The J. Paul Getty Trust 2009 Report
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.
The principal subject of my Trust Report letter last year was the Getty’s then-newly adopted strategic plan. The plan was developed in close collaboration between the board and the Getty’s senior management team. Its key elements are: a renewed focus on what the Getty can do best; enhanced collaboration among the Getty’s four program areas; increased flexibility in the allocation of funds across the Getty’s programs for new strategic initiatives; continued development of the core collections of the Museum and Research Institute; and strengthened leadership in the field of visual arts locally and internationally. I am pleased to report that, notwithstanding the global economic crisis, implementation of the plan priorities made significant progress throughout 2009.

An essential element of the strategic plan was implementing cost-saving measures across the Getty in order to create a new major acquisitions and strategic initiatives fund in July 2008. By the beginning of 2009, however, the Trust’s endowment had declined in value by 24 percent from $5.9 billion at the end of FY08. So, notwithstanding the cost-saving steps put in place during the prior six months, it was clear last January that more aggressive steps had to be taken immediately.

To that end, the board asked Trust President Jim Wood and his management team to develop a FY10 budget that reflected the new economic realities, while still achieving the Getty’s highest priority goals. Specifically, the board directed that the traditional formula for providing annual operating income from the endowment, which was based on a three-year averaging of endowment value, be changed to allow only a five percent draw on the substantially reduced end-of-year endowment value. The effect of this was a 24 percent reduction in the budget, which I am proud to report was achieved thanks to strong executive leadership and close collaboration across the Getty’s staff, all of whom deserve special recognition for acting decisively and without delay.

I would like to briefly highlight three major initiatives that demonstrate the Getty’s unique ability to act as a catalyst, blending expertise and philanthropic capacity to meet challenges in the visual arts. The first, Pacific Standard Time, is a Getty-led regional collaboration initiated by the Getty Foundation and Research Institute. Unprecedented in scope, it will feature exhibitions in the fall of 2011 through spring 2012 at more than 30 museums across Southern California, including one at the Getty Center. The exhibitions will showcase the work of Los Angeles artists from 1945–80, a period when this region exerted a significant influence on the world of art. Over the last decade, the Getty has contributed substantial grants for archival research, cataloguing and funding of individual exhibitions to support this important effort.

The second initiative, international in scope, addresses the critically important mission of preserving great paintings by artists such as Leonardo da Vinci, Dürer, Rembrandt, Rubens and Van Eyck that were executed on wooden panels. Very few restoration specialists worldwide have the expertise for such sophisticated work, and most of them are nearing retirement. Recognizing the urgent need to ensure that there are a sufficient number of conservators to care for these great works of art in the future, the Getty Foundation, Conservation Institute and Museum have taken the lead to create an initiative that will improve training and access to knowledge in this field.

And finally, during this past year, the Getty Conservation Institute embarked on a major effort with Egypt’s Supreme Council of Antiquities to conserve and manage the Valley of the Queens, and develop strategies to protect and conserve the wall paintings in the tomb of Tutankhamen in the Valley of the Kings.
In January of this year, Michael Brand announced that he would step down as director of the J. Paul Getty Museum. The entire Board joins me in expressing our deepest appreciation to Michael for his considerable contributions and strong leadership. A search is underway for his successor.

A strong board of trustees is essential to effective leadership at any institution. Two years ago, we welcomed three distinguished trustees to the Getty board: Frances Fergusson, Paul LeClerc and Neil L. Rudenstine. Each has contributed significantly to the board since joining us.

I am pleased to report that three more trustees have joined the board. Each has substantial international experience, a deep interest in the Getty’s work and a record of major accomplishment and distinction in professional fields significant to our mission.

Maria Hummer-Tuttle, former partner and chair of the management committee of the law firm Manatt, Phelps and Phillips, recently co-authored Winfield House, a volume detailing the historic London home where she lived with her husband, the former U.S. ambassador to the United Kingdom, from 2005 to 2009.

David Lee, co-founder and managing general partner of Clarity Partners, also chairs the board of overseers of the Keck School at the University of Southern California and serves as vice chairman of the board of trustees of the California Institute of Technology.

Ronald Spogli, who served as U.S. ambassador to Italy from August 2005 to February 2009, will join the board as its newest member in July 2010. Ambassador Spogli is president and CEO of Freeman, Spogli & Co. Inc., one of the leading private equity investors in the United States.

On behalf of the board, I would like to conclude by expressing our deepest appreciation to Jim Wood and his management team and the entire staff at the Getty. Their superb accomplishments over the past year continue to further the mission of the Getty both locally and around the world.

I also thank my fellow board members for their forthright and intelligent discussion, excellent fiduciary oversight, and dedication in all cases to what is best for the Getty. I am confident that the Getty will be well served by its current and new board members for many years to come.

Louise Bryson, Chair
J. Paul Getty Trust Board of Trustees
Welcome to the Getty's first interactive, online Trust Report. In it you will read about the many exhibitions that drew record visitors to the Getty Museum; the Getty Conservation Institute's work in China, Europe and the Middle East; the digitization of rare books in the Getty Research Institute's collection; and the launch of a new strategic philanthropic model by the Getty Foundation. Because it's digital, you will be able to link to video, audio and still images to enhance the stories being told and obtain more in-depth information about the Getty’s work in Los Angeles and around the world.

The report underscores the Getty’s role both as a local and international arts institution. More than a million and a half visitors annually come to the Getty Center and Getty Villa to enjoy our collections, architecture and gardens. Scholars from around the world come to take advantage of the Getty’s significant resources. The Getty is equally well known internationally for the significant work carried out through its grants, programs and collaborative initiatives in nearly every region of the globe.

Last year, for example, the Getty Conservation Institute launched a three-year partnership with 10 countries in Central, Southern and Eastern Europe to advance photography conservation. It hosted conferences on architecture conservation in Cambodia and Croatia. In Tunisia, in partnership with the Getty Foundation and other international arts organizations, the Conservation Institute helped to launch a program that supports the conservation of mosaics, focused initially on countries to the south and east of the Mediterranean.

The Getty Foundation had a profound impact last year through its philanthropy, frequently in connection with the Getty’s other programs. For example, Connecting Art Histories, a project launched by the Foundation in partnership with the Research Institute, will enhance the teaching of art history by supporting visiting faculty and curriculum enrichment in Bucharest, Romania and New Delhi, India. Grants are also helping scholars from the Middle East, North Africa, Central Asia, and East-Central Europe—who are often isolated in their own countries—connect around themes of artistic exchange from late antiquity to the early modern period.

The Getty Museum's exhibitions take place in Los Angeles, but the Museum's reach extends far beyond Southern California. Curators from each of the Museum’s departments routinely collaborate with colleagues around the world on scholarship and to organize unique exhibitions. Last year, for example, the Museum worked with the Foundation on a project involving a priceless 17th-century Japanese lacquer work known as the Mazarin Chest, which is in the permanent collection of the Victoria and Albert Museum in Great Britain. A Foundation grant enabled its conservation using a variety of Western and traditional Japanese techniques, while Museum and Foundation staff worked with colleagues from the Victoria and Albert Museum to create a didactic exhibition at the Getty Museum which attracted over 100,000 visitors.
Even as the Getty’s work proceeded last year, it is important to emphasize that the economic downturn that began in 2008, and which grew more difficult during 2009, made it necessary to make painful financial decisions to assure our long-term financial health. The board and the Getty’s management team determined that we must scale our operating budget to the current value of the endowment rather than postponing the day of reckoning and subjecting the institution to a prolonged period of uncertainty. Priority was given to preserving key staff, maintaining important initiatives across the Getty’s four programs, and minimizing the impact the reductions would have on visitors to the Getty Center and Getty Villa. Unfortunately, it still was necessary to eliminate nearly 200 positions. The Getty’s entire staff deserves credit for the professional way in which it has addressed the challenges presented by the worst economic downturn in the Trust’s history.

The leadership of the Getty Museum entered a period of transition this January, as Director Michael Brand announced his plans to step down. During his tenure he was instrumental in helping to restore positive relationships with Italy and Greece following demanding negotiations over claims for objects from our antiquities collection. He also presided over the opening of the Getty Museum’s new Center for Photographs, acquired numerous major works of art and was responsible for many celebrated exhibitions at the Museum. I want to thank David Bomford, the Museum’s associate director for collections, for agreeing to serve as interim director while we undertake the search for a new director.

It has been a challenging year for the Getty, as well as for our colleagues here in Los Angeles and throughout the international visual arts community. I want to thank each and every one of our dedicated staff who collectively have helped assure that adversity and change, when creatively engaged, can provide opportunities. I am pleased, but hardly surprised, to report that the Getty Museum continued to inspire visitors with outstanding exhibitions, and the Getty Foundation, Conservation and Research Institutes maintained their commitment to support essential visual arts initiatives, scholarship and preservation in Los Angeles and around the world.
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.

This sculpture was featured in the exhibition *Bernini and the Birth of Baroque Portrait Sculpture* at the Getty Center.
Cast in Bronze: French Sculpture from Renaissance to Revolution featured a number of objects from the collection of Her Majesty Queen Elizabeth II, including this sculpture by François Girardon of Louis XIV on Horseback, 1696.

The Department of Drawings expanded its collection of works by Dutch artists, which included the acquisition of this drawing by Abraham Rutgers of A Street in Jisp on a Winter’s Day from before 1664. (JPGM)

Fiscal Year 2009 began and ended with two exhibitions that demonstrate again the J. Paul Getty Museum’s ability to bring significant works of art to Los Angeles. In August 2008, the Museum presented an extraordinary exhibition of portrait sculptures by Gian Lorenzo Bernini and his contemporaries. Many of the works on view had never left their lending institutions or came from private collections and were seen by the public for the first time. The exhibition Bernini and the Birth of Baroque Portrait Sculpture and its accompanying catalogue will have an impact on the field of art history and on the Getty Museum’s reputation long past its closing date.

On the last day of this fiscal year, we opened Cast in Bronze: French Sculpture from Renaissance to Revolution. A partnership with the Musée du Louvre, Paris, and The Metropolitan Museum of Art, New York, this exhibition is the culmination of nearly 30 years of scholarship on French bronze sculpture. It brought to Los Angeles an exceptional group of loans from our two partners, as well as from the collections of Her Majesty Queen Elizabeth II, the Staatliche Kunstsammlungen Dresden (Dresden State Art Collections), and the Château de Versailles, among others.

Another highlight this year was the development of significant projects with two of Italy’s most important archaeological museums—the Museo Archeologico Nazionale in Florence and the Museo Archeologico Nazionale in Naples. Over the course of the next several years, these partnerships will bring important objects of stunning aesthetic quality to the Getty Villa that not only complement our own antiquities collection, but will anchor major exhibitions. From Naples, an exquisite bronze
statue of an *ephebe* (youth) as a lampbearer is now on view in the Villa’s Basilica, where it will remain until March 2011. A second bronze statue—the Apollo shooting an arrow—is undergoing conservation work at the Getty Villa, after which it too will be put on view. Both objects were discovered at Pompeii, and their installation marks the first time that they will be displayed in the United States.

In January, the Museum toasted the impressive career of Weston Naef, founding curator of the Department of Photographs. After 24 years at the Getty, Weston retired as senior curator of photographs. He fittingly chose to retire on the heels of opening an exhibition truly representative of his life’s work. *Dialogue among Giants: Carleton Watkins and the Rise of Photography in California* presented Watkins’ work as it had never before been shown: in the context of his most important contemporaries, while also exploring his previously unknown early career as a daguerreotypist.

**The Collection**

Beginning this fiscal year, the Museum made a concerted effort to broaden our drawings collection in a manner that better serves our exhibition needs. Over the course of the year we purchased 32 objects, emphasizing works by Dutch and German artists. Additionally, in December, we acquired a drawing by the renowned 19th-century French sculptor and draftsman Auguste Rodin. *Sphinx* (ca. 1898–1900), a brown wash and graphite drawing depicting a highly sensual nude female figure, strengthens the Museum’s collection of drawings by sculptors such as Michelangelo Buonarroti, Alessandro Algardi, and Bernini.
Joining the collection at the same time, *Landscape with the Temptation of Saint Anthony* (1617) is one of the most important works by Roelandt Savery to become available in several decades. While the Museum owns three drawings by the Flemish artist, this is his first painting to enter the collection. Another artist new to the collection is Guido Cagnacci. Our acquisition of *David with the Head of Goliath* (ca. 1645-50) makes it only the third painting by this Italian artist in an American public collection.

The Museum’s photographs collection continues to grow impressively through acquisition and donation. This year alone, the department added more than 716 works, including a number by contemporary East Asian photographers such as Wang Qingsong, Hai Bo, Sung Soo Koo, and Kansuke Yamamoto.

Last fall, the Museum announced the acquisition of two life-size bronze casts by Pietro Cipriani. Based on two famous Hellenistic statues from the Medici collections in the Uffizi Gallery in Florence, the *Medici Venus* and the *Dancing Faun* are among the most accomplished examples of large, full-scale bronze statues cast from famous Greco-Roman works. They make a perfect bridge from the sculpture collection at the Getty Center to the antiquities collection at the Getty Villa.

**Exhibitions**

Among the 27 exhibitions that the Museum opened this fiscal year are two that continue our long-standing relationship with the Dresden State Art Collections.

At the Getty Villa, *Reconstructing Identity: A Statue of a God from Dresden* traced the modern history of a monumental Roman statue, on loan from the Skulpturensammlung. Severely damaged at the end of World War II, the statue came to the Getty Villa in 2007 in more than 150 pieces. Over the next two years, Getty and Dresden conservators disassembled and cleaned the surviving fragments, and later reassembled the ancient core. The reconstructed statue is now on view at the Villa, where it will remain until 2010.

The second exhibition mounted in partnership with Dresden, *Captured Emotions: Baroque Painting in Bologna, 1575–1725*, told the story of the Carracci family of painters from Bologna who revitalized the art of painting in the late 16th century, setting new standards for more than 200 years. The exhibition was co-organized with the Gemäldegalerie Alte Meister, one of the world’s premier collections of old master paintings, which lent 27 works to the exhibition, many shown in North America for the first time.

One of the Getty Museum’s strengths has always been smaller, focused exhibitions that either introduce contemporary works or highlight an area of art not represented in the permanent collection. This year, we had several examples of such exhibitions, including our first contemporary art project at the Getty Villa. For *Jim Dine: Poet Singing (The Flowering Sheets)*, the artist created new work inspired by objects in the Museum’s antiquities collection. The installation was accompanied by a 10-minute film charting Dine’s creative process and demonstrating the continued influence of the ancient world on artists today.
At the Getty Center, a very focused, one-gallery exhibition not only told the story of Japanese lacquer made for European patrons, but also showcased a project funded by the Getty Foundation. The centerpiece of *Tales in Sprinkled Gold: Japanese Lacquer for European Collectors* was the recently conserved Mazarin Chest, one of the most significant and beautiful examples of Japanese export lacquer that is now in the collection of the Victoria and Albert Museum in London.

The *Belles Heures* of the Duke of Berry is an artistic treasure of French medieval manuscript illumination and a highlight of The Cloisters Collection of The Metropolitan Museum of Art in New York. The masterpiece was recently unbound for restoration, which offered us a unique opportunity to put on view all of its major miniatures in a single exhibition before it is reassembled.

This fiscal year, the Museum also launched a partnership with four Southern California museums that resulted in a virtual exhibition of paintings by Rembrandt van Rijn. A Web site titled *Rembrandt in Southern California* brings together 13 paintings by Rembrandt now in Southern California museums and was inspired by the long-term loan to the Getty of the artist’s exquisite *Portrait of a Girl Wearing a Gold-Trimmed Cloak* from a private collector. It also serves as a prelude to our major drawings show of works by Rembrandt and his pupils, which will be a highlight of fiscal year 2010.

**Education**

The Museum’s education department continued its commitment to offering a stimulating variety of programs for a wide range of audiences. Approximately 129,000 students visited our two sites with their teachers, and nearly 16,000 college and university students took part in facilitated and self-guided visits, an increase of 22 percent over the previous fiscal year.

This year, a new program at the Getty Villa highlighted our focus on object-based learning. In conjunction with the exhibition *Carvers and Collectors: The Lasting Allure of Ancient Gems*, visitors were provided an opportunity to handle replicas of ancient gems, facilitated by Museum educators, in the galleries. We also piloted a summer internship program at the Villa for teenagers ages 16 to 19, providing them with a unique, behind-the-scenes look at careers in museums and a better understanding of cultural stewardship issues. We were pleased to have the opportunity to speak to them.

In concert with the exhibition *Jo Ann Callis: Woman Twirling*, the department collaborated with photographer Jo Ann Callis and the nonprofit writing and tutoring center 826LA for this year’s Community Photoworks project. Students from Los Angeles High School met with Callis at the Getty Museum to discuss her work before being provided with cameras to capture images in their communities. The resulting photographs were exhibited at a cafe near their school.

For adults, a new lecture series was launched in June titled Getty Perspectives. As the first featured speakers, Bill Ivey, former chairman of the National Endowment for the Arts and team leader for arts and humanities in the Obama-Biden Transition Project, and cultural critic Lewis Hyde discussed cultural rights in the 21st century.
Bernini and the Birth of Baroque Portrait Sculpture featured 60 of the artist’s portrait sculptures, drawings, and paintings, as well as works by many of his contemporaries.

Agamemnon, this year’s production in the outdoor theater at the Getty Villa, featured Tyne Daly and Delroy Lindo. Photo: Craig Schwartz. (JPGT)

As a prelude to next year’s citywide Ring Festival, we partnered with LA Opera for a study day focusing on the visual art of medieval German manuscript illumination and the operas of Richard Wagner. The daylong event featured a lively discussion with LA Opera music director James Conlon.

In association with the Pompeii exhibition at the Los Angeles County Museum of Art (LACMA), which was curated by the Getty Museum’s Kenneth Lapatin, the Museum collaborated with LACMA on a two-day symposium at the Villa that explored the reception of Greek art in ancient Italy, linking both the exhibition and the Getty Research Institute’s scholar year theme on the display of art.

Finally, balancing fact and fiction was the theme for the second annual Villa Council-sponsored program, which featured Jonathan Stamp, historical consultant for HBO’s Rome, in conversation with journalist Patt Morrison, who once again ensured an informative and highly entertaining exchange.
Conservators work on the Statue of a God, which came to the Getty in over 150 pieces. This conservation project is just one manifestation of the Museum’s long-standing partnership with the Dresden State Art Collections.

Public Programs

The Museum drew some 72,000 visitors with its extensive schedule of concerts, family festivals, dance, theater, and film programs this year. The Villa’s outdoor theater production, Agamemnon, directed by Stephen Wadsworth and starring Tyne Daly and Delroy Lindo, was one of the most ambitious efforts undertaken to date, and the Villa Theater Lab continued to be popular with four sold-out productions.

Unforgettable Journeys was the theme for Selected Shorts, our annual collaboration with New York’s Symphony Space. This year’s series featured readings by Alec Baldwin, James Cromwell, Kate Burton, and Joe Mantegna, among others. Additionally, the Japanese lacquer and Carleton Watkins exhibitions inspired well-received film series at the Getty Center.

At the close of this fiscal year, the Museum’s performing arts department collaborated with the GRI and World Performance Project at Yale University on a newly commissioned performance piece by acclaimed dance and film pioneer Yvonne Rainer. Spiraling Down was performed to three sold-out audiences at downtown Los Angeles’ REDCAT in the Walt Disney Concert Hall.
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, 2008, and June 30, 2009

**DRAWINGS**

Jacob Adriaensz Backer (Dutch, 1608-1651)
* A Young Man with a Fur Hat Holding a Staff (recto); Study of the Head of a Man with a White Collar (verso), late 1640s
  
  Black and white chalk on blue paper; 30.1 x 20.3 cm (11 7/8 x 8 in.)
  
  2009.32

Carl Barth (German, 1787-1853)
* Portrait of Peter Hjort, ca. 1818-19
  
  Pencil on wove paper; 9.5 x 9.3 cm (3 3/4 x 3 11/16 in.)
  
  2009.10

Jan Berents (Dutch, ca. 1679-1733)
* Winter Landscape with Figures, ca. 1723
  
  Gouache on vellum, heightened with gold, laid down on panel; 8.3 x 14.8 cm (3 1/4 x 5 13/16 in.)
  
  2008.19

Thomas Shotter Boys (British, 1803-1874)
* A View of the Church of Our Lady of Hanswijk, Mechelen (Malines), Belgium, 1840
  
  Watercolor over pencil; 26 x 36.8 cm (10 1/4 x 14 1/2 in.)
  
  2008.46

Julius Schnorr von Carolsfeld (German, 1794-1872)
* Pen and brown ink, over pencil; 33.2 x 59.9 cm (13 1/4 x 23 9/16 in.)
  
  2009.14


Gustave Doré (French, 1832-1883)
* After the Shipwreck—Design for an Illustration of Coleridge’s *The Rime of the Ancient Mariner*, ca. 1875
  
  Gouache; 50.8 x 40.5 cm (20 x 15 15/16 in.)
  
  2008.30

Anton Joseph Draeger (German, 1794-1833)
* Saint Cecilia, 1822
  
  Pencil; 22.2 x 17.6 cm (8 3/4 x 6 15/16 in.)
  
  2009.40

Albert Dubois-Pillet (French, 1846-1890)
* The Banks of the Marne at Dawn, ca. 1888
  
  Watercolor over traces of black chalk; 15.8 x 22.2 cm (6 1/4 x 8 3/4 in.)
  
  2008.25

Aurore Dudevant (George Sand) (French, 1804-1876)
* A Volcano in Auvergne, 1874
  
  Watercolor; 11.4 x 15.2 cm (4 1/2 x 6 in.)
  
  2009.37

Thomas Ender (Austrian, 1793-1875)
* View of the Residence of Archduke Johann in Gastein Hot Springs, ca. 1829-32
  
  Watercolor over traces of pencil; 19 x 28.5 cm (7 1/2 x 11 1/4 in.)
  
  2009.30

Carl Philipp Fohr (German, 1795-1818)
* Ruin of the Tiefburg at Handschuchsheim, 1813/14
  
  Watercolor over pencil; 19.7 x 27.5 cm (7 3/4 x 10 13/16 in.)
  
  2009.29

Christian Gottlieb Hammer (German, 1779-1864)
* View of Dresden, 1810
  
  Watercolor over graphite; 50.5 x 74.6 cm (19 7/8 x 29 3/8 in.)
  
  2009.28

Joseph Anton Koch (German, 1768-1839)
* Landscape with Abraham and the Three Angels in the Valley of Mambre, 1842
  
  Pen and brown ink, brown wash, heightened with white gouache on reddish brown paper; 54 x 75 cm (21 1/4 x 29 1/2 in.)
  
  2009.8

Edward Lear (British, 1812-1888)
* Petra, April 14, 1858, 1858
  
  Pen and brown ink with watercolor and gouache on blue paper; 36.2 x 54 cm (14 1/4 x 21 1/4 in.)
  
  2008.45

Albert Lebourg (French, 1849-1928)
* Still Life With Candle, ca. 1867-70
  
  Charcoal heightened with white gouache; 30.5 x 23 cm (12 x 9 1/16 in.)
  
  2009.38

John Lin nell (British, 1792-1882)
* A Landscape in Snowdonia with a Tree in the Foreground, 1813
  
  Pencil and watercolor; 237 x 37.4 cm (9 5/16 x 14 3/4 in.)
  
  2008.26

Gerard van Nijmegen (Dutch, 1735-1808)
* A Design for a Title Page, 1801
  
  Pencil, pen and gray and brown ink, and gray wash; 38 x 27.4 cm (14 15/16 x 10 13/16 in.)
  
  2008.31

Ernst Ferdinand Oehme (German, 1797-1855)
* Rocky Outcropping (recto); Rocky Forest with Strollers (verso), ca. 1825
  
  Graphite and watercolor (recto); graphite (verso); 18.4 x 29.7 cm (7 1/4 x 11 1/16 in.)
  
  2009.27

Friederich Overbeck (German, 1789-1869)
* Head of a Man, ca. 1820-25
  
  Black chalk, white heightening on brownish laid paper; 22 x 16.5 cm (8 11/16 x 6 1/2 in.)
  
  2009.11
Friedrich Preller (German, 1804–1878)  
**Two Female Figures in Half-Length and a Study of a Hand,** 1861  
Graphite on white wove paper; 19.1 x 28.3 cm (7 1/2 x 11 1/8 in.)  
Gift of Thomas and Gianna Le Claire  
2009.22

Ludwig Richter (German, 1803–1884)  
**Spring Has Arrived,** 1870  
Watercolor, graphite, gouache and touches of red chalk; 20.4 x 16.7 cm (8 1/16 x 6 9/16 in.)  
2009.31

Auguste Rodin (French, 1840–1917)  
**Sphinx,** 1911–20  
Graphite on white wove paper; 19.1 x 28.3 cm (7 1/2 x 11 1/8 in.)  
2009.1

Abraham Rutgers (Dutch, 1632–1699)  
**A Street in Jisp on a Winter’s Day,** before 1664  
Pencil and watercolor; 23.5 x 29.2 cm (9 1/4 x 11 1/2 in.)  
2009.12

Carl Rottmann (German, 1797–1850)  
**The Ruins of the Imperial Palaces in Rome,** ca. 1831  
Pencil and watercolor; 48.7 x 32.4 cm (19 3/16 x 12 3/4 in.)  
2008.60

Wilhelm von Schadow (German, 1788–1862)  
**Joseph Wintergest in a Floor-Length Coat, Standing, with His Hands Placed on Top of One Another,** ca. 1811-13  
Graphite; 29.5 x 22 cm (11 5/8 x 8 11/16 in.)  
2009.9

Oswald Adalbert Sickert (British, 1828-1885)  
**Fourteen Scenes Related to the Tale of Tom Thumb,** ca. 1851  
Graphite on off-white, wove paper; 38.1 x 31.8 cm (15 x 12 1/2 in.)  
Gift of Thomas and Gianna Le Claire  
2009.21

Jacob van Strij (Dutch, 1756-1815)  
**Landscape with Cattle, Sheep, and Herders,** ca. 1800-10  
Pencil, pen and black ink, and wash; 35 x 47 cm (13 3/4 x 18 1/2 in.)  
2008.61

Johann Heinrich Wilhelm Tischbein (German, 1751-1829)  
**Portrait of Antonio Canova,** 1787  
Black chalk; 23.5 x 19 cm (9 1/4 x 7 1/2 in.)  
2008.47

Cornelis Troost (Dutch, 1696-1750)  
**Sinterklaas: A Mother Showing Her Weeping Son His Shoe of Switches,** mid-18th century  
Black chalk and gray wash, heightened with white on gray-brown paper; 39.2 x 23.6 cm (15 7/16 x 9 5/16 in.)  
2008.33

Unknown (Bolognese School)  
**Seven Men on the Gallows,** ca. 1630  
Pen and brown ink over black chalk; 18.7 x 26 cm (7 3/8 x 10 1/4 in.)  
2008.24

**MANUSCRIPTS**

Lieven van Lathem (Flemish, ca. 1430-1493)  
**Miracle of the Adulterous Woman’s Repentance,** leaf from *Les Miracles de Nostre Dame of Philip the Good,* ca. 1460  
Tempora colors and gold paint on parchment; 13.2 x 17.8 cm (5 3/16 x 7 in.)  
2009.41

Nuremberg School  
**Rainerius de Pisis, Pantheologia, Two Volumes,**  
Printed by Anton Koberger, 1474  
Ink printed on paper; 49.2 x 34.3 cm (19 3/8 x 13 1/2 in)  
2009.1

**PAINTINGS**

Guido Cagnacci (Italian, 1601-1663)  
**David with the Head of Goliath,** ca. 1645-50  
Oil on canvas; 108 x 85.7 cm (42 1/2 x 33 3/4 in.)  
2008.43

Gerard Hoet (Dutch, 1648-1733)  
**The Death of Cleopatra,** ca. 1700-10  
Oil on canvas; 57.8 x 69.9 cm (22 3/4 x 27 1/2 in.)  
2009.24

Jean-Charles-Joseph Rémond (French, 1795-1875)  
**Mountain Landscape with Road to Naples,** 1821-25  
Oil on canvas; 54.6 x 75.6 cm (21 1/2 x 29 3/4 in.)  
Gift of Fern and George Wachter in honor of Scott Schaefer  
2008.44

Roelantd Savery (Flemish, 1576-1639)  
**Landscape with the Temptation of Saint Anthony,** ca. 1617  
Oil on panel; 48.7 x 94 cm (19 3/16 x 37 in.)  
2008.79

**PHOTOGRAPHS**

George Arcus (American, active 1940s)  
**Disturbing Encounter,** 1940s  
Bromide print; 50.8 x 40.6 cm (20 x 16 in.)  
2008.12

Sarah Crowner (American, b. 1970)  
**Early American—Still Life with Steak,** 2008  
Chromogenic print; 50.8 x 61 cm (20 x 24 in.)  
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum  
2009.78

Eileen Cowin (American, b. 1947)  
**Two photographs,** 1970-91  
Gelatin silver prints  
Gift of Dan and Jeanne Fauci  
2008.82

The J. Paul Getty Museum
Judy Dater (American, b. 1941)
Eight photographs, 1964–81
Gelatin silver prints
Gift of Jack von Euw in honor of Lillian Lichtenfeld
2008.69

Lala Deen Dayal (Indian, 1844–1910)
Views of H. H. the Nizam’s Dominions. Hyderabad (Deccan), 1889
Silver bromide print; 48.9 x 36.5 cm (19 1/4 x 14 3/8 in.)
Gift in memory of Marie McNabola and Irene Peters
2008.78

Joe Deal (American, b. 1947)
Ten photographs, 1974–80
Gelatin silver prints
Gift of Nancy Goliger and Bruce Berman
2008.81

Lorikeet with Green Cloth, 2008.81
Marian Drew (Australian, b. 1960)
2008.81
Gift of Nancy Goliger and Bruce Berman
2008.81

Marian Drew (Australian, b. 1960)
Lorikeet with Green Cloth, 2006
Digital pigment print; 73 x 90.2 cm (28 3/4 x 35 1/2 in.)
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2009.44

Alfred Eisenstaedt (American, b. 1898-1995)
Nineteen photographs, 1936–81
Gelatin silver prints
Gift of Nina and Leo Pircher
2008.48

Judy Fiskin (American, b. 1945)
Untitled, 1985–86
Gelatin silver print; 20.5 x 14.6 cm (8 1/16 x 5 3/4 in.)
Gift of Dan and Jeanne Fauci
2008.83

G.R. Fardon (British, 1807–1886)
Battery Street, ca. 1856
Salt print; 20.6 x 25.3 cm (8 1/8 x 9 15/16 in.)
Gift of Hans P. Kraus, Jr.
2008.55

G.R. Fardon (British, 1807–1886)
California Street, ca. 1856
Salt print; 20.6 x 25.3 cm (8 1/8 x 9 15/16 in.)
Gift of Fraenkel Gallery, San Francisco
2008.54

G.R. Fardon (British, 1807–1886)
Three photographs, ca. 1856
Salt prints
2009.43

Judy Fiskin (American, b. 1945)
Fifteen photographs and one video, 1973–2006
Gelatin silver prints and DVD
2008.36

Bianca Fonti (American?, active ca. 1920)
Possibly Countess Tamara de Svirsksy, ca. 1920
Gelatin silver print; 23.8 x 15.6 cm (9 3/8 x 6 1/8 in.)
Gift of Laurent Schwaar
2008.85

Forty-one photographs, 1962–65
Gelatin silver prints
2008.62

Twenty-four photographs, 1964–81
Fluxus Artist, 1977
Gelatin silver prints
Gift of Donald and Grace Blumberg
2009.3

Robert Heinecken (American, 1931–2006)
Four photographs, 1964–70
Gelatin silver prints
2009.16

Florence Henri (American, 1893-1982)
[Portrait of Sonia Delaunay], 1931
Gelatin silver print; 54.1 x 37 cm (21 5/16 x 14 9/16 in.)
2009.45

Graciela Iturbide (Mexican, b. 1942)
Eight photographs, 1974–2005
Gelatin silver and chromogenic (monochromatic) prints
Gift of Daniel Greenberg and Susan Steinhauser
2008.87

André Kertész (American, b. Hungary 1894–1985)
Two photographs, 1961–65
Gelatin silver prints
Gift of Leslie, Judith, and Gabrielle Schreyer
2008.71

Justin Kimball (American, b. 1961)
Five photographs, 2001
Gelatin silver prints
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2008.56

Sung Soo Koo (South Korean, b. 1970)
Three photographs, 2001
Gelatin silver prints
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2008.49

Laura Letinsky (Canadian, b. 1962)
Chromogenic print; 63.5 x 77.5 cm (25 x 30 1/2 in.)
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2009.79

Jeff Chien-Hsing Liao (Taiwanese, b. 1977)
Twelve photographs, 2004–8
Inkjet prints
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2009.7

Richard C. Miller (American, b. 1912)
Three photographs, 1940–43
Carbro prints
2008.38

The J. Paul Getty Museum
Three photographs, 1939–49
Carbro prints
Gift of The Miller Family Trust
2008.63

Ryuji Miyamoto (Japanese, b. 1947)
Twelve photographs, 1985–95
Gelatin silver prints
2009.35

Yasumasa Morimura (Japanese, b. 1951)
Daughter of Art History, Maja C, 1990
Chromogenic print; 261.6 x 129.5 cm (103 x 51 in.)
Gift of LA Louver, Venice, California, in memory of Werner Scharff
2008.66

Yasumasa Morimura (Japanese, b. 1951)
Fourteen photographs,
2008.56
Dye diffusion prints
Three photographs,
2009.56
Chromogenic prints with transparent acrylic

Daughter of Art History, Maja C, 1990
Chromogenic print; 261.6 x 129.5 cm (103 x 51 in.)
Gift of LA Louver, Venice, California, in memory of Werner Scharff
2008.66

Yasumasa Morimura (Japanese, b. 1951)
Two photographs,
2008.52
Gelatin silver prints
Yasumasa Morimura (Japanese, b. 1951)
2009.35
Gelatin silver prints
2009.33

Tomoko Sawada (Japanese, b. 1977)
ID 400 Project, #201–300, 1998
Gelatin silver print; 121.6 x 94.6 cm (47 7/8 x 39 1/8 in.)
2008.42

Tomoko Sawada (Japanese, b. 1977)
School Days/E, 2004
Chromogenic print; 193.1 x 241.4 cm (7 1/2 x 9 1/2 in.)
2009.47

Toshio Shibata (Japanese, b. 1949)
Three photographs, 1983–96
Gelatin silver prints
Gift of Dr. and Mrs. John V. Knaus
2008.67

Osamu Shiihara (Japanese, 1905–1974)
Kraftwerk Bexbach, 1984
Chromogenic color prints
Three photographs, 1980–85
2008.41

Kraftwerk Bexbach, 1984
Chromogenic color prints

Osamu Shiihara (Japanese, 1905–1974)
Three photographs, 1930s
Gelatin silver prints
2009.48

Taryn Simon (American, b. 1975)
Three photographs, ca. 2005–7
Chromogenic color prints
2009.26

Otto Steinert (German, 1915–1978)
Kraftwerk Bexbach, 1953
Gelatin silver print; 54.8 x 64.8 cm (21 9/16 x 25 1/2 in.)
Purchased with funds provided by the Photographs Council of the J. Paul Getty Museum
2009.39

Issei Suda (Japanese, b. 1940)
Ginza, Chuo-ku, Tokyo, 1984
Gelatin silver print; 25.3 x 24.8 cm (9 7/8 x 9 3/4 in.)
2009.42

Issei Suda (Japanese, b. 1940)
Sixteen photographs, 1974–85
Gelatin silver prints
2008.51

Unknown, Attributed to Carleton Watkins
(American, 1829–1916)
Engineering Camp, Copiapo, Chile, ca. 1852–55
Daguerreotype; 10.8 x 14 cm (4 1/4 x 5 1/2 in.)
2008.28

Issei Suda (Japanese, b. 1940)
Sixteen photographs, 1974–85
Gelatin silver prints
2008.51

Unknown, Attributed to Carleton Watkins
(American, 1829–1916)
Untitled [Valparaiso, Chile], ca. 1852
Daguerreotype; 16.5 x 21.6 cm (6 1/2 x 8 1/2 in.)
2008.29

Carrie Mae Weems (American, b. 1953)
Eight photographs, 1995
Monochromatic C-prints, with sandblasted text on framing glass
Gift of Daniel Greenberg and Susan Steinhauser
2008.86

Jack Welpott (American, 1923–2007)
Twenty-eight photographs, 1950–86
Gelatin silver, Polaroid, and carbro prints
2008.53

Jack Welpott (American, 1923–2007)
Twenty photographs, 1963–96
Gelatin silver prints
Gift of Jack Welpott Legacy Trust
2008.68

Bruce Wrighton (American, 1950–1988)
Six photographs, ca. 1987
Chromogenic prints
2008.37

Kansuke Yamamoto (Japanese, 1914–1987)
Twenty photographs, 1930–83
Gelatin silver and chromogenic prints
2009.17

Liu Zheng (Chinese, b. 1969)
Writing stand (Gradin), 2003
Bronze
Pair of bronzes, 1722–24
Bronze
2008.41

Unknown (French)
Writing stand (Gradin), ca. 1692–1700
Oak and walnut veneered with brass, copper, silver, ebony, painted horn (some laid on gold foil), mother-of-pearl, and tortoiseshell; silvered-bronze mounts; silk velvet; 19.1 x 84.5 x 19.1 cm (7 1/2 x 33 1/4 x 7 1/2 in.)
2009.6

The J. Paul Getty Museum

In Focus: The Portrait
January 27–June 14, 2009

Drawn exclusively from the Getty Museum’s photographs collection, this exhibition presented the evolution of the genre from commissioned portraits to intimate views as well as those reflecting social concerns. Works by such photographers as Félix Nadar, Edward Steichen, Walker Evans, and Nan Goldin were included.

La Roldana’s Saint Ginés: The Making of a Polychrome Sculpture

Opened February 17, 2009

Luisa Roldán, affectionately known as La Roldana, was one of the most celebrated and prolific sculptors of the Baroque period. This intimate exhibition introduces visitors to La Roldana, whose artistic superiority catapulted her to fame at the Spanish royal court in an otherwise male-dominated profession. With her polychrome sculpture Saint Ginés de La Jara from the Getty Museum’s collection as a focal point, this exhibition explores the artist’s life, artistic achievement, and the multifaceted process used to create masterfully lifelike polychrome sculpture.

Opening at the Getty Center between July 1, 2008, and June 30, 2009

Bernini and the Birth of Baroque Portrait Sculpture
August 5–October 26, 2008

Gian Lorenzo Bernini and his contemporaries in Rome transformed the portrait bust into a groundbreaking art form. Celebrating Baroque sculpture, paintings, and drawings, this major international loan exhibition brought together nearly 60 works from both public and private collections, including objects never before seen together. Bernini and the Birth of Baroque Portrait Sculpture was co-organized by the J. Paul Getty Museum and the National Gallery of Canada, Ottawa.

Faces of Power and Piety: Medieval Portraiture
August 12–October 26, 2008

Portraiture in illuminated manuscripts developed from the highly stylized portrayals of the early Middle Ages to the late medieval emergence of recognizable portraits. This exhibition explored both historical portraits of people from the past—including religious figures, authors, and artists—and portraits of living individuals, usually the owner or donor of a book.

In Focus: The Landscape
August 26, 2008–January 11, 2009

Like painters and draftsmen before them, photographers turned to the landscape as a source of inspiration after the invention of the medium was announced in 1839. Since then, changing artistic movements and continual technical advancements have provided opportunities for camera artists to approach the subject in diverse and imaginative ways. This exhibition, drawn exclusively from the Getty’s collection, brought together works by more than 25 innovative photographers who have left their mark on the history of the genre.

A Light Touch: Exploring Humor in Drawing
September 23–December 7, 2008

As a result of its immediacy, drawing has for centuries been used to lampoon human character, ridicule physical characteristics, and satirize behavior. This exhibition included works by Leonardo da Vinci, Urs Graf, Giambattista Tiepolo, Francisco de Goya, Thomas Rowlandson, and Pierre Bonnard, and explored brands of humor from wicked caricatures to wry observations of social injustice.

Drawing the Classical Figure
December 23, 2008–March 8, 2009

Examining drawings from the 1300s to the 1800s, this survey showed how the rediscovery of classical sculpture influenced the ways in which artists rendered the human form. A selection of Italian, Flemish, Dutch, Swiss, French, and British drawings illustrated the powerful aesthetic, philosophical, and political forces that informed the representation of the classical figure.

Captured Emotions: Baroque Painting
in Bologna, 1575–1725
December 16, 2008–May 3, 2009

This exhibition told the extraordinary story of the Carracci family and their followers, who reinvigorated the art of painting with tremendous energy and vitality in the late 16th century. It was co-organized by the J. Paul Getty Museum and the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, one of the world’s premier collections of old master paintings, which lent 27 paintings—most never before seen in North America—to the Getty for this presentation, which also included loans from Southern California collections.

The exhibition Dialogue among Giants: Carleton Watkins and the Rise of Photography in California explored brands of humor from wicked caricatures to wry observations of social injustice.

The Belles Heures of the Duke of Berry
November 18, 2008–February 8, 2009

The Belles Heures of John, duke of Berry, is one of the most beloved and sumptuous books of the Middle Ages. Painted by the Limbourg brothers when the art of manuscript illumination in France reached new heights of elegance and sophistication, the book of hours, in The Cloisters Collection, The Metropolitan Museum of Art, was presented with its individual leaves unbound. The resulting display offered a once-in-a-lifetime opportunity for the visitor to “walk through” the book to view all its major miniatures, a unique gallery of paintings of sublime beauty.

December 16, 2008–May 3, 2009

This exhibition told the extraordinary story of the Carracci family and their followers, who reinvigorated the art of painting with tremendous energy and vitality in the late 16th century. It was co-organized by the J. Paul Getty Museum and the Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, one of the world’s premier collections of old master paintings, which lent 27 paintings—most never before seen in North America—to the Getty for this presentation, which also included loans from Southern California collections.

Drawing the Classical Figure
December 23, 2008–March 8, 2009

Examining drawings from the 1300s to the 1800s, this survey showed how the rediscovery of classical sculpture influenced the ways in which artists rendered the human form. A selection of Italian, Flemish, Dutch, Swiss, French, and British drawings illustrated the powerful aesthetic, philosophical, and political forces that informed the representation of the classical figure.

In Focus: The Portrait
January 27–June 14, 2009

Drawn exclusively from the Getty Museum’s photographs collection, this exhibition presented the evolution of the genre from commissioned portraits to intimate views as well as those reflecting social concerns. Works by such photographers as Félix Nadar, Edward Steichen, Walker Evans, and Nan Goldin were included.

La Roldana’s Saint Ginés: The Making of a Polychrome Sculpture

Opened February 17, 2009

Luisa Roldán, affectionately known as La Roldana, was one of the most celebrated and prolific sculptors of the Baroque period. This intimate exhibition introduces visitors to La Roldana, whose artistic superiority catapulted her to fame at the Spanish royal court in an otherwise male-dominated profession. With her polychrome sculpture Saint Ginés de La Jara from the Getty Museum’s collection as a focal point, this exhibition explores the artist’s life, artistic achievement, and the multifaceted process used to create masterfully lifelike polychrome sculpture.
German and Central European Manuscript Illumination
February 24–August 16, 2009
Highlighting masterworks from the Ottonian, Romanesque, and Gothic periods, this exhibition featured manuscripts and leaves from the Museum’s holdings of German and central European illumination. Illustrating the achievement of one of the greatest epochs of German and central European art, the selections showed how manuscript illumination continued to flourish even after the invention of the printed book in the 1400s.

Tales in Sprinkled Gold: Japanese Lacquer for European Collectors
March 3–July 5, 2009
The Mazarin Chest and the Van Diemen Box (now in the collection of Japanese art at London’s Victoria and Albert Museum) were made in about 1635 for European patrons. These beautiful and important examples of Japanese export lacquer were the centerpiece of this exhibition, which also included a selection of lacquer objects that provided history and context. Tales in Sprinkled Gold marked the completion of a major research and conservation project on the Mazarin Chest that was partially funded by the Getty Foundation.

Taking Shape: Finding Sculpture in the Decorative Arts
March 31–July 5, 2009
Focusing on the sculptural aspects of the decorative arts, this exhibition explored the rich plasticity of objects intended for functional or ceremonial use. In addition to sculpture, it showcased astonishingly inventive works of art, such as furniture, light fixtures, and accessories for the hearth from the Getty Museum and the Temple Newsam House, a historic country house near Leeds, England. The exhibition was co-organized by the J. Paul Getty Museum and the Henry Moore Institute, Leeds.

Made for Manufacture
March 31–July 5, 2009
This exhibition was comprised of drawings for three-dimensional objects to be made in a variety of media, including metal, wood, glass, ceramic, and stone, with particular attention paid to how the form of a design reflects an object’s function and how two-dimensional drawings were transferred to three-dimensional works of art.

Paul Outerbridge: Command Performance
March 31–August 9, 2009
Paul Outerbridge, Jr. burst onto the New York art scene in the early 1920s with photographs that were visually fresh and decidedly Modernist. He applied his talent for the formal arrangement of objects to the commercial world and was visionary for his use of color. This exhibition brought together nearly 100 photographs from all periods of Outerbridge’s career.

Jo Ann Callis: Woman Twirling
March 31–August 9, 2009
Over the past 30 years, Jo Ann Callis has drawn inspiration and imagery from the best of Los Angeles’ traditions in film, fashion, and design in constructing photographs. Fabricated tableaux of the 1980s and 1990s dominated this photographs exhibition selected from the Getty’s holdings, gifts from the photographer Gay Block, and the artist’s own archive.

Temptation and Salvation: The Psalms of King David
June 9–August 16, 2009
The 150 Psalms of the Bible played a central role in Christian religious life throughout the Middle Ages, their elusive poetry attracting both written interpretation and painted decoration. This exhibition celebrated the importance of the Psalms in medieval devotion and revealed the splendor and variety of the illumination developed to accompany them.

Foundry to Finish: The Making of a Bronze Sculpture
Opened June 23, 2009
This didactic exhibition presented a rare look at how bronze sculpture is born. Visitors explored a process called direct lost-wax casting—a method that yields a single, unique bronze cast of an artist’s original clay-and-wax model. Thirteen step-by-step models illustrated the sculpting and casting process. Through X-rayographs, visitors even got a glimpse inside an original sculpture to see firsthand evidence of how the bronze was cast.

In Focus: Making a Scene
June 30–October 18, 2009
Photography, despite its association with truth, has been used to create fiction throughout its history. Drawing inspiration from art, literature, and cinema, this exhibition of photographs from the Getty’s collection included early daguerreotypes, bromoil, and platinum prints as well as contemporary Polaroids and chromogenic prints.

Cast in Bronze: French Sculpture from Renaissance to Revolution
June 30–September 27, 2009
Cast in Bronze was the first comprehensive exhibition on the spectacular art of French bronze sculpture—described as “among the most splendid manifestations of artistic genius in France”—from its beginnings during the Renaissance until the end of the ancien régime. Co-organized by the J. Paul Getty Museum, the Musée du Louvre, and The Metropolitan Museum of Art, Cast in Bronze reflected the latest scholarship on the subject.

Opening at the Getty Villa between July 1, 2008, and June 30, 2009

Grecian Taste and Roman Spirit: The Society of Dilettanti
August 7–October 27, 2008
The Society of Dilettanti was founded in 1734 in London as a dining club for British gentlemen who had made the grand tour. Notorious revelers and wits, this close-knit circle of aristocratic patrons, antiquarians, artists, and architects transformed the study of classical art from a matter of private delight into one of public consequence. This exhibition presented portraits, sculptures, drawings, and rare books that illuminate the society’s first 100 years.

Jim Dine: Poet Singing (The Flowering Sheets)
October 30, 2008–February 9, 2009
This exhibition presented new works and poetry by Jim Dine based on ancient Greek sculptures in the Museum’s collection. The first contemporary art project at the Getty Villa, this installation illustrated the continuing influence of antiquity on living artists.

Reconstructing Identity: A Statue of a God from Dresden
December 18, 2008–June 1, 2009
This exhibition examined the restoration history of a Roman statue from the Dresden State Art Collections. Since its discovery in the 1600s, the figure has been successively restored as Alexander the Great, Bacchus, and Antinous in the guise of the wine god. Damaged in World War II, the sculpture was recently reassembled by Getty and Dresden conservators.

The Getty Commodus: Roman Portraits and Modern Copies
December 18, 2008–June 1, 2009
The Getty’s marble bust of the Roman emperor Commodus was acquired in 1992 as an Italian work of the 1500s, but specialists later proposed that it may be from the second century a.d. Putting the object in context with Roman portraits and modern copies from the Mannerist and Neoclassical periods, this exhibition showed how curators and conservators have determined the sculpture’s date.

Fragment to Vase: Approaches to Ceramic Restoration
December 18, 2008–June 1, 2009
Exploring contemporary issues in vase restoration, this exhibition provided a behind-the-scenes look at how Getty conservators assemble ancient pottery fragments into understandable forms. It illustrated how technical innovations, scholarly contributions, and aesthetic choices combine to reveal the original design and iconography of ceramic masterpieces.

Carvers and Collectors: The Lasting Allure of Ancient Gems
March 19–September 7, 2009
This exhibition brought together remarkable intaglios and cameos carved by ancient master engravers along with some of the outstanding works by modern carvers that they have inspired. The gems were displayed together with material from later periods—illuminated manuscripts, rare engravings from early catalogues, cabinets designed to house collections of gems, and other works of art in diverse media to illustrate the lasting allure of these masterpieces in miniature.
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.

2008–9 Museum Guest Scholars

Bodnár, Szilvia. Museum of Fine Arts, Budapest, Hungary. Work on her full critical catalogue of the 15th–16th century German drawings in the Museum of Fine Arts, Budapest. This catalogue will study around 450 drawings, including important groups of drawings by Augustin Hirschvogel and Hans Hoffmann.

Holcombe, Melanie. The Metropolitan Museum of Art, New York, New York. Conduct research and complete the catalogue for a major international loan exhibition on medieval drawing: Pen and Parchment: The Art of Drawing in the Middle Ages (held at The Metropolitan Museum in 2009). The first exhibition to examine the achievements of the medieval draftsman, it aims to explore the aesthetics, uses, and techniques of medieval drawings.


Longstaffe-Gowan, Todd. Independent landscape architect and historian, London, England. Research for his forthcoming book on the evolution of the London square. His project explored an important and sustained cross-cultural exchange in the visual arts between Britain and the continent—namely the development of an urban planning device which has at its center a garden area reserved for the tenants of the surrounding houses.

Penichon, Sylvie. Amon Carter Museum of Art, Fort Worth, Texas. Preparation of a manuscript for a publication on the care and identification of 20th-century color photographic prints. Topics include history of the processes, characteristics of materials, common deterioration mechanisms, identification, and storage and care guidelines.

Schultz, Sarah. Walker Art Center, Minneapolis, Minnesota. Research to create an expanded paradigm for experience/interpretation as a holistic practice and function across the art museum. Her research explored new ways to articulate an integrated experience and interpretive plan for the Walker Art Center.

Von Dewitz, Bodo. Museum Ludwig, Cologne, Germany. Project “Bohemians” explored the construction of the image of the artist in photographic portraiture from the 19th century forward, with emphasis on the evolution of the artist’s image from the notion of the bohemian as described in literature of the period.
# J. Paul Getty Museum Councils

For July 1, 2008, through June 30, 2009

## 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
- Thomas S. Kaplan
- Richard Kelton
- Joanne C. Kozberg
- Herbert L. Lucas, Jr.
- Tania N. Norris
- Lynda Resnick
- Stewart A. Resnick
- Gayle Garner Roski
- Anne F. Rothenberg
- Melvin R. Seiden
- Mark S. Siegel
- Louis Stern
- John A. Sturgeon
- Peter J. Taylor
- George Wachter
- Malcolm H. Wiener

## Photographs Council

- Susan Steinhauser, Chair (2007-9)
- Robert Weingarten, Chair (2009-11)
- Doug and Dale Anderson
- Denise Bethel
- Michael and Sharon Blasgen
- Louise Henry Bryson
- William Carter
- Anne Cohen
- Jan and Trish de Bont
- Nancy Dubois
- David Fahey
- Harriett and Richard Gold
- Dan Greenberg
- Manfred Heiting
- Willard and Gloria Huyck
- Jean McCusker
- Marjorie Ormont
- Leo and Nina Pircher
- Stephen Purvis and Devon Susholtz
- Richard and Strawn Rosenthal
- Paul Sack
- Dan and Mary Solomon
- Alessandro Uzelli
- Larry Warsh
- Michael and Jane Wilson
- Bruce and Susan Worster

## Villa Council

- David Alexander, Chair
- Patricia R. Anawalt
- John H. Biggs
- John F. Cooke
- Lloyd E. Cotsen
- Hanita E. Dechter
- Sandra A. Ell
- Robert F. Erburu
- Harriett F. Gold
- Barbara Poe Levee
- Lawrence R. McNamee
- Tania N. Norris
- Sol Rabin
- Mark Siegel
- Jorge Silvetti
- Luanne Wells
- Malcolm H. Wiener
- Harold M. Williams
For July 1, 2008, through June 30, 2009

DONORS

Jon Landau
The Wells Family

PATRONS

American Honda Motor Corporation, Inc.
Associations for Financial Professionals
The Boeing Company
Coldwell Banker Residential Brokerage
Klee, Tuchin, Bogdanoff & Stern, LLP
LRN Corporation
Northern Trust
Skadden, Arps, Slate, Meagher & Flom, LLP
Sony Imageworks (IPAX)
Systems Technology Associates, Inc.
Univision

SPONSORS

Istituto Italiano di Cultura, Los Angeles
Japan Foundation, Los Angeles
For July 1, 2008, through June 30, 2009

**DOCENTS**

<table>
<thead>
<tr>
<th>Meghan Adamovic</th>
<th>Jacque Adams</th>
<th>Nancy Adams</th>
<th>Jim Agee</th>
<th>Elena Alcalay</th>
<th>Ruthanne Allton</th>
<th>Dawn Amenta-Roth</th>
<th>Jan Ames</th>
<th>Patti Amstutz</th>
<th>Estelle Anshen</th>
<th>Ashley Armstrong</th>
<th>Claire Atcheson</th>
<th>Dina Azarkan</th>
<th>Eva Barcia</th>
<th>Carlos Bas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colleen Conway</td>
<td>Judy Collins</td>
<td>Bonnie Coleman</td>
<td>Victoria Cody</td>
<td>Helen Christman</td>
<td>Fran Christiansen</td>
<td>Ann Chen</td>
<td>Linda Chaussee</td>
<td>Diana Chang</td>
<td>Beatrice Casini</td>
<td>Carla Casilli</td>
<td>Paula Carroll</td>
<td>Catherine Caron</td>
<td>Marguerite Campbell</td>
<td>Bill Campbell</td>
</tr>
<tr>
<td>Beatrice Casini</td>
<td>Carla Casilli</td>
<td>Paula Carroll</td>
<td>Catherine Caron</td>
<td>Marguerite Campbell</td>
<td>Bill Campbell</td>
<td>Barbara Bernstien</td>
<td>Valerie Bernstien</td>
<td>Ranjit Bhatia</td>
<td>Beverly Bierer</td>
<td>Ana Bonilla</td>
<td>Catherine Branchey</td>
<td>Connie Bright</td>
<td>Joan Brown</td>
<td>Ronna Brown</td>
</tr>
<tr>
<td>Jean Enns</td>
<td>Marianne Escaron</td>
<td>Pierre Escaron</td>
<td>Sharleen May Eusebio</td>
<td>Tanya Estuhot</td>
<td>Sue Fado</td>
<td>Shiao-Ying Fang</td>
<td>Debra Farra</td>
<td>Beryl Feller</td>
<td>Sally Fick</td>
<td>Mary Finnin</td>
<td>Karin Fintzy</td>
<td>Elaine Fisher</td>
<td>Howard Fox</td>
<td>Sean Fox</td>
</tr>
<tr>
<td>Antonio Galvan</td>
<td>Gail Geppert</td>
<td>Glen Gessford</td>
<td>Ronald Getty</td>
<td>John Godwin</td>
<td>Sylvia Godwin</td>
<td>Patricia Goldberg</td>
<td>Carol Goldstein</td>
<td>Darlene Grant</td>
<td>Ana Greenberg</td>
<td>Marilyn Greenberg</td>
<td>Diana Greene</td>
<td>Jerriann Griffith</td>
<td>Cindy Gross</td>
<td>Leonie Gross</td>
</tr>
<tr>
<td>Terry Haljum</td>
<td>Beverly Hall</td>
<td>Les Hanson</td>
<td>Daniel Harkins</td>
<td>Charles Harris</td>
<td>Ellen Hart</td>
<td>Stephanie Hart</td>
<td>Clara Hartman</td>
<td>Phyllis Hartman</td>
<td>Peggy Hayek</td>
<td>Jo Hearn</td>
<td>Bonnie Hecht</td>
<td>Jessica Hendra</td>
<td>Diana Hiatt-Michael</td>
<td>Janet Holmes</td>
</tr>
<tr>
<td>Lucie Hostalek</td>
<td>Carol Howard</td>
<td>Marilyn Howlett</td>
<td>Janet Hunt</td>
<td>Karen Hurwitz</td>
<td>Betty Hyatt</td>
<td>Myra Iosy</td>
<td>Paul Iyer</td>
<td>Jamie Jackson</td>
<td>Mary Ann Jackson</td>
<td>Jody Jacobson Wedret</td>
<td>Sanford Jacquard</td>
<td>Cleon Janos</td>
<td>Georrianna Johnson</td>
<td>Yoon Kalm</td>
</tr>
<tr>
<td>Gerrie Kahn</td>
<td>William Kahn</td>
<td>Patricia Keane</td>
<td>Catherine Kelly</td>
<td>Alden Kirkman</td>
<td>Diane Knechtli</td>
<td>Mark Kreher</td>
<td>Josee Kubiak</td>
<td>Rose Kuwaja</td>
<td>Adam Kulbersh</td>
<td>Suzanne Kush</td>
<td>Angela Lage</td>
<td>Norma Landau</td>
<td>David Leach</td>
<td>Fermin Xavier Leal</td>
</tr>
<tr>
<td>Gloria Lee</td>
<td>Mary Leiter</td>
<td>Lorrie Levin</td>
<td>Dolores LeVine</td>
<td>Murray Levy</td>
<td>George Lewicki</td>
<td>Kathryn Lewicki</td>
<td>Ginny Lieberman</td>
<td>Nancy Litter</td>
<td>Maria Loveless</td>
<td>Elizabeth MacDonald</td>
<td>Shirley Macy</td>
<td>Edward Makasjian</td>
<td>Celeste Malott</td>
<td>Allegra Mancuso</td>
</tr>
<tr>
<td>Barbacar Mannis</td>
<td>Barbara Marcus</td>
<td>Barbara Marino</td>
<td>Beryl Markiles</td>
<td>Mary Marlow</td>
<td>Marian Martin</td>
<td>Joanne Martinez</td>
<td>Kaz Matamura</td>
<td>Jane McConnell</td>
<td>Celia McDonald</td>
<td>Lila McElroy</td>
<td>Christa McLell</td>
<td>Claudia Medi-Rilling</td>
<td>Rubina Megji</td>
<td>Zarine Metre</td>
</tr>
<tr>
<td>Marian Miller</td>
<td>Norma Morales</td>
<td>Ray Morse</td>
<td>Elizabeth Mullan</td>
<td>Kerry Myerson</td>
<td>Robert Nagayama</td>
<td>Ellen Nakamura</td>
<td>Arthur Naselos</td>
<td>Steven Negri</td>
<td>Buritt Newton</td>
<td>Terri Niwayama</td>
<td>Kate Oakland</td>
<td>Nancy Obar</td>
<td>Dianne Opp</td>
<td>Betty Orr</td>
</tr>
<tr>
<td>Steven Ort</td>
<td>Cynthia O'Shea</td>
<td>Judith Palm</td>
<td>Rhonda Pardridge</td>
<td>Sylvia Perea</td>
<td>Lucille Petersen</td>
<td>Sylvia Pinter</td>
<td>Sandra Reiner</td>
<td>Kathy Renger</td>
<td>Betty Richardson</td>
<td>Carolyn Richardson</td>
<td>Vicki Richardson</td>
<td>Carmen Rivera-Mann</td>
<td>Mandy Robinson</td>
<td>Robert Robinson</td>
</tr>
<tr>
<td>Sheryl Simon</td>
<td>Sandra Singer</td>
<td>Sharon Skinner</td>
<td>Joanne Sletter</td>
<td>Margaret Smith</td>
<td>Mieko Solari</td>
<td>Sharon Solimine</td>
<td>Sylvia Sosnow</td>
<td>Anne Spackman</td>
<td>Johanna Spira</td>
<td>Sigrid Siegelmaier</td>
<td>Timothy Sullivan</td>
<td>Jackie Sutton</td>
<td>Debra Tash</td>
<td>Hrach Tavetian</td>
</tr>
<tr>
<td>Karen Taylor</td>
<td>Charles Telaliant</td>
<td>George Terrell</td>
<td>Mary Tharoa</td>
<td>Anke Thiel</td>
<td>Sandra Thomas</td>
<td>Michael Timmons</td>
<td>Lee Tirc</td>
<td>Robin Trento</td>
<td>Nicky Truong</td>
<td>Leni Tward</td>
<td>Arlene Vaillancourt</td>
<td>Carolina Valencia</td>
<td>Clare Ann Van Vorst</td>
<td></td>
</tr>
<tr>
<td>Christine VanScoy</td>
<td>Leila Visram</td>
<td>Meredeth Vogler</td>
<td>Ursula Von Der Ohe</td>
<td>Mary Vourgourakis</td>
<td>Vicki Wagner</td>
<td>Gail Weintraub</td>
<td>Paula Weiser</td>
<td>Linda Weiss</td>
<td>Marilyn Weiss</td>
<td>Fritzie Wernig</td>
<td>Linda Westervelt</td>
<td>Anita Wexler</td>
<td>Wendy Wharton</td>
<td></td>
</tr>
<tr>
<td>Berenice Wilkinson</td>
<td>Judith Willis</td>
<td>Joan Wilms</td>
<td>Barbara Wing</td>
<td>Cheryl Winthrop</td>
<td>Monica Wolfe</td>
<td>Ann Woolridge</td>
<td>Gerrard Wunder</td>
<td>Ruth Wyle</td>
<td>Grace Yeh</td>
<td>Elizabeth Young</td>
<td>Phyllis Zatzick</td>
<td>23</td>
<td>The J. Paul Getty Museum</td>
<td></td>
</tr>
</tbody>
</table>
J. Paul Getty Museum Volunteers

Sandra Abramowitz
Larry Ackard
Denise Adams
Mary Alford
Barbara Allen
Dale Allen
Robert Allen
Thelma Alper
Ruthanne Alton
Gary Andrew
Sima Ansari
Jack Antflick
Rose Arbuckle
Edward Ashton
Karen Asseraf
Donicia Atadero
Karen Asseraf
Daniel Babbitt
Ruth Bader
Elisabeth Balian
Ishbel Baldwin
Ken Baldwin
Laurilyn Barbanell
Jayne Barbera
Pat Bare
Starr Barnbaum
Dee Dee Barry
Michelle Bean
Donna Beatty
Gilda Becaro
Donna Beirne
Paula Benard
Honey Bencomo
Sam Bensussen
Katherine Berber
Leonard Berg
Phyllis Berger
Anne Berkovitz
Kathy Berkson
Rose Bernhardt
Larry Bernhardt
Kit Bessenbacher
Suleena Bibra
Marvin Biers
Reva Biers
Donna Bigelow
Lena Black
Charles Blakelock
Margaret Blakelock
Charlene Bleakley
Danielle Boisson-Schmit
Ana Bonilla
Marne Bonnitt
Dan Boone
Bonnie Borenstein
John Boris
Marianella Botto
Nancy Boudry
Amanda Bowen
Suzette Boyd
Ilene Brick
Karl Brix
Karen Brower
Christine Brown
Elise Brown
Robert Brown
Marilyn Brunsden
Rochelle Buley
Marilyn Brunsden
Gerry Calabrese
Carolyn Camerino
Leif Covellos
Shelley Chambers
Karen Chapman
Rose Cheng
Hyejin Choe
Yu-Feng Chou
Gloria Chou
Yumi Chung
Gordon Clark
Charles Cielad
Sue Clinesmith
John Clute
Dorothy Cohen
Sumako Cohrs
Veronique Colas
Lorraine Colich
Aleena Conway
Gerri Coombs
Susan Corner
S. Shan Hofer
Cathy Crall
Diana Crasan
Patricia Creger
Sue Cross
Paul Cutney
Carol Currier
Halina Cyzewski
Clarence Dabbay
Denise Danne
Susan Dashe
Shahin Dastur
Barbara Daugherthy
Bonnie Daviddoff
Olivia Davidson
Owen Davis
Judith Day
Julianne Dayer
Olga de la Vega
Albert Degendorfer
Rosel Degendorfer
Fernando Del Rio
Larissa Delgado
Susan Devlin
Joanne Dietch
Cristina Dimirri-Caloiu
Monique Djamdjian
Natalie Dobkowski
Cynthia Drake
Lidia Duk
Victoria Dustermars
Joyce Edelman
George Edgington
Judy Edwards
Heidi Ehrie
Barbara Eichorn
Michael Eisenberg
Chris Ericson
Luche Espinoza
Edgar Estrada
Marc Etterman
Yu-Chu Evans
Olivia Eveslage
John Ezmirlian
Jill Ezell
Patricia Falconi
Diane Fant
Mike Farhass
Cheri Kelson Faulk
Elida Faulkner
Ilene Feinstein
Jules Feir
Mel Fields
Dennis Fill
Jenny Fisher
Shirley Ford
Robert Fouch
Rachel Francis
Michael Freeman
Ing Friedman
Adrienne Fritts
Raymond Fuernkaes
Michael Fujita
Cherry Fuller Aylott
Candace Fullmer
Mary Furia
Dorothy Gach
Elizabeth Gamson
Jennifer Gandin
Dominique Garcia
Arlene Gardner
Kathie Geary
Joan Geller
Lorna Gerry
Charles Gerardi
John Gill
Jung-Mi Gilson
Harry Gibson
Amar Girgis
Jan Gleason
Anika Glover
Devindravu
Luz Godina
Jackie Goldberg
Jay Goldberg
Nancy Goldberg
Arlene Goldman
Barbara Gollin
Silvia Gonzalez
Sonia Gottlieb
Jorego Gottschalk
Shirlly Green
Sam Griffith
Sylvia Griffiths
Elizabeth Grigsby
Leonie Gross
Dolores Guerrero
Leistry Guanawal
Sharay Gunter
Christian Guzman
Judy Gyalu
Meili Hakimi
Pamela Hamilton
Rosemarie Hamilton
Lynn Hamm
Kelly Han
Ted Harid
Georga Harris
Susan Harris
Arlene Hartung
Sayumi Hasegawa
Sara Hawley
Fleurette Haynes
Jo Hearn
Gordon Hearne
Kay Heinemann
Juliana Heinrich
Norval Heisey
John Helm
Jeanne Heneghan
Paris Heric
Jim Heubach
Haetlie Heydon
Maria Hiatt
Marianne Hickey
Jeanie High
Renate Hild
Carol Hillman
Karen Hirschhorn
Richard Hirschhorn
Donald Hodes
John Holland
Michael Holz
Margaret Holzer
Carroll Hood
Ann Harper Horn
Margaret Horst
Farideh Hosseiny
Elma Hovanessian
Diane Howard
Li-Fang Hsu
Linda Huff
Jo Hunt
Diana Hurst
Claire Hyman
Elizabeth Hyman
Amy Jackson
Isaac Jakubowicz
Mary Janos
Fran Janovitz
Raymond Jassak
Louvenia Jenkins
Carrie Jones
Luke Jones
Michelle Jones
Virginia Joubert
Elizabeth Juncosa
Laurie Kahn
Kotrina Kajokaite
Lucy Kara
Gretchen Karl
Annette Katz
Nancy Kelly-Marquez
John Kennedy
Lori Kernan
Roma Kevorkian
Samantha Khalili
Kristen Kido
Rosmarie Kienzle
Hyebum Kim
Young Kim
Marie Kincannon
Linda King
Ron Kinney
Mia Kierulf
Linda Kleger
Renee Klein
Elizabeth Klimas
Malcolm Klugman
Ronald Knechtli
Gloria Komog
Suzanne Koller
Sydney Korobkin
Andrea Korbita
Vassilia Kosma
Natasha Kostan
Wayne Kostman
Bruce Kragan
Olivia Kragen
Victoria Kramer
Jodi Kriens
Jane Kubrin
Tatsu Komagai
Valerie Kunz
Barbara Laffamme
Angela Lake
Barbara Lake
Stacey Lan
John Landau
Susan Laskin
Gloria Lasky
Nelly Lay
Becky Leamer
Donna Lee
Lillian Lee
Wesley Lee
Ena-Maria Lemke
Thomas Lenehen
Joan Lenoof
Carol Levitt
Carolyn Levy
Steven Levy
Sherri Lewadowski
Linda Lewin
William Lickley
Mira Lieberman
Roy Lieberman
Don Lipschutz
Nadia Lipszyc
Catherine Lobl
Leigh-Anne Locke
Carolyn London
Maria Lopez
Len Lober
Rhea Lober
Laurence Lordan
Angela Lozano
Eva Lunday
Irene Lutz
Gary Mac Lean
Sue Mac Lean
Jerry Machado
Renny Maddox
M. Ann Sheen Magee
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.
Jean-Théophile Geiser.
Bread seller, Algiers, 1870s.
Albumen print. Ken and Jenny Jacobson Orientalist photography collection.
(GRI)
During this report period, the Getty Research Institute (GRI) faced the challenge of significant budget cuts that affected every department. An intensive strategic planning process led to a reduced operating budget, but also provided an opportunity to review core GRI goals and priorities. The new budget coincided with a major reorganization that combined some existing departments, while creating new ones. Under this new structure, there will be a special focus on research projects that utilize the considerable expertise of staff across many departments, engage visiting scholars, and provide an exciting opportunity to deeply explore the extensive GRI collections.

A continuing priority is the digitization of Research Library holdings to increase their accessibility to scholars and researchers around the world. This past year, a collaborative project with the San Francisco-based Internet Archive resulted in fully searchable, digital versions of 5,000 rare books and journals. The GRI began digitizing one of its most respected collections, 15 stock books from the firm Goupil & Cie/Boussod, Valadon & Cie, an institution that was a central force in the French art market of the 19th century.

Through a number of key international partnerships, the Research Library is in the process of multilingual translations of the Getty vocabulary databases. These databases, which include the Art & Architecture Thesaurus (AAT), the Thesaurus of Geographic Names, and the Union List of Artist Names, are the most widely used electronic resources produced by the GRI. Future digitization plans include the Hutzel collection, which is part of GRI Special Collections and contains over 65,000 photographs of Italian art and architecture.
Research

The GRI’s new periodical, the Getty Research Journal, was launched in February 2009. The first issue of this peer-reviewed journal showcased 10 research essays on objects or aspects of the Getty’s extensive archival, rare book, and artistic holdings, as well as essays that touched upon the year’s scholar research theme, Networks and Boundaries. Eight short pieces presented new acquisitions, scholarly activities, and ongoing research projects around the Getty.

The GRI archives of the Peruvian Surrealist poet and artist César Moro and editor Emilio Adolfo Westphalen, and the German art critic Franz Roh inspired the workshop “Surrealism in Latin America,” led by Professor Rita Eder of the Instituto de Investigaciones Esteticas, Universidad Nacional Autonoma de Mexico. Participants from the United States, England, and numerous South American countries explored the GRI’s archives and presented new perspectives on the phenomenon of Surrealism as it developed in the Western Hemisphere.
A two-day intensive lab presented the archive of sculptor Auguste Rodin’s last student, Malvina Hoffman, and concentrated on her commission for the *Races of Mankind*, a group of 104 bronze and marble sculptures created for the Field Museum of Natural History in Chicago. The lab inspired the Field Museum to plan an upcoming exhibition on Hoffman and the *Races of Mankind*.

The conference “German/American Artistic Exchange during the Cold War,” developed in collaboration with the Los Angeles County Museum of Art, broadened the international perspective on postwar art history with a series of scholarly presentations and conversations examining the cultural and intellectual exchanges that occurred between the United States and Germany from 1945 to 1989. Similarly, the symposium “Against Reason: John Lautner and Postwar Architecture,” presented with the Hammer Museum, encouraged discussion of the major mid-century architect John Lautner’s nonrational philosophy and its influence on global architecture and design.

Future research projects include Display of Art in Roman Palaces in the Long 17th Century, which will investigate the display of art in Roman palaces from the beginning of *collezionismo* to the end of the Baroque period.

**Scholar Year**

During the 2008/2009 scholar year, 35 Getty Center scholars and fellows engaged in research related to the theme Networks and Boundaries, which explored subjects that went beyond the boundaries of traditional Western art history. Topics ranged from pre-modern Buddhist representations in India, Tibet, and China to Mixtecs and Spanish art in colonial Oaxaca; from artistic exchanges in 19th-century Istanbul to post-1968 political art in Britain. Several scholars met each month to discuss the GRI’s Orientalist Photography Collection acquisition, and also organized a roundtable titled “Anxious Historiographies of ‘Islamic’ Art,” which examined recent disciplinary challenges facing the study of the visual cultures associated with the Islamic world. At the Villa, Professor François Lissarague led discussions with six Villa scholars and fellows on the Villa’s annual theme, The Power and Function of Ancient Images.

Two artists-in-residence, Ken Gonzales-Day and Anthony Cokes, set up exhibitions of their work at the GRI and hosted open studios, during which staff and scholars could view work in progress.

**Special Collections**

Three innovative and critically acclaimed exhibitions presented works drawn from Special Collections. *The Marvel and Measure of Peru: Three Centuries of Visual History, 1550–1850* explored the ways that artists depicted Peru and the new visual categories they developed for classifying information. An international symposium held in conjunction with the exhibition was the culmination of a project to study, publish, and exhibit two illuminated chronicles of the history of Peru written by the Spanish Mercedarian friar Martín de Murúa and illustrated by at least two artists, including the native Peruvian Felipe Guaman Poma de Ayala.
**Tango with Cows: Book Art of the Russian Avant-Garde, 1910–1917** chronicled a brief but tumultuous period when Russian visual artists and poets challenged Symbolism and revolutionized book art. In the Summer 2009 issue of *Artforum*, Maria Gough wrote that this exhibition “... refocuses our attention on the years immediately preceding and during World War I, delivering in the process a compelling new argument about the nature of the Russian artists’ book and its legacy today.” The exhibition was accompanied by two events: “Explodity: An Evening of Transrational Sound Poetry,” which featured contemporary poets reading their own work as well as that of the Russian Futurists, and “The Book as Such in the Russian Avant-Garde,” a scholarly symposium.

**Walls of Algiers: Narratives of the City** featured rare books, maps, and photographs from the GRI’s unique archive of materials on the Middle East and North Africa. In conjunction with the exhibition, scholars and artists came together for a colloquium to consider the nature of the exhibition documents and address broader issues of colonialism and post-colonialism.

The GRI’s long-term project to collect archives of Los Angeles-based artists, as well as significant art historians, curators, dealers, and collectors, was especially successful this past year. Donations included the archives of collector Betty Asher; graphic artist, animator, and CalArts educator Jules Engel; curator Hal Glicksman; and the archive of George Herms, a Southern California artist, writer, and musician who is one of the founders of the West Coast assemblage movement.

**Looking Ahead**

With the reorganization of the GRI, the department of Contemporary Programs and Research joined with the department of Architecture and Design to establish the Department of Architecture and Contemporary Art (DACA). With its diverse expertise, this new department is well positioned to advance distinctive research initiatives and to identify innovative new partnerships.

The most encompassing of these projects is *Pacific Standard Time*, a collaboration between the Getty Foundation and the Getty Research Institute, which documents and examines postwar art in Los Angeles. As part of this initiative, DACA is developing a research and public programs plan that will culminate in 2011 with a publication and exhibition at the J. Paul Getty Museum.

The upcoming scholar year is devoted to the theme of The Display of Art, and will welcome scholars and fellows from Japan, China, and India. Their participation will offer a rich perspective and expand upon the GRI’s global collaborations. The new scholar year will also feature a conference with Dresden about the history of Baroque art galleries in anticipation of the Staatliche Kunstsammlungen Dresden’s renovation of its Gemäldegalerie Alte Meister.
Selected Special Collections Acquisitions
Made between July 1, 2008, and June 30, 2009

Rare Books

Dennis Adams (American, b. 1948)
Recovered: 10 on 10, Adams on Garanger, Brussels, 1993
In this highly politicized artist’s book about the Algerian struggle for independence, a single gelatin silver portrait from photojournalist Marc Garanger’s Femmes Algériennes (1960) is veiled by Adams’ lithographs of dilapidated Algerian housing projects outside French cities.
2802-005

Nobuyoshi Araki (Japanese, b. 1940)
Zerokkusushashinchō, Tokyo, 1970
This first, self-published series of books by the renowned Japanese photographer includes portraits, nude studies, Tokyo street scenes, interiors of the Ramen Cafe taken during his exhibitions there, Hiroshima bomb scenes on a TV monitor, the 1970 Osaka Expo, and selections of his poetry and line drawings, accompanied by a unique copy of the Asahi Journal with contact photographs pasted in by Araki.
2831-530

Annibal Barlet (French?, n.d.)
Le vray et methodique cours de la physique resolutive, vulgairement dite chymie, Paris, 1653
In this important and heavily-illustrated alchemical text, which contains 35 full-page woodcuts, Barlet was particularly interested in the construction of the alchemical laboratory.
2823-655

Jean Jacques Boissard (French, 1528-1602)
Vitae en Icones Sultanorum Turcicorum, Frankfurt, 1596
This history of Ottoman rulers contains portrait emblems engraved by Joris Hoefnagel after the portrait medallion collection of Emperor Rudolf II.
Gift of the Research Library Council, The Getty Research Institute
2826-162

Shinzi Fukuhara (Japanese, 1883-1948)
Paris et la Seine, Tokyo, 1922
A pivotal figure in Japanese modern photography, Fukuhara selected this spare group of luminous collotypes from over 2,000 images taken during a year in Paris.
2809-735

Shinzi Fukuhara (Japanese, 1883-1948)
Seiko ūkei, Tokyo, 1931
Already a moving force in Japanese photography as a theorist and leader of the Japanese Photographic Society, Fukuhara established his artistic place with this second publication consisting of 24 original views of China’s famed West Lake.
2811-198

This facsimile volume of watercolors represents the work of international artists who were invited by the Prince of Wales to capture the diversity of his organic garden at Highgrove.
Gift of Tania Norris
2832-451

Joris-Karl Huysmans (n.d.)
À rebours, Paris, 1903
One of the seminal works of the Decadent and Symbolist movements, this edition was originally published in 1884. The printmaker Auguste Lepère produced 220 color wood engravings, and this copy was bound by leading Art Nouveau bookbinder René Kieffer.
Acquired with the support of Dr. Richard A. Simms
2826-350

Anselm Kiefer (German, b. 1945)
Die berühmten Orden der Nacht, self-published, ca. 1996
This unique artist’s book consists of 29 double-page spreads that contain photographs of sunflowers transformed into “starscapes” through drawing and painting by Kiefer.
2818-250

Placido Landini (Italian?, n.d.)
Istoria dell’Oratorio di S. Maria del Bigallo e della venerabile Compagnia della Misericordia dell’Città di Firenze..., Florence, 1779
Rarely found complete, this history of the Oratorio of Santa Maria del Bigallo and the Compagnia della Misericordia describes 42 Florentine parochial churches.
2829-221

Jean-Jacques Persoz (French, 1805-1868)
Traité theorique et pratique de l’impression des tissus, Paris, 1846
At the end of the 19th century, this influential color manual with 429 fabric swatches came to the attention of numerous artists, including Georges Seurat.
Gift of the Research Library Council, The Getty Research Institute
2821-853

Giambattista della Porta (Italian, 1535-1615)
Coelstis Physiognomiae Libri Sex, Naples, 1603
Maintaining church orthodoxy on the notion of free will, Porta’s exposition of cosmic physiognomy explores the relationship between human character and external factors, such as orientation of the stars.
2826-350

Joseph Friedrich von Racknitz (German, 1744-1818)
Versuche zur Beurtheilung einiger Gemälde der Königl. Sächs. Gemäldesammlung und deren Meister, Dresden, 1811
In his illustrated guide to highlights of the Royal Saxon painting collection (known as the Dresden Gallery), the painting connoisseur Racknitz discusses works by Peter Paul Rubens and Giovanni Bellini.
2825-766

Georg Eberhard Rumpf (German, 1627-1702)
D’Amboinische Rariteitkamer (Ambonese Curiosity Cabinet), Amsterdam, 1705
An early collection catalogue and landmark work on conchology is heavily illustrated with 60 full-page engravings, possibly after drawings by Maria Sybilla Merian. Simulating his own collection, which was lost in a fire, the catalogue describes the mollusks of the Moluccan Islands.
Acquired with the support of the Research Library Council, The Getty Research Institute
2828-663
Georg Stengel (German, 1584–1651)

*Ova paschalia sacro emblemate inscripta descriptaque*, Munich, 1635

Structured around the theme of Easter, each chapter begins with an elaborate emblem relating to the egg.

Domenico Valeriani (Italian, n.d.) and Girolamo Segato (Italian, 1792–1836)

*Nuova illustrazione istorico-monumentale (con Atlante) del basso e dell’alto Egitto*, Florence, 1836–37

Comments on ancient Egyptian culture with discussions of artifacts, inscriptions, and hieroglyphics are augmented by aquatint plates in these atlas volumes based on drawings by Segato, a well-known natural scientist.

2831–782

**Wiener Kunst-Stickereien, ed. Moritz Dreger**, Vienna, 1901–02

The complete set of this rare periodical (four issues) of Art Nouveau embroidery designs contains 48 color lithographs by Austrian artists including Josef Hoffmann, Koloman Moser, and Marietta Peyluss. The magazine’s lavish color plates are an example of the successful marriage of Jugendstil design and modern embroidery in turn-of-the-century Vienna.

Acquired with the support of Marcella Ruble
2804–611

**Archives and Manuscripts**

**David Antin** (American, b. 1932) *papers*, 1959–2007

Archives of this performance artist, experimental poet, curator, and critic include extensive correspondence, 40 years of diaries, published and unpublished manuscripts, working notes, and nearly 200 audiotapes and videos of lectures and performances.

2008.M.56

Giuseppe Bonaventura (Italian?, 17th century)

*Relazione della campagna d’Algeri dell’Armata Navale del re Christianissimo…*, 1683

Manuscript text and a large foldout pen-and-ink drawing describe the precipitating events, military tactics, and outcome of the 1683 siege of the fleet and city of Algiers by French naval forces.

2008.M.67

**Jules Engel** (American, 1908–2001) *papers*, 1940s–2000s, bulk 1960s–90s

This archive of Engel, a major figure in the development of experimental animation as an art, documents how mid-20th-century animation and modern art influenced each other, as reflected in Engel’s career across all media.

Gift from the Estate of Jules Engel
2009.M.3


Eight bound volumes of heavily annotated photographs of art works, and photocopies of two ledger books comprise the records of the Daniel Farr Gallery.

Gift of Sandra (Farr) Snowden Trump
2008.M.68

**The papers of the Frank Brothers furniture company**, Long Beach, California, 1930–82

This archive includes all existing material from the Frank Brothers furniture company, credited with defining and promoting mid-century modern furniture design on the West Coast.

Gift of Ron Frank
2009.M.19

**Hal Glicksman** (American, b. 1937) *papers*, ca. mid-1950s–85

Consisting of correspondence, photographic material, exhibition publications, and other related material, Glicksman’s archive chronicles the contemporary art world as experienced by a curator whose career intersected with many key exhibitions and institutions in Southern California during the 1960s and 1970s.

Gift of Hal Glicksman
2009.M.5


A founder of the West Coast assemblage movement, Herms’ archive includes correspondence, unpublished writings, working notes, books, ephemera, and photographs that shed light on his career, and his important artistic connections and collaborations with Wallace Berman and countless other artists and writers.

Gift of George Herms
2009.M.20


Archives of this Los Angeles-based architect include drawings, models, and photographs documenting the leading role Israel played as an architect, teacher, and commentator.

2009.M.6


Poet, ceramist, author, and arts educator, Richards taught at Black Mountain College from 1945 through 1953. This addition to the Richards archive is rich in correspondence, personal notebooks, and manuscripts documenting close associations with David Tudor, John Cage, and Merce Cunningham, among others.

960036ADD2

**Prints and Drawings**

**Felix Bracquemond** (French, 1833–1914) *Sketchbook with manuscript notes*, late 19th century

Forty watercolor, pencil, and pen-and-ink drawings are accompanied by 40 pages of journal entries on topics such as the Paris Commune and the old masters. Among numerous drawings of landscapes and cityscapes are preliminary designs for prints.

2009.M.17

**Edgar Degas** (French, 1834–1917)

Collection of Degas prints from Ambroise Vollard (French, 1867–1939), ca. 1919

This suite of etchings, aquatints, and drypoints printed by the publisher, dealer, and writer Vollard is likely the largest set of impressions pulled from Degas’ canceled plates.

2008.PR.27

François-Antoine Gérard (French, 1760–1843)

*Album of drawings after antique and Renaissance sculpture and paintings*, ca. 1790–93

The neoclassical sculptor’s remarkable album of pen, pencil, and wash studies dates from the time he was a pensionnaire at the French Academy in Rome and contains approximately 280 drawings in which he copied antique and Renaissance works.

2008.M.66

Natalia Goncharova (1881–1962)

*Shest’ litografij Goncharovoj k stikham Chrulina*, Moscow, 1912

Avant-garde painter and printmaker Goncharova found inspiration for this portfolio of seven lithographs in the poetry of the little-known Russian Surrealist Tikhon Churilin.

Acquired with the support of Jan and Richard Baum
2008.PR.32

Robert Irwin (American, b. 1928)

*The Grand Avenue Viaduct Project*, ca. 1985

This large-scale diazotype blueprint records Irwin’s design for an unrealized project sponsored by Bunker Hill Associates and The Museum of Contemporary Art, Los Angeles.

Gift of Ed and Brandy Sweeney
2009.M.21

Jacques-Philippe Le Bas (French, 1707–1783), after Jean-Baptiste-Siméon Chardin (French, 1699–1779)

*Étude du dessin*, ca. 1757

This reproductive print, after Chardin’s painting of a young artist in a sparsely furnished room sketching Jean-Baptiste Pigalle’s *Mercury*, is dedicated to the Queen of Sweden, the first owner of the painting.

2009.PR.12


This complete set of 20 screen prints published by the Tiber Press features abstract works and poems by leading Abstract Expressionist artists and poets from the New York School.

2798–040

Jean-Michel Moreau le Jeune (French, 1741–1814) and Pierre Louis Moreau-Desproux (French, 1727–1793)

*Projet de décoration pour le Pont Neuf*, 1782

A large ink, wash, and crayon drawing records the festivities in honor of the 1782 birth of the Dauphin. Moreau le Jeune drew the decorative elements and figures in the foreground, and Moreau-Desproux drew the architectural elements.

2008.M.69

The Getty Research Institute
Johann Gottlieb Prestel (German, 1739–1808) and Maria Katharina Prestel (German, 1747–1794)

*Dessins des meilleurs Peintres d'Italie, d'Allemagne, et des Pays-Bas du Cabinet de Monsieur Paul de Praun...*, Nuremberg, 1780

This complete suite of 47 etchings and aquatints with an engraved title page reproduces many of the most important Italian, German, and Netherlandish old master drawings from the collection of Paulus II Praun, a Nuremberg silk merchant.


Claude Vignon (French, 1593–1670)


This bound collection of three suites of prints includes 35 prints etched and engraved by Gilles Rousselet, Abraham Bosse, and Jean Couvay after Vignon’s designs, and features heroic portraits of strong women, famous rulers, and Greek philosophers.


Rare Photographs

Anonymous

*Photographies d’Afrique*, ca. 1858–65

Printed with remarkable clarity and sharpness, 41 salted-paper prints sized with albumen represent an overview of colonial Algeria. Accompanied by contemporary handwritten captions, these photographs represent rare views of Algiers, Oran, Delys, and Kabyle villages prior to modernization under French occupation.

2009.R.2

Nobuyoshi Araki (Japanese, b. 1940)

*Early photographs, mail art, and exhibition invitations*, ca. 1970

Dating from the first years of the artist’s career, these rare gelatin silver prints are examples of the staged, intimate photography for which Araki is now well known. Nine invitation photographs are the product of Araki’s lesser-known experiments with the aesthetics of photomechanical reproduction, mail art, and alternative strategies for displaying his work in everyday settings.


Adolphe Braun (French, 1811–1877)

*Four photographic albums*, 1870s

One of the foremost photographers of the 19th century, Braun is best known for his extensive commercial archive of photographs depicting important works of art. This set of large-format carbon prints documents the circulation of early reproductive photography and its role in the understanding and appreciation of art history.


Louise Laffon (French, n.d.)

*Album photographique des uniformes de l’armée française*, Paris, 1866

With 66 hand-colored, salt-print photographs depicting the uniforms of Napoleon III’s army, this private publication is exceptional, both for its subject matter, a detailed and colorful cataloguing of military uniforms, and for its maker, French female photographer Louise Laffon, an early member of the Société Française de Photographie.

2009.R.1

Israel Stollman (American, 1924–2005)

*Collection of stereographs and postcards*, ca. 1860–1920

Assembled since 1957 by the late Israel Stollman, following his appointment to Ohio State University’s department of city and regional planning, this collection consists of nearly 800 stereographs and postcards of U.S. cities, as well as urban sites and works of art from Russia, Ireland, Australia, Italy, Greece, Japan, and Cambodia.

Gift of Israel Stollman 2009.R.18

Audio and Audiovisual Recordings

Skip Arnold (American, b. 1957)

*Activities Made for TV*, 1983–92

This collection of 21 individual videos shows Arnold’s work as a video and performance artist in the 1980s and early 1990s and demonstrates his range of development, including performance experiments, works designed for television broadcast, and works that experiment with image-processing and display mechanisms.

2008.M.70

Starr Goode (American, birth date undisclosed)

*The Goddess in Art*, 1987–91

These 21 DVDs of the cable series, produced by the Los Angeles Women’s Video Center at the Woman’s Building, include interviews with artists and scholars discussing the roles and depiction of female deities in world cultures.

Gift of Starr Goode 2009.M.22

Jay McCafferty (American, b. 1948)

*Self Portrait, Every Year*, 1972 (ongoing)

Project in which the artist videotapes himself shaving once per year, every year, since 1972. The resulting video produces a self-portrait through time, condensing the process of aging into a portrait that, at present, covers 37 years in less than five minutes.


Keigo Yamamoto (Japanese, b. 1936)

*Collection of video works*, 1976–89

Eight early video works and two video documentations of satellite art by leading Japanese artist Keigo Yamamoto, who is active in Fukui city in the west part of Japan’s main island.

Gift of Keigo Yamamoto 2009.M.1
Installation view of
The Marvel and Measure
of Peru: Three Centuries of
Visual History, 1550–1880,
July 8–October 19, 2008.
Getty Research Institute
Exhibition Gallery

Opening at the Getty Center between July 1, 2008
and June 30, 2009

The Marvel and Measure of Peru: Three Centuries of
Visual History, 1550–1880
July 8–October 19, 2008
This exhibition featured two illuminated manuscripts
along with books, prints, maps, watercolors, and
photographs that illustrated the history and culture of
Peru. The exhibition highlighted the ways that artists
depicted Peru and developed new visual categories
for classifying information. The first illustrations of the
Americas did not draw on direct visual evidence, but
instead were created from a combination of textual
descriptions and European artistic conventions.
Knowledge of the exotic New World was compiled and
spread through many genres of literature, such as costume
and botanical books, biographical anthologies, atlases,
and travel accounts—genres that were in many cases
invented to deal with this unfamiliar material, and were
only sometimes accurate. Fanciful visions of this world
persisted alongside more scientific observations until
late in the 19th century, even after the new medium
of photography seemed to capture life with absolute
verisimilitude.

A facsimile publication of the Getty Murúa manuscript and
an accompanying volume of essays by an international
group of scholars were published in conjunction with this
exhibition.

Tango with Cows: Book Art of the Russian Avant-Garde,
1910–1917
November 18, 2008–April 19, 2009
Drawn principally from the Getty Research Institute’s
superb collection of Russian modernist books, this
exhibition brought into focus a brief but tumultuous
period when Russian visual artists and poets
revolutionized book art. They fabricated pocket-sized,
hand-lithographed books and juxtaposed primitive and
abstract imagery with a transrational poetry they called
zaum (“beyonsense“). The exhibition traced the avant-
garde’s use of the materials of their book art—imagery,
people, language and its sounds, design, and graphic
 technique—to convey humor, parody, and an intriguing
ambivalence and apprehension about Russia’s past,
present, and future.

Walls of Algiers: Narratives of the City
May 19–October 18, 2009
Algiers historically sheltered a diverse population. French
rule (1830-1962) transformed Ottoman Algeria (1529-1830)
by imposing European governance, mapping the land, and
classifying the people. Dramatic interventions enforced
an urban duality, separating in Algiers the “Arab” quarters
(the Casbah) from the new “French” settlements.
This division endured throughout the French occupation,
leading to the War of Independence (1954-1962).
Walls of Algiers examined the city’s complex history
through diverse 19th- and 20th-century visual sources.
It offered, for example, a virtual tour through vintage
postcards and juxtaposed Orientalist representations
of “indigenous” people with photojournalist coverage
from the Algerian War.
Every year the Getty Research Institute provides support for scholars from around the world to conduct research organized around a specific theme while in residence at the Getty Center. This year’s research theme was Networks and Boundaries.

Projects listed represent scholars’ primary research while in residence.

2008–2009 Getty Scholars


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


Onians, John. University of East Anglia, United Kingdom. Art as a Worldwide Phenomenon and the Networks and Boundaries in the Brain that Cause Its Similarities and Differences from Prehistory to the Present.

Oulebsir, Nabila. Université de Poitiers, France. Scientific Networks and Boundaries between Disciplines: Art History from Johann Joachim Winckelmann to Jean Alazard (Germany/France/North Africa).


Visiting Scholars


Frohne, Ursula. Universität zu Köln, Germany. Trajectories of Communication Aesthetics and Network Structures from the 1960s to the Present.


Loumpet, Germain. University of Yaounde I, Cameroon. Frontiers of African Art: Objects, Identities and Cultural Networks in Cameroon in the Nineteenth and Twentieth Centuries.

Purtle, Jennifer. University of Toronto, Canada. Forms of Cosmopolitanism in the Sino-Mongol City.

Shalem, Avinoam. Universität München, Germany. Interactions Between Medieval Islamic Artistic Worlds and European Jewish and Christian Communities.

Predoctoral Fellows


Frassani, Alessia. City University of New York. At the Crossroads of Empire. Mixtec and Spanish Art in Colonial Yanhuitlan, Oaxaca.


Postdoctoral Fellows


Guest Scholars


Brejon, Arnaud. Mobilier National, Paris, France. The Tapestries of Louis XIV.


Lichtenstein, Jacqueline. Université Paris IV-Sorbonne, France. The Dialectic between Rhetoric and Painting.


Schuster, Peter-Klaus. Staatlichen Museen zu Berlin, Germany. The Cult of the Artist.

Sénéchal, Philippe. Université de Picardie Jules Verne, Amiens, France. The Artistic Relationship between Europe Méridionale and Europe Septentrionale.
Research Fellows

Penot-Lejeune, Agnès. Université Paris I Panthéon-Sorbonne, France. *Goupil and Boussod & Valadon.*

Hars-Tschachotin, Boris. Humboldt University, Berlin, Germany. *Expressionist Theater and Set Design.*

Scholars in residence at the Getty Villa participated under the separate research theme The Power and Function of Ancient Images.

Villa Professor


Visiting Scholars


Huet, Valérie. Université Paris 7-Denis Diderot, France. *Images of “Greek” Rituals in Rome.*

Slater, Niall. Emory University, Atlanta, Georgia. *Envisioning Apuleius.*

Staehli, Adrian. Universität Zürich, Switzerland. *Images of Media: Images and Social Communication in Archaic and Classical Athens.*

Villanueva-Puig, Marie-Christine. National Center for Scientific Research, Centre Louis Gernet, Paris, France. *Power and Function of Images in the City of Athens in the Archaic and Classical Periods (sixth-fifth centuries B.C.).*

Postdoctoral Fellow

Tronchin, Francesca. Ohio State University, Columbus. *Eclecticism in Roman Domestic Ensembles.*
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.
Getty Conservation Institute
Senior Scientist Jim Druzik
holding one of a series of
light filters being evaluated
as part of the GCI’s Museum
Lighting Research project.
During the 2009 fiscal year (FY09), the Getty Conservation Institute (GCI) continued work in Education, Field Projects, Science, and Communications & Information Resources. This report highlights the major milestones associated with the GCI’s diverse activities, which seek to advance conservation practice—the core of the Institute’s mission.

The GCI’s strength is the depth of its intellectual capital and the dedicated professionals and organizations with which it is privileged to work. An important validation of this collective enterprise came at the May 2009 annual meeting of the American Institute for Conservation (AIC). The AIC acknowledged the GCI’s service to conservation by honoring the Institute with its Distinguished Award for the Advancement of the Field of Conservation. The award recognizes vital and longstanding support of professional development of conservators and has been given only seven times since its inception in 1996.

Education

The GCI’s Education department engages in activities to address professional development. During FY09 GCI Education began new initiatives while continuing or completing others.

In July 2008, the GCI—in partnership with the Academy of Fine Art and Design and the Slovak National Library in Slovakia—began a three-year program to advance photograph conservation in 10 countries in Central, Southern, and Eastern Europe,
providing theoretical and practical knowledge through a series of summer schools and distance learning. Organized with GCI Science, the program draws on the expertise of the international community of photograph conservators to provide training and resources and to encourage development of a regional network of photograph conservation professionals.

GCI Education, along with GCI Field Projects, also partnered with the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the University of Venice, UNESCO-Bresce, and the Italian Ministry of Culture to reinstitute an important component of conservation education, the International Course on Stone Conservation, which had been under evaluation since 2003. The redesigned course—held April-July 2009 in Venice—seeks to improve stone conservation practices and to create a network of well-informed conservation professionals.

A new intra-Getty program undertaken by GCI Education with the Getty Foundation and the Getty Museum is the Panel Paintings Initiative, which aims to increase educational resources and training opportunities in the structural treatment of panel paintings. This multiyear project got underway with a May 2009 Getty Center symposium entitled, “Facing the Challenges of Panel Paintings Conservation: Trends, Treatments, and Training.”

As part of its Built Heritage in Southeast Asia: Conservation Education and Training Initiative, GCI Education—working with the Authority for the Protection and Management of Angkor and the Region of Siem Reap, the Center for Khmer Studies,
and the Pacific Rim Council on Urban Development—organized an October 2008 forum of international and local experts in Siem Reap, Cambodia, adjacent to the World Heritage site of Angkor. The gathering made planning and conservation recommendations for the Angkor region.

In October 2008, the second Teamwork for Integrated Emergency Management course was completed in Croatia. The course, which focused on Southeastern Europe, was a collaboration of the GCI, ICCROM, and the International Council of Museums (ICOM). As part of ICOM’s Museums Emergency Program, this initiative addressed safeguarding of museums from natural and human-caused disasters.

Field Projects

GCI Field Projects seeks to advance conservation practice worldwide through model field projects that incorporate research, planning, and education. During FY09, the department engaged in major activities in the Middle East, Africa, China, and elsewhere—including Los Angeles.

A major milestone in GCI work in Egypt occurred in March 2009, when staff presented to Egypt’s Supreme Council of Antiquities (SCA) a comprehensive proposal for the conservation and management of the Valley of the Queens, with components on site and visitor management, wall paintings conservation, tomb stabilization, and site protection. A month earlier, the GCI embarked on the first campaign of its initiative on the Tomb of Tutankhamen in the Valley of the Kings. The GCI and the SCA are working on strategies to protect the tomb and to conserve its wall paintings.

To the east, Field Projects continued work with the Jordanian Department of Antiquities and the World Monuments Fund in developing the Middle Eastern Geodatabase for Antiquities, Jordan (MEGA-J), a geographic information system that will aid in protecting and managing Jordan’s archaeological sites. A prototype of this Arabic-English, Web-based system—developed in collaboration with consultant Farallon Geographics, Inc.—was released for testing in Jordan in late spring 2009.

The GCI’s long-term collaboration with the Dunhuang Academy at the Chinese World Heritage site of the Mogao Grottoes continued, as the results of a visitor carrying capacity study of the grottoes were integrated into a visitor management tool and simulation model developed for the site by Kiran Consulting of San Diego. The GCI and the Academy also conducted a comprehensive risk assessment to determine which of the 492 decorated grottoes can be open to visitation without adversely affecting their wall paintings.

FY09 marked the initiation of Mosaikon, a five-year mosaics conservation program in the Mediterranean area, with an initial focus on countries south and east of the Mediterranean. The program—which builds on mosaics conservation work the GCI has conducted in Tunisia—is a partnership of the GCI, the Getty Foundation, ICCROM, and the International Committee for the Conservation of Mosaics (ICCM). It was officially launched at the ICCM conference in Palermo in October 2008.

In March 2009, the GCI organized a Getty Center gathering on the conservation challenges facing historic cities and urban settlements as part of its Historic Cities and Urban Settlements Initiative. The meeting brought together international heritage professionals and decision makers with GCI staff and will help guide the Institute’s priorities with regard to critical urban
conservation issues, which include better integration of conservation and urban development planning, and improved communication among conservation professionals, decision makers, the private sector, and the public.

As an outgrowth of the GCI’s Injection Grouts for the Conservation of Architectural Surfaces project—which involves both Field Projects and Science staff—a Los Angeles workshop was held in May 2009 that provided an overview of injection grouts for architectural surfaces. GCI staff shared with the workshop participants the protocol for laboratory testing of injection grouts developed by the Institute. Several months earlier, an extensive bibliography on grouts prepared by staff was published online.

In December 2008, the Los Angeles Office of Historic Resources launched pilot surveys that are part of the initial phase of SurveyLA—the city’s first comprehensive program to identify its significant historic resources. SurveyLA, which is being conducted with GCI technical and advisory support, grows out of the Institute’s Los Angeles Historic Resource Survey Project, which laid the foundation for the survey. During FY09, the project publication *The Los Angeles Historic Resource Survey Report* , which provided the survey’s framework, was published online.

**Science**

The objective of the work of GCI Science is to develop and disseminate appropriate and sustainable solutions to conservation problems associated with objects and collections, architecture, sites, and monuments.

During FY09, GCI Science expanded its work in modern and contemporary art conservation, which began in 2002 with research into identification and cleaning of modern paints. This year marked new initiatives in plastics preservation—including working as a partner in the European Commission-funded project POPART (Preservation of Plastic ARTefacts in museum collections)—and in the conservation of outdoor painted surfaces, which has the objective of better protecting outdoor painted art works from ultraviolet radiation and graffiti. As part of its continuing modern paints research, the GCI partnered with Tate in London and Dow Chemical Company to identify additional cleaning materials and techniques for artists’ acrylic emulsion paints.

The Museum Lighting Research project, which is studying ways to reduce damage to art works on paper caused by museum lighting, began a new phase in summer 2008, working with the Georgia O’Keeffe Museum in Santa Fe on a demonstration project. Collaboration with the O’Keeffe has included microfading assessment on selected O’Keeffe watercolors, and installation at the museum of specially designed filters developed in partnership with the University of Texas at El Paso.

As the result of a cooperative venture between GCI Science and inXitu, Inc., a portable, noninvasive XRD/XRF—an analytical instrument which provides information on the elemental composition of materials—was designed and built to fill a gap in the quality of information obtainable from an art object without invasive sampling. Work on the portable XRD/XRF was completed in FY09 and information on the instrument presented in a workshop as part of the AIC annual meeting.
Science’s Collections Research Laboratory (CRL) began a collaboration with the Getty Museum to conduct scientific analysis of manuscripts and panel paintings of 14th-century Florentine artist Pacino di Bonaguida, in conjunction with a Museum exhibition planned for 2012 that will include a section devoted to the CRL’s conservation and technical studies. The participation of GCI Science staff in this project may serve as a model for integration of a conservation component into future exhibitions.

During FY09, GCI Science partnered with the Herculaneum Conservation Project (HCP)—which is sponsored by the Packard Humanities Institute and conducted in collaboration with the Soprintendenza Speciale per i beni Archeologici di Napoli e Pompei, under the management of the British School at Rome. The overall objective of the HCP is to conserve and enhance the ancient city of Herculaneum. The GCI’s Herculaneum Project, a collaboration with the HCP, aims to provide scientific support through analytical investigations to address conservation problems at the site.
Communications & Information Resources

An essential aspect of the GCI is dissemination of information regarding our work and the work of conservation colleagues. The Institute also seeks to expand resources for the field.

At the May 2009 AIC meeting, the GCI formally introduced the Conservation Thesaurus (CT), which is being developed in collaboration with the conservation community. Modeled on other Getty vocabulary databases, the CT will support a variety of functions tailored to the conservation field, including the searching, indexing, cataloguing, and retrieval of conservation information. Once developed, it will be available online free of charge.

In order to provide greater access to up-to-date information on GCI programs and activities, the Institute launched a bimonthly e-mail bulletin, the *GCI Bulletin*, in October 2008. The bulletin supplements GCI coverage found in *Conservation, The GCI Newsletter* by offering brief updates on projects, conferences, courses, and publications, with Web links to detailed information.
The Getty Conservation Institute Projects

Projects between July 1, 2008, and June 30, 2009

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 October 2008, a four-day international forum was held in Siem Reap, Cambodia, “Siem Reap: Urban Development in the Shadow of Angkor,” which focused on rampant urban development and conservation of heritage sites. Partners: Authority for Protection and Management of Angkor and the Region of Siem Reap, Cambodia; Center for Khmer Studies, Cambodia; Pacific Rim Council on Urban Development, Los Angeles.

Conservation and Management of Archaeological Sites: Tunisia
The goal of this workshop series is to build conservation capacities among Tunisian managers of archaeological sites. The project complements the mosaic technician training undertaken by Field Projects. In June 2009 the final workshop for site managers was held, at which the principles of conservation complemented practical conservation methodologies to ensure sustainable conservation actions at archaeological sites. Partner: Institut National du Patrimoine, Tunisia.

Conservation of Photographs and Photographic Collections for Countries of Central, Southern, and Eastern Europe
This project aims to advance the field of photograph conservation in Central, Eastern, and Southern Europe through a three-year course, Fundamentals of the Conservation of Photographs, that combines annual summer schools with distance learning and mentoring activities. Module 1 of the course—comprising a three-week summer school in Bratislava, Slovakia and an eight-month distance mentoring phase—was completed in spring 2009. A planning meeting for Module 2 was held in Martin, Slovakia in March 2009. Partners: Academy of Fine Arts and Design, Bratislava; the Slovak National Library, Martin, Slovakia.

16th International Course on Stone Conservation
The goals of this multipartner collaboration are to improve stone conservation practices through training, to create a network of conservation professionals, and to disseminate reference and teaching materials related to stone conservation. The redesigned course was held April-July 2009 in Venice, Italy. Partners: International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), Rome; UNESCO-Regional Bureau for Science and Culture in Europe; Università IUAV di Venezia; Soprintendenza per i Beni Architettonici e Paesaggistici di Venezia e Laguna, Italian Ministry for Culture; and Soprintendenza Speciale per Patrimonio storico, artistico, etnoantropologico e per il Polo Museale della città di Venezia e dei comuni della gronda lagunare, Italian Ministry for Culture.

Museums Emergency Program Education Initiative
This collaborative training initiative is part of an international program designed to assist museums in developing emergency preparedness and response measures. The second course, Teamwork for Integrated Emergency Management, concluded with a final meeting of the participants and instructors in Croatia in October 2008. Partners: ICCROM, Rome; International Council of Museums, Paris.

Panel Paintings Initiative
This multiyear collaborative project was developed to address the need for educational resources and training opportunities in the structural treatment of panel paintings. A symposium entitled “Facing the Challenges of Panel Paintings Conservation: Trends, Treatments, and Training” was held in May 2009 at the Getty Center. In addition, work continued on the development of a project bibliography and plans for future training opportunities, such as residencies and short courses. Partners: The Getty Foundation; The J. Paul Getty Museum.

Preventive Conservation Case Study
The GCI and its partners completed an online didactic case study for use in academic programs in conservation, museum studies, architecture, or engineering that illustrates the interrelated issues affecting the practice of preventive conservation and the creation of a sustainable conservation strategy. The study focused on the Amsterdam house museum Ons’ Lieve Heer op Solder (Our Lord in the Attic) and was made available online in April 2009. Partners: The Netherlands Institute for Cultural Heritage; Museum Ons’ Lieve Heer op Solder, The Netherlands.

Science Workshop Series
The purpose of this project is to improve conservation practice by disseminating current scientific research to professional conservators through a series of short courses and related activities that draw upon the research of the GCI’s Science department. In December 2008 a planning meeting was held at the Getty Center for the upcoming colloquium “Cleaning of Acrylic Painted Surfaces;” and in May 2009 a planning meeting for the upcoming short course “Poultice Desalination of Porous Building Materials” took place in Venice, Italy, in conjunction with the 16th International Course on Stone Conservation.
Field Projects

Architectural Records and Information Systems (ARIS)
The ARIS course in Rome educates mid-career professionals and educators in recording and documentation principles, methods, tools, and techniques. An evaluation of the 2007 course was undertaken as part of the planning process for the 2009 course to be held in September 2009 in Rome. Partner: ICCROM, Rome.

Architectural Paints Research
Using comparison of architectural paints as a case study, the project aims to develop a methodology for empirically measuring the visual appearance of painted surfaces—including texture, transparency, and gloss, and the influence of light temperature and ambient-reflected light on color and appearance. Laboratory research on architectural paints has confirmed the specific ways historic and commercial paints differ visually.

China Principles
The China Principles project is designed to maximize adoption of good site conservation and management practice throughout China. Current work aims at dissemination and application of the principles at two sites: the Mogao Grottoes and the Qing Imperial Summer Resort of Chengde (Shuxiang Temple). The carrying capacity study for Mogao is being integrated into the overall visitor management systems for the grottoes; the project team continues to develop monitoring protocols for long-term validation and refinement of causes of deterioration in the caves and their relationship to visitor use. The results of research and testing programs for conservation of painted decoration and exposed wood at Shuxiang Temple were presented at the International Seminar on Conservation of Painted Surfaces on Wooden Structures in Beijing. Partners: State Administration of Cultural Heritage of China; the Australian Department of the Environment, Water, Heritage and the Arts; the Dunhuang Academy; the Chengde Cultural Heritage Bureau. Participating institutions in the Chengde Project are the Chinese Academy of Cultural Heritage and the Hebei Provincial Bureau of Cultural Heritage.

Conservation and Management of the Tomb of Tutankhamen
This five-year, three-stage project will result in the conservation and long-term management of the Tomb of Tutankhamen. It involves scientific analysis and investigation to determine the tomb's environmental conditions and state of its wall paintings, development of appropriate conservation treatments, and implementation of a sustainable approach to its management, including training of Egyptian wall paintings conservators. The first campaign, undertaken in January 2009, carried out initial documentation and a condition survey of the tomb. Partner: Supreme Council of Antiquities, Egypt.

Conservation and Management of the Valley of the Queens
The project seeks to enhance site management as a discipline both in Luxor and in greater Egypt through detailed planning for conservation and management of the Valley of the Queens site, joint implementation of the plan with the Supreme Council of Antiquities, and training of Egyptian personnel in planning and management for archaeological sites and wall paintings conservation. The assessment report for the valley was released and approved, providing the basis for the proposed conservation and management project. The fourth annual meeting of organizations working on the West Bank was held in January 2009, and the GCI hosted three Egyptian colleagues as part of the project’s development. Partner: Supreme Council of Antiquities, Egypt.

Conservation of América Tropical
The principal goal of this work is to conserve, protect, interpret, and provide public access to the mural América Tropical by David Alfaro Siqueiros at the El Pueblo de Los Angeles Historical Monument in downtown Los Angeles. Finalization and legislative approvals for the design of the protective shelter and interpretation center were achieved in 2009. Partners: City of Los Angeles; The Getty Foundation.

Conservation of Mosaics in Situ
This project has two distinct components: research and testing to better understand causes of deterioration in situ mosaics and to develop methods for their maintenance, conservation, and presentation; and technician training in Tunisia, which aims to raise standards of conservation and maintenance of mosaics at sites and build capacity of professionals responsible for the mosaics' care and management. Two training courses were conducted for technicians in Tunisia and mentoring and support were provided to technician trainees on sites where they are currently working. Partners: Institut National du Patrimoine, Tunisia; Israel Antiquities Authority; English Heritage.

Earthen Architecture Initiative
The initiative seeks to further the conservation of earthen architecture through seismic stabilization and retrofitting of historic earthen buildings, development of suitable grouts for repair of structural damage, and development of resources and networks for professionals. The Terra Literature Review was published and an experts workshop, Mediterrá, held in Villanovaferrrú, Sardinia, produced a strategic plan for coordinating conservation and research efforts in the Mediterranean region. Partners: CRATerre-ENSA, Grenoble, France; Department of Architecture in the University of Cagliari, Italy; Escola Superior Galicia (for Mediterrá); School of Engineering at the Pontificia Universidad Católica del Perú.

Evaluation Techniques for Decorated Surfaces in Mexico
The project aimed to develop evaluation techniques for synthetic polymer treatments over time on decorated surfaces in Mexico, using murals at the pre-Columbian site of Cholula in Puebla, Mexico as case studies. Work was completed on methods for documenting and linking in situ condition assessment with results of scientific analysis of samples and environmental monitoring to evaluate the impact of previous treatment with synthetic polymers on current conditions. Partner: Instituto Nacional de Antropología e Historia.

Historic Cities and Urban Settlements Initiative
The aims of this initiative are to contribute to the enhancement of practices in conservation and management of historic cities and urban settlements by addressing critical needs and issues through implementation of targeted projects ranging from research and education to field work. A survey of city planners, architects, and administrators involved in the conservation of historic cities was conducted, and in March 2009 the GCI organized a meeting that brought together international heritage professionals and decision makers with GCI staff to help guide the Institute’s priorities with regard to critical urban conservation issues.

Injection Grouts for the Conservation of Architectural Surfaces: Research and Evaluation
The project’s objective is to evaluate the working properties and performance characteristics of injection grouts for conservation of architectural surfaces and to provide reliable tools for conservators and conservation scientists to assess and compare different grouts in the laboratory and field. Laboratory testing of a series of commercial and custom-mix grouts continued, and in conjunction with the annual meeting of the American Institute for Conservation in May 2009 the first in a series of proposed workshops was held for conservators to disseminate information resulting from the project.

Los Angeles Historic Resource Survey
The project aims to develop and support the implementation of a best practice model for the identification and survey of historic resources for use by government/city authorities, using Los Angeles as the model. The GCI published the Los Angeles Historic Resource Survey Report: A Framework for a Citywide Historic Resource Survey and supported the City of Los Angeles Office of Historic Resources (OHR) in the development of a citywide historic context statement, survey field guide, and database. With funding from the Getty Foundation, the public program was officially launched and three pilot surveys commenced to test and further develop the historic context statements and overall methodology. Partners: Office of Historic Resources, City of Los Angeles; The Getty Foundation.
Management Planning
This project contributes to the field of cultural heritage management by promoting professional dialogue and exchange of site management experiences reflective of different political, cultural, and economic contexts, and by developing reference materials that can be adapted and utilized in a variety of situations. A case study summarizing experiences from putting site management theory into practice at the site of Joya de Cerén in El Salvador was published, and the outcomes of this work and the GCI’s work on the conservation of the Hieroglyphic Stairway at the site of Copán, Honduras, were discussed at a panel organized by the GCI at the XXII Simposio de Investigaciones Arqueológicas in Guatemala City, July 2008.

Middle Eastern Geodatabase for Antiquities (MEGA)
The project aims to develop a national, Web-based, English-Arabic geographic information system (GIS) to be used as a tool in managing archaeological sites, as well as to establish a national site inventory and to provide information on heritage sites to researchers. The system is currently being developed in partnership with the Jordanian Department of Antiquities and in late spring 2009, a prototype of MEGA-Jordan was released for testing at four regional offices of the department. MEGA will subsequently be adapted and expanded for use in Iraq. Partners in Jordan: Department of Antiquities, Jordan; World Monuments Fund, New York. Partners in Iraq: World Monuments Fund; Iraq State Board of Antiquities and Heritage; UNESCO; Department of Antiquities, Jordan.

Modern Murals
This project aimed to identify needs for the maintenance and care of this underserved cultural heritage resource. An experts meeting of public arts administrators held at the GCI in August 2008 was key in pinpointing a variety of conservation needs with respect to public murals, including the need to develop policies for the care and maintenance of murals at the time that they are commissioned and/or subsequently. Preliminary recommendations for managing long-term care and maintenance of modern murals were developed.

Organization of World Heritage Cities World Symposia
Aimed at improving conservation and management of historic cities, this project involves collaborating with the Organization of World Heritage Cities in organizing their world symposia, specifically in the design and coordination of a symposium’s scientific content to advance discussion on conservation challenges facing those responsible for World Heritage Cities; this includes the organizing of keynote presentations and a workshop for mayors of World Heritage cities. The proceedings of the 9th World Congress held in Kazan, Russia, in 2007 were published online and preparation was undertaken for the 10th Congress, to be held in Quito, Ecuador in September 2009. Partners: Organization of World Heritage Cities; City of Quito.

Pharaonic Mummy Case Design
The project designed and built hermetically sealed oxygen-free, nitrogen environment mummy cases to preserve and display mummies in the Egyptian Museum in Cairo. Fabrication of components for 25 mummy cases was carried out in Los Angeles during early 2009 and the cases are ready for assembly in Cairo. Partners: Supreme Council of Antiquities, Egypt; Egyptian Museum; National Museum of Egyptian Civilization.

Southern African Rock Art Project
The project aims to develop and embed sustainable approaches to rock art conservation, accessibility, and management in the 12 countries of the Southern African region. A three-week workshop on development of rock art site management plans was held in late summer 2008 at Mapungubwe National Park, South Africa, with participants from South Africa, Botswana, Zambia, and Zimbabwe, at which participants revised and improved management plans for three rock art sites at Mapungubwe. Partners: South African Heritage Resources Agency; South African National Parks; Clanwilliam Living Landscape Project, South Africa; Rock Art Research Institute, University of the Witwatersrand, Johannesburg; Southern African Rock Art Project member countries.

Terra 2008: 10th International Conference on the Study and Conservation of Earthen Architectural Heritage
Working with partners in Mali, the GCI in February 2008 co-organized this international conference to strengthen the network of earthen architecture professionals, promote best practices in earthen architecture conservation, and disseminate the latest scientific research. During this reporting period, the proceedings from the conference were prepared and edited for publication. Partners: Ministry of Culture of Mali, with support from the Direction Nationale du Patrimoine Culturel and Musée National du Mali.

Heritage Values, Stakeholders and Consensus Building
This project aims to disseminate to heritage educators and students case studies on values-based processes for management decision making, including identifying stakeholders, eliciting their values, and managing stakeholder values in site decisions. A second component investigates the application of consensus-building and conflict-resolution concepts, methods, and expertise to heritage place management. A case study on the site of Jarash, Jordan, was tested and prepared for publication, and work commenced with the Consensus Building Institute on research into applying methods and tools for consensus building and conflict resolution to heritage place management. Partner: Department of Antiquities, Jordan.

Wall Paintings at the Mogao Grottoes
This project focuses on developing and implementing a model methodology for conservation in Cave 85 of the Mogao Grottoes that is applicable to similar sites along the Silk Road and on educating conservation professionals through the jointly developed master’s degree program at Lanzhou University. Two wall paintings conservation courses for Dunhuang Academy and Courtauld Institute of Art students were held and staff from the academy and the State Administration of Cultural Heritage were hosted by the GCI in August 2008. Partners: State Administration of Cultural Heritage of China; Dunhuang Academy; Lanzhou University; Courtauld Institute of Art, London; Chinese Academy of Cultural Heritage.

Science
Alternative Climate Control 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. A conservation-focused system was installed in the 18th-century Lodge of Retirement, part of the Quinlon Garden complex in the Forbidden City, Beijing, China. Partners: Franciza Toledo, lecturer, Federal University of Pernambuco, Brazil; the Palace Museum, Beijing; World Monuments Fund, New York.

Antibodies Research
This project uses enzyme-linked immunosorbent assay to show the deterioration of organic binders such as animal glue, egg, casein, and plant gums when they are subjected to artificial aging in the presence and absence of pigments. The results of recent research were presented at ICOM-CC in New Delhi, September 2008, and at the annual AIC conference in Los Angeles, May 2009. Partners: Metropolitan Museum of Art, New York; University of Perugia, Italy; Philip Klausmeyer, Worcester Art Museum, Massachusetts.

Asian Organic Colorants
This collaborative scientific research project aims to develop strategies for analysis of natural dyes and pigments used in Asia. Acquisition of raw biological sources from the 30 identified groups used in Asia and preparation of reference samples has been completed, as has the project bibliography. Partners: Dunhuang Academy, China; Jan Wouters, conservation scientist.
Conservation, Leuven, Belgium.

The GCI’s Collections Research Laboratory engages in scientific research focused on the collections of the Getty Museum and the Getty Research Institute. Projects included analysis of manuscript and panel painting techniques of Florentine artist Pacino di Bonaguida for inclusion in an upcoming 2012 exhibition; study of ancient glass production and trade through the analysis of trace element components; examination of bronze foundry methods; characterization of ancient vase-painting techniques using synchrotron radiation techniques; and analysis of a hidden Rembrandt portrait.

Desalination of Porous Building Materials

This project addresses the knowledge gap concerning poulticing of salts from carved stone and wall paintings and works to establish guidelines for conservators on use of desalination systems for building materials. A case study on the oldest home in New Orleans, which suffers from severe salt problems, was completed and preparation is underway for a 2010 course on desalination of historic structures. Partners: European Community; Historical Monuments Research Laboratory, France; Cologne Institute for Conservation Science, Cologne University of Applied Sciences, Germany; Applied Physics Department, Eindhoven University of Technology, The Netherlands; The Netherlands Organization for Applied Scientific Research, Built Environment and Geosciences; IUAV of Venice—Faculty of Architecture, Venice, Italy; Madame John’s Legacy, New Orleans.

Herculaneum Project

The objective of this project is to provide scientific support for conservation of the ancient site of Herculaneum, Italy, through implementation of new and recently developed scientific instruments and methodologies. Activities included developing a comprehensive procedure to test injection grouts in the lab and in the field; studying wall paintings alterations and their causes; documenting conditions of wall paintings using a new textural mapping instrument; and detecting voids in plasters non-invasively using laser speckle interferometry. Partners: British School at Rome; Herculaneum Conservation Project; Giorgio Torraca.

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 appropriate choice of materials and methods in the conservation of this widely used building material. Testing was conducted on the performance properties of lime-pozzolan mortars and the project team participated in American Society for Testing and Materials interlaboratory studies seeking to revise the physical testing of limes. Partner: Raymond Lemaire International Centre for Conservation, Leuven, Belgium.

Magnesian Limestone Project

This project seeks to understand and address the rapid deterioration of magnesian limestone structures in northern England on three fronts: stone characterization, decay mechanism, and treatment testing. The project has measured field rates of decay related to environmental changes using a time-lapse system; laboratory research found that clay minerals present in stone appear to play a minor role in the decay process; and preliminary treatment tests found that removal of salts from fine-grained stone requires a modified poultice. Partners: English Heritage; Princeton University, New Jersey.

Microfading Research

This project seeks to improve methods for evaluating the light sensitivity of art works by direct nondestructive measurement. Work has included testing various modifications to the optics of the microfading tester developed by Paul Whitmore and improving evaluation protocols. Partners: Carnegie Mellon University, Pittsburgh; Canadian Conservation Institute; Smithsonian Institution; Georgia O’Keeffe Museum, Santa Fe; Institut Collectie Nederland (ICN); National Gallery of Art, Washington, D.C.; Museum of Modern Art, New York; Buffalo State College, New York.

Modern and Contemporary Art Research

The GCI is engaged in a series of initiatives related to the conservation of modern and contemporary art. These include:

- **Los Angeles Murals**
  - The primary objective of this project is to assess current anti-graffiti and UV-absorbing coatings for protecting murals against these causes of deterioration. During this year, six test murals were produced at the Getty Center for use in evaluating these coatings.

- **Modern Paints**
  - This project deals with issues surrounding the conservation of modern synthetic paints, and focuses on the effects of cleaning acrylic painted surfaces, causes of some modern oils becoming sensitive to water application, and analytical techniques to study paints used by a number of influential 20th-century artists and how the paints change with age. Partners: Courtauld Institute of Art, London; Clyfford Still Museum and Estate, Denver; Dia Art Foundation; Dow Chemical Company; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Institut Collectie Nederland; Robert Ryman; Sam Francis Foundation; Soloman R. Guggenheim Museum, New York; Tate, London.

- **Outdoor Painted Surfaces**
  - This project aims to improve conservators’ understanding of the paints used for 20th- and 21st-century outdoor painted sculpture and to establish procedures to improve their preservation, with particular focus on the works of Roy Lichtenstein. Working closely with the Lichtenstein Foundation, two reference sets of the paint systems used on his works have been created, and will be monitored for stability and resistance to fading. Analytical protocols have also been developed that can distinguish between many of the paints used on outdoor works by artists, fabricators, and conservators. Partner: Roy Lichtenstein Foundation.

- **Preservation of Plastics**
  - The GCI has joined a consortium of European partners on a long-term study into the conservation issues of plastics, known as Preservation of Plastic Artefacts in museum collections (POPART), whose primary research objective is to assess the best methods for analysis of plastics. An agreed-upon set of reference plastics was collected and distributed among all POPART partners, and the GCI designed a round-robin test so various analytical techniques can be compared and evaluated. Partner: POPART Consortium.

Museum Lighting Research

This project seeks to reduce the photochemical stress of museum exhibition lighting on sensitive art works through the reevaluation of current illumination guidelines and the creation of better protective filtration. The first commercial production of a new filter for incandescent lighting that reduces overall energy flux to art works by approximately 50 percent was completed and test installation of filtered lighting undertaken at the Georgia O’Keeffe Museum. Partners: University of Texas at El Paso; Georgia O’Keeffe Museum, Santa Fe.

New Instrumentation Development

The objective of this project is to develop and produce new scientific instrumentation to further analytical research capabilities in conservation science. A new portable X-ray diffraction/X-ray fluorescence instrument was developed and implemented as part of the department’s portable laboratory; computed tomography scan was used to fully analyze a large Roman bronze and other works from the Getty Museum; and laser speckle interferometry was used to show detachments in the plaster of the walls in the Termae of Herculaneum. Partner: inXitu, Inc.

Organic Materials in Wall Paintings

The goal of this 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. Two cases studies were conducted in collaboration with the Italian government—one on Agnolo Gaddi frescoes in the Church of Santa Croce in Florence, and the other on Andrea Pozzo frescoes in the Church of St. Francis Saverio in Mondovi—and the most useful methodology identified. 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 and standard materials used for scientific investigation of works of art consisting of pigments, binding media, dyes, and stone, among others. During this reporting period, the collection was enriched by well-identified organic dyes (supplied by the GCI’s Asian Organic Colorants project), modern paint materials (primarily from the GCI’s Modern Paints project), an important new collection of different modern parchment samples from Slovenia, and a variety of photographs and photographic materials from conservation colleagues and the general public around the world.

Research on the Conservation of Photographs
This project seeks to advance techniques for identifying variations in photographic processes and providing insight into post-processing chemistry and chemical treatment of photographs as needed for their long-term preservation and conservation. A collaboration with the National Museum of Media in Bradford, UK, resulted in new discoveries relating to identification of rare and experimental photographs from the Royal Photographic Society. Work with the Atelier de Restauracion et de Conservation des Photographies de la Ville de Paris and the Henri Cartier-Bresson Foundation focused on the first large-scale test of a new scientific methodology developed at the GCI for provenance identification and authentication of 20th-century gelatin silver photographs. Partners: Department of Chemistry, California State University, Northridge; National Museum of Media, Bradford, United Kingdom; Harry Ransom Center, University of Texas at Austin; Atelier de Restauration et de Conservation des Photographies de la Ville de Paris; Henri Cartier-Bresson Foundation, Paris; Centre de recherché sur la conservation des documents graphiques, Paris; Image Permanence Institute, Rochester, New York.

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 3,600 records were added to the database during FY09. Partners: International Institute for Conservation of Historic and Artistic Works (IIC), London; ICCROM, Rome.

GCI Bulletin
In October 2008, the GCI Bulletin was launched. This free bimonthly e-bulletin provides timely information to professional colleagues around the world on the activities of the Getty Conservation Institute. Five issues have been published.
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.

2008–2009 Conservation Guest Scholars


**Mackay, Richard.** Godden Mackay Logan Heritage Consultants, Sydney, Australia. Work on “Critical Success Factors in Cultural Heritage Management.”


**Zancheti, Silvio.** Federal University of Pernambuco, Recife, Brazil. Research on “Indicators of Authenticity and Integrity for Urban Heritage Areas.”
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.
Cliff May, rendering by Christian A. Choate.
Presentation drawing.
Courtesy University Art Museum, UC Santa Barbara.
The Getty Foundation moved in new directions over the past year as we completed the transition to a strategic philanthropic model. Towards the beginning of the year, we phased out many of our regular grant categories and competitions, shifting resources to newly launched special initiatives. Our grant making is now based primarily on a core group of programs aimed at increasing access to collections, strengthening art history internationally, and advancing the practice of conservation. Each initiative is undertaken in collaboration with the Getty Research Institute (GRI), the Getty Conservation Institute (GCI), or the J. Paul Getty Museum as well as external partners. In addition, we continue to offer support for the development of professionals in the visual arts, both in Los Angeles and throughout the world.


The Pacific Standard Time initiative, undertaken in collaboration with the GRI, aims to document and interpret the history of art in Los Angeles in the post-World War II decades. Over the past six years, the Foundation has worked behind the scenes, providing grants to local arts and educational organizations to identify, preserve, and make accessible the archival records that form the necessary basis for scholarship on the period. During the past year, Pacific Standard Time moved into its public phase with grants for a series of 23 coordinated exhibitions to be presented across Southern California in 2011 and 2012. Exhibitions will range from a broad survey of painting and sculpture during the postwar period at the Getty Museum, to a focus on the 1970s at the Museum of Contemporary Art (MOCA), a survey of California design at the Los Angeles County Museum of Art, and a number of other exhibitions that will explore the history of art in Los Angeles in the post-World War II decades.


County Museum of Art (LACMA), the Light and Space movement at the Museum of Contemporary Art San Diego, and African American art at the UCLA Hammer Museum and the California African American Museum, to name only a few. Together, the Pacific Standard Time exhibitions represent an unprecedented collaboration among the region’s cultural organizations that will provide a unique opportunity for regional, national, and international audiences to explore and celebrate the extraordinary artistic legacy of Los Angeles.

Museum Catalogues Online

The Foundation launched the five-year Online Scholarly Catalogue Initiative to explore the many ways in which online scholarly collection catalogues can be more current, interactive, and widely available than traditional printed books. While print catalogues have long provided the primary sources of information about museum objects for scholars and the general public, their high cost and static nature prevent them from being easily updated to reflect new knowledge. With Foundation support, and drawing upon the expertise of Getty Museum colleagues, a group of nine major museums in the United States and London have begun experimenting with online projects, with the goal of producing replicable models in order to help all museums as they consider the transition to an online environment. Participating museums include the Art Institute of Chicago, Freer/Sackler Galleries, Getty Museum, LACMA, National Gallery of Art, San Francisco Museum of Modern Art, Seattle Art Museum, Tate, and the Walker Art Center.
Connecting Art Histories

Art history has always been at the heart of the Getty’s mission, and the Foundation’s role in this effort has long been distinguished by its international focus and its support for scholars around the world. At the same time, in recent years an increasing number of scholars in the developing world have sought to broaden the study of art history in their countries and to engage their colleagues abroad. The Foundation’s Connecting Art Histories initiative, in collaboration with the GRI, is creating new opportunities for intellectual exchange across geographical regions. Grants support visiting faculty and curriculum development at art history departments and research centers in the developing world, as well as intensive seminars that bring together international groups of scholars to carry out collaborative research programs, thus increasing international networks. The first grants were awarded in 2009 to support visiting faculty at Jawaharlal Nehru University in New Delhi, research seminars in the Mediterranean region organized by the Kunsthistorisches Institut in Florence, and fellows and visiting lecturers at New Europe College in Bucharest. Related to this initiative, the Foundation also supported the launch of Art in Translation, an online journal containing translations of key art history texts from around the world.

New Conservation Initiatives: Mosaikon and Panel Paintings

The Foundation launched two conservation initiatives during the past year in collaboration with Getty and external partners: Mosaikon, in partnership with the GCI, ICCROM, (the International Centre for the Study of the Preservation and Restoration of Cultural Property), and ICCM (the International Committee for the Conservation of Mosaics), for the conservation of mosaics in the Mediterranean; and the Panel Paintings Initiative, with the GCI and Getty Museum, to train the next generation of conservators to take care of older works of art painted on wood supports. A major grant was made to ICCM to support a regional coordinator for the Mosaikon initiative and to help the organization increase connections among professionals in the region. The first training grant for the Panel Paintings Initiative allowed conservators from the Prado Museum and The Metropolitan Museum of Art to undertake the complex treatment of Albrecht Dürer’s masterpiece Adam and Eve.
Bringing It Back to L.A.: The Mazarin Chest

Foundation grants for research and conservation projects, and the resulting relationships that are established with colleagues and institutions around the world, can lead to important exhibitions or programs here in Los Angeles, both at the Getty Museum and other local institutions. In 2009 the Foundation collaborated with the Getty Museum on the exhibition *Tales in Sprinkled Gold: Japanese Lacquer for European Collectors*, which featured the Victoria and Albert (V&A) Museum’s exquisite 17th-century Japanese lacquer work known as the Mazarin Chest. With the help of a Foundation grant to the V&A that brought together Japanese and British conservators to develop the treatment, the chest was recently conserved using both modern Western and traditional Japanese techniques. More than 100,000 people were able to view this remarkable object at the Getty and learn about the innovative conservation approach used to preserve it. We hope that such collaborations will continue to bring important cultural resources to our home city.

Professional Development

The Foundation supports a number of ongoing professional development programs including the Multicultural Undergraduate Internship program, the USC Annenberg/Getty Arts Journalism Program, and the Getty Leadership Institute. New developments in these areas during the past year include a program for intern alumni, the establishment of a full-time arts journalism track within the master’s degree program in journalism at USC, and a new Leadership Institute program for Southern California museum professionals.

Looking Ahead

In the year ahead, the Foundation will concentrate on ensuring the successful implementation of the new initiatives described above. Keenly aware that our constituency faces hardship in the current economic environment, we will listen carefully to our grantees, monitor the impact of our new programs, and disseminate the results for the benefit of our colleagues. Our grants will continue to be focused internationally as well as here in Los Angeles, serving the fields in which the Getty is active.
Grants Awarded between July 1, 2008, and June 30, 2009

CURRENT INITIATIVES AND PROGRAMS


This joint initiative of the Getty Foundation and the Getty Research Institute is documenting the history of art in Los Angeles in the post-World War II decades. In late 2011 and early 2012, nearly 25 museums in Southern California—including LACMA, MOCA, the Hammer Museum, and the J. Paul Getty Museum—will present a series of linked exhibitions on this period.

American Museum of Ceramic Art, Pomona, California. For research and planning for the exhibition Searching for Peace, Post-WWII Innovations in Clay. $141,000

Armory Center for the Arts, Pasadena, California. For research and planning for the exhibition Wrong: Baldessari–Heinecken, 1965–1975. $110,000

California Institute of the Arts, Valencia. For research and planning for the exhibition The Experimental Impulse: Los Angeles Art from 1945 to 1980 at REDCAT. $145,000

City of Los Angeles, California. For research and planning for exhibitions about the roles of the Municipal Art Gallery and the Watts Towers Art Center in the city's postwar arts scene. $66,000

18th Street Arts Complex, Santa Monica, California. For research and planning for the exhibition Collaboration Labs: Southern California Artists and the Artist Space Movement. $132,000

Filmforum, Inc., Los Angeles, California. For research and planning for an exhibition on experimental film and video art in Southern California from 1957 to 1980. $118,000

Friends, the Foundation of the California African American Museum, Los Angeles, California. For research and planning for the exhibition Places of Validation, Art and Progression at the California African American Museum. $225,000

Japanese American National Museum, Los Angeles, California. For research and planning for the exhibition Drawing the Line: Japanese American Art, Design & Activism in Postwar Los Angeles. $60,000

Japanese American National Museum, Los Angeles, California. For research and planning for the exhibition Exchange and Evolution: World Wide Video/Long Beach, in collaboration with the University Art Museum at California State University, Long Beach. $175,000

Los Angeles Contemporary Exhibitions, Inc., California. For research and planning for the exhibition Los Angeles Goes Live: Exploring the Origins of Performance Art in Southern California. $132,000

Museum of Contemporary Art San Diego, La Jolla, California. For research and planning for the exhibition Phenomenal: California Light and Space. $225,000

Orange County Museum of Art, Newport Beach, California. For research and planning for the exhibition Circa 1969: California Art on the Cusp. $175,000

Otis Art Institute (Otis College of Art and Design), Los Angeles, California. For research and planning for the exhibition A Public Center of One’s Own: The Woman’s Building’s Contribution to the Arts in Los Angeles. $130,000


Pomona College, Claremont, California. For research and planning for the exhibition The Shock of the New at Pomona College: 1969–1973 at the Pomona College Museum of Art. $190,000

Regents of the University of California, Oakland. For the arrangement and description of four arts collections in the UCLA Chicano Studies Research Center Library and Archive. $48,000

Regents of the University of California, Oakland. For research and planning for the exhibition The Ranch House: Cliff May’s Designs for Modern Living at the University Art Museum at the University of California, Santa Barbara. $140,000

Santa Monica Museum of Art, California. For research and planning for an exhibition surveying the art of Beatrice Wood. $145,000

Scripps College, Claremont, California. For research and planning for the exhibition Clay Reconsidered: Ceramics in Southern California, 1945–1980 at the Ruth Chandler Williamson Gallery. $175,000

Online Scholarly Catalogue Initiative

Through this initiative, a group of eight museums are working together to explore scholarly collection catalogues in an online environment and to create replicable models for the museum field.

Art Institute of Chicago, Illinois. For the planning of an online scholarly catalogue of the 19th-century European paintings collection. $240,000

Museum Associates, Los Angeles, California. For the planning of an online scholarly catalogue of the Southeast Asian art collection of the Los Angeles County Museum of Art. $240,000

National Gallery of Art, Washington, D.C. For the planning of an online scholarly catalogue of the 17th-century Dutch paintings collection. $140,700

San Francisco Museum of Modern Art, California. For the planning of an online scholarly catalogue of works by Robert Rauschenberg in the permanent collection. $240,000

Seattle Art Museum, Washington. For the planning of an online scholarly catalogue of the Chinese painting and calligraphy collection. $240,000

Smithsonian Institution, Washington, D.C. For the planning of an online scholarly catalogue of the Gerhard Pulverer Collection of Japanese Illustrated Books at the Freer Gallery of Art and Arthur M. Sackler Gallery. $200,000

Tate Gallery, London, England. For the planning of an online scholarly catalogue of the Camden Town Group. £137,800

Walker Art Center, Inc., Minneapolis, Minnesota. For the planning of an online scholarly catalogue of new acquisitions from 2005 to the present. $200,000
Connecting Art Histories
This initiative seeks to strengthen art historical scholarship by increasing opportunities for scholars to have sustained international exchange with colleagues around the world.

Jawaharlal Nehru University, New Delhi, India. For the Distinguished Visiting Professor Program, School of Art and Aesthetics. $145,000

Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V., Munich, Germany. For research seminars organized by the Kunsthistorisches Institut in Florence, Italy, “Art, Space, and Mobility in the Early Ages of Globalization.” $200,000

New Europe Foundation, Bucharest, Romania. For research seminars at the New Europe College. $150,000

Mosaikon
This joint initiative with the Getty Conservation Institute aims to improve regional capacity for better maintenance and preservation of the thousands of ancient mosaics in the Mediterranean region, both in museums and in situ.

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For the planning of two training projects related to the conservation of lifted mosaics in museums in the Southern and Eastern Mediterranean regions. €37,700

University of Cyprus, Nicosia. For a one-year grant to strengthen the International Committee for the Conservation of Mosaics (ICCM) and support the activities of a regional coordinator for the Mosaikon initiative. €174,000

Panel Paintings Initiative
The Getty Foundation, Getty Conservation Institute, and Getty Museum have joined forces to address the considerable challenges of conserving panel paintings, and the urgent need to train the next generation of specialized conservators who will care for these works in the future.

Metropolitan Museum of Art, New York. For training and treatment related to the conservation of Adam and Eve by Albrecht Dürer in the Museo Nacional del Prado, Madrid, Spain. $34,000

State Art Museum, Copenhagen, Denmark. For a needs assessment survey of the field of panel painting conservation in Europe and the United States. DKK 1,331,000

Multicultural Undergraduate Internships
In order to increase staff diversity in museums and visual arts organizations in Los Angeles County, the Getty provides summer internships for undergraduates of culturally diverse backgrounds. In addition to the 97 interns hosted by the following organizations in 2009, there were 16 interns with grants of $3,500 each in various departments at the Getty.

A+D Architecture and Design Museum, Los Angeles. $4,000

American Museum of Ceramic Art, Pomona. $4,000

Angels Gate Cultural Center, Inc., San Pedro. $4,500

Armand Hammer Museum of Art and Cultural Center, Inc., Los Angeles. $8,500

Armory Center for the Arts, Pasadena. $8,000

Art Center College of Design, Pasadena. $4,000

Arts and Services for Disabled, Inc., Long Beach. $4,000

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

Autry National Center of the American West, Los Angeles. $12,000

California Institute of the Arts, Valencia. $12,500

California Science Center Foundation, Los Angeles. $4,000

California State Parks, Will Rogers State Historic Park, Los Angeles. $4,000

California State University Long Beach Foundation, University Art Museum. $8,500

Catalina Island Museum Society, Inc., Avalon. $4,000

Center for the Study of Political Graphics, Los Angeles. $8,500

City of Culver City, Division of Cultural Affairs. $4,000

City of Los Angeles, Community Redevelopment Agency. $4,000

City of Los Angeles, Department of Cultural Affairs. $4,000

City of Los Angeles, Department of City Planning, Office of Historic Resources. $4,000

City of Pasadena, Cultural Affairs Division. $4,000

City of Torrance, Torrance Art Museum. $4,000

Claremont Museum of Art. $4,000

Eagle Rock Community Cultural Association, Los Angeles. $4,000

18th Street Arts Complex, Santa Monica. $8,000

El Pueblo Park Association, Los Angeles. $4,000

Friends of Banning Park Corporation, Wilmington. $4,000

Friends of Robinson Gardens, Inc., Beverly Hills. $4,000

Friends of the Chinese American Museum, Los Angeles. $4,000

Friends, the Foundation of the California African American Museum, Los Angeles. $4,000

HeArt Project, Los Angeles. $4,000

Henry E. Huntington Library and Art Gallery, San Marino. $8,000

Highways, Santa Monica. $4,000

Historic Italian Hall Foundation, Los Angeles. $4,000

HUC-Skirball Cultural Center, Los Angeles. $8,000

Immaculate Heart Community, Corita Art Center, Los Angeles. $4,000

Inner-City Arts, Los Angeles. $8,000

Institute of Cultural Inquiry, Los Angeles. $4,000

Japanese American Cultural and Community Center, Los Angeles. $4,000

Japanese American National Museum, Los Angeles. $12,000

L.A. Freewaves, Los Angeles. $8,000

LAXART, Los Angeles. $4,000

Library Foundation of Los Angeles, Central Library. $4,000

Long Beach Museum of Art Foundation. $8,000

Los Angeles Arboretum Foundation, Inc., Arcadia. $4,000

Los Angeles Conservancy. $4,000

Los Angeles Contemporary Exhibitions, Inc. $4,000

Los Angeles County Metropolitan Transportation Authority. $4,000

Los Angeles County Museum of Natural History Foundation, William S. Hart Museum. $4,000

Los Angeles Municipal Art Gallery Associates. $4,000

Machine Project, Los Angeles. $4,500

MAK Center for Art and Architecture, West Hollywood. $4,000

Millard Sheets Gallery, Pomona. $4,000

Museum Associates, Los Angeles County Museum of Art. $8,000

Museum of Contemporary Art, Los Angeles. $8,000

Museum of Jurassic Technology, Culver City. $4,000

Museum of Latin American Art, Long Beach. $8,000

Otis College of Art and Design, Los Angeles. $8,000

P.S. ARTS, Los Angeles. $4,000

Pacific Asia Museum, Pasadena. $8,000

Pasadena Heritage. $4,000

Pasadena Museum of California Art. $8,500

Pharmaka, Los Angeles. $4,000

Pitzer College, Pitzer Art Galleries, Claremont. $4,000

Plaza de la Raza, Inc., Los Angeles. $4,000
Pomona College, Pomona College Museum of Art, Claremont. $4,000
Public Corporation for the Arts of the City of Long Beach, Arts Council for Long Beach. $4,000
Rancho Los Cerritos Foundation, Long Beach. $4,000
Rancho Santa Ana Botanic Garden, Claremont. $4,000
Regents of the University of California, UCLA Chicano Studies Research Center. $4,000
Regents of the University of California, Fowler Museum at UCLA. $4,000
Ryman Carroll Foundation, Los Angeles. $4,000
St. Elmo Village, Inc., Los Angeles. $4,000
Santa Monica Museum of Art, $8,500
Scripps College, Claremont. $12,500
Society for the Preservation of Drum Barracks, Wilmingston. $4,000
Southern California Asian American Studies Central, Visual Communications, Los Angeles. $8,000
Tierra del Sol Center for the Handicapped Foundation, First Street Gallery Art Center, Sunland. $4,000
Velaslavasay Panorama, Los Angeles. $4,500
Venice Arts: In Neighborhoods. $4,000
Vincent Price Art Gallery Foundation, Monterey Park. $4,000
The Wende Museum of the Cold War, Inc., Culver City. $4,000
Graduate Internships
Graduate Internships at the Getty support full-time positions for students who intend to pursue careers in fields related to the visual arts.
Abadilla, Monique Antonietta. The George Washington University, Washington, D.C. $17,400
Beeny, Emily Ann. Columbia University, New York. $17,400
Bella, Devon Renee. San Francisco Art Institute, California. $17,400
d’Alburquerque, Kira Sophie. Université Paris Sorbonne–Paris IV, France. $17,400
Degrassat, Aude. Université Paris I Panthéon-Sorbonne, France. $17,400
Gladstone, Mara Esther. University of Rochester, New York. $17,400
Godts, Sebastiaan Francisccus. Royal Academy of Fine Arts Antwerp, Belgium. $26,000
Horta, Rebecca. John F. Kennedy University, Berkeley, California. $17,400
Kerschbaumer, Sabine. University of Applied Sciences, Graz, Austria. $17,400
Nugent, Kristina Marie. Columbia University, New York. $26,000
Raynolds, William Fremont Peter. Columbia University, New York. $26,000
Riedler, Rene. Academy of Fine Arts Vienna, Austria. $26,000
Santiago, Laura Maria. University of California, Los Angeles. $17,400
Schwahn, Birgit. Stuttgart State Academy of Art and Design, Germany. $24,500
Schwarz, Martin Michael. University of Vienna, Institute for Art History, Austria. $17,400
Serpolli, Roberta. University of Siena, Italy. $17,400
Snyder, Colleen Elizabeth. Buffalo State College, New York. $26,000
Spinelli, Ambra. Università di Bologna, Italy. $17,400
Vávrová, Petra. Institute of Chemical Technology, Prague, Czech Republic. $26,000
West, Alana Annette. Ryerson University, Toronto, Canada; George Eastman House, Rochester, New York. $17,400
Travel Grants and Other Professional Development Opportunities
American Association of Museums, Washington, D.C. For the 2010 Annual Meeting and Expo in Los Angeles, California. $15,000
An Taisce, The National Trust for Ireland, Dublin. For participants from developing countries and Central and Eastern Europe to attend the 13th International Conference of National Trusts. $75,000
The Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, D.C. For a strategic planning initiative. $100,000
International Council of African Museums, Nairobi, Kenya. For delegates from Africa to attend AFRICOM’s 3rd General Assembly and Conference in Ouagadougou, Burkina Faso. $100,000
International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the 22nd Triennial General Conference in Shanghai, China. $71,000
International Council of Museums, Paris, France. For participants from developing countries to attend the 2009 Annual Conference of the International Committee for Documentation (ICOM-CIDOC) in Santiago, Chile. $75,000
Los Angeles County Arts Commission, California. For the educational components of the summer 2009 Los Angeles County Arts Internship Program and alumni professional development workshop. $40,000
National Committee for the History of Art, Inc., Williamstown, Massachusetts. For international scholars and students to attend the 2009, 2010, and 2011 College Art Association annual meetings. $44,000
National Association of Tribal Historic Preservation Officers, Inc., Washington, D.C. For the National Native Museum Training Program. $125,000
National Trust for Historic Preservation, Washington, D.C. For the Los Angeles Preservation Fund. $100,000
Organization of World Heritage Cities, Quebec, Canada. For participants from developing countries and Central and Eastern Europe to attend the 10th World Congress of the Organization of World Heritage Cities in Quito, Ecuador. $75,000
University of Southern California, Los Angeles. For the USC Annenberg/Gettys Journalism Program. $126,000
The Getty Leadership Institute
The Foundation operates the Getty Leadership Institute, the premier source for continuing professional development for current and future museum leaders. Further information about Getty Leadership Institute programs can be found at http://www.getty.edu/leadership/.
GRANT CATEGORIES CONCLUDING
Following a long-range planning process, the Foundation reoriented its funding priorities, shifting from a primarily responsive type of grant making (with juried, annual competitions) to a more proactive philanthropic model targeting specific issues and working with partner organizations to design special initiatives. As a result, final grants were awarded in the following categories.
Research and Interpretation
Grants were awarded for the development of research resources and publications, both electronic and print, as well as interpretive projects for art works in a museum’s permanent collection.
American Academy in Rome, New York. For the arrangement and description of the photographic archive. $200,000
American Research Center in Sofia, Ithaca, New York. For art history library acquisitions. $100,000
Autry National Center of the American West, Los Angeles, California. For the interpretive project Open Collections. $200,000
Carnegie Institute, Pittsburgh, Pennsylvania. For the interpretive project The Warhol: Timeweb at the Andy Warhol Museum. $150,000

60
Duke University, Durham, North Carolina. For the publication series Objects Histories: Critical Perspectives on Art, Material Culture, and Representation. $100,000

Museum of Fine Arts, Budapest, Hungary. For the preparation of a catalogue of the 15th- and 16th-century German drawings collection. €100,000

Museum of Fine Arts Houston, Texas. For Documents of 20th-Century Latin American and Latino Art: A Digital Archives and Publications Project. $150,000

Purdue University, West Lafayette, Indiana. For the publication The Corpus of the Mosaics of Turkey. $150,000

Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico per il Polo Museale della Città di Roma, Italy. For the preparation of a catalogue of the sculpture collections of the Museo Nazionale del Palazzo di Venezia. €160,000

Stadt Dessau-Rosslau, Germany. For the preparation of a catalogue of the 15th- and 16th-century German drawings collection in the Anhaltische Gemäldegalerie Dessau. €93,000

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. For the publication of the catalogue Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute. $100,000

Stiftung Preussischer Kulturbesitz, Berlin, Germany. For the preparation of a catalogue of the Northern European medieval collection in the Skulpturensammlung of the Bode-Museum, Staatliche Museen zu Berlin. $200,000

University of Vermont and State Agricultural College, Burlington. For the preparation of a catalogue of the Islamic illustrated manuscripts in the Khuda Bakhsh Oriental Public Library in Patna, India. $100,000

Victoria and Albert Museum, London, England. For the publication of a catalogue of the French furniture collection. $50,000

Visual Resources Association Foundation, Irvine, California. For the project Cataloguing Cultural Objects. $26,400

Conservation

Grants were awarded for the conservation of works of art as well as historic buildings, landscapes, and archaeological sites.

Achi Verein, Zurich, Switzerland. For a pilot conservation training program at the ancient fortress and monastery at Wanla, Lower Ladakh, India. $120,000

Beth Sholom Synagogue Preservation Foundation, Elkins Park, Pennsylvania. For the preparation of a conservation plan for the Beth Sholom Synagogue Building. $75,000

Cathedral of San Carlos Borromeo, Monterey, California. For the implementation of a conservation plan for the Royal Presidio Chapel. $100,000

Ennis House Foundation, Los Angeles, California. For the preparation of a conservation plan for the Ennis House. $73,000

Escuela Nacional de Conservación Restauración y Museografía, Coyoacán, Mexico. For equipment and library acquisitions for a new postgraduate course in photographic conservation. $50,000

Friends of the Coptic Museum, Cairo, Egypt. For a conservation survey of the manuscripts collection. $100,000

George Eastman House, Rochester, New York. For a conservation survey of the daguerreotypes of Albert Sands Southworth and Josiah Johnson Hawes at the George Eastman House; The Metropolitan Museum of Art, New York; and the Museum of Fine Arts, Boston. $150,000

Historic Royal Palaces, East Molesey, Surrey, England. For the implementation of a conservation plan for the White Tower of the Tower of London. £75,000

Louisiana Museum Foundation, New Orleans. For conservation of the collections of the Louisiana State Museum, the final grant awarded through the Fund for New Orleans, established following Hurricane Katrina. $200,000

Maharana of Mewar Charitable Foundation, Udaipur, Rajasthan, India. For the preparation of a conservation plan for the City Palace Complex. $75,000

Obispo de Huacho, Lima, Peru. For the preparation of a conservation plan for the Chapel of San Cristóbal de Rapaz. $64,000

Opera di Santa Croce, Florence, Italy. For the preparation of a conservation plan for the frescoes and wall paintings by Giotto in the Church of Santa Croce. $75,000

Ormylia Foundation, Greece. For treatment and research related to the conservation of post-Byzantine textiles from the Monastery of Simonos Petra at Mount Athos. $100,000

Philadelphia Museum of Art, Pennsylvania. For a conservation residency related to the treatment of St. Francis Confronts the Antichrist by Cristóbal de Villalpando. $100,000

Project Restore, Los Angeles, California. For the preparation of a conservation plan for wall paintings in Los Angeles City Hall. $73,000

Society for College and University Planning, Ann Arbor, Michigan. For dissemination of the results of the Getty Foundation’s Campus Heritage Preservation Initiative. $307,000

Transylvanian Reformed Church District, Cluj-Napoca, Romania. For the implementation of a conservation plan for the Reformed Church. $200,000

University College London, England. For the preparation of an archaeological site management plan for the State Archaeological Park of Ancient Merv, Turkmenistan. $73,000

University of Cincinnati Foundation, Ohio. For an interdisciplinary study related to the conservation and presentation of a video wall by Nam June Paik. $75,000

University of Dublin, Trinity College, Ireland. For the preparation of a conservation plan for the Old Library. €47,000


Wagner Free Institute of Science, Philadelphia, Pennsylvania. For the preparation of a conservation plan for the plaster ceiling of the 19th-century exhibit hall. $75,000

SCHOLARS AND FELLOWS AT THE GETTY CENTER AND GETTY VILLA

In 2009, 94 residential grants were administered by the Foundation on behalf of the Getty Research Institute, Getty Conservation Institute, and Getty Museum. For a complete list of residential grant recipients, please visit the Museum, Research Institute, and Conservation Institute chapters of this report.

Matching Gifts

The Getty awarded 383 matching gifts totaling $770,260.
Publications

J. Paul Getty Museum

Adélaïde Labille-Guiard
Artist in the Age of Revolution
Laura Auricchio
This book is the first full-length study in English of the life and work of Adélaïde Labille-Guiard, a female artist active during the French Revolution.

The Art of Mantua
Power and Patronage in the Renaissance
Barbara Furlotti and Guido Rebecchini
This gorgeously illustrated volume tells the story of the Gonzaga family’s quest to make the city one of Italy’s most dazzling artistic centers.

Bernini and the Birth of Baroque Portrait Sculpture
Edited by Andreas Henning and Scott Schaefer
Bolognese portraits from the Baroque period, which were highly emotive and often deeply religious, are explored in this beautiful gift book.

Captured Emotions
Baroque Painting in Bologna, 1575–1725
Edited by Andreas Henning and Scott Schaefer
Bolognese portraits from the Baroque period, which were highly emotive and often deeply religious, are explored in this beautiful catalogue.

Carleton Watkins in Yosemite
Weston Naef
All the grandeur of the American West in the mid-nineteenth century is reflected in this selection of photographs made by Carleton Watkins in and around Yosemite Valley, California.

The Colors of Clay
Special Techniques in Athenian Vases
Beth Cohen
Now available in paperback, this lavish volume examines Athenian terracotta vases made in techniques other than the well-known black- and red-figure styles.

Death and Resurrection in Art
Enrico de Pascale
Using artworks from ancient Egyptian tomb paintings to contemporary works by Damien Hirst, this volume explores depictions of death and resurrection through several thematic chapters.

Discovering Art: Dogs
Discovering Art: Cats
Discovering Art: Kids
John Harris and Catherine Lorenz
These colorful board books for young children are filled with delightful images from the J. Paul Getty Museum’s collection accompanied by a bit of read-aloud rhyme.

European Art of the Seventeenth Century
Rosa Giorgi
With hundreds of illustrations, this guide presents the most important artists and artistic concepts of the seventeenth century.

Faces of Power and Piety
Erik Inglis
Featuring images found in illuminated manuscripts, this book explores medieval portraiture and its goal to present a person not at a particular moment in time, but as the subject wished to be remembered through the ages.

Fruits of Desire
A Seventeenth-Century Carved Ivory Cup
Eike D. Schmidt
This beautiful gift book is illustrated with stunning detail photography of Balthasar Griesmann’s large ivory goblet that celebrates the benefits and risks of wine.

The History of the Church in Art
Rosa Giorgi
This richly illustrated volume analyzes key elements of the Christian church—including key events, leaders, and practices—as portrayed in art.

Illuminated Manuscripts of Germany and Central Europe in the J. Paul Getty Museum
Thomas Kren
The richness of the J. Paul Getty Museum’s holdings in German and Central European manuscripts from the ninth to the eighteenth century is explored in this beautifully illustrated and accessible volume.

Inside the Getty
Edited by William Hackman and Mark Greenberg
A behind-the-scenes look at the J. Paul Getty Trust’s four programs—the Museum, Research Institute, Conservation Institute, and Foundation—is provided in this unique guide.

Jo Ann Callis
Woman Twirling
Judith Keller
This lively catalogue celebrates artist Jo Ann Callis, who is well known for her sensuous, evocative photographic tableaux that suggest mysterious, often unsettling narratives.

Papers on Special Techniques in Athenian Vases
Edited by Kenneth Lapatin
Papers from an international symposium cover the social contexts, conservation, analysis, experimentation, artists, workshops, production, markets, and exchange of Greek vases in techniques beyond black- and red-figure.

Paul Outerbridge
Command Performance
Paul Martineau
Paul Outerbridge, American photographer and master of early color process, produced a dynamic body of work. Beautifully reproduced in this engaging catalogue are photographs from all periods and styles in his career: still-life images, commercial magazine photography, and nudes.

The Prayer Book of Charles the Bold
A Study of a Flemish Masterpiece from the Burgundian Court
Antoine de Schryver
Preface by Thomas Kren
This volume reproduces all of the miniatures from this exquisite manuscript and provides in-depth research on its origins and the artists who created it.

Seeing the Getty Collections at the Getty Center
Foreword by David Bomford
This small book—full of details from the collections—simulates the experience of visiting the J. Paul Getty Museum and the delight of discovering similarities among otherwise disparate works.

The Splendor of Roman Wall Painting
Umberto Pappalardo
Abridged from the 2004 publication Domus: Wall Painting in the Roman House, this gorgeous volume showcases the beauty and intricacy of ancient frescoes found in twenty-eight Roman villas.

Taking Shape
Finding Sculpture in the Decorative Arts
Introduction by Martina Droth
Essays by Charissa Bremer-David, Katie Scott, Mimi Hellman, and Mary D. Sheriff
Thirty-eight extraordinary works of decorative art and furniture that incorporate sculptural forms or assert a sculptural presence are highlighted in this lovely catalogue.

Techniques of Chinese Lacquer
The Classic Eighteenth-Century Treatise on Asian Varnish
Filippo Bonanni
This is the first English translation of Jesuit Filippo Bonanni’s eighteenth-century treatise, considered the most important and comprehensive early study of Chinese lacquer in Europe.

Translating the Past
Laurent de Premierfait and Boccaccio’s De casibus
Anne D. Hedeman
This volume examines several richly illuminated copies of a fifteenth-century French translation of Giovanni Boccaccio’s Latin text De casibus, a collection of ancient and contemporary cautionary tales that was a bestseller in its day.

Getty Conservation Institute

Printed publications:

The Craftsman Revealed
Adriaen de Vries, Sculptor in Bronze
Jane Bassett
With contributions by Peggy Fogelman, David A. Scott, and Ronald C. Schmidtling II
Presenting the results of the technical study of twenty-five bronzes, this heavily illustrated volume reveals the methods and materials used in their creation and contains important information for conservators.

Plant Biology for Cultural Heritage
Biodeterioration and Conservation
Edited by Giulia Caneva, Maria Pia Nugari, and Ornella Salvadori
Collected here are wide-ranging scientific contributions from the field of plant biology relating to the conservation of art, architecture, and archaeological sites.

Limited run project publications:

Conservation Management Planning: Putting Theory into Practice
The Case of Joya de Cerén, El Salvador
Carolina Castellanos and Françoise Descamps
Through examination of lessons learned in conservation management planning at Joya de Cerén, the document highlights key matters to consider for implementing a sustainable and successful management planning effort.

Proceedings: World Congress of the Organization of World Heritage Cities
Kazan, 19-23 June 2007
Edited by Juan Manuel Martinez, Françoise Descamps, and Kathleen Louw
This proceedings volume from the ninth World Congress of the Organization of World Heritage cities examines the dynamic linkage between heritage and economics.

Publications made available online:

Prepared by Kathryn Welch Howe
This report outlines a systematic but flexible framework for conducting research and documenting resources, identifying and evaluating properties using professional standards, engaging the public, and ensuring access to survey results for both community agencies and city agencies.

Technician Training for the Maintenance of In Situ Mosaics
Thomas Roby and Livia Alberti
This is a collection of didactic materials developed for training courses on the maintenance of in situ mosaics organized for workers with the Institut National du Patrimoine of Tunisia. Available in French and English.

Terra Literature Review
An Overview of Earthen Architecture Conservation
Edited by Erika Avrami, Hubert Guillaud, and Mary Hardy
This volume reviews a range of studies that inform earthen architecture conservation in order to analyze strengths and weaknesses in the research literature, evaluate directions on which recent research has focused, and identify gaps in knowledge.

Recording, Documentation, and Information Management for the Conservation of Heritage Places
Volume I: Guiding Principles
Robin Letellier, with contributions from Werner Schmid and François LeBlanc
Volume II: Illustrated Examples
Edited by Rand Eppich and Amel Chabbi
This two-volume publication is an outgrowth of the GCI’s Recording, Documentation, and Information Management (RecorDIM) Initiative.

 Getty Research Institute

Art of the Defeat, France 1940–1944
Laurence Bertrand Dorléac
Translation by Jane Marie Todd
Foreword by Serge Guilbault
Dorléac provides an unflinching look at the art scene in France during the German occupation, including individual acts of collaboration and resistance.

The Blind Spot
An Essay on the Relations between Painting and Sculpture in the Modern Age
Jacqueline Lichtenstein
Translation by Chris Miller
This volume gives an overview of the debate concerning the supremacy of painting or sculpture that captivated French writers and artists beginning in the seventeenth century.

The Fragment
An Incomplete History
Edited by William Tronzo
Almost everything we know about the past comes from physical and narrative fragments; the essays in this volume investigate the history of the fragment, whether received or created.

Getty Research Journal
Number 1
Edited by Thomas W. Gaehtgens and Katja Zelljadt
The Getty Research Journal is a new art history publication that showcases work from the Getty Research Institute and the other programs of the J. Paul Getty Trust.

Introduction to Metadata
Second Edition
Edited by Murtha Baca
Updates in this edition include an essay on standards-based rights metadata for cultural institutions and “Practical Principles for Metadata Creation and Maintenance.”
$30.00 paperback

Meyer Schapiro Abroad
Letters to Lillian and Travel Notebooks
Edited by Daniel Esterman
Published here are the sketches and observations made by art historian Meyer Schapiro on his first trip through Europe in 1926-27.

Scultpure and Enlightenment
Erika Naginski
This pioneering book chronicles the transformation of public art in eighteenth-century France from religious to secular subjects.
Board of Trustees, Officers and Directors

As of June 30, 2009

Board of Trustees

Louise H. Bryson
Chair
Frances D. Ferguson
Maria D. Hummer-Tuttle
Joanne C. Kozberg
Vice Chair
David Lee
Paul LeClerc
Luis G. Nogales
Vice Chair
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. Erburu
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 and 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
Michael Brand
Director, Museum
Thomas Gaehrgens
Director, Research Institute
Timothy P. Whalen
Director, Conservation Institute
Deborah Marrow
Director, Foundation
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, 2009 and 2008

*(Amounts in thousands)*

<table>
<thead>
<tr>
<th>Assets</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>$253</td>
<td>288</td>
</tr>
<tr>
<td>Receivables:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments</td>
<td>76,645</td>
<td>44,189</td>
</tr>
<tr>
<td>Interest and dividends</td>
<td>2,690</td>
<td>5,947</td>
</tr>
<tr>
<td>Other</td>
<td>1,643</td>
<td>2,130</td>
</tr>
<tr>
<td>Investments</td>
<td>4,335,106</td>
<td>5,738,151</td>
</tr>
<tr>
<td>Investments loaned under securities lending agreement</td>
<td>126,203</td>
<td>240,738</td>
</tr>
<tr>
<td>Investments whose use is limited</td>
<td>1,640</td>
<td>1,783</td>
</tr>
<tr>
<td>Collateral held under securities lending agreement</td>
<td>128,220</td>
<td>249,690</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>1,305,159</td>
<td>1,355,651</td>
</tr>
<tr>
<td>Collections and other assets</td>
<td>1,914,480</td>
<td>1,886,685</td>
</tr>
<tr>
<td></td>
<td><strong>$7,892,039</strong></td>
<td><strong>9,525,252</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$15,013</td>
<td>27,910</td>
</tr>
<tr>
<td>Payables on investment purchases</td>
<td>72,893</td>
<td>59,641</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>204,875</td>
<td>130,946</td>
</tr>
<tr>
<td>Payable under securities lending agreement</td>
<td>130,828</td>
<td>249,690</td>
</tr>
<tr>
<td>Bonds payable</td>
<td>626,630</td>
<td>630,555</td>
</tr>
<tr>
<td></td>
<td><strong>1,050,239</strong></td>
<td><strong>1,098,742</strong></td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>6,840,223</td>
<td>8,425,044</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>1,017</td>
<td>916</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>560</td>
<td>550</td>
</tr>
<tr>
<td></td>
<td><strong>6,841,800</strong></td>
<td><strong>8,426,510</strong></td>
</tr>
<tr>
<td></td>
<td><strong>$7,892,039</strong></td>
<td><strong>9,525,252</strong></td>
</tr>
</tbody>
</table>
Statements of Activities

Years ended June 30, 2009 and 2008

(Amounts in thousands)

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in unrestricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Revenues and other support:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales and other income</td>
<td>$ 24,505</td>
<td>25,204</td>
</tr>
<tr>
<td>Contributions</td>
<td>4,396</td>
<td>3,849</td>
</tr>
<tr>
<td>Investment loss:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest and dividend income, net</td>
<td>45,617</td>
<td>74,334</td>
</tr>
<tr>
<td>Net realized and unrealized loss on investments</td>
<td>(1,290,686)</td>
<td>(213,872)</td>
</tr>
<tr>
<td>Net investment loss</td>
<td>(1,245,069)</td>
<td>(139,538)</td>
</tr>
<tr>
<td>Net realized and unrealized loss on rate swap agreements</td>
<td>(47,696)</td>
<td>(30,359)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>386</td>
<td>393</td>
</tr>
<tr>
<td>Total revenues, support, and losses</td>
<td>(1,263,478)</td>
<td>(140,451)</td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum</td>
<td>170,197</td>
<td>181,300</td>
</tr>
<tr>
<td>Research Institute</td>
<td>53,042</td>
<td>67,431</td>
</tr>
<tr>
<td>Conservation Institute</td>
<td>33,015</td>
<td>41,547</td>
</tr>
<tr>
<td>Foundation</td>
<td>33,259</td>
<td>46,395</td>
</tr>
<tr>
<td>Total program services</td>
<td>289,513</td>
<td>336,673</td>
</tr>
<tr>
<td>Supporting services:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administrative</td>
<td>11,240</td>
<td>11,890</td>
</tr>
<tr>
<td>Total expenses</td>
<td>300,753</td>
<td>348,563</td>
</tr>
<tr>
<td>Pension and other post retirement plans adjustments</td>
<td>(20,590)</td>
<td>53,168</td>
</tr>
<tr>
<td>Loss on debt extinguishment</td>
<td>—</td>
<td>(17,318)</td>
</tr>
<tr>
<td>Change in unrestricted net assets</td>
<td>(1,584,821)</td>
<td>(453,164)</td>
</tr>
<tr>
<td>Change in temporarily restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>487</td>
<td>632</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>(386)</td>
<td>(393)</td>
</tr>
<tr>
<td>Change in temporarily restricted net assets</td>
<td>101</td>
<td>239</td>
</tr>
<tr>
<td>Change in permanently restricted net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>10</td>
<td>225</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(1,584,710)</td>
<td>(452,700)</td>
</tr>
<tr>
<td>Net assets, beginning of year</td>
<td>8,426,510</td>
<td>8,879,210</td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td>$ 6,841,800</td>
<td>8,426,510</td>
</tr>
</tbody>
</table>
## Statements of Cash Flows

*Years ended June 30, 2009 and 2008*

*(Amounts in thousands)*

<table>
<thead>
<tr>
<th>2009</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities:</strong></td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$(1,584,710)</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>47,889</td>
</tr>
<tr>
<td>Amortization of bond discount</td>
<td>—</td>
</tr>
<tr>
<td>Net realized and unrealized loss on investments</td>
<td>1,290,686</td>
</tr>
<tr>
<td>Unrealized loss on interest rate swap agreements</td>
<td>47,696</td>
</tr>
<tr>
<td>Noncash contributions of art</td>
<td>(4,025)</td>
</tr>
<tr>
<td>Loss on disposition of property and equipment</td>
<td>4,342</td>
</tr>
<tr>
<td>Gain on disposition of collection items</td>
<td>—</td>
</tr>
<tr>
<td>Pension-related changes</td>
<td>25,251</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>(10)</td>
</tr>
<tr>
<td>Changes in operating assets and liabilities:</td>
<td></td>
</tr>
<tr>
<td>Interest and dividends receivable</td>
<td>3,257</td>
</tr>
<tr>
<td>Other receivables</td>
<td>487</td>
</tr>
<tr>
<td>Other assets</td>
<td>259</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>(12,897)</td>
</tr>
<tr>
<td>Accrued and other liabilities</td>
<td>982</td>
</tr>
<tr>
<td><strong>Net cash used in operating activities</strong></td>
<td>$(180,793)</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities:</strong></td>
<td></td>
</tr>
<tr>
<td>Proceeds from sales of investments</td>
<td>5,271,979</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(5,061,538)</td>
</tr>
<tr>
<td>Purchases of collection items</td>
<td>(24,012)</td>
</tr>
<tr>
<td>Proceeds from the sale of collection items</td>
<td>—</td>
</tr>
<tr>
<td>Purchases of property and equipment</td>
<td>(4,991)</td>
</tr>
<tr>
<td>Proceeds from sale of property and equipment</td>
<td>3,235</td>
</tr>
<tr>
<td><strong>Net cash provided by investing activities</strong></td>
<td>184,673</td>
</tr>
<tr>
<td><strong>Cash flows from financing activities:</strong></td>
<td></td>
</tr>
<tr>
<td>Proceeds from bonds payable</td>
<td>350,475</td>
</tr>
<tr>
<td>Payments on bonds payable</td>
<td>(354,400)</td>
</tr>
<tr>
<td>Payments on termination of swap agreement</td>
<td>—</td>
</tr>
<tr>
<td>Contributions restricted for long-term investment</td>
<td>10</td>
</tr>
<tr>
<td><strong>Net cash provided by (used in) financing activities</strong></td>
<td>(3,915)</td>
</tr>
<tr>
<td><strong>Net decrease in cash</strong></td>
<td>(35)</td>
</tr>
<tr>
<td><strong>Cash, beginning of year</strong></td>
<td>288</td>
</tr>
<tr>
<td><strong>Cash, end of year</strong></td>
<td>$253</td>
</tr>
</tbody>
</table>

**Supplemental disclosure of cash flow information:**

Cash paid during the year for interest  
$20,715 | 21,887
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 Giurini  
Assistant Director, The J. Paul Getty Museum

Linda Theung  
Assistant Editor

Amra Schmitz  
Project Specialist, The J. Paul Getty Museum

Thomas Gaehagens  
Director, The Getty Research Institute

Andrew Perchuk  
Deputy Director, The Getty Research Institute

Liz McDermott  
Administrative Assistant, The Getty Research Institute

Timothy P. Whalen  
Director, The Getty Conservation Institute

Jeffrey Levin  
Editor, The Getty Conservation Institute

Anna Zagorski  
Research Associate, The Getty Conservation Institute

Angela Escobar  
Publications Specialist, The Getty Conservation Institute

Deborah Marrow  
Director, The Getty Foundation

Angie Kim  
Principal Project Specialist, 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.