<table>
<thead>
<tr>
<th>Page</th>
<th>Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Message from the Chair</td>
</tr>
<tr>
<td>4</td>
<td>Foreword</td>
</tr>
<tr>
<td>6</td>
<td>The J. Paul Getty Museum</td>
</tr>
<tr>
<td></td>
<td>Acquisitions</td>
</tr>
<tr>
<td></td>
<td>Exhibitions</td>
</tr>
<tr>
<td></td>
<td>Scholars</td>
</tr>
<tr>
<td></td>
<td>Councils</td>
</tr>
<tr>
<td></td>
<td>Docents and Volunteers</td>
</tr>
<tr>
<td>20</td>
<td>The Getty Research Institute</td>
</tr>
<tr>
<td></td>
<td>Acquisitions</td>
</tr>
<tr>
<td></td>
<td>Exhibitions</td>
</tr>
<tr>
<td></td>
<td>Scholars</td>
</tr>
<tr>
<td>32</td>
<td>The Getty Conservation Institute</td>
</tr>
<tr>
<td></td>
<td>Conservation Projects</td>
</tr>
<tr>
<td></td>
<td>Scholars</td>
</tr>
<tr>
<td>42</td>
<td>The Getty Foundation</td>
</tr>
<tr>
<td></td>
<td>Grants Awarded</td>
</tr>
<tr>
<td>54</td>
<td>Publications</td>
</tr>
<tr>
<td>56</td>
<td>Staff</td>
</tr>
<tr>
<td>60</td>
<td>Board of Trustees, Officers and Directors</td>
</tr>
<tr>
<td>61</td>
<td>Financial Information</td>
</tr>
</tbody>
</table>
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

Two years ago, the Board's highest priorities were bringing in a new CEO to lead the J. Paul Getty Trust and the development of a new strategic plan to strengthen the Trust's capacity to fulfill its mission of advancing the understanding and appreciation of the visual arts around the world.

Jim Wood joined the Getty as its new CEO in early 2007. After a year of intense and productive engagement among the Board, Jim, and the senior management team, we approved a new Strategic Plan in May 2008. The most significant priorities set out in the Plan are:

> To exercise consistently the essential discipline to focus solely on what the Getty can do best, and to achieve results that optimize the power of the Trust's substantial endowment;
> To strengthen the Getty's unique capacity to enhance its mission through close collaboration across its four program areas: The J. Paul Getty Museum, the Getty Conservation and Research Institutes, and the Getty Foundation;
> To maximize the Getty's flexibility to undertake new initiatives and respond to emerging needs in the visual arts;
> To assure that the Getty continues to build the core collections of the Museum and Research Institute; and
> To further the Getty's leadership in visual arts initiatives both locally and internationally.

Implementation of the plan began shortly after its approval as part of the fiscal year budget, effective July 1 of last year. That budget reflected savings and efficiencies identified during an extensive review of operations to realign spending with new initiatives. Staff was reduced and existing programs modified. The savings realized from operational efficiencies were redeployed to the programs, and to a new Major Acquisitions and Strategic Initiatives Fund. The fund will enhance the Getty's capacity to strengthen its collections and to undertake timely new initiatives.

The new fund's significance to the Getty is already apparent. In November 2008, it enabled the purchase of *Landscape with the Temptation of Saint Anthony* by 17th-century Flemish landscape and still-life painter Roelandt Savery (1576–1639). This is one of Savery's most important works to become available in several decades. The fund's resources also made possible Board approval of a significant new initiative by the Conservation Institute to support the preservation of King Tut's tomb in the Valley of the Kings, which will further advance the Getty's long tradition of building conservation capacity in Egypt.
The Getty’s work has always benefited from drawing on the diverse experience and insights of its four programs, but as the management team and Board worked through the planning process, it became clear that the full potential of the Getty could be further strengthened with significantly enhanced internal cooperation.

Powerful evidence of this was seen last year in the joint effort between the Research Institute and the Getty Museum to co-organize the pioneering exhibition, *California Video*, which was selected by the International Association of Art Critics as the Best Exhibition for 2008. The Research Institute’s extraordinary collection of video art, a gift of the Long Beach Museum of Art Video Archive in 2006, is now one of the largest institutional collections in the world.

The Board and management have prioritized and are also strongly committed to increased partnerships with art institutions here in Southern California. *Pacific Standard Time: Art in L.A. 1945–1980*, a joint project of the Getty Foundation and the Research Institute will take collaboration with other visual arts organizations to a new level. This region-wide effort based on the work of Los Angeles artists after World War II will result in over 20 exhibitions, including one at the Getty Museum, which will open beginning in the fall of 2011. The Foundation has provided over $5.5 million in grants to local arts institutions to support this groundbreaking effort, and has served as a catalyst in bringing together the arts community in Los Angeles for this joint initiative.

The Getty is also continuing to expand its rightly acclaimed and cooperative role with visual arts institutions throughout the world. A good example is the 20-year collaboration between the Conservation Institute and the Dunhuang Academy, the stewards of the Mogao Grottoes, a World Heritage Site in western China. I had an opportunity to view this project during a trip to China last year. Not only has this partnership advanced the conservation of the site’s extraordinary third- to fifth-century Buddhist cave paintings, but it has served as a laboratory for development of site management strategies through the Conservation Institute’s China Principles project. The resulting guidelines now serve as a model for the preservation of heritage sites across China.

As I write this letter, the Getty’s investment portfolio is down approximately 25 percent from the start of the fiscal year last July, less than the market drop generally, but clearly a significant decline. The Getty’s management team is examining now what further cost reductions must be taken to ensure the Getty’s financial health going forward. It is a difficult process, but we’re confident that by focusing on the priorities and financial discipline established during the strategic planning process, the Getty will continue to remain a financially strong institution, capable of carrying forward its important mission, locally and around the world.

My deep appreciation to my fellow board members for their sound judgment, strategic insight and enthusiastic commitment to the Getty. The Board also joins me in expressing our great respect and gratitude to Jim Wood, his senior team and all the Getty’s capable and dedicated employees without whom none of this valuable work would be possible.

Sincerely,

Louise H. Bryson, *Chair*

J. Paul Getty Trust Board of Trustees

*February 15, 2009*
The past year was devoted to defining our course for the future and the realization of substantial accomplishments in the present. As outlined in Louise Bryson’s message, the crafting of a strategic plan and the realignment of our operating budget to reflect its priorities has made this a period of reflection on our past and of questioning both ourselves and our many constituencies to determine how we can best meet the challenges of a changing world.

While the popular face of the Getty is undoubtedly its signature architecture, spectacular settings, collections, and public programming, it is people who determine our identity and are responsible for our success. With the arrival of Stephen Clark as General Counsel to the J. Paul Getty Trust, our senior management team was completed. Following a distinguished 18-year career at the Museum of Modern Art in New York, he brings a range of experience and familiarity with the legal challenges of the not-for-profit world that have already made him a valued colleague. In the spring of this year the final report of the Attorney General’s monitor was made, commending both the Getty’s governance procedures and their application.

The depth and breadth of work in the visual arts undertaken by the Getty is both significant and often little known beyond the communities we serve. It benefits not only those who come to the Getty Museum to view our permanent collections and special exhibitions, but also the scholars and researchers who use the resources available through the Getty Research Institute, conservators and scientists who participate in projects supported by the Getty Conservation Institute, and the local, national and international organizations who rely on the philanthropic work of the Getty Foundation.

The Museum’s permanent collections benefited from major acquisitions during the year including masterpieces both on canvas and paper from Gauguin’s Tahitian period, a glorious, richly illustrated English Medieval manuscript known as a bestiary for its compelling subject matter, and a rare, and fully documented, Roman sarcophagus of the grape harvest that signaled our determination to continue to add to our collections of classical antiquities.

The Conservation Institute continued to build on its longstanding involvement with the Egyptian government to both determine the means of preservation and the techniques for site management so essential to making accessible to a general public some of the world’s most important cultural treasures. This new commitment is for a five-year project to conserve the wall paintings within the tomb of Tutankhamen.

The Research Institute began a Latin American initiative and laid the groundwork for a new Getty Research Journal that will debut this coming year, showcasing the work of GRI scholars.
and staff as well as those from other Getty programs. The Research Institute’s research collections were greatly enhanced by the acquisition of the Jacobson Collection of Orientalist photography, numbering over 4,000 items and providing an essential complement to already strong holdings on the visual arts traditions of the Middle East.

The Foundation, building on a more than 20-year commitment, provided additional grants to support the training of museum professionals in sub-Saharan Africa. It also launched Pacific Standard Time: Art in L.A. 1945–1980, the final phase of a joint initiative with the Getty Research Institute, which will result in exhibitions at more than 20 museums throughout Southern California, including the Getty, in 2011 and 2012.

The activities of the four Getty programs are outlined in greater detail in the following report. Let me just note several important areas which helped define both the Getty’s leadership role and our impact. The Foundation was one of the first to respond when Katrina inundated New Orleans. Through a special Fund for New Orleans, over the past three years the Foundation has awarded grants to strengthen the city’s arts organizations and conserve its collections and historic buildings. Recently, the Foundation supported Prospect 1, the largest biennial of contemporary art ever organized in the United States. Installed throughout New Orleans, Prospect 1 is being praised as an essential component of the city’s ongoing recovery.

In another part of the world where archaeological sites are threatened, the Conservation Institute has partnered with the World Monuments Fund and the Jordanian and Iraqi heritage authorities to create the Middle Eastern Geodatabase for Antiquities. This bilingual Arabic/English web-based geographic information system will aid in protecting and managing a wide range of archaeological sites in the Middle East. Such initiatives coupled with the constant flow of international art historians, archaeologists and conservators as visiting Getty scholars has helped assure that our Getty community is among the most cosmopolitan in our field and stands as a tested precedent for the Obama/Biden campaign’s stated priority for the arts—to promote cultural diplomacy and attract foreign talent.

Similarly, the Getty has been a leader in the area of conservation beyond the more specific areas of the preservation of works of art. In fact, this year the Getty Center was awarded the Silver LEED (Leadership in Energy and Environmental Design) certification from the U.S. Green Building Council. Our conservators and scientists in both the Conservation Institute and the Museum have taken a leadership role in promoting the concept of sustainable conservation to help determine the most effective way of preserving our artistic heritage in situations where resources have been severely diminished.

We are both a proud citizen of Los Angeles and an institution with global responsibilities. It is important to note that of our entire operating budget, well over 90 percent is spent here in our city or on the acquisition of works of art and special collections that will permanently enhance our Museum and Library. And out of last year’s 1.6 million visitors approximately one half came from Southern California while, of the balance, over 320,000 came from outside the United States.

As I compile this FY2008 annual report from the vantage point of FY2009, it is clear that we are now in a radically different economic world that will both tax our ingenuity and diminish our financial resources. However, our strategic planning process has given us the tools to focus our priorities and remain true to our core mission, never losing sight of the fact that it is in times of distress that the inspirational message of the visual arts is most in need of being preserved and shared.

February 15, 2008
The J. Paul Getty Museum

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.
In December 2007, the J. Paul Getty Museum, along with the other three programs of the Getty Trust, celebrated the 10-year anniversary of the opening of the Getty Center. This moment in our history gave us reason to pause and reflect on the highlights of the past 10 years, including both extraordinary acquisitions and groundbreaking exhibitions.

This fiscal year was also marked by the resolution of claims made by Italy against certain objects in our antiquities collection. In September 2007, after much scholarly research and detailed discussion, an agreement was signed with the Italian Ministry of Culture to return 39 objects to Italy. By December of that year, 38 objects had been returned. The final object—the Cult Statue of a Goddess—will be returned in 2010. The resolution of these claims was difficult but this process has led to a new era of collaboration with our Italian colleagues that will bring many wonderful and rare objects to the Getty to complement our collection and enhance the visitor experience at the Getty Villa.

One of the significant presentations for the year was California Video. Co-organized by the J. Paul Getty Museum and the Getty Research Institute, this exhibition was the first...
A comprehensive survey of video art from both Northern and Southern California from the late 1960s until the present day. Along with the accompanying catalogue, this highly ambitious show received many positive reviews that acknowledged the Getty’s major contribution to the field.

A number of important vacant positions at the Museum were filled during the year. Completing the Museum’s senior staff team are John Giurini, assistant director for public affairs, and Toby Tannenbaum, assistant director for education. Karol Wight was named senior curator of antiquities and Gregory Britton joined the Museum as publisher.

The Collection
The Getty Museum’s collection grew with a wide range of acquisitions in all six of our collecting areas. In September 2007, we added a unique double-sided drawing by Paul Gauguin entitled Eve (The Nightmare) and, six months later, the Museum acquired its first painting by Gauguin. Dating from 1892, the startling Arii Matamoe (The Royal End) represents a departure from many of Gauguin’s other works from this time. We are delighted to have this powerful composition join our collection of post-Impressionist masterpieces. Another first for the collection this year was the addition of a painting by Claude Lorrain. Painted around 1645, Coast View with the Abduction of Europa also complements the Museum’s substantial holdings of drawings by Claude.

The Museum’s photographs collection grew significantly this year with the addition of 834 photographs by Felice Beato and 252 photographs that comprise Irving Penn’s The Small Trades series. This latter acquisition not only expands our holdings of portrait photography, but fulfills Mr. Penn’s hopes of keeping this magnificent group of photographs intact.

In February 2008, a Vita Christi containing over 100 illuminations from the 12th and 15th centuries, and one of the finest examples of English Romanesque illumination remaining in private hands, was added to the Museum’s manuscripts collection. More recently, the department added a Gospel book from Ethiopia that is painted in the Gunda Gundé style and can be dated to the early 1500s.

The Vexed Man, an alabaster sculpture by Franz Xaver Messerschmidt, joined our collection in February 2008. This work was part of a group of 69 heads—collectively known as the Character Heads—which Messerschmidt produced during the last 13 years of his life and which are acknowledged as among the Enlightenment’s most intriguing artistic achievements.

At the end of the fiscal year, the Museum added a remarkable Roman marble sarcophagus that dates to the third-century A.D. to its antiquities collection. Documented in Italy in the early 19th century, but never before publicly displayed, this Sarcophagus representing a Dionysiac Vintage Festival joins the Museum’s impressive collection of ancient funerary monuments at the Getty Villa and is now the centerpiece for a new gallery devoted to wine and wine-making in antiquity.

Exhibitions
The Museum opened 24 exhibitions this fiscal year. Three of these exhibitions celebrated our 10th anniversary by highlighting the past decade of acquisitions in the areas of drawings, manuscripts, and photographs.

In the Center for Photographs, a new series of single-gallery exhibitions intended to reflect the breadth of the collection was inaugurated with In Focus: The Nude, which also complemented a major exhibition of works by Edward Weston. This new thematic series is scheduled on a different cycle than the larger gallery shows to ensure that visitors will always find photographs on view when they visit the Getty Center.
The Goat’s Dance: Photographs by Graciela Iturbide featured this contemporary Mexico City-based artist’s work with indigenous communities in southern Mexico, but also included photographs taken in East Los Angeles and at the border between the United States and Mexico as well as some recent landscapes done in the American South. With over 190,000 visitors to the exhibition, the attendance numbers clearly illustrate the success of the new Center for Photographs.

Twenty drawings by Federico Zuccaro acquired by the Museum in 1999 formed the centerpiece of an exhibition that traced the hardships of the artist’s brother—Taddeo—in becoming an artist in Rome during the 16th century. Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome brought together over 60 of their greatest drawings from institutions across the United States and Western Europe.

The theme of ‘the artist’s life’ continued over the summer months when the Drawings department, in partnership with the Museum Het Rembrandthuis in the Netherlands, looked at the career of Maria Sibylla Merian, known for her drawings of flowers and insects. This exhibition of her work also proved to be particularly popular among children, with engaging drawing activities taking place in the galleries and in the Central Garden and two family festivals presented over the course of the exhibition.

More than 30 paintings, drawings, and works on paper created by Jean-Honoré Fragonard in the latter part of his career and dedicated to the theme of love comprised the exhibition Consuming Passion: Fragonard’s Allegories of Love, presented at the Museum in the winter of 2008. In addition to loans from several prominent institutions in Europe and the United States, this show featured a selection of works from public and private collections in Los Angeles.

At the Getty Villa, the Museum continued its partnership with the Dresden State Art Collections with an exhibition and long-term loan of two life-size Roman marble statues—the so-called Large and Small Herculaneum Women which were excavated in Herculaneum in 1711. The influence of antiquity on modern glass-making was the focus of Reflecting Antiquity: Modern Glass Inspired by Ancient Rome, a collaboration with the Corning Museum of Glass. Thanks to the generous support of the Villa Council, glassmakers from the Corning Museum of Glass were present for two weeks during the exhibition to demonstrate ancient and modern glass-making techniques.
**Education**

The Museum’s Education department presented programs at both Getty sites for a wide range of audiences, including children and families as well as students and teachers. Scholarly audiences were reached through lectures, seminars, and workshops. Over 220,000 adults took advantage of daily gallery talks and architectural and garden tours, and nearly 122,000 students visited the Getty Center and Getty Villa.

Bus transportation subsidies to bring students from under-served schools in Los Angeles to the Getty’s two sites were increased significantly over the prior fiscal year. At the same time, more than 8,190 family members (the majority of whom have children studying in Title One schools) and 30 community groups were provided free bus transportation to the Getty through our Getty Getaway Days program and Community Programs, respectively.

At the Getty Center, our staff collaborated with faculty from three community colleges on the design of courses in conjunction with the *California Video* exhibition and, in conjunction with the Iturbide exhibition, with the nonprofit center 826LA on the program *Community Photoworks*. At the Villa, the collaborative Theater Education Program was inaugurated with the Virginia Avenue Project, a free after-school program for youth, to provide education groups with access to the Villa’s presentations of ancient theater, both the annual production in the Outdoor Classical Theater and the more experimental Theater Lab series in the Villa Auditorium. In addition, the program provides opportunities for educational institutions to interact with the Villa collection and the space to create their own dramatic productions.

**Public Programs**

This year’s outdoor classical theater production of Plautus’ Roman comedy, *Tug of War*, at the Getty Villa was nominated for an Ovation Award by L.A. Stage Alliance. The Villa Theater Lab Series season was a sell-out, with presentations involving several award-winning performers and playwrights, including Ellen McLaughlin’s one-woman play *Penelope*; playwright Luis Alfaro’s *Oedipus El Rey*; Olivier Award-winning British actor Henry Goodman in *Philoctetes*; and *Icarus*, an innovative new work by Chicago’s Lookingglass Theatre Company. At the Getty Center, *Summer Sessions*, our annual international concert series, drew over 13,000 attendees over three consecutive Saturday evenings of music with roots in the contemporary sounds of South America, Mexico, Africa, and the Caribbean, amongst other cultures.

---

Top: The exhibition *Maria Sibylla Merian & Daughters: Women of Art and Science* was organized by the J. Paul Getty Museum and the Museum Het Rembrandthuis.

Above: A young visitor exploring works of art on an Art Odyssey Family Tour at the Getty Villa.

Cast members of *Tug of War*, this year’s outdoor classical theater production 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, 2007, and June 30, 2008

Antiquities

Unknown (Roman)
Sarcophagus representing a Dionysiac Vintage Festival, 290–300 A.D.
Marble; 53.1 x 190 cm (20 7/8 x 74 13/16 in.)
2008.14

Drawings

Hendrick Avercamp (Dutch, 1585–1633)
A Winter Scene with Two Gentlemen Playing Kolf, ca. 1615–20
Pencil, pen and ink, and gouache; 9.4 x 15.6 cm (3 11/16 x 6 1/8 in.)
2008.13

Paul Gauguin (French, 1848–1903)
Eve (‘The Nightmare’), ca. 1899–1900
Black printer’s ink, ochre ink, liquid solvent (turpentine?) on wove paper (recto); Graphite and blue crayon pencil with traces of a diluted oil medium (verso); 64.2 x 48.9 cm (25 1/4 x 19 1/4 in.)
2007.33

Claude Jean-Baptiste Hoin (French, 1750–1817)
Portrait of François-Jean Hoin (1748–1808), the artist’s brother, 1780s
Black and white chalk with stumping on blue prepared artist’s brother, 1780s
2007.22

Nicolaas Sustryck (Dutch, 1686–1769)
Four Beetles and a Moth, 1715
Pen and black ink, watercolor, gouache, gold paint with white gouache heightening, and pen and brown iron-gall ink; 43.7 x 28.6 cm (17 3/16 x 11 1/4 in.)
2007.28

Manuscripts

Attributed to Franco dei Russi (Italian, active ca. 1453–1482)
Leaf from the Antiphonal of Cardinal Bessarion, ca. 1455–60/63
Tempera colors, gold leaf, and ink on parchment; 71.1 x 51.4 cm (28 x 20 1/4 in.)
2007.30

Unknown (British)
Illustrated Vita Christi, with devotional supplements, ca. 1190–1200 and ca. 1480–90
Tempera colors and gold leaf on parchment; 17.6 x 12.8 x 4.3 cm (6 15/16 x 5 1/16 x 1 11/16 in.)
2008.3

Unknown (Ethiopian)
Gospel Book, ca. 1504–05
Tempera on parchment; 34.5 x 26 cm (13 9/16 x 10 1/4 in.)
2008.15

Paintings

Jean-Victor Bertin (French, 1767–1842)
View in the Ile-de-France, ca. 1810–13
Oil on canvas; 35.5 x 47.5 cm (14 x 18 11/16 in.)
2008.2

Paul Gauguin (French, 1848–1903)
Arii Matamoc (The Royal End), 1892
Oil on coarse fabric; 47.9 x 74.9 cm (18 7/8 x 29 1/2 in.)
2008.5

Claude Lorrain (French, 1600–1682)
Coast View with the Abductions of Europa, 164(5)?
Oil on canvas; 93.2 x 118.5 cm (38 x 48 1/4 in.)
2007.32

Photographs

Attributed to Carleton Watkins (American, 1829–1916)
Six part Panorama of San Francisco from San Francisco Album: Photographs of the Most Beautiful Views and Public Buildings in San Francisco, 1855–56
Salted paper
2007.53

Attributed to Carleton Watkins (American, 1829–1916)
Two daguerreotypes, ca. 1850s
Daguerreotype
2008.10

Attributed to Carleton Watkins (American, 1829–1916)
Untitled [Home of George and Kate Clement Plume, Marysville, California], ca. 1851
Daguerreotype; 15.9 x 21 cm (6 1/4 x 8 1/4 in.)
2007.8

Attributed to Carleton Watkins (American, 1829–1916)
Untitled [The Plaza in Lima, Peru], ca. 1852
Daguerreotype; 12.7 x 15.2 cm (5 x 6 in.)
2008.6

Attributed to Carleton Watkins (American, 1829–1916)
Untitled [Portrait of Joseph Ware], ca. 1855
Daguerreotype; 21.5 x 16.5 cm (8 7/16 x 6 1/2 in.)
Partial gift of Mary and Dan Solomon
2008.9

Lewis Baltz (American, b. 1934)
Thirty-two photographs, 1980
Gelatin silver
Gift of Michael R. Kaplan, MD
2007.54

Felice Beato (British, b. Italy 1825–1904)
Eight hundred and thirty-four photographs, 1857–85
Albumen and salt
Partial gift from the Wilson Centre for Photography
2007.26

Bernd and Hilla Becher (German, partnership 1959–2007)
Lime Kilns, Brielle, Holland, 1968
Gelatin silver, 50.8 x 40.6 cm (20 x 16 in.)
Gift of Mary and Dan Solomon
2007.57

Esther Bubley (American, 1921–1998)
Thirty-four photographs, 1943–60
Gelatin silver
Gift of Leo Pincher and Nina Pincher
2007.63

William Carter (American, b. 1934)
Twelve photographs, 1983–93
Gelatin silver, platinum
Gift of the artist
2007.39

William Carter (American, b. 1934)
Ninety-seven photographs, 1962–2005
Gelatin silver
Gift of the artist
2007.48

Martha Casanave (American, b. 1946)
Three photographs, 1977–83
Gelatin silver
Anonymous gift
2007.47

Eileen Cowin (American, b. 1947)
Five photographs, 1980–83
Chromogenic
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2008.35

Judy Dater (American, b. 1941)
Two photographs, 1970–74
Gelatin silver
Gift of Jack von Euw
2007.43

Judy Dater (American, b. 1941)
Ten photographs, 1980–83
Gelatin silver
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2008.17

The J. Paul Getty Museum
Jay DeFeo (American, 1929–1979)
Three photographs, 1973
Gelatin silver
2007.29

William Eggleston (American, b. 1949)
Forty-eight photographs, ca. 1970s
Polaroid, Type C, Kodak paper
Gift of Susan Steinhauser and Daniel Greenberg
2007.64

Alfred Eisenstaedt (American, b. Germany 1898–1995)
Fifteen photographs, 1930s–60s
Vintage gelatin silver
Gift of Leo and Nina Pircher
2007.62

Peter Henry Emerson (British, b. Cuba 1856–1936)
Tidal Creek and old warehouses south of Southwold, Suffolk, ca. 1886
Albumen silver; 62.8 x 52.5 x 3 cm (24 3/4 x 20 11/16 in.)
2007.31

James Fee (American, 1949–2006)
Twenty photographs, 1992–95
Toned gelatin silver
Gift of Robert Brinkmann
2007.23

Jona Frank (American, b. 1966)
Boy Scout, 2006
Chromogenic (Type-C)
1996–2007
Seventeen photographs,
Mikiko Hara (Japanese, b. 1967)
2007.35
140 x 2 1/2 in.)
Polyurethane foam; 240 x 355.6 x 6.4 cm (94 1/2 x 13 5/8 x 2 7/16 in.)
Collage of inkjet digital mounted to wood with polyurethane foam; 240 x 355.6 x 6.4 cm (94 1/2 x 140 x 2 1/2 in.)
2007.35

Soon Tae (Tai) Hong (Korean, b. 1934)
Twenty photographs, Negative 1968–78; Printed 1970–80s
Gelatin silver
2007.52

Soon Tae (Tai) Hong (Korean, b. 1934)
Ten photographs, 1969–1976
Gelatin silver
Gift of Soon Tai Hong
2007.58

Graciela Iturbide (Mexican, b. 1942)
Eight photographs, 1990–2007
Gelatin silver, platinum and chromogenic
Gift of the artist and Rose Gallery
2007.24

Graciela Iturbide (Mexican, b. 1942)
Fifty photographs and two portfolios, 1974–2005
Gelatin silver, photogravure and platinum-palladium
Gift of Susan Steinhauser and Daniel Greenberg
2007.65

Graciela Iturbide (Mexican, b. 1942)
Two photographs, 1986–2006
Gelatin silver
2007.38

André Kertész (American, Hungary 1894–1985)
Abony, July 23, 1921
Gelatin silver; 5.7 x 3.8 cm (2 1/4 x 1 1/2 in.)
2008.12

Chris Killip (British, b. 1946)
Sea Coalers (boy and woman on beach), 1983
Gelatin silver print
2007.70

Mark Klett and Byron Wolfe (American, b. 1952 and active 1999)
Eight typologies, Printed 1930–72; Designed 2006
Color, polaroid, gelatin silver, and kodacolor
Gift of Michael and Sharon Blasgen and Wilson Centre for Photography
2007.51

Sheron Rupp (American, b. 1943)
Three photographs, 1983–2003
Chromogenic dye coupler
Gift of Nancy and Bruce Berman
2007.40

Graham Smith (British, b. 1947)
South Bank Outside Market Street Toilets, 1985
Gelatin silver
2007.71

Mike Smith (German, b. 1951)
Five photographs, 1996–2002
Chromogenic dye coupler
Gift of Nancy and Bruce Berman
2007.41

Joel Sternfeld (American, b. 1944)
The Northwest Corner of Florence and Normandie Avenues, Los Angeles, California, October 1993; Negative October 1993; Printed 2005
Chromogenic dye coupler; 76.2 x 127 cm (30 x 50 in.)
Gift of Nancy and Bruce Berman
2007.42

The J. Paul Getty Museum
13
Robert Neal Stivers (American, b. 1953)
**Five photographs**, 2000–03
Gelatin silver
Gift of Jean Cohen Friedman and Dr. Jerry Friedman
2007.55

Various Manufacturers
**Five cameras**, ca. 1750–1949
Wood, brass, leather, glass
Gift of Gloria and Stanley Fishfader
2007.46

Unknown
**Portrait of Sam Wagstaff**, ca. 1977
Gelatin silver; 20.3 x 25.4 cm (8 x 10 in.)
2007.66

**Sculpture & Decorative Arts**
Ellsworth Kelly (American, b. 1923)
** Totem**, May 1988
Graphite; 30.6 x 22.2 cm (12 1/16 x 8 3/4 in.)
2007.44

Franz-Xaver Messerschmidt (German, 1736–1783)
**The Vexed Man**, after 1770
Alabaster, 42 cm (16 9/16 in.)
2008.4

---

**J. Paul Getty Museum Exhibitions**

Opening at the Getty Center between July 1, 2007, and June 30, 2008

**Edward Weston: Enduring Vision**
*July 31–November 25, 2007*
A seminal figure in the history of photography, Edward Weston (American, 1886–1958) began his long career in Southern California. The Getty Museum’s collection of Weston prints is among the most significant of any art museum, spanning four decades of the artist’s work. This exhibition traced the breadth of Weston’s accomplishments in California, Mexico, and across the United States, employing a selection of prints drawn from the Museum’s holdings alongside a smaller number of complementary loans. One gallery of the exhibition was devoted to the work of Weston’s colleagues and students.

**Recent History: Photographs by Luc Delahaye**
*July 31–November 25, 2007*
The Getty Museum presented the first West Coast exhibition featuring the work of Luc Delahaye (French, b. 1962), including 10 photographs depicting recent world events. Inspired by a documentary approach to photography, Delahaye’s large-scale color works urge reflection about the relationships among art, information, and history. The direct nature of the photographs, the detachment, and the rich details that emerge from them contradict but also enhance their dramatic intensity and narrative power.

**Music for the Masses: Illuminated Choir Books**
*August 14–October 28, 2007*
This exhibition of over 40 manuscripts and leaves from the Getty Museum’s collection explored a variety of themes including: the types of medieval books that contained music; the evolving forms of musical notation; the individuals who used these books in their worship; the famous artists who painted the illuminations; and especially, the scenes from the Old Testament and from the lives of Christ and the saints that decorate the hymns. Accompanying the exhibition were recorded versions of selected chants from the manuscripts on display.

**Please Be Seated: A Video Installation by Nicole Cohen**
*September 18, 2007–January 11, 2009*
Internationally recognized video artist Nicole Cohen (American, b. 1970) explored the intersection of historical interiors, the social behaviors they conditioned, contemporary popular culture, and fantasy. Her project for the Getty Museum focused on the Museum’s collection of French seating furniture and its original and museological contexts. Viewers were invited to engage in a participatory experience, forming personal, imaginative narratives through video projections that rendered the chairs physically and psychologically accessible.

**Taddeo and Federico Zuccaro: Artist-Brothers in Renaissance Rome**
*October 2, 2007–January 6, 2008*
One of the first illustrated “starving artist” tales, a series of 20 drawings by the late-Renaissance painter and theorist Federico Zuccaro (Italian, c.1541–1609) showed the early life of his famous brother Taddeo Zuccaro (Italian, 1529–1566). This major exhibition comprised around 85 objects—principally drawings—and included loans from a number of European and United States collections. It celebrated the Early Life of Taddeo series and also illuminated Taddeo’s later career through some of his greatest drawings as well as studying his working relationship with his younger brother. A fully illustrated catalogue accompanied the exhibition.

**In Focus: The Nude**
*October 9, 2007–February 24, 2008*
The unclothed human figure became a camera subject shortly after the discovery of photography was announced in 1839. From that point forward, artists have been challenged to use a variety of photographic materials and processes to find new ways of picturing the nude. This exhibition, which was drawn exclusively from the Getty Museum’s collection of photographs, brought together the work of over 25 innovative photographers who have left their mark on the history of the genre.

**Medieval Treasures from the Cleveland Museum of Art**
*October 30, 2007–January 20, 2008*
The Cleveland Museum of Art houses one of the finest and most comprehensive collections of early Christian, Byzantine, and European medieval art. This was the first traveling exhibition to showcase a significant number of the museum’s treasures in the field, some of the most lavish and prized examples of artistic production to survive. The exhibition included more than 120 works of art executed in a variety of media. Paintings, sculpture, metalwork, decorative arts, textiles, and illuminated manuscripts offered a rich survey of the arts and culture of medieval Europe. Organized by the Cleveland Museum of Art, the exhibition was installed at the Bavarian National Museum in Munich prior to coming to the Getty.

**The Decorated Letter**
*November 13, 2007–January 27, 2008*
The pages of medieval manuscripts feature richly illuminated letters. Vines and luxuriant leaves twist together to create initials; humans, animals, and mythological beasts create words; and entire stories unfold within the forms of individual letters. This exhibition explored the categories of illuminated letters found in manuscripts dating from the 800s to the 1500s, shedding light on the trends that shaped medieval artistic production.
The Goat's Dance: Photographs by Graciela Iturbide
December 18, 2007–April 13, 2008
The work of Mexico City photographer Graciela Iturbide (b. 1942) was featured in an exhibition of about 140 prints drawn from a combination of sources, including the Getty Museum's holdings, the collection of Daniel Greenberg and Susan Steinhauser, and the artist's own archives. Not strictly a retrospective of the photographer's career, this exhibition highlighted Iturbide's work with surviving indigenous communities in southern Mexico, outsider immigrant groups in East Los Angeles, and those struggling at La Frontera, the United States/Mexico border. Concentrating on this international artist's North American pictures, it examined her more recent landscape studies from the American South as well as Mexico, and presented images from Iturbide's native city created almost 40 years ago.

André Kertész: Seven Decades
December 18, 2007–April 13, 2008
Celebrating the quality and diversity of Kertész's long career in photography, this exhibition comprised approximately 55 prints drawn from the Getty's collection that the artist made in Hungary, France, and the United States, where he lived for 40 years. This exhibition was organized chronologically and geographically, beginning in Hungary, where Kertész was born in 1894 and made his first photograph in 1912, then moving to rare small prints made in Paris, where he emigrated in 1925. The final section presented photographs made in New York, where he lived and worked from 1936 until his death in 1985.

Ten Years of Drawings: What, How, and Why
January 29–May 4, 2008
This exhibition celebrated the 10th anniversary of the Getty Center and the growth of the drawings collection during the decade. With an emphasis on showing how and why works are selected for acquisition, the exhibition provided a glimpse into the process by which works enter the collection as well as a compelling survey of some of the drawings acquired. Highlights included an important transfer-drawing by Gauguin; 18th-century drawings by Guardi, Canaletto, Rosalba Carriera, and the Tiepolos; and rare examples from the early German school, including works by an Upper Rhenish Master and a follower of the Housebook Master.

Rare Finds: Ten Years of Collecting Manuscripts
February 12–April 20, 2008
In celebration of the 10th anniversary of the Getty Center, this exhibition featured acquisitions of the past 10 years. The display included some of the manuscripts collection's illuminated treasures, including the 12th-century Stamhimeissal, a masterpiece of German medieval art; the Avranches psalter, one of the earliest examples of Gothic book painting in France; three miniature paintings from a famous 14th-century Florentine hynmnal; the unique copy of a racy epistolary novel written by the future Pope Pius II; and the portrait of King Louis XII of France from his book of hours. The selection included a strong representation of manuscripts and miniatures ranging from the 13th to the 16th centuries from Italy along with examples of illumination from France, Germany, Spain, Belgium, the Czech Republic, Greece, and Ethiopia.

Consuming Passion: Fragonard's Allegories of Love
February 12–May 4, 2008
This small, focused loan exhibition assembled a group of paintings, drawings, and prints—for the first time—to examine the late allegories of love by Jean-Honoré Fragonard (1732–1806). This project came out of research based on the Getty Museum's painting, The Fountain of Love, which was acquired in 1999. The exhibition concentrated on the extraordinary, and still little-known, later works of Fragonard, in which he embarked on a series of dramatic reflections on the subject of romantic love, adopting a newly-restrained palette and allegorical vocabulary, while retaining his famously fluid and effortless handling.

California Video
March 15–June 8, 2008
The first comprehensive survey of California video art from 1968 to the present, this exhibition included important examples of single-channel video, video sculpture, and video installation. Featuring the work of 58 artists, duos, and collectives, California Video located a distinctively West Coast aesthetic within the broader history of video art while highlighting the Getty's major commitment to the preservation and exhibition of a young but vital artistic medium. This exhibition was co-organized by the Getty Research Institute and the J. Paul Getty Museum. California Video received the 2008 Best Exhibition of Digital Media award from the International Association of Art Critics.

Ten Years in Focus: The Artist and the Camera
March 25–August 10, 2008
This exhibition of notable acquisitions that have entered the collection of the J. Paul Getty Museum in the past 10 years brought together two complementary aspects of the medium of photography: a "painterly" approach used by many artists to set their work apart from that of practitioners of a more documentary style, and the apparatus integral to the resulting pictures. Whether the connection to painting is in the form of traditional subject matter (portraits, landscapes), one-of-a-kind prints, or the translation of a painterly vocabulary into a photograph, artists are always drawn to new materials. The pictures and the equipment presented here provided insight into photography as a unique marriage of art and technology.

The J. Paul Getty Museum

15
Opening at the Getty Villa between July 1, 2007 and June 30, 2008

The Herculaneum Women and the Origins of Archaeology
July 12–November 5, 2007
Discovered around 1710, two life-size Roman marble statues of draped women—the so-called Large and Small Herculaneum Women—became famous as the first finds from the site of Herculaneum, the ancient city that was buried under the ashes of Mount Vesuvius in A.D. 79. This exhibition explored the circumstances of their discovery, their original display in the Roman theater of Herculaneum, and their prominent role in the development of archaeology. Traveling abroad for the first time from the Dresden State Museums, the statues were complemented by more than a dozen items from the Getty Research Institute collections, including sketchbooks, prints, and rare books. The exhibition was co-organized by the J. Paul Getty Museum, the Getty Research Institute, and the Skulpturen Sammlung, Staatliche Kunstsammlungen Dresden.

Reflecting Antiquity: Modern Glass Inspired by Ancient Rome
October 18, 2007–January 14, 2008
In the late 18th and early 19th centuries, archaeological excavations at sites such as Pompeii and Herculaneum resulted in the rediscovery of Roman glass. The designs and production techniques of ancient glass vessels were a revelation to modern artisans, who sought to emulate them in their own work. This exhibition included some of the original Roman objects that inspired modern glassmakers as well as their reproductions of these ancient pieces. Reflecting Antiquity was co-organized by the J. Paul Getty Museum and The Corning Museum of Glass.

The Magnificent Piranesi
December 6, 2007–March 10, 2008
Giovanni Battista Piranesi (Italian, 1720-1778) was a student of antiquity, a polemicist and theorist, a cartographer, an architect, a designer of books and decorative arts, a printmaker, and publisher. While his prolific prints and books provide exhaustive documentation on ancient and modern Rome, they also reveal the original and visionary sides of Piranesi who readily exaggerated features of Rome’s buildings and created views of fantastic architecture, ruins, and antique compositions. Drawing on the Getty Research Institute’s strong collection of Piranesi’s prints and books, the exhibition presented a synthetic portrait of the extraordinary range of his activities—from the polemics on ancient and modern art to the stylish “advertising” of his wares.

The Color of Life: Polychromy in Sculpture from Antiquity to the Present
March 6–June 23, 2008
Focusing on representations of the human figure, this exhibition explored the role of color in sculpture and its place in Western taste. Ancient, medieval, and early Renaissance statues were regularly painted, but Neoclassical collecting interests and aesthetic concerns have privileged monochrome marble and bronze. Following recent research on ancient pigments, this exhibition included a variety of masterpieces that revealed the lifelike qualities of polychrome statues fashioned over the course of four millennia.

The Hope Hygieia: Restoring a Statue’s History
April 10–September 8, 2008
A Roman marble statue of Hygieia, ancient goddess of health, was found at Ostia in 1797 and restored shortly thereafter. The sculpture was first acquired by the British interior designer Thomas Hope and was later owned by American newspaper tycoon William Randolph Hearst. The figure’s 19th-century restorations were removed in the 1970s, but these historical additions were recently reintegrated at the Getty Villa. On loan from the Los Angeles County Museum of Art, the Hope Hygieia exemplifies evolving attitudes toward the restoration and display of classical sculpture on the part of collectors, curators, and conservators.

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.

2007–2008 Museum Guest Scholars

Cohen, Adam S. University of Toronto, Canada. Study of the double-page spread in medieval and Renaissance manuscript illumination, a consideration of when, how, and why certain artists created pictorial compositions that utilized both sides of a book’s openings for images. Such instances were relatively rare and tended to exploit the full openings to communicate not only the expanse of time or space, but also hierarchical or symbolic disjunctions marked by the gutter of the book.


Heikamp, Detlef. Kunsthistorisches Institut, Florence, Italy. Study of Philipp Hainhofer as an art merchant and agent in early modern Europe, with particular emphasis on the Museum’s Augsburg display cabinet.

Henning, Andrea. Staatliche Kunstsammlungen Dresden, Gemäldegalerie Alte Meister, Dresden, Germany. Conducting research for the collections catalogue of Bolognese Paintings in the Gemäldegalerie Alte Meister, Dresden, one of the most outstanding collections of its kind.

Metzger, Catherine A. National Gallery of Art, Washington, D.C. Complete research for preparing a volume of the series Corpus of Fifteenth-Century Painting in the Southern Netherlands and the Principality of Liege on the paintings in the Los Angeles Area. The basic philosophy of the Corpus is a “series conceived as an ‘edition of works,’” with the primary aim of providing documentation on paintings created by fifteenth-century Flemish artists for future researchers.

Pataki, Andrea. State Academy of Art and Design, Stuttgart, Germany. Continuation of research into the surface appearance and degree of penetration of aerosol-driven consolidation materials in the treatment of friable media on paper and parchment.

Perugini, Flavia. Museum of Fine Arts, Boston. Producing an English translation of the Italian book “Trattato sopra la vernice detta comunemente cinese” (A Treaty on the Varnish Commonly Called Chinese) written by the Jesuit Father Filippo Buonanni in 1720. In addition to the direct translation, Ms. Perugini’s manuscript will include a scholarly introduction, introducing Buonanni, presenting his book, reporting on other 18th century texts relevant to the subject, and discussing the knowledge and propagation of information on lacquer during the 17th and 18th centuries in Europe.

Viatte, Françoise. Musée du Louvre, Paris, France. Preparing her critical catalogue of the Louvre Museum’s drawings by Baccio Bandinelli (1493-1560), a painter, sculptor and prolific draftsman whose singular drawing style inspired many imitators.
### J. Paul Getty Museum Councils

#### Paintings Conservation Council
- John I. Bloomberg
- David G. Booth
- Suzanne Deal Booth
- T. Robert Burke
- Robert F. Erburu
- Deborah P. Gage
- Audrey Greenberg
- Mary Tavener Holmes
- Cynthia Harrell Horn
- Thomas S. Kaplan
- Joanne C. Kozberg
- Richard Kelton
- Herbert L. Lucas
- Michael E.S. McCarthy
- Tania N. Norris
- Peter Norton
- Lynda Resnick
- Stewart A. Resnick
- Gayle Garner Roski
- Anne F. Rothenberg
- Melvin R. Seiden
- Mark S. Siegel
- Louis Stern
- John A. Sturgeon
- George D. Swygert
- Peter J. Taylor
- George Wachter
- Malcolm H. Wiener

#### Photographs Council
- Doug and Dale Anderson
- Bruce Berman
- Denise Bethel
- Michael and Sharon Blasgen
- William Carter
- Anne Cohen
- Jan and Trish de Bont
- Nancy Dubois
- David Fahey
- Peter Fetterman
- Harriett Gold
- Dan Greenberg
- Manfred Heiting
- Joshua Holdeman
- Michael I. Jacobs
- David Knaus
- Herbert L. Lucas
- Jean McCusker
- Alex Novak
- Marjorie Ornston
- Leo and Nina Pitcher
- Stephen Purvis and Devon Susholtz
- Richard and Strawn Rosenthal
- Paul Sack
- Dan and Mary Solomon
- Susan Steinhauser
- Alessandro Uzielli
- Leonard Vernon
- Larry Warsh
- Robert Weingarten
- Stephen White
- Michael Wilson
- Bruce and Susan Worster

#### Villa Council
- David Alexander
- Patricia R. Anawalt
- John H. Biggs
- John F. Cooke
- Lloyd E. Cosen
- Hanita E. Dechter
- Sandra A. Ell
- Robert F. Erburu
- Harriett E Gold
- Barbara Poe Levee
- Lawrence R. McNamee
- Tania N. Norris
- Sol Rabin
- Mark S. Siegel
- Jorge Silvetti
- Luanne Wells
- Malcolm H. Wiener
- Harold M. Williams

### Sponsors
- Banamex
- Consulate General of the Netherlands, Los Angeles
- Friends of Heritage Preservation
- Wells Fargo

### Patrons
- ADP Taxware
- Bernardo Footwear LLC
- BP
- Coldwell Banker
- Discovery Health
- Disney Security
- The EG Conference
- Insurance Industry Charitable Foundation
- Inter-Pacific Bar Association
- Klee, Tuchin, Bogdanoff & Stern LLP
- Lexus, a Division of Toyota Canada, Inc.
- Meredith Corporation
- Montblanc
- Nordstrom
- Northern Trust
- Oracle
- Premier Inc.
- QBN (Vantageous LLC)
- San Francisco Chamber of Commerce
- Skidmore, Owings & Merrill LLP
- Tesco
- Univision
- Young Presidents’ Organization
- San Gabriel Valley Chapter
- Young Presidents’ Organization
- Santa Monica & Golden West Chapters
For July 1, 2007, through June 30, 2008

J. Paul Getty Museum Docents and Volunteers

Docents
Meghan Amadovic
Jacque Adams
Nancy Adams
Jim Agee
Elena Alcalay
Ruthanne Allton
Dawn Ammanta-Roth
Jan Ames
Patti Amstutz
Pamela Anshen
Ashley Armstrong
Claire Atcheson
Dina Azarkman
Eva Bacia
Carlos Bas
Cynthia Baskin
Andrew Bassi
Bonnie Bates
Betty Becker
Jim Belun
Barbara Bernstein
Valerie Bernstein
Ranjit Bharia
Beverly Bierer
Ana Bonilla
Catherine Brackey
Connie Bright
Joan Brown
Ronna Brown
Gail Browning
Charlotte Bryant
Kathleen Bunker
Ann Buckle
Mirna Burns
Melissa Cagle
Bill Campbell
Marguerite Campbell
Catherine Carson
Paula Carnoll
Judy Collner
Colleen Conway
Sandy Cooper
Elena Cortinas
Elena Dotter
Joan Craig
Micha Da Cruz
Joseph Cespepes
Amy Caporicci
Diane Curnan
Arice DeCosta
Joanne Dahmen
Judith Day
Deborah DeBono
Casey DeFranco
Candace DeGraff
Luisa Demetrian
Denise Dubois
Mary Dubrow
Monica Edgerton
Lucy Edword
Vanessa Ehler
Sharon Elliott
Jean Enns
Catherine Escaron
Pierre Escaron
Sharleen May Eusebio
Tanya Estuvah
Sue Fado
Shiou-Ying Fang
Debra Faria
Beryl Feller
Sally Fick
Mary Fininn
Karin Fintey
Elaine Fisher
Howard Fox
Sean Fox
Carmen French
Antonio Galvan
Gail Geppert
Glen Geesford
Ronald Gertty
John Godwin
Sylvia Godwin
Patricia Goldberg
Carole Goldstein
Darlene Grant
Diana Greene
Ana Greenberg
Marylel Greenberg
Jeriaam Griffith
Cynthia Gross
Leonie Gross
Mimi Haganti
Terry Haljum
Beverly Hall
Les Hanson
Daniel Harkins
Charles Harris
Ellen Harr
Stephanie Hart
Carl Harris
Phyllis Hartman
Peggy Hayek
Jo Heim
Bonnie Hecht
Jessica Hendra
Diana Huit-Michael
Janet Holmes
Lucie Horalka
Carol Howard
Rachel Howard
Marilyn Howlett
Janet Hunt
Karen Hurwitz
Betty Hyatt
Myra Iosy
Paul Iyer
Jamie Jackson
Mary Ann Jackson
Jodi Jacobson Wedret
Janet Jacobson
Sandra Jacobs
Sandra Jacks
Jean Jakub
Elena Kaiser
Diane Kenneth
Mark Kreher
Jose Kubiak
Rose Kujawa
Adam Kulbersh
Suzanne Kush
Angela Lage
Norma Landau
David Leach
Fermin Xavier Leal
Gloria Lee
Mary Leiter
Lorrie Levin
Dolores LeVine
Murray Levy
George Lewicki
Kathryn Lewicki
Ginny Lieberman
Nancy Litter
Laura Lewis
Elizabeth MacDonald
Shirley Macy
Edward Maksajian
Celeste Malott
Allegre Mancuso
Barbara Mannis
Barbara Marcus
Barbara Marino
Beryl Markles
Mary Marlow
Marian Martin
Joanne Martinez
Kaz Matamura
Jane McConnell
Camila Valencia
Clare Ann Van Vost
Christine VanSoycy
Leila Vazram
Meredith Vogler
Ursula Von Der Ohe
Mary Yourgourakis
Vicki Wagner
Patricia Warren
Gail Weintraub
Paula Weiser
Linda Weiss
Marllyn Weitz
Fritzie Wernig
Linda Westenstehle
Anita Wester
Whitney Wharton
Berenece Wilkinson
Judith Willis
Joan Wilms
Barbara Win
Cheryl Winthrop
Monica Wolfe
Ann Woodbridge
Gerard Wunder
Ruth Wyse
Grace Yeh
Elizabeth Young
Phyllis Zatrick

Volunteers
Sandra Abramsowtiz
Larry Ackard
Denice Adams
Mary Alford
Ansel Allen
Barbara Allen
Dale Allen
Roberta Allen
Ruthanne Allton
Thelma Alper
Gary Amsur
Sim Ansari
Jack Antifick
Rose Arakelle
Edward Ashton
Karen Asrataf
Affong Are
Kwakum Awakun
Sandor Ayers
Yves Foung
Gloria Chow
Michael Clark
Charlott Cleland
Sue Clinesmith
John Clute
Dorothy Cohen
Sumako Cohrs
Veronique Colas
Lorraine Coash
Alena Conway
Stanley Cooke-Matthews
Geric Coons
Susan Corder
Sallale Corpuz
Carhy Crail
Patricia Crigger
Sue Cross
Paul Cutney
Carol Currier
Halina Czyzewski
Clarence Dabby
Denise Danna
Susan Dashe
Barbara Daugherry
Bonnie Davidoff
Olivia Davidson
Kaye Davis
Owen Davis
Studly Day
Julianne Dayer
Olga de la Vega
Albert Degendorfer
Rosel Degendorfer
Fernando Del Rio
Larissa Delgadillo
Susan Devlin
Rebecca Diaz
Lois Dickinson
Joanne Dietrich
Monique Djadjian
Rebeckah Doanne
Natalie Dobkowski
Cynthia Drake
Victoria Duistermans
Jackie Dyer
Joyce Edelman
George Edginton
Judy Edwards
Heidi Elitez
Barbara Eichorn
Michael Eisenberg
Chris Ericson
Patricia Espindola
Lupe Espinosa
Edgar Estrada
Marc Eternard
Yu-Chu Evans
Olivia Evesage
John Emerson
Jill Ezell
Patricia Falconi
Diane Fanl
Mike Farkas
Cheri F. Faulk
Elduina Faucnel
Ilene Feinstein
Jules Feir
Mel Felds
Dennis Fill
Jenny Fisher
Shirley Ford
Robert Fouch
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.
In the autumn of 2007, Jim Wood, president of the J. Paul Getty Trust, led discussions about the Getty’s strategic goals for the future. In addition to its Getty-wide implications, this process helped to further define the mission statements and strategic priorities in each of the individual programs.

Working within this framework, the Getty Research Institute (GRI) set out to outline new perspectives for future development. The GRI is a prominent research facility that has achieved the highest international reputation through its scholar program, library, special collections, research databases, exhibitions, scholarly and public events, and publications. Building on these important achievements, the GRI seeks to intensify its focus on individual and team-based research. To that end, the following programs were initiated and undertaken during the reporting period:

Building on the excellent work of the Getty Foundation, the GRI embarked on a Latin American Initiative to promote the study of art history in a global context. Partnering with various institutions in the region, our aim is to improve access to scholarship, understand
new research methods, and encourage innovative theoretical and critical approaches to our discipline.

The GRI created the Getty Research Journal, a refereed publication that showcases work by scholars and staff associated with the GRI and the other programs of the Getty Trust. Contributions to the first issue came from all corners of the Getty, including the GRI scholars. The Journal was launched in February 2009.

A 10-member Advisory Board was appointed to serve as a sounding board in developing and evaluating research at the GRI. Distinguished art historical colleagues—hailing from universities and research institutes in Mexico, France, Britain, Germany, Switzerland, Italy, and the United States—came together for the first time in May 2008, resulting in increased collaborative possibilities for GRI’s influential research database The Bibliography of the History of Art, as well as the genesis of a new research project on Surrealism in Latin America.

Scholar Year

During the 2007/2008 scholar year, 37 scholars and fellows engaged in research related to the theme Change. Weekly scholar presentations were opened to all Getty staff; presentation topics included 19th-century views on ancient ornament, the shaping of Mondrian’s stature after his death, and Zhang Daqian’s collaboration with Tibetan painters in devising a style that was both Chinese and modern. Two artists-in-residence, photographer David Maisel and Frida Kahlo of the feminist art collective the Guerilla Girls, set up exhibitions of their work at the GRI and hosted open studios, during which staff and scholars could view work in progress.

At the Villa, Professor Erich Gruen led discussions on the Villa’s annual theme, Cultural Identity and Peoples of the Ancient Mediterranean. Scholars focused on what architectural remains tell us about identity in Roman Syria, the interactions of the peoples of the Adriatic, whether foreigners were depicted as beautiful or ugly, and the problem of Jewishness in Roman North Africa. In June, the program culminated in an international conference, discussing the visual and textual ways in which ancient peoples expressed their identities. A GRI publication based upon the year and the conference is also underway.

Special Collections

Three significant exhibitions presented works drawn from Special Collections. China on Paper: European and Chinese Works from the late 16th to the early 19th Century documented cultural exchanges between Chinese and Europeans in the early modern era. The exhibition was accompanied by a scholarly symposium and publication edited by Marcia Reed and Paola Demattè, with essays on key objects in the exhibition, such as Ferdinand Verbiest’s astronomical texts and world map, and Chinese concepts of landscape, gardens, and architecture as seen in the Yuanmingyuan, or the Garden of Perfect Clarity.

Lessons from Bernard Rudofsky highlighted the pioneering work of the well-known architect, artist, critic, exhibition designer, and fashion designer, Bernard Rudofsky (1905–1988). It included a diverse array of watercolors, drawings, photographs, prints, models, a sculpture, books, sandals, and video displays illustrating Rudofsky’s innovative concepts about architecture, fashion, and the body. Rudofsky devoted his life to exposing the West to foreign architectural paradigms, unfamiliar customs, and evolving attitudes about the body and fashion.

Jointly organized by the Getty Research Institute and the J. Paul Getty Museum, California Video was the first comprehensive survey of West Coast video art, featuring the work of 58 artists active in Northern and Southern California between 1968 and 2008. The exhibition featured more than 50 single-channel video works and 15 video installations, including work by some
of the most prominent artists working today. Approximately half of the works in the exhibition were drawn from the GRI’s incomparable Long Beach Museum of Art archive. *California Video* was listed as one of the top 10 exhibitions of the year in *Artforum’s* 2008 year-end issue and the catalog (edited by the GRI’s Glenn Phillips) has already become an indispensable resource for students and the interested public on the history of video art.

Two notable additions to GRI Special Collections occurred at the GRI in the past year: Curator Louis Marchesano discovered and acquired a very rare and complete first edition, first issue set of Piranesi’s *Invenzioni capric di carceri all acqua forte…* (Capricious inventions of prisons in etching), ca. 1749–1750. Known as *The Prisons*, the 14 etchings in original condition have never been folded or bound, unlike almost all other suites of the early states. A monument in the history of Western printmaking, the spare images are very different from the complex inky late states of *The Prisons* for which Piranesi is well known. They provide extensive insight into the artist’s experiments with subject matter, perspective, and graphic process during the early years of his career.
With the help of the Getty Trust, the GRI acquired the Orientalist Photography Collection, which consists of almost 4,500 images, spanning the period from the earliest daguerreotypes of the Middle East made by Girault de Prangey in 1843 to 1844 to amateur travel snapshots of Uzbekistan taken in 1960. Photographs of the Middle East and North Africa predominate, particularly Egypt, the Maghreb, and the Levant, from Morocco in the west to Arabia and Syria in the east. The majority are dated between 1850 and 1920, capturing a moment when the Orient held a special allure for western viewers and was increasingly open to travelers, commerce, and ideas. Created by 164 different photographers and studios, the collection presents a range of photographic typologies and provides extraordinary material for innovative exhibitions, publications, programs, and original cross-disciplinary research further facilitated by complementary collections of rare books and prints.

**Research**

Among many other scholarly and public programs, two long-term research projects culminated during the past year: the GRI published *Allan Kaprow—Art as Life*, a volume documenting the renowned postwar artist’s life and work through an extensive chronology and interpretive essays. This publication was inspired by the first international traveling retrospective of Allan Kaprow’s work, which drew heavily on the archive of the artist’s papers held by the GRI and for which the GRI’s assistant director for contemporary programs and research, Andrew Perchuk, served as consulting curator. In collaboration with the Getty Foundation and The Museum of Contemporary Art, the GRI instigated a citywide initiative inviting Los Angeles-area art schools, academic institutions, arts organizations, museums, and artist-run spaces to reinvent a diverse selection of Kaprow’s Happenings. The LA Art Girls, a Los Angeles-based art group, were commissioned by the GRI to produce *Overflow*, a project conceived as both a historical homage to Kaprow and a contemporary investigation of issues such as environmentalism and transformation.

In June, the GRI organized a two-day scholarly symposium examining themes related to the work of photographer Edward Curtis and his collaboration with the Kwakwaka’wakw First Nations of British Columbia. At the core of the symposium was Curtis’ 1914 silent film *In the Land of the Head Hunters*. An international group of speakers discussed various representations of encounters with First Nations peoples as they exist in archives, museums, film, photography, and the collective imagination. In conjunction with the symposium, the Getty presented a premiere screening of the newly restored version of Curtis’ silent film, accompanied by a live orchestral performance of John J. Braham’s original score, which exists in manuscript only in GRI Special Collections. The film screening was followed by a performance by the Gwa’wina Dancers of the Kwakwaka’wakw First Nations of British Columbia.

**Looking Ahead**

In the upcoming year, the GRI will continue to strengthen its focus on research, particularly through projects that make the most of Special Collections holdings. The next scholar years—both 2009/2010 and 2010/2011—will concern the broad and resonant theme of the *Display of Art*, and our multiyear research and exhibition project *Pacific Standard Time* will expand the GRI’s intellectual efforts on postwar art in Southern California.
Archives

Ray Kappe (American, b. 1927)
Architectural archive, 1953–ca. 2000
Drawings, project files, and photographs document Kappe’s contribution to architecture through the development of prefabricated, modular, and sustainable residential housing. He is the founder of the Southern California Institute of Architecture (SCI-Arc) in Los Angeles.
Gift of Ray Kappe
2008.M.46

R. M. Light & Company correspondence, 1957–83
Illuminating the burgeoning market for old master and modern prints, this archive contains extensive correspondence between the dealer R. M. Light and a wide range of European and American collectors and museums.
Gift of Robert M. Light
2008.M.4

Alfred Schmela Galerie
Founded in Düsseldorf in 1957 by Alfred Schmela, the Schmela gallery was a highly important space for contemporary art in postwar Germany. Through a prescient program of exhibitions, Schmela promoted innovative European and American artists and fostered collaborations among emerging artists from France, Italy, and Germany.
Gift of Robert M. Light
2007.M.17

Papers, 1946–2003
The papers of this prominent scholar, teacher, and curator provide insight into the central role Varnedoe played in advancing knowledge of modern art among both art historians and the general public.
Gift of Elyn Zimmerman
2008.M.60

Yona Friedman (French, b. 1923)
Papers, ca. 1960–2007
Focusing on mobile architecture, superstructures, and self-reliance, the architectural theoretician Friedman sought to give modern architecture new life by enhancing the power of the client in the design process.
2008.M.51

Jan Baum (American, b. 1930)
Gallery records, 1977–2007
Co-founded by Baum in 1977, her gallery is a Los Angeles institution that exhibits artists of national and international repute, including Betye, Alison, and Lesley Saar, and Chris Burden.
Gift of Jan Baum
2008.M.61

Philip Johnson (American, 1906–2005)
Sculpture, silkscreens, and videotape related to Philip Johnson’s Habitable Sculpture, 2000
Two models, one videotape, and 10 silkscreen prints of drawings document designs for the last building in which architect Johnson was actively involved. His idea was to create a high-rise that looked like a gigantic sculpture, each side appearing different from the others. Gift of Antonio “Nino” Vendome and family
2008.M.59

The archive chronicles this feminist protest group formed to fight discrimination against women artists and artists of color. Files illuminate the development of the Guerrilla Girls’ polemics and tactics, documenting public and private responses to their protest actions.
2008.M.14

Manuscripts

Henri Edmond Cross (French, 1856–1910)
Henri Edmond Cross letters to Maximilien Luce (French, 1858–1941), 1896
A group of seven letters, one with a pen-and-ink landscape drawing from a founding member of Neo-Impressionism to another crucial member of the movement commenting on other artists such as Daumier and Cézanne.
2008.M.2

Paul Signac (French, 1863–1935)
Paul Signac letter to Maximilien Luce (French, 1858–1941), 1908
This four-page letter, illustrated with an ink drawing of a landscape, documents a turning point in the history of the Salon des Indépendants, one of the flagship institutions in the history of modern art. Signac, one of the salon’s principals, voices doubts as he was about to become its president.
2008.M.3

Jean Cocteau (French, 1889–1963)
Papers relating to Giorgio de Chirico (Italian, 1888–1978), 1928
Seven leaves of manuscript drafts concerning the writer, painter, and scenographer of Chirico appear in another version in the second part of Cocteau’s Œuvres de critique indirecte, “Des beaux arts considérés comme un assassinat.”
2007.M.25

Prints and Drawings

Adriaen Collaert (Flemish, ca. 1560–1618) and Théodore Galle (Flemish, 1571–1633), after Jan van der Straet (Flemish, 1523–1605)
Encomium Musicæ (The Eulogy of Music), ca. 1589
A suite of 17 engravings illustrates significant biblical and liturgical events related to music, and underlines the importance of music and visual arts in the Catholic Southern Netherlands.
2008.PR.2

Giovanni Battista Piranesi (Italian, 1720–1778)
Invenzioni capric di carceri all acqua forte…, ca. 1749–50
This complete first edition, first issue suite is a monument of Western printmaking. The 14 etchings, in original condition, have never been folded or bound. The suite provides extensive insight into Piranesi’s experiments with printmaking processes, composition, and perspective during the early years of his career, and sheds light on the development of his view of antiquity, monumentality, and the representation of architecture.
2007.PR.103

Giovanni Domenico Tiepolo (Italian, 1727–1804)
The Stoning of Saint Stephen, ca. 1754
An etching, created after a lost painting by Tiepolo, depicts the death of the first early Christian martyr. Tiepolo’s graphic vocabulary, characterized by extremely fine parallel lines, evokes the rich tonal variations and sense of atmosphere fundamental to Venetian painting.
Gift of Dr. Richard A. Simms
2008.PR.16

Jean Claude Richard de Saint-Non (French, 1727–1791)
Four aquatints of Roman scenes after Hubert Robert (French, 1733–1808), 1765–70
These rare prints are important examples of early reproductive aquatints by one of the medium’s first practitioners.

Bernardo Bellotto (Italian, 1721–1780)
Vue de l’église de Notre Dame (View of the church of Notre Dame), 1757
Produced in Germany where Bellotto worked at the court of Frederick-Augustus II from 1747 to 1758, the etching depicts a street-level view of the Lutheran Frauenkirche in Dresden, reproducing the painting of 1749–53, which is held today in the Staatliche Kunstsammlungen, Dresden. The copperplate was destroyed in Dresden during the Seven Years’ War with Prussia.
Gift of Tom and Lore Firman
2007.PR.105
Anonymous (Indigenous Peruvian or Bolivian, after 1825)

**Portraits of Inca kings and an Inca queen, not before 1825**

These unpublished portraits are among the last in a tradition of fanciful Inca genealogies beginning in the late 16th century, and kept alive in illuminated manuscripts, printed books, loose prints, drawings, and paintings through the first half of the 19th century.

Typologies of the portraits trace their origins to Martín de Murúa’s manuscript chronicles (ca. 1600) of the Incas held in the Getty Museum.

2007.M.21

**Album de La revue blanche, Paris, 1895**

A rare portfolio of 12 post-Impressionist prints issued by L’estampe originale for the literary and art journal *La revue blanche* in Paris in 1895 contains works by Bonnard, Cottié, Denis, Ibels, Ranson, Redon, Rippel-Ronai, Roussel, Sérusier, Toulouse-Lautrec, Vallotton, and Vuillard.

2008.PR.13

Ker-Xavier Roussel (French, 1867–1944)

**Album de paysage, ca. 1898**

Printed by August Clot and issued in an edition of 100, this rare suite of six color lithographs was originally commissioned by Ambroise Vollard for an album of landscapes prints that was never published.

2008.PR.12

Julius Meier-Graefe (German, 1867–1935)

**Erste Ganymed-Mappe, Munich, 1921**

Published as a supplement to *Ganymed Jahrbuch der Kunst*, this portfolio contains original graphics by notable early-20th-century German artists, including Max Beckmann, Alfred Kubin, Richard Seewald, Lovis Corinth, and Max Slevogt.

2008.PR.4

**Rare Books**

Caius Suetonius Tranquillus (Roman, ca. A.D. 69–ca. A.D. 122)

**De vita Caesarum, Venice, 1507**

In this first illustrated edition of *The Lives of the Twelve Caesars* by Roman scholar and official Suetonius, the section on Julius Caesar opens with a large woodcut depicting his birth by caesarean section, the first known illustration of this medical procedure.

2774-252

Heinrich Voght (German, 1490–1556)

**Libellus Artificiosus Omnibus Pictoribus, Statuaribus, Aurifabris, Lapidicidis, Arcularijs, Laminarijs & Culturjs Fabricis…, Strasbourg, 1539**

This early model book for artists to use in many different media features 625 woodcuts of hands, feet, facial expressions, headdresses, armor, helmets, knives, spears, candelabra, and columns.

2772-709

Girolamo Cardano (Italian, 1501–1576)

**De Rerum Varietate Libri XVII, Basel, 1557**

Bound with:

Giambattista della Porta (Italian, 1545–1615)

**Phytognomica*, Naples, 1588**

Cardano’s illustrated scientific encyclopedia examines architecture, perspective, color theory, metallurgy, geology, and alchemy. It is joined in a contemporary binding with della Porta’s illustrated treatise on the taxonomy of plants, organized to express his views concerning the relationship between the external form of a plant and its internal nature, and thus its curative powers.

2774-400 and 2774-688

Johannes Sambucus (János Zsámbooki) (Hungarian, 1531–1584)

**Icones Veterum Aliquot, ac Recentium Medicorum, Philosophorumque Elegolos Suis Editae, Antwerp, 1574**

This emblem book suggests a humanist interest in portraits as historical documents as well as exemplars, and contains portraits of physicians and philosophers compiled from the sources housed in Sambucus’ notable library.

2760-378

Nicolas de Nicolay (French, 1517–1583)

**Le voyage et viaggi, fatti nella Turchia, Venice, 1580**

Compiled by Nicolay, geographer to the French embassy in Istanbul in 1551, this is the most complete edition of one of the earliest, accurately illustrated works on the customs and dress of the inhabitants of the Ottoman Empire.

Acquired with the support of the Research Library Council

2789-858

Edward Pococke (British, 1604–1691)

**Specimen Historiae Arabum, sive Gregorii Abul Farasji Malatienis, de Origine & Moribus Arabum Succinta Narratio…, Oxford, 1650**

This volume laid the groundwork for all subsequent studies of Arabic and Islam in the West.

2783-804

Jacques Philippe Laugier de Tassy (French?)

**Recueil des rits et cérémonies du pelerinage de la Mecc…, Amsterdam and Paris, 1754**

This anthology of the Turkish rites and ceremonies of the pilgrimage to Mecca includes details on the customs, religious beliefs and practices, mores, and science of the Turkish people. It provides descriptions of important architectural and archaeological sites within Mecca, as well as the history and physical appearance of the Ka’abah, the Black Stone, a Muslim object of reverence, and Mount Agri (Ararat), the biblical summit on which Noah’s Ark rested after the great flood.

2783-806

Belsazar Hacquet (German, 1739–1815)

**L’Illyrie et la Dalmatie, ou Moeurs, usages et costumes de leurs habitans et de ceux des contrées voisines, Paris, 1815**

This French translation by Jean Baptiste Joseph Breton from the original German includes 32 hand-colored lithographs to illustrate Hacquet’s ethnographic observations of Balkan Peninsula inhabitants.

2783-803

Godefroy Engelmann (French, 1788–1839)

**Manuel du dessinateur lithographe, Paris, 1822**

Among a group of several artists’ manuals on lithography, this extremely rare French treatise is an important example of the technological literature that helped fuel the rapid expansion of lithography in France and throughout Europe. This work includes a discussion of Engelmann’s discovery of aquatint lithography, a process that reproduced the appearance of a wash drawing.

2784-613

Gerard Blancken (Dutch, b. 1669)

**Catalogus Antiquarium et Novarum Rerum…, Leiden, 1695**

Listing the enumerated exhibits of the anatomical theater at Leiden in the late-17th-century, this catalog includes specimens of animal and human body parts, together with items both ethnographic and fantastical. It offers testimony to the way such large-scale exhibits invited spectators to construct individual meaning out of the collective experience, and to contemplate their own mortality.

2792-121

Jacques Philippe Laugier de Tassy (French?)

**Histoire du royaume d’Alger, Amsterdam, 1725**

Accompanied by an engraved city view and map, this comprehensive account of Algeria was written by a French naval officer who served at the French consulate in Algiers.

2784-620

Julien Claude Galland (French)

**Histoire du royaume d’Alger, Amsterdam, 1725**

This foundational work for the historiography of the Turkish people. It provides descriptions of important architectural and archaeological sites within Mecca, as well as the history and physical appearance of the Ka’abah, the Black Stone, a Muslim object of reverence, and Mount Agri (Ararat), the biblical summit on which Noah’s Ark rested after the great flood.

2783-806

Belsazar Hacquet (German, 1739–1815)

**Recueil des rits et cérémonies du pelerinage de la Mecc…, Amsterdam and Paris, 1754**

This anthology of the Turkish rites and ceremonies of the pilgrimage to Mecca includes details on the customs, religious beliefs and practices, mores, and science of the Turkish people. It provides descriptions of important architectural and archaeological sites within Mecca, as well as the history and physical appearance of the Ka’abah, the Black Stone, a Muslim object of reverence, and Mount Agri (Ararat), the biblical summit on which Noah’s Ark rested after the great flood.

2783-806

Godefroy Engelmann (French, 1788–1839)

**Manuel du dessinateur lithographe, Paris, 1822**

Among a group of several artists’ manuals on lithography, this extremely rare French treatise is an important example of the technological literature that helped fuel the rapid expansion of lithography in France and throughout Europe. This work includes a discussion of Engelmann’s discovery of aquatint lithography, a process that reproduced the appearance of a wash drawing.

2784-613

The Getty Research Institute 27
Futurist poet and painter who worked in Japan until
Futurist movement, and Burliuk, a gifted Russian
international avant-garde developed as a collaboration
This little-known chapter in the history of the
Tokyo, 1923
Antwort
[Was ist der Futurismus?
Burliuk (Russian, 1882–1967)
Shūichirō Kinoshita (Japanese, 1896–1991) and David

With strong Expressionist graphics, this publication
Der Almanach der Götzenpauke,
Hamburg, 1921
Hans Leip (German, 1893–1983)

A photographic hand scroll produced by contemporary
photographer and book artist Cherney combines
traditional Asian format and content with a contemporary
medium. A variation on the 20th century Western genre
of artists’ books, this new version publishes its readings
of landscape and natural forms with digital photography
and pixilated printing.
Acquired with the support of the Research Library
Council
2789-113

La tradición del hombre abstracto (doctrina constructiva), Montevideo, 1938
Torres-García’s major treatise is accompanied by an
original ink drawing by the artist that embodies the
theoretical principles presented.
2789-451

Kikuji Kawada (Japanese, b. 1933)
Chizu, (The Map) Tokyo, 1965
Published on the 20th anniversary of the bombing of
Hiroshima, the book’s intricate combination of close-up
details, photomontage, and gatefold format provoke the
viewer to consider the meaning of this historic event.
Acquired with the support of the Research Library
Council
2787-016

Eiko Hosoe (Japanese, b. 1933)
Ono Kazuo, Tokyo, 1997
This photobook resulted from the meeting of
three Japanese legends: the esteemed photographer
Eiko Hosoe; the renowned Kazuo Ono, cofounder
of Butoh dance; and Tadanooi Yokoo, the admired
designer and artist.
2793-834

Michael S. Cherney (American, b. 1969)
Twilight Cranes, Beijing, 2007
A photographic hand scroll produced by contemporary
photographer and book artist Cherney combines
traditional Asian format and content with a contemporary
medium. A variation on the 20th century Western genre
of artists’ books, this new version publishes its readings
of landscape and natural forms with digital photography
and pixilated printing.
Acquired with the support of the Research Library
Council
2789-113

Rare Photographs
Orientalist photography collection, 1843–1960
In the late 19th century, when the Orient held a special
allure for Western viewers, the region was increasingly
open to travelers and traders. This collection includes
more than 4,500 early photographic images of the
Middle East and North Africa created by 164 different
photographers and studios. Documentary, artistic,
journalistic, and amateur views of Egypt, the Maghreb,
and the Levant present the diverse cultures of Islam and
the Holy Land, from Morocco in the west to Arabia and
Syria in the east.
2008.R.3

Manuel Mancilla (Peruvian, act. into 1950s),
G. Ramognino (Peruvian, act. 1902), Helsby and Co.
(act. Chile, 1850s–60s), and three unidentified
photographers
108 Photographs of Peru, Bolivia, and Chile,
1860s–1920s
These photographs vividly record rare urban and remote
rural scenes focusing on architecture, inhabitants, and
topography.
Acquired with the support of the Research Library
Council

Milton Miller (act. China 1860s), William Pryor Lloyd
(act. Macao 1866; Hong Kong 1867–1874), and
anonymous photographers
Chinese people and places, ca. 1865–ca. 1890
Representing notable Chinese people, important
monuments, and the memorial service of a deceased
Chinese woman, these seven photographs taken
in China between 1865 and 1890 are indicative of the
typical images captured in this country by the new
medium of photography for a Western audience.
2007.R.14

Esther Born (American, 1902–1987)
Esther Born photographs of northern California
houses designed by Frank Lloyd Wright, photographed
1938–ca. 1940; printed 1938 and 2003
Twenty-four vintage and 27 nonvintage photographs
printed from the original negatives of two houses
by Frank Lloyd Wright: the Hanna House in
Stanford, California (1936), and the Bazett House in
Hillsborough, California (1939).
2007.R.16

Gianfranco Gorgoni (Italian American, b. 1941)
Photographs of earthworks, 1970s
Produced by photographer Gorgoni, the 11 vintage
prints demonstrate the dynamic creativity of early
earthwork artists Michael Heizer, Robert Smithson,
and Walter de Maria. Gorgoni’s prints are a unique blend
of photo-documentation and artistry, capturing and
creatively framing the relationship of artist to his large-
scale works as they develop in the landscape.
2008.R.6

Stephen Verona (American, b. 1940)
Andy Warhol—The Signing, 2007
Reproducing Warhol three times in this oversize ink jet
print, Verona captures the all-encompassing presence
of the artist as he signs Campbell’s soup cans at one of his
staged events in Venice, California, 1977.
Gift of Stephen Verona
2008.R.1
Audio and Audiovisual Recordings

Collection of 15 video works by Japanese artists from Video Gallery Scan archive, 1972–88

The best selection of early video works from the Video Gallery Scan, founded in 1980 in Tokyo by artist Fujiko Nakaya. The gallery became a center of video art, hosting biannual video competitions and introducing works by American artists, including Bill Viola and Gary Hill.

Evidence of Movement
July 10–October 7, 2007

In the collecting and display of art, performance poses strong challenges to established notions of both the art collection and the archive. Unlike painting or sculpture, performance-based art exists without an original, tangible, and self-contained object. Because of this, archival material such as documentary photography, film and video, and artists’ notes and sketches are often studied, collected, and exhibited as works of art. Nearly every medium imaginable has been used by artists to document performance work, including photographs, videos, audio recordings, notes, drawings, paintings, scores, posters, prints, books, objects, and sculptural remnants. Drawn primarily from the collections of the Research Library at the Getty Research Institute, this exhibition surveyed the history of performance as a creative and social practice that spans from the late 16th to the early 19th century. Highlights included a rare series of prints of the European Pavilions of the Yuanmingyuan, called the Garden of Perfect Clarity, designed in the mid-18th century by the Milanese architect Giuseppe Castiglione for the Qianlong emperor. Related works explored Anglo-Chinese gardens, the interaction of Chinese philosophy and Christianity, and the cartography and astronomy of the Belgian Jesuit Ferdinand Verbiest, who redesigned the astronomical instruments at the imperial observatory in Beijing.

Lessons from Bernard Rudofsky
March 11–June 8, 2008

Traveled to: Architekturzentrum, Vienna, March 8–May 28, 2007; Canadian Centre for Architecture, Montreal, July 3–September 30, 2007

Bernard Rudofsky was an architect, curator, critic, exhibition designer, and fashion designer whose entire oeuvre was influenced by his lifelong interest in peoples’ concepts about the body. He is as well known for his controversial exhibitions and accompanying catalogs, including Are Clothes Modern? (The Museum of Modern Art, 1947), Architecture without Architects (The Museum of Modern Art, 1964), and Now I Lay Me Down to Eat (Cooper-Hewitt Museum, 1980), as he is for the design of the popular Bernardo sandals in the 1950s and 1960s. Co-organized by the Getty Research Institute and the Architekturzentrum Wien, Lessons from Bernard Rudofsky analyzed his contributions to architecture, anthropology, design, exhibitions, and fashion. In addition, Rudofsky’s thought process was illustrated through the diverse presentation of sketches, architectural models, travel notebooks, photographs, sculptures, fabrics, and footwear. The exhibition drew heavily from the Rudofsky Archive at the Getty Research Institute and included loans from American and European institutions, as well as the Rudofsky estate.

California Video
March 18–June 8, 2008

This exhibition broadly surveyed the history of video art in California by presenting major works of single-channel video, video sculpture, and video installation from the late 1960s to the present. The works in the exhibition were drawn primarily from the Long Beach Museum of Art Video Collection, one of the most important and comprehensive single-channel video collections in the country, which is now held by the Getty Research Institute. Arranged both chronologically and thematically, the exhibition featured a number of rare and unique pieces: an installation by Bruce and Norman Yonemoto; the reconstruction of an important installation by Ant Farm; a special program devoted to the video archive of The Woman's Building, a Los Angeles–based feminist art organization; and important works by artists such as John Baldessari, Eleanor Antin, Paul Kos, and Terry Fox.

Exhibitions

Opening at the Getty Center between July 1, 2007, and June 30, 2008

China on Paper: European and Chinese Works from the Late Sixteenth to the Early Nineteenth Century
November 6, 2007–February 10, 2008

Illustrated books, prints, and maps from the special collections of the Research Library tell the fascinating story of mutual interest and collaborative works produced by Chinese and Europeans from the late 16th to the early 19th century. Highlights included a rare series of prints of the European Pavilions of the Yuanmingyuan, called the Garden of Perfect Clarity, designed in the mid-18th century by the Milanese architect Giuseppe Castiglione for the Qianlong emperor. Related works explored Anglo-Chinese gardens, the interaction of Chinese philosophy and Christianity, and the cartography and astronomy of the Belgian Jesuit Ferdinand Verbiest, who redesigned the astronomical instruments at the imperial observatory in Beijing.

Lessons from Bernard Rudofsky
March 11–June 8, 2008

Traveled to: Architekturzentrum, Vienna, March 8–May 28, 2007; Canadian Centre for Architecture, Montreal, July 3–September 30, 2007

Bernard Rudofsky was an architect, curator, critic, exhibition designer, and fashion designer whose entire oeuvre was influenced by his lifelong interest in peoples’ concepts about the body. He is as well known for his controversial exhibitions and accompanying catalogs, including Are Clothes Modern? (The Museum of Modern Art, 1947), Architecture without Architects (The Museum of Modern Art, 1964), and Now I Lay Me Down to Eat (Cooper-Hewitt Museum, 1980), as he is for the design of the popular Bernardo sandals in the 1950s and 1960s. Co-organized by the Getty Research Institute and the Architekturzentrum Wien, Lessons from Bernard Rudofsky analyzed his contributions to architecture, anthropology, design, exhibitions, and fashion. In addition, Rudofsky’s thought process was illustrated through the diverse presentation of sketches, architectural models, travel notebooks, photographs, sculptures, fabrics, and footwear. The exhibition drew heavily from the Rudofsky Archive at the Getty Research Institute and included loans from American and European institutions, as well as the Rudofsky estate.

California Video
March 18–June 8, 2008

This exhibition broadly surveyed the history of video art in California by presenting major works of single-channel video, video sculpture, and video installation from the late 1960s to the present. The works in the exhibition were drawn primarily from the Long Beach Museum of Art Video Collection, one of the most important and comprehensive single-channel video collections in the country, which is now held by the Getty Research Institute. Arranged both chronologically and thematically, the exhibition featured a number of rare and unique pieces: an installation by Bruce and Norman Yonemoto; the reconstruction of an important installation by Ant Farm; a special program devoted to the video archive of The Woman's Building, a Los Angeles–based feminist art organization; and important works by artists such as John Baldessari, Eleanor Antin, Paul Kos, and Terry Fox.

Mako Idemitsu (Japanese, b. 1940)
Onna no sakuhin (What a Woman Made), 1973
This representative work by Japanese female artist Idemitsu, with simple imagery and masculine voiceover, was one of the first pieces of video art in Japan to take a strongly feminist position. The artist made this black-and-white video shortly after returning to Japan from Los Angeles, where she had been involved with the burgeoning feminist art movement and had lived during her marriage to Sam Francis.
2007.M.24

Morihiro Wada (Japanese, 1947–2006)
Ninchi Kozo (Recognition Construction), 1975–85
This rare collection of 10 original tapes from the Recognition Construction series by Japanese conceptual artist Wada explores structures and systems in the filmic image, inspired by Ludwig Wittgenstein’s theory of bild/picture.
Gift of Morihiro Wada
2008.M.6

The Getty Research Institute
Exhibitions

Opening at the Getty Villa between July 1, 2007, and June 30, 2008

The Herculaneum Women and the Origins of Archaeology
July 12–November 5, 2007
Discovered around 1710, two life-size Roman marble statues of draped women—the so-called Large and Small Herculaneum Women—became famous as the first finds from the site of Herculaneum, the ancient city buried under the ashes of Mount Vesuvius in A.D. 79. This exhibition explored the circumstances of their discovery, their original display in the Roman theater of Herculaneum, and their prominent role in the development of archaeology. Traveling abroad for the first time from the Staatliche Kunstsammlungen Dresden, the statues were complemented by more than a dozen items from the Getty Research Institute collections, including sketchbooks, prints, and rare books.

The Magnificent Piranesi
December 6, 2007–March 10, 2008
As an antiquarian, architect, and printmaker, Giovanni Battista Piranesi produced more than a thousand prints of the extant buildings and urban landscape of the ancient city of Rome. Along with his detailed observations published in books, etchings, and maps, the prints reveal the innovative and visionary aspects of Piranesi who readily exaggerated architectural elements and created fantastic views, ruins, restorations, and antique compositions. Drawing on the Research Library’s extensive collections of Piranesi’s complete oeuvre of prints and illustrated books, the exhibition presented a synthetic portrait of the extraordinary range of his productions—from heated polemics on the ancients and moderns to the stylish marketing of his wares.

The Color of Life
March 6–June 23, 2008
This exhibition opened a window on the complex and fascinating tradition of polychromy in sculpture from ancient times to the present. While Western sculpture has maintained a strong and steady tradition of polychromy from its beginnings in antiquity, the collecting interests of the Renaissance and Neoclassical periods favored the monochromatic qualities of marble and bronze. The exhibition provided stellar examples of polychrome sculpture juxtaposed with its better-known, monochromatic version. This display technique introduced the public to unfamiliar masterpieces and presented an alternative history of sculpture.

Opening at the Los Angeles Public Library between July 1, 2007, and June 30, 2008

Julius Shulman’s Los Angeles
October 6, 2007–January 27, 2008
Julius Shulman is renowned for creating Southern California’s iconic images in architectural history. At the age of 96, he is one of the few individuals to have witnessed and documented the growth of Los Angeles during the past century. More than mere works of art or images for commercial promotion, Shulman’s captivating photographs are critical visual records of this metropolis’ dramatic evolution. This exhibition featured 150 rarely seen photographs arranged in seven narratives: the competing urban developments of Bunker Hill and Century City; the exotic architectural expressions of Los Angeles, such as Watts Towers and Grauman’s Chinese Theatre; the growth of Wilshire Boulevard; the industrial engines at the Port of Los Angeles and Los Angeles International Airport that powered the city’s rapid growth; the city’s diverse residential fabric from Echo Park to South Los Angeles; and Shulman’s critical role in capturing and promoting innovative, sleek Case Study Houses, as well as cookie-cutter tract housing developments.

The Getty Research Institute Guest Scholars

Every year the Getty provides support for scholars from around the world to conduct research while in residence at the Getty Center. In addition, the Getty Foundation provides nonresidential grants to scholars worldwide.

Projects listed represent scholars’ primary research while in residence.

**Getty Center Professor**

*Fletcher, Angus.* City University of New York, New York. Motion, Galilean Relativity, and Stylistic Changes in Late Renaissance Poetry.

**Getty Scholars**

*Cummins, Thomas.* Harvard University, Massachusetts. A Study of Three Colonial Peruvian Manuscripts.


*Lang, Karen.* University of Southern California. Max Beckmann’s Inconceivable Modernism.


*Pericolo, Lorenzo.* University of Montreal, Canada. Change Reaction: Caravaggio’s Followers About, Beyond, and Despite Caravaggio’s Newness.

*Smith, Paul.* University of Warwick, United Kingdom. The "Nature” of Style Change.
Visiting Scholars


Quinn, Josephine. Oxford University, United Kingdom. Hellenistic Africa: Connectivity, Culture, and Identity between the Mediterranean and the Sahara.


Maisel, David. Photographer and visual artist. The Library of Dust.

Ossio, Juan. Pontificia Universidad Católica del Perú. Andean and European Traces in the Construction of the Manuscripts of Fray Martín de María.

Taylor, Brandon. University of Southampton, United Kingdom. Relief Space and the Transition to Abstraction 1910–30.

Troy, Nancy J. University of Southern California. The Afterlife of Piet Mondrian.

Pre doctoral Fellows


Postdoctoral Fellows


Postdoctoral Fellow

Swetnam-Burland, Maria. Portland State University, Oregon. Egypt in the Roman Imagination: Cult, Culture, and the Invention of the Foreign.

Research Library Council

For July 1, 2007, through June 30, 2008

G. Scott Clemons
Lloyd E. Cotsen
Denise Mularoni Decker
Robert F. Erburu
Tom Firman
Manfred Heiting
Gloria Katz Huyck
Stephen A. Kanter
Kenneth Karmiole
Richard Keating
Richard Kelton
Craig Krull
Herbert L. Lucas
Tania Norris
Marcella Ruble
Richard A. Simms
Dennis J. Tartakow

The Getty Research Institute
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.
ADVANCING PRESERVATION OF THE WORLD’S ARTISTIC HERITAGE is one of the objectives expressed in the J. Paul Getty Trust’s mission statement. The Getty Conservation Institute (GCI) seeks to fulfill this commitment to preservation through programs designed to improve the way conservation is practiced.

Over the last two decades, the GCI has engaged in projects and initiatives that serve to advance conservation practice. In spring 2008, this institutional goal was given renewed prominence in the GCI’s new mission statement.

The GCI is privileged in its ability to examine the range of critical issues in conservation and to take on challenges to the field that need to be addressed. GCI efforts focus on the visual arts, broadly defined as not only objects and collections but also built heritage, such as architecture and archaeological sites. The geographic scope of the Institute’s activities ranges from the local to the international. The scope of the work is equally extensive, encompassing scientific research, model field projects, education initiatives, and the dissemination of information through a variety of means. Most Institute projects are characterized by interdisciplinary collaboration—
and many involve partnerships with organizations and institutions around the world.

During fiscal year 2008, the GCI sought to advance conservation practice through a number of activities in research and convening, building capacity, and sharing expertise.

Research and Convening

The GCI’s position as part of the Getty Trust provides it with the flexibility and the responsibility to tackle broad theoretical and practical issues of significance to conservation. Convening forums of those in the field to identify needs and priorities in conservation practice—and conducting comprehensive research in those areas—constitutes a considerable portion of the Institute’s work.

A major GCI project has been extensive scientific research on modern paint materials (initiated with Tate in London and the National Gallery of Art in Washington DC) undertaken to assist conservators in studying techniques used in modern paintings, selecting appropriate display and storage conditions for these works, and developing safe and effective cleaning methods and other conservation treatments. An outgrowth of this project was a January 2008 conference—“The Object in Transition: A Cross-Disciplinary Conference on the Preservation and Study of Modern and Contemporary Art”—organized by the GCI and the Getty Research Institute (GRI). This conference at the Getty brought together conservators, curators, art historians, artists, and conservation scientists to discuss interdisciplinary case studies on the conservation of the varied materials used by artists over the last seventy years. Captured on video, conference presentations are available online at getty.edu, providing ongoing and wide access to the information offered at this important gathering.

The GCI’s study of modern paints is leading to new and related Institute research. To guide that effort, the GCI organized a June 2008 experts meeting to discuss the significant issues faced by professionals in the conservation of modern and contemporary art. The meeting, hosted at the Museum of Modern Art in New York and supported by Agnes Gund and Daniel Shapiro, was attended by 26 participants from Europe and the Americas, and included conservators at key institutions (as well as in private practice), scientists, collection managers, and those involved in conservation training programs and professional networks for contemporary art. The meeting’s conclusions will guide the development of Institute research.

Another area of ongoing GCI work is earthen architecture. Over the past 20 years, the GCI has researched seismic issues related to earthen structures, surface protection for adobe walls, treatments and shelters for earthen sites, and treatment techniques for polychrome earthen bas-reliefs. In February 2008, the Institute, in partnership with Mali’s Ministry of Culture, organized “Terra 2008” in Bamako, Mali, a conference on the study and conservation of earthen architectural heritage. Four hundred and seventy participants from 65 countries exchanged information about conservation of earthen archaeological sites, living sites, conservation and development, training and education, seismic and other natural forces, and guidelines for earthen architecture (GCI publication of the conference proceedings is planned for early 2010).

Another important collaboration in convening—and an outgrowth of the Institute’s commitment to historic urban conservation—has been the GCI’s work with the Organization of World Heritage Cities (OWHC) in developing their world symposia. The 9th World Congress of the OWHC was held in late June 2007 in Kazan (Tatarstan), Russian Federation. The congress, organized by the City of Kazan in collaboration with the OWHC, included a scientific program and a pre-congress workshop for mayors developed by the GCI; the scientific program included four keynote presentations on heritage and economics, a plenary panel of mayors, a poster session, and a Kazan students’ session.
Some GCI research and convening work occurs on a more intimate scale. For example, scientists in the GCI’s Museum Research Laboratory—which conducts scientific research and analytical support focused on the collections of the Getty Museum and the GRI—worked with Museum and GRI colleagues, along with colleagues from the Metropolitan Museum of Art and GRI scholars in residence, on a multiyear project to investigate two illustrated and hand-colored manuscripts by Martín de Murúa, a 16th-century Spanish friar who lived in Peru. The manuscripts, *Historia del origen y genealogía real de los reyes Incas del Piru* (1590, private collection of Seán Galvin) and *Historia general del Piru* (1616, J. Paul Getty Museum), contain elaborate color illustrations depicting Inca royalty, history, and traditions. The research contributed to a 2008 GRI exhibition that explored the ways Peru and its peoples were depicted by artists after the conquest.

**Building Capacity**

To advance conservation practice, the GCI engages in projects that seek to improve the ability of conservation professionals and organizations to deal with conservation problems. These efforts range from the development of tools that enhance conservation to a variety of education and training initiatives.

This last year saw significant progress in a project to develop a bilingual Arabic-English, Web-based national geographic information system (GIS) for Jordan’s Department of Antiquities (DoA). Once completed, the Middle Eastern Geodatabase for Antiquities, Jordan (MEGA-Jordan) will serve as the DoA’s primary tool to inventory, monitor, and manage Jordan’s vast number of archaeological sites, and will ultimately play an important role in preserving the country’s archaeological treasures. In February 2008, the GCI and the World Monuments Fund (WMF), the Institute’s partner in this effort, installed a new data collection and processing system at several DoA offices, and trained staff to complete and correct existing data from the DoA’s previous GIS so that they can be incorporated into MEGA–Jordan.

Work on a version of MEGA for Iraq will begin after the Jordanian system is fully deployed in fall 2009. In December 2007, as part of the Institute’s Iraq Cultural Heritage Conservation Initiative, the GCI and WMF held a workshop in Jordan for 24 high-ranking staff from the Iraq State Board of Antiquities and Heritage (SBAH) that focused on working conditions in Iraq and SBAH’s current priorities, as well as on initiating the process of gathering requirements for MEGA-Iraq.

In education, the GCI held several activities designed to improve conservation capacity. In Tunisia, the Institute continued working with the Institut National du Patrimoine (INP), organizing site management workshops for INP staff. An October 2007 workshop in El Jem—a city with significant archaeological remains—concentrated on conserving and managing archaeological sites in an urban context. A May 2008 workshop at the site of Dougga (one of Tunisia’s eight World Heritage sites) gave Dougga site managers training in documentation, preventive conservation, and site maintenance.

Another GCI initiative is the Southern African Rock Art Project (a collaboration with several organizations in the region), which seeks to develop a model for sustainable conservation and community participation at rock art sites in southern Africa. In November and December 2007, the GCI coorganized a three-week workshop on rock art interpretation and presentation, held in Johannesburg, Pretoria, and Mapungubwe National Park for sixteen participants from South Africa, Tanzania, and Zimbabwe, most of whom were personnel at national and regional parks.

In March 2008—at the World Heritage site of Vat Phou, in Champasak, Lao People’s Democratic Republic—the GCI coordinated a two-week training workshop on risk assessment
and conservation for archaeological sites in the Mekong region. The workshop included 25 participants from Lao PDR, Thailand, Vietnam, Cambodia, and Myanmar and was co-organized with the Lao PDR Ministry of Information and Culture, the Southeast Asian Ministers of Education Organization–Regional Center for Archaeology and Fine Arts in Thailand, and the Leric Foundation, Italy.

A new project that seeks to build capacity is the Panel Paintings Initiative, a GCI collaboration with the Getty Museum and Getty Foundation. Conservators and collectors have long been challenged by the unique structure of panel paintings and the historic variations and complex aging behaviors of their wood and paint. The initiative, begun in fiscal year 2008, is designed to increase specialized training in the structural conservation of panel paintings and to advance treatment of these works around the world.

Sharing Expertise
A critical component of advancing conservation practice is sharing of information and expertise. The GCI has worked on several fronts to facilitate exchange within the field.

In fall 2007, the GCI and ICCROM conducted in Rome their jointly organized course on architectural conservation, heritage documentation, and information management (ARIS 07). Sixteen mid-career conservation professionals and educators from Azerbaijan, Barbados, Brazil, Croatia, the Czech Republic, Egypt, Germany, Greece, Ireland, Japan, Lithuania, Nigeria, Pakistan, Serbia, Tanzania, and the United States participated. Also beginning in fall 2007 was the GCI’s second Teamwork for Integrated Emergency Management course, this one for museum professionals from nine southeastern European countries. The course—which combines classroom learning with mentored practical work carried out by participants in their own institutions—is designed to assist museums in developing emergency preparedness and response measures. It was organized by the Institute, ICCROM, ICOM, and UNESCO (BRESCE), with additional support from ICOM Southeast Europe and the National Archive of the Netherlands.

The GCI, the Netherlands Institute for Cultural Heritage, and the Amsterdam-based house museum Ons’ Lieve Heer op Solder (Our Lord in the Attic) are collaborating on a Web-based case study to be used in teaching preventive conservation. The case study explores visitor impact on the museum’s historic building and collections and examines the visitor’s experience. In spring 2008, the Institute developed a Web-based online case study of the museum, which it field tested in June 2008 on 37 students in conservation and conservation-related programs from the University of Amsterdam and Reinwardt Academy; the case study will be available on the Web in 2009.

GCI publications are a significant part of the Institute’s program for disseminating information. Notable GCI books during the period of this report included two that grew out of conferences co-organized by the GCI. These were *Modern Paints Uncovered: Proceedings From the Modern Paints Uncovered Symposium and Lessons Learned: Reflecting on the Theory and Practice of Mosaic Conservation: Proceedings of the 9th ICCM Conference*.

As the activities described here illustrate, the GCI seeks to preserve the world’s artistic heritage by advancing the practice of conservation. In conducting research, convening members of the field, building capacity, and sharing expertise, the Institute works to provide conservation professionals with the tools that they need to fulfill the task of preserving our heritage.
The Getty Conservation Institute’s projects are grouped below under the GCI department leading the initiative. Many of these projects entail interdepartmental collaboration, and most involve close collaboration with a variety of local, national, and international partners.

Projects between July 1, 2007 and June 30, 2008.

Education

Built Heritage in Southeast Asia: Conservation Education and Training Initiative
This project addresses key areas in conservation education and training within Southeast Asia. In March 2008, a two-week workshop was held at the World Heritage site of Wat Phou in southern Lao PDR focusing on the conservation and management of archaeological sites. Partners: Lao PDR Ministry of Information and Culture, Department of Museums and Archaeology; Lerci Foundation, Italy; Southeast Asian Ministers of Education Organization—Regional Center for Archaeology and Fine Arts (SEAMEO–SPFA), Thailand.

Conservation of Photographs and Photographic Collections: Education Initiative
This project focuses on the development of the field of photographic conservation in central, eastern, and southern Europe through a series of courses that combine annual summer schools with distance learning and mentoring. Partners: The Academy of Fine Arts and Design, Bratislava; the Slovak National Library, Martin.

Directors’ Retreats for the Advancement of Conservation Education
The primary goal of this series of meetings is the enhancement of conservation education by providing senior-level educators with opportunities for reflection, discussion, and renewal. The fourth Directors’ Retreat, held in June 2008, focused on built heritage conservation and education in Asia and the Pacific. Partners: Regional Office for Asia and the Pacific; UNESCO; Southeast Asian Ministers of Education Organization—Regional Center for Archaeology and Fine Arts (SEAMEO–SPFA), Thailand.

Museums Emergency Program Education Initiative

Panel Paintings Initiative
This multi-year project—a collaboration of the GCI, the Getty Foundation, and the Getty Museum—was developed to address the need for educational resources and training opportunities in the structural treatment of panel paintings. Planning proceeded for a May 2009 symposium at the Getty Center, a survey of training needs and opportunities, and a number of workshops and conservation training fellowships.

Preventive Conservation Case Study
A didactic case study is under development that will illustrate the inter-related issues affecting the practice of preventive conservation and the creation of a sustainable conservation strategy. In spring 2008, the Institute developed and field-tested a Web-based online case study of a museum. Partners: The Netherlands Institute for Cultural Heritage; Museum Ons Lieve Heer op Solder, The Netherlands.

Field Projects

Architectural Records, Inventories and Information Systems for Conservation (ARIS)
This course, held in Rome in September 2007, aimed 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.

China Principles
The goal of the project is to develop, apply, and promote national guidelines for conservation and management of cultural heritage sites in China. Recent work on applying the guidelines to the Mogao Grottoes included completion of cave assessments and compilation of environmental data, and facilitating the development of a visitor simulation flow model, as part of the visitor carrying capacity study. At the Imperial Summer Resort of Chengde, a conservation plan for Shuxiang Temple was completed, as was a report on the testing of protective coatings. Partners: State Administration for Cultural Heritage, China; Australian Department of the Environment and Heritage.

Conservation of América Tropical
This project addresses the protection and public accessibility of the mural América Tropical by David Alfaro Siqueiros, located at El Pueblo de Los Angeles Historical Monument. It involves the GCI’s participation in committee review and in determining the designs of the mural’s shelter, viewing platform, and interpretive center. Partner: El Pueblo de Los Angeles Historical Monument, City of Los Angeles.

Conservation of Mosaics: Mosaic Technician Training in Tunisia
The primary goal of this project is to improve the practice of in-situ mosaics conservation in Tunisia by undertaking training courses for technician-level personnel stationed at different mosaic sites. The courses consist of twenty-two weeks of on-site practical and theoretical instruction over two years and focus on the stabilization of mosaics using lime-based mortars, and documentation and monitoring of the mosaics’ condition. Partner: Institut National du Patrimoine, Tunisia.

Earthen Architecture Initiative
This project seeks to further the conservation of earthen architecture. It includes research into the adaptation of GCI-developed seismic retrofit techniques and the identification of structural grouts for the repair of earthen structures in Peru. Partners: Pontificia Universidad Catolica del Peru; Universidad Peruana de Ciencias Aplicadas; Instituto Nacional de Cultura, Peru. As part of this initiative, the GCI, in partnership with the Ministry of Culture of Mali, organized the “10th International Conference on the Study and Conservation of Earthen Architectural Heritage” (TERRA 2008), held in Bamako, Mali, in February 2008. The conference had 452 participants from 69 countries. Conference partners: Direction Nationale du Patrimoine Culturel and Musée National du Mali; CRAItre-ENSAG; World Heritage Centre; ICCROM; ICOMOS/ICAE; ICOMOS South Africa.

Grouts
This project is a collaborative study between conservators and scientists to evaluate injection grouts used in the conservation of wall paintings, plasters, and mosaics in situ. The goal is to prepare guidelines for evaluating grouts in the laboratory, and to combine laboratory testing and field study to inform conservators on grouts being used in the field. A suite of laboratory tests for injection grouts was developed to evaluate working and performance properties, and a series of commercial and custom mix grouts were studied using these tests.

Historic Cities Feasibility Study
Recognizing that the issues facing historic urban settlements are some of the most challenging and urgent in conservation practice today, this study seeks to identify the key issues surrounding these settlements, which will be used to focus future GCI efforts in this area. Partners: Organization of World Heritage Cities; UNESCO; the World Heritage Centre.
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 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 required for 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.

Middle Eastern Geodatabase for Antiquities, Jordan (MEGA-J)
The project aims to develop a bilingual Arabic-English, Web-based national geographic information system (GIS) for the Jordanian Department of Antiquities to inventory, protect, and manage Jordan’s archaeological sites; the system will also make information about Jordan’s archaeological sites available to scholars internationally. MEGA is being developed in a manner that provides for its ready adaptation by other Arab-speaking countries (after its implementation in Jordan, MEGA will be adapted for Iraq). Partners: Department of Antiquities of Jordan; World Monuments Fund, New York.

Mosaics Research and Testing
The primary goals of this project are to better understand the causes of deterioration of in situ mosaics and to develop methods and approaches to facilitate their maintenance and conservation. The project also aims at improving the skills of professionals and technicians in the areas of management planning and conservation of mosaics. Research and field work focuses on mosaics in Israel, England, and Cyprus. Partners: Israel Antiquities Authority; English Heritage.

Organization of World Heritage Cities World Symposia
This project, aimed at improving conservation and management of historic cities, involves collaboration with the Organization of World Heritage Cities in the organizing of their world symposia, held in June 2007 in Kazan, Tatarstan. Partners: Organization of World Heritage Cities; City of Kazan, Republic of Tatarstan, Russia.

RecorDIM Initiative
The initiative explored ways to strengthen the documentation of built heritage conservation through the development of tools, training, and improved communication. This five-year effort, completed in this reporting period, culminated in the publication of a two-volume work on guiding principles and illustrated examples of good documentation practice. Partners: International Council on Monuments and Sites; CIPA Heritage Documentation; English Heritage; Public Works and Government Services Canada; World Monuments Fund; Raymond Lemaire International Centre for Conservation; 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.

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; the Western Cape Department of Nature Conservation, South Africa; the Clanwilliam Living Landscape Project at the University of Cape Town, South Africa; the Rock Art Research Institute at the University of the Witwatersrand, Johannesburg; the Tanzanian Department of Antiquities; the South African Heritage Resources Agency.

Valley of the Queens, Egypt
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, where the GCI undertook the conservation of the tomb of Nefertari in the 1990s. This work also involves plans to present and interpret the site and its tombs for visitors. The 2008 winter campaign completed site assessments and included field work and meetings with consultants related to a new map and GIS of the Valley, flood control, tomb structural stability, and site presentation. Partner: Supreme Council of Antiquities, Egypt.

Values Case Study
This project continues work on values-based management for heritage sites and has two components. First is the development of a teaching resource based on a case study of the archaeological site of Jarash, Jordan, with the goal of improving site managers’ understanding of the values of sites, stakeholders’ interests, and the ways to integrate these into the management process. The second component focuses on research and dissemination of consensus building and conflict resolution methods that can be applied to heritage management. Partner: Department of Antiquities of Jordan.

Wall Paintings at Mogao Grottoes
This project has applied the China Principles model methodology to the conservation of wall paintings at the Mogao Grottoes, using Cave 85 as an example. The project aims to identify, through investigation and research, the causes and mechanisms of deterioration of the wall paintings in order to design and implement conservation actions that can be utilized at other Silk Road sites with similar problems. The results of the project have been inculcated by the development of a master’s degree course in wall paintings in China by the GCI, the Courtauld Institute of Art, the Dunhuang Academy, and Lanzhou University, which has now produced its first group of graduates. Partners: Dunhuang Academy; Lanzhou University (Landa); State Administration of Cultural Heritage, China; Courtauld Institute of Art; Chinese Academy of Cultural Heritage.

Science
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.

Antibodies Research
This project uses the analytical technique of enzyme-linked immunosorbent assay (ELISA) to identify proteins such as animal glue, egg, and milk in binding media, as well as to identify polysaccharides in plant gums.

Asian Organic Colorants
This scientific research project is designed to develop a strategy for the analysis of 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.

Government of the People’s Republic of China, National Development and Reform Commission, General Administration of Quality Supervision, Inspection and Quarantine of the People’s Republic of China, National Environmental Protection Administration of the People’s Republic of China, China Tourism Bureau, China’s National Museum, China National Museum of Art, Dunhuang Academy, China; Emilio Goeldi Museum, Brazil; Instituto del Patrimonio Histórico Español, Spain; Jekyll Island Authority, USA; Vitae Foundation, Brazil; Fundação Casa de Rui Barbosa, Brazil.
Desalination
This project addresses the 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 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; Eindhoven University of Technology; Applied Physics Department; Historical Monuments Research Laboratory of France; Cologne University of Applied Sciences, Cologne Institute for Conservation Science.

GCI Museum Research Laboratory (MRL)
The MRL engages in scientific research and analytical support focused on the collections of the Getty Museum and the Getty Research Institute. Recent projects included: the scientific analysis of the manuscripts by Martín de Murúa; a chapter on the scientific work conducted on the Stark collection in The Conservation of the Stark Collection; the discovery of a link between silver mining and pigment production through a study of red shroud mummies; presentation of the research into the working techniques of Jean-Baptiste Oudry; and development of a method using strontium concentrations to determine the geologic source of calcium-based painting grounds. In addition, the MRL post-doctorate fellow conducted a comparative study of the manuscript and panel painting techniques of fourteenth–century Florentine artist Pacino di Bonaguida.

Lime Mortars and Plasters
The aim of this project is to enhance knowledge of the fundamental properties and performance of high-calcium lime mortars and plasters in order to provide a wider basis for the appropriate choice of materials and methods in the conservation of this widely used building material. The project conducted testing on the working and performance properties of lime mortars, in order to design compatible repair mortars. Partners: Raymond Lemaire International Centre for Conservation, Leuven, Belgium; Department of Mineralogy and Petrography, Universidad de Granada, Spain.

Magnesian Limestone
This project aims to further understand and address the deterioration of magnesian limestone structures in northern England. The project has already identified the important properties of different types of magnesian limestone, enabling architects to better select suitable replacement stone. During this reporting period, the project experimentally confirmed the mechanism of rapid stone decay, found this problem to be more common than previously thought, and tested new desalination treatments to help alleviate the problem. Partners: English Heritage and Princeton University.

Modern and Contemporary Art Research
This research deals with the numerous and often highly complex issues surrounding the conservation of modern and contemporary art, with primary focus on the scientific study of modern materials. The GCI, in collaboration with Tate (London) and the National Gallery of Art (Washington DC), has conducted a project to characterize the different classes of modern paints, and to assess their stability and response to treatment. The project is now expanded to include a network of research institutions in Europe, the Americas, and Oceania, and has begun an evaluation of paints encountered on outdoor painted sculpture and modern murals. In addition, the GCI has joined a consortium of twelve European partners for the POPART project, which is studying the conservation of plastics.

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

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; Instituto Centrale del Restauro, Italy; several institutes of the Italian National Council of Research; and a number of Italian universities.

Reference Collection
The GCI Reference Collection is a repository of reference materials for use in the analysis of art objects. The collection consists of pigments, binding media, dyes, stones, and other material used as standards for developing analytical methodologies and testing analytical procedures. A recent major addition to the collection holdings was the acquisition of plant and other natural materials used to make textile dyes and pigments, donated from the GCI’s Asian Organic Colorants project.

Research on the Conservation of Photographs
This project seeks to advance techniques for identifying variations in photographic processes, thereby providing insight into post-processing chemistry and chemical treatment of photographs. Collaboration with the National Museum of Media resulted in new discoveries related to the identification of rare and unusual photographs, while work with the Atelier de Restauration et de Conservation des Photographies de la Ville de Paris and the Henri Cartier-Bresson Foundation focused on the first large-scale test of the new scientifically-based methodology—developed at the GCI—for provenancing and authentication 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 Media, Bradford, United Kingdom; Atelier de Restauration et de Conservation des Photographies de la Ville de Paris; and the Henri Cartier-Bresson Foundation, Paris.

Communications and Information Resources
AATA Online (aata.getty.edu)
AATA Online is a comprehensive database of abstracts of literature related to the preservation and conservation of material cultural heritage. Over 4,400 records were added to the database during this recording period. 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).

GCI Information Center
The Information Center supported the mission of the Institute by providing expertise and assisting the work of conservation staff throughout the Getty and conservation professionals worldwide. The center responded to over 2,500 inquiries from staff, scholars, interns, and members of the interested public; acquired nearly 2,500 new titles for the Conservation Collection in the Research Library at the GRI; and contributed over 1,000 records to the Bibliographic Database of the Conservation Information Network (BCIN).

Public Programs
As part of the Conservation Matters series, lectures were presented on the looting of cultural materials in Mali, protecting family heirlooms, Caravaggio, the work of the GCI, and the future of the built heritage in U.S. National Parks. In addition, the GCI collaborated on two panel discussions, “The Object in Transition” (with the GRI), and “Spanning History: The Bridges of the Los Angeles River” (with the Los Angeles Conservancy and Friends of the Los Angeles River). In partnership with the California Science Center, GCI produced the exhibition Fade: The Dark Side of Light, exploring the destructive effects of light exposure and the GCI research undertaken with the University of Texas at El Paso to develop filters for use in museum displays. In addition, new panels on the work of the GCI were developed for display in the entrance hall of the East Building.

Publications
During this recording period, the GCI published three books, including two major proceedings volumes, which grew out of conferences co-organized by the Institute. Three issues of Conservation, The GCI Newsletter, were also published. Published online in PDF format were five reports related to GCI projects, and two previously published and now out-of-print GCI books.

Web Dissemination (getty.edu/conservation)
Updates included descriptions of GCI projects, recent editions of Conservation, The GCI Newsletter, and video documentation of “The Object in Transition” conference, as well as a video depicting the GCI’s scientific research on modern paints. Also added to the online resources was a new interactive reference tool called Altarpieces: Illustrated Basic Terminology, created as part of the GCI’s completed project on the conservation of retablos.
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. Residencies are awarded on a competitive basis and range from three to nine months in duration.

Projects listed represent scholars’ primary research while in residence.

### 2007–2008 Conservation Guest Scholars

**Nancy Odegaard.** University of Arizona. Research on “Conservation and Conservation Science: Guidelines for Collaborative Study.”

**Marcelle Scott.** University of Melbourne, Australia. Work on “Conservation Interdisciplinarity and Pedagogical Implications.”


**Véronique Vergès-Belmin.** Laboratoire de Recherche des Monuments Historiques, Paris, France. Work on “Toward Guidelines for Reducing the Risks of Pushing Salts into the Substrate (Stone or Brick) in the Case of Poultice Desalination.”

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.
With the approach of its 25th anniversary next year, the Getty Foundation has taken 2008 as an opportunity to assess our past grantmaking as well as to forge new directions and fresh strategies for the future. Over the years, the Foundation has often had the greatest impact through short-term initiatives targeted at specific regions or issues—such as those for Central and Eastern Europe, Campus Heritage, the Fund for New Orleans, and our programs in Los Angeles. As a result, going forward we are eliminating many of our regular grant competitions and emphasizing a more proactive, initiative-based approach to grantmaking.

Within our overall commitment to increasing the understanding and preservation of the visual arts, the Foundation has identified four core areas for future grantmaking: strengthening art history as an international discipline; advancing conservation practice; increasing access to museum and archival collections; and developing current and future leaders in the visual arts. To carry out our objectives in these core areas, we have announced several special initiatives, all in collaboration with the Getty Museum, Research Institute, or Conservation Institute. We also are placing more emphasis on the dissemination of the results.
of previous grants—for example, through the production of reports such as LA Art Online: The Electronic Cataloguing Initiative (available on our website). In the meantime, a number of local, national and international grants awarded in 2008 reflect our new direction.

On the Record/Pacific Standard Time
For the past six years, the Foundation has been engaged in On the Record, a collaborative initiative with the Getty Research Institute (GRI) designed to tell the story of art in Los Angeles in the post-World War II decades. During this period, the Foundation awarded 18 grants to local libraries, archives, museums, and universities to allow them to make accessible their significant holdings related to this era. The basic identification, preservation, and cataloguing of these documentary materials is the crucial basis for any further research or public programming, and it is support of this fundamental behind-the-scenes work for which the Foundation is best known. In addition, the GRI has been active in acquiring collections from the era, creating oral histories, and presenting public programs.

As the crucial archival activities draw to a close, the Foundation is launching a new phase of the initiative, including support for a series of concurrent exhibitions at nearly 20 museums across Southern California in 2011–2012. The first grants have been awarded to the Museum of Contemporary Art (MOCA), the Los Angeles County Museum of Art (LACMA), and the UCLA/Hammer Museum, and additional grants for exhibitions from Santa Barbara to San Diego were announced in the fall of 2008. Because this is truly an unprecedented collaboration among arts organizations in Southern California (also including joint programming), this exciting phase merits a new name: Pacific Standard Time: Art in L.A. 1945–1980.

Pacific Standard Time projects include, among others: MOCA’s California Culture, 1969–1980: Pluralism in the Postmodern Era (including 120 artists whose diverse work generated new artistic movements, making Los Angeles an international leader during the 1970s); LACMA’s California Design, 1930–1965: Living in a Modern Way (the first major examination of California’s contribution to mid-century modern design); the Hammer’s first comprehensive survey of postwar work by African-American artists in Los Angeles; and a series of three exhibitions organized by UCLA’s Chicano Studies Research Center, which will focus on the evolution of Mexican art and culture in Los Angeles from 1945 to 1965. The Getty Museum will participate with a major exhibition surveying painting and sculpture in Southern California from the late 1940s to the early 1970s, organized in partnership with the GRI.

Fund for New Orleans
Just prior to the third anniversary of Hurricane Katrina, the final round of grants were awarded through the Fund for New Orleans. At the Cathedral of Saint Louis, new evidence dating back to New Orleans’ founding in 1718 unearthed during a grant-funded project is informing a long-term conservation plan for the Cathedral’s historic gardens. Another grant, for the 2008 biennial Prospect.1, is helping to reinvigorate the audience for the arts in the region by showcasing international artists and local arts venues as well as highlighting the key role the arts continue to play in the city’s recovery. Other grants have been used by area institutions to develop emergency plans that will more effectively safeguard the city’s collections and historic structures in the event of any future disasters. In addition to the grants, staff members from all four Getty programs worked together to share with colleagues from New Orleans their expertise in the areas of conservation and leadership development.
Strengthening African Museums

Internationally, two new grants will build on more than 20 years of Foundation support for museums in sub-Saharan Africa. The Foundation has been committed to the training of African museum professionals since 1986, when a Getty grant helped launch a year-long course in preventive conservation organized by the International Centre for Preservation and Restoration of Cultural Property (ICCROM) in Rome. After several years of supporting the course in Rome, further grants helped launch shorter courses throughout Africa, ultimately leading to the creation of the first permanent African conservation organizations, the Ecole du Patrimoine Africain in Benin, and the Centre for Heritage Development in Africa in Kenya. As a result of these grants, more than 400 museum professionals from 40 African nations have completed training.

In the past year, a grant to the West African Museums Program (WAMP) in Senegal will help preserve some of the region’s most threatened photographic collections by funding much-needed training in the conservation of historical photographs. Another grant will strengthen the International Council of African Museums (AFRICOM) in Kenya, a growing professional organization dedicated to serving museums across the region. Both grants will address the increasingly difficult tasks African museums face in preserving their collections, which often include a wide variety of objects, from ritual objects such as tribal masks, musical instruments, and statues, to clothing and photographs, many of them increasingly fragile and in need of conservation care.

Looking Ahead

With the focus on a specific region (New Orleans), or type of institution (African museums), or issue (art in LA 1945-1980), and working in greater partnership with the other Getty programs, the grants described above foreshadow the type of work the Getty Foundation will be undertaking much more frequently in the future. In keeping with this new direction, the Foundation has launched five new initiatives.

In addition to Pacific Standard Time, described above, two conservation programs were inaugurated. A grant to ICCROM for a planning meeting of international experts in Rome launched Mosaikon, a mosaics conservation initiative for the Mediterranean region. Future grants and Getty Conservation Institute (GCI) programs will expand specialized training in mosaics conservation, develop model projects, and share findings. The Panel Paintings Initiative, developed in partnership with the GCI and the Museum, was also launched in 2008 with the goal of training the next generation of conservators skilled to address the complex structural conservation issues inherent to panel paintings on wood.

Plans also were completed for the launch of the Foundation’s Online Scholarly Cataloguing Initiative in late 2008. Following many years of grant support for print catalogues of museum collections, the Foundation is working with a small group of museums, including the Getty, to rethink scholarly collection catalogues in an online environment, with the aim of creating replicable models for other museums. Finally, as an outgrowth of the Getty’s longstanding commitment to making art history more international, the Foundation is developing the Connecting Art Histories initiative to increase scholarly collaboration and exchange across geographic regions.

The Foundation is currently considering other ways to deepen the Getty’s contributions to international art history, conservation practice, collections access, and arts leadership, particularly in the changed economic environment that exists as this report goes to press. As in years past, these efforts would not be possible without the dedicated leadership of the many grantees and advisors who continue to make these projects possible, and to whom the Foundation extends its gratitude and admiration.
Grants Awarded

Grants awarded between July 1, 2007, and June 30, 2008

COLLABORATIVE INITIATIVES


Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. For the research and planning of the exhibition Now Dig This: Art and Black Los Angeles, 1960–1980. $200,000

California International Arts Foundation, Los Angeles. For a survey of local archives related to African American art. $48,000

Museum Associates (LACMA), Los Angeles, California. For research in preparation for the exhibition California Design, 1930–1965: Living in a Modern Way. $230,000


Regents of the University of California, Oakland. For research and planning of Los Angeles: The Mexican Presence in L.A., 1945–80, three related exhibitions organized by the UCLA Chicano Studies Research Center. $225,000

Regents of the University of California, Oakland. For the arrangement and description of archival collections in the Architecture and Design Collection of the University of California, Santa Barbara. $250,000

The Fund for New Orleans

Cathedral of Saint Louis King of France, New Orleans, Louisiana. For the development of a conservation plan for Saint Anthony’s Garden. $130,000

Contemporary Arts Center, New Orleans, Louisiana. For collaborative audience development and outreach initiatives for seven New Orleans arts organizations. $170,000

Contemporary Arts Center, New Orleans, Louisiana. For the implementation of the Contemporary Arts Center’s transition plan. $125,000

Longue Vue House and Gardens Corporation, New Orleans, Louisiana. For the implementation of Longue Vue’s transition plan. $175,000

Louisiana Endowment for the Humanities, New Orleans, Louisiana. For Roadmap to Recovery, a series of post-Hurricane Katrina programs and services for Louisiana museums. $80,000

New Orleans Jazz and Heritage Foundation, Inc., Louisiana. For a conservation survey of the archives. $25,000

Southern University at New Orleans, Louisiana. For conservation treatment of the collection in the Center for African and African American Studies. $100,000

U.S. Biennial, Inc., New York. For marketing and outreach activities related to the United States biennial Project 1 New Orleans. $150,000

Mosaikon (Mediterranean Mosaics Conservation)

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For a planning meeting with participants from 12 countries designed to identify key challenges in mosaics conservation. €50,000

RESEARCH

Postdoctoral Fellowships

Bleichmar, Daniela. University of Southern California, Los Angeles. “Visible Empire: Colonial Botany and Visual Culture in the 18th-Century Spanish World.” $40,000


Elet, Yvonne Harvey. Vassar College, Poughkeepsie, New York. “Papal Pastor in Early Modern Rome: Word and Image at Villa Madama.” $40,000


Guidetti, Mattia. Harvard University, Cambridge, Massachusetts. “Churches and Mosques in Medieval Syria.” $40,000


Kott, Christina. Institut d’histoire du temps présent, Paris, France. “Kriegseinsätze deutscher Kunsthistoriker, Denkmalpfleger und Archäologen im Zweiten Weltkrieg.” $40,000

Lee, Sonya Sum-yin. University of Southern California, Los Angeles. “Sensation, and the Passions in 17th-Century Dutch Art.” $40,000

Marina, Aredi. University of Illinois at Urbana-Champaign. “Sanctified in Water, Sealed in Stone: The Italian Baptistry from 1000 to 1500.” $40,000

Nair, Stella Elise. University of California, Riverside. “Retreats without Surrender: The Architecture of Sanctuary at Chinchero, from Thupa ‘Inka to the Spanish Occupation.” $40,000


Sears, Tamara Ilana. New York University. “Worldly Gurus and Spiritual Kings: The Architecture of Asceticism in Early Medieval India.” $40,000


Curatorial Fellowships

Del Gais, Deborah. Museum of Art, Rhode Island School of Design, Providence. For research on the Abby Aldrich Rockefeller Collection of Japanese Bird-and-Flower Prints kachoge in the Rhode Island School of Design Museum. $15,500

Freiman, Lisa D. Indianapolis Museum of Fine Art, Indiana. For the publication Clara Oldenburg and the Return of Surrealism. $6,000

Guicharnaud, Hélène. Centre de recherche et de restauration des musée de France, Paris. For research on the catalogue raisonné Un artiste à (re)découvrir: Louis de Boulogne (1654–1733), Premier Peintre du Roi. $13,500

Kästner, Volker Heinz Friedrich. Staatliche Museen zu Berlin, Germany. For the publication Der Pergamonaltar: Der Grosse Fries. $13,800

Lernout, Françoise. Musée de Picardie, Amiens, France. For research on 18th-century boiseries. $13,000


Sokolova, Irina Alexeeva. State Hermitage Museum, St. Petersburg, Russia. For a catalogue raisonné of 17th- and 18th-century Dutch paintings in the Hermitage. $14,600

Ubeda de Los Cobos, Andrés. Museo del Prado, Madrid, Spain. For a catalogue raisonné of the paintings by Luca Giordano in the Museo del Prado. $7,650

The Getty Foundation
Collaborative Research Grants

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.

May Ahmad el-Ilbrashy, Cairo, Egypt; Chirine El Ansary, Valenciennes, France; Edhem Eldem, Boğaziçi University, Istanbul, Turkey; Tamer el-Leithy and Khadeel Fahmy, New York University; Alaa El Sandouby, Helwan University, Cairo, Egypt; Nairy Heraz Karkour Hampikan, Cairo, Egypt; Dina Shehayeb, Giza, Egypt; Irene Bierman-McKinney, University of California, Los Angeles. “Conflicting Claims to Multifunctional Historic Zones: The Historic Cemetery of al-Sayuti in Cairo, Egypt.” $230,000

Néstor Barrio, Universidad Nacional de General San Martín, Buenos Aires, Argentina; Roberto Pablo Amigo, Universidad Nacional General Sarmiento, Buenos Aires, Argentina; Laura Malosetti, Universidad de Buenos Aires, Argentina; Luis Eduardo Wuffarden, Lima, Peru; Natalie Ibrahim Majluf, Asociación Museo de Arte de Lima, Peru. “José Gil de Castro: Cultura visual y representación, del antiguo régimen a las repúblicas sudamericanas.” $81,600

Annemarie Jordan Gschwend, Jona, Switzerland; Almudena Pérez de Tudela, Patrimonio Nacional, Madrid, Spain; Alicia Esteban Estríngana and Bernardo José García García, Real Diputación San Andrés de los Flamencos, Fundación Carlos de Amberes, Madrid, Spain; “Statesman, Art Agent and Connoisseur: Hans Khevenhüller, Imperial Ambassador at the Court of Philip II of Spain.” $110,400


Research Resources and Publications

American Folk Art Museum, New York. For the arrangement and description of the Henry Darger Archive. $85,000

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. For a publication series on recent art and architecture. $100,000

Asociación Amigos del Museo Blanes, Montevideo, Uruguay. For the publication series Memoirs of the Regional Meeting on Art. $80,000

Bayerische Akademie der Wissenschaften, Munich, Germany. For the publication Johann Baptist Ficker: Das Inventar der Münchner herzoglichen Kunstkammer, Kommentar und Aufätze. $47,000

Bibliothèque nationale de France, Paris. For the preparation of the fourth volume of the catalogue of Southern Netherlandish illuminated manuscripts in the Bibliothèque de l’Arsenal. €129,000

The Board of Trustees of the Leland Stanford Junior University, California. For the publication of the reference volume Asian American Art: Starting from Here. $51,000

The British Museum, London, England. For the publication series Artistic Traditions in World Cultures. £30,000

The British School at Rome, Italy. For the arrangement and description of the J. B. Ward-Perkins photographic collection. $218,000

Comité des travaux historiques et scientifiques, Paris, France. For the French-Spanish translation of Reconnaiter et conserver les photographies anciennes. €14,000

Florida International University Foundation, Inc., Miami. For the arrangement and description of the John and Drew Eerson Architectural Archive. $50,000

Fondation Maison des Sciences de l’Homme, Paris, France. For the publication series Passages/Passagen. €110,000

Institut National d’Histoire de l’Art, Paris, France. For the arrangement and description of the photographic archives. €187,000

Koç University, Istanbul, Turkey. For library acquisitions at the Research Center for Anatolian Civilizations. $150,000

Manchester City Council, England. For the arrangement and description of the 19th-century photographic portraits in the Gallery of Costume. $75,000

Massachusetts Institute of Technology, Cambridge. For Visualizing Cultures, an online resource designed to provide access to rare visual arts materials related to modern Asian culture and history, developed in collaboration with the Peabody Essex Museum in Salem. $200,000

Museum Associates, Los Angeles, California. For the preparation of a catalogue of the 17th-century Dutch and Flemish paintings at the Los Angeles County Museum of Art. $150,000

National Gallery of Art, Washington, D.C. For the reference database, The History of the Accademia di San Luca, 1589-1635: Documents from the Archivio di Stato, Rome, at the Center for Advanced Study in the Visual Arts. $200,000

President and Fellows of Harvard College, Cambridge, Massachusetts. For the arrangement and description of archival collections at the Harvard University Art Museums related to the development of American art history and art museums. $95,000

Reaktion Books Limited, London, England. For a publication series on Asian art, architecture, and visual culture. $110,000

Renaissance Society at the University of Chicago, Illinois. For a five-volume publication series documenting contemporary exhibitions and site-specific works displayed at the society. $75,000

Smithsonian Institution, Washington, D.C. For the Smithsonian Photography Initiative, designed to provide online access to over 13 million photographs from 700 collections throughout the Smithsonian. $300,000

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. For a research exchange with African scholars on contemporary African art. $100,000

Stiftung Stadtmuseum Berlin, Germany. For the preparation of a catalogue of the medieval collection in the Märkisches Museum. €65,000

Suna and Inan Kıraç Foundation, Istanbul, Turkey. For the preparation of a catalogue of the manuscripts collection in the Miller Manuscript Library. $175,000

Swedish National Museum of Fine Arts, Stockholm. For the preparation of a catalogue of 15th through 18th-century Netherlandish, Flemish, and Dutch drawings. $200,000

Trustees of Columbia University in the City of New York. For the arrangement and description of the Meyer Schapiro Papers. $145,000

Trustees of Princeton University, New Jersey. For the preparation of a catalogue of the University Art Museum’s Italian drawings collection. $90,000

University of California Press Foundation, Berkeley, California. For the publication of an expanded edition of Seeing It Forgetting the Name of the Thing One Sees: Over Thirty Years of Conversations with Robert Irwin by Lawrence Weschler. $20,000

University of Chicago, Illinois. For a publication series on the intersection of visual arts and science. $125,000

University of Chicago, Illinois. For the Persepolis Fortification Archive Project at the Oriental Institute, designed to provide online access to images and analysis related to key archaeological materials from the Achaemenid Persian Empire. $200,000

Yale University, New Haven, Connecticut. For the publication series Yale Studies in Renaissance Art and Architecture in Western Europe. $150,000

CONSERVATION

Museum Conservation

Bayerisches Nationalmuseum, Munich, Germany. For treatment and research related to the conservation of furniture decorated in the Boule technique. $250,000

Cincinnati Museum Association, Ohio. For treatment and research related to the conservation of Mural for the Terrace Plaza Hotel by Joan Miró in the Cincinnati Art Museum. $82,000

Jacques Marchais Center of Tibetan Art, Staten Island, New York. For a conservation survey of the collection of Tibetan and Himalayan tangkhas. $41,800

National Museums and Galleries on Merseyside, Liverpool, England. For treatment and research related to the conservation of Chinese ceramics in the collection of the Lady Lever Art Gallery, Port Sunlight Village. £73,000

Old Mission San Luis Rey, Oceanside, California. For treatment and research related to the conservation of the 18th-century colonial painting The Last Judgment. $107,000

Ville de Bry-Sur-Marne, France. For treatment and research related to the conservation of the Diorama by Louis Daguerre. $200,000

Ville de Paris (Musée Carnavalet), France. For conservation research and treatment of the Chinoiserie hoiseries, rare surviving works from the former residence of the Duc de Richelieu. €170,500
Whitney Museum of American Art, New York. For treatment and research related to the conservation of Calder’s Circus (1926–31) by Alexander Calder. $150,000

Architectural Conservation

Antarctic Heritage Trust, Christchurch, New Zealand. For the implementation of a conservation plan for Captain Robert Falcon Scott’s hut, Cape Evans, Ross Island, Antarctica. NZ$320,000

California Missions Foundation, Riverside. For the preparation of a conservation plan for Mission San Miguel Arcángel. $75,000

Cornerstones Community Partnerships, Santa Fe, New Mexico. For the preparation of a conservation plan for San Miguel Chapel. $54,700

Corporación Cultural Identidad Patrimonial, Santiago, Chile. For the preparation of a conservation plan for the Iglesia de Nuestra Señora de la Candelaria de Cardemapu. $75,000


Dean and Chapter of Westminster, London, England. For the implementation of a conservation plan for the Cosmati pavement in Westminster Abbey. £128,400

Mehrangarh Museum Trust, Jodhpur, India. For training, treatment, and research related to the conservation of the wall paintings in Sheesh Mahal, Ahichhatragarh-Nagaur Fort. $200,000

National Research Laboratory for Conservation of Cultural Property, Lucknow, India. For the preparation of a conservation plan for the Lhalung Temple Complex, Lhalung village, India. $75,000

Pearl S. Buck International, Inc., Perkasie, Pennsylvania. For the preparation of a conservation plan for the Pearl S. Buck House. $64,000

Preservation Society of Newport County, Rhode Island. For the preparation of a conservation plan for the breakfast room lacquer panels of The Elms. $30,100

Roosevelt University, Chicago, Illinois. For the preparation of a conservation plan for Ganz Hall in the Auditorium Building. $75,000

St. Martin-in-the-Fields Parochial Church Council, London, England. For the implementation of a conservation plan for St. Martin-in-the-Fields. £75,000

Shelburne Farms, Vermont. For the implementation of a conservation plan for the Breeding Barn Complex. $250,000

The Strawberry Hill Trust, Twickenham, England. For the implementation of a conservation plan for Strawberry Hill. £131,500

Leadership and Professional Development

Art Institute of Chicago, Illinois. For the summer 2008 seminar “Teaching Institute in Museum Education (TIME),” $20,000

The Association for Preservation Technology International, Inc., Springfield, Illinois. For participants from Latin America to attend the 2008 conference in Montreal, Canada. $75,000

Association Internationale des Critiques d’Art, Paris, France. For delegates from Central and South America to attend the 2007 Congress in São Paulo, Brazil. €8,000

The Brooklyn Historical Society, New York. For new interpretive programs related to the fine arts collection. $196,000

California College of the Arts, Oakland. For the Curatorial Practice program. $200,000

California Community Foundation, Los Angeles. For the exhibition and catalogue Twenty Years Ago Today: Supporting Individual Artists in L.A. $150,000

Centre International de la Construction en Terre, Villefranche, France. For participants from developing countries to attend the 10th International Conference on the Study and Conservation of Earthen Architectural Heritage in Bamako, Mali. €57,100

The Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, D.C. For participants from Latin America and the Caribbean to attend the 2008 annual meeting in Denver, Colorado. $64,500

Fundación de Apoyo a la Universidad de São Paulo, Brazil. For a conservation survey and related workshop on the history and treatment of works created with iron gall ink. $50,000

Fundación Televisa, A.C., Mexico City. For a one-year midcareer conservation residency at the Atelier de Restauration et de Conservation des Photographies de la Ville de Paris and the Centre de Recherche sur la Conservation des Collections, Paris, France. $36,000

The Henry Francis du Pont Winterthur Museum, Delaware. For a one-year midcareer training residency for a conservator from Iraq. $20,000

Inner-City Arts, Los Angeles, California. For visual arts programs. $10,400

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For the Leaders in Conservation Education project for Southeast Asian museum and heritage professionals. $250,000

International Council of African Museums, Nairobi, Kenya. For transition planning. $175,000

International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 2008 INTERCOM Conference in Rotorua, New Zealand. €25,000

International Council of Museums, Paris, France. For a project designed to increase access to resources and international networking for conservation professionals. €40,000

International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 15th Triennial Meeting of the Conservation Committee in New Delhi, India. €75,000

International Council on Monuments and Sites (ICOMOS), Paris, France. For current and future conservation leaders from developing countries and Central and Eastern Europe to attend the 16th General Assembly and Scientific Symposium of ICOMOS in Quebec, Canada. $75,000

The International Institute for Conservation of Historic and Artistic Works, London, England. For participants from developing countries to attend the 22nd International Congress in London, England. £29,000

Istanbul Bilgi University, Turkey. To train staff and plan new interpretive programs for the permanent collection of the Contemporary Art Centre at Santralistanbul, in collaboration with the Museum of Modern Art, New York; the Tate Modern, London; and the Zentrum für Medientechnologie, Karlsruhe, Germany. $98,000


Los Angeles County Arts Commission, California. For the educational components of the summer 2008 Los Angeles County Arts Internship Program. $77,000

Museum of Contemporary Art San Diego, La Jolla, California. For new interpretive programs for the permanent collection. $220,000

National Trust for Historic Preservation, Washington, D.C. For the PreservationNation Web site, designed to provide online access to existing and new resources related to historic preservation. $300,000

Pew Charitable Trusts, Philadelphia, Pennsylvania. For the California Cultural Data Project. $225,000

Regents of the University of California, Oakland. For laboratory set-up, teaching and research activities, salary and benefits, and visiting committee expenses for the UCLA/Getty Masters Program on Conservation of Ethnographic and Archaeological Materials in collaboration with the Getty Conservation Institute. $850,862

Skidmore College, Saratoga Springs, New York. For new interpretive programs at the Frances Young Tang Teaching Museum and Art Gallery. $200,000

Southern California Grantmakers, Los Angeles. For the Los Angeles Arts Funders Survey Phase Five. $10,000

Stateaalde Kunstsammlungen Dresden, Germany. For “Art Transfer: A Forum for the Research of German-Russian Cultural Relations since the 17th Century,” €52,000

Tate Gallery, London, England. For a one-year conservation residency in time-based media. £32,900

Trustees of Columbia University in the City of New York. For a curriculum review project for the Historic Preservation Program. $40,000
United States National Committee of the International Council on Monuments and Sites, Washington, D.C. For a training program to strengthen conservation of historic towns in Eastern Europe. $30,000

University of Cyprus, Nicosia. For participants from 15 countries to attend the 10th Conference of the International Committee for the Conservation of Mosaics in Palermo, Italy. €57,300

University of Southern California, Los Angeles. For the USC Annenberg/ Getty Program for Arts Journalism. $126,000

Wellesley College, Massachusetts. For the development of new interpretive materials for Phase II of the reinstallation of the Davis Museum and Cultural Center’s permanent collection. $200,000

West African Museums Programme, Dakar, Senegal. For a training program on photographic archives preservation for museum professionals in West Africa. $200,000

**Internships**

**Graduate Internships**

Balboni, Enrica. Università degli Studi di Ferrara, Italy. For a graduate internship in the science department of the Getty Conservation Institute. $26,000

Cesmeli, Hande. Istanbul University, Turkey. For a graduate internship in the field projects department of the Getty Conservation Institute. $26,000

Chen, Shi. University of Florida, Gainesville, Florida. For a graduate internship in the collections development department of the Getty Research Institute. $17,400

Cheong, Caroline Sidney. University of Pennsylvania, Philadelphia. For a graduate internship in the field projects department of the Getty Conservation Institute. $26,000

Copple, Erin Elizabeth. Vanderbilt University, Nashville, Tennessee. For a graduate internship in the registrar’s office of the J. Paul Getty Museum. $17,400

Davis, Catherine Elizabeth. University of Arizona, Tucson. For a graduate internship in the exhibitions and public programs department of the J. Paul Getty Museum. $17,400

Fushiyama, Tomomi. University College London, England. For a graduate internship in the field projects department of the Getty Conservation Institute. $26,000

Gavric, Aleksandra. University of Belgrade, Serbia. For a graduate internship in the exhibition design department of the J. Paul Getty Museum. $17,400

Houtrouw, Alicia Maria. University of California, Los Angeles. For a graduate internship in the publications department of the Getty Research Institute. $17,400

Kelly, Katherine Eileen. University of Colorado, Boulder. For a graduate internship in the education department of the J. Paul Getty Museum. $17,400

Lewis, Allison Grace. University of California, Los Angeles/ Getty Conservation Program. For a graduate internship in the antiquities conservation department of the J. Paul Getty Museum. $26,000

Lobis, Victoria Sancho. Columbia University, New York. For a graduate internship in the drawings department of the J. Paul Getty Museum. $17,400

Manuwald, Henrike. Universität zu Köln, Germany. For a graduate internship in the manuscripts department of the J. Paul Getty Museum. $15,467

Neely, Claire Elizabeth. Queen’s University, Kingston, Ontario, Canada. For a graduate internship in the decorative arts conservation department of the J. Paul Getty Museum. $26,000

Nijkamp, Lienke. Universiteit van Amsterdam, Netherlands. For a graduate internship in the paintings department of the J. Paul Getty Museum. $17,400


Rogers, Lauren Ashleigh. University of Melbourne, Australia. For a graduate internship in the antiquities department of the J. Paul Getty Museum. $17,400

Sartorius, Andrea. Hochschule für Bildende Künste Dresden, Germany. For a graduate internship in the paintings conservation department of the J. Paul Getty Museum. $24,000

Trnkova, Petra. Masaryk University, Brno, Czech Republic. For a graduate internship in the photographs department of the J. Paul Getty Museum. $17,400

Turner, Kelly Susan. University of California, Santa Barbara. For a graduate internship in the sculpture and decorative arts department of the J. Paul Getty Museum. $17,400

Vafadari, Azadeh. University College London, England. For a graduate internship in the field projects department of the Getty Conservation Institute. $26,000

**Multicultural Undergraduate Internships**

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 one internship. $4,000

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles, California. For two internships. $8,000

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

Art Center College of Design, Pasadena, California. For two internships. $8,000

Arts and Services for Disabled, Inc., Long Beach, California. For one internship. $4,000

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

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

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 Parks, Sacramento. For one internship at Will Rogers State Historic Park, Pacific Palisades. $4,000

California State University Long Beach Foundation. For two internships at the University Art Museum. $8,000

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 at the Ruth and Charles Gilb Arcadia Historical Museum. $4,000

City of Culver City, California. For one internship. $4,000

City of Los Angeles, California. For one internship in the Art Program of the Community Redevelopment Agency. $4,000

City of Los Angeles, California. For one internship in the Department of Cultural Affairs. $4,000

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

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

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

Claremont Museum of Art, California. For one internship. $4,000

Eagle Rock Community Cultural Association, Los Angeles, California. For one internship at the Center for the Arts. $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. $4,000

Friends of Robinson Gardens, Inc., Beverly Hills, 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

HeArt Project, Los Angeles, California. For one internship. $4,000
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

HUC—Skirball Cultural Center, Los Angeles, California. For two internships. $8,000

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

Japanese American Cultural and Community Center, Los Angeles, California. For one internship. $4,000

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

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, California. For two internships. $8,000

Los Angeles Arboretum Foundation, Inc., 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

Los Angeles Municipal Art Gallery Associates, California. For one internship. $4,000

Machine Project, Los Angeles, California. For one internship. $4,000

MAK Center for Art and Architecture, West Hollywood, California. For one internship. $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 Contemporary 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 two internships. $8,000

Palos Verdes Art Center, Rancho Palos Verdes, California. For one internship. $4,000

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

Petersen Automotive Museum Foundation, Los Angeles, California. For one internship. $4,000

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

Plaza de Cultura y Arte Foundation, Los Angeles, California. For one internship. $4,000

Plaza de la Raza, Inc., Los Angeles, California. For one internship. $4,000

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

Rancho Los Cerritos Foundation, Long Beach, California. For two internships. $8,000

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

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 at the Ruth Chandler Williamson Gallery. $12,000

Simon Wiesenthal Center, Los Angeles, California. For one internship at the Museum of Tolerance. $4,000

Society for the Preservation of Drum Barracks, Wilmington, California. For one internship at the Drum Barracks Civil War Museum. $4,000

Southern California Asian American Studies Central, Los Angeles. For two internships at Visual Communications. $8,000

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

Velaslavasay 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

Watts Labor Community Action Committee, Los Angeles, California. For one internship. $4,000

The Wende Museum of the Cold War, Inc., Culver City, California. For one internship. $4,000

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

SCHOLARS AND FELLOWS AT THE GETTY CENTER AND VILLA

Getty Research Institute

Getty Scholars


Cokes, Anthony Gerard. Brown University, Providence, Rhode Island. “Networks: Electronica in Global, Virtual Context.” $50,000

de Duve, Thierry, Université Charles-de-Gaulle—Lille 3, Villeneuve d’Ascq, France. “On Art and Its Boundaries.” $75,000


Oulebsir, Nabilia. Université de Poitiers, France. “Réseaux scientifiques et frontières disciplinaires: L’histoire de l’art de Winckelmann à Alazard.” $32,900

Roberts, Mary Louise, University of Sydney, Australia. “Artistic Exchanges in 19th-Century Istanbul.” $75,000

Schulz, Andrew Phillip, University of Oregon, Eugene. “Al-Andalus in the Age of Enlightenment: Islamic Art and Culture in the Spanish Imagination, 1750–1820.” $27,667

Guest Scholars


Gallo, Daniela. Université Pierre-Mendès-France, Grenoble, France. “Jacques-Louis David Twenty Years After.” $8,633

Lichtenstein, Jacqueline, Université Paris IV-Sorbonne, France. “How to Talk about Art: Differences and Limits of Art Theory, Art Criticism, Art History, and Aesthetics.” $6,423

Michel, Christian, Université de Lausanne, Switzerland. “The Academy of Painting and the Artistic Production of France (1648–1793).” $19,604

Sénéchal, Philippe, Université de Picardie Jules Verne, Amiens, France. “Luxury Cases: The Making and Use of Foiled Leather in Renaissance Italy.” $8,633
Villa Scholars

École des Hautes Études en Sciences Sociales, Paris, France. For support of the 2008–2009 Getty Villa Professor François Lissarrague. $21,000


Villa Visiting Scholars


Huet, Valérie. Université Paris Diderot-Paris 7, France. “Images of ‘Greek’ Rituals in Rome.” $9,935

Slater, Niall Ward. Emory University, Atlanta, Georgia. “Envisioning Apleius.” $11,038

Stachli, Adrian. Universität Zürich, Switzerland. “Images as Media: Images and Social Communication in Archaic and Classical Athens.” $8,633


Postdoctoral Fellowships

Akcan, Ersu. University of Illinois at Chicago. “Modernity in Translation: Geopolitical Interactions in Residential Culture.” $22,000


Grigor, Talinn. Brandeis University, Waltham, Massachusetts. “Of Mimetic Authenticity: The ‘Orient or Rome’ Debate beyond (post)Colonial Ambivalence.” $22,000

Villa Postdoctoral Fellowships

Tronchin, Francesca Claire. Ohio State University, Columbus. “Eclecticism in Roman Domestic Ensembles.” $22,000

Predoctoral Fellowships


Frassani, Alessia. The Graduate Center, City University of New York. “At the Crossroads of Empire. Mixtecs and Spanish Art in Colonial Yaxhahuitlan, Oaxaca.” $18,000

Hars-Tschachotin, Boris. Liquid Blues Production, Berlin, Germany. “Die Bildung des Produzenten als filmisches Vor-Bild.” $4,355


Research Fellow

Penot-Lejeune, Agnès. Université Paris I Panthéon-Sorbonne, Paris, France. For a Getty Research Institute research fellowship. $30,000

Library Research Grants

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


Bialonowska, Magdalena. John Paul II Catholic University of Lublin, Poland. “Andrzej Stanisław Ciechanowiecki: Collector, Marchand, and Patron of the Arts.” $2,500


Evans, Emily Joyce. University of Illinois at Urbana-Champaign. “El Lissitzky’s German Collaborations.” $1,000


Helmreich, Anne Linden. Case Western Reserve University, Cleveland, Ohio. “Networks of Exchange: Sales of Paintings through Goupil & Co. and Boussod & Valadon in London, ca. 1857–1919.” $1,000


Hovet, Theodore R. Western Kentucky University, Bowling Green. “Framing Motion: Containing the Image in Early Cinema and Beyond.” $1,000

Jewell, Keala Jane. Dartmouth College, Hanover, New Hampshire. “Active Imaginations: Magical Realism in Fascist Italy.” $1,000


Ort, Thomas William. North Carolina State University, Raleigh. “Cubism’s Sex: Why Czech Cubist Art Was Male.” $1,000

Park, Julie J. McMaster University, Hamilton, Canada. “Interior Designs: Containing the Imagination in 18th-Century England.” $1,000


Peiffer, Prudence Marie. Harvard University, Cambridge, Massachusetts. “Routine Extremism: Ad Reinhardt and Modern Art.” $1,000

Quiles, Daniel Ricardo. The Graduate Center, City University of New York. “Toward a Counterpublic Sphere: Argentine Conceptual Art, 1966–1976.” $1,000

Ruhl, Carsten. Ruhr-Universität Bochum, Germany. “Spatial Imaginations: Aldo Rossi’s Architectural Theory.” $2,707

Sharp, Sarah Grace. State University of New York, Purchase College. “Paint the Bows like Butterflies: Feminism, Subjectivity, and the Romantic Gesture in the Art of Ree Morton.” $1,000


Steiner, Hadas Anna. University at Buffalo, State University of New York. “Banham in Buffalo.” $1,000

Stewart, Alison Gail. University of Nebraska-Lincoln. “Pieter Bruegel’s Wedding Dance in Detroit and Its Restoration by William Suhr.” $1,000


Van Wagenberg-Ter Hoeven, Anke Ariane. University of Maryland Eastern Shore, Princess Anne, Maryland. “Catalogue Raisonné of Jan Baptist Weenix and Jan Weenix.” $1,000


J. Paul Getty Museum

Guest Scholars

Bodnár, Szilvia. Museum of Fine Arts, Budapest, Hungary. For research for a catalogue of the 15th- and 16th-century German drawings in the Museum of Fine Arts, Budapest. $8,588

Holcomb, Melanie. The Metropolitan Museum of Art, New York. For research and completion of the catalogue for a major international loan exhibition on medieval drawing entitled Pen and Parchment: The Art of Drawing in the Middle Ages. $6,891

Kumar Das, Asok. Independent Scholar, West Bengal, India. For research on a book and exhibition project on the Mughal natural history painter Ustad Mansur. $8,588


Penichon, Sylvie. Amon Carter Museum of Art, Fort Worth, Texas. For the preparation of a manuscript for a publication on the care and identification of 20th-century color photographic prints. $9,333

Schulz, Sarah. Walker Art Center, Minneapolis, Minnesota. For research on the creation of an expanded paradigm for experience/interpretation as a holistic practice and function across the art museum. $9,597

von Dewitz, Bodo Balthasar. Museum Ludwig, Cologne, Germany. For research on the construction of the image of the artist in photographic portraiture from the 19th century forward. $8,588

Training Fellowships

Abd-El Ghany, Moshen Abd-El Hamid. Giza, Egypt. For a training fellowship at the J. Paul Getty Museum. $6,111

Daoud, Nagwan Edwar. Coptic Museum, Cairo, Egypt. For a training fellowship at the J. Paul Getty Museum. $6,111

Esmail Abdelwahed, Heba Adly. Cairo University, Egypt. For a training fellowship at the J. Paul Getty Museum. $6,533

Ibrahim, Somaya Abdel Khalek. National Museum of Egyptian Civilization, Cairo, Egypt. For a training fellowship at the J. Paul Getty Museum. $6,533

The Getty Conservation Institute

Guest Scholars


Zancheti, Silvio Mendes. Universidad Federal de Pernambuco, Recife, Brazil. “Indicators of Authenticity and Integrity for Urban Heritage Areas.” $13,455

OTHER GRANTS AND PROGRAMS

Matching Gifts and Sponsorships

488 matching grants and sponsorships totaling $1,173,470 were awarded.

The Getty Leadership Institute

The Foundation also operates the Getty Leadership Institute, the premier source of continuing professional development for current and future museum leaders. Further information about Getty Leadership Institute programs can be found at www.getty.edu/leadership.
Publications

Books Published by the Getty between July 1, 2007, and June 30, 2008

J. Paul Getty Museum

Advances in the Protection of Museum Collections from Earthquake Damage
Edited by Jerry Podany
Contributors to this volume—ranging from museum conservators, mount makers, and historical archaeologists to seismologists and structural engineers—offer both simple and complex methods of earthquake-mitigation for collections.

Astrology, Magic, and Alchemy in Art
Matilde Battistini
New in the Guide to Imagery series, this fully illustrated guide analyzes occult iconography in many of the great masterpieces of Western art, calling out key features in the illustrations for interpretation.

Caromontelle’s Landscape Transparencies
Laurence Chatel de Brancion
Louis de Caromontelle painted a series of panoramas on translucent paper that were passed in front of a light source to provide entertainment at royal court gatherings; now they show the evolution of fashion and customs during the eighteenth century.

European Art of the Eighteenth Century
Daniela Tarabra
With hundreds of illustrations, this guide presents the most important artists and artistic concepts of the eighteenth century, from the Rococo to Neoclassicism.

Food and Feasting in Art
Silvia Malaguzzi
Deliciously illustrated with masterpieces of Western art, this latest volume in the Guide to Imagery series explores the rituals, customs, and symbolism of food and dining.

Fragonard’s Allegories of Love
Andrei Molotiu
This lavishly illustrated book is the first to examine Fragonard’s erotic series of paintings as a group, analyzing the composition, iconography, and source for each allegory in the context of ancien régime Preromanticism.

The Fran and Ray Stark Collection of 20th-Century Sculpture at the J. Paul Getty Museum
Edited by Antonia Boström
This beautifully illustrated catalogue takes the reader on a visual tour of the twenty-eight-piece Stark Collection, which includes works by Alexander Calder, Alberto Giacometti, René Magritte, and Henry Moore, and discusses curatorial decisions behind their placement across the Getty campus.

Fragonard’s Erotic Series of Paintings as a Group
Anita C. Tatum
This lavishly illustrated book is the first to examine Fragonard’s erotic series of paintings as a group, analyzing the composition, iconography, and source for each allegory in the context of ancien régime Preromanticism.

Patio and Pavilion
The Place of Sculpture in Modern Architecture
Pendlegrin Curtis
Curtis examines the relationship between modern sculpture and architecture in the mid-20th century, an interplay that laid the groundwork for semisculptural or semiarchitectural works by contemporary architects and artists.

Pots and Plays
Interactions Between Tragedy and Greek Vase-Painting of the Fourth Century B.C.
Oliver Taplin
This interdisciplinary study opens up a fascinating interaction between art and theater, showing how the mythological Greek vase-paintings of fourth-century B.C. are informed by the myths enacted in tragedies.

Taddeo and Federico Zuccaro
Artist-Brothers in Renaissance Rome
Julian Brooks
This lovely volume presents a series of twenty drawings by Federico Zuccaro of his older brother Taddeo’s life as a struggling artist in 16th-century Rome and examines the role of copying masterworks in the training of young Renaissance artists.

J. Paul Getty Museum/ Getty Research Institute

California Video: Artists and Histories
Edited by Glenn Phillips
Focusing on fifty-eight artists and collaborators, this illustrated volume is the first survey of the history of video art in California, chronicling the distinctly West Coast aesthetic within the broader history of the medium.

The Color of Life
Polychromy in Sculpture from Antiquity to the Present
Edited by Roberta Panzanelli with Eike Schmidt and Kenneth Lapatin
With individual discussions of over forty works from Old Kingdom Egypt to the present day, this lavish catalogue explores the history of sculptors’ use of color and includes reconstructions of polychromy on pieces that have now faded.

Dilettanti
The Antic and the Antique in Eighteenth-Century England
Bruce Redford
With elegance and wit, Bruce Redford dissects the activities and achievements of the Society of Dilettanti as they studied Graeco-Roman antiquity.

French Furniture and Gilt Bronzes
Baroque and Régence
Catalogue of the J. Paul Getty Museum Collection
Gillian Wilson, Charissa Breuer-David, Jeffrey Weaver, Brian Considine, and Arlen Heginbotham
Forty-four objects from the Baroque and Régence periods are presented here with a description of each item and an analysis of its style, use, provenance, and published history, as well as its construction and alterations, materials, and conservation.

Graciela Iturbide
Juchitán
Judith Keller
In this provocative series of photographs, Iturbide captures the public and private lives of the women of Juchitán, Mexico—an ancient, matriarchal, and fiercely independent society.

Great Moments in Greek Archaeology
Vasilikos Petroskos et al.
This beautifully illustrated book offers an overview of the greatest archaeological sites and exciting discoveries from ancient Greece, with entries written by a veritable who’s who of the most venerable names in Greek archaeology.

The Herculanenum Women
History, Context, Identities
Jens Dacnherr, Konstella Knoll, Christiane Vorster, and Moritz Woelk
Presented here for the first time is the comprehensive story of the famous Herculanenum Women—three lifesize statues uncovered around 1710—including their discovery, history, and interpretation.

Insects and Flowers
The Art of Maria Sibylla Merian
David Braffon and Stephanie Schrader
Beautiful details from Merian’s book Metamorphosis of the Insects of Suriname are reproduced in this charming gift book.

The J. Paul Getty Museum Handbook of the Collections
Many recent acquisitions to the J. Paul Getty Museum collection have been added to this revised edition of the Handbook, which also includes the more familiar masterpieces visitors have become acquainted with over the years.

Katharina’s Garden
The Language of the Muses
Miranda Marvis
Contrary to the long-held thesis that Roman sculptures depicting ideal figures were copies of Greek originals, this book argues that Roman sculpture had its own unique style and ideals.

Maria Sibylla Merian and Daughters
Women of Art and Science
Ella Reitsma
This gorgeous volume celebrates the life and work of Maria Sibylla Merian, the intrepid artist and scientist who rendered exotic plants and the life cycles of insects in exquisite detail.
Historia General del Pirú
Facsimile of J. Paul Getty Museum
Ms. Ludwig XIII 16
Martín de Murúa

The Getty Murúa
Essays on the Making of Martín de Murúa’s “Historia General del Pirú,” J. Paul Getty Museum
Ms. Ludwig XIII 16
Edited by Thomas B. F. Cummings and Barbara Anderson

The second of Martín de Murúa’s illustrated manuscripts on the history of the Inca empire and early viceregal Peru is here published in facsimile, accompanied by a groundbreaking volume on the creation of this important Andean work. (Essay volume also sold separately.)

Toward an Architecture
Le Corbusier
Introduction by Jean-Louis Cohen
Translation by John Goodman

This new edition of Le Corbusier’s manifesto—the most important architectural text written in the twentieth century—reflects the original French work more accurately than previous translations and includes an insightful introduction and helpful annotations.

The J. Paul Getty Trust
The following list includes all full-time and part-time employees during the period from July 1, 2007, through June 30, 2008.

Brent S. Abbott
Robert Abelson Jr.
Claudia K. Ablaza
Melissa Abraham
Rita Abrahamyan
Esmeralda Acosta
Jennifer L. Adam
Andre T. Adams
Arturo Adams
Marcus E. Adams
Ronald F. Adlhelm
Neville Agnew
Jennifer Agorri
Aaron Aguilar
Alfonzo Aguilar
Alfredo Aguilar
Brenda Aguilar
Victor Aguilara
Wilson A. Aguilara
Salvador Alamo
Armando Albiovas
Jennifer Alcorn
Khalil Akhavan
Christopher Alexander
Joan M. Alexander
Linda A. Alexander
Peter Alexon
Martha L. Alfonso
Steven T. Alget
Salma A. Ali
Bhimalk A. Ali
Joyce K. Allen
Samantha Allgood
Susan M. Allen
Sophia J. Allison
Chen Almenac
Erik M. Almeida
Luz M. Alonso
Martin Alpaez
Bobby Alvarez
Emmanuel Alvarado
Nicole S. Alford
Freddy M. Alvarez
Karla Alvarez
Mari-Tere Alvarez
Salvador R. Alvarez
Veronica Alvarez
Alvaro Alvarez-Zavala
Argelia Ambriz
Miguel A. Ambriz
Marcia Americas
Khalfan Amrward
Madjaldam Amrualom
Susan P. Amorde
Victoria Amundsen
Joe C. Anczics
Barbara Anderson
Carolyn Anderson
Sarah Anderson
Victor G. Andrade
Elizabeth E. Andres
Sara Andrews
Ronja Anjely
Ana Aparicio
Shannon Arakaki
Sargis Arakelyan
Pedro Aranda
Alpho Arcuri
Reymundo Arellano
Rosanne Arellano
Josh Argyle
David Armendariz
Gisselle A. Armstrong
Julia I. Armstrong-Totten
Michael C. Aronowitz
Stephanie Arroyo
Katherine Arroyo
Lindsay Ash
Rodolfo Asistente
Emile Askay
Thomas K. Asmann
Paul H. Asplund
Michael A. Atwill
Christian Aube
John R. Avenduto
Caroline F. Ayacagu
Victor K. Ayitahin
Gabrielle Azucena
Muntha Bacar
Tuyer Bach
Kenneth W. Bagley
Gillian Bailey
Stephanie Baker
Susan M. Baldochi
Everett H. Ball
Thomas V. Balzara
Craig Balzer
Gregory J. Bannan
Iman Barba
Mark T. Bartarino
Jean Bartho
Razali Bari
Jan E. Barnett
Jenni Barrody
Jeffrey J. Barrett
Koldy S. Bart
Jane L. Bassett
Sergey V. Barayev
Deborah S. Bauer
Jesus Bautista
Andrea Baxter
Michel Beauslain
Amy M. Beauchamp
Michael M. Beck
Donna A. Beckage
Jennifer S. Bedford
Antonio Becrochet
Jonathan S. Bell
Stephen Bell
Vincent L. Beltran
Hector A. Benavides
Janice E. Bender
Douglas A. Benjamin
James M. Benjamin
Stephen D. Bennett
Veronica L. Bennett
Christina M. Bentcheva
Kristin Bergeron
Dinah Berland
Elise Anabel Berman
Gail Denise Bernhart
Margie Bernstein
Julius A. Best
Andrea Bestow
Daniel Bhiu
Somak Bhumblum
Beril Bicer-Simur
Patricia L. Biegel
Ralf Buchholter
Mitchell Bishop
Charmaine Black
John M. Blaney
Anne L. Blecksmith-Granatah
Melissa M. Bloemquist
Sarah Bloom
Julia Bloomfield
Cynthia Bluhm
Lindsay A. Blumenfeld
Renee V. Bobbitt-Galeta
Alice Boccia
Foeke Boermsa
Jeremy N. Boersma
Daniel Boland
David Bomford
Peter L. Boninotto
Marcel Bonner
Michelle A. Bonnice
Jan Boomgaarden
Mark C. Bordelon
Richard T. Bordelon
Gilbert B. Borrual
Leslie R. Borsay
Antonia M. Bostrom
Michel Bouchaud
Karim B. Bougaida
Zarina Bouniancheva
Rick R. Bourn
Andrew Bowls
Ura D. Bradley
Carol A. Bradley
Luis R. Brambila Jr.
Michael A. Brand
Erin Kelly Branham
Pamela J. Braunstein
Estrilda Bremer-David
Beth M. Brett
Kelvin Bridge
Arkisha Bridgegaman
Richenda L. Brim
Kenneth Briscoe
Renato Brito
Gregory M. Britton
Marcella C. Brooks
Michael J. Brooks
Kenneth Brown Jr.
Aznaz M. Brown
Michael Christopher Brown
Eric M. Bruehl
Michelle B. Brunnic
Marisa Bryan
Ina Bryant
Olivia Bueno
Rene J. Buening
James L. Bullock
Joel W. Burden
Bruce Burgess
Jacklyn Burns
Victorio Burton Jr.
Jessica Buskirk
Kevin Buskamante
Onica I. Busiucoeacu
Everett J. Butterworth
Stacey J. Byers
Steven Byrne
Jacqueline M. Cabreira
Jose J. Cabrera
Mário Cabrera
Nenette A. Caceres
Ruperto A. Cadena
Andrea Cajalmo
Aimee Callin
Elissa S. Callin
Molly C. Callender
Cesar O. Calvillo
Andrea Caram
Jesse Calvillo
Carole P. Campbell
Eddie Campbell
Karen F. Campbell
Larry E. Campbell
Lesly Campos
Alfredo Campuzano
Clayton C. Cancino
Anita F. Canfield
Robert J. Canemgi
Naldo S. Cantaloapu
Debra J. Canter
Orlando Cantor
Nicolette Cantu
Juan Carabjal
Robert Carey
Michael E. Carlile
Paula M. Carlson
Mary E. Carosello
Cathryn J. Carpenter
Charles S. Carrico
Diana Carroll
Leslie Carroll
David M. Carson
Josephine Carter
Monica J. Case
Prima Caserta
Carol L. Casey
Maura F. Casey
Clarissa Castaneda
Adolfo Castillo
Elvira Marina Castillo
Estela Castillo
Heldrych E. Castillo
Naomi Castillo
Guillermo Castorena
Catarina A. Castruccio-Prince
Martin K. Ceiznas
Jose Ceia
Marlon Centeno
David A. Cerda
Rogelio Pacheco Chacon
Patsypon Chaiyana
Zarui Chakmakhchev
Tsoinvar Chamilian
Calvin W. Chan
Lisa S. Chan
Irene H. Chang Lem
Curtis Chang
Branne Chappell
Sean Charette
Charles Chatelein
Chaniie Chambriu
Carmelo Chevez
Eugenio Chavez
Kirk Cheatham
Robert S. Checchi
Cherie C. Chen
Jennifer Chen
Ming Chen
James S. Cheney
Natalie Cheng
James Cheranikov
Hyon Un Cheun
Bonar Chhaya
Giacomo Chiari
Jeffrey A. Chipman
Claudia Chirima
Doris H. Chon
Jeffrey H. Chon
Bruce Choremy
Eunice Chou
Susan Chow
Natalie H. Chu
Sue Ann Chui
Caroline Chung
Leon A. Chung
Michel E. Giarcio
David M. Clardy
Stephen Clark
Jeanette M. Clough
Jean B. Cobb
Erin S. Coburn
Jeffrey Cody
Kathryn L. Cody
Laura Crogham
David A. Cohen
Jeffrey Cohen
Jacob I. Cohn
Susan Colangelo
Ryan M. Cole
Ted Cole
Kristophor Coleman
Pamela Coleman
Kristen M. Collins
Alexandra Collins-Shore
David P. Combs
Robert Combs
Catherine A. Comeau
Christopher Conigli
Brian Conine
John N. Conte
Nolberto Contreras
Trinidad Contreras
Donna Cornell
Katharine A. Cook
Emily Cooke
Kathlyn Cooney
Jack R. Cooper
Ricky Cooper
Tom Comers
Genevieve Cordova
Katy Corella
Carmen Corona
Jose L. Corea
Stefany M. Cortigian
John D. Cortes
Alexandra Cortez
Mario D. Corte
Loredas Corzo
Diana Coulter
Tahnee Caicre在玩家
George V. Credle III
Carol Cressler
Susan Cribs
Katheryn Cressey
Thomas E. Crow
Melissa J. Crowley
David C. Cruz
Joana R. Cruz
Ruth Cuadra
Robert E. Cuellar
Arturo I. Cueva
Sheila Cammins
Laurence W. Cushman
Amir Daedwall
Jens Daehner
Ashley L. Daley
Alison J. Dalgyt
Luana L. Dalmeida
Adrienne dal Camo
Thomas Dalby
Theodore Dancescu
Elizabeth Daniels
Jeanette V. Daniel
Douglas M. Danlag
Karen Dard
Irene Date
Andra M. Dantona
Michael Daus
Monika Davies
Herman H. Davis IV
Adrienne A. Davis
Ari Darnell
Brian Davis
Catherine L. Davis
Larry Davis
Latrice Davis
Dexter A. De Los Santos
Jade DeCosta
Atlene DeFins
Michael D. DeHart
Stephanie DeLancy
Susan C. DeLand
Robert D. DeMoss
James DeYoung
Jason Dean
Britt Decker
Kristen Decker
Martha Demas
Clare Denk
Susan Dennies
Ellen A. Dennig
Laura A. Dennis
Joey J. Derosier
Lora Chin Derrien
Francoisie M. Descamps
Kiyoko L. Devine
James Devlin
James A. Dewey
Maggie Dewar
Rajinder Singh Dhillon
Nina Diamond
Juan Diaz
Daniel Dickerson
Judith Dillen
Theresa Dillen
Stephany Dirden
Shayton Dixon
Eric Doehne
Monica S. Docterger
Tiarna M. Dohtery
Archie L. Donekie
Andres Dominguez
Robert Donaldson
Sofia Donodoe
Dean Donnell
John P. Donohue
Angela C. Donougher
Carri A. Dodson
Kris Donovan
Zahri H. Dordi
Annette J. Doss
Loisann Dowd White
Eugene Downing
Wendell Downing
Judy Dragon
Matthew C. Drake
Steven Drew
Jim G. Drohka
Jennifer Drolet
James R. Druzhik
Tracy E. Duvernet
Donald Dubbels
Dionna Denise Dudley
Jennifer Dunlop Fletcher
Kathy J. Dunlop
Ruben Duran
Ronald Lawrence Derrigan
Hayk Dzhanyshyan
Hanif E. Easley
Robert Easterbrook
Kriza Ebal
Simeon A. Ebanik
Karla Echeverrfa
Lauren E. Edson
Board of Trustees, Officers and Directors

(as of June 30, 2008)

**Board of Trustees**

Louise H. Bryson  
*Chair*

Frances D. Ferguson  

Joanne C. Kozberg  

Paul LeClerc  

Luis G. Nogales  

Stewart A. Resnick  

Neil L. Rudenstine  

William E.B. Siart  
*Vice Chair*

Mark S. Siegel  

Peter J. Taylor  

Jay S. Wintrob  
*Vice Chair*

James N. Wood

**Trustee Emeriti**

Lewis W. Bernard  

John H. Biggs  

John F. Cooke  

Ramon C. Cortines  

Lloyd E. Cotsen  

Robert F. Erbwr  
*Chairman Emeritus*

John T. Fey  

David I. Fisher  

David P. Gardner  
*Chairman Emeritus*

Gordon P. Getty  

Vartan Gregorian  

Agnes Gund  

Helene L. Kaplan  

Jon B. Lovelace  
*Chairman Emeritus*

Herbert L. Lucas, Jr.  

Stuart T. Peeler  

Rocco C. Siciliano  

Jennifer Jones Simon  

J. Patrick Whaley  

John C. Whitehead  

Harold M. Williams  
*President Emeritus*

Blenda J. Wilson

**Officers & Directors**

James N. Wood  
*President and Chief Executive Officer*

Patricia A. Woodworth  
*Vice President, Chief Financial Officer and Chief Operating Officer*

Stephen W. Clark  
*Vice President, General Counsel, and Secretary*

James M. Williams  
*Vice President, Chief Investment Officer, and Treasurer*

Ron Hartwig  
*Vice President, Communications*

Thomas Gaehtgens  
*Director, Research Institute*

Michael Brand  
*Director, Museum*

Deborah Marrow  
*Director, Foundation*

Timothy P. Whalen  
*Director, Conservation Institute*
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, 2008 and 2007**

**(Amounts in thousands)**

### Assets

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash</strong></td>
<td>$288</td>
<td>307</td>
</tr>
<tr>
<td><strong>Receivables:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>44,189</td>
<td>37,993</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>5,947</td>
<td>5,536</td>
</tr>
<tr>
<td>Other</td>
<td>2,130</td>
<td>4,013</td>
</tr>
<tr>
<td>Investments</td>
<td>5,738,151</td>
<td>6,100,045</td>
</tr>
<tr>
<td>Investments loaned under securities lending agreement</td>
<td>240,738</td>
<td>316,701</td>
</tr>
<tr>
<td>Investments whose use is limited</td>
<td>1,783</td>
<td>1,024</td>
</tr>
<tr>
<td>Collateral held under securities lending agreement</td>
<td>249,690</td>
<td>337,457</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>1,355,651</td>
<td>1,401,475</td>
</tr>
<tr>
<td>Collections and other assets</td>
<td>1,886,685</td>
<td>1,804,760</td>
</tr>
<tr>
<td><strong>$9,525,252</strong></td>
<td></td>
<td>10,009,311</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

**Liabilities:**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$27,910</td>
<td>20,398</td>
</tr>
<tr>
<td>Payables on investment purchases</td>
<td>59,641</td>
<td>25,074</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>130,946</td>
<td>134,534</td>
</tr>
<tr>
<td>Payable under securities lending agreement</td>
<td>249,690</td>
<td>337,457</td>
</tr>
<tr>
<td>Bonds payable, net of bond issue discount of $0 and $1,222 at June 30, 2008 and 2007</td>
<td>630,555</td>
<td>612,638</td>
</tr>
<tr>
<td><strong>1,098,742</strong></td>
<td></td>
<td>1,130,101</td>
</tr>
</tbody>
</table>

**Net assets:**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>8,425,044</td>
<td>8,878,208</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>916</td>
<td>677</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>550</td>
<td>325</td>
</tr>
<tr>
<td><strong>8,426,510</strong></td>
<td></td>
<td>8,879,210</td>
</tr>
</tbody>
</table>

**$9,525,252**

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
</table>

---

62 The J. Paul Getty Trust
### Statements of Activities

#### Years ended June 30, 2008 and 2007

*(Amounts in thousands)*

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues and other support:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales and other income</td>
<td>$15,635</td>
<td>16,819</td>
</tr>
<tr>
<td>Contributions</td>
<td>3,849</td>
<td>2,197</td>
</tr>
<tr>
<td>Investment income (loss):</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividend income, net</td>
<td>74,334</td>
<td>77,180</td>
</tr>
<tr>
<td>Net realized and unrealized gain (loss) on investments</td>
<td>(213,872)</td>
<td>1,062,456</td>
</tr>
<tr>
<td>Net investment income (loss)</td>
<td>(139,538)</td>
<td>1,139,636</td>
</tr>
<tr>
<td>Net realized and unrealized loss on interest rate swap agreements</td>
<td>(30,359)</td>
<td>(2,906)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>393</td>
<td>693</td>
</tr>
<tr>
<td><strong>Total revenues, support, and investment income (loss)</strong></td>
<td>(150,020)</td>
<td>1,156,439</td>
</tr>
</tbody>
</table>

| Expenses:                  |        |        |
| Program services:          |        |        |
| Museum                     | 134,713 | 126,740 |
| Research and library       | 69,158  | 63,702  |
| Conservation               | 50,555  | 46,618  |
| Education                  | 8,900   | 9,246   |
| Grants                     | 36,557  | 27,776  |
| **Total program services** | 299,883 | 274,082 |

| Supporting services:       |        |        |
| General and administrative | 39,111  | 33,621  |
| **Total expenses**         | 338,994 | 307,703 |

| Pension and other post retirement plans adjustments | 53,168 | — |
| Loss on debt extinguishment                      | (17,318) | — |
| **Change in unrestricted net assets**            | (453,164) | 848,736 |

| Change in temporarily restricted net assets:      |        |        |
| Contributions                                   | 632    | 209    |
| Net assets released from restriction             | (393)  | (693)  |
| **Change in temporarily restricted net assets**  | 239    | (484)  |

| Change in permanently restricted net assets:     |        |        |
| Contributions                                   | 225    | 5      |
| **Change in net assets**                        | (452,700) | 848,257 |

| Net assets, beginning of year        | 8,879,210 | 8,030,953 |
| Net assets, end of year              | $8,426,510 | 8,879,210 |
## Statements of Cash Flows

Years ended June 30, 2008 and 2007

(Amounts in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2008</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash</td>
<td></td>
<td></td>
</tr>
<tr>
<td>used in operating activities:</td>
<td>$ (452,700)</td>
<td>848,257</td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>48,230</td>
<td>47,780</td>
</tr>
<tr>
<td>Amortization of bond discount</td>
<td>1,222</td>
<td>47</td>
</tr>
<tr>
<td>Net realized and unrealized (gain) loss on investments</td>
<td>213,872</td>
<td>(1,062,456)</td>
</tr>
<tr>
<td>Net realized and unrealized loss on interest rate swap agreements</td>
<td>30,359</td>
<td>2,906</td>
</tr>
<tr>
<td>Noncash contributions of art</td>
<td>(2,903)</td>
<td>(965)</td>
</tr>
<tr>
<td>Loss on disposition of property and equipment</td>
<td>5,998</td>
<td>1,668</td>
</tr>
<tr>
<td>Gain on disposition of collection items</td>
<td>(66)</td>
<td>(2,533)</td>
</tr>
<tr>
<td>Pension related changes</td>
<td>(22,907)</td>
<td>—</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>(225)</td>
<td>(5)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividends receivable</td>
<td>(411)</td>
<td>306</td>
</tr>
<tr>
<td>Other receivables</td>
<td>1,883</td>
<td>(1,701)</td>
</tr>
<tr>
<td>Other assets</td>
<td>1,453</td>
<td>(2,530)</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>7,512</td>
<td>(5,417)</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>(6,869)</td>
<td>15,662</td>
</tr>
<tr>
<td><strong>Net cash used in operating activities</strong></td>
<td>(175,552)</td>
<td>(158,981)</td>
</tr>
</tbody>
</table>

| Cash flows from investing activities: |         |         |
| Proceeds from sales of investments | 4,835,136 | 4,293,603 |
| Purchases of investments | (4,583,539) | (4,089,739) |
| Purchases of collection items | (81,351)  | (27,266) |
| Proceeds from the sale of collection items | 66      | 3,388   |
| Purchases of property and equipment | (8,454)  | (17,425) |
| Proceeds from sale of property and equipment | 35      | 103     |
| **Net cash provided by investing activities** | 161,893 | 162,664 |

| Cash flows from financing activities: |         |         |
| Proceeds from bonds payable | 540,950 | —       |
| Payments on bonds payable | (524,255) | (3,645) |
| Payments on termination of swap agreement | (3,280) | —       |
| Contributions restricted for long-term investment | 225     | 5       |
| **Net cash provided by financing activities** | 13,640  | (3,640) |

| Net (decrease) increase in cash | (19) | 43 |
| Cash, beginning of year | 307  | 264 |
| **Cash, end of year** | $ 288 | 307 |

Supplemental disclosure of cash flow information:

| Cash paid during the year for interest | $ 21,887 | 29,598 |
Published by the J. Paul Getty Trust

Maureen McGlynn
Assistant Director, Communications

Maria Velez
Creative Services Manager

Jessica Robinson
Project Management Coordinator

Kim Sadler
Project Management Coordinator

Anita Keys
Senior Production Coordinator, Getty Publications

With acknowledgements to:

James N. Wood
President and CEO

Stacey Byers
Executive Assistant, Office of the President

Kristen Warren
Manager, Executive Projects and Board Specialist, Office of the President

Ron Hartwig
Vice President, Communications

Mary Flores
Manager, Communications

Michael Brand
Director, The J. Paul Getty Museum

John Guirini
Assistant Director, The J. Paul Getty Museum

Amra Schmitz
Project Specialist, The J. Paul Getty Museum

Thomas Gaehtgens
Director, The Getty Research Institute

Katja Zelljadt
Principal Research Specialist, The Getty Research Institute

Liz McDermott
Administrative Assistant, The Getty Research Institute

Timothy P. Whalen
Director, The Getty Conservation Institute

Jemima Rollie
Assistant Director, The Getty Conservation Institute

Jeffrey Levin
Editor, The Getty Conservation Institute

Deborah Marrow
Director, The Getty Foundation

Kathleen Johnson
Principal Project Specialist, The Getty Foundation

Thanks to colleagues in the Communications department, and the rest of the Getty staff who assisted with this publication.

Addresses

Visit the Getty online at www.getty.edu

The J. Paul Getty Trust
1200 Getty Center Drive, Suite 403
Los Angeles, CA 90049-1691
Tel: 310-440-7360
Fax: 310-440-7722
communications@getty.edu

The J. Paul Getty Museum
1200 Getty Center Drive, Suite 1000
Los Angeles, CA 90049-1687
Tel: 310-440-7330
Fax: 310-440-7711

The Getty Research Institute
1200 Getty Center Drive, Suite 1100
Los Angeles, CA 90049-1688
Tel: 310-440-7335
Fax: 310-440-7778

The Getty Conservation Institute
1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684
Tel: 310-440-7325
Fax: 310-440-7702

The Getty Foundation
1200 Getty Center Drive, Suite 800
Los Angeles, CA 90049-1685
Tel: 310-440-7320
Fax: 310-440-7703

For information on grant policies and procedures, visit www.getty.edu/grants or write to the Getty Foundation.

All works of art and archival materials illustrated are in the collections of the J. Paul Getty Museum (JPGM) or the Getty Research Institute (GRI) unless otherwise indicated.

Design: Guerard Design Office
Typeface: Adobe Garamond Pro and LTSyntax
© 2009 J. Paul Getty Trust

