



THE J. PAUL GETTY TRUST 2007 REPORT



The J. Paul Getty Trust

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The J. Paul Getty Trust is an international cultural and philanthropic institution that focuses on the visual arts in all their dimensions, recognizing their capacity to inspire and strengthen humanistic values. The Getty serves both the general public and a wide range of professional communities in Los Angeles and throughout the world. Through the work of the four Getty programs—the Museum, Research Institute, Conservation Institute, and Foundation—the Getty aims to further knowledge and nurture critical seeing through the growth and presentation of its collections and by advancing the understanding and preservation of the world's artistic heritage. The Getty pursues this mission with the conviction that cultural awareness, creativity, and aesthetic enjoyment are essential to a vital and civil society.

Message from the Chair

The 2007 fiscal year has been a time of progress and accomplishment at the J. Paul Getty Trust. Each of the Getty's four programs has advanced significant initiatives. Agreements have been reached on difficult antiquities claims, and the challenges of two and three years ago have been addressed by the implementation of new policies ensuring the highest standards of governance.

Of special importance is the appointment of the Getty's new president and chief executive officer, James N. Wood. Jim has brought to the Getty three decades of management experience and leadership in the visual arts, a demonstrated commitment to excellence, and a premier national and international reputation. Under Jim, the entire management team is focused, without distraction, on the Getty's core mission.

As with all significant undertakings, the Getty will succeed only to the extent it also attracts outstanding leaders and talent to all of its major programs. Last August, we were proud to announce the appointment of Thomas Gaehtgens, an internationally recognized arts scholar, to serve as the director of the Getty Research Institute. Outstanding leadership appointments like this allow the Getty to attract the best scholars in the field.

One year ago, as the Board worked to strengthen the Getty's governance, it also committed to recruit additional distinguished trustees with extensive experience in arts and education. That objective was met last July with the addition of Frances Daly Fergusson, former president of Vassar College; Paul LeClerc, president, chief executive officer, and trustee of the New York Public Library; and Neil L. Rudenstine, former president of Harvard University and currently the chair of ARTstor.

The Board also committed to initiate a strategic planning process to review, refresh, and prioritize the Getty's objectives for the years ahead. Under the leadership of Jim Wood and his management team, we are well under way and have already benefited greatly from the insight, knowledge, and experience the new trustees add to our deliberations.

Along with other museums around the world, the Getty has been challenged by claims made by Italy and by Greece on some objects in its antiquities collection. Over the past two years, Dr. Michael Brand, director of the J. Paul Getty Museum, led the Getty's negotiations that resolved these claims. The agreements resulted in the return of four objects to Greece, and 39 to Italy, with a final object, the *Cult Statue of a Goddess*, scheduled to be returned to Italy in 2010. Importantly, these agreements will lead to increased cooperation between the countries, and they include provisions for long-term loans of historically significant objects to the Getty for display at the Getty Villa.

Work undertaken during the year by the Getty's programs continued to have significant impact in the fields of scholarship, conservation, and philanthropy, locally and around the world. The J. Paul Getty Museum opened its new Center for Photographs, quadrupling the space available for exhibitions, and allowing it to display works from the Museum's permanent collection throughout the year. The Museum also reached out to contemporary artists with its commission of four new works by Tim Hawkinson and the first West Coast installation of his *Überorgan*.

The Getty Research Institute welcomed its first Villa Professor, Jan Bremmer, who focused on the research theme of Religion and Ritual. And, in partnership with the Los Angeles Public Library, the Research Institute planned the groundbreaking exhibition *Julius Shulman's Los Angeles*, designed to showcase the photographer's rarely seen images of Los Angeles.

The City of Los Angeles began the implementation of the city's first historic resource survey, made possible by support and technical assistance from the Getty Conservation Institute. Meanwhile, in its laboratories at the Getty Center, Conservation Institute scientists continued to make progress on a number of research projects, among them, work on modern and contemporary materials and lighting in museums.

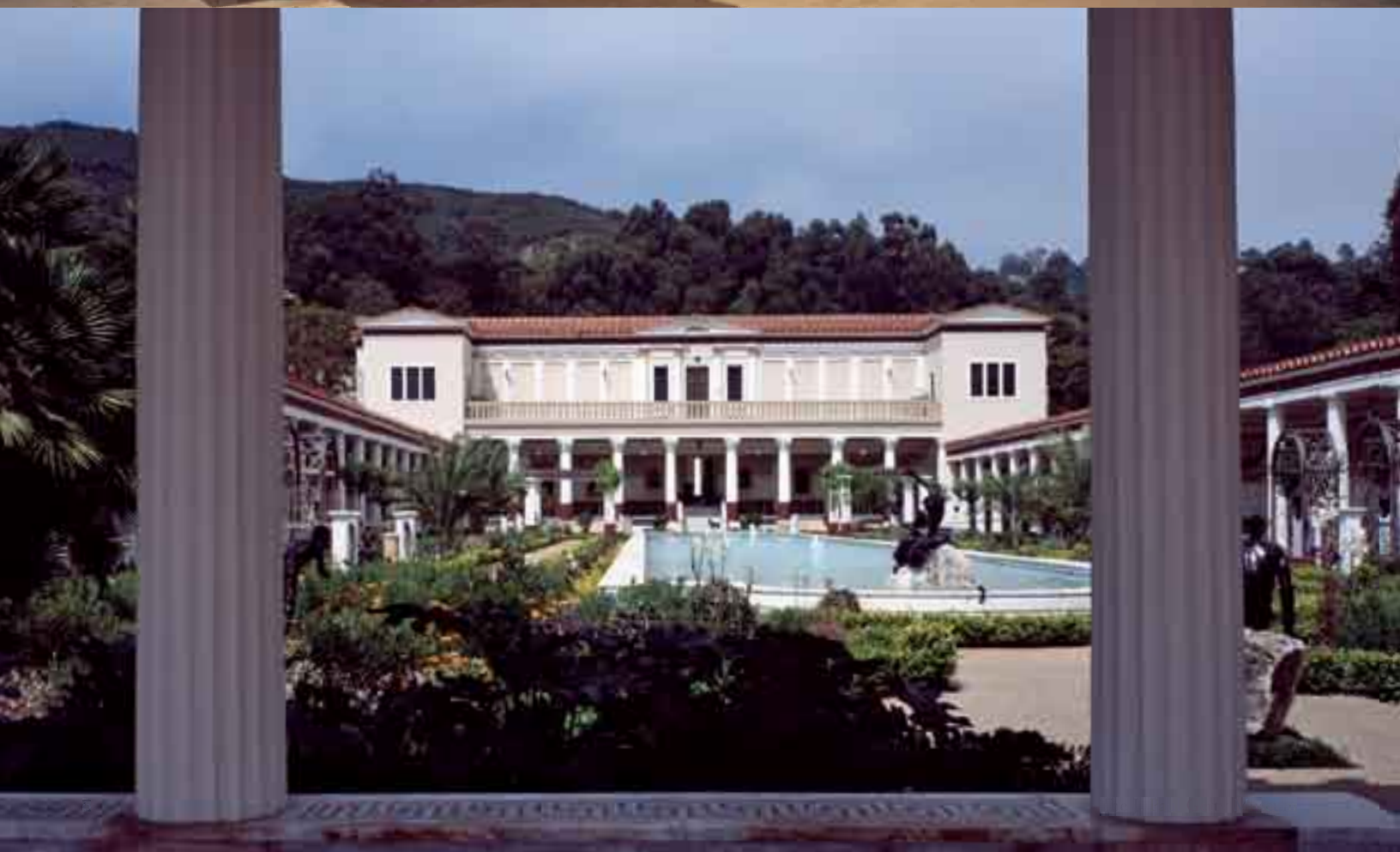
The Getty Foundation celebrated the 15th anniversary of its Multicultural Undergraduate Internship Program, which has provided opportunities for more than 2,000 college students of diverse backgrounds to explore careers in visual arts organizations in Los Angeles. The Foundation also celebrated the grand reopening of the San Silvestro Chapel at the Scala Santa in Rome, for which it underwrote the preliminary research and conservation of the breathtaking frescoes lining the chapel's walls and ceilings.

In addition, two major exhibitions mounted by the Museum at the Getty Center, *Icons from Sinai* and *Oudry's Painted Menagerie*; and *Stories in Stone: Conserving Mosaics from Northern Africa* at the Getty Villa, drew record numbers of visitors. These exhibitions also vividly demonstrate the benefits to be derived from collaboration among the Museum, Foundation, and the Conservation and Research institutes.

Events celebrating the 10th anniversary of the Getty Center are under way. Since its opening in December 1997, nearly 14 million people have been welcomed to the site. The Center, along with the Getty Villa, has over the past decade become an essential part of Southern California's cultural life. We recognize and thank again the former Getty trustees, and Harold Williams, the president and chief executive officer from 1981 to 1998, who had the vision and commitment to create the Getty Center.

In closing, my fellow board members and I would like to express our special thanks to all Getty employees for their dedication to excellence and for the important work they do to foster a greater understanding and appreciation of the visual arts.

Louise Bryson, *Chair*
J. Paul Getty Trust Board of Trustees
February 15, 2008



Foreword

by James N. Wood

As we celebrate the 10th anniversary of the opening of the Center and I complete my first 12 months, it is a moment for reflection on how far this young and unique institution we call the Getty has come, and on the challenges and opportunities of the future. It has been a mere quarter-century since the Museum, housed in the newly completed Villa in Malibu, received a princely inheritance, transforming the horizons of its ambition and responsibilities and resulting in its rebirth as the J. Paul Getty Trust. Ours has been an exhilarating adolescence, at moments reckless and at others demonstrating a farsighted wisdom beyond our years. Now with our physical growth accomplished in the form of two unrivaled campuses, it is the mission that is our priority.

Much of the past year has been devoted to strategic planning to determine how we can best maximize our remarkable assets and focus our ambitions without sacrificing the creativity that only comes with risk. My first months have been a time for learning, listening, and appreciating the Getty's unique human and material resources. From the scholars and scientists creating new knowledge to enhance our understanding of the visual arts, to the skilled installation designers and gardeners who have made the experience of our collections and of our remarkable natural sites uniquely rewarding for the over 1.6 million visitors to the Center and Villa this past year, I have found myself part of an exceptional community.

People are the first priority for a creative institution, and the addition of three new members to the Board of Trustees added to the expertise and experience so essential to defining our course in a changing world. Simultaneously, the noted scholar and founding director of the German Institute for Art History in Paris, Thomas Gaehtgens, added his leadership and dynamism to the Research Institute as its new director. Patricia Woodworth, previously the chief financial officer of the Art Institute of Chicago and before that the chief operating officer at the University of Chicago, arrived at year end to fill the recently created position of vice president, chief financial officer and chief operating officer.

With these new arrivals our strategic planning process has accelerated. Its first tangible product has been the development of a new mission statement that was adopted in the fall of 2007 and appears in this report. It provides the trailhead for the emerging map for the Getty's future and places the experience of the visual arts at the center of all of our activities. Central to this statement is its emphasis on our intent to "further knowledge and nurture critical seeing" through the strategic collaboration of our four programs: the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute, and the Getty Foundation. By stressing that the act of seeing is at the heart of our mission

Left, top: Central Garden Basin Feature, Getty Center.

Left, bottom: View of the J. Paul Getty Museum from the Outer Peristyle, Getty Villa.

we are binding the many specialized and often esoteric means of research, conservation, display, and explication to a shared purpose: the experience and fuller understanding of the visual arts by the individual members of our many publics.

In the chapters ahead, you will read about the depth of activities realized during the first full year with both the Getty Center and the Getty Villa in operation, resulting in increased opportunities for arts professionals, scholars, young students, and the general public. During the period covered by this report, the Museum opened the new Center for Photographs, dedicated a gallery to the exhibition of drawings in individual frames, rather than mounted in cases, and unveiled the Fran and Ray Stark Sculpture Garden and Terrace. It also strengthened its collection through many key acquisitions. A source of pride, in particular, is our commitment to bringing the children of Los Angeles to the Museum. More than 100,000 students visited our sites last year, thanks to a significant financial contribution we made to subsidize transportation costs for those coming from underserved areas.

In addition to many fine exhibitions highlighting research on its special collections, the Research Institute's public programming furthered understanding and stimulated dialogue. Collaborations, both here and abroad, led to completion of a pilot digital project in which English, French, German, and Dutch editions of Bernard Picart's nine-volume publication titled *Cérémonies et coutumes religieuses de tous les peuples du monde* were digitized, thus increasing access to this important work. The Research Institute also added to its special collections of rare materials with several acquisitions made possible through the support of the Research Library Council.

The Conservation Institute, through its work locally and abroad, furthered the preservation of cultural and artistic heritage at sites in Tunisia, China, and here in Los Angeles. It also made contributions to the field of conservation by bringing together professionals from around the world to research, discuss, and disseminate information on such topics as seismic stability for adobe structures, conservation treatments for modern paints, and solutions to limit the damaging effect light has on works on paper.

The Getty Foundation, which complements and extends the work of all the Getty programs, provided funding to several groundbreaking projects last year that will have a lasting impact in our community here in Los Angeles and around the world. Of note was its research grant to the Philadelphia Museum of Art and an international team of scholars from Latin America that resulted in the exhibition *The Arts in Latin America, 1492–1820*, which traveled to Philadelphia, Mexico City, and Los Angeles. In northwest India, a

recently completed 10-year conservation effort at Ahichhatragarh-Nagaur Fort, supported by a series of Foundation grants, has stabilized the site and provided opportunities for craftspeople to relearn traditional building skills that had all but disappeared.

Several of the year's highlights demonstrate the collaboration among our programs that yields results that can only come from resources such as those found at the Getty. An example was the Villa exhibition, *Stories in Stone*, organized by both the Getty Conservation Institute and the Museum, along with the Institut National du Patrimoine (INP) in Tunisia. The exhibition brought the spectacular mosaics of Tunisia to the United States for the first time, and showcased the Getty Conservation Institute's pioneering work training professionals in Tunisia. The Foundation had previously supported the publication of several catalogues of Tunisian mosaics, and has also supported the professional development of mosaic conservators. As a result, *Stories in Stone* eloquently conveyed both the artistry of these intricate stone masterpieces and the challenge of their conservation.

"On the Record: Art in L.A., 1954–1980," a joint initiative of the Foundation and the Getty Research Institute, provides another wonderful example of the possibilities created by collaboration. "On the Record" seeks to collect and preserve the history of Los Angeles' dynamic postwar art scene. The Foundation funded a survey of archival holdings on the era, which located material in both public and private collections, but also determined that much of it was inaccessible to scholars and, in some cases, in danger of being destroyed. The Foundation then supported local arts institutions' efforts to document and conserve their archives, while the Research Institute began capturing the voices of the era in first-person interviews with many of the artists, collectors, and others who made up the postwar avant-garde. Many of these interviews have been conducted as lively public panel discussions at the Getty. In addition, the Research Institute has acquired through gift several significant collections, including the extensive video archive from the Long Beach Museum of Art, giving the Research Institute one of the world's largest collections of video art.

These impressive accomplishments have been made possible by the talented and dedicated staff and volunteers of the Getty, and in the years ahead I am confident that we will continue to envision new ways to use our unique resources to make a positive impact in both our own community and the wider world.

February 15, 2008



The J. Paul Getty Museum

Michael Brand, *Director*

The J. Paul Getty Museum seeks to further knowledge of the visual arts and to nurture critical seeing by collecting, preserving, exhibiting and interpreting works of art of the highest quality. To fulfill its mission, the Museum continues to develop its collection through purchase and gifts, complementing its impact through special exhibitions, publications, educational programs developed for a wide range of audiences, and a related performing arts program. The Museum strives to provide its visitors with access to the most innovative research in the visual arts while they enjoy a unique experience in viewing works of art at our Getty Center and Getty Villa sites. While benefiting from the broader context of the Getty Trust, the Museum also extends the reach of its mission via the internet and through the regular exchange of works of art, staff, and expertise.



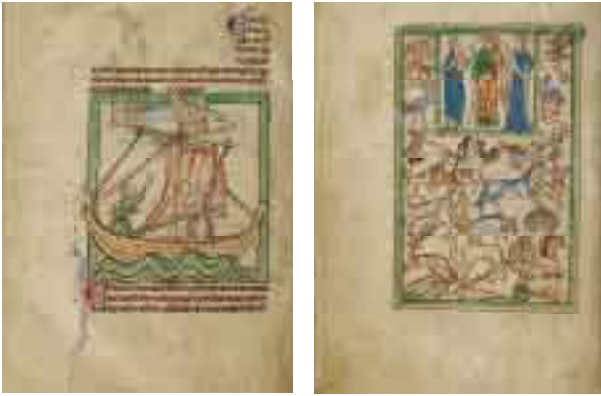
Above right: Limoges School, *Christ in Majesty*, ca. 1188. Copper (half relief), engraved, gilt, champlevé enamel, colored glass. (JPGM)

Left: Tim Hawkinson. *Überorgan*, 2000. Woven polyethylene, nylon net, cardboard tubing, and various mechanical components. Andrea Nasher Collection, Dallas, Texas. ©2000 Tim Hawkinson.

This report period marked the first year in which Museum operations at the Getty Center and Getty Villa were combined. More than 1.6 million people visited the two sites, an increase of 26 percent over the previous year. The addition of the Villa site enabled an even greater range of art to be displayed, leading to additional opportunities to advance scholarship and the presentation of new ideas. A total of 25 temporary exhibitions opened during the year and our education programs continued to expand in both scope and reach.

The relocation of our antiquities collection to the Getty Villa afforded the opportunity to renovate the Terrace Level of the West Pavilion at the Getty Center and to dedicate that space to our new Center for Photographs, expanding the gallery space committed to photographs four-fold. The galleries previously allocated to photographs were adapted to allow for display of the Museum's fine collection of drawings, now framed individually instead of mounted in large display cases. In addition, the Museum unveiled its new outdoor Fran and Ray Stark Sculpture Garden and Terrace containing most of the 28 modern sculptures received as a bequest from the Stark Foundation. By expanding the number and scope of international loan exhibitions, outdoor displays of sculpture, performances and education programs, we have been able to enhance the Getty Museum's unique contribution to the cultural life of Los Angeles. None of this would have been possible without the hard work of our dedicated staff, docents, and volunteers.

The Museum continued talks with the governments of Greece and Italy in connection with their separate claims for works in the Museum's antiquities collection. By year's end, we had signed agreements for the return of four objects to Greece and had entered into



Above: **Unknown.** *A Flying Fish* (left) and *Adam Naming the Animals* (right) from the Northumberland Bestiary. England, about 1250-1260. Pen-and-ink drawings tinted with body color and translucent washes on parchment. (JPGM)

Far right: **Jacques Joseph Tissot.** *Portrait of the Marquise de Miramon, née, Thérèse Feuillant*, 1866. Oil on canvas. (JPGM)



Unknown, *Balsamarium in the Form of a Boxer's Head*, 1st century B.C.–1st century A.D. Bronze with silver (JPGM)

a final round of discussions with the Italian Ministry of Culture.* We are planning to establish a framework with both countries for future long-term loans and collaboration on exhibitions, research, and conservation projects. In tandem with these developments, the Museum adopted a new Acquisitions Policy which establishes 1970 as the “bright line” for the provenance of works of art that it considers for acquisition in the future.

The Collection

At the core of the Museum’s mission lies our collection—it is our unique contribution to the cultural life of Los Angeles, a global resource, and the greatest legacy we will leave to future generations. Through it, we delight, inspire, and educate by facilitating direct encounters with great works of art. The collection’s growth, care, study, and display are among our highest priorities. We are very pleased that David Bomford has joined us from the National Gallery, London as our new associate director for collections.

During this past year the collection grew with the acquisition—by both purchase and gift—of many superb works of art that strengthened each collecting area. A complete list of acquisitions is listed at the end of this report. The Museum was extremely fortunate to acquire the 13th-century Northumberland Bestiary, one of the greatest known English Gothic manuscripts that had still been in private hands. The addition significantly strengthens our holdings of both English and Gothic manuscripts. The bronze *Balsamarium in the Form of a Boxer’s Head*, a masterfully executed container used to hold ointments or oils, is the first antiquity to be acquired under our new Acquisition Policy. The form and function of the balsamarium will complement many works in the Athletes and Competition gallery

*In September 2007, an agreement was signed with the Italian Ministry of Culture that involves the return of 39 objects to Italy.



Top: The exhibition *Holy Image, Hallowed Ground: Icons from Sinai*.

Above: The exhibition *Stories in Stone: Conserving Mosaics of Roman Africa; Masterpieces from the National Museums of Tunisia*.

at the Villa. A watercolor by Pissarro, *Louveciennes, Route de Saint-Germain*, adds further strength to our collection of 19th-century French drawings. A gilt-copper and enamel relief of *Christ in Majesty*, thought to have been created around 1188 in Limoges in France, for a Spanish cathedral, will be a focal point in the new display of our Medieval collection currently under development.

Among works acquired by the paintings department was an 1866 portrait by the French artist James Jacques Joseph Tissot, *Portrait of the Marquise de Miramon, née Thérèse Feuillant*. The first painting by Tissot to hang in a public collection in Los Angeles, it will complement the Museum's group of Second Empire portraits. Another notable acquisition is Tim Hawkinson's *Octopus*, a work commissioned by the Museum for our 2007 contemporary project exhibition, *Zoopsia: New Works by Tim Hawkinson*. This new piece by Hawkinson was presented in conjunction with the West Coast debut of his *Überorgan*, the music-playing sculpture of balloons and horns displayed in the Museum's Entrance Hall from March to September.

Exhibitions

Whether drawn from or inspired by our collection, exhibitions are one of the most important aspects of the Museum's mission. The 25 exhibitions that opened at the Getty Center and Getty Villa in FY 2007 ranged from major international loan exhibitions to smaller thematic or monographic rotating shows from our collection, and several one-gallery exhibitions which included major loans that placed highlights from our own collection in a new context. Collaborations and partnerships with a wide range of international institutions yielded a particularly impressive roster of exhibitions and related publications.



Mark Leonard, conservator of paintings, retouching Jean-Baptiste Oudry's *Rhinoceros* from the Staatliches Museum Schwerin in the conservation studios at the J. Paul Getty Museum.



Édouard Manet. *A Bar at the Folies-Bergère*, 1882. Oil on canvas. The Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London, England.



Caspar David Friedrich. *Cross in the Mountains (Tetschen Altar)*, 1807/1808. Oil on canvas. Galerie Neue Meister, Staatliche Kunstsammlungen Dresden, Germany.

Among the highlights was *Holy Image, Hallowed Ground: Icons from Sinai*, one of the most ambitious exhibitions ever mounted by the Museum. Featuring over 50 highly precious icons, manuscripts, and other sacred objects on loan from the sixth-century Holy Monastery of Saint Catherine at Mount Sinai in Egypt—many of which have never before left the walls of the monastery—the exhibition was one of the most highly attended shows in the Museum's history with more than 230,000 visitors. The exhibition represented a collaboration among curators, conservators, and guest scholars, as well as with the Getty Conservation Institute and the Getty Foundation, each of which had provided support to the Monastery and to the Egyptian Supreme Council of Antiquities in the past.

From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden emerged from a continuing partnership between the Getty Museum and the Dresden State Art Museums. The exhibition juxtaposed eight works by Friedrich, the master of German Romanticism, in dialogue with 12 new paintings by Richter, one of Germany's leading painter's active today. In addition, 13 paintings from Dresden's Galerie Neue Meister were installed throughout our permanent collection galleries referencing themes in German painting from the period between Friedrich and Richter. *Guercino: Mind to Paper* highlighted the work of one of the most accomplished draftsmen of the 17th century through the combination of extraordinary loans from the Courtauld Institute of Art in London with drawings from our own holdings. *Oudry's Painted Menagerie* brought to light the achievements of Jean-Baptiste Oudry, one of the finest painters of animals in European art. With support from the Friends of Heritage Preservation and the Museum's Paintings Conservation Council, this exhibition was the culmination of a multi-year project by our Paintings Conservation Department to restore to its former brilliance Oudry's life-size



The Museum's new Center for Photographs provides 7,000 square feet dedicated to photographs. Pictured here is the exhibition *Where We Live: Photographs from the Berman Collection*.



Jug with Scenes of Scythians, about 350 B.C., from the State Hermitage Museum, Saint Petersburg, Russia, as shown in the exhibition *Greeks on the Black Sea: Ancient Art from the Hermitage*.

portrait of Clara, an Indian rhinoceros that toured Europe in the mid 1700s. Clara and two other life-size animal portraits, including one of a lion that was also restored at the Museum, had been in storage at the Staatliches Museum Schwerin for more than a century prior to coming to Los Angeles for treatment.

At the Getty Villa, we opened *Greeks on the Black Sea: Ancient Art from the Hermitage* featuring 190 rare works from the State Hermitage Museum in Saint Petersburg, Russia, representing the culture of Greek settlements in the northern Black Sea region. The exhibition included spectacular gold jewelry, vases, statues, and everyday items such as mirrors and bronze coins.

With the inauguration of the new Center for Photographs and the new drawings galleries, the Getty Museum's rich holdings of works on paper were afforded much more prominent display. In October, we unveiled the new photographs galleries with the exhibition *Where We Live: Photographs from the Berman Collection*, which included 172 photographs from Bruce and Nancy Berman's collection, 121 of which were donated to the Museum. Related programming for the exhibition included a community college outreach program supported by the Museum's Photographs Council in collaboration with our Education division. In June, the plaza level galleries now dedicated to drawings were re-opened with *Defining Modernity: European Drawings 1800–1900*. Selected from the Museum's superb collection, it featured work by artists such as Edgar Degas, Vincent van Gogh and Georges Seurat. Adjacent to this exhibition, the Getty was fortunate to be able to put on view one of the most iconic masterpieces of the 19th century, Édouard Manet's 1882 Salon painting *A Bar at the Folies-Bergère*, a most generous loan from the collection of the Courtauld Institute of Art.



Six family festivals, four at the Getty Center and two at the Getty Villa offered family-friendly fare such as music, theater, dance, and art-making activities.

Education

The Museum’s Education programs served a wide range of audiences—from adults to families to schoolchildren and teachers—at both the Getty Center and the Getty Villa. The focus is on object-based learning, using works of art in both the Getty collection and in temporary exhibitions. With a full-year of programming at the Getty Villa and expansion of a number of programs tailored for specific and diverse audiences at the Getty Center, the scale of participation in our educational programs witnessed phenomenal growth. In FY 2007, 114,645 students visited the Getty Center and Getty Villa with their teachers, and more than \$210,000 was spent on bus transportation subsidies to bring students from underserved schools in Los Angeles to the Museum. Also during the report period, 212,858 adults took advantage of daily gallery talks and architectural and garden tours at both our sites. For families, we expanded our popular gallery and art-making workshops from two to four days a week in order to meet high demand during the summer months, and we continued to increase the number of programs tied to exhibitions. For the exhibition *Oudry’s Painted Menagerie*, the Museum commissioned a story about Oudry’s life-size portrait of Clara, the rhinoceros, from professional storyteller Victoria Burnett; the sessions attracted unprecedented numbers for an in-gallery storytelling program and served 8,671 family members. Scholarly lectures, seminars and workshops related to the collections and exhibitions were held at both sites throughout the fiscal year.

Public Programs

An exceptionally diverse slate of performing arts and film programs, the majority of them free, helped create a richer context for our collections and exhibitions. Six day-long Family Festivals (four at the Getty Center and two at the Getty Villa) featured community-based music, dance, and theater performances, as well as art-making and gallery activities. Established concert series such as *Friday Nights at the Getty*, *Summer Sessions*, *Sounds of L.A.*, and *Garden Concerts for Kids*, as well as exhibition-related film programs, continued to be enthusiastically received. At the Getty Villa, the new Barbara and Lawrence Fleischman Theater was formally dedicated with a performance of Euripides’ *Hippolytos* directed by Stephen Sachs from a new translation by the poet and classicist Anne Carson. The staging of this play brought together many of our interests by inaugurating a program of ancient drama based on highly inventive contemporary adaptations in a setting reminiscent of the time and place in which these works were first performed.

L-R: Fran Bennett as Nurse and Linda Purl as Phaidra, surrounded by the Female Chorus in a scene from *Hippolytos* at the Getty Villa.



J. Paul Getty Museum Acquisitions

The J. Paul Getty Museum's collection includes Greek, Etruscan, and Roman antiquities; European paintings, drawings, sculpture, and decorative arts from the Middle Ages to the end of the 19th century; medieval and Renaissance illuminated manuscripts; and photographs from the 19th century to the present.

Acquisitions made between July 1, 2006, and June 30, 2007

Antiquities

Unknown (Graeco-Roman)

Balsamarium in the Form of a Boxer's Head,

1st century B.C. –1st century A.D.
Bronze with silver; 17.1 cm (6 3/4 in.)
2007.14

Drawings

Abraham Bloemaert (Dutch, 1564–1651)

View of a Farm Courtyard (recto)/Study of a Tree (verso), ca. 1600

Black chalk, pen and brown ink, watercolor;
23.6 x 33.8 cm (9 5/16 x 13 5/16 in.)
2007.21

Govaert Flinck (Dutch, 1615–1660)

Joseph in Prison Interpreting Dreams, late 1630s

Pen and brown ink; 11.4 x 13.5 cm
(4 1/2 x 5 5/16 in.)
2007.5

Camille Pissarro (French, 1830–1903)

Louveciennes, Route de Saint-Germain, 1871

Watercolor over black chalk; 30.2 x 49.2 cm
(11 7/8 x 19 3/8 in.)
2007.1

Hubert Robert (French, 1733–1808)

A Draftsman in the Capitoline Gallery, ca. 1765

Red chalk; 45.7 x 33.7 cm (18 x 13 1/4 in.)
2007.12

Gabriel de Saint-Aubin (French, 1724–1780)

The Roman Fleet Victorious over the Carthaginians at the Battle of Cape Ecnomus,

ca. 1763
Watercolor, gouache, pen and India and brown ink
over black chalk; 21.5 x 39.6 cm
(8 7/16 x 15 9/16 in.)
2006.23

Manuscripts

Unknown

Northumberland Bestiary, ca. 1250–60

Pen-and-ink drawings tinted with body color and
translucent washes on parchment; 21 x 15.7 cm
(8 1/4 x 6 3/16 in.)
2007.16

Paintings

Nicolaes Berchem (Dutch, 1620–1683)

The Return from the Hunt, 1660s

Oil on canvas; 74.3 x 63.5 cm (29 1/4 x 25 in.)
Purchased in part with funds realized from the sale
of paintings donated by Burton Fredricksen and
William Garred
2006.36

Hubert Robert (French, 1733–1808)

Demolition of the Château of Meudon, 1806

Oil on canvas; 113 x 146 cm (44 1/2 x 57 1/2 in.)
Purchased in part with funds realized from the sale
of paintings donated by Peter and Iselin Moller, Dr.
Walter S. Udin, and Howard Young
2007.4

Théodore Rousseau (French, 1812–1867)

Forest of Fontainebleau, Cluster of Tall Trees Overlooking the Plain of Clair-Bois at the Edge

of Bas-Bréau, ca. 1849–55
Oil on canvas; 90 x 116 cm
(35 7/16 x 45 11/16 in.)
2007.13

Jacques Joseph Tissot (French, 1836–1902)

Portrait of the Marquise de Miramon, née, Thérèse Feuillant, 1866

Oil on canvas; 128.5 x 76 cm
(50 9/16 x 29 15/16 in.)
2007.7

Juan de Valdés Leal (Spanish, 1622–1690)

The Exaltation of the Cross, ca. 1680

Oil on canvas; 76.2 x 113 cm (30 x 44 1/2 in.)
Anonymous gift in honor of Scott Schaefer
2006.20

Photographs

Robert Adams (American, b. 1937)

One photograph and three books, 1988–2005

Gelatin silver
Gift of Mary and Dan Solomon
2006.44

Bernd and Hilla Becher (German, 1931–2007
and b. 1934)

Two photographs, 1980

Gelatin silver
2006.24

Victoria Blasco (Mexican, b. 1954)

Five photographs, 1979–82

Gelatin silver
Gift of The Smeader Family
2006.49

Donald Blumberg (American, b. 1935)

Eighteen photographs, 1965–67

Gelatin silver
2006.22

Martha Casanave (American, b. 1946)

Four photographs, 2000–06

Gelatin silver, selenium toned
2006.21

Martha Casanave (American, b. 1946)

Three photographs, 1982–92

Gelatin silver, toned and gelatin silver
Gift of Ruth Mayerson Gilbert
2006.53

Carl Chiarenza (American, b. 1935)

Six photographs, 1959–75

Gelatin silver
2006.31

Imogen Cunningham (American, 1883–1976)

Six photographs, 1919–55

Gelatin silver
2006.25

Francesca Danieli (American, 1953–2006)

Gamma Knife portfolio, 2005

Iris print
Gift of Joe Mills in honor of Francesca Danieli
2006.56

Luc Delahye (French, b. 1962)

Aftermath in Meulaboh, January 9, 2005,

printed February 2006
Digital Chromogenic print (lightjet printer on
Kodak Endura paper); 175.9 x 241 cm
(69 1/4 x 94 7/8 in.)
2007.15

Mike Disfarmer (American, 1884–1959)

Three photographs, 1930–50

Gelatin silver
2006.27

John Divola (American, b. 1949)

Thirty-five photographs, 1977–78

Chromogenic print
Gift of Wilson Centre for Photography
2006.15

Doug DuBois (American, b. 1960)

My Sister, Lise and Spencer, New Jersey, 1999,

printed 2001
Chromogenic print; 50.8 x 61 cm (20 x 24 in.)
Gift of Nancy and Bruce Berman
2006.29

- Alfred Eisenstaedt (American, 1898–1995)
Twenty-five photographs, 1932–41
Gelatin silver
Gift of Nina and Leo Pircher
2006.50
- James Fee (American, 1949–2006)
Four photographs, 1956–2004
Gelatin silver
2006.28
- Jona Frank (American, b. 1966)
Clay #2, San Francisco, 2003
Chromogenic print; 27.8 x 35.7 cm
(10 15/16 x 14 1/16 in.)
2006.47
- Barrett L. Gallagher (American, 1913–1994)
Eleven photographs, 1937–48
Gelatin silver
2006.35
- Joseph-Philibert Girault de Prangey (French, 1804–1892)
Lotus Columns at Gournah, 1842–43
Daguerreotype; 18.7 x 12.1 cm
(7 3/8 x 4 3/4 in.)
2006.38
- Jan Groover (American, b. 1943)
Untitled [Kitchen still life], 1976
Color Polaroid; 61.7 x 52.8 cm
(24 5/16 x 20 13/16 in.)
Gift of Anne B. and Marvin H. Cohen
2006.40
- Hiroshi Hamaya (Japanese, 1915–1999)
Three photographs, 1955
Gelatin silver
2007.20
- Anthony Hernandez (American, b. 1947)
Beverly Hills #64, 1984, printed 2006
Cibachrome; 40.6 x 50.8 cm (16 x 20 in.)
2007.17
- Candida Höfer (German, b. 1944)
Herzogin Anna Amalia Bibliothek Weimar II 2004, 2004
Chromogenic print; 225.4 x 183.2 cm
(88 3/4 x 72 1/8 in.)
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2006.18
- John Humble (American, b. 1944)
Carson, November 13, 1979, 1979
Chromogenic print; 40.6 x 50.8 cm
(16 x 20 in.)
Gift of John Humble and the Jan Kesner Gallery
2006.45
- John Humble (American, b. 1944)
5200 Maywood Ave., Maywood, November 2, 1984, 1984
Chromogenic print; 40.6 x 50.8 cm
(16 x 20 in.)
Gift of Trish and Jan de Bont
2006.55
- John Humble (American, b. 1944)
Ten photographs, 1979–92
Chromogenic print
2007.2
- Graciela Iturbide (Mexican, b. 1942)
Twenty-eight photographs, 1979–90
Vintage gelatin silver
2007.11
- Kenro Izu (American, b. Japan 1949)
Blue #1067B, 2004
Platinum and palladium with cyanotype;
70 x 54.9 cm (27 9/16 x 21 5/8 in.)
Gift of Howard Greenberg
2006.37
- Wendell MacRae (American, 1896–1980)
Graphic Forms (Nude with martini glass), 1930s
Gelatin silver; 25.2 x 20.3 cm (9 15/16 x 8 in.)
Gift of Anne B. and Marvin H. Cohen
2006.39
- Pierpaolo Mittica (Italian, b. 1971)
Contaminated Lands, Kosli, Gomel Region (Belarus), 2002, printed 2006
Gelatin silver; 28 x 41.2 cm (11 x 16 1/4 in.)
2006.46
- Daido Moriyama (Japanese, b. 1938)
Eight photographs, 1995–2002
Gelatin silver
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2007.19
- Vik Muniz (American, b. Brazil 1961)
Saturn Devouring One of His Sons (After Francisco de Goya y Lucientes), 2005
Digital Chromogenic print; 237.5 x 189.2 cm
(93 1/2 x 74 1/2 in.)
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2006.17
- Bill Owens (American, b. 1938)
Seventeen photographs, 1968–70
Gelatin silver
2007.9
- Marc Riboud (French, b. 1923)
Ten photographs, 1998–2006
Gelatin silver
Gift of the artist
2007.3
- Milton Rogovin (American, b. 1909)
Eight photographs, 1958–81
Gelatin silver
Gift of David Knaus
2006.16
- Milton Rogovin (American, b. 1909)
Three photographs, 1960s
Gelatin silver
Gift of Laura M. and John V. Knaus
2006.52
- Clifford Ross (American, b. 1952)
Mountain IV, 2004
Chromogenic print; 190.5 x 330.2 cm
(75 x 130 in.)
Gift of Fiona and Stan Druckenmiller
2006.54
- Mark Ruwedel (Canadian/American, b. 1954)
Five photographs, 1996–2001
Gelatin silver
2006.32
- Masato Seto (Japanese, b. 1953)
Ten photographs, 1996–2005
Chromogenic print
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2006.34
- Toshio Shibata (Japanese, b. 1949)
Eight photographs, 1988–95
Gelatin silver
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2006.19
- Julius Shulman (American, b. 1910)
Three photographs, 1954–63
Gelatin silver
2006.48
- Aaron Siskind (American, 1903–1991)
Twenty photographs, 1942–86
Gelatin silver
Gift of Carmel M. Fauci
2006.51
- Madoka Takagi (Japanese, b. 1956)
Twelve photographs, 1994–2001
Platinum
Gift of Mary and Dan Solomon
2006.43
- Jerry Uelsmann (American, b. 1934)
Two photographs, 1971–75
Gelatin silver
Gift of Anne B. and Marvin H. Cohen
2006.41
- Camilo José Vergara (American, b. Chile 1944)
Five photographs, 1980–2001
Chromogenic print
Gift of Nancy and Bruce Berman
2006.30
- Carrie Mae Weems (American, b. 1953)
After Manet, 2003
Dye coupler (in gray tones), wood and convex glass;
84.3 cm (33 3/16 in.)
2006.33
- Henry Wessel, Jr. (American, b. 1942)
Five photographs, 1969–75
Gelatin silver
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2007.18

Edward Weston (American, 1886–1958)
Frederick Sommer, 1944
Gelatin silver; 9.1 x 10.2 cm (3 9/16 x 4 in.)
2007.10

Marion Post Wolcott (American, 1910–1990)
Nineteen photographs, 1939–40
Gelatin silver
2007.8

Sculpture & Decorative Arts

Balthasar Griessmann (German, 1620–1706)
Ivory goblet, ca. 1680
Ivory; 52.5 cm (20 5/8 in.)
2006.26

Georges Jacob (French, 1739–1814)
Pair of folding garden chairs (chaises de jardin),
1786
Painted beech and oak; leather; oilcloth;
horsehair upholstery; iron mounts, hinges
and upholstery nails. Gift of Waldo Fernandez
2006.42

Limoges School (French)
Christ in Majesty, ca. 1188
Copper (half relief), engraved, gilt, champlevé
enamel; 45.4 cm (17 7/8 in.)
2007.6

J. Paul Getty Museum Exhibitions

Opening at the Getty Center between July 1, 2006, and June 30, 2007

Rubens and Brueghel: A Working Friendship

July 5–September 24, 2006

Between 1598 and 1625, Antwerp's most eminent painters, Peter Paul Rubens and Jan Brueghel the Elder, jointly produced sophisticated, beautiful works that transformed the Flemish tradition of painting. Exploring their friendship and fruitful partnership, this exhibition assembled more than a dozen of their collaborations together with important co-productions made with their Flemish contemporaries. The exhibition was co-organized by the Getty Museum and the Royal Picture Gallery Mauritshuis, The Hague.

Rubens and His Printmakers

July 5–September 24, 2006

Peter Paul Rubens employed a small army of artists to make prints after his most successful paintings, drawings, and tapestry designs, thus increasing his fame throughout Europe. This exhibition explored the close working relationship between Rubens and his printmakers. Rubens encouraged his artists to modify his compositions, which he also often reworked. In attempting to meet Rubens' demands, his printmakers contributed to the development of Western printmaking techniques.

Casting Nature: François-Thomas Germain's Machine d'Argent

July 11, 2006–March 25, 2007

This exhibition highlighted the recent acquisition of a unique silver sculpture, *La Machine d'Argent* (1754), made by the French royal silversmith François-Thomas Germain (1726–1791). The exhibition placed the sculpture—an assemblage of game birds, a rabbit, and vegetables—within the context of French mid-18th-century art, as illustrated through select loans of paintings and prints along with other works in silver and gilt bronze in the Getty Museum's collection.

Landscape in the Renaissance

August 1–October 15, 2006

The Renaissance witnessed a renewed awareness of the visible world and a pressing need to describe natural phenomena—rain, atmosphere, and the play of light—faithfully and with conviction. This exhibition explored the rapid and exciting development of landscape settings in art of the Renaissance, especially through examples in the Getty Museum's collection of illuminated manuscripts.

From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden

October 5, 2006–April 29, 2007

Emerging from a partnership between the Getty Museum and the Dresden State Museums, this exhibition presented a select group of paintings from the Galerie Neue Meister, one of the foremost collections of 19th- and 20th-century German art, the Museum of Modern Art in New York, and two private collectors. Not a traditional survey, the exhibition presented 18 works by the two best-known painters from Dresden: Caspar David Friedrich (German, 1774–1840), the key voice of German Romanticism, and Gerhard Richter (German, b. 1932), the most significant German artist working today.

Public Faces/Private Spaces: Recent Acquisitions

October 10, 2006–February 4, 2007

Recently acquired work by four mid-career American photographers—Donald Blumberg, Bill Owens, Anthony Hernandez, and Mary Ellen Mark—was presented in this exhibition, with an emphasis on images made from the mid-1960s through the early 1980s. Incorporating elements of portraiture, social documentation, and street photography, the work of these photographers demonstrates a commitment to observing the people and places that define community.

Guercino: Mind to Paper

October 17, 2006–January 21, 2007

Called “the Rembrandt of the South,” Guercino (Italian, 1591–1666) was one of the most accomplished Italian draftsmen of the 17th century. This exhibition highlighted his extraordinary draftsmanship, wide-ranging inventiveness, unusual working method, and ability to capture drama and movement. The exhibition consisted of more than 30 drawings by Guercino, a majority from London's Courtauld Institute of Art, with other loans as well as works from the Getty Museum's collection.

Where We Live: Photographs of America from the Berman Collection

October 24, 2006–February 25, 2007

Featuring 168 prints drawn from the Berman collection as well as a selection of loans, this exhibition highlighted the diverse work of 24 important contemporary photographers from across many regions of the country. The result was a wide-ranging survey of time and place in the United States since the 1960s. The exhibition inaugurated the new Center for Photographs at the Getty Center.

The Gospels in Medieval Manuscript Illumination

October 31, 2006–January 7, 2007

This exhibition explored the forms of decoration associated with the Gospels of Matthew, Mark, Luke, and John and included portraits of the four Evangelists, illustrations of the life of Christ, and the ornamentation of canon tables. It included many of the Getty Museum's early manuscripts, including a Greek New Testament dated 1133, as well as a number of later Armenian manuscripts.

Holy Image, Hallowed Ground: Icons from Sinai
November 14, 2006–March 4, 2007

This exclusive presentation featured a selection of artistic treasures from the Holy Monastery of Saint Catherine at Mount Sinai, Egypt, which possesses one of the world's finest collections of Byzantine icons and manuscripts. Forty-three icons, five manuscripts, and several precious objects used in the celebration of the liturgy were on view. The exhibition also featured a film about the monastery and the site, including footage of Greek Orthodox Easter services.

French Manuscript Illumination of the Middle Ages

January 23–April 15, 2007

Throughout the Middle Ages manuscript illumination was a major art form in France. This exhibition of 25 manuscripts and leaves from the Getty Museum's collection highlighted the achievement of French painting in books from the 800s to the 1500s. It traced manuscript production from its origins in early monastic centers through its expansion into cities, and explored the relationship between painting on panel and manuscript painting in the later Middle Ages and Renaissance.

Made for Manufacture: Drawings for Sculpture and the Decorative Arts

February 6–May 20, 2007

Many of the greatest draftsmen of the Renaissance and Baroque eras made drawings for sculpture and the decorative arts. This exhibition comprised drawings for objects to be executed in a range of media and explored how artists translated two-dimensional designs into three-dimensional objects. Spanning the 1400s to the 1700s, the exhibition included drawings from the Italian, German, French, Spanish, Netherlandish, and Flemish schools, the majority from the Getty Museum's collection.

Sigmar Polke: Photographs, 1968–1972

February 20–May 20, 2007

This presentation of 35 photographs by Sigmar Polke (German, b. 1941) included still-life compositions of objects that the artist has found in his studio or excerpted from popular culture, as well as multiple exposures and prints developed in a manner that emulates his predilection to layer unrelated subjects and techniques in his painting. These photographs constitute an important component of the Getty Museum's holdings of work by painters who have turned to the camera.

Zoopsia: New Works by Tim Hawkinson

March 6–September 16, 2007

To inaugurate a series of artists' projects at the Getty Museum, internationally recognized Los Angeles-based artist Tim Hawkinson (American, b. 1960) created four new works for first-time display. *Zoopsia*, a menagerie of zoological forms using common household and industrial items, offered playful, alternative perspectives on the natural world. Concurrently, *Überorgan*, described by Hawkinson as a massive, self-playing, walk-in organ of balloons and horns, was installed in the Museum Entrance Hall for its Los Angeles debut.

The Old Order and the New: P.H. Emerson and Photography, 1885–1895

March 27–July 8, 2007

Peter Henry Emerson (British, 1856–1936) photographed the region of East Anglia in England during the late 19th century, a time when traditional life and work there was threatened by advances in technology. This exhibition explored Emerson's passion for recording customs that were unaffected by the Industrial Revolution and placed his photographs in the context of paintings and etchings of the period. Organized by the National Museum of Photography, Film, and Television in Bradford, England.

A Place in the Sun: Photographs of Los Angeles by John Humble

March 27–July 8, 2007

John Humble (American, b. 1944) has lived and worked in Los Angeles for 30 years. During this time he has created a strong body of photographs inspired by architecture and its surrounding natural environment, often focusing on the incongruities and ironic juxtapositions of the Southern Californian landscape. This exhibition featured approximately 35 color photographs, many of which were acquired by the Getty Museum in 2006, with the generous assistance of the Getty Museum Photographs Council.

Radiant Darkness: The Art of Nocturnal Light

April 24–July 22, 2007

This exhibition explored the representation of light in darkness by artists from the 15th to the 17th century, examining the technical means and visual strategies implemented by the artists as well as the symbolic, religious, and political implications of the imagery. *Radiant Darkness* featured 21 objects in a variety of media from the collections of the Getty Museum, the Getty Research Institute, the Grunwald Center for Graphic Arts at the Hammer Museum, and the Huntington Art Collections.

Oudry's Painted Menagerie

May 1–September 2, 2007

Jean-Baptiste Oudry (French, 1686–1755) was one of the finest painters of animals in European art. This exhibition featured his vibrant animal portraits, including a life-size portrait of a rhinoceros named Clara—the subject of a multiyear project of the Getty Museum's paintings conservation department. Also included were decorative arts inspired by the craze for exotic animals in 18th-century Europe. Organized by the Getty Museum with the Staatliches Museum Schwerin and the Museum of Fine Arts, Houston.

Medieval Beasts

May 1–July 29, 2007

This exhibition focused on the central role of beasts both in medieval art and the medieval conception of the world. *Medieval Beasts* featured manuscripts drawn from the Getty Museum's collection, including its two popular French bestiaries and new acquisition, the *Northumberland Bestiary*, as well as a lively manuscript of Aesop's fables.

Defining Modernity: European Drawings, 1800–1900

June 5–September 9, 2007

This exhibition surveyed the depth and variety of 19th-century draftsmanship with works from the Getty Museum's collection and loans from the Courtauld Institute of Art, London. Featuring works by artists such as Edgar Degas, Vincent van Gogh, and Georges Seurat, this exhibition inaugurated the new galleries for drawings at the Getty Center.

Manet's Bar at the Folies-Bergère

June 5–September 9, 2007

This focus exhibition highlighted one of the great masterpieces of 19th-century French art, *A Bar at the Folies-Bergère*, the 1882 Salon painting by Édouard Manet (French, 1832–1883) on loan to the Getty from the Courtauld Institute of Art, London. The exhibition ran concurrently with *Defining Modernity: European Drawings, 1800–1900*, which also featured several Courtauld loans.

Opening at the Getty Villa between July 1, 2006, and June 30, 2007

Enduring Myth: The Tragedy of Hippolytos and Phaidra

August 24–December 4, 2006

Co-organized by the Getty Museum and the Getty Research Institute, this exhibition accompanied performances of Euripides' *Hippolytos* in the Villa's Barbara and Lawrence Fleischman Theater. It assembled 40 objects, from antiquity to the present, to illustrate the enduring allure of the myth of Phaidra's tragic love for Hippolytos. *Enduring Myth* included an ancient vase, a medieval manuscript, early photographs, and modern film stills from collections around the world, as well as the Getty's holdings.

Stories in Stone: Conserving Mosaics of Roman Africa; Masterpieces from the National Museums of Tunisia

October 26, 2006–April 30, 2007

Between the second and sixth centuries, thousands of elaborate mosaics were fashioned to decorate the floors of both public buildings and private houses in Roman North Africa. A selection of mosaics from Tunisia was on view in this exhibition, which also included extensive material on their conservation. The exhibition was co-organized by the Getty Museum, the Getty Conservation Institute, and the Institut National du Patrimoine, Tunisia.

Molten Color: Glassmaking in Antiquity

January 11–April 23, 2007

The Getty's recent acquisition from the Oppenländer collection of over 350 pieces of ancient glass was the focus of this exhibition. Remarkable for their high quality and chronological breadth, the roughly 180 works on view were accompanied by videos illustrating ancient glassmaking techniques.

Greeks on the Black Sea: Ancient Art from the Hermitage

June 14–September 3, 2007

At the end of the seventh century B.C., Greek city-states created settlements in the northern Black Sea region, which became wealthy through trade with indigenous tribes. Local artisans produced objects that linked Greek artistic traditions with the cultures of the Eurasian steppes. A collaboration between the State Hermitage Museum, Saint Petersburg, and the Getty Museum, this exhibition featured objects of the Greek and Roman periods that demonstrate the high aesthetic quality of these works of art.

J. Paul Getty Museum Guest Scholars

The J. Paul Getty Museum Guest Scholar Program is a residential, three-month fellowship for scholars whose research is best pursued in the context of the Museum's collections and in contact with its staff and the resources of the Getty Research Institute. The program is by invitation.

Projects listed represent scholars' primary research while in residence.

2006–2007 Museum Guest Scholars

Annear, Judy. Art Gallery of New South Wales, Sydney, Australia. Research August Sander's role in the development of modernist photography, the very particular nature of his photographic project, and the social and political context within which he worked by studying the Getty Museum's collection of Sander photographs in preparation for an exhibition of his work in Australia.

Bonnett, Xavier. Master Upholsterer; Ph.D. candidate in the history of art, Ecole du Louvre, Paris, France. Undertake a detailed technical study of two very rare examples of original and second-generation upholstery in the Getty's collection, building upon Bonnett's archival knowledge of the upholsterer's trade in 18th-century France. Work with conservators and curators to better understand 18th-century French upholsterers' workshop and commercial practices through these objects.

Busby, Keith. The University of Wisconsin-Madison. Through a close examination of codicological, historical, and art-historical aspects of a corpus of French romance manuscripts, cast light on the role of such literature in 14th-century Italy and 15th-century Burgundy.

Ekserdjian, David. University of Leicester, England. Write a book that studies the way Italian artists from the late 15th century to the early 17th century used drawings to make their paintings, focusing on specific projects by artists including Leonardo, Correggio, Federico Barocci, the Carracci, and Guercino.

George, Herbert. University of Chicago, Illinois. Conduct final research for writing a book about sculpture. The goal of the book is to provide a basic framework to encourage a deeper understanding of sculpture, offering a useful introduction to critical consciousness by understanding how the objects in our world are basic to living with an awareness of our made environment.

Heydenreich, Gunnar. Restaurierungszentrum der Landeshauptstadt Düsseldorf, Germany. Research the bleaching of artists' canvases and reconstruct, in collaboration with the Getty Conservation Institute, the bleaching techniques as described in detail in 16th-century treatises from St. Gallen to find out whether changes in the fibers or residues can be identified by analytical methods.

Jürgens, Martin Carlos. Atelier für Fotorestaurierung, Hamburg, Germany. Write the text for a publication on the identification and conservation of digital prints and complete analysis and imaging for the publication, which will be geared towards photograph conservators, curators, artists, and collection caretakers.

Vergara, Alexander. Museo Nacional del Prado, Madrid, Spain. Complete research for the summer 2007 exhibition celebrating the innovative Flemish landscape painter Joachim Patinir, and prepare the main essay for the catalogue.

J. Paul Getty Museum Councils

For July 1, 2006, through June 30, 2007

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For July 1, 2006, through June 30, 2007

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 Rose Bernard
 Lawrence Bernhardt
 Kit Bessenbacher
 Marvin Biers
 Reva Biers
 Tamara Bietzel
 Dona Bigelow
 Celile Billauer Gifford
 Leah Bird
 Lena Black
 Charles Blakelock
 Margaret Blakelock
 Charlene Bleakley
 Danielle Boisson-Schmit

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| Marne Bonwitt | Olivia Davidson | Lorna Gerry | Elma Hovanessian | Valerie Kunz | Joan Maturko |
| Dan Boone | Kaye Davis | Charles Gherardi | Diane Howard | Angela Lage | Pamela Mazoue |
| Bonnie Borenstein | Kharye Davis | John Gill | Li-Fang Hsu | Barbara Lake | Judith McCarthy |
| Marianella Botto | Maria Davis | Jung-Mi Gilson | Linda Huff | Stacey Lan | Mary Ann McClelland |
| Nancy Boudry | Owen Davis | Catherine Gin | Jo Hunt | John Landau | Mary Jane McClintock |
| Gary Boyd | Judith Day | Jan Gleason | Diana Hurst | Sharon Lannan | Jane McConnell |
| Suzette Boyd | Julianne Dayer | Anilka Glover | Rhonda Hussainy | Susan Laskin | Laurette McCook |
| David Brewer | Kelly de Jarnette | Luz Godina | Jinsook Hwang | Gloria Lasky | Bonnie McCord |
| Ilene Brick | Olga de la Vega | Jackie Goldberg | Claire Hyman | Nelly Lay | Anne McElravey |
| Karl Brix | Albert Degendorfer | Jay Goldberg | Elizabeth Hyman | Becky Learner | Mary Ann McGaughey |
| Karen Brower | Rosel Degendorfer | Nancy Goldberg | Paul Iyer | Anne Lee | Mary Margaret |
| Beverly Brown | Fernando Del Rio | Arlene Goldman | Amy Jackson | Carol Lee | McGuire |
| Christine Brown | Larissa Delgadillo | Sylvia Goldstein | Isaac Jakubowicz | Donna Lee | Judith McHenry |
| Elsie Brown | Paul Denning | Barbara Gollin | Mary Janos | Lillian Lee | Ashley McIntosh |
| Lucy Brown | Susan Devlin | Jeanine Gomez | Fran Janovitz | Wesley Lee | Shirley McClauslin |
| Robert Brown | Rebecca Diaz | Lelia Gomez | Raymond Jassak | Leah Lehmbeck | Lina Medvetsky |
| Marilyn Brunson | Lois Dickinson | Silvia Gonzalez | Kyle Jazwan | Susan Leigh | Catherine Meehan |
| Rochelle Buley | Joanne Dietch | Genevieve Gonzalez- | Louvenia Jenkins | Ena-Maria Lemke | Karen Meler |
| Toby Burke | Mel Dimicali | Turner | Gail Jennings | Thomas Lenehen | Roberta Mendelsohn |
| Victoria Burner | Carole Dool | Megan Gorman | Stephanie Jewell | Joan Lenoff | Anna Mercaldi |
| Darlene Burton | Terri Dool | Sonia Gottlieb | Carrie Jones | Carol Levitt | Jana Messih |
| Gail Burton | Marcela Downing | Jerome Gottschalk | Maureen Jones | Carolyn Levy | Alexander Mihalyovich |
| Patricia Busch | Cynthia Drake | Myrna Gracon | Virginia Jubert | Steven Levy | Rolanda Milan |
| John Cairns | Joan Dreifus | Debra Graham | Elizabeth Juncosa | Sherrie Lewandowski | Gilda Miller |
| Pat Cairns | Victoria Duistermars | Tom Graham | Kirsten Kakadelas | Linda Lewin | Paul Millman |
| Peggy Calamaro | Jackie Dyer | Shirley Green | Edith Kalmar | Janina Ley | Nancy Minkow |
| Gabriel Calfas | Joyce Edelman | Sam Griffith | Joyce Kamin | William Lickley | Virgil Mirano |
| Bill Calhoun | George Edgington | Sylvia Griffiths | Lucy Kara | Beverly Lieberman | Pouran Mirtaheri |
| James Callaway | Heidi Ehrke | Leonie Gross | Gretchen Karl | Mira Lieberman | Susann Monroe |
| Aleve Camcigil | Barbara Eichorn | Lestary Gunawan | Annette Katz | Berna Linden | Giovanni Monterroso |
| Gina Campbell | Michael Eisenberg | Sharyn Gunter | Nancy Kelly-Marquez | Donald Lipschutz | Barbara Montgomery |
| Phyllis Carbone | Chris Ericson | Judy Gyulai | John Kennedy | Catheryne Lobl | Jim Morgan |
| Chris Cardet | Patricia Espindola | Risa Hamburger | Lori Kerman | Leigh-Anne Locke | Kazuko Morita |
| Elsie Cedar | Lupe Espinoza | Pamela Hamilton | Leah Kerr | Carolyn London | Heather Moro |
| Caroline Cernik | Edgar Estrada | Lynn Hamm | Rima Kevorkian | Nicole Lopez | Anita Morris |
| Shelly Chambers | Marc Etterman | Ted Hanf | Samantha Khalili | Len Lorber | Jim Morris |
| Karen Chapman | Yu-Chu Evans | Susan Harris | Ashraf Khan | Rhea Lorber | Jim Moser |
| Mei Ling Cheng | Olivia Eveslage | Elizabeth Hartog | Nicole Khatabi | Laurence Lordan | Phil Morrow |
| Rose Cheng | John Ezmirlian | Arlene Hartung | Kristen Kido | Angela Lozano | Betty Mueller |
| Yu-Feng Chou | Jill Ezzell | Fleurette Haynes | Rosmarie Kienzle | Eva Lunday | Mariam Munjee |
| Gloria Chow | Patricia Falcioni | Jo Hearn | Hyebum Kim | Agnes Lunetta | Liz Murphy |
| Gordon Clark | Diane Fantl | Gordon Hearne | Young Kim | Irene Lutz | Mary Murphy |
| Joan Clark | Mike Farkas | Elsie Hecox | Marie Kincannon | Gary Mac Lean | June Nagano |
| Charles Cleland | Cheri Kelson Faulk | Cecilia Heianna | Linda King | Sue Mac Lean | Robert Nagayama |
| Sue Clinesmith | Ilene Feinstein | Norval Heisey | Ron Kinney | Jerry Machado | Diane Nakamura |
| John Clute | Jules Feir | John Helm | Kathe Kirrene | Renny Maddox | Nuchi Nakornsri |
| Dorothy Cohen | Mel Fields | Jeanne Heneghan | Mia Kjerulf | M. Ann Sheen MaGee | Guhrun Naschak |
| Sumako Cohrs | Dennis Fill | Paris Heric | Linda Kleiger | Phyllis Mahler | Doreen Naylor |
| Veronique Colas | Jenny Fisher | Jim Heubach | Renee Klein | L. Anne Mainieri | Betty Nealis |
| Lorraine Colich | Shirley Ford | Haettie Heydon | Walter Klein | Joe Maiorana | Sharron Nelson |
| Stanley Cooke Mathews | CJ Franz | Maria Hiatt | Elizabeth Klimas | Michael Maizels | Roberta Nethercutt |
| Gerie Coombs | Inge Friedman | Marianne Hickey | Malcolm Klugman | Steve Maline | Sharon Newman |
| Susan Cornner | Adrienne Fritz | Katina Hicks | Ronald Knechtl | Richard Mallek | Barbara Nichols |
| Salette Corpuz | Raymond Fuernkaes | Jeanie High | Gloria Koenig | Agnes Maniskas | Sybil Nisenholz |
| Virginia Coughlin | Michael Fujita | Renate Hild | Suzanne Koller | Jim Maniskas | Karen Norris |
| Cathy Crail | Cherry Fuller Aylott | Carol Hillman | Sydney Korobkin | Maxine Marcher | Bianca Novarese |
| Patricia Crigger | Candace Fullmer | Karen Hirschhorn | Vassilia Kosma | Joanne Mardesich | Jonathan Nowak |
| Sue Crose | Mary Furia | Richard Hirschhorn | Natasha Kostan | Temmie Margolis | Constance Nyhan |
| Paul Cudney | Dorothy Gach | Donald Hodes | Wayne Kostman | Barbara Martin | Carol O'Connor |
| Halina Czyzewski | Gayle Galvez | John Holland | Bruce Kragen | Margaret Martin | Patricia Odegard |
| Clarence Dabbay | Jennifer Gandin | Michael Holz | Olivia Kragen | Michael Martin | Cynthia Olson |
| Sharon Daly | Arlene Gardner | Carroll Hood | Victoria Kramer | Cristina Martinez | Barbara Oltmann |
| Denise Danne | Joan Geller | Rebecca Hopkins | Jodi Kriens | Miguel Martir | Brenda Ortega |
| Susan Dashe | Frances Gellerman | Ann Harper Horn | Jane Kubrin | Mia Marzan | Elizabeth O'Sullivan |
| Barbara Daugherty | Thisbe Gensler | Margaret Horst | Trudy Kuijpers | Katherine Matthews | Judith Pack |
| Bonnie Davidoff | Tina Geransar | Lucie Hostalek | Tatsuo Kumagai | Art Mattox | Chuck Panama |

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| Barbara Papkoff | Lilit Sadoyan | Debra Stramaglia | Jennifer Woodward |
| Linda Park Newland | Gwendolyn Safier | Rosalie Strauss | Mia Xavier |
| Maryrose Passarelli | Ramona Salgado | Lynn Suffin | Shin Yang |
| Rachel Patt | Stanley Salmore | Ann Sullivan-Pearre | Sharon Yee |
| Nancy Pau | Anabella Sanchez | Rika Suzuki | Mei Ling Yeh |
| Ed Pauley | Lisa Sarkin | Susanne Swift | Grace Yeh |
| Alice Pego | Judith Saunders | Claude Monique Tait | Gulcin Yilmazer |
| Silvia Pereira | Mary Sawin | Anne Tarkanian | Etsuko Yoshida |
| Jill Perri | Ricki Sawyer | Judy Tarre | Gary Yoshida |
| Marsha Piorkowski | Elsie Scarano | Rima Tarshis | Giovanna Zamboni |
| Terry Piper | Stephen Scarff | Ada Taylor | Rebecca Zamora |
| Holly Poer | Elsbeth Schaar | Fae Taylor | Rachael Zanka |
| Helene Poletti | Mary Lou Schackman | Aprylle Taylor | Cecilia Zarate |
| Margarita Pond | Karen Schaefer | Richard Teresi | Norm Zareski |
| Jennifer Ponthold | Berwin Schindel | Clinton Ternstrom | Lorraine Zecca |
| Lorraine Potts | Norma Schlesinger | Dorothy Thomas | Yvonne Zellmer |
| Barbara Pritzkat | Christine Schmidt | Carol Thompson | George Zermeno |
| Betty Putnam | Wim Scholten | Nancy Thompson | Salpy Zetlian |
| Gayle Rabinovitz | Allmut Schramm | Robert Thompson | Ewa Zielinska |
| Yvonne Raffaele | Karin Schratte | Stephen Thorne | Jerry Ziesmer |
| Cloris Ramos | Toby Schreiber | Terilyn Tilton | Suzanne Ziesmer |
| Shelley Rands | Katherine Schulz | Michael Timmons | Louise Ziff |
| Barbara Ratner | Herbert Schwarz | Makiko Tohmatsu | Lucy Zuyovich |
| Eve Reagan | Lucy Schwartz | Karen Tokubo | |
| Virginia Redel | Ann Sears | Valerie Tomashevsky | |
| Eva Reid | David Sears | Letty Totemwongse | |
| Larry Reilley | Marina Segall | Elizabeth Trainor | |
| Rebecca Reimer | Elidia Segura | Don Tremblay | |
| Jan Sender Reitman | Lois Seufert | Ruth Trostle | |
| Randi Renaud | Aline Seydoux | Harriet Trunk | |
| Tommy Renault | Joana Sguario Da Silva | Lilly Tsukahira | |
| Fort Reyes | Masumi Shanahan | Marilyn Tusher | |
| Sue Rezaei | Erich Shanon | Angeline Twarynski | |
| Thomas Rhodes, Jr. | Janet Shapiro | James Tyler, Jr. | |
| Peggy Richman | Sue Shapses | Laura Updegraff | |
| Lorraine Richmond | Jean Sharp | Helene Van Wormer | |
| Marsha Rimbach | Sharon Sharpe | Mike Vaystub | |
| Carmen Rivera-Mann | Shelley Shen | Rae Walker | |
| Marilyn Roberts | Ginny Shields | Suzanne Warren | |
| William Roberts | Jacque Shriber | Manny Warson | |
| Cynthia Robinson | Sally Shu | Taneka Washington | |
| Emma Robinson | Jacqueline Shubitowski | Leon Waxman | |
| Olga Robinson | Renee Shulman | Gail Weiland | |
| Robert Robinson | Sandra Shwartz | Lillian Weiland | |
| Claire Robles | Damaritz Sierra | Diane Weinstein | |
| Ed Roche | Rosemary Sierra | Madelyn Weisman | |
| Hugo Roche | Barbara Silver | Cathleen Wells | |
| Robin Rock | Joan Silver | Adrienne White | |
| Sandra Rojas | Barbara Simkin | Leone White | |
| Renaee Rollo | Lorraine Simonton | Lorna White | |
| Gina Romo | Carleigh Simpson | John Whoriskey | |
| Robert Rose | Raymond Singer | Jessica Wick | |
| Lou Rosen | Rhona Singer | Despina Wieseneck | |
| Donald Rosenberg | Sandee Singer | Anna Margaret Wilczek | |
| Marcela Rosenberger | Paula Sleeth | Heidi Wilde | |
| Mary Louise Rowsell | Marie Sloan | June Wilding | |
| Nancy Rubens | James Smith | Linn Wile | |
| Betty Rubly | Eva Sokolow | Patricia Williams | |
| Phil Ruggeiro | Carla Staight | Marie Wilson | |
| Paula Ruiz | Nikki Stambolis | Sidney Wineberg | |
| Manfred Runkel | Laura Stanislawski | Red Winter | |
| Jeniffer Ruther | Bonnie Stark | Mika Winterer | |
| Winifred Rutter | Daniel Stark | Toby Wolfberg | |
| Lumsden | Thelma Starr | Lillian Wong | |
| Emma Sachs | Patricia Stoffel | Tammi Wong | |
| Anne Sacks | Sandy Stoller | Vivian Wood | |



The Getty Research Institute

Susan M. Allen, *Interim Director and Chief Librarian*

The Getty Research Institute is dedicated to furthering knowledge and advancing understanding of the visual arts. Its Research Library with special collections of rare materials and digital resources serves an international community of scholars and the interested public. The Research Institute creates and disseminates new knowledge through its expertise, its active collecting program, public programs, institutional collaborations, exhibitions, publications, digital services, and residential scholars program. The activities and scholarly resources of the Institute guide and sustain each other and, together, provide a unique environment for research, critical inquiry, and debate.



Above: Giovanni Battista Piranesi. *The Pier with a Lamp*, ca. 1749. Etching, engraving, sulphur tint, and burnishing. Partial gift of Dr. Richard A. Simms. (GRI)

Left: Ushio Shinohara performed *Boxing Painting* (1961) at the Getty Center on April 27, 2007, as part of the GRI's multimedia festival "(Rajikaru!) Experimentations in Japanese Art, 1950–1975."

Research Institute as Research Laboratory

During this report period, the Getty Research Institute (GRI) continued to hone its focus as a “research laboratory” for the study of the visual arts. Just as the chemist or biologist employs a laboratory in the traditional sense, the GRI provides the art history community with a “laboratory” of equal importance for making discoveries and developing new ways of seeing and understanding based on the study of both primary material/evidence and the secondary or supporting literature of the field. In order to make this art history laboratory more available to graduate students and scholars, the Research Library extended the hours of the reading room dedicated to the use of rare materials to coincide with the hours of the general library. This amounts to nine hours per day, six days per week, or 54 hours each week in which researchers can move between rare original and often unique archival materials, documentary photographs, prints, rare books and periodicals, and the scholarly record as it appears in non-rare books, periodicals, and online databases to create new knowledge. Wireless access throughout the GRI building now allows researchers to carry their laptops into the special collections reading room to work with rare materials and digital databases and resources simultaneously.

A newly emergent GRI focus on “Knowledge Management” led to a staff retreat in July 2006, and six working groups addressed key aspects of proposed GRI digital development. Resulting recommendations produced several initiatives focused on technical infrastructure, content selection, and systems integration. Pilot projects supporting programs in several areas are already up and running.

Participants in the GRI's workshop "Photographs of China: Ti and Yong, Essence and Innovation," held at the Getty Center on December 11–12, 2006. Pictured left to right: Shana Brown, University of Hawaii; Gail Feigenbaum, Getty Research Institute; Frances Terpak, Getty Research Institute; Katja Zelljadt, Getty Research Institute; John Haddad, Pennsylvania State University, Harrisburg; Linlin Wang, Getty Research Institute; Régine Thiriez, independent scholar; Oliver Moore, University of Leiden; Wen-Hsin Yeh, University of California, Berkeley; Wu Hung, University of Chicago; Weston Naef, J. Paul Getty Museum; Jeff Cody, Getty Conservation Institute. Not pictured: Ann Lacoste, J. Paul Getty Museum



Paul Gauguin. *L'Enlèvement d'Europe*. Woodcut, 1928. Gift of the Kelton Foundation. (GRI)

Experience has taught us that an encounter with original materials, be they art or archival, is a sure way to launch a discussion that is not only spirited but also likely to raise new questions and lead to new insights. In the spirit of the research laboratory, we experimented with new program formats we have called “labs” that were driven by precisely this kind of encounter. Several times this year small cross-disciplinary groups of curators and academics gathered for intense examination of and discussion over original materials. The subjects considered ranged widely across the collections, including early photographs of China, documentation of Mesoamerican archaeology, and Russian avant-garde books. Curators shared their expertise with colleagues in the university who were thrilled to have the chance to interact with the material, which was often new or little known to them. The discussions broke new ground in more ways than we could count, frequently overthrowing received assumptions about the subject matter. According to the participants’ own testimony the labs had the effect of changing their thinking—sometimes radically—enhancing their research and teaching, while at the same time feeding directly into publications and exhibitions of the GRI.

Collections and research found spectacular expression in *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950–1970*, drawn entirely from GRI collections, as well as the accompanying publication and events. The first exhibition in Los Angeles to focus on historical and contemporary Japanese art, it was described by *Modern Painters* magazine as “an action-packed minisurvey” that “found clever ways to honor the spirit of now vintage works.” It inspired an extraordinary series of programs that the GRI organized in collaboration with sister institutions in Los Angeles. Highlights included a screening series at the Getty and the Museum of Contemporary Art, Los Angeles, tracing the development of Japanese video; and the three-day conference titled



Augustus Le Plongeon. *The Plongeon in their living quarters in the Governor's Palace, Uxmal*. Collodion print, ca. 1874. (GRI)

“(Rajikaru!) Experimentations in Japanese Art, 1950–1975,” co-organized by the GRI and PoNJA-GenKon (Post-1945 Japanese Art Discussion Group) with additional support from the Center for Japanese Studies at the University of California, Los Angeles (UCLA), the Japanese Consulate, and the Japan America Society. The first significant conference on the West Coast dedicated to this era of Japanese art began with a half-day festival that included film screenings, interactive works by Yoko Ono, a live performance by Ushio Shinohara, and a concert in which artists such as Kosugi Takehisa played visual music scores from the exhibition. On the second day, scholars, curators, and artists from four continents gathered for a scholarly conference, and, on the third day, a workshop at the Hammer Museum at UCLA focused on graduate student work, with participants from the Getty conference acting as respondents and moderators.

This year the collections also fueled an ambitious international research project embedded in the 2006–2007 GRI scholar year on the theme of Religion and Ritual. Several members of the scholar group have for many years been studying Bernard Picart’s remarkable nine-volume copiously illustrated publication, *Cérémonies et coutumes religieuses de tous les peuples du monde*. This early Enlightenment encyclopedic study of the world’s religions became the topic of a specialized seminar within the larger scholar seminar, and it was also the subject of the annual consortium seminar offered by Getty scholars to graduate students in the local university community. In one of its pilot digital projects, the GRI undertook the digitization of Picart’s massive publication. A collaboration with UCLA, the University of Utrecht, and the Huntington Library made it possible to digitize French, German, Dutch, and English editions as well, resulting in a comprehensive visual and textual

Right: Josef Čapek. Linocut book cover of Jiří Haussmann, *Občanská válka: politické verše*, Prague, 1923. Gift of Manfred and Hanna Heiting. ©Heirs of Josef Čapek. Josef Čapek collection (GRI)

Carl Ernst Hinkefuss. Cover of *Qualität: Internationale Propaganda-Zeitschrift für Qualitätserzeugnisse*, vol. 6, 1928. Gift of the Research Library Council. (GRI)



Below: Elaine Pagels, Harrington Spear Paine Professor of Religion at Princeton University, presented "Gnostic Gospels: The Newly Discovered Gospel of Judas" at the Getty Center on January 17, 2007.



Jan Bremmer, chair in general history of religion and the comparative science of religion at the University of Groningen in The Netherlands and the GRI's inaugural Villa Professor, engaged audience members following his lecture "Religion and Ritual: From Ancient Greece to Contemporary America," on October 5, 2006, at the Getty Villa.

resource. An online system for collaborative work has been made available on the Web, permitting scholars from around the world to contribute commentary and annotations to the digitized texts.

Fiscal year 2007 was the first full year of the Villa scholars program and to mark the occasion, the GRI scholars and Villa scholars shared an annual theme. Thirty-five scholars, roughly half from overseas, were in residence at the Research Institute and the Getty Villa studying the interrelation of religion and the visual arts. At weekly meetings they delved into topics ranging from Attic votive reliefs to church architecture in Medieval Spain; Monet's cathedral facades to sacred images in colonial Mexico; and Picart's illustrations for his volumes on world religions, to Islamic iconoclasm. There were other conversations as well, as a number of distinguished scholars came to the Getty to work with the Religion and Ritual group. Among them were Elaine Pagels, interested in images bearing upon the Book of Revelations; Nicholas Largier, looking at the role of prayer in the Middle Ages; Moshe Idel, expert in the Kabbalistic tradition; and Svetlana Alpers, who looked at Picart's relationship to Dutch art. Jan Bremmer, chair in general history of religion and the comparative science of religion at the University of Groningen, was the inaugural Getty Villa Professor. His remarkable energy and curiosity gave rise to a wide-ranging series of programs addressing topics as varied as festivals from Zoroastrian to New Age, sacrifice, geography and religion, and, as the culminating event, a day-long discussion of the concept of the soul from ancient times to contemporary Los Angeles.



H. Roux aîné, after Amable Ravoisié. *Minaret de la mosquée située du palais....* In Amable Ravoisié, *Exploration Scientifique de l'Algérie pendant les années 1840, 1841, 1842*. Paris, 1846–1853. Chromolithograph. (GRI)



Pierre Koenig. *Koenig Residence*. Architectural drawing, ca. 1985. (GRI)

Significant acquisitions were made in all collecting areas of the Research Library. It is important to note that the Julius Shulman photography archive acquired in 2005 functioned as a magnet, as was hoped when it was added to the collections. Joining it this year at the GRI were gifts of the archive of the International Design Conference (IDCA) in Aspen, 1951–2004, and the John Lautner papers, drawings, and models, 1939–ca. 1994. The IDCA served as a forum for designers to discuss and disseminate current developments in the related fields of graphic arts, industrial design, and architecture. Los Angeles architect John Lautner became famous for such innovative structures as the residences known familiarly as Chemosphere and Silvertop. The papers and drawings of Pierre Koenig were also acquired. This archive is an important resource for the study of Southern California Modernism and pre-fabricated housing in the United States.

In its second year of existence, the Research Library Council continues to grow and participate in the life of the GRI. At the Council's annual meeting in April 2007 members unanimously affirmed their commitment to support the acquisition of rare materials for the Research Library. Their annual contributions and additional gifts from Council members made possible six acquisitions ranging from rare 16th-century alphabet and handwriting books, to an 18th-century mezzotint of the presumed inventor of color engraving, to issues of an early-20th-century German journal focusing on industrial and graphic design. We are grateful to individual Council members who have been instrumental in making other appropriate gifts-in-kind, including Manfred and Hanna Heiting's donation of the Josef Čapek collection of 102 Czech avant-garde books.

Urban Wyss. *Bona comprehensio calami...* in *Libellus... multa et varia scribendarum literarum genera complectens*. Strasbourg, 1564. Gift of the Research Library Council. (GRI)



Getty Research Institute Research Library Acquisitions

The Research Library at the Getty Research Institute builds its special collections according to four broad thematic categories: Historiography of Art, Architecture, and Archaeology; the Modern Period; History of Collecting and Display; and Visual Sources.

Selected Special Collections Acquisitions Made between July 1, 2006, and June 30, 2007

Historiography of Art, Architecture, and Archaeology

Rare Books

Jules Alphonse Eugène Itier (French, ca. 1805–1877)

Journal d'un voyage en Chine en 1843, 1844, 1845, 1846, Paris, 1848–53

These three volumes, each with a frontispiece after a daguerreotype, constitute a primary source for the history of photography in China. As inspector of customs in Marseilles, Itier accompanied the French ambassador to China for commercial treaty negotiations.
2731-717

Pierre Michel d'Ixnard (French, 1723–1795)

Recueil d'architecture, représentant en 34 planches, palais, châteaux..., Strasbourg, 1791

This volume illustrates the principal works of the architect, who was trained in Paris by Jacques Blondel but active in Strasbourg and southwestern Germany.
Gift of the Research Library Council
2731-753

Leonardo da Vinci (Italian, 1452–1519)

Traité élémentaire de la peinture, Paris, 1803

This French edition of Leonardo da Vinci's treatise republishes the French translation made by Fréart de Chambray in 1651, with the notable addition of 34 engraved plates after original drawings by Nicolas Poussin.
2732-354

Pietro Marquez (Mexican, 1741–1820)

Due antichi monumenti di architettura messicana, Rome, 1804

One of the first treatises on pre-Columbian architecture published by a Latin American author describes two antique structures at the sites of El Tajin and Xochicalco in Mexico, with folding plates of the pyramids and decorative details.
2725-369

Ippolito Marracci (Italian, 1604–1675)

De diua virgine Copacauana in Peruano Noui Mundi regno celeberrima liber vnus: quo eius origo & miracula compendio descripta, Rome, 1656

This book provides a detailed illustrated account of the creation of the statue of Our Lady of Copacabana by the Native American sculptor Francisco Tito Yupanqui and its erection on the shore of Lake Titicaca in 1583.
2725-368

Guillaume Postel (French, 1510–1581)

De Etruriae regionis: quae prima in orbe Europaeo habita est, originibus, institutis, religione & moribus..., Florence, 1551

The foundation for all subsequent studies of Etruscan culture, this first edition of *On the Etruscan Region* attempts to reconcile Biblical and classical theories about the origins of civilization.
2730-228

Amable Ravoisié (French, 1801–1870)

Exploration scientifique de l'Algérie pendant les années 1840, 1841, 1842...Beaux-arts, architecture et sculpture, Paris, 1846–53

Published by order of the French government, these heavily illustrated volumes record the state of preservation of prominent Roman, Christian, and Islamic monuments in Algeria. While studying and sketching these monuments, Ravoisié vied with the occupying French army that was pillaging the ruins.
2721-310

Matteo Ricci (Italian, 1552–1610)

De Christiana expeditione apud Sinas suscepta ab societate Iesu, Augsburg, 1615

Ricci's accounts of the Jesuit mission were the first full reports on China to be published in Europe. *On the Christian Mission among the Chinese...* (edited posthumously by Nicolas Trigault) became the model for later travelers' descriptions and histories.
2718-036

Archives and Manuscripts

Jacques-Louis David (French, 1748–1825)

Letter to M. Van Huffel, July 24, 1819

In a two-page letter from the neoclassical painter written while in exile in Brussels to Van Huffel, the exhibitor of David's *The Anger of Achilles* (1819), David explains the painting's iconography and provides specifics concerning the gallery label.
2007.M.11

Albert Renger-Patzsch (German, 1897–1966)

Correspondence and poem, 1918–48

A group of letters from the photographer Renger-Patzsch to Hugo Hertwig and others provides context for 17 typescripts by Hertwig already in the Research Library, and for various commissions related to photographs in the J. Paul Getty Museum's collections.
2006.M.25

Rare Photographs

Augustus Le Plongeon (British, 1826–1908)

Photographs of Mexican archaeological sites, ca. 1860–ca. 1879

During expeditions to Mexico and Peru, the explorer and archaeologist Le Plongeon made this group of 46 collodion photographs of the ancient architecture and sculpture found at sites such as Chichen Itza and Uxmal.
2007.R.8

The Modern Period

Rare Books

Josef Čapek (Czech, 1887–1945)

Czech avant-garde books and ephemera, 1915–69

A collection of 102 volumes and 41 pieces of ephemera that provide a comprehensive view of works by the Czech avant-garde painter, printmaker, and writer Čapek.
Gift of Manfred and Hanna Heiting
Various accession numbers

Eugen Herbert (Austrian, n.d.) and Berthold Löffler (Austrian, 1874–1960)

Unter Wildenten (Under Wild Ducks), Vienna/Leipzig, 1903

A children's book designed by Löffler, an important designer of the turn-of-the-century decorative movement known as *Jugendstil*.
2716-873

Mikhail Karasik (Russian, b. 1953)

Konkurs proektov (The Palace of Soviets: Design Competition), St. Petersburg, 2006

This recent production by a leading Russian book artist presents his interpretation of the Palace of Soviets, or Soviet Tower of Babylon.
2732-729

Archives and Manuscripts

The archive of the International Design Conference in Aspen, 1951–2004

IDCA served as a forum for architects and artists such as Josef Albers, Louis Kahn, and Charles Eames to discuss current developments in graphic arts, industrial design, and architecture. The archive consists of office files and correspondence, conference materials, photographs, posters, and audio and video recordings. Gift of the Board of the International Design Conference in Aspen
2007.M.7

Pierre Koenig (American, 1925–2004) **papers and drawings**, ca. 1950–2004

An important resource for the study of Southern-California Modernism and prefabricated housing in the United States, this complete archive of the Los Angeles architect includes drawings, photos, documents, writings, client correspondence, and models.
2006.M.30

John Lautner (American, 1911–1994) **papers, drawings, and models**, 1939–ca. 1994

The Los Angeles architect became famous for such innovative structures as Chemosphere (the Malin House, 1961) and Silvertop (the Reiner House, 1956–74). This comprehensive archive includes drawings, models, photographs, slides, and correspondence files.

Gift of the John Lautner Foundation
2007.M.13

Audio and Audiovisual Recordings

Sonia Andrade (Brazilian, b. 1930) **video works**, 1974–81

Representing one of the most radical and significant experiments in Brazilian video art, these 15 works constitute two complete series: *Conjunto de oito trabalhos* (1974–77), made in Brazil during the dictatorship years, and *A morte do horror* (1981), made in France.
2006.M.21 and 2006.M.22

Rare Serials

Walter Hamady (American, b. 1940)

Hunkering, the last gæbberjabb...largely by Walter Samuel Haatoum Hamady. no. 8 3/16, Mount Horeb, Wisconsin, 2005

This collaborative artists' book, created by Hamady and five of his friends, is the last of the Gabberjabb series produced by his Perishable Press.
2714-062

Qualität, Internationale Propaganda-Zeitschrift für Qualitätserzeugnisse, vols. 4, 6, 8, 9, and 10, Berlin, 1925–32

Contributors to this rare journal, which was edited by Carl Ernst Hinkelfuss and published to promote industrial and graphic design, included German modernist designers Walter Gropius, Laszlo Moholy Nagy, and Erich Mendelsohn.
Gift of the Research Library Council
2723-337

History of Collecting and Display

Rare Books

William Alexander (British, 1767–1816)

The Costume of China, London, 1805
Hand-colored prints of Chinese costumes and customs, accompanied by texts, reproduce sketches Alexander made during the Macartney mission from 1792 to 1794. Includes a subscription list of notable British collectors.
2716-793

Archives and Manuscripts

Theodore B. Bronson (American, 1831–1878)
Mediterranean travel journals, November 18, 1865–April 28, 1875

Five manuscript volumes, containing drawings, photographs, a map, and ephemera, chronicle travels to Europe and the Holy Land by a prominent New Yorker in the circle of the Roosevelts.
2007.M.10

Inventory of paintings belonging to Louis-Antoine Crozat, Baron de Thiers, ca. 1771

This list details the remarkable collection sold in 1772 to Catherine the Great through the agency of Denis Diderot that became the nucleus of the Hermitage Museum.
2007.M.8

Rare Photographs

J. Bietenholz (n.d.)

Exposition Internationale de Turin, 1911, 1911
An album of 18 vintage silver bromide prints, each with original cardboard mount and blind stamp from the Bietenholz studio in Turin, showing the French Pavilion and exhibition vitrines.
2006.R.22

Visual Sources

Rare Books

Anne Carson (Canadian, b. 1950) and Kim Anno (American, b. 1978)

The Mirror of Simple Souls: An Opera Installation, St. Joseph, Minnesota, 2003

A handmade libretto with text by Carson and art and design by Anno for an experimental opera based on events surrounding 13th-century mystic and heretic Marguerite Porete, who was brought to trial for heresy and burned at the stake in Paris on June 1, 1310.
2709-123

Giuseppe Cima (Italian, act. 1826–1844)

L'addobbatore moderno..., Milan, 1843–44

The Modern Decorator is a rare survey of Italian furniture and decorative objects in six volumes, illustrated with lavishly colored engraved plates. Gift of the Research Library Council
2732-368

Le Cœur de philosophie: translate de latin en francoys a la requeste de Philippes le bel roy de France, Paris, ca. 1538–40

An early edition of a popular French scientific *gothique* (an anonymous illustrated compilation of popular science) includes 60 woodcut illustrations relating to astronomy, cosmology, philosophy, medicine, and the calendar.
2725-214

Octave Depont (French, 1862–?) and Xavier

Coppolani (French, 1866–1905)

Les Fraternités religieuses musulmanes, Algiers, 1897

Published with the patronage of Jules Cambon, governor general of Algeria, this is a fundamental illustrated source on Muslim confraternities in North Africa and parts of Turkey.
2721-380

I. Paulini (Italian, act. 1570)

Alfabeto, Italy, ca. 1570 or later

Each letter in this rare illustrated alphabet book visually encapsulates a scene from Ovid's *Metamorphoses*, the epic Roman poem that served as the basic iconographic encyclopedia for Renaissance artists.

Gift of the Research Library Council
2729-626

Bernard Picart (French, 1673–1733)

Cérémonies et coutumes religieuses de tous les peuples du monde, Paris, 1783

This late edition is an important complement to the Research Library's holdings by Picart. It demonstrates the evolution and continuing influence of this pioneering work in the field of comparative religion.
2722-945

Urban Wyss (Swiss, d. 1561)

Libellus...multa et varia scribendarum literarum genera complectens, Strasbourg, 1564

One of only two extant copies known of the only writing-book published in 16th-century Strasbourg, Wyss' *Little Book Containing Many and Various Kinds of Letter-Writing* is among the most encyclopedic of calligraphy manuals in the German-speaking world of this era.

Gift of the Research Library Council
2729-609

Prints and Drawings

Pietro Francesco Alberti (Italian, 1584–1638)

Accademia d'pitori, ca. 1600

This etching is a detailed depiction of an artists' academy in early 17th-century Rome. Students engage in drawing, clay modeling, and geometry in a studio filled with teaching paraphernalia such as a death mask and plaster casts.

2007.PR.29

Jacques Martin Sylvestre Bence (French, b. 1770?), after drawings by Louis-François Cassas (French, 1756–1827)

Vue d'une partie des ruines du temple de Junon à Agrigente and **Vue du théâtre de Syracuse taillé dans le rocher**, Paris, ca. 1801

Two colored engravings illustrate ruins found in the Greek colonies of Sicily, where the best evidence for classical Greek architecture was available to artists in times before Greece itself was accessible to travelers.

2006.PR.39 and 2006.PR.40

Abraham Bosse (French, 1602–1676)

La Fortune de la France, ca. 1638

This allegorical etching depicts the personification of Fortune bestowing her gifts upon the representatives of the French state, Louis XIII, his wife, and the general of his army.

2007.PR.2

Félix Buhot (French, 1847–1898)

L'Enterrement du burin, 1877

Taking the death of reproductive engraving as its subject, this allegorical etching shows the ghostly spirit of the engraver's burin carried away by angels.

2007.PR.85

Domenico Cunego (Italian, 1724/5–1803), after

Michelangelo Buonarroti (Italian, 1475–1564)

Elegantissimum opus coloribus expressum Michaele Angelo Bonarroti in Vaticano..., Rome, 1780

This monumental engraving on two sheets captures the entirety of Michelangelo's Sistine Chapel ceiling frescoes.

2007.PR.76

D'Ardiviller (French, 19th century,) after Jacques-Louis David (French, 1748–1825)

Les Horaces, 1820

A rare lithograph reproduces the most important painting of the Neoclassical period, David's *Oath of the Horatii* (1784).

2007.PR.7

Sir Anthony Van Dyck (Flemish, 1599–1641) and Lucas Emil Vorsterman (Flemish, 1595–1675)

Christ Crowned with Thorns, ca. 1630

This powerful example of a reproductive print was begun by Van Dyck as an etching after his own painting, and completed by the printmaker Vorsterman as an engraving.

2007.PR.15

James Ensor (Belgian, 1860–1949)

Five etchings, produced between 1888 and 1896

Complementing the J. Paul Getty Museum's monumental painting *Christ's Entry into Brussels in 1889* (1888) by Ensor, these five etchings reveal the artist's interest in depicting social types and crafting characteristic scenes of modern life: *Wizards in a Squall* (1888); *Meeting in a Park* (1891); *Sick Wretch Warming Himself* (1895); *Christ Preaching to the Beggars* (1895); and *Menu for Charles Vos* (1896).

Gift of Thomas and Lore Firman, Three Gorges Art and Antiquities

2007.PR.8; 2007.PR.9; 2007.PR.10; 2007.PR.11; 2007.PR.12

Paul Gauguin (French, 1848–1903)

L'Enlèvement d'Europe (The Rape of Europa), 1898–99

Published on Japan paper by Leicester Galleries in 1928, this is one of 14 woodblocks that Gauguin produced at the end of his second stay in Tahiti, a period that represents the artist's single most sustained printmaking activity. This impression was printed posthumously by Jean-Gabriel Daragnès and is signed and inscribed in pencil by the artist's son, Pola Gauguin.

Gift of the Kelton Foundation

2006.PR.43

Carlo Lasinio (Italian, 1757–1839), after Johann

Ernst Heinsius (German, 1731–1794)

Portrait d'Edouard Dagoty inventeur de la gravure en couleurs, 1784

This color mezzotint depicts the son of Jacques-Fabien Gautier-Dagoty. The elder Dagoty was, in fact, the inventor of four-color-plate mezzotint engraving, not his son, as erroneously stated on this print.

Partial gift of Dr. Richard A. Simms

2007.PR.87

Bernard Picart (French, 1673–1733)

Éloges des académiciens de l'Académie Royale des sciences morts depuis l'an 1699, 1729

In this counterproof etching, three female personifications of the sciences place a bust of Louis XIV among other sculpted busts of illustrious members of the Royal Academy of Sciences.

2007.PR.5

Giovanni Battista Piranesi (Italian, 1720–1778)

The Pier with a Lamp, ca. 1749

From Piranesi's magnificent *Invenzioni capric.*

di carceri, this etching is one of 16 complex compositions improvising on images of prisons.

Partial gift of Dr. Richard A. Simms

2006.PR.37

Pieter Claesz Soutman (Dutch, ca. 1580–1657), after Peter Paul Rubens (Flemish, 1577–1640)

Wild Boar-Hunting, 1642

This reproductive print, an etching with some burin work, was made after Peter Paul Rubens' *Wild Boar Hunt* and highlights Soutman's etching skills as well as Rubens' original invention.

Partial gift of Tania Norris

2007.PR.28

Rare Photographs

Auswärtiges Amt Nachwuchshauss, Berlin, 1942

Published by the Ministry of Foreign Affairs of Nazi Germany, this portfolio documents the construction of the training center located on the Von-der-Heydt-Strasse in the Tiergarten district of Berlin.

2007.R.3

Giacomo Caneva (Italian, 1813–1865)

Portraits of Chinese people, 1859

These four salted-paper photographs were taken by Caneva when he joined an Italian-French sponsored exploratory mission to China, led by Italian researcher Giovanni Battista Castellani, to study silkworm breeding techniques in China.

Partial gift of the Kelton Foundation

2007.R.10

Alexandre Leroux (French, act. 1876–1912)

L'Algérie Illustrée, Algiers, 1888–92

Leroux operated a photographic studio in Algiers from 1876 to 1912 and published this two-volume visual encyclopedia of North Africa. Each of the 186 plates is accompanied by a one-page description written by various resident scholars.

2007.R.5

Pierre Rossier (Swiss, 1829–1883)

Stereographs of Canton, China, 1858–59

Photographed for the London firm of Negretti and Zambra, the eight paper stereographs of scenes from Canton are the first commercial photographs of China. (Added to the Research Library's cities and sites stereograph collection, ca. 1855–ca. 1959.)

ZS 2

Stephen Thompson (British, act. 1860s–1880s)

Photographic documentation of antiquities in the British Museum collections, London, 1869–72

Part of the earliest systematic documentation of art, archaeological, and ethnographic collections in Britain, these 107 albumen photographs represent the donations of ethnographica made to the British Museum by Henry Christy.

2006.R.20

Getty Research Institute Exhibitions

Opening at the Getty Center between July 1, 2006, and June 30, 2007

A Tumultuous Assembly: Visual Poems of the Italian Futurists

August 1, 2006–January 7, 2007

In a manifesto of 1912, Italian futurists advocated the destruction of poetic convention and linguistic logic in the creation of the *parole in libertà* (words-in-freedom). These visual poems deployed explosive language, inventive typography, and unorthodox design to evoke the modern world. Drawn from the special collections of the Research Library at the Getty Research Institute, this exhibition of manuscripts, drawings, rare books, and journals featured works by Ardengo Soffici, Angelo Rognoni, and F.T. Marinetti. The exhibition brochure won the Association of College and Research Libraries' Rare Books and Manuscripts Section's Katharine Kyes Leab & Daniel J. Leab Exhibition Award.

Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950–1970

March 6–June 3, 2007

At the end of World War II, Japan was left in ruins and in a relative cultural void. Numerous anti-establishment artistic collaboratives emerged, eschewing traditional commercial art practice in favor of radical work that provoked its audience conceptually, politically, and socially. Drawn exclusively from Research Library holdings, the exhibition presented works ranging from musical scores and photo essays to performance documentation and interactive art kits produced by Jikken Kōbō/Experimental Workshop, Tokyo Fluxus, VIVO, and others.

In addition, the Research Institute exhibition Julius Shulman, Modernity and the Metropolis (originally presented at the Getty Center from October 11, 2005, through January 22, 2006) traveled to the Art Institute of Chicago, where it was on view from September 2 through December 3, 2006.

Opening at the Getty Villa between July 1, 2006, and June 30, 2007

Enduring Myth: The Tragedy of Hippolytos and Phaidra

August 24–December 4, 2006

Co-organized by the Getty Museum and the Getty Research Institute, this exhibition accompanied performances of Euripides' *Hippolytos* in the Villa's Barbara and Lawrence Fleischman Theater. It assembled 40 objects, from antiquity to the present, to illustrate the enduring allure of the myth of Phaidra's tragic love for Hippolytos. *Enduring Myth* included an ancient vase, a medieval manuscript, early photographs, and modern film stills from collections around the world as well as the Getty's holdings.

Getty Research Institute Scholars Program

The Getty Research Institute provides support for scholars at the senior, predoctoral, and postdoctoral levels. Each year since 1985, the Research Institute has enabled an international group of scholars, artists, architects, composers, filmmakers, and writers to spend up to nine months in residence at the Getty. Each scholar year is organized around a specific theme. While in residence, Getty Scholars, Visiting Scholars, and Fellows pursue their own projects, make use of the Institute's Research Library, participate in weekly seminars, and take part in various aspects of the intellectual life at the Getty Center and the Getty Villa.

Projects listed represent scholars' primary research while in residence.

2006–2007 Scholar Year: Religion and Ritual Getty Scholars

Bremmer, Jan (Villa Professor). University of Groningen, The Netherlands. *The Rites of the Life Cycle in Ancient Greece*.

Cohen, Claudine. Ecole des Hautes Etudes en Sciences Sociales, Paris, France. *Religious and Rituals in Prehistory? A Critical Approach to Interpretations of Paleolithic Art*.

Critchley, Simon. New School for Social Research, New York. *Civil Religion: Concept, History and Image*.

Holmes, Megan. University of Michigan, Ann Arbor. *Cult and Visual Culture in Renaissance Florence*.

Hunt, Lynn. University of California, Los Angeles. *Visualizing the Social: Comparative Religion and the Origins of Social Criticism in the Early 18th Century*.

Jacob, Margaret. University of California, Los Angeles. *Bernard Picart and the Critical Turn Toward Modernity*.

Mancini, JoAnne. National University of Ireland, Maynooth. *Faith and Beauty: Chinese and Filipino Art and the Aesthetics of Conversion in the California Missions*.

Mijnhardt, Wijnand. University of Utrecht, The Netherlands. *On the Crossroads of Cosmopolitanism and Nationalism*.

Miles, Jack. Pacific Council on International Policy and Occidental College, Los Angeles, California. (1) *Norton Anthology of World Religions*; (2) *God, Again: The Qur'an for Jews and Christians*.

Palazzo, Eric. University of Poitiers, France. *Religion and Ritual in the Middle Ages*.

Visiting Scholars

Beard, Mary. University of Cambridge and Newnham College, United Kingdom. *Roman Domestic Religion: Image, Text and the Invention of Tradition.*

Berti, Silvia. University of Rome La Sapienza, Italy. *Reconstructing the Enlightenment Mind: Bernard Picart's Cérémonies as a Mirror of a Zeitgeist.*

Bloom, Barbara. International Center of Photography, New York. *Relationships Between Art and Gifts.*

Codell, Julie. Arizona State University, Tempe. *Sanctification of Empire in the Delphi Coronation Durbars.*

DeCaroli, Robert. George Mason University, Fairfax, Virginia. *Portraits and Presence: Understanding Images in Early South Asia.*

Flood, Finbarr. New York University. *Altered Images: Theories and Practices of Islamic Iconoclasm.*

Gordon, Richard. Independent scholar, Saselberg, Germany. *Exoticism in the Rituals of the Oriental Religions of the Roman Empire.*

Hartman, Geoffrey. Yale University, New Haven, Connecticut. *The Contest between Poetry and Divinity.*

Holmes, Andrew. Oxford Brookes University, Oxford, United Kingdom. *Gas Tank City.*

Klöckner, Anja. University of Greifswald, Germany. *Religion and Ritual in Classical Athens, as Seen in Attic Votive Reliefs.*

Kroesen, Justin. University of Groningen, The Netherlands. *Space, Performance, and Identity: Medieval Churches in Spain and Their Interiors.*

Lentes, Thomas. Westfälische Wilhelms-Universität Münster, Germany. *On the Truth of Rituality: Idolatry, the Construction of Otherness and the Presence of the Sacred in the Middle Ages and the Reformation (12th–16th Centuries).*

Lopez, Donald. University of Michigan, Ann Arbor. *Uses of the Buddha.*

Masuzawa, Tomoko. University of Michigan, Ann Arbor. *From Customs and Ceremonies to Sacred Doctrines: How Rituals Became Religions.*

Orlan. Ecole Nationale Supérieure d'Art de Cergy-Pontoise, France. *Religious Pressures Imprinted in the Flesh.*

Vella, Nicholas. University of Malta. *Art and the Religion of Mobility: Phoenicians in the Mediterranean in the Archaic Period.*

Zarifi, Yana. Royal Holloway, University of London, United Kingdom. *Ritual and Politics of the Other in a Modern Performance of Aeschylus' Persians.*

Predoctoral Fellows

Bennett, Chris. University of Michigan, Ann Arbor. *Responses to Mass Culture: Ritual and Religious Sensibility in the Art of Boetti and Pascoli.*

González, Cristina. University of Chicago, Illinois. *Landscapes of Conversion: Franciscan Politics and Sacred Objects in Late Colonial Mexico.*

Kaschek, Bertram. Technische Universität Dresden, Germany. *Transforming Ritual: Pieter Bruegel's Series of the Months.*

Klein, Gil. Cambridge University, United Kingdom. *Consecrating the City: The Ritual Topography of Art and Architecture in the Late Antique Rabbinic Town.*

Terry, James. Yale University, New Haven, Connecticut. *Signifying Architecture: Maya Architecture of Chicanna and the Central Yucatan.*

Postdoctoral Fellows

Cronan, Todd. Virginia Commonwealth University. *The Authority of Things: The Cathedral Facade in Modernist Painting.*

Doris, David. University of Michigan, Ann Arbor. *Vigilant Things: The Strange Fates of Ordinary Objects in Southwestern Nigeria.*

Powell, Amy. Temple University, Philadelphia, Pennsylvania. *The Whitewashed Image: Iconoclasm and Seventeenth-Century Dutch Landscape.*

Research Library Council

For July 1, 2006, through June 30, 2007

John F. Cooke
G. Scott Clemons
Lloyd E. Cotsen
Robert F. Erburu
Tom Firman
Manfred Heiting
Elliott Hinkes
Gloria Katz Huyck
Stephen A. Kanter
Kenneth Karmiole
Richard Keating
Richard Kelton
Carrie Ketchum
Craig Krull
Herbert L. Lucas, Jr.
Tania Norris
Marcella Ruble
Richard A. Simms
Dennis J. Tartakow
Mus White



Unknown. *Oceanus*, about A.D. 250. Limestone.
Republique Tunisienne, Ministère de la Culture,
Institut National du Patrimoine, Tunis, Tunisia, T.14.

The Getty Conservation Institute

Timothy Whalen, *Director*

The Getty Conservation Institute works internationally to advance conservation practice in the visual arts—broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field. In all its endeavors, the GCI focuses on the creation and delivery of knowledge that will benefit the professionals and organizations responsible for the conservation of the world’s cultural heritage.



Site management training at the archaeological site of Pheradi Majus in Tunisia. Photo: Jeff Cody. (GCI)

The visual arts in all of their manifestations profoundly enrich the human experience. They offer tangible evidence of the achievements of those who have preceded us and convey messages significant both for their historic value and their relevance for the modern world. As part of its mission, the J. Paul Getty Trust endeavors to advance the preservation of this rich artistic heritage. This work is carried out internationally in large part by the Getty Conservation Institute (GCI).

In considering the work of the GCI during the last year, I am again struck by its diversity and strategic character, as well as by the longevity and wide-ranging impact of its projects and partnerships. The commitment of the Institute’s staff and partners as they pursue together challenges in the conservation field is a hallmark of the work of the GCI. Building on past achievements to break new ground in scientific research, education, and in the field is another.

Site Management in Tunisia

Evolving from the GCI’s long-standing collaboration with the Institut National du Patrimoine (INP) in Tunisia, a three-week workshop, “The Conservation and Management of Archaeological Sites in Tunisia” was conducted by the two organizations in spring 2007. This workshop complemented the first phase of the collaboration—the training of Tunisian field technicians in the documentation and maintenance of Roman-era mosaics. The workshop—organized for approximately 25 young INP professional staff, each of whom has some responsibility for the management of archaeological sites or built heritage—was led by an international team of professionals who collectively



Site management training at the archaeological site of Dougga in Tunisia. Photos: Aurora Ortega de Torre. (GCI)

provided a broad context for the application of conservation principles. The GCI and the INP will continue to mentor the workshop's participants. Through this work, the GCI and INP will equip a new generation of staff to conduct sustainable conservation of Tunisia's cultural heritage.

In addition to the workshop, the long-standing collaboration with Tunisia had a more public face this year. *Stories in Stone*, a major exhibition at the Getty Villa of mosaics from the national museums of Tunisia, was co-organized by the GCI, the J. Paul Getty Museum, and the INP. The exhibition placed these spectacular mosaics in their architectural context and explained the significant issues related to their conservation, both in the field and in the museum.

The Application of the China Principles

The *Principles for the Conservation of Heritage Sites in China* are guidelines for the conservation and management of cultural heritage sites, developed by the Chinese national authorities in partnership with the GCI and the Australian Department of the Environment and Heritage. Chinese authorities and the GCI are currently implementing these guiding principles at two World Heritage Sites: the Imperial Mountain Resort of the Qing dynasty emperors in the northeastern city of Chengde, and at the Cave Temples at Mogao on the Silk Road in the northwest region of the country.

In collaboration with the GCI, the Chengde Cultural Heritage Bureau and the Hebei Provincial Cultural Heritage Bureau are developing a conservation strategy for the Shuxiang Temple, a largely unrestored site at the Imperial Mountain Resort. Two structures in the temple complex, built in 1774, retain parts of their historic structural and decorative

Visitors to the site of the Mogao caves on the Buddha's Birthday 2007. Photo: Jonathan Bell. (GCI)



Chinese conservator at work on a painting in the Shuxiang Temple, Chengde. Photo: Lori Wong. (GCI)

painting—rare examples of surviving mid-Qing architectural painted decoration. Working with the China National Institute of Cultural Property, the GCI undertook research, assessments, and testing, resulting in the development of a conservation plan endorsed by a team of experts in spring 2007.

The China Principles are also being applied at Mogao, where the GCI has long worked with the Dunhuang Academy on problems of wall paintings conservation and site stabilization. Mogao's fragile cave temples, decorated with a virtual encyclopedia of Buddhist paintings from the 4th to the 14th centuries, are threatened by increasing pressure for the site to accept more visitors. The GCI and the Dunhuang Academy have undertaken a visitor carrying capacity study that integrates many aspects of management and research, including scheduling; the impact of visitors and microclimate on the wall paintings; and visitor safety, comfort, and quality of experience. Nearly 20 years of environmental data and visitor numbers are being used in the study, which will lead to final visitation level recommendations by spring 2008.

The China Principles provide national guidance for all kinds and sizes of cultural heritage sites in China. Endorsed by the State Administration of Cultural Heritage (SACH), China's government authority in the Ministry of Culture responsible for museums and collections as well as sites, the China Principles are already widely accepted and are being actively disseminated and promoted throughout the nation. In late October 2007 the first of a series of SACH-sponsored training courses, funded in part by the Getty Foundation, will be held at Longmen Grottoes for mid-level site managers across the country. This training in the China Principles and their application at Mogao and Chengde together comprise the overall strategy of SACH, with the support of the Getty, to transform conservation and management to meet the escalating pressures on China's cultural heritage.

Mission San Miguel Arcangel in San Miguel, California, 1995. The mission was named a National Historic Landmark in 2006. Photo: Guillermo Aldana.



Getty Seismic Adobe Project demonstration at Rancho Camulos. Photo: Gail Ostergren. (GCI)

Earthen Architecture: Seismic Stability Research and its Applications

Twenty percent of the structures on the World Heritage List and the dwellings of almost half of the world's population are constructed of earth. To better understand how this ubiquitous material performs during earthquakes, the GCI initiated the Getty Seismic Adobe Project (GSAP) in 1990. The GSAP project investigated alternative, less invasive methods of retrofitting adobe structures.

This past year, the GCI organized two meetings at the Getty Center; in attendance were architects, conservators, engineers, and others who are concerned with seismic mitigation. The first of these two gatherings was intended to evaluate the effectiveness of the GSAP methods, now more than a decade old, and took the form of a colloquium for professionals from five continents who presented papers and participated in roundtable talks and discussions. The second was a symposium organized with the California Preservation Foundation, the California State Office of Historic Preservation, and the U.S. National Committee of the International Council on Monuments and Sites and designed to raise awareness in California about minimally invasive seismic strengthening and the tests carried out by the GSAP project. Through formal presentations, case studies, and panel and audience discussions, participants were immersed in new seismic retrofit methods and the challenges of preserving historic adobes while meeting life safety requirements.

The results of the GSAP research and testing have been published and are available on www.getty.edu/conservation. The proceedings from the international colloquium will be published online, as well.

Watts Towers, Los Angeles. Photo: John Lewis.



The historic Bullock's Wilshire building, Los Angeles, which today houses Southwestern Law School. Photo: Emile Askey. (GCI)

Working Locally: The Los Angeles Historic Resources Survey

In 2000, the GCI undertook an assessment of the potential for a comprehensive, citywide historic resource survey in Los Angeles. This assessment, the results of which are available in the conservation section of www.getty.edu, revealed that only 15 percent of the city had previously been surveyed and that there was widespread support for a reliable source of information on the city's historic resources. The GCI then began working with the City of Los Angeles and civic stakeholders to develop research on a historic resource survey. Concurrently, the city government addressed the value of a survey with the relevant city departments, and determined how it might be integrated into city goals and programs.

The Los Angeles City Council subsequently authorized funding and staff to undertake this comprehensive, citywide historic resource survey. The Getty, through the Getty Foundation, entered into an agreement to provide financial support to the city over five years to underwrite a portion of the survey costs. Now, six years after the original assessment, the city's newly organized Office of Historic Resources (OHR), housed in the Department of Planning, is implementing the survey. The GCI continues to provide technical assistance to the city through a combination of consultants and research assistance. The extensive bibliography compiled for the project is available in the conservation section of the Getty's Web site and the final GCI publication from this project, the *Framework for a Citywide Historic Resources Survey*, will soon be published online and will be available for use by preservation communities locally and nationally. The OHR will disseminate future information through its Web site, www.preservation.lacity.org.



Research into Modern and Contemporary Materials

During the 20th century, artists began to experiment with a wide variety of newer, manufactured paints, including house paints and others that were never intended specifically for artists' use. These paints exhibit extraordinary properties. Unfortunately, conservators have almost no information on how to identify these products and how they might alter with age or be affected by conservation treatments. Last year's groundbreaking "Modern Paints Uncovered" symposium, co-sponsored by the GCI, the National Gallery in Washington, D.C., and Tate, and held at Tate in London in May 2006, dealt with some of the major challenges facing conservators who treat 20th-century paints and paintings. Since the symposium, the GCI has expanded both the staff and the resources allocated to this subject, creating a research section within the GCI and broadening the project's scope.

To date, the project has focused on easel paintings found in indoor environments, developing a better understanding of the properties of these paints, working to improve the methods used to analyze them, and studying the effects of various conservation treatments on them. Now the project is moving outdoors, so to speak, and looking at the application of paint in other contexts—outdoor murals and painted outdoor sculpture—in collaboration with colleagues at the Getty and beyond. This painted sculpture and mural research will be a continuing and active line of research and testing in the future.



Research into Lighting in Museums

An iconic image of an art museum—the darkened gallery in which works on paper are displayed—is being re-examined by scientists from the GCI and its partners around the world as part of a collaborative research project. Is it possible that with proper lighting filtration these priceless objects could be displayed for longer periods of time or under brighter lighting? While illuminating a work of art for viewing always involves the potential for damage, a museum is unable to fulfill its education and exhibition missions without exhibiting these works, and light is the one environmental risk to objects that can neither be eliminated nor completely controlled. The GCI's research into lighting in museums is examining tools that might be used to limit light damage to objects on paper and to improve the overall visibility of objects for visitors.

Projects and international partnerships take years—indeed, at times, decades—to achieve their substantial and far-ranging results. The projects described here build on past GCI work and continue into the future with upcoming professional conferences in Mali and Los Angeles, a regional strategy for mosaic conservation in the Mediterranean, a field project on earthen architecture in Peru, increased collaboration regarding the conservation of modern and contemporary art outdoors, and recommendations on light levels in museums. But these are topics for next year's report.

Top: GCI Scientist at work with the Modern Paints project. Photo: Dennis Keeley.

Samples from the Modern Paints Project. Photo: Dennis Keeley.

Getty Conservation Institute Projects

The Getty Conservation Institute works on a range of projects to advance conservation practice and to enhance and encourage the preservation of the visual arts. Most of the Institute's projects involve close collaboration with a variety of local, national, and international partners.

Projects between July 1, 2006, and June 30, 2007

AATA Online

AATA Online is a comprehensive database of abstracts of literature related to the preservation and conservation of material cultural heritage. Partners: International Institute for Conservation of Historic and Artistic Works (IIC); ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property).

Alternative Climate Controls for Historic Buildings

The goal of this project is to demonstrate the application of controlled ventilation and heating or dehumidification as viable climate control strategies for improving collection environments in historic buildings in hot and humid regions. Partners: Emílio Goeldi Museum, Brazil; Instituto del Patrimonio Histórico Español, Spain; Organismo Autónomo de Museos y Centros del Excmo. Cabildo Insular de Tenerife, Spain; Jekyll Island Authority, Georgia; Vitae Foundation, Brazil; Fundação Casa de Rui Barbosa, Brazil.

Architectural Records, Inventories, and Information Systems for Conservation

This course aims to improve architectural conservation practice. The curriculum included approaching architectural records and information management from the point of view of planning, practice, access, and dissemination; reviewing the theory of documentation and recording and its relation to specific situations; addressing recording practice based on specific case studies; and enabling participants to transmit documentation knowledge, aptitudes, and skills. Partner: ICCROM, Rome.

Asian Organic Colorants

Much less is known of organic colorants in Asia than is known about the dye and organic pigment sources used in Europe and the Americas. This project is a collaborative scientific research undertaking designed to develop a strategy for the analysis of both traditional Chinese organic colorants used as textile dyes and the organic pigments found in Chinese wall paintings, as well as, more broadly, for the analysis of organic colorants used as textile dyes and organic pigments in Asia. Partners: Dunhuang Academy, China; Royal Institute for Cultural Heritage, Belgium.

Built Heritage in Southeast Asia: Conservation Education and Training Initiative

This project is an assessment of education and training needs pertaining to built heritage conservation in Southeast Asia, defined provisionally as the region bounded by the countries of the Mekong River: Thailand, Vietnam, Cambodia, Laos, and Myanmar.

China Principles

The goal of the project is to develop, apply, and promote national guidelines for the conservation and management of cultural heritage sites in China. Partners: State Administration of Cultural Heritage, China; Australian Department of the Environment and Heritage.

Conservation of *América Tropical*

The objective of the project is to complete the conservation and sheltering of the David Alfaro Siqueiros mural in Los Angeles. Partner: El Pueblo de Los Angeles Historical Monument, Los Angeles, California.

Conservation of Mosaics in Situ

The project addresses a number of important issues, including technician training, related to the conservation and management of ancient mosaic pavements in situ in the Mediterranean region. Additionally, professional and organizational support was provided to the International Committee for the Conservation of Mosaics for its ninth international conference, held in Hammamet, Tunisia. Partners: English Heritage; Institut National du Patrimoine, Tunisia; Israel Antiquities Authority; International Committee for the Conservation of Mosaics.

Conservation Teaching Resource

With materials originally created by the GCI as part of its courses, workshops, and other education projects, this Web site makes available course syllabi, outlines, technical notes, and case studies used by the GCI and partner institutions in recent education projects. The contents can be downloaded and used by other educators in the classroom.

Contemporary Art Research: Canvas Stains

This project investigates the phenomenon of disfiguring stains appearing in contemporary paintings on unprimed canvases. Partners: National Gallery of Art and Hirshhorn Museum and Gardens, Washington, D.C.

Contemporary Art Research: Modern Paints

The project addresses questions regarding the character of modern paint materials through the development of analytical techniques for identifying modern paint media and the evaluation of cleaning methods and techniques for modern paintings. A major milestone of this project was "Modern Paints Uncovered," the first symposium ever to focus exclusively on conservation issues of modern paints. Partners: National Gallery of Art, Washington, D.C.; Tate, London; University of Torino, Italy.

Desalination

This conservation project addresses the current gap in knowledge concerning the poulticing of salts from carved stone and wall paintings, and works to establish guidelines for conservators on the use of desalination systems for building materials. The GCI's partner role in the desalination project is primarily to perform environmental scanning electron microscopy/energy dispersive spectroscopy and ion chromatography on salt samples from case studies and laboratory experiments. Partners: European Community; The Netherlands Organization for Applied Scientific Research; Building and Construction Research; Applied Physics Department, Eindhoven University of Technology; Historical Monuments Research Laboratory of France (LRMH); Cologne Institute for Conservation Science, Cologne University of Applied Sciences.

Directors' Retreats for the Advancement of Conservation Education

The primary goal of this project is the enhancement of conservation education by providing senior-level educators opportunities for reflection, discussion, and renewal. The 2008 retreat will likely be in collaboration with UNESCO's Bangkok office, the key coordinator of the Asian Academy for Heritage Management.

Earthen Architecture Initiative

This initiative seeks to further the conservation of earthen architectural heritage through international training activities, field projects, research, and dissemination. Partners: Instituto Nacional de Antropología e Historia, Mexico; Ministry of Culture of Mali with the collaboration of Africa 2009; CRA Terre-ENSAG, Grenoble, France; South Africa ICOMOS; and the World Heritage Centre, under the aegis of ICOMOS and its International Scientific Committee on the Earthen Architectural Heritage.

Glass Analysis

The purpose of this project is to disseminate information obtained through scientific analysis of the manufacture and provenance of Egyptian, Hellenistic, and Roman vitreous materials, including glasses and glazes, to the archaeological, art-historical, and conservation communities. Partner: J. Paul Getty Museum.

Grouts

This project is an interdisciplinary study among conservators and scientists to evaluate injection grouts used in the conservation of wall paintings, plasters, and mosaics in situ. The project aims to prepare guidelines for evaluating grouts in the laboratory, to combine laboratory testing and field study to inform conservators on grouts being used in the field, and to improve conservation practice.

Iraq Cultural Heritage Conservation Initiative

This initiative aims to identify and address priorities for the conservation and management of archaeological and architectural sites in Iraq, as well as to develop long-term tools and professional capacities to support the role of the Iraq State Board of Antiquities and Heritage (SBAH) in the stewardship of Iraq's archaeological and architectural sites. Partners: Iraq State Board of Antiquities and Heritage; Iraq Ministry of Culture; World Monuments Fund, New York.

Los Angeles Historic Resources Survey Project

The goals of this project are to research the objectives, methods, funding, and incentives employed in a comprehensive citywide survey in Los Angeles and to work with city decision makers and stakeholders to implement a survey program. Partner: City of Los Angeles, California.

Magnesian Limestone

This project aims to further understand and address the deterioration of magnesian limestone structures in northern England. The GCI's Magnesian Limestone project has already identified the important properties of different types of magnesian limestone, enabling architects to better select suitable replacement stone. Partner: English Heritage.

Mosaics Research and Testing

This project aims to develop a methodology for assessment of the impact of shelters on the preservation of mosaics and is preparing a bibliography on shelters for archaeological sites. Partners: English Heritage; Israel Antiquities Authority.

Museums Emergency Program Education Initiative

This collaborative training initiative is part of an international program designed to assist museums in developing emergency preparedness and response measures. Partners: ICCROM, Rome; International Council of Museums, Paris.

Museum Lighting Research

This project seeks to reduce the damage to works on paper caused by museum lighting through the reevaluation of current illumination guidelines and the testing and design of new lighting. Partners: Canadian Conservation Institute; Carnegie Mellon University, Pittsburgh, Pennsylvania; J. Paul Getty Museum; Los Angeles County Museum of Art; National Gallery of Art, London; Tate, London; University of Auckland, New Zealand; University of Texas at El Paso; Yan Liu Research Laboratories, Los Angeles, California.

Organic Materials in Wall Paintings

The objective of the project is to improve the practice of wall paintings conservation by developing a methodology for identification of organic materials used as binders, which are particularly vulnerable during intervention. Partners: Opificio delle Pietre Dure, Italy; Courtauld Institute of Art, London; Vatican Museum Laboratory; Istituto Centrale del Restauro, Italy; several institutes of the Italian National Council of Research; and a number of Italian universities.

Organization of World Heritage Cities World Symposia

This project, aimed at improving the conservation and management of historic cities, involves collaboration with the Organization of World Heritage Cities in the organizing of their World Symposia. Partners: Organization of World Heritage Cities; City of Kazan, Republic of Tatarstan, Russia.

Preservation of Lime Mortars and Plasters

This research project is to increase knowledge among conservators and conservation scientists regarding the analysis and treatment of lime-based mortars and plasters. Partners: Raymond Lemaire International Centre for Conservation, Leuven, Belgium; Department of Mineralogy and Petrography, University of Granada, Spain.

Preventive Conservation Case Studies

The aim of this project is to develop didactic case studies that will illustrate the interrelated issues affecting the practice of preventive conservation and the decision-making process that contributes to a viable and sustainable conservation strategy. Partners: The Netherlands Institute for Cultural Heritage; Our Lord in the Attic Museum, The Netherlands.

RecorDIM Initiative

This initiative explores ways to strengthen the documentation component of built heritage conservation through the development of tools and training and through improved communication between users and providers. Partners: International Council on Monuments and Sites; CIPA Heritage Documentation; English Heritage; Public Works and Government Services Canada; World Monuments Fund, New York; Raymond Lemaire International Centre for Conservation, Leuven, Belgium; ICOMOS Macedonia; The Indian National Trust for Art and Cultural Heritage; Malta Restoration Center; ICOMOS International Committee for Underwater Cultural Heritage; Université du Québec à Montréal, Canada.

Reference Collection

The GCI Reference Collection, established in the early 1990s, is a repository of reference materials for use in the analysis of art objects. The collection supports not only various research and service tasks of the GCI Science department, but also the GCI Field Projects department and the conservation laboratories of the J. Paul Getty Museum. It consists of pigments, binding media, dyes, stones, and other material used as standards for developing analytical methodologies and testing analytical procedures.

Research on the Conservation of Photographs

The goal of this project is to advance techniques for identifying important variations in photographic processes, thereby providing insight into postprocessing chemistry and the chemical treatment of photographs. Partners: Centre de recherches sur la conservation des documents graphiques, Paris; Department of Chemistry, California State University, Northridge; Image Permanence Institute, Rochester, New York; J. Paul Getty Museum; University of Texas at Austin; National Museum of Film, Photography and Television, Bradford, United Kingdom; among others.

Southern African Rock Art Project

The objective of this GCI-led initiative is to develop an interpretation and management plan for education and tourism at an appropriate site in South Africa that will serve as a model for sustainable conservation and community participation. Partners: South African National Parks; Western Cape Department of Nature Conservation, South Africa; Clanwilliam Living Landscape Project at the University of Cape Town, South Africa; Rock Art Research Institute at the University of the Witwatersrand, Johannesburg; Tanzanian Department of Antiquities; South African Heritage Resources Agency.

Tomb of Nefertari Evaluation Project

This project assesses the 1986–92 wall paintings conservation project undertaken by the GCI and the Egyptian antiquities authorities and the subsequent management and maintenance plan developed for the tomb in light of the tomb's availability to visitors from 1996 to 2003. Partner: Supreme Council of Antiquities, Egypt.

Valley of the Queens Project

This project seeks to develop and implement a conservation and management plan for the Valley of the Queens on the west bank of the Nile. Partner: Supreme Council of Antiquities, Egypt.

Values Case Study (Jordan)

The purpose of this case study is to serve as a teaching resource for heritage educators that will help site managers in the Arab world to identify, understand, and manage values in a familiar context. Partner: Jordan Department of Antiquities.

Wall Paintings at Mogao Grottoes

This project is researching wall paintings deterioration at the Mogao Grottoes in China and developing conservation methods that can be applied at similar Silk Road sites. Partners: Dunhuang Academy under the State Administration of Cultural Heritage in China, with support from the Chinese National Institute for Cultural Property.

Getty Conservation Institute Guest Scholars

The Getty Conservation Institute's Conservation Guest Scholar Program awards residential grants to researchers, scientists, and professionals in conservation and allied fields to pursue independent research. Designed to encourage innovative ideas and perspectives on heritage conservation, the program encourages proposals that address the theoretical underpinnings of conservation and explore critical issues and applications related to conservation of the visual arts (including sites, buildings, and objects). Grants are awarded on a competitive basis and range from three to nine months in duration.

Projects listed represent scholars' primary research while in residence.

2006–2007 Conservation Guest Scholars

Artioli, Gilberto. University of Milan, Italy. Research on "Analytical Methods and Techniques in Cultural Heritage."

Egloff, Brian. University of Canberra, Australia. Work on "Drafting International Committee for Archaeological Heritage Management (ICHAM) Charter Guidelines; A Theoretical Review and Applied Process."

Fidler, John. English Heritage, United Kingdom. Research on setting standards for competent building conservation through the design of training materials for architects in higher education and professional development.

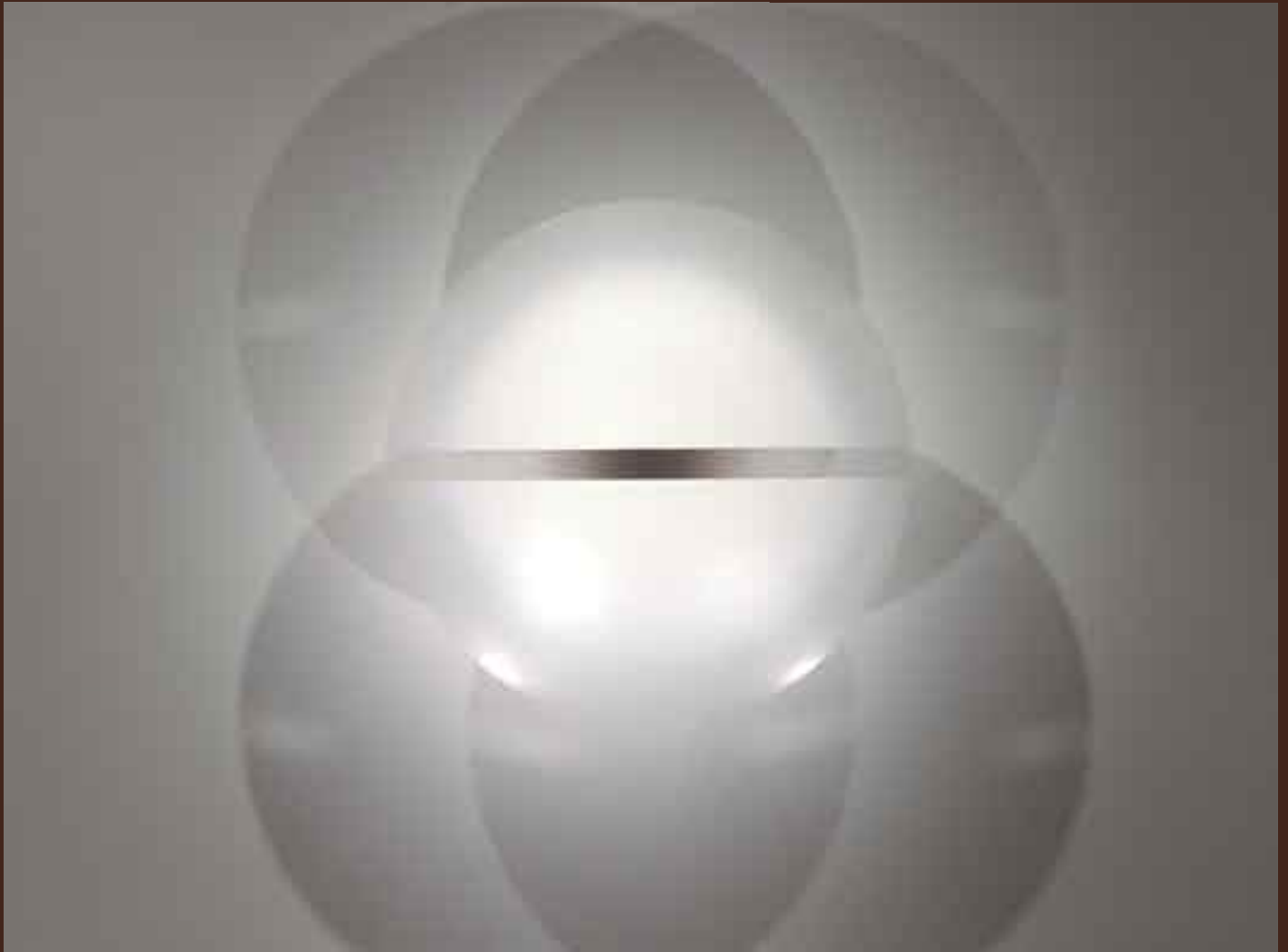
Labadi, Sophia. UNESCO World Heritage Centre. Research on "Outstanding Universal Value—Contradictions, Problems and Perspectives."

Lavédrine, Bertrand. University of Paris, Pantheon-Sorbonne, France. Work on "Reshaping a Conservation Science Programme for Conservators."

McElhone, John. National Gallery of Canada. Research on "Photographic Printing Media from the 1850s."

Sanz, Maria Nuria. UNESCO World Heritage Centre, Latin American and Caribbean Unit. Research for the "Nomination of Qhapaq Ñan, Peru to the UNESCO World Heritage List."

Szmelter, Iwona. Academy of Fine Arts, Poland. Research in preparation for the textbook *History and Theory of Conservation-Restoration versus Specific Role of Conservation-Restoration as a Branch of Science and at the Same Time of Art.*

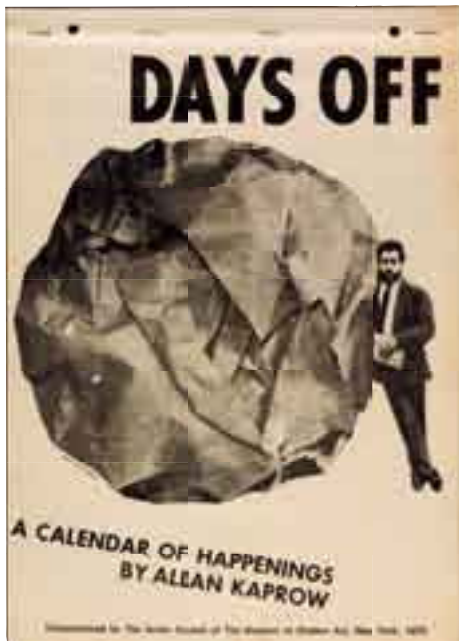


Robert Irwin. *Untitled (#2220)*, 1969. Cast acrylic and acrylic paint. Irwin is one of the many artists active in Los Angeles in the post-World War decades whose early career is being explored through the *Getty's On the Record* initiative. Photograph courtesy of the Orange County Museum of Art. ©2008 Robert Irwin/Artists Rights Society (ARS), New York.

The Getty Foundation

Deborah Marrow, Director

The Getty Foundation fulfills the philanthropic mission of the Getty Trust by supporting individuals and institutions committed to advancing the understanding and preservation of the visual arts locally and throughout the world. Through strategic grants and programs, the Foundation strengthens art history as a global discipline, promotes the interdisciplinary practice of conservation, increases access to museum and archival collections, and develops current and future leaders in the visual arts. The Foundation carries out its work in collaboration with the Getty Museum, Research Institute, and Conservation Institute, to ensure that the Getty programs achieve maximum impact.



Cover of *Days Off: A Calendar of Happenings*, newsprint calendar of photos of Happenings. New York, 1970. Photograph by Peter Moore © The Estate of Peter Moore/VAGA, New York, NY. A series of "Happenings" will be re-enacted with Getty support during 2008.

The Getty Foundation acts as a catalyst in advancing the understanding and preservation of the visual arts by providing seed money that might not otherwise be available from traditional funding sources. The Foundation actively seeks projects in Los Angeles and around the world that generate fresh interpretations in art history, access to museum and archival collections, and models for preserving artistic heritage.

Grants Inspire New Research

Through its grants, the Foundation inspires and supports new research and connects scholars around the world. Believing that research forms the crucial basis for the most successful public projects, the Foundation has supported a number of efforts that bring the fruits of academic exchange to the broader public, especially through museum exhibitions. Two examples illustrate this principle particularly well.

A series of grants is providing new access to important archival collections that will shape future scholarship and public programs about the visual arts in the Los Angeles region. "On the Record: Art in Los Angeles, 1945-1980," a special initiative undertaken by the Foundation in collaboration with the Getty Research Institute, is helping Los Angeles institutions tell the story of avant-garde art in Southern California in the post-World War II decades. The first phase of the initiative provided support to museums, universities, and libraries to identify and make accessible to scholars the records of artists, museums, curators, critics, collectors, and dealers active in the period. A future phase will support the planning of exhibitions throughout Southern California. As part of the initiative, a recent grant will also enable the Museum of Contemporary Art (MOCA) in Los Angeles

Right, top: Fresco by Paul Bril, ca. 1589, in the San Silvestro chapel, before conservation, 2005. Scala Santa, Rome, Italy © Padri Passionisti/Musei Vaticani.

Right, bottom: Fresco by Paul Bril, ca. 1589, in the San Silvestro chapel, after conservation, 2005. Scala Santa, Rome, Italy © Padri Passionisti/Musei Vaticani.



Luis Nino (Potosi), *The Virgin of the Rosary with Saint Dominic and Saint Francis of Assisi*. ca. 1737. Oil on canvas. Museo del la Casa Nacional de Moneda, Fundacion Cultural BCB, Potosi, Bolivia. Photo: Jaime Cisneros.

to re-enact around the city a series of “Happenings” originally created by pioneering performance artist Allan Kaprow during the 1950s and 1960s. The performances will augment MOCA’s 2008 retrospective on the late artist’s work.

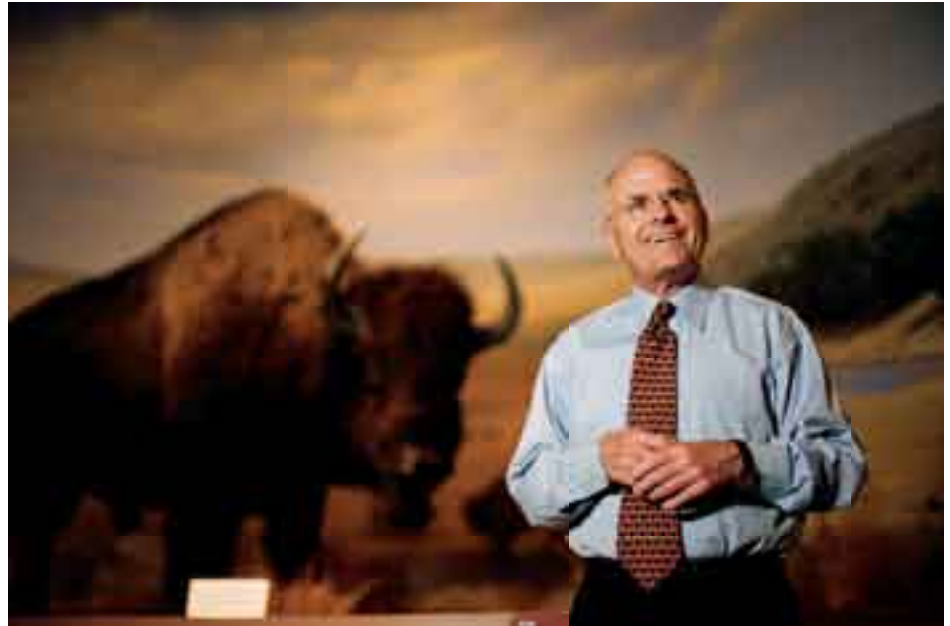
A Getty collaborative research grant to the Philadelphia Museum of Art brought together an international team of scholars from Latin America, the United States, and Europe to gain a comprehensive understanding of Latin American colonial art, resulting in the critically-acclaimed exhibition *The Arts in Latin America, 1492-1820*. The exhibition opened in Philadelphia in 2006 and then traveled to Mexico City and Los Angeles. With works of art drawn from public and private collections throughout Europe and the Americas, the exhibition spanned the centuries from the arrival of Columbus in the New World to the emergence of independence movements and the formation of nation-states in the early 19th century. It vividly portrayed the results of the artistic interchange that occurred after Columbus, whose voyage for the first time connected existing trade routes between Asia, Europe, Africa, and the Americas. To further engage audiences in our home region, the Foundation also supported a series of public programs at the Los Angeles County Museum of Art.

Advancing Conservation Practice

The majority of the Foundation’s conservation grants focus on research and planning, the crucial behind-the-scenes activities without which a project will not be successful. Although planning is seldom visible, the results of these explorations can nevertheless be quite dramatic, as illustrated in the unveiling in June 2007 of the San Silvestro Chapel at the Pontificio Santuario Scala Santa in Rome. Built in 1589 and now visited by more than two million people a year, the Scala Santa contains an ancient marble staircase by tradition



John Gray, Chief Executive Officer, Autry National Center, Los Angeles. The Autry is one of the many Los Angeles-area organizations featured in the Foundations's *L.A. Art Online* report. Photo: Mimi Haddon.



Museum Leadership Institute participants engaged in group activity. Photo: Bart Bartholomew.

believed to be the steps that Christ ascended to receive his judgment from Pontius Pilate. The stairs lead to the San Silvestro chapel, whose walls and ceilings are covered with late 16th-century frescoes meant to represent paradise, including landscape paintings by the influential Flemish painter Paul Bril.

Prior to the conservation project funded by the Getty, the frescoes had become so darkened that they were barely visible and their survival was in question. But research and scientific analysis helped the interdisciplinary team of conservators and art historians understand how the darkening had occurred and how it could be treated. Using state-of-the-art conservation techniques, the landscapes were revealed in such astonishing clarity that they promise to provide a whole new meaning for the chapel, both for art historians and for the millions who visit the site each year. The documentation created during the project will guide the preservation of the site for years to come as well as provide a model for other fresco conservation projects. To share the results of the project, Getty funding is also supporting the publication of a book about the Chapel and the conservation project.

The Foundation also focuses on projects that advance conservation training, including on-site conservation of important historic buildings. At the Ahichhatragarh-Nagaur Fort in Rajasthan in northwest India, a recently completed project to conserve this remarkable palace complex has become a catalyst for training new generations in centuries-old building techniques. The “Fort of the Hooded Cobra” was begun in the 12th century, and due to its importance at the crossroads of developing trade routes, expanded under successive rulers through the mid-18th century. Supported by a series of Foundation grants, a 10-year conservation effort at Nagaur has succeeded in transforming more than 25 key structures in and around the main palace complex and in stabilizing the dramatic fortification walls



Multicultural undergraduate interns watching performance by Culture Clash at summer 2007 orientation event held at the Getty Villa.

that surround the site. Throughout the project, students from architectural schools across India received on-site conservation training. At the same time, local stonemasons, artisans, and craftspeople were trained in the traditional Mughal and early Rajput methods of plastering, building, and stone carving—skills that had all but disappeared before the Nagaur project. A recipient of UNESCO’s Award for Excellence in Cultural Heritage Conservation, the project was recognized for setting new conservation standards by combining modern scientific and traditional building techniques.

The Future of Arts Leadership

Providing opportunities for current and future leaders in the visual arts is also a Foundation priority, with June 2007 marking the 15th anniversary of the Getty’s multicultural internship program, designed to encourage college students of diverse backgrounds to explore career opportunities in the visual arts. The year also marked the eighth anniversary of the Foundation’s public-private partnership with the Los Angeles County Arts Commission, which joined the Getty by creating a parallel program for the literary and performing arts. Through the Getty’s program, over 2,000 students have been trained at nearly 140 museums and visual arts organizations throughout Los Angeles County, including the Getty. An evaluation of the program is now underway as we seek ways in which to enhance and improve its impact.

Equipping the next generation of museum leaders with the necessary skills is also the goal of the Museum Leadership Institute (MLI), the flagship program of the Foundation’s Getty Leadership Institute. Focusing on issues such as strategic planning, marketing, management, and finance, this intensive three-week course requires participants to craft specific solutions to challenges faced by their institutions. Past participants have reported

that their experience at MLI strengthened their home institutions. For many, it also helped advance their careers; today, more than half of the MLI alumni—which now number over 1,000—have gone on to direct museums in the United States and abroad. In September 2007 the Institute initiated a complementary program, *Taking the Helm: First Months as a Museum CEO*, to help newly appointed museum directors negotiate the often difficult transition to their new roles through candid discussions with seasoned leaders.

A Look Ahead

During the coming year, the Foundation will award the remaining grants from the \$2 million Fund for New Orleans, established in the wake of Hurricane Katrina to allow the city's cultural institutions to conserve their collections and historic buildings, and to plan for future operations in a dramatically different urban context. Grants previously awarded in the first round of the initiative will also draw to a conclusion, and the results will begin to be seen.

A fall 2007 Foundation report, *L.A. Art Online: Learning from the Getty's Electronic Cataloguing Initiative*, is designed to share with the museum field and other funders the lessons learned by 20 collecting institutions in Los Angeles as they prepared to provide online access to more than one million works of art in their care. The report includes candid accounts by Getty grantees as well as recommendations for other foundations.

Finally, the grant-making phase of the Campus Heritage Initiative comes to a close following the last round of grants awarded in summer 2007. The Foundation will continue to disseminate the results of the six-year initiative that has now helped 83 historic campuses across the United States incorporate preservation into their campus master planning process.

The Foundation staff could not accomplish its work without the many advisory committee members and reviewers who help us assess the hundreds of grant proposals that we consider each year. We are grateful to them as well as proud to be associated with the grantees listed on the following pages.

Annie Pfeiffer Chapel, designed by Frank Lloyd Wright, 1941, at Florida Southern College, recipient of a Getty Campus Heritage Grant. Florida Southern College



Grants Awarded

Grants awarded between July 1, 2006, and June 30, 2007

RESEARCH

Research grants provided support to individuals and institutions throughout the world to promote scholarship in the history of art.

Postdoctoral Fellowships

Postdoctoral Fellowships provided support for scholars at the beginning of their careers, freeing them from academic responsibilities to pursue interpretive research projects that will make significant contributions to the understanding of art and its history.

Cheng, Wen-chien. University of Michigan, Ann Arbor. “The Idealized, the Grotesque, and the Ordinary: Decoding Images of Rustics in Song Paintings (960–1279).” \$40,000

Levine, Cary Seth. Hunter College, New York. “Pay for Your Pleasures: Cultural Critique in the Art of Mike Kelley, Paul McCarthy, and Raymond Pettibon.” \$40,000

Lu, Duanfang. University of Sydney, Australia. “National Buildings, Global Visions: Chinese Architecture in the Third World.” \$40,000

Maimon, Vered. Ramapo College of New Jersey, Mahwah. “Singular Images, Failed Copies: The Problem of Nature in Early Photography.” \$40,000

O’Neil, Megan Eileen. University of Southern California, Los Angeles. “Ancient Maya Objects of History.” \$40,000

Paquette, Catha. California State University, Long Beach. “Dynamics of Power in Art Patronage, Production, and Censorship: Diego Rivera at Rockefeller Center, 1933–1934.” \$40,000

Schibille, Nadine. Stanford University, California. “Early Byzantine Aesthetics.” \$40,000

Shih, Ching-fei. National Palace Museum, Taipei, Taiwan. “A Turning Point: The Beginning of Blue-and-White Porcelain Production in Fourteenth-Century Jingdezhen.” \$40,000

Smith, Cherise. University of Texas at Austin. “En-Acting ‘Others’: Identity Performance in Works by Eleanor Antin, Nikki S. Lee, Adrian Piper, and Anna Deavere Smith.” \$40,000

Vestberg, Nina Elisabeth Lager. Independent Scholar, London, England. “Memory, Medium, and Materiality: Re-searching the Photographic Archive.” \$40,000

Wattles, Miriam. University of California, Santa Barbara. “Images at Play: The Emergence of Giga in Edo Japan.” \$40,000

Weststeijn, Matthijs Arie. The Netherlands Organisation for Scientific Research/The Warburg Institute, London, England. “The Republic of Painting. Sources and Reception of Franciscus Junius’ *The Painting of the Ancients* (1638–1694).” \$40,000

Yablon, Nick William. University of Iowa, Iowa City. “American Ruins: An Archaeology of Urban Modernity, 1830–1920.” \$40,000

Curatorial Research Fellowships

Curatorial Research Fellowships supported the professional scholarly development of curators by providing them with time off from regular museum duties to undertake short-term research or study projects.

Dackerman, Susan. Harvard University Art Museums, Cambridge, Massachusetts. For the exhibition *Prints and the Pursuit of Knowledge in Early Modern Europe*. \$8,500

Henning, Andreas. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, Germany. For research on the catalogue raisonné *Bolognese Paintings in the Old Masters Picture Gallery, Dresden*. \$15,500

Morgan, Jessica Clare. Tate Modern, London, England. For research supporting the exhibition *John Baldessari: Retrospective*. \$10,250

Mundy, Jennifer Virginia. Tate, London, England. For the scholarly publication *Man Ray*. \$15,500

Salvesen, Britt Marie. University of Arizona, Tucson. For research on an article on the photography of *The Office*. \$9,500

Snyder, Stephanie Sakellaris. Douglas F. Cooley Memorial Gallery, Reed College, Portland, Oregon. For research supporting the exhibition *Daniel Spoerri: Interior Margins*. \$9,400

Sudhalter, Adrian Vaile. The Museum of Modern Art, New York. For research supporting the exhibition *Reproducing Max Ernst*. \$15,500

Collaborative Research Grants

Collaborative Research Grants provided opportunities for teams of scholars to pursue research on projects that offer new interpretations of art and its history. Funded projects present innovative models for interdisciplinary research, encouraging scholars to think more broadly and critically about their disciplines. Grants in this category also funded the research in preparation for scholarly exhibitions.

Most Collaborative Research Grants are listed by the names of each member of the research team, although the official grantee may be either a university or the individual scholars.

Aghion, Irène, Cabinet des Médailles, Paris, France; **Lothar von Falkenhausen,** University of California, Los Angeles; **Tim Murray,** La Trobe University, Melbourne, Australia; and **Alain Schnapp,** Fondation Maison des Sciences de l’Homme, Paris, France. “Traces, Collections, Ruins: Towards a Comparative History of Antiquarianism.” \$160,000

Cole, Janie, The Harvard University Center for Italian Renaissance Studies, Boston, and **Sara Galletti,** New York University. “Artistic Patronage, Cultural Brokerage and Self-Fashioning in Early Modern Europe: The Arts at the Court of Maria de’ Medici.” \$190,000

Cooper, Martin, National Conservation Centre, Liverpool, England; **Joanna Ostapkowicz,** World Museum Liverpool, England; **Christopher Ramsey,** Oxford Radiocarbon Accelerator Unit, Research Laboratory for Archaeology and the History of Art, England; **Michael Richards,** Max Planck Institute for Evolutionary Anthropology, Leipzig, Germany; **Alex Wiedenhoeft,** United States Department of Agriculture (USDA) Forest Service, Madison, Wisconsin, and **Samuel Wilson,** University of Texas at Austin, “Pre-Hispanic Caribbean Sculptural Arts in Wood.” £135,000

Research Resources and Publications

Grants in this category supported the development of resources that are of exceptional value to scholars working in the field of art history, with a particular emphasis on providing broad access—often through electronic means—to collections and reference materials. Grants also funded scholarly publishers in support of groups of books that significantly advance scholarship in art and architectural history.

American Philosophical Society, Philadelphia, Pennsylvania. For the arrangement and description of the collection of Native American images. \$243,000

American School of Classical Studies at Athens, Greece. For the publication series *Ancient Art and Architecture in Context*. \$73,000

Archives de la Critique d’Art, Châteaugiron, France. For the arrangement and description of the archives of Pierre Restany. €126,000

Art Institute of Chicago, Illinois. For the publication of the catalogue *Northern European and Spanish Paintings before 1600 in the Art Institute of Chicago*. \$100,000

Bibliothèque Nationale de France, Paris. For the publication *Manuscripts Enluminés d’Origine Flamande*. \$82,000

The British Library, London, England. For the cataloguing of illuminated manuscripts in the Harley collection. £140,000

The British Museum, London, England. For the arrangement and description of the Anthropology Pictorial Collection. £144,000

Council of American Overseas Research Centers, Washington, D.C. For the Digital Library for International Research project. \$150,000

Fernando Villaverde Ediciones, Madrid, Spain. For the publication *Royal Inventories of Charles V*. \$96,000

Fundación Carlos Colombino Lailla, Asunción, Paraguay. For the publication of a catalogue of the Indigenous Art and Religious Art Collections at the Centro de Artes Visuales/Museo del Barro. \$64,700

Fundación Espigas, Buenos Aires, Argentina. For the updating and expansion of the database for the Espigas archive. \$140,000

International Center for Medieval Art, New York. For the preparation of the publication *Gothic Sculpture in America, III: The Museums of New Jersey, New York, and Pennsylvania*. \$52,000

Der Kunstverein in Bremen, Germany. For the preparation of a catalogue of 19th-century French paintings at the Kunsthalle Bremen. €124,000

Landesmuseum Württemberg, Stuttgart, Germany. For the publication of the catalogue of the collection of Southern Swabian sculpture from 1400 to 1530. €48,700

Library Foundation of Los Angeles, California. For the photographic archives of the Los Angeles Public Library. \$41,600

Museum for African Art, Long Island City, New York. For publication of a series of exhibition catalogues on African art and visual culture. \$240,000

Museum of the City of New York. For the arrangement and description of the Wurts Brothers Company photograph collection. \$60,000

National Gallery of Art, Washington, D.C. For the publication series *New Visions: Studies in the History of Photography*. \$100,000

Nelson Gallery Foundation, Kansas City, Missouri. For the publication *The Collections of the Nelson-Atkins Museum of Art: American Paintings*. \$75,000

New York Historical Society. For the publication of the catalogue *Drawn by New York: Six Centuries of Watercolors and Drawings at the New York Historical Society*. \$28,000

Oscar Niemeyer Foundation, Rio de Janeiro, Brazil. For the arrangement and description of the Oscar Niemeyer archives. \$160,000

Padri Passionisti, Pontificio Santuario Scala Santa, Rome, Italy. For the publication *Quaderni della Scala Santa*. \$49,000

Peking University, Beijing, China. For a digital database of Han dynasty carvings from Northern Shaanxi Province. \$130,000

The Royal Museum of Fine Arts, Antwerp, Belgium. For the preparation of a catalogue of the works of Peter Paul Rubens. €140,000

Tate, London, England. For the arrangement and description of the Naum Gabo archives. £110,000

University of California Press Foundation, Berkeley. For the publication of a series of books on American art history. \$240,000

University of Chicago, Illinois. For research in preparation for a biography of J. Carter Brown. \$89,000

University of Notre Dame du Lac, Indiana. For the Midwest Latino Arts Documentary Heritage Project. \$100,000

University of Southern California, Los Angeles. For consolidation of the Basel Mission Digital Photograph Collection and the university's Internet Mission Photography Archive. \$100,000

University of Washington, Seattle. For the publication of nine books on the art and culture of China and Japan. \$160,000

On the Record: Art in L.A., 1945–1980

This ongoing special initiative provided support to museums, libraries, and universities for the identification and preservation of the records of artists, collectors, museums, curators, and dealers essential to telling the story of post-World War II art in Southern California.

California Institute of the Arts, Valencia. For the arrangement and description of the institutional archives. \$120,000

Museum Associates, Los Angeles, California. For the Los Angeles County Museum of Art's institutional archives. \$300,000

Museum of Contemporary Art, Los Angeles, California. For a series of Happenings around Los Angeles in conjunction with the exhibition *Allan Kaprow: Art as Life*. \$100,000

Smithsonian Institution, Washington, D.C. For the arrangement and description of nine archival collections critical to the study of post-1945 California art in the Archives of American Art. \$240,000

CONSERVATION

Conservation grants provided support to museums and other cultural organizations for a wide range of projects focused on the conservation and management of collections of works of art, as well as historic buildings, landscapes, and archaeological sites. Research, planning, and training were emphasized as part of a broader approach to effective stewardship and long-term preservation.

Museum Conservation

Grants in this category provided funds to assess the conservation needs of collections, undertake conservation treatment projects, and support the training of conservators.

Corporation of the Fine Arts Museums, San Francisco, California. For a conservation survey of works from the 18th-century French furniture collection. \$55,000

Istituto degli Innocenti di Firenze, Florence, Italy. For treatment and research related to the conservation of *The Coronation of the Virgin with Saints* by Neri di Bicci. €23,900

Metropolitan Museum of Art, New York. For a conservation survey of the Gilman Paper Company Collection of photographs. \$140,000

Museum of New Mexico Foundation, Santa Fe. For a conservation survey of the Kuaua Murals, Bernalillo. \$85,900

Smithsonian Institution, Washington, D.C. For a conservation survey of Hillootypes in the Photographic History Collection of the National Museum of American History. \$31,500

Smithsonian Institution, Washington, D.C. For a conservation survey of the works on paper collection in the Hirshhorn Museum and Sculpture Garden. \$64,000

State Art Museum, Copenhagen, Denmark. For conservation treatment and research relating to *The Tribute Money. Peter Finding the Silver Coin in the Mouth of the Fish (The Ferry Boat to Antwerp)* by Jacob Jordaens. DKK 1,000,000

State Museum of Contemporary Art, Thessaloniki, Greece. For a conservation survey of the Costakis Collection. \$134,000

Vietnam Museum of Ethnology, Hanoi. For a conservation survey of the textile collection. \$24,500

Yale University, New Haven, Connecticut. For treatment and research related to the conservation of a Boulle coffer on stand in the collection of the Lewis Walpole Library, Farmington. \$96,000

Architectural Conservation

Architectural Conservation grants supported the development of conservation plans for buildings of outstanding architectural significance. Funding was also provided for select projects to implement conservation plans and to provide on-site training opportunities.

Associazione Amici dell'Opificio, Florence, Italy. For the preparation of a conservation plan for the pulpit by Giovanni Pisano in the Church of Sant' Andrea, Pistoia. €50,000

Breed Street Shul Project, Inc., Los Angeles, California. For the preparation of a conservation plan for the Breed Street Shul (Congregation Talmud Torah). \$74,750

Compañía de Jesús—Provincia del Perú, Lima. For the preparation of a conservation plan for La Iglesia de la Compañía de Jesús en Ayacucho. \$72,400

First Church of Christ, Lancaster, Massachusetts. For the preparation of a conservation plan for the Fifth Meetinghouse. \$75,000

Friends of First Church, Berkeley, California. For the implementation of a conservation plan for the First Church of Christ, Scientist. \$250,000

Georgia Trust for Historic Preservation, Inc., Atlanta. For the preparation of a conservation plan for the Johnston-Felton-Hay House. \$75,000

Hancock Shaker Village, Inc., Pittsfield, Massachusetts. For the preparation of a conservation plan for Hancock Shaker Village. \$75,000

International Council on Monuments and Sites, Paris, France. For the preparation of a conservation plan for the Sahrij and Sbaiyin Madrasa Complex in Fez, Morocco. \$75,000

Italia Solidale del Volontariato per lo Sviluppo di Vita e Missione, Rome, Italy. For the preparation of a conservation plan for Chiesa di Santa Maria del Pianto. \$75,000

National Conservation Centre, Skopje, Macedonia. For a conservation training program relating to the conservation master plan for Saint Elijah Church, Resen. \$7,300

Pontificia Universidad Católica del Perú, Lima. For the preparation of a conservation plan for Casa Riva Agüero. \$72,400

Pueblo of Acoma, New Mexico. For the implementation of a conservation plan for San Esteban del Rey Mission and Convento. \$250,000

United Nations Educational, Scientific and Cultural Organization, Paris, France. For the implementation of a conservation plan for Shalamar Gardens, Lahore, Pakistan. \$250,000

Ville d'Uzès, France. For the preparation of a conservation plan for the case of the Grand Organ in the Cathédrale. €28,300

Vilnius University, Lithuania. For the preparation of a conservation plan for the Old Campus of Vilnius University. \$75,000

Campus Heritage

Campus Heritage grants assisted American colleges and universities in planning for the preservation of their significant historic buildings, sites, and landscapes. This year represents the final round of grants awarded through this special initiative.

Bard College, Annandale-on-Hudson, New York. For the preparation of a conservation plan for Bard College. \$160,000

Clemson University, South Carolina. For the preparation of a conservation plan for Clemson University. \$160,000

Corporation of Marlboro College, Vermont. For the preparation of a conservation plan for Marlboro College. \$120,000

Miami University, Oxford, Ohio. For the preparation of a conservation plan for Miami University. \$90,000

Moravian College, Bethlehem, Pennsylvania. For the preparation of a conservation plan for Moravian College. \$130,000

Pittsburgh History and Landmarks Foundation, Pennsylvania. For the preparation of conservation plans for California University of Pennsylvania, Indiana University of Pennsylvania, Seton Hill University, and Washington and Jefferson College. \$200,000

Regents of the University of California, Oakland. For the preparation of a conservation plan for the John Muir College of the University of California, San Diego. \$99,800

Rocky Mountain College, Billings, Montana. For the preparation of a conservation plan for Rocky Mountain College. \$110,000

Talladega College, Alabama. For the preparation of a conservation plan for Talladega College. \$90,000

University at Albany Foundation, New York. For the preparation of a conservation plan for the State University of New York at Albany. \$180,000

University of Arkansas, Little Rock. For the preparation of a conservation plan for the University of Arkansas, Fayetteville. \$170,000

University of Hawaii, Honolulu. For the preparation of a conservation plan for the University of Hawaii at Manoa. \$100,000

University of North Carolina at Chapel Hill. For the preparation of a landscape conservation plan for the University of North Carolina at Chapel Hill. \$100,000

University of Texas at Austin. For the preparation of a conservation plan for the University of Texas at Austin. \$175,000

Virginia Union University, Richmond. For the preparation of a conservation plan for Virginia Union University. \$120,000

EDUCATION AND PROFESSIONAL DEVELOPMENT

Grants were provided to organizations throughout the world to support the education and development of professionals working within the Getty's areas of interest, as well as for undergraduate and graduate internships. Grants in this category also supported innovative interpretive projects that increase public appreciation and understanding of artworks in a museum's permanent collection.

Art Institute of Chicago, Illinois. For the summer 2007 seminar "Teaching Institute in Museum Education (TIME)." \$15,000

The Aspen Institute, Washington, D.C. For support of a national study of artist-endowed foundations. \$75,000

The Association for Preservation Technology International, Springfield, Illinois. For participants from Latin America and the Caribbean to attend the 2007 conference in San Juan, Puerto Rico. \$75,000

Canadian Conservation Institute, Ottawa, Ontario. For participants from native communities in Canada, the United States, and Greenland to attend the 2007 symposium, Preserving Aboriginal Heritage: Technical and Traditional Approaches, in Ottawa. \$75,000

China Cultural Property Promotion Association, Beijing, China. For a pilot training program, Principles for the Conservation of Heritage Sites in China. \$60,000

Círculo Amigos de la Cultura, Lima, Peru. For a conservation training program at the Instituto Superior de Conservación y Restauración Yachay Wasi. \$66,900

College Art Association of America, Inc., New York. For the publication of graduate art and art history program directories. \$125,000

Delaware Art Museum, Wilmington. For the development of new interpretive materials for the Bancroft Collection. \$80,000

The Detroit Institute of Arts, Michigan. For the development of new interpretive materials related to the reinstallation of the American art collection. \$145,000

Friends of Bhutan's Culture, Bellevue, Washington. For a textile conservation training program in Bhutan. \$198,000

The Fund for Arts and Culture in Central and Eastern Europe, Arlington, Virginia. For the Third Annual Regional Museum Conference in Bucharest, Romania. \$23,000

Heritage Preservation, Inc., Washington, D.C. For the Rescue Public Murals project. \$110,000

Indian National Trust for Art and Cultural Heritage, New Delhi, India. For participants from developing countries and Central and Eastern Europe to attend the Twelfth International Conference of National Trusts in New Delhi. \$50,000

Inner-City Arts, Los Angeles, California. For institutional development. \$20,000

Institute of Museum and Library Services, Washington, D.C. For the Conservation Bookshelf component of the initiative Connecting to Collections: A Call to Action. \$300,000

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For the meeting "Towards a Latin American Strategy for Conservation of Heritage." \$46,000

International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 2006 Annual Conference of the International Committee for Museums and Collections of Modern Art (CIMAM) in London, England. €25,000

International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 2007 Annual Conference of the International Committee for Museums and Collections of Modern Art (CIMAM) in Vienna, Austria. €25,000

Los Angeles County Arts Commission, California. For the educational components of the summer 2007 Los Angeles County Arts Internship Program. \$77,000

Los Angeles County Arts Commission, California. For the Pooled Fund supporting *Arts for All: Los Angeles County Regional Blueprint for Arts Education*. \$100,000

Museum Associates, Los Angeles, California. For educational programs related to the exhibition *The Arts in Latin America, 1492–1820*. \$100,000

Museum of Fine Arts, Boston, Massachusetts. For new interpretative programs in the museum's Art of the Americas wing. \$250,000

Pacific Asia Museum, Pasadena, California. For the planning phase of the reinstallation and reinterpretation of the permanent collection. \$69,000

Regents of the University of California, Davis. For the California Rare Book School in the department of information studies, University of California, Los Angeles. \$10,000

The University of Melbourne, Australia. For participants from developing countries, North America, and Central and Eastern Europe to attend the 32nd International Congress of the History of Art (CIHA). \$100,000

University of Southern California, Los Angeles. For the USC Annenberg/Getty Program for Arts Journalism. \$102,800

Graduate Internships

Graduate Internships at the Getty supported full-time positions for students who intend to pursue careers in fields related to the visual arts.

Benzone-Clark, Ilaria. University of Leicester, England. For a graduate internship in the education department of the J. Paul Getty Museum. \$17,400

Brady, Linde Hope. University of Wisconsin, Madison. For a graduate internship in the photographs department of the J. Paul Getty Museum. \$17,400

Byrnes, Alison Beth. University of Michigan, Ann Arbor. For a graduate internship in the exhibition design department of the J. Paul Getty Museum. \$17,400

De Brer, Christian Jacques. University of California, Los Angeles. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Desmas, Anne-Lise. Paris—IV Sorbonne, France. For a graduate internship in the sculpture and decorative arts department of the J. Paul Getty Museum. \$17,400

Flannery, Mary Colleen. Pembroke College, University of Cambridge, England. For a graduate internship in the manuscripts department of the J. Paul Getty Museum. \$17,400

Graves, Kiernan Elizabeth. Courtauld Institute of Art, London, England. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Grossman, Stephanie. Technische Universität Berlin, Germany. For a graduate internship in the decorative arts conservation department of the J. Paul Getty Museum. \$26,000

Imbert, Lacey Lauren. Texas Tech University, Lubbock. For a graduate internship in the registrar's office of the J. Paul Getty Museum. \$17,400

Jacqmin, Juliette Marie. Institut National du Patrimoine, Paris, France. For a graduate internship in the antiquities conservation department of the J. Paul Getty Museum. \$26,000

Josenhans, Frauke Verena. Ecole du Louvre, Paris, France. For a graduate internship in the paintings department of the J. Paul Getty Museum. \$17,400

Křižanová, Jana. Academy of Fine Arts and Design, Bratislava, Slovakia. For a graduate internship in the science department of the Getty Conservation Institute. \$26,000

Lee, Eunice Hyunkyung. Florida State University, Tallahassee. For a graduate internship in the associate director program at the Getty Research Institute. \$17,400

Lee, Yi-hui. Texas Tech University, Lubbock. For a graduate internship in the exhibitions and public programs department of the J. Paul Getty Museum. \$17,400

Litwin, Jessica Elias. Courtauld Institute of Art, London, England. For a graduate internship at the Getty Foundation. \$17,400

Marest-Caffey, Laure. California State University, Northridge. For a graduate internship in the antiquities department of the J. Paul Getty Museum. \$17,400

Meyer, Janna. Brandenburgische Technische Universität Cottbus, Germany. For a graduate internship in the collections information department of the J. Paul Getty Museum. \$17,400

Park, Ji Young. Ecole du Louvre, Paris, France. For a graduate internship in the education department of the J. Paul Getty Museum. \$17,400

Patrizi, Laura Fenley. Texas Christian University, Fort Worth. For a graduate internship in the drawings department of the J. Paul Getty Museum. \$17,400

Porter, Jennifer Herrick. Courtauld Institute of Art, London, England. For a graduate internship in the science department of the Getty Conservation Institute. \$26,000

Sands, Audrey Lee. University of Oxford, England. For a graduate internship in the Bibliography of the History of Art department of the Getty Research Institute. \$17,400

Shrestha, Geeta. University of Applied Science, Cologne, Germany. For a graduate internship in the education department of the Getty Conservation Institute. \$26,000

Werden, Liz Pryor. UCLA/Getty Conservation Program, Los Angeles, California. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Multicultural Undergraduate Internships

These grants enabled museums and visual arts organizations in Los Angeles County to hire undergraduates of culturally diverse backgrounds as summer interns. The long-term goal of this internship program is to increase staff diversity in museums and visual arts organizations.

A+D Architecture and Design Museum, Los Angeles, California. For one internship. \$4,000

American Museum of Ceramic Art, Pomona, California. For one internship. \$4,000

Angels Gate Cultural Center, Inc., San Pedro, California. For two internships. \$8,000

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. For one internship. \$4,000

Armory Center for the Arts, Pasadena, California. For three internships. \$12,000

Art Center College of Design, Pasadena, California. For three internships. \$12,000

Art Share Los Angeles, Inc., California. For one internship. \$4,000

Arts and Services for Disabled, Inc., Long Beach, California. For two internships. \$8,000

Association for the Advancement of Filipino American Arts & Culture, Los Angeles, California. For one internship. \$4,000

Autry National Center of the American West, Los Angeles, California. For four internships. \$16,000

Cal Poly Pomona Foundation, Inc., California. For one internship. \$4,000

California State Parks, Sacramento, California. For one internship at Will Rogers State Park. \$4,000

California Institute of the Arts, Valencia. For three internships in the Community Arts Partnership program. \$12,000

California Science Center Foundation, Los Angeles. For one internship. \$4,000

California State University Long Beach Foundation, California. For three internships at the University Art Museum. \$12,000

Catalina Island Museum Society, Inc., Avalon, California. For one internship. \$4,000

Center for the Study of Political Graphics, Los Angeles, California. For two internships. \$8,000

City of Arcadia, California. For one internship in the Ruth and Charles Gilb Arcadia Historical Museum. \$4,000

City of Culver City, California. For one internship in the Division of Cultural Affairs. \$4,000

City of Los Angeles, California. For one internship with the Community Redevelopment Agency of the City of Los Angeles. \$4,000

City of Los Angeles, California. For one internship in the Office of Historic Resources. \$4,000

City of Pasadena, California. For one internship in the Division of Cultural Affairs. \$4,000

City of Pico Rivera, California. For one internship at the Pico Rivera Centre for the Arts. \$4,000

City of Santa Monica, California. For one internship in the City Planning Division. \$4,000

City of Torrance, California. For one internship at the Torrance Art Museum. \$4,000

Curatorial Assistance Traveling Exhibitions, Pasadena, California. For one internship. \$4,000

Eagle Rock Community Cultural Association, Los Angeles, California. For one internship. \$4,000

18th Street Arts Complex, Santa Monica, California. For three internships. \$12,000

El Pueblo Park Association, Los Angeles, California. For one internship. \$4,000

Friends of Banning Park Corporation, Wilmington, California. For one internship at the Banning Residence Museum. \$4,000

Friends of Hollyhock House, Inc., Los Angeles, California. For one internship. \$4,000

Friends of the Chinese American Museum, Los Angeles, California. For two internships. \$8,000

Friends of the Los Angeles River, California. For one internship. \$4,000

Friends of the Schindler House, West Hollywood, California. For one internship at the MAK Center for Art and Architecture. \$4,000

Friends, the Foundation of the California African American Museum, Los Angeles. For two internships. \$8,000

Henry E. Huntington Library and Art Gallery, San Marino, California. For three internships. \$12,000

Highways, Santa Monica, California. For one internship. \$4,000

Historic Italian Hall Foundation, Los Angeles, California. For one internship. \$4,000

Historical Society of Long Beach, California. For one internship. \$4,000

Hebrew Union College—Skirball Cultural Center, Los Angeles, California. For one internship. \$4,000

Immaculate Heart Community, Los Angeles, California. For one internship at the Corita Art Center. \$4,000

Inner-City Arts, Los Angeles, California. For two internships. \$8,000

Institute of Cultural Inquiry, Los Angeles, California. For one internship. \$4,000

Japanese American National Museum, Los Angeles, California. For three internships. \$12,000

Kidspace A Participatory Museum, Pasadena, California. For one internship. \$4,000

L.A. Freewaves, Los Angeles, California. For two internships. \$8,000

LAXART, Los Angeles, California. For one internship. \$4,000

Library Foundation of Los Angeles, California. For two internships. \$8,000

Long Beach Museum of Art Foundation, Inc., California. For two internships. \$8,000

Los Angeles Arboretum Foundation, Arcadia, California. For one internship. \$4,000

Los Angeles Art Association, California. For one internship at Gallery 825. \$4,000

Los Angeles Conservancy, California. For two internships. \$8,000

Los Angeles Contemporary Exhibitions, Inc., California. For two internships. \$8,000

Los Angeles County Metropolitan Transportation Authority, California. For one internship. \$4,000

Los Angeles County Museum of Natural History Foundation, California. For one internship at the William S. Hart Museum, Newhall. \$4,000

Millard Sheets Gallery, Pomona, California. For one internship. \$4,000

Museum Associates, Los Angeles, California. For three internships at the Los Angeles County Museum of Art. \$12,000

Museum of Contemporary Art, Los Angeles, California. For three internships. \$12,000

Museum of Jurassic Technology, Culver City, California. For two internships. \$8,000

Museum of Latin American Art, Long Beach, California. For two internships. \$8,000

Otis Art Institute, Los Angeles, California. For two internships. \$8,000

P.S. ARTS, Los Angeles, California. For one internship. \$4,000

Pacific Asia Museum, Pasadena, California. For three internships. \$12,000

Palos Verdes Community Arts Association, Rancho Palos Verdes, California. For one internship. \$4,000

Pasadena Heritage, California. For one internship. \$4,000

Pasadena Museum of California Art. For two internships. \$8,000

Pharmaka, Los Angeles, California. For one internship. \$4,000

Plaza de la Raza, Inc., Los Angeles, California. For two internships. \$8,000

Pomona College, Claremont, California. For one internship at the Pomona College Museum of Art. \$4,000

Rancho Los Cerritos Foundation, Long Beach, California. For one internship. \$4,000

Rancho Santa Ana Botanic Garden, Claremont, California. For two internships. \$8,000

Regents of the University of California, Oakland. For two internships at the Fowler Museum at UCLA. \$8,000

Regents of the University of California, Oakland. For one internship at the UCLA Chicano Studies Research Center. \$4,000

Ryman Carroll Foundation, Los Angeles, California. For two internships. \$8,000

St. Elmo Village, Inc., Los Angeles, California. For one internship. \$4,000

Santa Monica Museum of Art, California. For two internships. \$8,000

Scripps College, Claremont, California. For three internships. \$12,000

Society for the Preservation of Drum Barracks, Wilmington, California. For one internship. \$4,000

Southern California Asian American Studies Central, Los Angeles. For three internships at Visual Communications. \$12,000

Southern California Library for Social Studies and Research, Los Angeles. For one internship. \$4,000

Tierra del Sol Center for the Handicapped Foundation, Sunland, California. For one internship at the First Street Gallery Art Center, Claremont. \$4,000

Velaslavasy Panorama, Los Angeles, California. For one internship. \$4,000

Venice Arts: In Neighborhoods, California. For one internship. \$4,000

Vincent Price Art Gallery Foundation, Monterey Park, California. For one internship. \$4,000

In addition, 19 grants of \$3,500 each were awarded for multicultural undergraduate internships at the Getty Center and the Getty Villa.

THE FUND FOR NEW ORLEANS

The Fund for New Orleans was established following Hurricane Katrina to strengthen cultural organizations in New Orleans as they respond to the changed environment for the arts in the city and to care for collections and historic buildings.

Administrators of the Tulane Educational Fund, New Orleans, Louisiana. For a conservation survey at the Newcomb Art Gallery. \$15,000

Contemporary Arts Center, New Orleans, Louisiana. For a collaborative transition planning project for New Orleans arts organizations. \$250,000

Contemporary Arts Center, New Orleans, Louisiana. For transition planning. \$150,000

Longue Vue House and Gardens Corporation, New Orleans, Louisiana. For transition planning and the development of a conservation plan for Longue Vue House and Gardens. \$200,000

Louisiana Landmarks Society, Inc., New Orleans. For the preparation of a conservation plan for the Pitot House. \$75,000

Louisiana Museum Foundation, New Orleans. For transition planning for the Louisiana State Museum. \$220,000

National Trust for Historic Preservation, Washington, D.C. For the recovery campaign in New Orleans. \$100,000

New Orleans Botanical Garden Foundation, Louisiana. For transition planning for the New Orleans Botanical Garden. \$120,000

New Orleans Museum of Art, Louisiana. For the implementation of a conservation plan for the Sydney and Walda Besthoff Sculpture Garden. \$250,000

The Ogden Museum of Southern Art, Inc., New Orleans, Louisiana. For transition planning. \$180,000

Ohr-O'Keefe Museum of Art, Inc., Biloxi, Mississippi. For a conservation survey. \$68,000

The Woman's Exchange, New Orleans, Louisiana. For transition planning for the Hermann-Grima and Gallier Historic Houses. \$79,000

SCHOLARS AND FELLOWS AT THE GETTY CENTER AND VILLA

The following residential fellowships were awarded for research at the Getty Center and Villa. Except as noted, the residencies took place during the 2007/2008 academic year.

Getty Research Institute

Getty Scholars

Susan Buck-Morss. Cornell University, Ithaca, New York. "*Who Owns Time?*" \$50,000

Ada Cohen. Dartmouth College, Hanover, New Hampshire. "Ideals of Beauty in Ancient Greece." \$50,000

Thomas B. F. Cummins. Harvard University, Cambridge, Massachusetts. "*A Study of Three Colonial Peruvian Manuscripts*." \$75,000

Angus Fletcher. City University of New York. "Motion, Galilean Relativity, and Stylistic Changes in Late Renaissance Poetry." \$75,000

Leonard Folgarait. Vanderbilt University, Nashville, Tennessee. "*Picasso, Horta, 1909: The Shift to Cubism*." \$45,900

Sarah Elizabeth Fraser. Northwestern University, Evanston, Illinois. "*What Is Chinese About Chinese Art? Archaeology, Politics, and Identity in Republican China (1928–1947)*." \$75,000

Erich Gruen. University of California, Berkeley. "*Cultural Identity and the Peoples of the Ancient Mediterranean*." \$75,000

Karen Ann Lang. University of Southern California, Los Angeles. "*Max Beckmann's Inconceivable Modernism*." \$50,000

Helmut Müller-Sievers. Northwestern University, Evanston, Illinois. "*The Cylinder: Kinematics of the Nineteenth Century*." \$75,000

Spyros Papapetros. Princeton University, New Jersey. "*Patterns of Transition in Art and Architectural Historiography*." \$75,000

Lorenzo Pericolo. University of Montreal, Quebec. "*Change Reaction: Caravaggio's Followers About, Beyond, and Despite Caravaggio's Newness*." \$75,000

Paul Gerard Smith. University of Warwick, England. "*The 'Nature' of Style Change*." \$75,000

Visiting Scholars

Ian Grant Balfour. York University, Toronto, Canada. "*Adapting: Filming Literature In and Beyond the Culture Industry*." \$10,048

Kevin Edward Butcher. American University of Beirut, Lebanon. "*Religious Architecture and Identities in Roman Syria*." \$12,950

Maria Cecilia d'Ercole. Université de Paris I—Sorbonne, France. "*Cultures Between Unity and Differences: The Case of the Adriatic Sea Peoples (VIIIth–IVth Century B.C.)*." \$12,950

Olivier Debroyse. Universidad Nacional Autónoma de México, Mexico City, D.F. "*Machines, Spacecrafts, Footsteps, Bombs, and Artistic Change in Latin American Art of the 1960s*." \$10,048

Anne Dunlop. Yale University, New Haven, Connecticut. "*A Break to Make the Modern: Ambrogio Lorenzetti and Artistic Change in the Early Renaissance*." \$8,633

Michael J. Hutter. Witten/Herdecke University, Germany. "*The Co-Evolution of Art and Economy: Cases from European History*." \$11,497

Frida Kahlo. Independent Scholar and Artist, New York. "*Guerilla Girls Do Hollywood: A Behind the Scenes Look at Girls in the 'Wood'*." \$29,000

David Maisel. Independent Scholar, Sausalito, California. "*The Library of Dust*." \$8,283

Juan Ossio. Pontificia Universidad Católica del Perú, Lima. "*Andean and European Traces in the Construction of the Manuscripts of Fray Martín de Murúa*." \$11,031

Josephine Crawley Quinn. Oxford University, England. "*Hellenistic Africa: Connectivity, Culture, and Identity Between the Mediterranean and the Sahara*." \$8,633

Karen Beth Stern. University of Southern California, Los Angeles. “*Emulation Is the Sincerest Form of Romanitas: Interpreting Jewish Culture in the Southern Mediterranean (1st–6th Centuries C.E.)*.” \$10,048

Brandon Douglas Taylor. University of Southampton, England. “*Relief Space and the Transition to Abstraction, 1910–30*.” \$11,031

Nancy J. Troy. University of Southern California, Los Angeles. “*The Afterlife of Piet Mondrian*.” \$10,048

Postdoctoral Fellowships

Riccardo Marchi. University of South Florida, Tampa. “*Learning to Look at Pure Painting: Boccioni, Kandinsky, and Delaunay in Berlin, 1912–1913*.” \$22,000

Maria Ruth Swetnam-Burland. Portland State University, Oregon. “*Egypt in the Roman Imagination: Cult, Culture, and the Invention of the Foreign*.” \$22,000

Nicolas Olivier Tackett. University of Tennessee, Knoxville. “*The Tang-Song Transition and the Revolution in Funerary Art and Architecture in Medieval China*.” \$22,000

Predocctoral Fellowships

Chelsea Helen Foxwell. Columbia University, New York. “*Kano Hōgai (1828–1888) and the Making of Modern Japanese Painting: ‘Japanese-Style’ Exhibition Painting and the Creation of Nihonga*.” \$18,000

Kristina Marie Luce. University of Michigan, Ann Arbor. “*Revolutions in Parallel: The Rise and Fall of Drawing within Architectural Design*.” \$18,000

Irene Violet Small. Yale University, New Haven, Connecticut. “*Hélio Oiticica and the Morphology of Things*.” \$18,000

Gloria Hwang Sutton. University of California, Los Angeles. “*The Experience Machine: Stan VanDerBeek and Immersive Subjectivity in Expanded Cinema Practices of the 1960s*.” \$14,463

Mellon Summer Institute in Italian Paleography

Originating as a grant from the Andrew W. Mellon Foundation to the Newberry Library, the Mellon Summer Institute at the Getty is one of eight courses in vernacular paleography around the county. Participants are trained during a summer course to read and transcribe accurately handwritten Italian texts from the late medieval through the early modern periods.

Sarah Elizabeth Cree. Yale University, New Haven, Connecticut. \$1,890

Michael Eisenberg. City University of New York Graduate Center. For the Mellon Summer Institute in Italian Paleography. \$1,890

Meagan L. Green. Duke University, Durham, North Carolina. For the Mellon Summer Institute in Italian Paleography. \$1,890

Kate Heckmann. University of Southern California, Los Angeles. For the Mellon Summer Institute in Italian Paleography. \$1,890

Katherine Hennessey. University of Notre Dame, South Bend, Indiana. For the Mellon Summer Institute in Italian Paleography. \$1,890

Dorothea K. Herreiner. Loyola Marymount University, Los Angeles, California. For the Mellon Summer Institute in Italian Paleography. \$1,890

Alizah Holstein. Boston College, Massachusetts, For the Mellon Summer Institute in Italian Paleography. \$1,890

Lauren Jacobi. Institute of Fine Arts, New York University. For the Mellon Summer Institute in Italian Paleography. \$1,890

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Daniel Wallace Maze. University of California, Los Angeles. For the Mellon Summer Institute in Italian Paleography. \$1,890

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Naoko Takahatake. National Gallery of Art, Washington, DC. For the Mellon Summer Institute in Italian Paleography. \$1,890

Valerie Taylor. Santa Monica College, California. For the Mellon Summer Institute in Italian Paleography. \$1,890

Katherine Lynn Turner. University of Texas at Austin. For the Mellon Summer Institute in Italian Paleography. \$1,890

Erica Westhoff. University of California, Los Angeles. For the Mellon Summer Institute in Italian Paleography. \$1,890

Library Research Grants

Residency periods for the following grants vary based on research needs.

Roberta Bartoli. Accademia delle Arti del Disegno, Florence, Italy. “Lucien Bonaparte and Vincenzo Pacetti: The Formation of an Art Collection and the Italian Market in the Early Nineteenth Century.” \$2,582

Claudia Bohn-Spector. Independent Scholar, Bethesda, Maryland. “This Side of Paradise: 150 Years of Los Angeles Photography.” \$1,000

Marco Calafati. Università degli Studi di Firenze, Italy. “Lettere di Bartolomeo Ammannati, Vincenzo Borghini e Giambologna a Giovanni Caccini e ai provveditori granducali in Pisa.” \$2,500

Christina Chang. University of Michigan, Ann Arbor. “The End of Painting.” \$1,000

Michèle Valerie Cloonan. Simmons College, Boston, Massachusetts. “Monumental Preservation.” \$1,000

Radha Jagat Dalal. University of Minnesota, Minneapolis. “The Face of Empire: Authoring Ottoman Identity through Icons of Travel, 1883–1914.” \$1,000

Andrew Dale Dewar. Wesleyan University, Middletown, Connecticut. “Historical Research for Music Dissertation on the Sonic Arts Union.” \$1,000

Anna Dezeuze. University of Manchester, England. “The Almost Nothing: Dematerialisation and the Politics of Precariousness.” \$2,544

Dorothea Luise Diemer. University of Augsburg, Germany. “The Drawings of Hans Krumper (c.1570–1634) and other Southern German Drawings about 1600.” \$2,500

Catherine Julie Marie Dossin. The University of Texas at Austin. “I Like America & America Like Me: Artistic Exchanges Between France, Germany and the United States, 1945–1989.” \$1,000

Aruna Elizabeth D’Souza. State University of New York, Binghamton. “Open Secrets: Intimacy Between the Street and the Home in Nineteenth-Century Visual Culture.” \$1,000

Adrian George Dumitru. University of Bucharest, Romania. “The Ideal Image of a Seleucid King.” \$2,500

Valentina Follo. University of Pennsylvania, Philadelphia. “The Antiquarian Market in Turn-of-the-Century Italy.” \$1,000

Barbara Garbin. Yale University, New Haven, Connecticut. “Genre and Gender: Italian Women Writers in Fascist Italy.” \$1,000

Alyson Ann Gill. Arkansas State University, Jonesboro. “Balaneia: A Sourcebook for the Greek Bath from the Archaic through Hellenistic Periods.” \$1,000

Sarah Victoria Giovanniello. New York University. “Miss-fits: Solo Performances of Isolation and Involvement.” \$1,000

Katie Suzanne Hornstein. University of Michigan, Ann Arbor. “Picturing War in France, 1815–1867.” \$1,000

Stéphanie Gaëlle Jamet-Chavigny. Centre André Chastel – Sorbonne Paris IV, France. “Revenir sur l’art de l’assemblage.” \$2,541

Gail Levin. Baruch College and Graduate Center, The City University of New York. “Lee Krasner: A Cultural Biography.” \$1,000

Ulrike Claudia Mesch. Arizona State University, Tempe. “Art and Demarcation: Around the Berlin Wall 1961–1989.” \$500

Dalibor Prancevic. Ivan Mestrovic Foundation, Split, Croatia. “The Relationship Between Malvina Hoffman and Ivan Mestrovic.” \$2,500

Jason Ruiz. University of Minnesota, Minneapolis, and Macalester College, St. Paul, Minnesota. "Failures of Modernity: Mexico in the American Imagination, 1898-1940." \$1,000

Jessica Lynne Santone. McGill University, Montreal, Canada. "Documentation as Intermedia Translation: Communicating Between Event and Object in Fluxus Performance." \$1,000

Jennifer Elson Sessions. University of Iowa, Iowa City. "Reinventing Empire: Colonialism and Political Culture in Nineteenth-Century France." \$1,000

Elena Grigoryevna Shishkova. State Hermitage Museum, St. Petersburg, Russia. "The Collecting of Etchings by Rembrandt in Russia, Their Preservation and Collection." \$2,500

Charlotte Jeanne Vignon. The Metropolitan Museum of Art, New York. "The Duveen Brothers' Relationship with Carlhian and Company." \$1,000

Kyle Matthew Withey. English Heritage, York, England. "Francis Derwent Wood (1871-1926)." \$2,500

Tania Anne Woloshyn. University of Nottingham, England. "Health and the Côte d'Azur, ca. 1890-1910." \$2,649

Catherine Susan Wood. Tate Modern, London, England. "The Mind is a Muscle." \$2,500

J. Paul Getty Museum

Guest Scholars

Adam Cohen. University of Toronto, Canada. For a study of the double-page spread in medieval and Renaissance manuscript illumination. \$7,587

Mark Haworth-Booth. University of the Arts London, England. For the proposed retrospective exhibition and catalogue on the works of Camille Silvy. \$8,633

Detlef Heikamp. Kunsthistorisches Institut in Florenz, Italy. For a study of Philipp Hainhofer as an art merchant and agent in early modern Europe. \$9,337

Andreas Henning. Staatliche Kunstsammlungen Dresden, Germany. To conduct research for the collections catalogue of Bolognese Paintings in the Gemäldegalerie Alte Meister, Dresden. \$8,633

Catherine Ann Metzger. National Gallery of Art, Washington, DC. For the preparation of a volume of the series Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liège. \$10,048

Andrea Pataki. State Academy of Art and Design, Stuttgart, Germany. For the continuation of research into the effects of aerosol-driven consolidation materials in the treatment of friable media on paper and parchment. \$8,633

Flavia Perugini. Museum of Fine Arts, Boston, Massachusetts. For the English translation of the book Trattato spora la vernice detta comunemente cinese. \$10,048

Françoise Viatte. Musée du Louvre, Paris, France. For the preparation of a critical catalogue of the Louvre's drawings by Baccio Bandinelli. \$8,581

Training Fellowships

Residencies for the following fellows are in summer of 2007.

Khlood Ahmed Mohamed Mohamed Abdalla. Egyptian Museum, Cairo, Egypt. For a training fellowship at the J. Paul Getty Museum. \$6,435

Waheed Edwar Guirgis Boktor. Egyptian Museum, Cairo, Egypt. For a training fellowship at the J. Paul Getty Museum. \$6,435

Getty Conservation Institute

Guest Scholars

Franziska Sabine Frey. Rochester Institute of Technology, New York. "Image Collections in the Twenty-First Century." \$20,661

Nancy Nell Odegaard. University of Arizona, Tucson. "Conservation and Conservation Science: Guidelines for Collaborative Study." \$9,333

Marcelle Marea Scott. University of Melbourne, Australia. "Conservation Interdisciplinarity and Pedagogical Implications." \$9,333

Veronique Vergès-Belmin. Laboratoire de Recherche des Monuments Historiques, Champs-Sur-Marne, France. "Towards Guidelines for Reducing the Risks of Pushing Salts into the Substrate (Stone or Brick) in the Case of Poulitice Desalination." \$19,720

Yanhua Zhang. National Research Center for Historic Cities, Shanghai, People's Republic of China. "Creating Partnerships between the Public and Private Sector for Urban Conservation Implementation and Management in China." \$19,720

Postdoctoral Fellowships

Catherine Margaret Schmidt. Northwestern University, Evanston, Illinois. For a two-year Postdoctoral Fellowship in Conservation Science. \$57,474

Matching Gifts and Sponsorships

475 matching grants and sponsorships totaling \$807,261 were awarded.

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Publications

Books Published by Getty Publications between July 1, 2006, and June 30, 2007

J. Paul Getty Museum

Abundance of Life: Etruscan Wall Painting

Stephan Steingräber

This book reproduces Etruscan wall paintings—the most important remaining examples of pre-Roman paintings in the West—with many full-page details on a specially coated paper stock chosen to evoke the texture of the ancient walls.

Ancient Herbs

Marina Heilmeyer

Illustrated with early 19th-century botanical prints, *Ancient Herbs* selects from the Villa's herb garden the 40 most important plants used for culinary, medicinal, and religious purposes in classical antiquity.

Antiquity Recovered: The Legacy of Pompeii and Herculaneum

Edited by Victoria C. Gardner Coates and Jon L. Seydl

The 13 essays in this volume present a diverse array of responses regarding the perceptions of Pompeii and Herculaneum and the roles these cities have played, and continue to play, in Western culture.

Artists' Techniques and Materials

Antonella Fuga

This fully illustrated guide examines the range of materials and techniques that have developed over the centuries in painting, drawing, printmaking, sculpture, mosaics, ceramics, glass, and metalwork.

Beasts Factual and Fantastic

Elizabeth Morrison

Manuscripts of the Middle Ages teem with pictures of animals, and the images in this book provide a window onto a time when animals—both factual and fantastic—played a leading role in the imaginative life of Europeans. Medieval Imagination Series

Carved Splendor: Late Gothic Altarpieces in Southern Germany, Austria, and South Tirol

Rainer Kahsnitz

Color illustrations capture 22 late Gothic altarpieces, showing these ambitious artworks in their entirety—with wings both opened and closed—including many close-up views of the most important carvings and panel paintings.

Euripides' *Hippolytos*

Retold by Sirish Rao and Gita Wolf

Illustrated by Indrapramit Roy

Original illustrations silk-screened on handmade paper accompany the retelling of Euripides' tale of Aphrodite's revenge on Hippolytos, son of King Theseus.

European Art of the Fourteenth Century

Sandra Baragli

This heavily illustrated volume highlights the most noteworthy concepts, geographic centers, and artists of the 14th century, when the creation of altarpieces, objects for devotional use, and prayer books thrived.

European Art of the Sixteenth Century

Stefano Zuffi

Zuffi identifies, with hundreds of illustrations, the important people, concepts, and artistic centers flourishing at the height of the Renaissance, as humanist values and admiration for classical antiquity spread from Italy throughout the rest of the continent.

Flemish Manuscript Painting in Context

Edited by Elizabeth Morrison and Thomas Kren

A companion to the exhibition catalogue *Illuminating the Renaissance*, which won the 2004 Eric Mitchell Prize, this volume contains 13 selected papers presented at two conferences held in conjunction with the exhibition.

French Illuminated Manuscripts in the J. Paul Getty Museum

Thomas Kren

Masterpieces of French manuscript illumination from the 9th to the 18th century are reproduced in full color in this book.

From Caspar David Friedrich to Gerhard Richter: German Paintings from Dresden

Ulrich Bischoff, Elisabeth Hipp, and Jeanne Nugent

This catalogue brings together a select group of paintings from Dresden's Galerie Neue Meister, which houses one of the most significant collections of 19th- and 20th-century German art.

Gardens in Art

Lucia Impelluso

The main types and constituent elements of gardens as portrayed in Western art are analyzed in this illustrated guide, and their often-hidden symbolic meanings are uncovered.

Greeks on the Black Sea: Ancient Art from the Hermitage

Edited by Anna Trofimova

Some 175 pieces of Greek sculpture, pottery, gems, and jewelry on loan from the State Hermitage Museum in St. Petersburg are reproduced in this exhibition catalogue, along with essays on the history, art, and archaeology of the northern Black Sea region.

Guercino: Mind to Paper

Julian Brooks

Guercino (1591–1666) was one of the most versatile and accomplished draftsmen of the 17th century; this book investigates the nature of his appeal and looks at what makes Guercino's work so extraordinary.

Holy Image, Hallowed Ground: Icons from Sinai

Edited by Robert S. Nelson and Kristen M. Collins

This illustrated exhibition catalogue explains the central role of the icon in Byzantine religious practices, while reproducing 43 rarely exhibited icons and six manuscripts from the Holy Monastery of Saint Catherine at Sinai.

Looking at Prints, Drawings, and Watercolours: A Guide to Technical Terms

Revised Edition

Paul Goldman

This illustrated reference guide concisely explains over 100 terms related to the processes and materials utilized in creating prints, drawings, and watercolors. Looking At series

Meals and Recipes from Ancient Greece

Eugenia Salza Prina Ricotti

The delights of food, wine, and conviviality—important aspects of meals in ancient Greece—are featured in this discussion of dining rituals and practices. Fifty-six recipes for ancient dishes, modified for the contemporary cook, are included.

The Mycenaeans

Louise Schofield

The author examines the social hierarchies, religion, and military and trading activities of the Mycenaeans, ancestors of the classical Greeks.

Oudry's Painted Menagerie: Portraits of Exotic Animals in Eighteenth-Century Europe

Edited by Mary Morton

With contributions by Colin Bailey, Marina Belozerskaya, Charissa Bremer-David, Christoph Frank, Christine Giviskos, and Mark Leonard This volume is the first to focus on the series of life-size portraits painted by Jean-Baptiste Oudry of the animals in Louis XV's menagerie at Versailles, as well as on his animal drawings. It also includes an account of the "rhino-mania" that swept Europe when Clara, a rhinoceros, toured the continent and reproduces many of the paintings, prints, and objects that were created with her likeness.

P Is for Peanut: A Photographic ABC

Lisa Gelber and Jody Roberts

Twenty-six photographs from the J. Paul Getty Museum's collection are reproduced to show children the alphabet in action—and teach them some interesting ways to look at, and wonder about, works of art.

Panorama of the Enlightenment

Dorinda Outram

This book tells the story—through text and illustrations—of the men and women of the Enlightenment in their search for definition and redefinition of the values of their time.

The Past from Above: Aerial Photographs of Archaeological Sites

Photographs by Georg Gerster

Edited by Charlotte Trümpler

Reissued in paperback, this acclaimed volume presents aerial photographs of 249 important archaeological sites in more than 50 countries.

Pieter de Hooch: A Woman Preparing Bread and Butter for a Boy

Wayne E. Franits

Pieter de Hooch's painting of a mother buttering bread for her son is connected to the artist's life and work and the broader context of 17th-century Dutch concepts of domesticity and child rearing. Getty Museum Studies on Art series

A Place in the Sun: Photographs of Los Angeles by John Humble

With an essay by Gordon Baldwin

This exhibition catalogue is a celebration of the photographer's distinctive view of Los Angeles—from the concrete channels of the Los Angeles River to the instantly recognizable cityscape through which that river winds.

A Pocket Dictionary of Roman Emperors

Paul Roberts

Twenty-seven famous—and infamous—Roman emperors are introduced in this handy visual reference designed for a younger audience, from mighty Augustus, who defeated Antony and Cleopatra, to the murderous Nero, who swept away much of Rome for his own palace.

Rubens and Brueghel: A Working Friendship

Edited by Anne Woollett and Ariane van Suchtelen with contributions by Tiarna Doherty, Mark Leonard, and Jørgen Wadum

The surprisingly close collaboration between Peter Paul Rubens (1577–1640) and Jan Brueghel the Elder (1568–1625) is explored in this lushly illustrated exhibition catalogue.

Thesaurus Cultus et Rituum Antiquorum, Abbreviations & Index

The index to the five-volume reference set that combines a sweeping overview with thorough

details on all known aspects of Greek, Etruscan, and Roman cults and rituals from about 1000 B.C. to A.D. 500; essays appear in English, French, German, or Italian.

Where We Live: Photographs of America from the Berman Collection

Kenneth A. Breisch, Judith Keller, and Colin

Westerbeck

With an essay by Bruce Wagner

Often portraying changing American communities, the photographs reproduced in *Where We Live* represent the passionate yet un sentimental work of 24 leading contemporary artists.

J. Paul Getty Museum/Getty Conservation Institute

Stories in Stone: Conserving Mosaics of Roman Africa

Edited by Aïcha Ben Abed

The nine essays in this catalogue illuminate the historical background of mosaic art, especially between the second and the sixth centuries A.D. in Roman North Africa, and examine the conservation of mosaics.

Getty Research Institute

Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan, 1950–1970

Edited by Charles Merewether with Rika

Iezumi Hiro

This catalogue features objects, books, periodicals, photographs, and other ephemera created during the highly charged and innovative period in Japanese art in the two decades following World War II.

Getty Conservation Institute

Tunisian Mosaics: Treasures from Roman Africa

Aïcha Ben Abed

Beautifully illustrated, this book explores the history of mosaic floor pavements fashioned to adorn residences in Roman North Africa, the area known today as Tunisia. It also highlights major mosaic sites and current preservation efforts.

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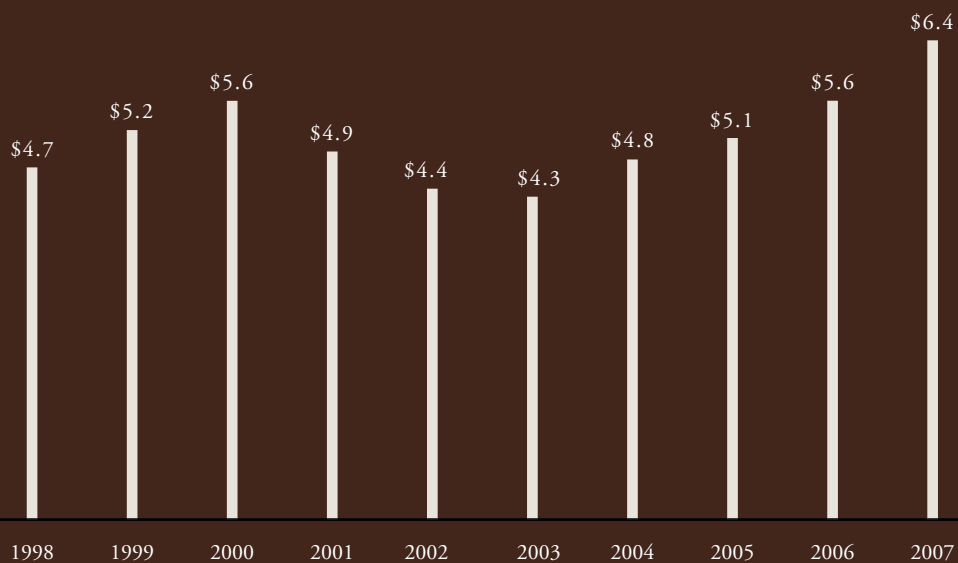
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Left, top: The J. Paul Getty Museum, Getty Center.

Left, bottom: The Outer Peristyle, Getty Villa.

J. Paul Getty Trust Financial Information



Endowment Value

Amounts in billions

Footnote: Endowment Value is from Financial Statements and includes investments net of payables and receivables, investments loaned under a securities lending agreement, and it excludes investments whose use is limited.

Statements of Financial Position

June 30, 2007 and 2006

| <i>(Amounts in thousands)</i> | 2007 | 2006 |
|--|----------------------|------------------|
| Assets | | |
| Cash | \$ 307 | 264 |
| Receivables: | | |
| Investments | 37,993 | 42,689 |
| Interest and dividends | 5,536 | 5,842 |
| Other | 4,013 | 2,312 |
| Investments | 6,100,045 | 5,359,889 |
| Investments loaned under securities lending agreement | 316,701 | 197,216 |
| Investments whose use is limited | 1,024 | 1,609 |
| Collateral held under securities lending agreement | 337,457 | 201,678 |
| Property and equipment, net | 1,401,475 | 1,433,930 |
| Collections and other assets | 1,804,760 | 1,777,432 |
| | \$ 10,009,311 | 9,022,861 |
| Liabilities and Net Assets | | |
| Liabilities: | | |
| Accounts payable | \$ 20,398 | 25,783 |
| Payables on investment purchases | 25,074 | 29,306 |
| Accrued and other liabilities | 128,225 | 107,708 |
| Grants payable | 6,309 | 11,196 |
| Payable under securities lending agreement | 337,457 | 201,678 |
| Bonds payable, net of bond issue discount of \$1,222 and \$1,268 in 2007 and 2006, respectively | 612,638 | 616,237 |
| | 1,130,101 | 991,908 |
| Net assets: | | |
| Unrestricted | 8,878,208 | 8,029,472 |
| Temporarily restricted | 677 | 1,161 |
| Permanently restricted | 325 | 320 |
| | 8,879,210 | 8,030,953 |
| | \$ 10,009,311 | 9,022,861 |

Statements of Activities

Years ended June 30, 2007 and 2006

| <i>(Amounts in thousands)</i> | 2007 | 2006 |
|---|--------------|-----------|
| Change in unrestricted net assets: | | |
| Operating revenue and expenses: | | |
| Support and revenue: | | |
| Endowment funds used for operations | \$ 238,637 | 225,000 |
| Sales and other income, net | 16,819 | 13,590 |
| Contributions | 2,197 | 36,197 |
| Net assets released from restriction | 693 | 488 |
| Total support and revenue | 258,346 | 275,275 |
| Expenses: | | |
| Program services: | | |
| Museum | 126,740 | 115,623 |
| Research and library | 63,702 | 55,827 |
| Conservation | 46,618 | 43,281 |
| Education | 9,246 | 10,075 |
| Grants | 27,776 | 40,107 |
| Total program services | 274,082 | 264,913 |
| Supporting services: | | |
| General and administrative | 33,621 | 28,655 |
| Total expenses | 307,703 | 293,568 |
| Operating loss, net | (49,357) | (18,293) |
| Nonoperating revenue and expenses: | | |
| Interest and dividend income, net | 77,180 | 66,010 |
| Net realized and unrealized gains on investments | 1,062,456 | 711,047 |
| Unrealized gain (loss) on interest rate swap agreements | (2,906) | 23,337 |
| Reserve for impairment of assets | — | (4,580) |
| Endowment funds used for operations | (238,637) | (225,000) |
| Nonoperating revenue and expenses, net | 898,093 | 570,814 |
| Change in unrestricted net assets | 848,736 | 552,521 |
| Change in temporarily restricted net assets: | | |
| Contributions | 209 | 622 |
| Net assets released from restriction | (693) | (488) |
| Change in temporarily restricted net assets | (484) | 134 |
| Change in permanently restricted net assets: | | |
| Contributions | 5 | 20 |
| Change in net assets | 848,257 | 552,675 |
| Net assets, beginning of year | 8,030,953 | 7,478,278 |
| Net assets, end of year | \$ 8,879,210 | 8,030,953 |

Statements of Cash Flows

Years ended June 30, 2007 and 2006

| <i>(Amounts in thousands)</i> | 2007 | 2006 |
|--|-------------|-------------|
| Cash flows from operating activities: | | |
| Change in net assets | \$ 848,257 | 552,675 |
| Adjustments to reconcile change in net assets to net cash used in operating activities: | | |
| Depreciation and amortization | 47,780 | 45,012 |
| Net realized and unrealized gains on investments | (1,062,456) | (711,047) |
| Unrealized (gain) loss on interest rate swap agreements | 2,906 | (23,337) |
| Noncash contributions of art | (965) | (34,294) |
| Reserve for impairment of assets | — | 4,580 |
| Loss on disposition of property and equipment | 1,668 | 746 |
| Changes in operating assets and liabilities: | | |
| Interest and dividends receivable | 306 | 489 |
| Other receivables | (1,701) | 159 |
| Other assets | (28,941) | (35,102) |
| Accounts payable | (5,385) | 1,812 |
| Accrued and other liabilities | 20,517 | 14,942 |
| Grants payable | (4,887) | 3,355 |
| Other | 42 | 27 |
| Net cash used in operating activities | (182,859) | (179,983) |
| Cash flows from investing activities: | | |
| Proceeds from sales of investments | 4,288,907 | 5,155,169 |
| Purchases of investments | (4,085,043) | (4,888,784) |
| Proceeds from sale of property and equipment | 103 | 103 |
| Purchases of property and equipment | (17,425) | (82,885) |
| Net cash provided by investing activities | 186,542 | 183,603 |
| Cash flows from financing activities: | | |
| Payments on bonds payable | (3,645) | (3,495) |
| Contributions restricted for long-term investment | 5 | 20 |
| Net cash used in financing activities | (3,640) | (3,475) |
| Net increase in cash | 43 | 145 |
| Cash, beginning of year | 264 | 119 |
| Cash, end of year | \$ 307 | 264 |
| Supplemental disclosure of cash flow information: | | |
| Cash paid during the year for interest, net of amounts capitalized of \$5,768 for the year ended June 30, 2006 | \$ 29,598 | 24,359 |



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Holy Monastery of Saint Catherine at Mount Sinai in Egypt.
Photo: Robert S. Nelson



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