
Editor's Note

Doris Chon

The appearance of this twentieth issue of the *Getty Research Journal* marks its first year as an open-access publication. Freely accessible to anyone with an internet connection in web, PDF, and e-book formats, the journal has dramatically expanded its readership worldwide. Our editorial and production teams have learned countless lessons along the way, and there is no doubt that the learning process will continue as new challenges arise in an ever-evolving digital landscape. We are grateful to our authors and readers, longstanding and newfound alike, for joining us in the cybersphere and supporting this historic transition.

Several momentous changes have taken place for the journal since the publication of our first open-access issue (no. 19). Last summer, following the achievement of their vision of an open-access *Getty Research Journal*, ten members of the journal's former Editorial Board concluded their tenures, paving the way for a new cohort to lead in this vital advisory function. I extend my profound thanks to the outgoing board members, all of whom served in their capacity as Getty staff, many having done so continuously since the journal's nascence: Scott Allan, LeRonn Brooks, Anne-Lise Desmas, Tom Learner, Mary E. Miller, Rebecca Peabody, Andrew Perchuk, Richard Rand, Alexa Sekyra, and Naoko Takahatake. Among them, I would like to highlight Mary E. Miller, who, during her distinguished tenure as director of the Getty Research Institute (GRI), welcomed a sea change at the *Getty Research Journal* that will continue to unfold beyond her retirement from the GRI.

As the journal embarks on its next chapter, I am thrilled to introduce the *Getty Research Journal's* new Editorial Advisory Committee. Its nine members come from various Getty programs as well as external academic institutions, and they bring a wealth of scholarly, curatorial, pedagogical, and publishing experience that will guide us into the future. Committee members will serve limited terms of three to five years, which may be renewed. Leonard Folgarait is a renowned scholar of modern Latin American, US American, and European art and architecture with a specialization in twentieth-century Mexico, a topic on which he has published four books singularly attuned to the intersection of art and politics. He previously served on the board of *Latin American and Latinx Visual Culture*. A celebrated educator and mentor, Folgarait

recently retired from Vanderbilt University, where he served as distinguished professor of history of art and architecture. Susan Elizabeth Gagliardi is a professor of art history at Emory University and has published two books on arts of West Africa: *Senúfo Unbound: Dynamics of Art and Identity* (2014) and *Seeing the Unseen: Arts of Power Associations on the Senúfo-Mande Cultural "Frontier"* (2022). Her pedagogy and research seek to promote justice and well-being within the discipline and institutions of art history. Gagliardi cochairs, with Brett Pyper, #JustAndEquitableNow: Reimagining Arts and Humanities in Our Universities, a collaborative research project that brings together a multidisciplinary team of scholars from South Africa and the United States to respond to demands for better futures within their institutions and communities. A scientist trained in metals conservation, Stavroula Golfomitsou recently joined the Getty Conservation Institute (GCI) as head of collections, in which capacity she oversees movable heritage collections, strengthens existing GCI initiatives, and develops new projects in partnership with outside institutions; extensive teaching and academic programming at the University of Gothenburg in Sweden and the University College London Qatar preceded her arrival to Los Angeles. Golfomitsou previously served on the Council of the International Institute for Conservation of Historic and Artistic Works (IIC) and currently holds positions on the editorial boards of numerous journals in the conservation sciences. Mazie M. Harris is an expert in US American photography past and present, and she is associate curator in the Department of Photographs of the J. Paul Getty Museum. Her current research addresses photography's role in environmental movements; *María Magdalena Campos-Pons: Behold* (2025) is her most recent exhibition. Kristin Juarez is a senior research specialist for the African American Art History Initiative at the GRI; her research engages histories of collaboration and multidisciplinary experimentation at the intersection of visual art, performance, and the moving image. Juarez previously served as a founding editorial board member for the journal *liquid blackness*. She curated the exhibition *Blondell Cummings: Dance as Moving Pictures* (2021) and coedited its award-winning catalog with Rebecca Peabody and Glenn Phillips. Alpesh Kantilal Patel is associate professor of global contemporary art and LGBT*Q theory at the Tyler School of Art and Architecture, Temple University; their art historical scholarship, curating, and criticism reflect a queer, antiracist, and transcultural approach to contemporary art. Patel previously chaired the editorial board of *Art Journal* and *Art Journal Open*; their recent publications include *Productive failure: Writing queer South Asian art histories* (2017) and *Storytellers of Art Histories: Living and Sustaining a Creative Life*, coedited with Yasmeeen Siddiqui (2022). An expert in the history of postwar architecture, Emily Pugh is a principal research specialist at the GRI, where she oversees the program in digital art history. Author of *Architecture, Politics, and Identity in Divided Berlin* (2014) and coeditor, with Andrew Perchuk, Zanna Gilbert, Tracy Stuber, and Isabel Frampton Wade, of the open-access volume *Ed Ruscha's Streets of Los Angeles: Artist, Image, Archive, City* (2025), Pugh has worked in digital publishing since 2001, having served as the web developer of the born-digital journal *Nineteenth-Century Art Worldwide*. Last but not least, two members of the *Getty Research Journal's* newly

appointed Editorial Advisory Committee were part of the journal's previous board; each has kindly agreed to lend continuity by serving an additional advisory term into this next phase. Maristella Casciato is the senior curator of architecture at the GRI, where she is responsible for the acquisition and stewardship of key collections such as the archive of Frank Gehry, which includes hundreds of architectural models, and the Paul R. Williams drawings and papers; among the most recent of her numerous exhibitions and publications are *Bauhaus Beginnings* (2019) and *Le Corbusier: Album Punjab, 1951* (2024). David Saunders is associate curator of antiquities at the J. Paul Getty Museum; a specialist in Greek and South Italian vase painting, ancient bronzes, and the history of collecting and restoring antiquities, he recently curated the exhibition *Picture Worlds: Greek, Maya, and Moche Pottery* (2024) at the Getty Villa and the Carlos Museum at Emory University, and coedited the accompanying catalog with Megan E. O'Neil.

The Editorial Advisory Committee and editorial team convened in person last fall on the Getty campus in Los Angeles for a two-day retreat, the first gathering of this kind for the journal. Throughout full days of panels and workshops, balanced with wellness breaks for mindfulness and play, we addressed the changing landscape of so-called art history and grappled with the challenges and opportunities facing an open-access, peer-reviewed scholarly journal such as this one. We brainstormed the possible roles that the *Getty Research Journal* could serve in this space and began articulating a new vision for a path forward, which will unfold in the seasons to come, beginning with this issue.

Six full-length articles, one shorter notice, and an inaugural installment of a new Conversation series constitute the current issue. They cover an apparently heterogeneous yet interrelated set of subjects and themes, all situated in the modern and contemporary periods. In "Remembering and Remaking Christofle et Cie's Second Empire," Amy F. Ogata takes on fine metalworking in late nineteenth-century France, interpreting Christofle et Cie's reconstruction and photographic preservation of pieces originally commissioned during an earlier period and subsequently destroyed in a fire as at once an act of mourning and a deliberate reclamation of French design history. Samuel Johnson similarly brings fresh insight, in this case to a less-familiar facet of Soviet photographic practice, in "Victorious Laughter: Satirical Photomontage in Brigade KGK's Photo Series *From the 16th to the 17th Congress of the All-Union Communist Party (Bolsheviks)*." In a close reading of the artist collective's mass-produced photo series of 1934, which illustrates one of Joseph Stalin's major political speeches, Johnson discerns a surprisingly broad range of experimental techniques used to create distortions and evoke laughter; such technical manipulations rendered satirical photomontages legible to audiences. James Oles narrates an art historical detective story of his own experience in "Bennett Buck's *Good Neighbor Policy: A Case of Mistaken Identity*." Written in the first person, Oles recounts the misattribution of a little-known work by a New Deal-era painter born in Syracuse, New York, to the legendary Mexican muralist José Clemente Orozco and the considerable hurdles to be overcome when setting the historical and provenance record straight. Alex Kitnick's "Talking Criticism

with David Antin, or Criticism at the Boundaries” situates Antin’s multifaceted practice at the intersection of experimental poetry, postconceptual art, and an intimate form of criticism. Kitnick concludes that the poet-artist-critic’s work is fundamentally concerned with the social formation where poetry and criticism take place: if not the public, what Kitnick calls “interested parties.” In “*Lisette Model: Twelve Photographs: The Limited-Edition Portfolio and the Market for Photographic Prints in the United States*,” Audrey Sands outlines the fundamental role that the invention of the limited-edition portfolio played in dramatically increasing the marketability of Model’s photography as well as activating the broader market for prints in the United States; in the 1970s, photographs entered major public museums and private collections at unprecedented rates. Rita Elizabeth Risser offers a timely and perceptive analysis of a decommissioned state prison in Philadelphia that sat vacant for twenty-three years before reopening in 1994 as a historic site and museum. Addressing the ethical question of what should be preserved as cultural heritage and the pitfalls of curating potential monuments to incarceration in “Unlocking Heritage at the Eastern State Penitentiary,” Risser interprets it today as an open museum where people may gather as a public defined by a shared interest in present-day issues such as mass incarceration. In the shorter notice “Like Father, Like Daughter: A Sketchbook Shared by Raymond and Rosa Bonheur, Rediscovered,” Alexandra Morrison directs new attention to a sketchbook in the GRI’s holdings that was mistakenly attributed solely to the nineteenth-century French painter Rosa Bonheur. In fact, the evidence suggests that the *carnet* was purchased by the artist’s father, Raymond Bonheur, as early as 1835. Into the 1850s, both father and daughter filled the sketchbook with drawings, studies, and notes. With the presentation of these articles as well as future contributions to the *Getty Research Journal*, we endeavor to galvanize far-reaching publics about the value and potential of art and architectural history as means to connect with what is human.

The final feature is the first in the journal’s new Conversation series, wherein we invite our readers to actively “listen in” to a dialogue between interlocutors who may be colleagues, collaborators, friends, or merely professional acquaintances. They are all engaged in the practice of supporting, producing, and interpreting culture; their conversations might explore a topic that inflects their respective practices or offer behind-the-scenes perspectives on the making, transmission, and reception of a work of art, exhibition, or cultural project. Through this new venue, we hope to illuminate aspects of cultural labor (artistic, art historical, museological, pedagogical, emotional, or other) that often go unacknowledged or remain overshadowed.

At the time of writing this note, two weeks after wildfires of unprecedented magnitude razed two historic Los Angeles neighborhoods beyond recognition, and mere days following the tumultuous start of Donald Trump’s second term in the White House, the poignancy of “Belonging Elsewhere: Felipe Baeza and Laura G. Gutiérrez in Conversation” cannot be overstated. As visual artist Baeza and scholar of performance and Chicana studies Gutiérrez invite readers in to their exchange about the making of Baeza’s public art commission *Unruly Forms* (2023) and their parallel trajectories as

cultural producers, they share intimate details about their respective experiences of immigrating from Mexico as children, growing up in the Catholic Church, and coming of age as queer adolescents in the largest city of the Midwest. Through a nuanced analysis of the intricate iconographies that compose Baeza's mixed-media collages, the interlocutors reveal the existential and political realities of living and even thriving in the United States with undocumented or resident-alien status. It is in Baeza and Gutiérrez's moving discussion of what it means not to belong that the liberating potential to belong anywhere, everywhere, and elsewhere emerges as a voluntary and tactical condition of persevering and creating under the strictures of legal exclusion and ongoing threats of deportation or imprisonment. As the powers that be continue to arbitrate—to grave consequence—the status of who “belongs” and who does not in this settler country where the vast majority of us are the descendants of immigrants, if not immigrants ourselves, collective despair at the tragedy of these historically fatal repetitions threatens to paralyze us once again. I have been reminded by others much wiser that the most meaningful work lies before us. To abide by our commitments with renewed focus and dignity is the ultimate and most enduring form of resistance to powers and values to which we do not subscribe. Pursuing this important work of embracing alterity and forging connections, making the arts and humanities legible and accessible to a broader public, cultivating shared spaces in which to flourish through community: this is how we sustain ourselves and each other into the future.

Los Angeles, January 2025