Cairo, continue to draw dense crowds, and Tutankhamen exhibitions travel the world. If, as according to the ancient Egyptians, a man dies twice—first when his soul leaves his body and a second time after the death of the last person who speaks his name—the boy king Tutankhamen will outlive us all.

While the objects Carter’s team so assiduously catalogued and stabilized were housed and secured, the tomb itself became a “must-see” attraction for visitors willing to pay an extra fee. Since its discovery, the tomb of Tutankhamen has been open to the public and has been heavily visited. The tomb still houses a handful of original objects, including the mummy of Tutankhamen himself, the quartzite sarcophagus with its granite lid on the floor beside it, the gilded wooden outermost coffin, and the wall paintings of the burial chamber.
Concerns for Preservation

The great demand for entry to the small tomb gave rise to concerns among Egyptian authorities about the condition of the wall paintings. It was thought that the brown spots—microbiological growths on the burials’ decorated walls—were growing, threatening to engulf the paintings. “Your last chance to see Tutankhamen’s tomb,” read a news blog from The Guardian. “Visitors are causing so much damage to the tomb of Tutankhamen that Egypt’s Supreme Council of Antiquities wants to close it and open a replica instead.”

The apprehension over the impact of visits on the tomb is well founded, since visitors introduce humidity and carbon dioxide, along with dust and lint. Humidity promotes microbiological growth, and may also physically stress the wall paintings when the amount of water vapor in the air fluctuates. Carbon dioxide can create an uncomfortable atmosphere for visitors themselves. But perhaps even more harmful has been the physical damage to the wall paintings. Close examination of the condition of the surfaces shows an accumulation of dirt, with scratches and abrasions in areas close to where visitors have access, and from inadvertent damage likely caused by film crews with equipment operating in the burial chamber’s tight space. The main reason for concern is the tomb’s inherent fragility which has been made for an unpleasant visitor experience as tides of humanity have also made for an unpleasant visitor experience, as tides of humanity have also made for an unpleasant visitor experience.

Conservation Planning

These circumstances tend to confirm the widely accepted belief that the tomb’s condition and the causes of its deterioration, and have helped the development of measures to counter ongoing risks.

Implementing the Plan

These concerns prompted a multi-year collaboration between the Getty Conservation Institute (GCI) and Egyptian authorities. In 2009 Egypt’s Supreme Council of Antiquities (SCA) and the GCI initiated a collaborative project principally focused on the integrated conservation and management of the tomb and its wall paintings, to ensure a sustainable future. The GCI already had considerable experience working in Egypt on the Tomb of Queen Nefertari project in the Valley of the Queens (1986–1992) and on the plan for the conservation and management of the Valley of the Queens Project (beginning in 2006). As with all GCI site projects, intensive study and documentation of the condition were the first order of business, with the wall paintings a focus, given the claims of their perilous state. The GCI—mandated to investigate the tomb’s actual condition—went on to carry out the most thorough study since Carter’s time. The team of experts included an Egyptologist to conduct background research, environmental engineers to investigate the tomb’s microclimatic conditions, microbiologists to study the brown spots, documentation specialists, architects, and designers to upgrade the tomb’s infrastructure; scientists to study the original materials of the wall paintings; and conservators to carry out condition recording and treatment and to train local conservators.

One of the primary objectives of this collaborative project was to conserve the paintings, improve environmental conditions; upgrade the infrastructure (lighting, viewing points, viewing platform, and ventilation) and presentation (signage and interpretive materials); undertake training of staff; and devise a program for sustainable maintenance and visitor management. Because the project was allowed for unprecedented study of the tomb and its wall paintings, its findings have provided a deeper understanding of tomb conservation and decoration practices from the New Kingdom. The findings have also shed light on the tomb’s condition as it enters its final stage of deterioration and are needed to help museums develop and standard measures to counter ongoing risks.

Implementation of the Plan

The project was completed in the fall of 2018. A bilingual maintenance manual for the installations in the tomb was provided, together with training for SCA personnel. Also offered: recommendations for visitor numbers and management that include guidelines for filming inside the tomb. Looking forward, a symposium is planned for early 2019, during which the project will be presented. A monograph will be published, as well as a book for the general public. Conservation work at other heavily visited sites, meanwhile, can be informed by what was learned in Tutankhamen’s tomb.

This project has greatly expanded our understanding of one of antiquity’s best-known sites,” says Tim Whalen, John E. and Louise Bryson Director of the Getty Conservation Institute. “It’s also representative of the kind of collaborative effort the GCI undertakes with colleagues to create a model of practice that can be shared and used at other sites around the world. So much cultural heritage is at risk, and without the engagement of skilled professionals, it will disappear. That’s why we partner with conservation colleagues interna tionally to expand the body of knowledge needed to care for our shared cultural legacy.”
Ever since the late 15th century, the majority of paintings worldwide have been painted on canvas. Artists switched over to this material—historically made from woven hemp or flax fibers—because it offered a cheaper, lighter-weight, and more portable alternative to wooden panels. Today canvas is ubiquitous, with museums across the globe displaying masterpieces on canvas, whether Old-Master paintings or modern or contemporary artworks.

To advance the care of these paintings, the Getty Foundation recently announced Conserving Canvas, an international grant initiative dedicated to both the conservation of paintings on fabric supports and the continued training of conservators.

For a Painting to Survive, So Must Its Canvas

Over the centuries, to protect canvas paintings from damage, the people who cared for these works undertook a practice called lining. Lining involves securing the canvas support by attaching another canvas to the back, a process thought to create a stronger surface more resistant to rips and tears.

Although a lining could sometimes improve a painting’s longevity, it could also be injurious. Early conservators used adhesives such as honey and sturgeon glue—derived from the bladder of the sturgeon fish—to adhere one canvas onto another, unfailingly attracting vermin unless pesticides were also applied. Other caretakers used hot, handheld irons and wax-resin adhesives to fuse two canvases together, a risky maneuver that could accidentally melt the paint layer.

It took until the 1980s for museum conservators to begin reevaluating the invasive nature of canvas lining. They ultimately decided to steer away from the practice, ushering in a new era of minimal intervention focused on altering existing artworks as little as possible.

Although minimal intervention is still considered best practice, it has come at a price. A growing number of conservators have little, if any, experience with lining, a once-routine structural conservation procedure. And those who do are nearing the end of their careers. As a result, many conservators feel unprepared to line the select paintings that would benefit from the practice. They have also expressed a lack of confidence in their ability to conserve the many lined paintings waiting in storage to be repaired.

“Through extensive dialogue with experts around the world and here at the Getty, we’ve learned that conservators are eager to understand the full range of current treatment options available for canvas paintings,” says Antoine Wilmering, the senior program officer at the Getty Foundation who oversees Conserving Canvas. “These options may include lining or relining a canvas, removing a lining and its adhesives, tear mending with needle and thread, or any other type of intervention.”

To ensure that traditional techniques get passed on, Conserving Canvas is funding projects that bring senior conservators together with their younger counterparts to share knowledge. The initiative is also enabling the professional dissemination of historical and current treatment approaches. Grants are supporting a variety of professional development activities: conservation treatments of paintings (ranging from Old Master to 20th-century works), seminars, training residencies, workshops, and a major symposium.

“Conservators need a broad range of experience so that when they encounter a painting best served by a major structural treatment, it is not an insurmountable hurdle,” says Laura Rivers, associate paintings conservator at the J. Paul Getty Museum. “Through hands-on practice, as well as conversation and exchange, conservators around the world will be better able to care for the paintings in their collections.”

The Getty Foundation launched Conserving Canvas with grants awarded to seven institutions across the United States and Europe: the Fine Arts Museums in San Francisco; the Huntington Library, Art Collections, and Botanical Gardens in San Marino; Statens Historiska Museer in Stockholm; Stichting Restauratie Atelier Limburg (SRAL) in Maastricht; the National Gallery in London; the University of Glasgow; and Yale University in New Haven. Additional grants will follow and are expected to expand the initiative’s international scope. In the meantime, several of the inaugural projects are already underway.

The National Gallery, London

At the National Gallery, a Getty grant is supporting the conservation of Anthony van Dyck’s Equestrian Portrait of Charles I. This monumental painting on canvas portrays the king as the divinely chosen ruler of Great Britain. Over the past 333 years, the painting has rarely been off view, so it comes as no surprise that the lining has begun to show signs of wear. Old tears in the canvas have lifted at the edges, and surface cracks, which indicate that the painting has been rolled in the past, now disrupt the image.

“This majestic painting reflects van Dyck at the height of his powers,” says Larry Keith, head of conservation and keeper at the National Gallery in London, who is overseeing his institution’s Conserving Canvas grant. “We are quite thrilled.
at the prospect of relining this painting, thanks to Getty Foundation support, and to bringing it back into the public eye.” The complex conservation intervention—led by experienced National Gallery conservators—is allowing museum professionals from a variety of institutions to work together to remove and replace the current lining.

“The idea of cross-pollinating these kinds of skills and giving people exposure to work done in a museum environment is a very positive development for the field.”

The Huntington
At the Huntington Library, Art Collections, and Botanical Gardens, Project Blue Boy, the first major technical examination and conservation of Thomas Gainsborough’s The Blue Boy, began this past September. The canvas is among the most famous paintings in the Huntington’s collection, having been on display for nearly 100 years without interruption. Despite the artwork receiving the best of care, conservation treatment is now necessary to address lifting, the accrual of layers of varnish on the painting’s surface, and the separation of the painted canvas from its support lining.

To ensure the best possible outcome, a Getty grant is bringing highly respected conservation experts in 18th-century British and American paintings to the Huntington to finalize the treatment plan for the painting—a process that includes determining the best approach for addressing the separation between the original canvas and its aged support lining. A cohort of outside conservators has been invited to participate in the process, however, they aren’t the only ones able to observe the treatment. Visitors can watch at SRAL and Statens Historiska Museer will provide an opportunity to gain a common understanding of the canvas paintings under their stewardship.

The program began in June 2018 with a two-day workshop that enabled experienced paintings conservators to meet with early-to-mid-career conservators. Together they examined and discussed the appearance, condition, treatment history, and options for structural conservation treatments of paintings from the collections of the Hunterian, the National Galleries of Scotland (NGS), and Glasgow Museums.

Almost 50 years of painting conservation in the United Kingdom was represented among the participants of the workshop, the eldest two attendees having taught many of the other assembled conservators. As one trainee reported, the gathering resulted in “a holistic meeting of minds and the sharing of a breadth of knowledge from the historical to the structural regarding the paintings under discussion.”

Among the paintings examined were the Hunterian’s Lady Maynard (1760) by Sir Joshua Reynolds and The Abduction of Mary Queen of Scots (1776, 1777) by Gavin Hamilton, Glasgow Museums’ John McCull of Behvide and Family (1765–1769); and NGS’s Rabbi with Cat (1912) by Barlow and Soldier in a Wood (1911) by Mikhail Larionov. Following further workshops, participants will complete individual residencies in Scotland to perform conservation treatments on the five selected paintings.

Looking Ahead
While some inaugural Conserving Canvases projects have begun, others are yet to begin. These include the conservation of François Boucher’s Vertumnus and Pomona (1777) at the Legion of Honor and part of the Fine Arts Museums in San Francisco and a major international symposium on the conservation of canvas paintings, organized by Yale’s Institute for the Preservation of Cultural Heritage, to be held at Yale in October 2019. Fortcoming grant-supported seminars at SRAL and Statens Historiska Museer will offer training in modern canvas conservation techniques such as tear mending, mist lining (the addition of an adhesive to a lining that, once activated and pressed onto the painting), reweaving (the patching or sewing together of torn threads using surgical wire) and loose/strip lining (the hammering of a full lining or fabric strip to a frame to remove tension from the original canvas).

Even before Conserving Canvas was announced, voices from the field affirmed the timeliness of the initiative. In a May 2018 article for AIC News, a publication of the American Institute for Conservation, Jim Coddington, former Agnes Gund Chief Conservator at the Museum of Modern Art, and Christina Young, head of technical art history at Glasgow University, summarized a need to address the practice of structural conservation of paintings. “The time is ripe for paintings conservators to more fully engage with recent research; to develop new research initiatives that can validate current practice; and to introduce new, more refined, materials, techniques, and theories for these treatments,” they concluded.

The Getty Foundation looks forward to participating in this movement and partnering with institutions around the world to advance the care of paintings on canvas.
In 1527, Florence expelled the ruling Medici family and established itself as a republic. Just two years later, though, it was under siege by imperial forces fighting to return the Medici family to power. While the republic struggled to make its last stand for freedom, the people of Florence suffered greatly.

“The city was blockaded from receiving food and supplies, some 36,000 people died primarily of starvation, and others were sickened by regular outbreaks of the plague,” says Davide Gasparotto, senior curator of paintings at the J. Paul Getty Museum. “Yet in the midst of this crisis, life somehow went on—merchants sold their wares, and artists such as Jacopo da Pontormo kept painting. A proud Florentine who rarely left the city, Pontormo was not about to flee. “He sought commissions from fellow Florentines who chose to stay,” says Gasparotto. “And his works reflect responses to the siege in interesting ways. Some of his portraits preserve the sitter’s image for posterity, and others depict handsome young men in new military fashions ready to defend the republic. His devotional paintings, meanwhile, offered solace to the faithful as they prayed at their altars for deliverance from strife, hunger, and disease.”

One such devotional work, the Visitation (c. 1528–1529), anchors the international traveling exhibition Pontormo: Miraculous Encounters, co-curated by Gasparotto and Bruce Edelstein, coordinator for graduate programs and advanced research at New York University in Florence. A great masterpiece of Italian Renaissance painting, the Visitation has captured the imagination of art historians over the centuries. With its surprisingly modern elements, it has also inspired contemporary artists including the influential video artist Bill Viola.

The exhibition reunites the Visitation, an exceptional loan from the Parish Church of Carmignano, Italy, with its modello (a study that is also a finished drawing) from the Gallerie degli Uffizi in Florence. A great masterpiece of Italian Renaissance painting, the Visitation has captured the imagination of art historians over the centuries. With its surprisingly modern elements, it has also inspired contemporary artists including the influential video artist Bill Viola.

The exhibition reunites the Visitation, an exceptional loan from the Parish Church of Carmignano, Italy, with its modello (a study that is also a finished drawing) from the Gallerie degli Uffizi in Florence. Also on view are several portraits and studies Pontormo created between 1528 and 1530. Scientific analysis of the Visitation conducted in 2013, prior to its magnificent restoration completed in 2014, has led to new insights into the painting and its modello, as well as other works by Pontormo, including the Getty’s celebrated Portrait of a Halberdier and the exquisite, recently rediscovered Portrait of a Young Man in a Red Cap, on loan from a private collector.

Says Timothy Potts, director of the J. Paul Getty Museum, “The Visitation is the pride of the Parish Church of Carmignano. We are honored to support the church’s conservation efforts while giving our visitors the once-in-a-lifetime opportunity to see this mesmerizing masterpiece, together with a group of outstanding works from a short but prolific period in Pontormo’s life.”
Four Naked Women

Michelangelo’s frescoes on the ceiling of the Sistine Chapel in the 1990s, notes Gasparotto. Before restoration, Michelangelo’s painted scenes seemed somber; after they were cleaned, though, extremely bright and rich colors emerged, fulfilling once again the artist’s intent that the frescoes could be viewed from a distance of some 60 feet. “I am sure that Pontormo studied the frescoes of the Sistine Chapel, as well as Michelangelo’s famous panel painting Doni Tondo (1505–1506), which is now in the Uffizi,” Gasparotto adds.

Other details that emerged following restorations give the Visitation an almost surreal quality. Visible now are the Details and underpaintings of the two figures shown in painted cartoon images of two men, possibly Joseph and Zechariah, the husbands of Mary and Saint Elizabeth, seated on a palace bench near a donkey. According to the Gospel of Luke, the Virgin Mary and Joseph traveled to Hebron, in the hill country of Judea, where they stayed in the home of Saint Elizabeth and Zechariah’s daughter. Another detail that became visible is the tiny figure of a woman hanging laundry, a commonplace activity that allows the viewer to better identify with the scene.

Scientific analysis done prior to conservation showed conclusively that Pontormo used a technique called “squaring” to transfer his black chalk modello into the panel, which measures approximately seven by five feet (207 by 159 centimeters). Infrared reflectography reveals that the squares in the modello correspond directly to the squares in the underdrawing of the painting. “The precision of the underdrawing that you can see from the infrared reflectography is very typical of Florentine painting, as opposed to say, Venetian painting, where you would never see such precise drawing on the panel’s surface,” says Gasparotto.

Typically, artists of the era used a cartoon (a full-scale drawing), rubbed the reverse side with a substance such as charcoal, and traced it onto the gesso (plaster) on the panel. In contrast, Pontormo enlarges the modello by transferring the composition square by square onto the panel, drawing free hand. “Pontormo’s beautiful modello shows an advanced stage of his creative process, in which he has more or less decided on everything—the door, the stairs, the other building,” explains Gasparotto. “You can see the great attention to the draping of the protagonists’ robes that was very much his trademark. Yet, he changed some details when painting, continuing to elaborate on the composition.”

The Artist’s Sources of Inspiration

Though thoroughly modern in its perspective, with a zooming-in of the four women that nearly abstracts their depiction, Pontormo’s sources of inspiration for this highly original composition include a medieval mosaic from the Baptistery of Florence. Created circa 1280–1285 by an unknown master, this mosaic also depicts the Visitation, showing the cousins Mary and Elizabeth embracing outside Zechariah and Elizabeth’s home as their attendants look on, as Edelstein’s research has pointed out.

Another important influence was Albrecht Dürer’s prints, which were extremely popular in Italy in the early 16th century, particularly in Florence. “Pontormo was a huge admirer of Dürer,” says Gasparotto. “I’m sure he saw or maybe even owned a copy of Dürer’s print of four powerful female figures—Four Naked Women. He was impressed by the monumental articulation of the four figures in space.”

A Possible Patron and Other Clues

Pontormo’s brilliant color palette may owe something to Bonaccorso Pinadori, an apothecary who regularly sold him pigments and was likely the original patron of the painting. Though the Visitation is famous today, little information exists about its origins.

The exhibition catalogue, Miraculous Encounters: Pontormo from Drawing to Painting, edited by Bruce Edelstein and Davide Gasparotto, is available for purchase online.

Pontormo: Miraculous Encounters is generously supported by Janine and J. Tomilson Hill. Additional support is provided by the Foundation for Italian Art and Culture (FIAC).

The Pontormo traveling exhibition is intended to support conservation of the Parish Church and the former Franciscan convent of San Michele Arcangelo in Carmignano, Italy. Please visit pontormo.it for more information.
In the early 1960s, Los Angeles rivaled New York as a major center for contemporary art. Larry Bell, Billy Al Bengston, Robert Irwin, Craig Kauffman, and other Ferus Gallery artists seized national attention for “Cool School” work inspired by LA’s abundant light and space; African American artists such as Melvin Edwards, William Pajaud, Charles White, and Betye Saar, meanwhile, created assemblages and other groundbreaking pieces animated by the civil rights movement. This latter group, largely marginalized by white galleries and museums, found a supportive audience in the many African Americans migrating to LA for its economic opportunities and ethos of social acceptance. Alternative exhibition spaces sprang up in homes, churches, businesses, and artist-owned galleries like Gallery 32 and the Brockman Gallery, and soon traditional venues took notice. The Dickson Art Center at the University of California, Los Angeles (UCLA), presented an exhibition of African American work in 1966; museums around the country, and the world, eventually followed.

And yet, some 60 years later, many consider African American art an under-researched and under-funded field. As Betty Saar, now 92, recently told the Los Angeles Times, “It’s taken a long, long time for the art world in general to figure out that there are African American artists. And it still has a long way to go.”

The Getty Research Institute (GRI) wants to change that. Joining other institutions’ efforts, in October it launched the African American Art History Initiative, an ambitious program to establish the GRI as a major center for the study of African American art history. The initiative’s first action was to acquire Saar’s archive—which ranges from 1926, the year she was born, to the present, covering her entire life as an artist. Drawing on an initial allocation of $5 million, the GRI will roll out many more plans over the next five years, all developed in consultation with senior consultant Kellie Jones, MacArthur fellow and professor in art history and archaeology at Columbia University, together with an advisory committee of leading scholars, artists, curators, and champions of African American art. That committee now includes Andrea Barnwell Brownlee, director of the Spelman College Museum of Fine Art; art historian Andrianna Campbell, curator at UCLA’s Hammer Museum; professor Bridget Cooks, Tate Modern curator; Mark Godfrey, Getty Trustee Pamela Joyner, Richard Powell, the John Spencer Bassett Professor of Art & Art History at Duke University; Katy Siegel, the Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art at Stony Brook University; and LA-based artist Gary Simmons.

Jones previously crossed paths with the Getty as curator of Now Dig This! Art & Black Los Angeles, 1960–1980, an exhibition at the Hammer presented through the Getty’s initiative Pacific Standard Time: Art in L.A. 1945–1980. Jones’s two-year term began in July, and she has already been featured in the initiative’s first public

A West Coast Center for
African American Art History

By Jennifer Roberts
Editor, Getty Magazine
The Getty, the first of which, conducted by Kellye Jones and Judith Wilson, brought together *Avant-garde and the Maren Hassinger, Ulysses Jenkins, and Barbara McCullough, collaborators in the 1970s and 1980s in LA. The second event, led by Damon Willick and Carolyn Peter, explored Gallery 32 and featured its founder Suzanne Jackson as well as Saar and Timothy Washington. Peabody also recently published *Consuming Stories*. Kari Walker and *Kari Walker and the Imagining of American Race*, an examination of Walker’s powerful, counter-level work and what it reveals about how Americans think about race over time and in different creative media.

**The Betye Saar Papers**

Saar’s archive adds to the GRI’s existing African American holdings representing material from Ed Beral, Mark Bradford, Harry Drinkwater, Melvin Edwards, Benjamin Patterson, Adrian Piper, Lorna Simpson, and Kara Walker.

“*The Betye Saar Papers*” is the GRI’s first complete African American archive, however, and was chosen as the initiative’s foundational acquisition for several reasons.

For one, Saar is a Los Angeles-based artist, so her archive immediately connects with the GRI’s strengths in LA-based work,” says Peabody. “One of our goals is to build deep collections that speak to each other, so that when scholars come here to look at one artist or subject, they will find they are organically connected to a number of different collections. Also, Saar has been a practicing artist for many decades now and has influenced so many people—not only assemblage artists, but artists who have gone in many different directions. Her reach is really profound, and in that way, this is a great collection for us.”

Andrew Perchuk, the GRI’s acting director, adds, “Betye Saar is one of the most innovative and visionary artists of our era. Her pioneering assemblages and large-scale installations, both in Los Angeles and African American art that I have had the pleasure of being involved in as a long-time, low-visibility art dealer, I have been fortunate to work in a number of different collections. Those partnerships will lead to conferences and joint exhibitions, and the GRI will also support them in the pursuit of their own research projects and initiatives.

Jim Cuno, president and CEO of the J. Paul Getty Trust, sees the initiative as a strong commitment both to African American art history and to art history in general. “The study of African American art history is fundamental to a comprehensive understanding of American art history,” he says. “Similar to the commitment we made to expand research into Latin American and Latin art in the last few years, the Getty is once again focusing attention on an under-research area of art history.”

Rebecca Peabody, head of research programs and projects at the GRI, is playing a central role in pulling together the initiative’s many pieces. An Americanist long focused on under-represented narratives in American history, she had already organized two oral histories/public conversations at the Getty, and is working across art historical topics. This year, for example, the GRI is committed to building a collection of photographs by African American photographers. A partnership with the Oral History Center at the University of California, Berkeley, will yield one-on-one interviews with 15 long-practicing artists—capturing details of their childhoods, formative experiences, and all the raw material that scholars rely on. In the past, these artists have included: David Driskell, Fred Eversley, Richard Mayhew, Howardena Pindell, and Betye Saar.

“In addition to the experts at the Oral History Center, we’ve partnered with scholars of African American art and history to help us capture these important stories,” says Peabody. “Ultimately, we will have full transcripts of each oral history session that scholars can use in their research.”

Looking forward, the Getty Scholars Program will include two dedicated fellowships reserved for scholars working on African American art history. These fellowships will enhance the existing Scholars Program, which welcomes scholars working across art historical topics. This year, for example, scholar Renée Ater, associate professor emerita at the University of Maryland, is responding to the theme of “monumentality” by researching the life and art of African American sculptor whose practice extends to revitalizing African American neighborhoods, is exploring radical philanthropy through the built environment.

“The GRI is unique in that it supports the full lifecycle of scholarship in-house, from collecting important primary materials, to bringing in scholars who activate those materials in their research, to channeling the new knowledge that scholars generate into books, exhibitions, digital projects, and public programs,” says Peabody. “As a result, we are uniquely positioned to make a significant contribution to African American art history. In addition, a couple of years’ time, I expect the results of all that we’re planning now. After that, I hope we can continue indefinitely with this incredibly important work.”
They raised three daughters, Saar, having resigned as a social worker, created income with a series of greeting cards. But she also became increasingly interested in the fine arts and enrolled at California State University, Long Beach, earning a teaching credential and studying printmaking. Of Saar’s early prints, Jones notes, “Visible are a number of thematic threads and art-making strategies that she would continue to explore throughout her career, including the centrality of images of women, alternative spiritual practices and cosmologies, and the collision of textures. Saar experimented with a wide variety of graphic techniques but favored etchings and serigraphs because she could do them more easily from home.”

Saar began creating assemblages in the 1960s, combining her own drawings, prints, and etchings with found materials sourced from family albums as well as flea markets and swap meets. Like many of her artist peers working in Los Angeles at the time, she was profoundly affected by the Watts rebellion in 1965 and the death of Martin Luther King Jr. in 1968. She addressed the personal and societal effects of race in early assemblages like Black Girl’s Window (1969), and introduced innovative materials such as leather, fur, yarn, plastic skulls, and poker chips in works like Ten Mojo Secrets (1972). Her deep interest in mysticism and cross-cultural spiritual practice can be seen in dozens of her large-scale assemblages, including the shrine-like MtJ (1972) and Spiritcatcher (1977). She worked from a vast collection of found objects and images, some of which include derogatory and racist images of African Americans. In one of her most politically potent and groundbreaking works, The Liberation of Aunt Jemima (1972), she recast the stereotypical figure of the Mammy, the Southern black nanny and domestic servant, as an empowered woman by combining this persistent symbol of black female servitude (including the referenced Aunt Jemima from the pancake mix box) with a Black Power fist and a toy rifle. Saar was at the center of an animated Los Angeles art scene in the 1970s, collaborating and exhibiting with established artists such as Charles White as well as with younger, experimental artists who coalesced around nascent galleries, including Suzanne Jackson’s Gallery 32 and Dale and Alonzo Davis Brockman Gallery. She organized exhibitions of black women artists and became active in the feminist art movement, serving on the board of the nonprofit Womanspace with artist Judy Chicago. She was the subject of major exhibitions at the Whitney Museum of American Art and the San Francisco Museum of Modern Art in 1978, the Studio Museum in Harlem in 1980, and the Geffen Contemporary at MOCA in 1999.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.

In recent years, Saar’s stature has continued to grow, and her work is in the collections of important museums around the world. Following a major exhibition at the Fondazione Prada in 2016, Saar was at the center of an exhibition that included her work opened at the Scottish National Gallery of Modern Art. In 2019 she will be represented in an exhibition organized by LACMA that will travel to the Morgan Library in 2020.
American artist Sam Francis (1923–1994) brought vivid color and emotional intensity to Abstract Expressionism. He was described as the “most sensuous and sensitive painter of his generation” by former Guggenheim Museum director James Johnson Sweeney. Francis’s works, whether intimate or monumental in scale, make indelible impressions; the intention of the artist was to make them felt as much as seen.

At the age of 20, Francis was hospitalized for spinal tuberculosis and spent three years virtually immobilized in a body cast. For physical therapy he was given a set of water colors, and, as he described it, he painted his way back to life. The exuberant color and expression in his paintings celebrated his survival; his five-decade career was an energetic visual exploration that took him around the world.

Francis’s idiosyncratic painting practices have long been the subject of speculation and debate among conservators and art historians. Presented here for the first time in this volume are the results of an in-depth scientific study of more than 40 paintings, which reveal new information about his creative process. The data provides a key to the complicated evolution of the artist’s work and informs original art historical interpretations.


Neil Jackson presents a vibrant profile of Los Angeles architect Pierre Koenig, who lived long enough to become “cool twice,” according to Time magazine. From the influences of Koenig’s youth in San Francisco and his military service during World War II to the Case Study Houses and his later award-laden years, Jackson’s study plots the evolution of Koenig’s oeuvre against the backdrop of Los Angeles.

In this book, Neil Jackson presents a vibrant profile of Los Angeles architect Pierre Koenig, who lived long enough to become “cool twice,” according to Time magazine. From the influences of Koenig’s youth in San Francisco and his military service during World War II to the Case Study Houses and his later award-laden years, Jackson’s study plots the evolution of Koenig’s oeuvre against the backdrop of Los Angeles.

The book is anchored by Jackson’s exciting discoveries in Koenig’s archive at the Getty Research Institute. Drawings, photographs, diaries, building contracts, and more—many of which are being published for the first time—provide an expanded understanding of Koenig and additional context for his architectural achievements. An examination of Koenig’s Case Study Houses shows how he presciently embraced sustainable, ecologically responsible design. A new account of the Chemehuevi housing project in Havasu Lake, California, demonstrates the special role that teaching played in the development of his architecture. Over his 50-year career, Koenig not only designed iconic houses but also directed their restoration, ensuring that his work could be seen and appreciated by future admirers of mid-century Los Angeles.


Thomas S. Hines

Introduction by James J. Sheehan

This fascinating history documents the story of the Allies’ Central Collecting Point (CCP), set up in the former Nazi Party head office in Munich, Germany, in 1945. As the CCP was reorganized and expanded over its first 50 years, it became the largest and most successful of the Allied restitution centers, returning to their owners massive numbers of objects that had been looted by the Nazis in the countries they had occupied. With the help of the US Army, massive numbers of objects were retrieved from their wartime hiding places and inventoried for repatriation.

Drawing on rigorous archival research, Architecture and Design at the Museum of Modern Art analyzes how MoMA became a touchstone for the practice and study of mid-century architecture.

At the age of 20, Francis was hospitalized for spinal tuberculosis and spent three years virtually immobilized in a body cast. For physical therapy he was given a set of water colors, and, as he described it, he painted his way back to life. The exuberant color and expression in his paintings celebrated his survival; his five-decade career was an energetic visual exploration that took him around the world.

Francis’s idiosyncratic painting practices have long been the subject of speculation and debate among conservators and art historians. Presented here for the first time in this volume are the results of an in-depth scientific study of more than 40 paintings, which reveal new information about his creative process. The data provides a key to the complicated evolution of the artist’s work and informs original art historical interpretations.

Getty Conservation Institute

168 pages, 7 1/2 × 10 inches
114 color illustrations
ISBN 978-1-60606-583-9, paper US $40.00, UK £30.00


Thomas S. Hines

Introduction by James J. Sheehan

This fascinating history documents the story of the Allies’ Central Collecting Point (CCP), set up in the former Nazi Party head office in Munich, Germany, in 1945. As the CCP was reorganized and expanded over its first 50 years, it became the largest and most successful of the Allied restitution centers, returning to their owners massive numbers of objects that had been looted by the Nazis in the countries they had occupied. With the help of the US Army, massive numbers of objects were retrieved from their wartime hiding places and inventoried for repatriation.

Drawing on rigorous archival research, Architecture and Design at the Museum of Modern Art analyzes how MoMA became a touchstone for the practice and study of mid-century architecture.

At the age of 20, Francis was hospitalized for spinal tuberculosis and spent three years virtually immobilized in a body cast. For physical therapy he was given a set of water colors, and, as he described it, he painted his way back to life. The exuberant color and expression in his paintings celebrated his survival; his five-decade career was an energetic visual exploration that took him around the world.

Francis’s idiosyncratic painting practices have long been the subject of speculation and debate among conservators and art historians. Presented here for the first time in this volume are the results of an in-depth scientific study of more than 40 paintings, which reveal new information about his creative process. The data provides a key to the complicated evolution of the artist’s work and informs original art historical interpretations.

Getty Conservation Institute

168 pages, 7 1/2 × 10 inches
114 color illustrations
ISBN 978-1-60606-583-9, paper US $40.00, UK £30.00
The Link between Genocide and Cultural Destruction

By James Cuno
President and CEO, J. Paul Getty Trust

The link between mass slaughter of human beings and attacks on cultural heritage was made as early as 1821 by the German Jewish poet Heinrich Heine when he wrote, “Where they have burned us alive, they will burn us in burning human beings.” More than a century later, in 1913, Heine’s books were among those burned on Berlin’s Operaplatz, presaging the murder of more than six million Jews in a vicious and calculated campaign of genocide. In Cultural Genocide and the Protection of Cultural Heritage, the second in our J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy series, Edward Luck of Columbia University explores the tie between genocide and the destruction of cultural heritage.

Edward Luck draws on the work of Raphael Lemkin, the Polish Jewish legal scholar credited with coining the term genocide, for the destruction of cultural heritage “above the tombs of venerated Muslim holy men and scholars.” In 1914, Lemkin submitted the concept of genocide in his book Axis Rule in Occupied Europe: Laws of Occupation, Analysis of Government, and Proposals for Redress, published by the Carnegie Endowment for International Peace. In 1933, in preparation for the Nuremberg Trials, the four wartime powers—France, Great Britain, the United States, and the Soviet Union—agreed that genocide was a war crime. They did not, however, include the destruction of cultural heritage within the definition of genocide.

In 1948, the United Nations approved the Convention on the Prevention and Punishment of the Crime of Genocide, which entered into force in 1951. Once again, attacks on cultural heritage were not included in this treaty.

Since 2011, with the outbreak of the Syrian civil war and ISIS attacks on cultural heritage, the question of whether the destruction of cultural heritage should be understood as an act of genocide is again being asked.

In 2014, Irma Bokova, then-director general of UNESCO, called the destruction of cultural heritage “cultural cleansing” and “cultural eradication.” She emphasized that “protecting heritage must be an integral part of all peace building,” that “the destruction of cultural heritage is a crime against humanity,” and that “this is a way to destroy identity. You deprive [people] of their culture, you deprive them of their history, their heritage, and that is why it goes hand in hand with genocide.”

There is still a political and legal gap between genocide and the destruction of cultural heritage. But the gap is closing. In September 2016, the International Criminal Court sentenced Ahmad al-Faqi al-Mahdi, a member of a jihadist group linked to Al-Qaeda, to nine years in prison for committing war crimes when he organized the destruction of shrines “above the tombs of venerated Muslim holy men and scholars in Mali.” As the New York Times reported, “Mr. Mahdi’s case has put a new focus on cultural destruction as a war crime, or as a crime against humanity. It reflects a growing belief that international law must address deliberate attacks on a people’s heritage when they are an intrinsic part of warfare, meant to destroy identity.”

“In the streetscape rather than separate them from it. The Schocken department store in Stuttgart, Germany (built in 1924–1926 and demolished in 1960), featured a semi-circular structure with bands of windows that added natural light and expansive city views. With this commercial commission, Mendelsohn had introduced an architectural approach that would later be known as Streamline Moderne.

The Erich Mendelsohn Collections, recently acquired archives at the Getty Research Institute (GRI), will give scholars great insights into the architect’s creative process and role as a mentor.

Erich Mendelsohn’s Einstein Tower put him on the map of modernist architects when he was only in his 30s. The astrophysical observatory, named after Albert Einstein and commissioned by the astronomer Erwin Finlay-Freundlich, was designed and built between 1917–1924 in the vicinity of Potsdam, Germany, and became both a site to investigate the physicist’s theory of relativity and a monument to relativity itself. With its undulating, organic features, it differed in style from the work of some of Mendelsohn’s modernist contemporaries, among them the Dutch architects who favored strong geometric lines and whom he deeply admired.

Mendelsohn’s use of these dynamic curves—an architectural idiom that became known as Expressionism—generated much controversy among critics and the public. They considered it odd, eccentric, and an imbalance between individual artistic expression and function. Photographs of the tower and negative reviews circulated widely in newspapers and tabloids. But Mendelsohn continued to distinguish himself from his modernist peers by, for instance by integrating his buildings into the streetscape rather than separat

The Erich Mendelsohn Collections: insight into a Visionary Architect

Erich Mendelsohn’s Einstein Tower put him on the map of modernist architects when he was only in his 30s. The astrophysical observatory, named after Albert Einstein and commissioned by the astronomer Erwin Finlay-Freundlich, was designed and built between 1917–1924 in the vicinity of Potsdam, Germany, and became both a site to investigate the physicist’s theory of relativity and a monument to relativity itself. With its undulating, organic features, it differed in style from the work of some of Mendelsohn’s modernist contemporaries, among them the Dutch architects who favored strong geometric lines and whom he deeply admired.

Mendelsohn’s use of these dynamic curves—an architectural idiom that became known as Expressionism—generated much controversy among critics and the public. They considered it odd, eccentric, and an imbalance between individual artistic expression and function. Photographs of the tower and negative reviews circulated widely in newspapers and tabloids. But Mendelsohn continued to distinguish himself from his modernist peers by, for instance by integrating his buildings into the streetscape rather than separating them from it. The Schocken department store in Stuttgart, Germany (built in 1924–1926 and demolished in 1960), featured a semi-circular structure with bands of windows that added natural light and expansive city views. With this commercial commission, Mendelsohn had introduced an architectural approach that would later be known as Streamline Moderne.

The Erich Mendelsohn Collections, recently acquired archives at the Getty Research Institute (GRI), will give scholars great insights into the architect’s creative process and role as a mentor.

Important project documentation from Mendelsohn’s time in San Francisco, where he established Erich Mendelsohn Architects with associates Hans Schiller and Michael Gallis, was generously donated to the GRI by Mendelsohn’s family in 2017. These latest acquisitions complement the Erich and Luise Mendelsohn Papers 1894–1992, originally donated by their daughter Esther in 1988. More recently, in 2017, their granddaughter further deepened the GRI’s Special Collections by donating new documentation related to the restoration of the De La Warr Pavilion, correspondence regarding exhibitions on the architect, and correspondence with his wife Luise (a celebrated cellist) and with renowned Italian architectural historian Bruno Zevi, who wrote about Mendelsohn’s complete body of work.

The Hans Schiller materials (covering 1938–1942, 1948–1953) and the Michael Gallis papers (covering 1948–1953) offer scholars a wider understanding of how Mendelsohn’s professional practice evolved. Gallis’s papers, for instance, tell an important story in text and images of the working relationship between apprentice and master. The papers also shed light on the changing demands of architectural practice between pre-war Germany and the post-war United States, as well as the development of modernist architecture on the West Coast.

After leaving Germany with Luise in 1933, Mendelsohn (who was born in East Prussia, present-day Poland) would live and work in London, Palestine, and the United States over his lifetime, leaving his architectural imprint in seven countries. In England he designed the De La Warr Pavilion with partner Serge Chernyayev, and in the United States he built several synagogues, the Atomic Energy Laboratory at the University of California, Berkeley, and a house for philanthropist Madeleine Haas Russell in San Francisco, among other projects.

“Mendelsohn’s work marks who paved the way for new architecture in the 20th century,” says Marietta Casciato, senior curator of architecture at the Getty Research Institute. “In pre-war Germany he was regarded as a champion of ‘functional expressionism’ imbued with vivid creativity. Then, through his successful career in England and Palestine, his architecture took a technological turn, and in the post-war United States, he was regarded as a significant figure in fostering the modernity that marks post-World War II American design.”

FROM THE IRIS
2018 J. Paul Getty Medal Dinner

At a dinner at the Getty Center on September 24, the J. Paul Getty Trust presented the annual J. Paul Getty Medal to Thelma Golden, director and chief curator of the Studio Museum in Harlem; philanthropist Agnes Gund; and renowned artist Richard Serra. Approximately 300 guests from the worlds of art and philanthropy attended the dinner, including Doug Aitken, Billy Al Bengston, Njideka Akunyili Crosby, Tacita Dean, Thomas Demand, Leonardo Drew, Charles Gaines, Frank Gehry, Joe Goode, Samuel Levi Jones, Robin Cote Lewis, Ricky Martin, Kori Newkirk, Christina Quarles, and Xaviera Simmons.

1. J. Paul Getty Trust President and CEO Jim Cuno, Thelma Golden, and Getty Board Chair Maria Hummer-Tuttle
2. Betye Saar, Thelma Golden, and Alison Saar
3. Mark Bradford, Maria Hummer-Tuttle, Agnes Gund, Thelma Golden, Glenn Lowry, and Jim Cuno
4. Onye Anyanwu and Karon Davis
5. Agnes Gund and Maria Hummer-Tuttle
6. Jack Shear, Monique McWilliams, Lauren Halsey, Catherine Gund, and Sadie Rain Hope-Gund
7. Catherine Opie, Ed Ruscha, Danna Ruscha, and Ann Philbin
8. Ann Tenenbaum, Gillian Wynn, and Elaine Wynn
9. Alfred Giuffrida and Pamela Joyner
10. David Lee, Nicolas Berggruen, Maria Hummer-Tuttle, Ellen Lee, Eva Hsieh, and Ming Hsieh
Sally Mann: A Thousand Crossings Opening and Dinner

The J. Paul Getty Museum held an opening reception and dinner on November 15 for Sally Mann: A Thousand Crossings. The exhibition, on view through February 10, is the first major international exhibition of Mann’s hauntingly beautiful photographs. The exhibition was generously supported by Gagosian.

11. J. Paul Getty Trust President and CEO Jim Cuno and Sally Mann
12. Sally Mann, Catherine Opie, and J. Paul Getty Museum Director Tim Potts
13. Anna Deavere Smith and Getty Board Chair Maria Hummer-Tuttle
14. Alessandro F. and Kimmi Uzielli and Barbara Thornhill
15. Paul and Sarah Noye Davies
16. Tim Street-Porter, Annie Kelly, and Tim Potts
17. Jim Cuno, Larry Mann, and Peter J. Taylor
18. Ronald Winston and Sally Mann
EXHIBITIONS

FROM THE VAULT

The Duveen Brothers

The fascinating rise of the Duveen Brothers—an internationally known art dealership that specialized in decorative arts and Old Master paintings—has been well documented, most recently in Meryle Secrest’s Duveen: A Life in Art. A quick history of the dealership: Joseph Joel Duveen emigrated from the Netherlands to the northern English port of Hull in 1866 and established an art firm that offered Chinese porcelain—all the rage in fashionable London circles and readily available in his homeland. Once in partnership with his brother Henry, Joseph Joel secured the American market for Chinese porcelain and opened branches in London, New York, and Paris. He became wealthy, supported such institutions as the Tate Gallery, and was knighted. But it was one of his 14 children, his namesake Joseph, who made the dealership internationally famous. When Joseph took over the business at age 29, he found a lucrative niche selling Old Master paintings for record prices to American millionaires including Henry Clay Frick, Andrew W. Mellon, and Samuel H. Kress, among others. “These books are particularly helpful in that they show historic photographs of estates’ grounds and interiors in the 1920s and 1930s,” meanwhile scouts’ books—in which Duveen’s staff recorded things seen and overheard from staff while visiting country estates to inventory collections—not only document the collections of private estates, they also provide an extremely candid narrative regarding the taste and value of the works of art, McKay says. “The Duveen firm would then use this compiled information to make future offers of purchase to the estates, and Joseph Duveen would know which estates were being refurbished, changing style, or changing economics and in need of cash.” Marcia Reed, the GRI’s associate director of special collections and exhibitions, welcomes the newly donated records for the wealth of information researchers can now access. “We are also pleased that the widely dispersed Duveen material has at last been reunited,” she adds.

donated to the GRI by the Metropolitan Museum of Art in 1996, includes stock books, sales books, shipping receipts, customer ledgers, 2,000 glass negatives, and hundreds of correspondence files filled with letters to and from clients, museums, scholars, and other dealers. The “Duveen Brothers stock documentation from the dealer’s library, 1829–1965,” meanwhile, comprises scrapbooks, photo albums, research files, restoration photographs, and authentication certificates that had once formed part of the Duveen Brothers library, purchased in 1966 from Norton Simon by the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The Clark had deposited these records at the GRI for processing, cataloging, conservation, and digitization 12 years ago.

The entire Duveen archive, together with the GRI’s Knoedler Gallery archive and smaller archives of dealers who did business with Knoedler and Duveen, tells an even bigger story: the making of American institutional art collections. “The private art collections documented in the archive ultimately established many of America’s great museums, including the core collections of the National Gallery of Art, the Frick, and the Huntington,” says Sally McKay, head of Research Services at the GRI. Those interested in art collecting in America will discover unique material related to the business and marketing of American art collecting, detailed provenance information about important American works of art, exhibition records, and more. Conducting this research will be easy: the archive has been fully digitized, thanks to support from the Kress Foundation.

Some of McKay’s favorite items include large-format presentation albums of photographs featuring paintings purchased from Duveen by Huntington, Mellon, and Samuel H. Kress, among others. “These books are particularly helpful in that they show historic photographs of estates’ grounds and interiors in the 1920s and 1930s,” meanwhile scouts’ books—in which Duveen’s staff recorded things seen and overheard from staff while visiting country estates to inventory collections—not only document the collections of private estates, they also provide an extremely candid narrative regarding the taste and value of the works of art, McKay says. “The Duveen firm would then use this compiled information to make future offers of purchase to the estates, and Joseph Duveen would know which estates were being refurbished, changing style, or changing economics and in need of cash.” Marcia Reed, the GRI’s associate director of special collections and exhibitions, welcomes the newly donated records for the wealth of information researchers can now access. “We are also pleased that the widely dispersed Duveen material has at last been reunited,” she adds.

donated to the GRI by the Metropolitan Museum of Art in 1996, includes stock books, sales books, shipping receipts, customer ledgers, 2,000 glass negatives, and hundreds of correspondence files filled with letters to and from clients, museums, scholars, and other dealers. The “Duveen Brothers stock documentation from the dealer’s library, 1829–1965,” meanwhile, comprises scrapbooks, photo albums, research files, restoration photographs, and authentication certificates that had once formed part of the Duveen Brothers library, purchased in 1966 from Norton Simon by the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. The Clark had deposited these records at the GRI for processing, cataloging, conservation, and digitization 12 years ago.

The entire Duveen archive, together with the GRI’s Knoedler Gallery archive and smaller archives of dealers who did business with Knoedler and Duveen, tells an even bigger story: the making of American institutional art collections. “The private art collections documented in the archive ultimately established many of America’s great museums, including the core collections of the National Gallery of Art, the Frick, and the Huntington,” says Sally McKay, head of Research Services at the GRI. Those interested in art collecting in America will discover unique material related to the business and marketing of American art collecting, detailed provenance information about important American works of art, exhibition records, and more. Conducting this research will be easy: the archive has been fully digitized, thanks to support from the Kress Foundation.

Some of McKay’s favorite items include large-format presentation albums of photographs featuring paintings purchased from Duveen by Huntington, Mellon, and Samuel H. Kress, among others. “These books are particularly helpful in that they show historic photographs of estates’ grounds and interiors in the 1920s and 1930s,” meanwhile scouts’ books—in which Duveen’s staff recorded things seen and overheard from staff while visiting country estates to inventory collections—not only document the collections of private estates, they also provide an extremely candid narrative regarding the taste and value of the works of art, McKay says. “The Duveen firm would then use this compiled information to make future offers of purchase to the estates, and Joseph Duveen would know which estates were being refurbished, changing style, or changing economics and in need of cash.” Marcia Reed, the GRI’s associate director of special collections and exhibitions, welcomes the newly donated records for the wealth of information researchers can now access. “We are also pleased that the widely dispersed Duveen material has at last been reunited,” she adds.
INSIDE THIS ISSUE

Tomb of Tutankhamen Project

Rediscovering a Pontormo Masterpiece

Major African American Art History Initiative

Conserving Canvas

Portait of a Halberdier (Francesco Guardi?), about 1529-1530, Jacopo da Pontormo. Oil on canvas (transferred from wood panel). The J. Paul Getty Museum. On view in Pontormo: Miraculous Encounters

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