

Getty

MAGAZINE | WINTER 2020



INSIDE: URBAN CONSERVATION | PRE-COLUMBIAN ART | PHOTO TREASURES | MENDING CANVAS

Getty

WINTER 2020

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On the cover: *Little Children on a Bicycle* street art mural by Lithuanian artist Ernest Zacharevic in George Town, Penang, Malaysia. Photo: R.M. Nunes

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Jim Cuno

During the early hours of Monday, October 28, high winds blew a tree branch into power lines north of Getty Center Drive along the 405 Freeway, almost two miles from the Getty Center, sparking a blaze that would burn 745 acres and destroy 10 homes in neighboring Brentwood. Seeing headlines about the so-called “Getty Fire” and footage of flames on the hillsides above us, many of you reached out to ask if we were evacuating not only staff, but also our priceless artworks and archival collections.

We assure you, the Getty Center is the safest place for art during a wild-fire. Those who planned and built the Center made certain of that, given the importance of the collection to be housed and where we were building—in a state whose climate is at once glorious and fire-prone. Indoors and outdoors, the Center’s materials, design, construction, operations, and controls are truly a marvel of anti-fire engineering.

Starting with our outermost line of defense, the land surrounding campus: fuel for fire is kept at a minimum. Our grounds crew annually clears brush, selectively reduces the quantity of highly combustible brush on certain hillsides, and has planted fire-resistant shrubs and trees. The crew also regularly checks temperature and humidity, and if needed, remotely activates an irrigation system that extends into key areas.

If a fire does occur, multiple Getty teams work hand-in-hand with emergency responders. During the Getty Fire, for instance, the grounds crew turned on irrigation to perimeter areas and maintained coverage around the Center. The engineering department constantly monitored temperature and humidity, and the Fire Department tied ribbons on trees to determine the immediate wind direction. Flames never reached the developed Getty Center campus.

If flames were to infiltrate the complex—or start there—our 1.2 million square feet of Italian travertine would prove highly fire-resistant, as would the Center’s other principal building materials: concrete, protected steel (steel insulated to prevent excessive heat transfer), and the stone aggregate on our roofs. The travertine’s layout—in plazas with extensive open space around buildings—would offer multiple firebreaks.

Our galleries, libraries, and artwork storage areas, meanwhile, are armed with reinforced concrete or protected steel walls that block fire and heat. And in the unlikely event a fire started indoors, these buildings have fire separations—walls and doors that can isolate any problem areas from the rest of the site. To expel damaging smoke and ash, a carbon-filtered air conditioning system maintains an outward pressure flow, and crews can increase that flow as needed. Our automatic fire sprinklers are plentiful, and if water is running low, we can draw from the one-million-gallon water storage tank on site.

Getty teams ensured that these myriad fire-protection measures were working smoothly during the Getty Fire, staffing the Emergency Operations Center in 24/7 shifts. I am deeply proud of these teams, and witnessed first-hand just how dedicated they are to protecting the treasured collections, archives, site, and many employees you read about in the pages of this magazine.

On behalf of the Trustees and Getty leadership, I extend our gratitude to everyone involved in safeguarding our precious resources—Getty staff, local first responders, and the many other regional and federal emergency agencies that provided mutual aid and protected our neighborhood. A heartfelt thanks to you, too—for your messages of care and concern, and for the many ways you support us and all that we do.



Getty Villa Reaches Out to Veterans

When a group of former Marines visited the Getty Villa last fall for a special tour of military objects, they were surprised to learn that the average weight of armor and equipment carried by an ancient Greek soldier was about 70 pounds—roughly the same as what today’s Marines carry. Where soldiers battled was similar too: most often in hot, desert environments.

The veterans’ visit was part of an effort to engage the local military community with *The Heal*, a play that explored themes of pain and recovery experienced by soldiers in the Trojan War. Veterans and their families were invited to a private dinner and performance of *The Heal* followed by a discussion, co-organized with the UCLA Veteran Family Wellness Center and the Los Angeles Department of Mental Health, as well as the tour, entitled “Military Service in Ancient Greece and Rome.”

Scott Jones, a Getty docent of three years who served in the U.S. Navy for 30 years, was a key advisor for the tour. Jones knows the collection well and is a lifelong student of military history. Foremost in his mind, he says, was choosing objects that connected ancient service to today’s veterans. “I particularly tried to bring in the issue of families;

how warfare impacted families in ancient times, how they dealt with veterans’ benefits. That was a hot-button issue even in ancient Rome.”

One highlighted object was a brass military discharge certificate for a soldier named Dassio, issued in AD 88 (Gallery 209), which states his new citizenship and right to marry as confirmed with the Public Records Office. Jones sees the document as proof of the enormous bureaucracy in ancient Rome. “You start thinking about the state supplying all their weapons, armor, and food. You have a whole infrastructure, a military-industrial complex, similar to today. The veterans were very interested in that.”

After the tour, one veteran told Jones that the experience made him see his service in a different way: that it wasn’t just about him, but about a long history of people serving their country.

The tour was repeated for the public and other invited veteran groups through Veterans Day, and will be offered again in the future.

Veterans receive free parking at the Getty Center and Villa every summer through the Blue Star Museums program.

Above: Getty docent Scott Jones guides veterans on the tour “Military Service in Ancient Greece and Rome.”

Opposite, top: Launch of the Bagan Conservation Project on November 6

Opposite, bottom: The third paper in the series J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy addresses ethical issues surrounding the protection of heritage in conflict zones. Photo: A boy stands at the entrance of a destroyed building in Mosul, Iraq, March 14, 2018. Ahmad Al-Rubaye / Getty Images



Getty Partners on Conservation Efforts in Bagan, Myanmar

At a joint media event held on November 6, the Getty Conservation Institute and Myanmar’s Department of Archaeology and National Museum announced a collaboration to protect and conserve the cultural heritage of the Bagan archaeological site. Bagan is dotted with more than 3,500 ancient temples, pagodas, and monasteries, and was listed as a UNESCO World Heritage Site earlier this year. The event was held at Myin-Pya-Gu, a temple that will serve as a case study to inform future conservation efforts.

The project is part of Getty’s Ancient Worlds Now: A Future for the Past, a new global initiative to promote a greater understanding of the need to protect and save the world’s cultural heritage for future generations.

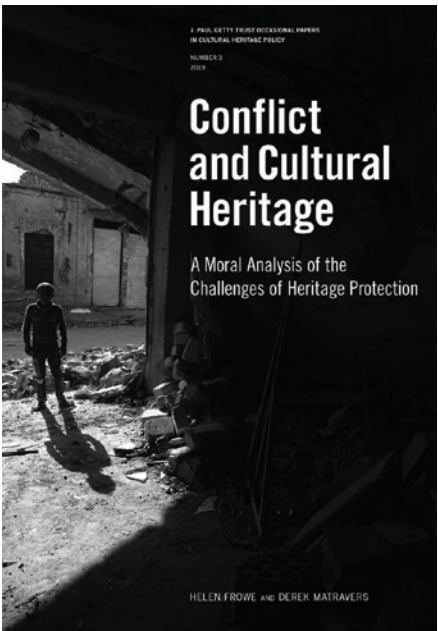
Should We Use Force to Protect Cultural Heritage?

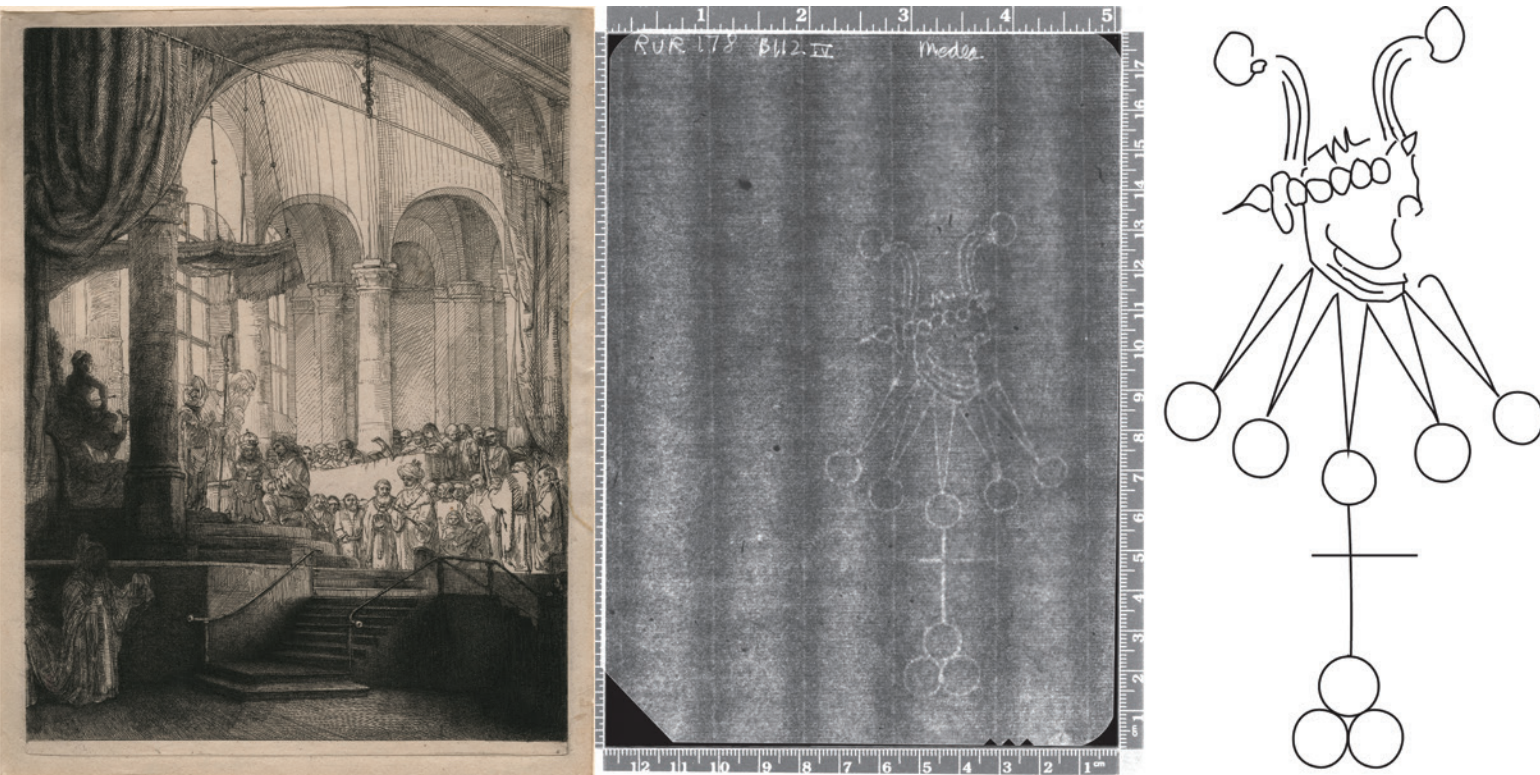
In 2016, responding to attacks on monuments and sites in Syria, Iraq, and Timbuktu, Getty convened a meeting at the British Academy in London to discuss the need for an international framework to protect cultural heritage in armed conflict zones. Soon after Getty launched the J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy, a series wherein noted experts inform concerted efforts to protect treasured sites, buildings, and objects integral to cultures around the globe. A third paper, “Conflict and Cultural Heritage: A Moral Analysis of the Challenges of Heritage Protection,” has just been released.

The paper’s authors, philosophers Helen Frowe and Derek Matravers, acknowledge the importance of cultural

heritage, but caution us to carefully consider the morality of using military force to protect it—armed intervention will inevitably result in serious harm and death. They also question the previous papers’ assertion that genocide and the destruction of cultural heritage are always linked. They point out that while some attacks on cultural heritage precede genocidal campaigns, others have no murderous intent.

Read more of their thought-provoking critique and download all three papers for free at getty.edu/publications/occasional-papers/.





Left: Rembrandt's etching *Medea, or the Marriage of Jason and Creusa* (Bartsch 112iv). Center: A beta-radiograph of the area near the watermark. The chain lines are the vertical features spaced a little less than one inch apart (see the top ruler) in the beta-radiograph. Laid lines are the hundreds of (barely visible) horizontal lines that cut perpendicularly across the chain lines. Right: A hand-drawn rendering of the watermark. Photo: The Morgan Library & Museum, New York. RvR 178. Photography by Graham S. Haber, 2014

New Grants Awarded for Image Analysis Projects

The Getty Foundation has awarded two grants in support of a critical area of art historical research: the use of “image analysis” to study digitized artworks.

Image analysis refers to a wide range of technologies, including facial recognition and object detection, that use computer algorithms to recognize patterns or similarities in digital images. Within the humanities and art history, these technologies may help museums study and describe their collections, accelerate and improve the accuracy of cataloguing, and more easily locate digital images relevant to research questions.

A grant awarded to the University of California, Davis, is supporting the advancement of a pioneering digital platform focused on the identification of early European prints. The platform uses open-source software to recognize patterns in uploaded digital images and to

identify any duplicates or similar images (such as multiple prints from the same woodblock) within a large database. After making a match, users can download the metadata (artist, title, medium, date, etc.) of the related artwork directly into their own institutions’ databases, effectively allowing one institution to “inherit” metadata from another in what becomes a much quicker process of cataloguing.

A grant to Cornell University, meanwhile, is supporting the development of the Moldmate Verification Toolkit (MVT). This open-source software leverages computer vision algorithms to identify laid paper “moldmates”—sheets of handmade paper formed on the same wire-mesh mold and then sold together to be used for prints and drawings. The MVT will allow researchers to determine the dates of large bodies of work from single artists, resolve attribution questions, establish links between artists and their circles, and identify the re-use of paper from earlier periods.

Remembering Deborah Marrow

Deborah Marrow, who retired from Getty at the end of 2018 after directing the Getty Foundation for nearly three decades, passed away on October 1, 2019.

“No one has contributed more to the life and mission of Getty than Deborah, and we miss her deeply,” says Getty president and CEO Jim Cuno. “She provided inspiring leadership in almost every aspect of Getty, and brought clarity, vision, and selfless dedication to her work.”

Marrow joined Getty in 1983 as publications coordinator, and six years later became director of the organization’s philanthropic activity, the Getty Grant Program. She led the program’s evolution into the Getty Foundation, and developed its activities through 2018, pausing only to serve as acting director of the Getty Research Institute from 1999 to 2000 and as interim president of Getty twice, from 2006 to 2007 and from 2010 to 2011. In 2000 she took on the additional role of dean for external relations.

As Foundation director, Marrow oversaw all grantmaking activity locally and worldwide in the areas of art history, conservation, and museums, as well as grants administration for all Getty programs and departments. This amounted to nearly 8,000 grants in over 180 countries. One of Marrow’s proudest accomplishments was having created the Multicultural Undergraduate Internship program, a pioneering effort to increase staff diversity in museums and visual arts organizations. Over 27 years, the program has dedicated more than \$14 million to support more than 3,400 internships at 160 local arts institutions. Last year the program was renamed the Getty Marrow Undergraduate Internship in her honor.

The Foundation’s largest initiative during Marrow’s directorship was Pacific Standard Time, which awarded approximately \$28 million in grants to dozens of cultural institutions across Southern California. Pacific Standard Time: Art in L.A. 1945–1980, which launched in 2011, highlighted the art of post-World War II Los Angeles, while PST: LA/LA extended that unprecedented collaborative model in 2017 to fund research and exhibitions focused on Latin American and Latino art throughout Southern California. Another scholarly initiative developed with Marrow’s guidance was Connecting Art Histories, an international effort to increase intellectual exchange among academic art historians in regions where economic or political challenges have prevented previous collaboration.

Marrow oversaw the Foundation’s response to major world events: the Central and Eastern European Initiative supported scholars and libraries in the region after the fall of the Berlin Wall, and the Fund for New Orleans provided assistance to the city’s cultural institutions as they recovered from the impact of Hurricane Katrina. As a specialist in Baroque painting, she also took a particular delight in the Foundation’s Panel Paintings Initiative, which trained a new



Deborah Marrow leading an intern celebration at the Getty Center in 2012.

generation of conservators to preserve works of art created on wood panels, thereby protecting some of the most cherished masterpieces of Western art for future generations.

Marrow held a BA cum laude and PhD in art history from the University of Pennsylvania and an MA from The Johns Hopkins University. She began her career at the Philadelphia Museum of Art and taught art history at universities in Pennsylvania, New Jersey, and Southern California. From 1977 to 1980 she was managing editor of *Chrysalis*, an important feminist magazine based in Los Angeles, and for years she participated in many professional organizations in the fields of art history, museums, preservation, and philanthropy. She was also a trustee of the University of Pennsylvania and of Town Hall Los Angeles.

“Deborah was a mentor and a friend, and she nurtured not only my career, but also the careers of countless other women in the arts,” says Joan Weinstein, who succeeded Marrow as director of the Getty Foundation after serving as deputy director since 2007.

Neil Rudenstine, former president of Harvard and a former Getty trustee, adds, “She was a person whose sympathetic understanding and fine intelligence were immediately apparent on one’s first encounter with her. She was a natural, unselfconscious leader whose instinctive wisdom and utter integrity earned the trust of all who knew her and worked with her. A rare human being and a constant friend, she will be deeply missed and mourned by all who had the good fortune to know her.”

Marrow is survived by Mike McGuire, her husband of 47 years, her daughter, Anna, and her son, David.

PLACE MAKERS

To address the problems of rampant urbanization in Southeast Asia, Getty is teaming up with regional professionals and sharing lessons learned from its conservation training work

George Town, on the northeastern tip of Malaysia's Penang Island, has long boasted a richly diverse culture. With its location along the busy maritime route between India and China, plus a history of migrations and colonization, Malays, Chinese, Indians, Thais, Eurasians, Brits, and others have shaped much about the city—including its unique architecture, renowned cuisine, and great variety of ethnic neighborhoods.

UNESCO inscribed George Town and Melaka, another historic port town on the Straits of Malacca, as World Heritage Sites in 2008 to recognize and protect their authentic multicultural and historical heritage. Threats to that heritage include the rampant urbanization that has plagued Southeast Asia since the early 1990s, when population growth, economic development, urbanization policies, and mass tourism—particularly from cruise ships—all fueled its “tiger economies.” Institutional or regulatory frameworks meant to moderate the destruction of historic neighborhoods are largely lacking in the region, and what's more, many local architects and planners don't have the requisite skills to face the myriad conservation-related challenges to their cities, including insensitive changes to, or outright demolition of, historic properties.

George Town has been fortunate in this regard, not only because World Heritage inscription is accompanied by regulations against demolition, but also because even before achieving World Heritage status, Penang had institutions (including the Penang Heritage Trust) committed to engaging local residents in protecting historic resources. Areas abutting George Town's buffer zone, though, are being threatened by new high-rises that aren't in the scale or spirit of the historic fabric, and by increased traffic and development pressures.

By Anna Zagorski
Research Specialist
Getty Conservation Institute

Panoramic view of the historic city center
of George Town in Penang, Malaysia.
Photo: ErmakovaElena



Above: Penang Love Lane street scene in George Town's historic district at night with stores and cafes on the first floor of the distinctive old buildings. Photo: Nicolas McComber

Opposite: George Town street mural

One answer to this rapid urban development, says Getty Conservation Institute (GCI) senior project specialist Jeff Cody, is more effective conservation planning and professional training related to conservation planning. “We recognized a need and explored different ways we could help regional professionals face these challenges. We found ourselves drawing on our earlier training work in Southeast Asia for the conservation and management of archaeological sites.” This earlier work was targeted at mid-career professionals responsible for archaeological sites impacted by intensifying cultural tourism and economic development, but who had limited access to best practices. Taking the workshop to an actual archaeological site was also important, since real

scenarios could be explored and implemented as part of the course.

Fortuitously, as the GCI was exploring ideas for training, George Town and Melaka had already attained their World Heritage status. Concurrently, the Malaysian government proposed that planners and developers focus greater attention on retaining special features of historic towns throughout the country, and on creating development projects that would enhance those special features with appropriate infrastructure. This approach aligned with the GCI's objective to develop a series of short courses for mid-career urban planners and architects from the ASEAN (Association of Southeast Asian Nations) region. “We wanted to improve the quality of work and

improve regional urban conservation practices in the process,” says Cody. “So we looked to Think City, a Malaysian organization established after George Town and Melaka's World Heritage listing, since it was devoted to urban regeneration, especially as related to historic city centers.”

Pulling Architects and Urban Planners Out of Their Comfort Zone

In 2011 the GCI began a partnership with Think City and Badan Warisan Malaysia—a national heritage NGO focused on conservation. Together, the three organizations created Urban Conservation Planning in Malaysia, a series of three intensive, short courses on urban conservation planning taught by a team of instructors both from within and outside of Malaysia. The courses, designed for urban planners and architects, emphasized a values-based approach to heritage conservation. In other words, participants would first ask themselves, “Why is this building or place important?”

“To usefully answer that question, you would link a place's significance to particular kinds of values—cultural, social, architectural, scientific, or others—as articulated by a wide range of stakeholders in the community,” says Cody. “A better understanding of which values a place embodies helps us determine what makes it special. We can then think about how best to manage the site's significance by implementing particular policies, interventions, or monitoring steps.”

During the courses, small neighborhoods within the World Heritage area were used as living “laboratories,” or field sites, and participants were able to apply lessons learned from a PowerPoint lecture or discussion to an actual place. On Kedah Road, once a village path through Malay, Jawi Peranakan, and Indian Muslim settlements in 19th-century George Town, they were asked to identify the values that helped make this now seemingly ordinary neighborhood so significant.

“We knew, since we had scoped out this location with the help of local course instructors, that several South Indian bakers were still operating their small businesses behind unmarked doors, that there was an important local temple within what looked like a shophouse, and that there were several small religious shrines at the rear of some structures,” says Cody. “But participants didn't know these things until they asked residents questions and examined the social, as well as physical, intricacies of the place. In this way, participants were better able—as budding urban anthropologists—to specify what made Kedah Road so distinctive and important.”

The first two courses were held in George Town, in 2012 and 2013, and a third course was delivered in Kuala Lumpur in 2015. Although these courses focused on Malaysian cities, and most participants were selected from Malaysia, course content could be adapted to the needs and uses of other cities in the region—Hanoi, Phnom Penh, and Bangkok, for



At a Glance: George Town, Penang

George Town, the capital city of the Malaysian state of Penang, was founded by the British in 1786 on the north-eastern tip of Penang Island. Its location near the northern entry into the Straits of Malacca was strategic: the narrow stretch of water was for centuries the main ‘freeway’ for ships traveling between India and China, and George Town soon became a booming free-trade port. The British also established Singapore at roughly the same time, near the southern extremity of the Straits.

The many decades of trading and cultural exchanges between East and West in the Straits of Malacca have contributed to George Town's unique government and religious buildings, fortifications, public squares, and ethnic neighborhoods. And then there's the food: Malay nasi lemak, Indian-influenced roti canai, and Indonesian/Malay otak are just a few of the tasty, complex dishes that have long lured serious foodies to Penang Island.

George Town and Melaka—another Malacca Straits trading post originating in the 15th century as a Malay sultanate and later dominated by the Portuguese and Dutch—are considered the most complete surviving historic city centers on the Straits of Malacca. Architectural highlights of George Town include the shophouses, many of which are in poor condition. Think City is working with other local authorities to develop incentives for owners who lack resources to conserve these properties. As in many places, if too many properties are purchased by external buyers, gentrification ensues. Think City is also partnering with the Aga Khan Trust for Culture on the conservation of Fort Cornwallis, built by the British in the late 18th century, and of the Syed Al-Attas mansion, an early 20th century Islamic merchant's house.



Below: Facade of an old building located in UNESCO Heritage Buffer Zone. Photo: ErmakovaElena

Opposite: Jeff Cody, senior project specialist at the Getty Conservation Institute, and Laurence Loh, director of Think City, prepare a field exercise for Urban Conservation Planning in Malaysia, a series of courses on urban conservation planning.

instance, all of which are experiencing threats to their historic urban fabric and need sustainable development. The courses also related the values-based approach to the realities of contemporary Malaysian planning practice, so that participants could connect methods they already used in architectural or planning practice to this new, conservation-focused approach.

“We pulled the course participants completely out of their comfort zone, since many of the ideas presented went against their formal training and work approach,” says conservation architect Laurence Loh, director of Think City and one of the key course instructors. “Participants quickly recognized that they could not plan from on high and make decisions that will affect thousands of lives and properties without going down to the ground to try and understand how people use their space, what their heritage and social values are, and how it all connects. Or as we like to say, planners draw spaces but people make places.”

Conventionally, many planners in Malaysia either approve or reject proposals—often by property developers—to transform (or “renew”) older parts of cities into more “modern” areas with high-rise structures. As Mr. Loh notes, they sit “on

high” in front of their computers and match the development proposal with what the law permits in terms of height, footprint, and number of square meters. If the proposal complies with the law, they approve it, often without worrying about the implications of their decisions. Many of the course participants experienced an epiphany when they realized there was a sensible rationale for treating historic areas with greater care and sensitivity than what their standard urban planning courses had required.

During a field exercise focused on the early 19th-century market town of Balik Pulau, for instance, participants drafted a statement of cultural significance and developed an abbreviated special area plan for the town. (This type of plan is permitted under Malaysian law.) Key in their finished proposal was saving the old market, which had been abandoned, and maintaining rows of shophouses that reflected the town’s economic evolution. Participants also advocated for a strict two-story height limit and the preservation of agricultural land. “Imagine their horror and disbelief,” says Loh, “when they learned that the Draft Local Plan for Penang contradicted their statement of cultural significance and

planning recommendations—a statement arrived at through careful mapping, consultation, and on-site observations. The existing plan called for a higher density throughout the town, which effectively eliminated the two-story scale; and the zoning permitted vast areas of agricultural land to be developed.”

Although it is still early to determine precisely how and where this course will have positive impacts on historic neighborhoods in Southeast Asia—and on those planners or architects who have experienced the course—Cody believes that since the participants were exposed to alternative ways of thinking and acting about urban change, they have the potential, especially as they rise into greater positions of authority during their careers, to implement important changes in the way significant historic sites will be sustained, used, and conserved in the 21st century.

Building on these courses, the GCI partnered with Think City again in 2018 to deliver “Old Cities, New Challenges,” a new series of urban

conservation training courses in Penang designed to include participants from the 10 ASEAN countries. That series will be presented again in 2020 and 2022.

“It is crucial to meet the urgent challenges posed by intense urbanization in this region—and everywhere else in the ‘developing world,’” says Cody. “Ultimately, the values-based conservation approach provides a way forward that avoids the negative outcomes often stemming from either ad hoc or ill-informed decision-making. Not that this work will be easy. Evaluating a place and determining an acceptable balance between preserving heritage values and accepting change constitutes one of the greatest challenges of urban conservation.”

Read more about the effects of rampant urban development in the new book *Historic Cities: Issues in Urban Conservation*, edited by Jeff Cody and Francesco Siravo. (See “New from Getty Publications,” p. 28).



A WALK THROUGH UNSEEN

Getty's senior curator of photographs tells the stories behind nine images in the Center's new show

In 1969, after serving as a medic in the Vietnam War, Anthony Hernandez began roaming the inner-city neighborhoods of his native Los Angeles with a 35-millimeter Nikon in hand, looking to capture aspects of LA's distinct urban landscape. A brief encounter with a camera-shy man distributing religious flyers yielded a successful "photographic moment," Hernandez remembers, and helped to launch his long career as a street photographer. Acquired by the J. Paul Getty Museum in 2005, the intriguing *Los Angeles #1* is a fitting emblem for *Unseen: 35 Years of Collecting Photographs*, an exhibition entirely comprised of previously unexhibited photographs from the Getty Museum's large permanent collection. Selected by the seven curators who oversee the Department of Photographs (DoP)—and spanning the history of the medium from its early years to the present day—*Unseen* highlights visual associations between photographs from different times and places, encouraging its visitors to make fresh discoveries.

By **Jim Ganz**
*Senior Curator, Photographs
Getty Museum*



Los Angeles #1 (detail), 1969, Anthony Hernandez. Gelatin silver print.
The J. Paul Getty Museum. Purchased in part with funds provided by
the Photographs Council. © Anthony Hernandez



Top: *See No Evil*, 1991, 1991, Carrie Mae Weems. Dye diffusion print (Polaroid Polacolor). The J. Paul Getty Museum. Gift of Daniel Greenberg and Susan Steinhäuser. © Carrie Mae Weems

Bottom: *Untitled*, 1990, Dawoud Bey. Gelatin silver print. The J. Paul Getty Museum. © Dawoud Bey



Hernandez’s work hangs alongside Carrie Mae Weems’s *See No Evil*, a large-format Polaroid dye-diffusion print, and one of her first photographs in color. Through her contemporary staging of a familiar pictorial trope, Weems creates a powerfully charged image that invites viewers to contemplate issues around race and the marginalization of African Americans—issues that have profoundly inspired Weems throughout her career. In a Q & A with Dawoud Bey, one of her first teachers at the Studio Museum in Harlem, Weems said, “It’s fair to say that black folks operate under a cloud of invisibility, [and that] this erasure out of the complex history of our life and time is the greatest source of my longing.”

Dawoud Bey’s work also appears in *Unseen*, in a gallery devoted to newly acquired photographs that highlight the DoP’s new collecting initiatives. Our priorities include adding works that grapple with concerns crucial to Southern California communities, and strengthening diversity both in front of and behind the camera.

Like Weems, Bey benefited from the Polaroid Corporation’s Artist Support Program, which for many years provided equipment and materials to photographers and educators. From 1988 to 1991 he used a large format Polaroid camera to create a remarkable series of sidewalk portraits. He chose Polaroid Type 55 positive/negative film, which instantaneously produced both a photographic print he could give to the subject and a detailed 4 x 5 inch negative, from which he could make enlargements. “These formal but casual street portraits became a space for the black subjects to assert themselves and their presence in the world—with their gaze meeting the viewer’s on an equal footing,” Bey said of this work.

We devoted another *Unseen* gallery to photographs that entered the collection when the DoP was established in 1984. Some of these first acquisitions have remained not only unseen, but also uncatalogued—they were virtually unknown, even to members of the curatorial staff. Since 2015 a dedicated team of cataloguers has been updating records per the Museum Digitization Project, which will make the Museum’s photography holdings fully accessible online. The team has been recently engaged in cataloguing hundreds of photograph albums derived from the large collections of Samuel Wagstaff Jr. and Arnold Crane, a significant core of the DoP’s initial holdings.

One of the most extraordinary albums from the Wagstaff collection is a case book documenting the residents of a Walton-on-Thames, England, refuge for orphaned boys dating from the mid-1850s. The book contains portraits alongside written descriptions of each sitter’s background, plus periodic updates of his later activities. William Ford, for instance, arrived at the facility on June 2, 1855, and was identified as a 14-year-old orphan who “reads well, writes imperfectly, [is] quick & intelligent, small + delicate health. Picked up his living in the street of late.” A subsequent entry notes that Ford sailed from London for a new life in Toronto, Canada, in April 1857, but that his conduct during the trip was “not commendable”: he had gambled some of his clothing away during the voyage. Reflecting the opposite end of the social spectrum, a unique album of photocollages from the Crane collection contains elaborate concoctions of cut photographs and illustrations depicting droll scenes of bourgeois life in Victorian England. Assembling photocollage albums was a favorite pastime of aristocratic women in Great Britain during the late 19th century, providing a creative

Top: *William Ford*, in the album *Walton-on-Thames Case Book*, 1855–56, maker unknown. Salted paper print. The J. Paul Getty Museum

Bottom: *Woman in a Carriage with Her Driver*, 1890s, maker unknown. Matte collodion print collage with black ink and wash. The J. Paul Getty Museum



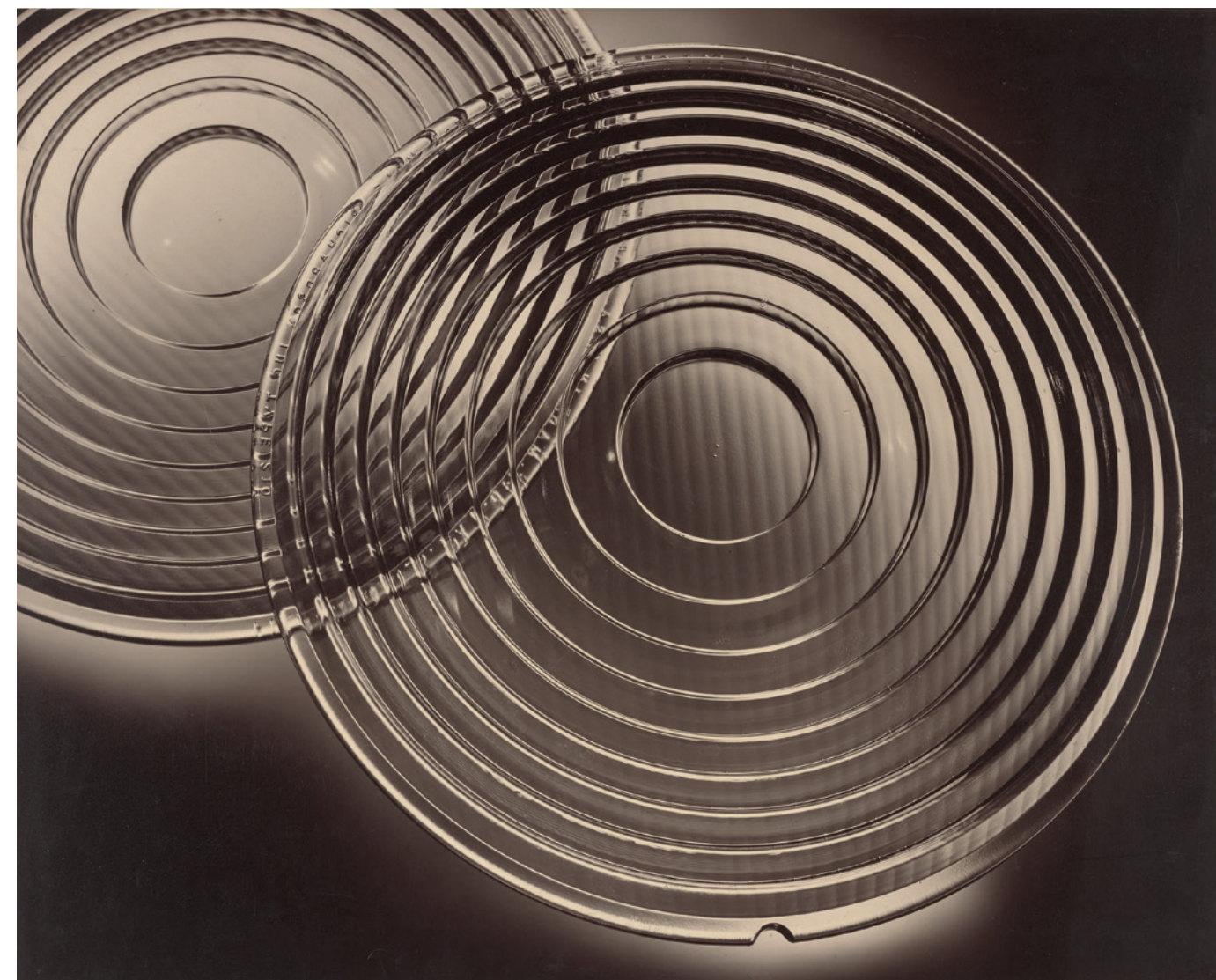


The technical, stylistic, and conceptual breadth of the modern photographic medium becomes clear through the exhibition's pairing of Lange's classic *Funeral Cortège* with *An Idea*, an avant-garde work created by Japanese painter-photographer Osamu Shiihara in 1937. Although a cache of Japanese photographs arrived with the Wagstaff collection in 1984, the department did not launch a concerted effort to expand its holdings and organize exhibitions in this area until the mid 2000s. Our commitment to adding important Japanese photographs continues, and we recently acquired 43 works from Shiihara's estate that provide us with a comprehensive representation of his fascinating oeuvre.

The DoP also recently acquired the collection of Japanese American photographs formed over many years by Dennis Reed, a local artist, educator, writer, and curator. Most of

these works were created between 1919 and the 1940s by artists affiliated with camera clubs on the West Coast and in Hawaii. Although they published and exhibited widely between the two world wars, if not for the work of Reed, these artists might easily have been forgotten after the United States entered World War II. Indeed, many of their prints were lost or destroyed during the mass incarceration of Japanese Americans from 1942 to 1946.

But new acquisitions lead to new and sometimes surprising opportunities to weave together disparate threads in the history of photography. And with a fortuitous juxtaposition—Harry Kinzi Shigeta's *Fresnel Lenses* from the Reed collection with a salted-paper print of a similar glass disc, displayed in London's Great Exhibition of 1851—this small selection from *Unseen* comes full circle.



Clockwise from top left:

Funeral Cortège, End of an Era in a Small Valley Town, California, 1938, Dorothea Lange. Gelatin silver print. The J. Paul Getty Museum. Gift of Daniel Greenberg and Susan Steinhauser

An Idea, 1937, Osamu Shiihara. Gelatin silver print. The J. Paul Getty Museum. © Estate of Osamu Shiihara

Disc of Flint Glass, in the album *Exhibition of the Works of Industry of All Nations: Reports by the Juries*, vol. 2, 1851, attributed to Claude-Marie Ferrier. Salted paper print. The J. Paul Getty Museum

Opposite: *Fresnel Lenses*, 1940s, Harry Kinzi Shigeta. Gelatin silver print. The J. Paul Getty Museum. © Estate of Harry Kinzi Shigeta

outlet for their artistry and humor. This album offers an exceptional window into the inventiveness of this genre.

The celebrated documentary photographer Dorothea Lange famously stated that “the camera is an instrument that teaches people how to see without a camera.” She is best known for powerful work carried out for the US government during the Great Depression, photographs that captured, with profound empathy, the extreme hardships experienced by the most poverty-stricken Americans. In October of 1938 her travels across agricultural regions turned to dust brought her to a small town in the San Joaquin Valley. There, her encounter with a funeral procession yielded *Funeral Cortège*, an image that remains one of the most haunting emblems of the era. The photograph was given to the Museum in 2016 by local collectors Daniel Greenberg and Susan Steinhauser, generous supporters of the DoP for many years. (They have also served as chairs of the Getty Museum Photographs Council, which marks its 15th anniversary in 2020.)





Shedding Light on the 20th-Century Mexican Antiquities Trade

The Pre-Hispanic Art Provenance Initiative will explore the modern market for pre-Columbian art through archives at the Getty Research Institute

For three decades, Los Angeles businessman Earl Stendahl was one of the world’s most influential dealers in pre-Hispanic art, using his marketing genius to help shape museum and private collections in the US and Europe.

Donated to the Getty Research Institute in 2017, the archive of the Stendahl Art Galleries contains letters, photos, appraisals, and sales records that shed light on the sprawling 20th-century trade in Mexican and Central American antiquities. The new Pre-Hispanic Art Provenance Initiative will thoroughly study the archive and foster collaboration among institutions with complementary records, each of which holds missing pieces of the puzzle.

By Annelisa Stephan
Assistant Director,
Digital Content Strategy at Getty



Above: Drawing of Mexican antiquities (detail, color modified), Maximilian Franck, 1829. Trustees of the British Museum, Am2006, Drg.128

Opposite: Earl Stendahl with pre-Hispanic sculptures, about 1950. The Getty Research Institute, 2017.M.38. Photo: Florence Homolka. Gift of April and Ronald Dammann

This work extends the Getty Research Institute’s decades-long commitment to provenance research, which has included comprehensive study of the early American art market, digitization and analysis of art sales records from 17th- and 18th-century Britain, and reconstruction of the Nazis’ movement of art during the Third Reich. The initiative is part of Ancient Worlds Now: A Future for the Past, a 10-year effort to address threats to pre-modern cultural heritage around the world.

Creating a Mania for Pre-Columbian Art

Earl Stendahl became the impresario of pre-Hispanic art almost by accident. He founded his LA gallery in 1911, and for years tried to interest buyers in European modernism. It wasn’t until the 1930s, when he tried his luck at Mexican antiquities, that he found his niche.

“He can’t sell modern art to California, but he strikes gold with pre-Columbian art: it’s figurative, it’s somewhat ‘primitive,’ but not too much,” says Mary Miller, director of the Getty Research Institute and a scholar of Maya art.

The close of European shipping lanes in 1940 during World War II opened the floodgates for Stendahl. “Everyone’s looking for something new and fresh—and he’s got the inventory,” notes Miller. “Although he sells a few pieces in ’39, starting in 1940 it’s gangbusters.”

Stendahl and his partners in Mexico did a brisk trade in antiquities—often looted, forged, or assembled from disparate fragments—and also actively stoked demand for them among museums

and collectors. “The world changes because of Stendahl,” says Miller. “There are other dealers, but Stendahl leverages his Hollywood connections to build the first mass market for pre-Columbian antiquities.” He supplied the May Company, for example, with a steady flow of Mexican antiquities that were sold in department stores.

Through his connections and marketing savvy, Stendahl helped change public perception of pre-Hispanic ceramics and stone carvings, elevating them from anthropological curiosities to works of fine art. Along the way, some of the objects he chose became the canon, shaping to this day how pre-Hispanic art history is written.

The initiative’s project team will seek to uncover new insights not only about the art market for Mexican antiquities, but also about individual objects that passed through Stendahl’s hands. The dealer bought and sold objects from a range of cultures and time periods, and learning more about where these objects came from, and how they traveled, will shed light on the broader pre-Hispanic past.

“Our goal is to understand the trade in pre-Hispanic art as a cultural and art-historical story, and also as an archeological and economic one,” Miller says. In the future, she hopes, the initiative will help researchers reassemble critical pieces of archaeology as well as reconstruct an important untold story about the economic relationship between Mexico and the United States.

The initiative launched mid-November with a free public lecture and daylong symposium that featured talks by scholars on the market for pre-Hispanic antiquities up to 1940. Plans for future years include intensive scholarly collaboration, research publications, digital stories spotlighting the archive, digitization of key components of the archive, and additional conferences focusing on the years following 1940. The archive itself will be made available to researchers for consultation at the Getty Library once it has been processed and catalogued.

“There’s so much to do in terms of trying to understand the big picture of pre-Columbian art in the United States,” says Miller. “The goal is really one of intellectual inquiry—trying to get the story straight.”



On the Mend

How two Conserving Canvas grants are increasing technical expertise in Latin America

As everyone knows, fabric is vulnerable. It rips, stains, fades, unravels, expands, and shrinks. Picture these same things happening to a canvas—one that has been stretched to support an Old Master painting from the 1600s or a modern masterpiece from the mid-20th century—and you get an idea of the challenges faced by conservators who care for such artworks.

From tear mending to mist lining, and from patch treatment to relining, experts rely on a slew of highly technical methods for conserving canvas paintings. But not all of these methods are widely known. Some are even no longer performed, having been deemed too invasive and potentially deleterious to a painting's surface or its long-term structural integrity.

Right: *Isfahan III*, MSSA Collection. Photo: MSSA Collection. Courtesy MSSA/Frank Stella. © 1968 Frank Stella / Artists Rights Society (ARS), New York

Opposite: Conservators roll and flip the canvas of *Isfahan III*. Photo: MSSA Collection. Courtesy MSSA/Frank Stella. © 1968 Frank Stella / Artists Rights Society (ARS), New York



Today's conservators have made it clear that they need training in all conservation techniques, whether cutting-edge or centuries-old, to best preserve artworks for future generations. This includes techniques such as lining, the practice of backing a canvas with another canvas to strengthen paintings and make them less prone to rips or tears. Lining developed in the 18th century, but by the early 1970s, conservators realized the practice had a serious downside—the harming of the paint surface—and for the next several decades, lining practically disappeared as a technique. Subsequently, many conservators today don't know when or even how to line a painting, let alone repair a lining applied centuries ago.

In 2018 the Getty Foundation launched Conserving Canvas, an international grant initiative focused on expanding knowledge of the techniques available for the conservation of paintings on canvas. The Foundation has already awarded grants for 18 projects, each of which is bringing conservation professionals together to share and practice their skills. To date, more than 80 conservators from around the world have received training, and more than 30 paintings—including Thomas Gainsborough's *The Blue Boy* at the Huntington and Anthony van Dyck's *Equestrian Portrait of Charles I* at the National Gallery, London—have received conservation treatment. Two particularly ambitious projects are expanding conservators' skillsets in Latin America.

An Unstable Modern Masterpiece

In the world of structural canvas conservation, tension can be a necessity. The Museo de la Solidaridad Salvador Allende (MSSA) in Santiago, Chile, received a Getty grant in 2019 to provide training related to the conservation of Frank Stella's *Isfahan III* (1968). Over 21 feet wide and 10 feet tall, the enormous painting is part of Stella's *Protractor* series, a group of irregularly shaped canvases named after cities and places in the Middle East.

Due to its eventful history and large size, the painting faces a number of conservation challenges that international experts and local conservators are meeting head-on—for one, insufficient surface tension. In 1972 Stella gave *Isfahan III* to the Museum of Solidarity, a new institution that invited contemporary artists from around the world to donate paintings and sculptures in honor of the Chilean president Salvador Allende's newly elected government. But only a year later, a coup d'état led to Allende's death, and many of the donated artworks, including *Isfahan III*, were moved to the Museum of Contemporary Art of the University of Chile, where they languished in limbo. For the next 17 years *Isfahan III* remained folded up, its stretcher (the wooden frame on which a canvas is mounted) disassembled and ultimately lost. During that time the museum was reorganized, and it continued to gather donations of artworks in different countries, this time to support resistance to the dictatorial regime. In 1991 Carmen Waugh, who revived the MSSA and



served as its first director, began gathering up all the disparate artworks that had been spread across different countries and Santiago, and the painting finally began a new life.

To be exhibited again, though, *Isfahan III* needed a new stretcher: two made in the 1990s and 2000s were structurally deficient and did not match the depth of Stella’s original design. As a first step in addressing this issue, Getty support brought 10 conservators from South America (including several from Chile) to the MSSA in August 2019 to deepen their knowledge of the history of construction techniques for stretchers and the effects of stretchers on canvas. Sessions led by an Italian expert introduced the participants to the Constant Tension Elastic-Stretching System (CTESS), a method for providing even, overall tension across an entire painting. With CTES, small forces from soft springs reduce or eliminate fluctuations of tension in the paint layers. CTES was previously unfamiliar to many Latin American conservators,

but now, because of the training, it has a stronger presence and can be more frequently used within the region.

“Stella’s shaped canvases introduced formal innovations in painting as well as new technical challenges,” says MSSA chief conservator Camila Rodríguez. “Once you stray from the rectangle or square, it becomes harder to keep the surface tension consistent. And displaying a sagging canvas isn’t an option.”

In September the team reassembled and were joined by several international experts to choose and complete the final stretching system for *Isfahan III*. In addition to remounting the painting, the conservators removed old patches and residues of adhesive and staples, and also studied the treatment and conservation of the paint layers. Once *Isfahan III* has been restored to a stable condition next year, it will return on view at the MSSA to be enjoyed by the Chilean public. As for training participants from Chile and South America, “They

Using the Constant Tension Elastic-Stretching System, conservators apply and adjust springs on the new stretcher for *Isfahan III*. Photo: MSSA Collection. Courtesy MSSA/Frank Stella

Opposite: A participant in a Getty-funded mist-lining workshop, hosted by Stichting Restauratie Atelier Limburg in The Netherlands, sprays adhesive onto a canvas to be used for lining. Photo: Kate Seymour, SRAL

played an important part in helping us determine the best solution for *Isfahan III*,” says Rodríguez. “And I’m confident they will go home to their own institutions and share their learnings with peers, serving as ambassadors for how the region can adopt new methods and approaches.”

A Torn Geometric Abstraction

At the Dallas Museum of Art (DMA), meanwhile, a Conserving Canvas project to conserve Bolivian artist Maria Luisa Pacheco’s *Stoic Figure* is in full swing. Pacheco is best known for abstract modernist paintings that evoke indigenous cultures and the Andean landscape. The 5.5 by 4-foot abstract modernist painting arrived at the museum in 1959, the year it was painted, having somehow suffered a six-inch vertical tear during, or just before, transport. Given the damage, the work has never been displayed.

Pacheco’s painting provides an ideal opportunity for Laura Hartman, paintings conservator at the DMA, to perform and train others in thread-by-thread tear mending, a relatively new German technique involving the painstaking repair of individual canvas threads. In tear mending, a conservator works completely under the microscope to mend each little torn filament, one at a time, ultimately bringing tension back to the canvas by reweaving and restoring tautness to each fiber. According to Hartman, tear mending allows for the reinstitution of perfect surfaces and proves especially useful for modern and contemporary paintings: these works often have little or no paint on sections of the canvas, making tears all the more visible.

Another goal of the Pacheco project: to expand knowledge of tear mending into regions where conservators have less experience with the technique. Because *Stoic Figure* is the work of a Bolivian artist, the DMA was especially eager to collaborate with Latin American professionals during the conservation process. Consequently, Argentinian conservator and university professor Luciana Feld was chosen to participate in the



A Brief History of Canvas Conservation

From the late 15th century onward, most paintings worldwide were painted on canvas, a material celebrated for being lightweight and portable—unlike its wood-panel predecessor. For centuries, those who cared for paintings attempted to protect them from damage by backing them with another canvas, a practice known as lining. The lining was thought to create a stronger surface and act as a preventive shield against rips and tears.

Although linings could improve a painting’s stability, they were also the source of myriad problems. Early conservators used adhesives such as honey and sturgeon glue, derived from the bladder of the sturgeon fish, gluing one canvas onto another and often attracting hungry vermin in the process. Others used hot handheld irons and wax-resin adhesives to fuse two canvases together, a risky maneuver that sometimes accidentally, horrifyingly, melted the paint layer. It wasn’t until the 1980s that museum conservators began steering away from lining, having reevaluated the invasive nature of the practice. Conservators embraced a new era of minimal intervention, altering existing artworks as little as possible.

Techniques most frequently used today include tear mending, reweaving (the patching or sewing together of torn threads using surgical wire), loose/strip lining (the hammering of a full lining or fabric strip to a frame to remove tension from the original canvas), and mist lining (adding an adhesive to a new lining canvas that, once dry, is activated with a solvent and then gently pressed onto the back of the painting).

The paintings conservators most practiced in these techniques, though, are nearing the end of their careers. And that’s where Conserving Canvas comes in. Much-needed skills are being kept alive through Getty-funded projects that allow senior conservators with years of canvas-related experience to transfer their knowledge to their younger counterparts.



six-month training, after which she plans to take her experience back to her home country and further develop local conservation capacity.

Once treatment of the Pacheco canvas is complete, the painting will be proudly displayed as part of the reinstallation of the DMA’s Latin American permanent galleries. What the visitors won’t notice? Any sign of the former tear. “If we do our job well,” says Hartman, “you’ll never know we were there.”

As other Conserving Canvas projects unfold in the coming months and years, more conservators around the world can participate in trainings that offer them new ideas and opportunities to widen their expertise. Given how popular canvas has become over the past five centuries and the

number of aging paintings, conservators know there will always be more artworks in need of repair, demanding that they stay on top of the latest trends.

Many of those paintings will come from the 20th century. “Today more than ever, we have great technology,” says Hartman. “But we can also look at the solutions developed by the conservators who came before us and improve on them. Not just for Renaissance paintings, but also for contemporary art, which is starting to age in ways we can’t fully understand. Now is the moment to start preparing.”

Read the full list of Conserving Canvas projects and learn more about canvas conservation at getty.edu/foundation.

Paintings conservator Laura Hartman examines María Luisa Pacheco's *Stoic Figure* (1959) at the Dallas Museum of Art before beginning conservation treatment of a tear in the canvas. Photo: Dallas Museum of Art

Herculaneum

AND THE HOUSE OF THE BICENTENARY: HISTORY AND HERITAGE



CONSERVATION and
CULTURAL HERITAGE

SARAH COURT and LESLIE RAINER

Herculaneum and the House of the Bicentenary: History and Heritage

Sarah Court and Leslie Rainer

This volume provides a striking account of the life, destruction, rediscovery, and cultural significance of the ancient Roman town of Herculaneum and its grandest residence—the House of the Bicentenary

It takes some imagination to conjure this landscape as it appeared in Roman times. The sylvan slopes of Vesuvius, described by the poets as the dwelling place of nymphs and satyrs, with patches of orchards and vineyards, overlooked vast stretches of

farmland cultivated in figs and olives and the ancient wheat known as farro. Towns and villas ranged along the coast and crept up the volcano’s lower slopes. Well-traveled roads, paved in stone, linked the ancient Greek city of Neapolis (present-day Naples), then a vibrant center of Hellenic culture, with smaller towns to the south, among them Pompeii, with its 11,000 residents, and the smaller town of Herculaneum, whose population numbered around 4,000 and whose legendary founding by Hercules was, even in Roman times, lost in the mists of prehistory. Officially incorporated into the Roman state in the late third century BC, Herculaneum developed into a bustling provincial center, with law courts, a forum, a theater, and several sets of public baths, all adorned with statues of the rich and powerful. In its Roman heyday it was by no means the largest or most important town on the bay, but with its harbor and its influential residents it enjoyed its own kind of prominence.

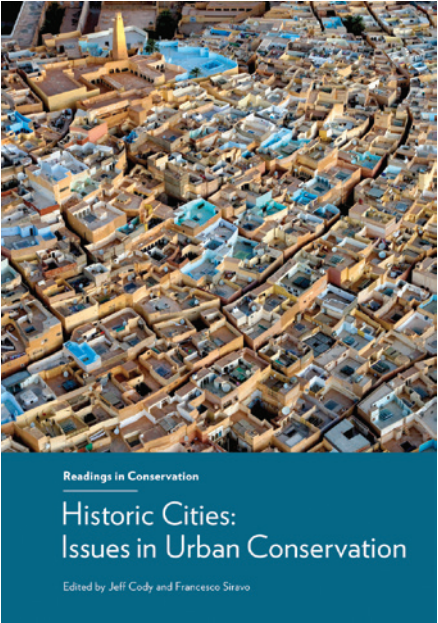
Herculaneum’s busy streets were lined with shops and various types of houses, from the humble residences of tradespeople to grand townhouses, or *domus*. Just outside its precincts were luxurious sea-front villas belonging to wealthy citizens, with elegantly landscaped grounds overlooking the Bay of Naples. Julius Caesar’s father-in-law may have been responsible for building the extensive residence at the northern edge of Herculaneum, famous for its library of papyrus scrolls, which is now known as the Villa dei Papiri.

The land’s appearance would change dramatically, of course, following the devastating eruption of Mount Vesuvius in AD 79, which blanketed the terrain with volcanic material and consumed such towns as Pompeii and Herculaneum, along with the lives of untold thousands of their inhabitants. The calamity came without warning. Earthquakes had occurred periodically over the centuries, including one less than 20 years earlier, but there was no living memory of the mountain erupting. Even the shoreline would be completely remodeled: the sheer volume of pyroclastic material spewed from the volcano, when it cooled and hardened, extended the coast by 500 meters.

This excerpt is taken from *Herculaneum and the House of the Bicentenary: History and Heritage*, published by the Getty Conservation Institute © The J. Paul Getty Trust. All rights reserved.

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**Historic Cities
Issues in Urban Conservation**

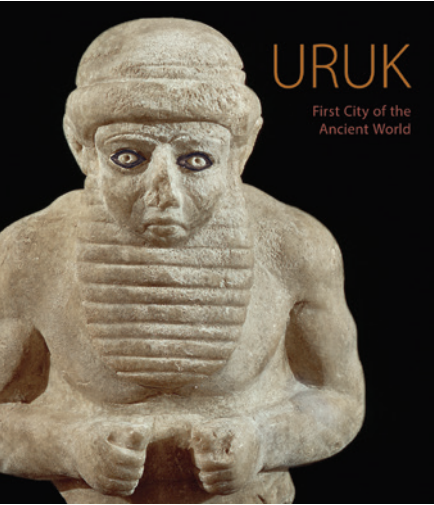
Edited by Jeff Cody and Francesco Siravo

This book, the eighth in the Getty Conservation Institute’s Readings in Conservation series, fills a significant gap in the published literature on urban conservation. This topic is distinct from both heritage conservation and urban planning; despite the recent growth of urbanism worldwide, no single volume has presented a comprehensive selection of these important writings until now.

This anthology, profusely illustrated throughout, is organized into eight parts, covering such subjects as geographic diversity, reactions to the transformation of traditional cities, reading the historic city, the search for contextual continuities,

the search for values, and the challenges of sustainability. With more than 65 texts, ranging from early polemics by Victor Hugo and John Ruskin to a generous selection of recent scholarship, this book thoroughly addresses regions around the globe. Each reading is introduced by short prefatory remarks explaining the rationale for its selection and the principal matters covered. The book will serve as an easy reference for administrators, professionals, teachers, and students faced with the day-to-day challenges confronting the historic city under siege by rampant development.

GETTY CONSERVATION INSTITUTE
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**Uruk
First City of the Ancient World**

Edited by Nicola Crüsemann, Margarete van Ess, Markus Hilgert, and Beate Salje

More than 100 years ago, discoveries from a German archaeological dig at Uruk, roughly 200 miles south of present-day Baghdad, Iraq, sent shock waves through the scholarly world. Founded at the end of the fifth millennium BCE, Uruk was the main force for urbanization in what has come to be called the Uruk period (4000–3200 BCE), during which small agricultural villages gave way to a larger urban center with a stratified society, complex governmental bureaucracy, and monumental architecture and art. It was here that proto-cuneiform script—the earliest known form of

writing—was developed around 3400 BCE. Uruk is known too for the epic tale of its hero-king Gilgamesh, among the earliest masterpieces of world literature.

Containing over 480 images, this volume represents the most comprehensive and up-to-date assessment of the archaeological evidence gathered at Uruk. More than 60 essays by renowned scholars provide glimpses into the life, culture, and art of the first great city of the ancient world. This volume will be an indispensable reference for readers interested in the ancient Near East and the origins of urbanism.

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**Activity-Based Teaching in the Art Museum
Movement, Embodiment, Emotion**

Elliott Kai-Kee, Lissa Latina, and Lilit Sadoyan

An essential resource for museum professionals, teachers, and students, the award-winning *Teaching in the Art Museum* (Getty Publications, 2011) set a new standard in the field of gallery education. This follow-up book blends theory and practice to help educators—from teachers and docents to curators and parents—create meaningful interpretive activities for children and adults.

Written by a team of veteran museum educators, *Activity-Based Teaching in the Art Museum* offers diverse perspectives on embodiment, emotions, empathy, and

mindfulness to inspire imaginative, spontaneous interactions that are firmly grounded in history and theory. The authors begin by surveying the emergence of activity-based teaching in the 1960s and 1970s and move on to articulate a theory of play as the cornerstone of their innovative methodology. The volume is replete with sidebars describing activities facilitated with museum visitors of all ages.

J. PAUL GETTY MUSEUM
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**Tremaine Houses
One Family’s Patronage of Domestic
Architecture in Midcentury America**

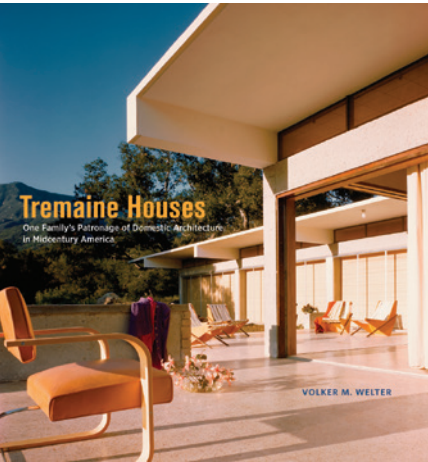
Volker M. Welter

From the late 1930s to the early 1970s, two brothers, Burton G. Tremaine and Warren D. Tremaine, and their respective wives, Emily Hall Tremaine and Katharine Williams Tremaine, commissioned approximately 30 architecture and design projects. Richard Neutra and Oscar Niemeyer designed the best-known Tremaine houses. Philip Johnson and Frank Lloyd Wright also created designs and buildings for the family that achieved iconic status in the modern movement.

Focusing on the Tremaines’ houses and other projects, such as a visitor center at the meteor crater in Arizona, this

volume explores the Tremaines’ architectural patronage in terms of the family’s motivations and values, exposing patterns in what may appear as an eclectic collection of modern architecture. Architectural historian Volker M. Welter argues that the Tremaines’ patronage was not driven by any single factor; rather, it stemmed from a network of motives comprising the clients’ practical requirements, their private and public lives, and their ideas about architecture and art.

GETTY RESEARCH INSTITUTE
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Getty Medal Dinner 2019

Three leaders in the art world received the 2019 J. Paul Getty Medal at a celebratory dinner on September 16 at the Getty Center: classicist Mary Beard and artists Lorna Simpson and Ed Ruscha.

Guests included artists, philanthropists, scholars, cultural leaders, and Los Angeles Mayor Eric Garcetti, who kicked off the proceedings with, “The 2019 medal-ists embody excellence in the arts and a fierce dedica-tion to knowing, and speaking, the truth.”

Thelma Golden, director of the Studio Museum in Harlem and a 2018 Getty Medal recipient, introduced Lorna Simpson: “With a brave heart and courageous eye, she has not only challenged notions of representa-tion of gender, identity, history, and culture, but she has also created a practice dedicated to exploring truth and celebrating beauty.”

Former British Museum director Neil MacGregor, special advisor for the Getty’s new initiative *Ancient Worlds Now: A Future for the Past*, spoke about Mary Beard: “She makes ancient Rome cool. A scholar of rigor and passion, she uses scholarly skepticism to fight fake histories, and she’s always reminding us of what we don’t know.”

Ann Philbin, director of the Hammer Museum, said of Ed Ruscha, “As Charles Dickens captured London and Flannery O’Connor the South, Ruscha’s art has defined L.A.”

Learn more about the Getty Medal and see videos about each honoree at getty.edu/gettymedal.

- 1. Getty Board Chair David Lee, Getty Medal recipients Lorna Simpson, Mary Beard, and Ed Ruscha, and Getty President and CEO Jim Cuno
- 2. Robin Coste Lewis, Bryan Lourd, and Lorna Simpson
- 3. Jwan Yosef, J. Paul Getty Museum Director Timothy Potts, and Ricky Martin
- 4. Thelma Golden and Lorna Simpson
- 5. Ed Ruscha and Danna Ruscha
- 6. Betye Saar
- 7. Karon Davis and Ben Vereen
- 8. Mary Beard and David Lee
- 9. Neil MacGregor and Maria Hummer-Tuttle
- 10. Jim Cuno and Los Angeles Mayor Eric Garcetti
- 11. Ann Philbin and Pamela Joyner





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Celebrating the Sidney B. Felsen Photography Archive

A gathering at the Getty Center honored Sidney Felsen, one of the founders of the legendary Los Angeles print studio Gemini G.E.L., on the occasion of his 95th birthday. Felsen has been documenting artists at work for more than five decades, and his remarkable archive is now at the Getty thanks to a recent donation by photographer Jack Shear. Getty president and CEO Jim Cuno told guests, “The Felsen archive will demonstrate, now and forever, that LA is the center of artistic production, and that Sidney and Gemini lie at the heart of that center.”

Surrounded by hundreds of friends and artists—Shear, Ed Ruscha, Catherine Opie, Julie Mehretu, Frank Gehry, Lita Albuquerque, Tony Berlant, Tacita Dean, Analia Saban, Thomas Demand, and many others—Felsen ended the evening by quoting Lou Gehrig: “I consider myself the luckiest man on the face of the earth.”

12. Sidney Felsen and Joni Weyl

13. Alejandro Gehry and Joan Quinn

14. Bettina Korek and Sidney Felsen

15. Sidney Felsen, Jack Shear, and Getty President and CEO Jim Cuno

16. Thomas Demand, Julie Mehretu, Jack Shear, Catherine Opie, Lita Albuquerque, and Tacita Dean



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World Premiere of *Bridge-s* by Solange Knowles

Musician and visual artist Solange Knowles turned the Getty Center into a performance space last November with the premiere of *Bridge-s*, two days of free performances, films, and artist talks curated and programmed by Knowles. Themed on “transitions through time,” the event drew inspiration from the Center’s architecture, with a dance choreographed by Gerard & Kelly and a musical score by Solange featuring jazz pianist Cooper-Moore. Attended by more than 10,000 visitors, *Bridge-s* was a collaboration of Drop-box and Getty in partnership with IAMSOUND.



Manet and Modern Beauty Opening

The J. Paul Getty Museum hosted Patrons, lenders, donors, and Council members at an opening reception and dinner on October 7 for *Manet and Modern Beauty*, the first exhibition ever to explore the prolific last years of Édouard Manet’s life.

Manet and Modern Beauty was co-organized by the J. Paul Getty Museum and the Art Institute of Chicago and made possible with major support from Elizabeth and Bruce Dunlevie, and the generous support of Ellen and David Lee as well as Maria Hummer-Tuttle and Robert Holmes Tuttle. The exhibition was sponsored by City National Bank.

17. Tadzio and Carrie Wellisz, Kin Lee and Christina Hsaio

18. Exhibition curators Scott Allan (Getty Museum), Gloria Groom (Art Institute of Chicago), and Emily Beeny (Getty Museum) with Getty Museum Director Timothy Potts (center).

19. Getty Board Chair David Lee and Dan Greenberg



Mary Beard Reception and Lecture

Getty Patrons and Council members enjoyed a special reception on September 18 with freshly minted Getty Medalist Mary Beard before she gave a Center lecture, “The Twelve Caesars in Modern Art.” Professor Beard led her audience on a hunt for Roman emperors in art since the Renaissance.

20. Ashok and Kay Talwar

21. Mary Beard and Neil MacGregor

22. Getty President and CEO Jim Cuno, Suzanne Labiner, and Julia Moser



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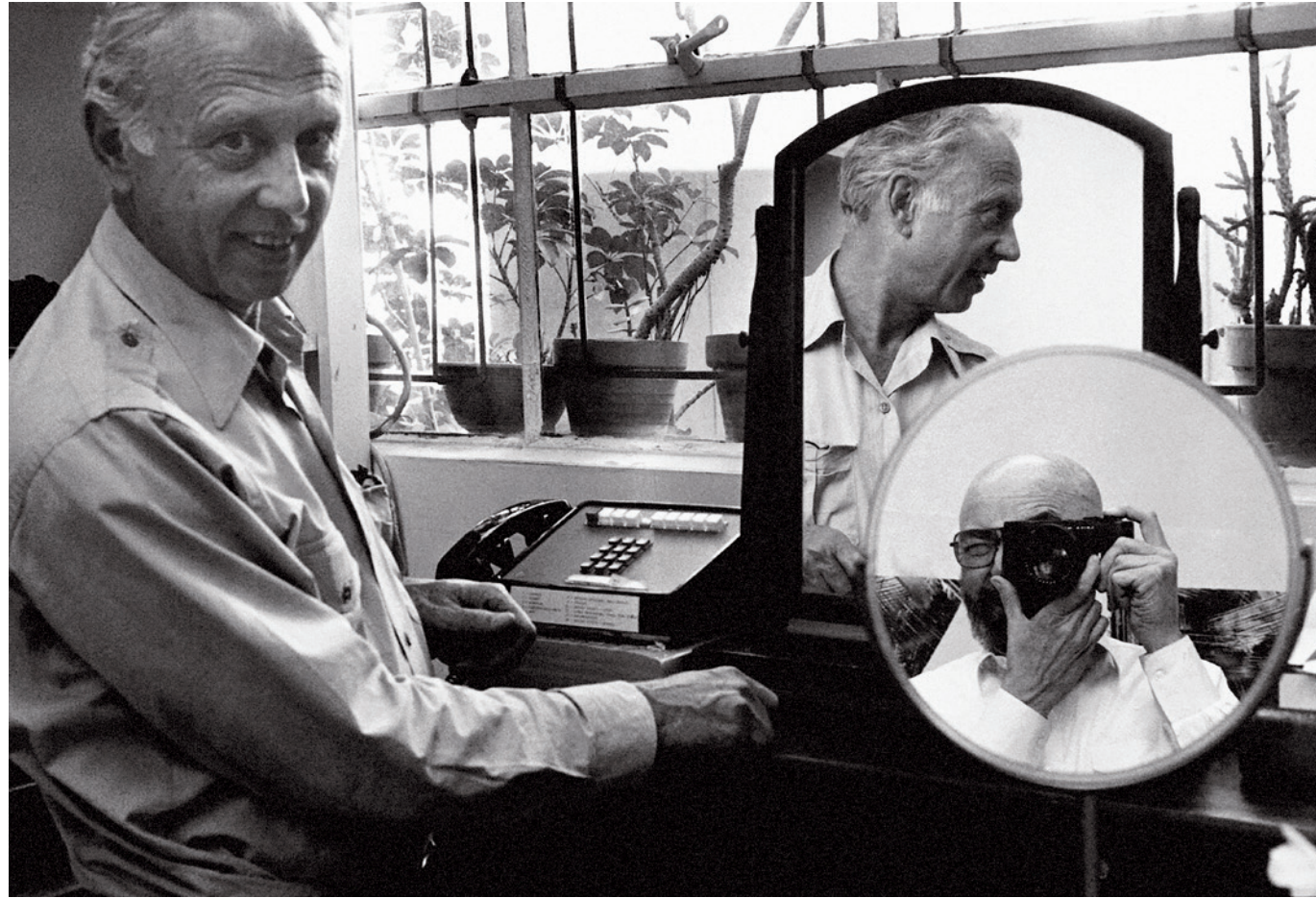
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The Artist Is the Subject in the Sidney B. Felsen Photography Archive

Sidney Felsen, one of the founders of legendary LA print studio Gemini G.E.L., has been documenting artists at work for more than five decades. Now his remarkable archive comes to Getty

By Amy Hood
Getty Senior Communications Specialist

In 1966 friends Sidney B. Felsen and Stanley Grinstein, an accountant and businessman respectively, cofounded Gemini G.E.L. (Graphic Editions Limited). A printing press for creating special editions and multiples by contemporary artists, the business would ultimately become a leading fine-art printmaking workshop and publisher.

Throughout the history of the Gemini G.E.L., artists have been invited to work closely with the printmakers to create innovative work. Gemini G.E.L.'s roster of artists, a who's who of contemporary art, includes Vija Celmins, Tacita Dean, Jasper Johns, Ellsworth Kelly, Roy Lichtenstein, Julie Mehretu, Claes Oldenburg, Robert Rauschenberg, and Richard Serra, among many others. Felsen's photos show these people at work and at leisure, part of a lively community that flowed through the legendary print shop.

"It all started innocently, about 50 years ago, when I took some pictures in the workshop, mostly of artists in collaboration with printers. It was fun to do, so I kept on taking pictures," Felsen says. "I've always felt there's a trust and friendship extended by the artists and the printers in allowing me to share so many remarkable moments. It has been a privilege and an honor to have them as my subjects."

Felsen adds, "It's 50 years later, and there's now approximately 70,000 photos in the collection. As my 95th birthday was approaching, I felt it was time to find a happy home that will take care of the photography collection and respond to the many photo requests I receive."

This extensive archive was purchased this year by photographer Jack Shear, whose late husband, artist Ellsworth Kelly, created many important editions at Gemini G.E.L. Shear is donating most of the archive to the Getty Research Institute, with the exception of a selected group of prints that will be donated to the Department of Photographs at the J. Paul Getty Museum.

The Sidney B. Felsen photography archive includes original slides and negatives, as well as digital prints and files, including 37 binders of more than 15,000 slides, negatives, contact sheets, and scores of new prints covering decades of documentation of the Gemini G.E.L. from 1968 through the present. The digital media date from 2009 through the present and include digital files as well as proofs and prints.

Above: David Hockney on a car. © Sidney B. Felsen 1983

Opposite, top: Self Portrait: Sidney B. Felsen with Ellsworth Kelly. © Sidney B. Felsen 1984

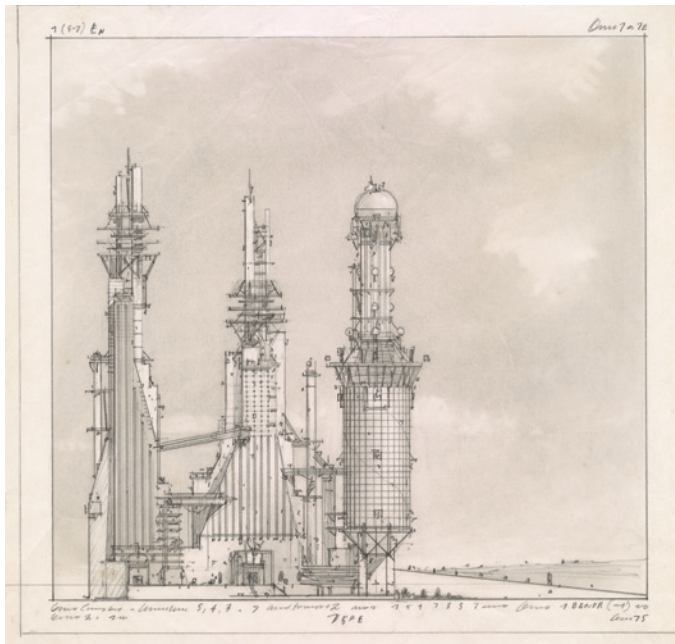
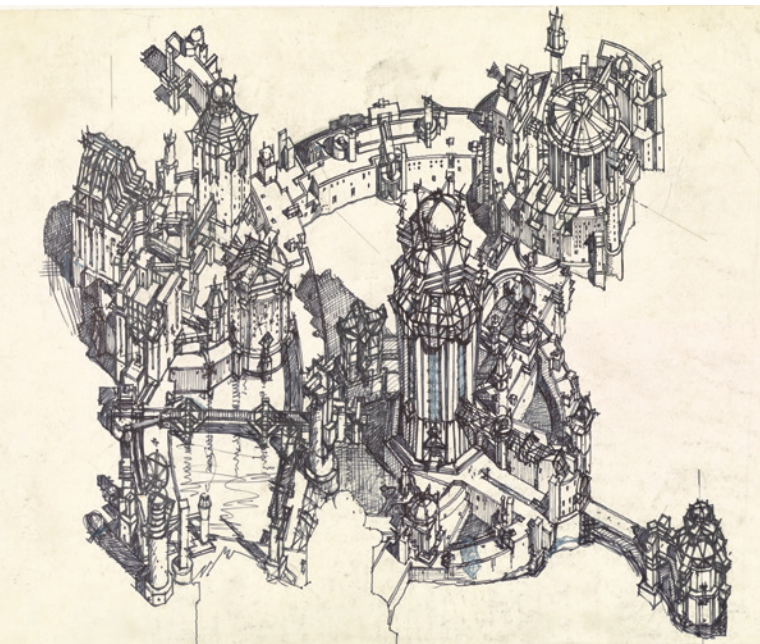
Opposite, bottom: Vija Celmins. © Vija Celmins, Courtesy Matthew Marks Gallery



Also in the archive is a group of 65 handmade monthly calendars that document Felsen's photographic, business, and artistic pursuits from 1969 to 1974. Montaging photographs on large cardboard (about 50 x 70 cm) with hand-drawn grids of 5 rows x 7 columns, Felsen created an illustrated history of Gemini's daily activities, logging appointments and meetings, events, and dates of historical significance, such as anniversaries of the art world.

The photography-based calendars are unique records of Gemini's schedule and the vibrant local art scene, as well as a testament to Felsen's own creativity as an artist who used photography as a visual language. The calendars mark, for example, the 1971 Los Angeles earthquake and artist Wallace Berman's funeral in 1976. Sometimes candid photos, sometimes technical discards or double exposures, these images create a dynamic if informal history of Gemini, and are accompanied by hand-written captions. Countless photos of artists and the art world are collaged on these calendars.

Gemini G.E.L. is hugely important in showing the West Coast art scene and art production in Los Angeles over the past 50 years, says Getty curator Isotta Poggi. "This gift documents LA's contribution to contemporary art as well as the printmaking process and how it was used by very important contemporary American and international artists," she notes. "Plus, Sidney Felsen is a great photographer, an undeniably creative artist in his own right. These photos are as engaging as they are informative."



Lebbeus Woods (1940–2012), Visionary Architectures

New acquisitions bolster Woods’s archive in the Getty Research Institute’s Special Collections

In 1976 Lebbeus Woods was a 36-year-old architect from Lansing, Michigan, who had been newly promoted from draftsman to designer in the Connecticut office of Kevin Roche, John Dinkeloo and Associates. But he had long chafed against corporate

practice, and that year quit the firm to devote himself exclusively to theoretical and experimental projects. As he would tell an audience at the Architectural Association in London years later, “I don’t care very much about building buildings; I care about building ideas.”

Those ideas manifested themselves in drawings of immensely detailed worlds, alternate realities, and technoscientific fantasies—all vehicles for potent commentaries on the role of architecture in society; political crises in Sarajevo, Havana, and Berlin; the politics of space, life, and death; and other subjects that preoccupied him. Lebbeus shared his ideas in the dozens of books he penned, as a professor of architecture at Cooper Union, in his popular blog, and as the founder of the Research Institute for Experimental Architecture.

The Getty Research Institute (GRI) recently acquired two corpuses of drawings by Woods. *A-City* (1984–1988), composed of 36 immaculately detailed drawings in pencil, ink, and colored washes, radically reimagines the city as a site for political reorganization. *4 Cities and Beyond*

(1982–1997), nine renderings in pencil and ink, constitutes something of a filmic montage illustrating a narrative-laden heterotopic vision.

These projects complement a body of work already in GRI Special Collections: 20 of Woods’s personal journals, dating from 1988 to 1997, and his 1990 *Berlin Free Zone*, prompted by the toppling of the wall, which re-envisions Berlin’s city center with irregular shards, slivers, and fragments slicing through existing buildings, establishing new spatio-political order.

Together with the existing holdings, the recent acquisitions help to solidify the GRI as the largest repository for Lebbeus’s theoretical thinking on the city. They also represent an extremely prolific period in the architect’s life-long project for a visionary reimagining of urban spaces.

Left: *A-City (aerial view)*, 1985–1986, Lebbeus Woods. Ink, graphite, and colored pencil on paper. Getty Research Institute, 2018.M.24

Right: *4 Cities & Beyond (elevation)*, 1997, Lebbeus Woods. Graphite on paper. Getty Research Institute, 2018.M.24



All kinds of creative people—visual artists, actors, musicians, writers—call LA home, and many make regular visits to the Getty Center or Getty Villa for inspiration.

Phil Swann, author, composer, and professor of advanced songwriting and music history at Los Angeles College of Music, tells us why “on any given day, rain or shine,” you’ll find him at the Center.

I spend a lot of time at the Getty Center, and not necessarily to check out the art. Sometimes I go to sit and mull, or to lazily stroll around the grounds, or to just grab a quick bite in the café. Why do I do this? Hanging out high above the hustle and bustle of LA in what amounts to a palace is a pretty sweet way to spend a morning...or afternoon...or a whole day. But the main reason I spend so much time here is a bit more metaphysical. As an author and composer, I am willing to

try almost anything to coax that mystical beast called inspiration—some call it the muse—out from under whatever rock it’s hiding (I can almost hear the other writers reading this crying out, “Amen!”). It’s hard to explain, but to me the Getty is more than just a museum; it’s a portal. There’s just something special about the place. Maybe it’s being surrounded by some of the greatest works of art in the world that makes one feel differently...or at least makes me feel differently.

Do I create better novels, songs, and plays? Not for me to say. But what I can say is that the Getty makes me want to create better novels, songs, and plays. It makes me feel that what I’m doing matters; that art matters; and that expressing the human condition through my art can be a Divine pursuit. I know, I know, that’s a pretty lofty—if not downright self-aggrandizing—statement, but that’s exactly how the Getty makes me feel. Again, when it comes to chasing inspiration, one does what one must do.

“My mother used to say to me, ‘I don’t know what you expect to do; you’re only a girl.’ But this, instead of destroying me, made me more ambitious because I’d think, you know, I’ll show them, I’ll show her, I’ll show everybody.” —Alice Neel



Alice Neel with paintings in her apartment, 1940. Photo: Sam Brody. © Estate of Alice Neel

Recording Artists

A New Podcast Series

Art historian Helen Molesworth explores the lives and work of six women artists—Alice Neel, Lee Krasner, Betye Saar, Helen Frankenthaler, Yoko Ono, and Eva Hesse. Listen now at [getty.edu/recordingartists](https://www.getty.edu/recordingartists)



Documentation of an Exploratory Mission to Palestine and the Dead Sea

Visionary art collector, archaeologist, and scientist Honoré d'Albert, duc de Luynes, led a groundbreaking exploratory mission to the Middle East in 1864. His goal was to use photography to document and publish the results of a scientific study, to systematically survey the unique geological features of the Dead Sea basin, and to investigate the region's antiquities *in situ*.

De Luynes' team—a geologist, photographer, and others—traveled on horseback through a region cohabited by culturally diverse civilizations

for thousands of years. They visited a Phoenician necropolis in Sidon (Lebanon), Palestinian towns on both sides of today's border between Israel and the West Bank, and finally Petra (Jordan). At the same time, de Luynes sponsored a second mission that would document Nabatean, Roman, Medieval, and Islamic sites in Jordan and Palestine, and a third that would produce the first photographs known of the ancient ruins of Palmyra, in the Syrian desert.

Preserved in de Luynes' family castle since its creation, the archive resulting from the mission was recently acquired

by the Getty Research Institute (GRI) and can now be studied there. The travel accounts by de Luynes and photographer Louis Vignes, as well as the original negatives and prints, are accompanied by documentation charting the experimental photogravure process developed by Charles Nègre for the related publication, *Voyage d'exploration à la mer Morte, à Petra, et sur la rive gauche du Jourdain* (Paris, 1874).

This archive reveals the layered and rich history of the region from different perspectives. The records on the environment of the Dead Sea document its fragile ecosystem before it was compromised by the impact of urban development and climate change. The writings, created just a year prior to the creation of the British-led Palestine Exploration Fund, represent a remarkable confluence of primary documents on the French intervention in the Middle East as the region's archaeological, cultural, and economic resources were appropriated in an increasingly complex geopolitical context.

The archive also informs two current Getty initiatives: Ancient Worlds Now: a Future for the Past, an international, decade-long effort to address threats to our world's ancient cultural heritage; and Art & Ecology, wherein 2019–20 GRI scholars are focusing on projects inspired by social activism, eco-aesthetics, and scientific discovery.

Right: *Nature Self-Portrait #2*, 1996, Laura Aguilar. Gelatin silver print. The J. Paul Getty Museum. Purchased with funds provided by the Getty Museum Photographs Council. © Laura Aguilar Trust of 2016

Opposite: *Hebron, Vue de la coupole de la Dyaweliye, avec la partie supérieure du mur d'enceinte antique du Haram*, 1866, Henri Sauvaire. Albumen print from paper negative. Getty Research Institute, 2019.R.32



Laura Aguilar Photographs of Marginalized LA Communities

In a 40-year career, the late artist Laura Aguilar represented the Chicana/o, Latina/o, and queer communities in Los Angeles—both in front of and behind the lens. The J. Paul Getty Museum has acquired 35 of her prints, including the iconic triptych *Three Eagles Flying*, which is on view in the Getty exhibition *Unseen: 35 Years of Collecting Photographs*.

Unseen demonstrates the Department of Photographs' priorities of adding works that grapple with concerns crucial to Southern California communities, and of strengthening diversity of subject and artist (see story on p. 14). “Laura Aguilar documented parts of the local community that were overlooked and often outright marginalized by mainstream society,” says photographs curator Arpad Kovacs.

Highlights from the acquisition include three series from early on in Aguilar's career: *Latina Lesbians* (1986–90), which showcased professional women proud of their identity; *Plush Pony* (1992), portraits of largely working-class lesbians who frequented the Plush Pony bar in East Los Angeles; and *Nature Portraits* (1990s–onward), wherein Aguilar photographed herself and other underrepresented women as lush features of desert landscapes.

Aguilar, a lesbian of Native American, Mexican, and Irish descent, was born in 1959 in the San

Gabriel Valley. She also had the learning disability auditory dyslexia, which made it difficult for her to process spoken or written language. The intersection of these identities fueled her work, and she often delved into issues surrounding the body, mental health, sexuality, and socioeconomic status. Aguilar began her interest in photography in high school and later studied photography at East Los Angeles College.

Her work is in the collections of LACMA, the Hammer, and other museums, and was featured in three exhibitions for Getty's Pacific Standard Time: LA/LA, including her first museum retrospective, *Laura Aguilar: Show and Tell*, at the Vincent Price Museum on the campus of her alma mater.

Aguilar passed away at the age of 58 in the spring of 2018, shortly after her retrospective closed.

“Laura Aguilar left us far too soon, but her powerful work remains a testament to her vision and talent,” says Getty Museum Director Timothy Potts, “It is important and appropriate that her photographs stay in Los Angeles, to which her practice had such a strong connection.”

The acquisition was made possible through the generous support of the Getty Museum Photographs Council, and with additional support from council members Jan and Trish de Bont.



Left: *Virgin and Child with Saint Elizabeth and Saint John the Baptist*, about 1540–1545, Agnolo Bronzino. Oil on panel. The J. Paul Getty Museum

Right: *The Annunciation*, about 1333–1334, Giovanni di Balduccio. Marble with traces of polychromy. The J. Paul Getty Museum

Two Italian Masterpieces

The J. Paul Getty Museum has purchased two remarkable works of Italian art: the rare and exquisitely preserved painting *Virgin and Child with Saint Elizabeth and Saint John the Baptist* (about 1540–45) by Agnolo Bronzino, Florence’s leading painter in the mid 16th century; and *The Annunciation* (about 1333–34), a pair of marble sculptures by the Late Gothic sculptor Giovanni di Balduccio.

“*Virgin and Child with Saint Elizabeth and Saint John the Baptist* is an arrestingly beautiful work that counts among Bronzino’s most spectacular religious pictures,” says Timothy Potts, director of the Getty Museum. “It is the single most important addition to our 16th-century paintings collection in three decades, and a work that has never before been exhibited in a museum.”

The acquisition represents the artist at the height of his powers, says Davide Gasparotto, senior curator of paintings at the Getty Museum.



“With its controlled line, gleaming marmoreal forms, enamel-like surface, and lavish use of expensive pigments, the painting is an opulent, precious object, meant to elicit not only devotion but also admiration for its virtuoso quality of execution.”

The Annunciation by Giovanni di Balduccio comprises a set of marble sculptures depicting the story of Archangel Gabriel telling Mary of Nazareth that she will bear the son of God. In 2005, the 30-inch tall carvings were identified as the largest sculptures to remain from a chapel in the Rocca di Porta Galliera, a now-lost fortress in Bologna.

Giovanni di Balduccio was one of the most renowned Gothic Italian sculptors of 14th-century Italy, and *The Annunciation* is the first work by the artist to enter the Getty Museum’s collection.

“These are stupendous sculptures of the highest quality, well-documented and exceptionally preserved,” says Anne-Lise Desmas, senior curator of sculpture and decorative arts at the Getty Museum. “The work will stand out in our collection of Medieval sculpture for its ambitious composition, elegant figures, and refined carving.”

Virgin and Child with Saint Elizabeth and Saint John the Baptist is now on view in the Getty Center exhibition *Museum Acquisitions 2019: Director’s Choice*. *The Annunciation* is on view in the North Pavilion.

AT THE GETTY CENTER

Right: *Untitled*, 1986, Madoka Takagi. Platinum and palladium print. The J. Paul Getty Museum. © Estate of Madoka Takagi. On view in *In Focus: Platinum Photographs*

Far right: *Seated Male Nude, and Study of His Right Arm (recto)*, 1511, Michelangelo Buonarroti. Red chalk, heightened with white. Teylers Museum, Haarlem. Purchased in 1790. Image © Teylers Museum, Haarlem. On view in *Michelangelo: Mind of the Master*



In Focus: Platinum Photographs
January 21–May 31, 2020

Artists on the Move: Journeys and Drawings
February 11–May 3, 2020

Michelangelo: Mind of the Master
February 25–June 7, 2020

Painted Prophecy: The Hebrew Bible through Christian Eyes
March 10–May 31, 2020

True Grit: American Prints and Photographs from 1900 to 1950
Through January 19, 2020

Balthazar: A Black African King in Medieval and Renaissance Art
Through February 16, 2020

AT THE GETTY VILLA

Statuette of a Human-Headed Bull, about 2150–2000 BC, Neo-Sumerian period. Chlorite. Musée du Louvre, Département des Antiquités orientales. Géjou purchase, 1898. Image © RMN-Grand Palais / Hervé Lewandowski



Museum Acquisitions 2019: Director’s Choice
Through March 1, 2020

Unseen: 35 Years of Collecting Photographs
Through March 8, 2020

Käthe Kollwitz: Prints, Process, and Politics
Through March 29, 2020

Flight of Fancy: The Galle Chandelier
Through April 19, 2020

Peasants in Pastel: Millet and the Pastel Revival
Through May 10, 2020

Bauhaus: Building the New Artist
Online exhibition: ongoing

Mesopotamia: Civilization Begins
March 18–July 27, 2020

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

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*Interior with an Easel, Bredgade
25, 1912, Vilhelm Hammershøi.
The J. Paul Getty Museum. On
view in Museum Acquisitions
2019: Director's Choice through
March 1, 2020*



Conservation
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Museum