

MUSEUM ACQUISITIONS 2019

DIRECTOR'S

CHOICE

DECEMBER 10, 2019—MARCH 1, 2020

In the space of some fifty years, the Getty Museum has become one of the world's major collections of European art from antiquity to 1900, and of international photography up to the present day. Underlying this achievement has been an ambitious and discerning acquisition program through which the Getty has sought out the finest and most important available works of art for conservation, study, and display here in Los Angeles. That quest continues today, as is demonstrated by this inaugural review of the past year's acquisitions. Selected by the Museum's director, Timothy Potts, this exhibition provides an opportunity to see together highlights of the works added to the collection in 2019. It is a particular pleasure that, in recent years, these have included a number of significant donations. We intend this celebration of newly acquired works to become an annual event.



Non-flash photography and video for personal use are welcome in the exhibition.



Ancient Greek, Etruscan, and Roman Engraved Gems

The appeal of engraved gems is easy to understand. The materials—including amethyst, cornelian, chalcedony, and multicolored agate—are beautiful and pleasant to hold in the hand, and the intricate carving creates miniature sculptures of extraordinary skill and sophistication when impressed in clay or wax.

A very ancient tradition, carved stone seals with figurative images were first used in Mesopotamia around 3500 BC and were introduced to the Greeks around 2000 BC, reaching a height of popularity and refinement in the Classical and early Hellenistic periods (about 500–300 BC). They display a rich variety of images, including scenes of mythology, portraiture, and depictions of the natural world. This tradition was enthusiastically adopted by the Romans.

The seventeen gems displayed here, which include Greek, Etruscan, and Roman examples, range in date from 1600 BC to AD 138. They were collected in the early twentieth century by the noted Italian connoisseur and art dealer Giorgio Sangiorgi (1886–1965), who sought out the finest specimens from old European collections. The gems have never before been on public view.

Editioned Holograms

From 1994 to 1999, the C-Project encouraged collaboration between a select group of internationally renowned contemporary artists and specialists in hologram technology. A hologram is produced from the interference pattern that is created when a beam of light is bounced off the surface of an object and crossed with another beam split from an original light source. The recording and reillumination of this pattern on a photosensitive, two-dimensional surface produce the magical illusion of three-dimensional objects floating in space. The C-Project, which took its name from the symbol for the speed of light, was begun by Frank Millman, Larry Lieberman, and Ron Mallory, in conjunction with contemporary art collectors Guy and Nora Barron. In 2018 the Barrons donated to the Getty Museum 105 glass-plate holograms, including the editioned works by Louise Bourgeois and Ed Ruscha shown here, which were completed by artist and holographer Matthew Schreiber.

LEFT TO RIGHT

1 **Untitled**

2014

Louise Bourgeois

American, born France,
1911–2010

Glass-plate hologram

Gift of AMPC LLC through the auspices of
Guy and Nora Barron

2018.14.12

2 **Untitled**

2014

Louise Bourgeois

American, born France,
1911–2010

Glass-plate hologram

Gift of AMPC LLC through the auspices of
Guy and Nora Barron

2018.14.8

3 **The End**

2017

Ed Ruscha

American, born 1937

Glass-plate hologram

Gift of AMPC LLC through the auspices of
Guy and Nora Barron

2018.26.11



Photographs from the Reed Collection

The Department of Photographs recently acquired an important collection of ninety-three Japanese American photographs assembled by Dennis Reed (American, born in 1946), a Southern California artist, educator, writer, and curator. Most of the photographs were created between 1919 and 1940 by artists affiliated with camera clubs on the West Coast and in Hawaii. These photographers published and exhibited widely between the two World Wars. If not for the work of Reed, however, they might easily have been forgotten following the loss or destruction of their prints during the mass incarceration of Japanese Americans after the United States entered World War II.

LEFT TO RIGHT, TOP TO BOTTOM

1 **The Shamisen Player**

1933

F. Y. Sato

Japanese American, active late
1920s to mid-1930s

Gelatin silver print from a paper negative

2019.88.1

2 **Glassware**

1928

Hiromu Kira

American, 1898–1991

Gelatin silver print

2019.46.8

3 **Evening Wave**

About 1926

Kentaro Nakamura

American, born Japan, about
1894–1938(?)

Gelatin silver print

2019.52

4 **Untitled**

1933

F. Y. Sato

Japanese American, active late 1920s
to mid-1930s

Gelatin silver print

2019.88.2

This material was published in 2019 to coincide with the J. Paul Getty Museum exhibition *Museum Acquisitions 2019: Director's Choice*, December 10, 2019–March 1, 2020, at the Getty Center.

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