An eco-friendly way to Going for the Gold
conserve gilded surfaces
in Brazilian churches

Who dreams like this?

used through the ages

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Who dreams like this?
Getty Partners with Christie’s for Annual Series for Women in the Arts

Getty has launched Getty Global Talks Presented with Christie’s, an annual convening that offers timely and inspirational content, resources, and networking for early and midcareer professional women in the arts and education. The inaugural convening, “The Creative Mind: Women in the Arts,” took place on April 3. The invitation-only event, hosted by Katherine E. Fleming, president and CEO of the J. Paul Getty Trust, and Bonnie Brennan, president of Christie’s, provided a forum for connection and information among some of the most notable and visionary individuals in the field.

Speakers included Leticia Rhi Buckley, CEO of Plaza de Cultura y Artes; artist Catherine Opie; Ann Philbin, director of the J. Paul Getty Museum; and Bonnie Brennan, president of Christie’s. The program also featured Lela Miles, director of publications and curatorial communications at the Hammer Museum; and Caroline Nachid, director of communications at the Los Angeles County Museum of Art (LACMA).

The invited panel was moderated by Jori Finkel, reporter for the New York Times and the Art Newspaper. The event also included a tour of Christie’s major exhibition Camille Claudel from Anne-Lise Desmas, senior curator of sculpture and decorative arts at the Getty Museum. “Getty’s leadership team includes more women than ever before, and this partnership with Christie’s lets us talk about the opportunities and pitfalls of being a woman in power,” says Fleming. “This is a place for honest, lively, and fun conversation that also serves to develop careers and sharpen skills.”

For Brennan, the series is a chance to champion women across every realm of the arts. “At Christie’s we’ve had the distinct honor of presenting groundbreaking auctions showcasing women leaders in various arts disciplines, including collecting, conservation, management, arts education, and community engagement. ■”

–Shannon Iriarte, Communications Specialist, J. Paul Getty Trust

Getty Announces the PST ART Climate Impact Program

PST ART: Art & Science Collide, the Southern California–wide presentation of 60+ exhibitions that begins on September 15, is now a huge opportunity for art institutions to unite in climate action. Getty’s new PST ART Climate Impact Program offers PST ART exhibition partners guidelines for greening up their exhibitions.

“The effects of climate change are increasingly part of our daily lives and are all around us,” says Katherine E. Fleming, president and CEO of the J. Paul Getty Trust. “Many of the exhibitions in Art & Science Collide underscore the magnitude of the climate crisis and also the ways we can engage as change-makers. The presenting institutions throughout Southern California will be the proving ground behind the scenes for diverse, data-driven sustainability practices that have the potential to alter the arts and culture sector at large.”

Through the program, partners have joined webinars about local and global efforts to stage art exhibitions more sustainably, consulted with experts to identify where they can have the most impact, and received guidance as they implemented a wide variety of emissions-saving and waste-cutting initiatives.

The program also encourages partner institutions to complete a Climate Impact Report for their PST ART exhibition. This report delves into the exhibition’s environmental footprint, offering a data-driven analysis of emissions from travel and shipping, waste from fabrication and construction, and worker and community engagement. Funded by Getty, the Climate Impact Program is led by LHL Consulting. “As trusted institutions, museums have the power to support the health and resilience of their communities while showcasing creative climate leadership through thoughtful, responsible exhibition preparation and presentation,” says Laura Lupton, founder and principal of LHL Consulting. “Getty is creating a model of leadership and cross-sector support in Southern California that can be replicated across the country and around the world.”

LHL Consulting is offering trainings on the nuts and bolts of measuring and managing the climate impact of exhibitions and leading programming on how to build engagement around climate-conscious institutional practices—including fostering buy-in among boards, executive leaders, and colleagues. “There has been a growing desire for the art world to take ownership of its impact, and as a result we’re seeing more willingness than ever to rethink systems and habits,” says Kelsey Shell, environmental and sustainability strategist at MOCA. “The Climate Impact Program has helped bring more people into the conversation, connecting peer organizations around this work. I’m excited to see where this collaboration leads.”

Alongside the Climate Impact Program, Getty is supporting the international Gallery Climate Coalition (GCC) in its work to update its carbon calculator, a tool that allows institutions to measure, understand, and reduce carbon emissions related to key areas of impacts in the sector, such as shipping, travel, and materials. The tool will allow organizations to target their actions by measuring environmental impacts, ensuring that institutions can most effectively cut emissions in line with reduction targets.

Getty will extend the reach of this work in 2025 by partnering with the GCC to present a major conference in LA on the latest thinking in environmental responsibility for the art sector. Museums and galleries in Southern California can report on the outcomes of their climate actions for PST ART and also meet with leading experts to generate new ideas to tackle critical environmental issues.”

Under the umbrella of the Climate Impact Program, the Hammer Museum is piloting the new international Bizot Green Guidelines, expanded climate condition standards for gallery temperature and humidity based on recent conservation research. Adoption of these updated protocols will significantly reduce the Hammer’s HVAC energy use, the largest component of its carbon footprint.

French Consulate in Los Angeles and Getty Sign Agreement for Cultural Exchange

Getty and the Consulate General of France in Los Angeles have entered a cooperative agreement to promote exhibitions and programming related to French culture.

The agreement, under the auspices of the Cultural Services of the French Embassy in the United States, was signed by French Consul General in Los Angeles Julie Duhaut-Bedos and Getty President and CEO Katherine E. Fleming at a ceremony at the French Residence in Beverly Hills on April 2.

The agreement will also encourage opportunities for greater cultural exchange and cooperation with Villa Albertine, a residency program for global creators, thinkers, and cultural professionals, as well as other programs of the Consulate.

“Getty has a long and meaningful relationship with the French Consulate in Los Angeles and has worked with esteemed institutions to bring France’s art and culture to local audiences,” says Fleming. “This agreement is a continuation of this commitment and a foundation for further collaboration as Getty expands its global reach and impact.”

The agreement has already guided the joint promotion of Getty exhibitions Camille Claudel and Hippolyte Bayard: A Persistent Pioneer and will help amplify next spring’s Gustave Caillebotte: Painting Men (presented in collaboration with the Musée d’Orsay and the Art Institute of Chicago).

—Alexandria Sivak, Acting Head of News & Media Relations, J. Paul Getty Trust
When Art Heals

Mark Bradford, the Arts for Healing and Justice Network, and the transformative power of community were celebrated at the Getty Prize dinner

When it came time for Elida Ledesma to accept a $500,000 grant from Getty to the Arts for Healing and Justice Network (AHJN), she couldn’t hold back the tears.

“I’m going to try to get through this without crying,” said Ledesma, AHJN’s executive director, addressing a crowd of enthusiastic AHJN members and supporters at the Getty Prize dinner on May 13. “Thank you for seeing and believing in our work, and now being part of the AHJN community.”

The exhilarating moment capped off a night dedicated to honoring the power of the arts to change people’s lives. Two hundred members of the Getty and Los Angeles artistic communities joined Getty President and CEO Katherine E. Fleming to award artist Mark Bradford the Getty Prize, an award that recognizes artists and creative leaders whose work has an enduring impact and inspires greater appreciation of arts and culture.

As part of the prize, Bradford was invited to select an arts-related nonprofit that would be awarded a $500,000 grant from Getty. He chose AHJN, a Los Angeles–based organization whose mission is to provide alternatives to incarceration, build resiliency and wellness, eliminate recidivism, and present the arts as a change strategy for young people, communities, and systems.

By Erin Migdol
Editor
J. Paul Getty Trust

Before Bradford and AHJN accepted their awards, attendees gathered at the Getty Center Arrival Plaza for a sunset cocktail reception and a performance of West African dance, drumming, and singing by Rhythm Arts Alliance, an AHJN program partner. Guests then headed up the stairs to the Museum Courtyard, where images of Bradford’s art were projected onto a screen and the walls of the Museum.

After a welcome from Getty Board of Trustees Chair Rob Lovelace, attendees enjoyed dinner under the stars. When Fleming took the stage, she spoke about how the Getty Prize has evolved since it was established in 2013—that the honor was originally called the Getty Medal and was awarded to up to three people at a time. But last year Fleming thought, what if the Getty prize became “an engine”? What if the winner of the Getty Prize could designate another winner, raising up and acknowledging their important work? Bradford is the first winner of this newly imagined Getty Prize.

“Plato famously said, ‘A true artist is one who gives birth to a new reality,’” Fleming told the guests. “Now, Plato incidentally thought this was really dangerous; he wasn’t into artists. But given the reality we see all around us, it looks to me like we need new ones more than ever.”
Andrew W. Mellon Foundation President Elizabeth Alexander introduced Bradford, recalling highlights of his career as a visual artist: his “audacious” paintings made of tile, paper, ink, and string that seek to make this world more beautiful and just; experimental films such as Death Drop, which he made at 12 years old; and his work with young people exiting the foster system and with incarcerated women in Venice, Italy. “There is no hiding from his clear-eyed gaze and assessment,” Alexander said. “It is not a scrutiny; rather it is a directness. I see you, I see you, I see you.”

Accepting his award, Bradford admitted that his “inner voice” told him to quietly take the award and walk off before “you start talking and mess it all up.” He didn’t, and instead offered a shout-out to attendee and fellow artist Betye Saar, “the diva.”

“This is a nice room tonight,” Bradford added. “The energy is really good, and it seems like everyone is enjoying themselves, but I also like that it feels like they’re moving something forward too. And that always makes me feel a little bit excited. This room feels like Los Angeles to me.”

Left: Mark Bradford’s art was projected onto the walls of the Getty Museum.
Right: Entrepreneur Tina Knowles and artist Mickalene Thomas

Left: Artist Betye Saar and jeweler Neil Lane
Right: Elizabeth Alexander

Left: Leticia Rhi Buckley (left) and Elida Ledesma accept the $500,000 Getty grant awarded by Mark Bradford.
Right: Elizabeth Alexander
Camille Claudel Opening

In April, Timothy Potts, the Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, welcomed donors, exhibition partners, and representatives of the French cultural community to a reception honoring supporters of Camille Claudel, an exhibition exploring the career of the trailblazing French sculptor. Potts acknowledged sponsors City National Bank and Anissa and Paul Balson, as well as the exhibition’s cultural partners, the Consulate General of France in Los Angeles and Villa Albertine, Los Angeles. Getty President and CEO Katherine Fleming thanked guests and celebrated the long history of French and American friendship, while Ambassador of France to the United States Laurent Bili praised Getty’s presentation of Claudel and the important role cultural institutions play in building understanding between peoples. The exhibition marks the first in a partnership to mutually promote Getty activities related to French culture and foster greater exchange with Villa Albertine, a residency program through the Cultural Services of the French Embassy in the United States (see story on p. 6).

Robert Irwin Tribute

Friends, artists, and colleagues joined Adele Irwin and Anna Grace Irwin at the Getty Center on May 14 to celebrate the legacy of Robert Irwin, who passed away last October. The designer of Getty’s iconic Central Garden, Irwin was a pioneering visual artist whose work with the elements of light, space, and the environment sparked influential movements in contemporary art. Getty President and CEO Katherine E. Fleming opened by reflecting on the Central Garden as a much-loved source of inspiration and engagement for Getty’s visitors. Michael Govan, CEO and Wallis Annenberg Director of the Los Angeles County Museum of Art, and Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, described Irwin’s legacy as an artist who made lasting impacts at LACMA, Dia Art Foundation, Getty, and many other institutions. Guest speakers included Arne Glimcher, cofounder of Pace Gallery and a friend of Irwin for nearly 60 years; Marianne Stockebrand, former director of the Chinati Foundation and editor of the book series Robert Irwin Catalogue Raisonné; and Lawrence Weschler, author of an acclaimed study of Irwin, Seeing Is Forgetting the Name of the Thing One Sees. Afterward, guests convened for a reception in the Central Garden, laying flowers at the stone inscription designed by Irwin: Ever present, never twice the same, ever changing, never less than whole.
Teens Behind the Scenes

Aiden Gavieres and Evasofia Hernandez, paid interns in a program called Work of Art Shadow Days, recently experienced what it might be like to work in several Getty departments: social media, photographs, manuscripts, drawings, and sculpture and decorative arts conservation. The program is run by Inner-City Arts, a nonprofit in downtown LA, and enables young artists interested in pursuing art careers to shadow professionals at work.

During their busy daylong visit, the high schoolers asked questions and learned about the educational, internship, and skill-building experiences recommended for these careers.

“It’s not always clear how to break into museum work,” says Getty social media specialist Malia Makowicki. “Often it depends on exposure. We were glad we got to meet these bright students and look forward to seeing what they do.”

Hernandez discovered how her interest in archaeology could blend with museum work and marveled at how many departments and staff it takes to mount an exhibition. Gavieres was enthusiastic about a future in conservation, since it combines his interests in STEM and art. “The visit opened doors to so many more career opportunities that I had no clue existed until today!”

EVENTS

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Join a welcoming community of people who are passionate about art and culture, from the ancient world to today.

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A unique insider’s view awaits you at the Getty Center, the Getty Villa Museum, and across Southern California.
Why would a teacher in Tijuana, Mexico, bring her ninth-grade students to the Getty Center every year, braving two 300-mile, 12-hour-round-trip bus rides with 90 14- and 15-year-olds?

TAKING THE SIX-HOUR BUS RIDE FROM TIJUANA, MEXICO, to the Getty Center in the fall or winter is an eagerly anticipated treat for 180 students from the Instituto México de Baja California. Not only will they be in another country without their parents for 17 hours—5:00 a.m. to 10:00 p.m.—they’ll learn all about the Getty Museum’s art collection.

“Getty es muy padre (Getty is very cool),” says student Gonzalo Jiménez. (All the children speak in Spanish during their visit; their quotes here are translated.) Carlos Aranda chimes in: “I can’t wait to come back!” The first thing that I told my parents was that Getty gave us a complimentary parking voucher, and we started planning our next visit. I never had the opportunity to go to an art museum before. I loved it.”

Aside from exploring the galleries, the students visit the Central Garden, take in panoramic views of LA, buy souvenirs at the store, lunch in the cafeteria, and along the way, fill out assignment booklets where they record details like an artwork’s colors or a subject’s pose. The students also sketch paintings; Paulus Potter’s “Piebald” Horse is a favorite.

Their teacher and chaperone, Angélica Chavelas, was inspired to organize the trip eight years ago as part of the Marist Catholic school’s English as a Second Language class. She had been deeply impressed by the Getty Center since visiting with her two children and wanted to share that experience, and her passion for art, with her students.

Since 2016 she’s led two trips a year to the Getty Center, each with 90 students and 10 teachers, who guide the academic work for the visit. In 2020 and 2021, during the pandemic, four groups participated in a 45-minute virtual tour offered by Getty’s Education Department to schools worldwide. The tour, led by docents and staff, was designed to be interactive and engaging.

“What they did was excellent,” says Chavelas. “The students found it delightful!”

A large part of the students’ enthusiasm during their in-person tour can be credited to Chavelas and the other teachers’ efforts to keep the 14- and 15-year-olds constantly engaged. Each student must complete the assignment booklet, which Chavelas designed using materials supplied by the Getty education team. (The materials are available online to all educators on Getty’s website.) As they move around the Center, the teachers also draw from their curricula back in Tijuana and their personal expertise.

“The trick is to make Getty an extension of the classroom,” Chavelas says. “None of us are art experts, but we use our knowledge.” In the garden the religion teacher leads the students in a spiritual meditation to help them relax. As the group moves between buildings, the PE teacher suggests breathing exercises to help the students concentrate, and they also keep track of, and report at the end of the day, the steps counted by their mobile devices.

Chavelas says she also lets the paintings serve as teachers. When she leads students to Claude Monet’s Wheatstacks, Snow Effect, Morning, she asks them how they think the artist remembered where the shadow was on the wheatstacks. A student replies, “By memory, of course.” Chavelas then tells students that Monet returned to the wheatstack field at the same time every day to get the shadow just right. “Wow, no way!” a student gasps.

“I love that amazement,” Chavelas says. “They’re understanding that with patience, dedication, and passion they can achieve their own goals.”

Some works make the students laugh, especially The Vexed Man, an 18th-century sculpture by Franz Xaver Messerschmidt. The students take selfies with it, imitating the subject’s sour expression.

The students take more than selfies though. When they return to their school, Chavelas will ask them to present one of their photos to the class. The students will then applaud for each one, and the most popular shot is declared that trip’s winner.

After this last field trip, Bianca González won with a photo of the fountain in the Museum Courtyard, shot at a low angle so that the water droplets appear to float. “It really looks magical,” she says.

“Like the Getty Center,” she adds. “Getty has expanded my worldview.”
The gist of what I do: For Getty, success in sustainability means improving our own practices and helping build sustainabil­ity across the whole cultural institution sector. Two words come to mind that describe my role: conductor and matchmaker. The conductor finds opportunities for improvement and helps everyone come together and make better music than they could individually. A level of sustainability is also very much a matchmaker whose job is to boost connections, collaborations, and partnerships. I’m helping people identify the risks that face us. We have to be mindful that resources and priorities are changing as the climate and biodiversity crises unfold.

I think we also have to be mindful of staying relevant—an aspect of being part of our culture’s evolution toward sustainability. We need to do our homework and look at the trends and data. We have a great opportunity to be part of the solutions, because the point of the arts and humanities is to interpret the human condition and help us understand our place in the world.

An early introduction to science and art: My father is a physics professor, and he took my brother and me to the lab with him every Saturday to give me a mom’s break. When I was young, I was very involved with low-temperature physics—he wanted me to understand how material behaves as it approaches absolute zero. My mother was an artist, cartographer, and graphic designer. I remember from a very early age being given my own art materials as I could create alongside her while she was painting or working on some project. She was always patient in showing me how to tackle something hard and introduced my brother and me to all sorts of art mediums. She was aesthetically driven, which really influenced me. She would also talk about how art and science were so connected and sort of two sides of the same coin.

The summer before third grade, I discovered my passion for the environment. I had many unique programs at the time, and one was this pollution kit that you could order from the EPA, aimed at kids. I guess I spotted it in biochemistry labs and discovered that my vision of what would happen as a biochemist was perhaps more romantic than the reality, given that much of a principal investigator’s job is focused on managing people and writing grants. I realized that was not quite what I wanted to do. I pivoted out of that into geography, in part because I had a geography professor who had done field research in Iran on the Qashqui tribe. The stories he would tell in class were so exciting and interesting to me that I thought: “This is what I really want to do with my life. I want to be a geographer.”

I came to UCLA to do my graduate work in geography. Then I had an epiphany during one of the Thanksgiving breaks when I realized that academia wasn’t the right fit for me, so I decided to terminate at the master’s degree. But when I left my PhD program, I had zero plan of action because I’d always planned to be an academic. I went to a temp agency, and they placed me at the Hyperion Water Reclamation Plant in Playa del Rey, where I did things like mark as-builts on construction plans and review invoices. Each day there was tangible evidence of work, which felt so different from grad school to me, and I loved it. After a few months I moved on to an architecture firm, then went out on my own and started a consulting practice. I did that for several years, and then went to work at UC Davis, where I helped grow their sustainability program, right as sustainability was beginning to be thought of in higher education. It’s interesting to see the analogies between the nascent field of sustainability in higher ed and what’s happening now in cultural institutions. My attraction to sustainability as my career field is really the weaving together of my interest in the human relationship with the natural world and my desire to help repair and improve things.

The power of museums and sustainability: One of the reasons I was attracted to this new position is because of Getty’s institutional value and focus on sharing its assets, knowledge, and privilege. I think that’s so important. When you have the kind of privilege that Getty does, you also have a responsibility to use that privilege in a way that helps others.

Another reason: two million visitors per year is an incredible sandbox of impact. A museum is one of the few places people voluntarily go where they also get a chance to learn. I was intrigued by the idea of public engagement. Can we invite people to take themselves on a self-guided sustainability tour and learn what Getty is doing and what they can do at home? How can we support them in making sustainable choices when they come for a day at Getty? There are so many exciting things visitors can be a part of without it being preachy. I don’t believe in having sustainability be negative. I also think we can enhance visitors’ experience and add in, where appropriate, content that helps bring them along with us on the journey. For instance, we included some interpretive content in the exhibition On Thin Ice: Dutch Depictions of Extreme Weather that adds understanding to Dutch landscape paintings from the Little Ice Age and shares a bit of what we are doing at Getty.

The state of sustainability at Getty: A number of sustainability measures were already underway when I joined Getty, like moving our fleet to electric—in fact, almost all our ground-keeping equipment is now electric. We’re in the planning process for renovating our central heating plant, with a new facility that will be able to use all electric energy. We’ve switched our cooling tower operations to save millions of gallons of water annually. These are big, exciting moves. And, we still have plenty of work to do, not only at Getty, because we can’t solve the challenges in a vacuum by ourselves. We need and want to collaborate. For example, it will take producers, consumers, and innovators working together to move toward a circular economy where we don’t even generate waste because those products are then used for something else.

There’s a lot we can do to help build a sustainability network in the LA basin, with an eye to sharing good practices and helping each other along. I think we should be figuring out how to care for the world in a culturally and environmentally responsible ways. PST ART: Art & Science Collide drove an initiative to have monthly conversations with a group of the participat­ing institutions to discuss what we’re doing at our museums to advance sustainability. The institutions are choosing a selec­tion of PST exhibitions to run climate impact reports on—not to castigate ourselves for our choices but rather to understand what it took to put on these exhibitions and what their climate footprints look like. Again, this is using our cultural heritage not only to offer us lessons from the past but also insights into how to approach our future.

We also have hundreds of acres in the Santa Monica Moun­tains—and many pieces in our collection that share artists’ interpretations and observations of nature—so I think we have an amazing and uniquely Getty opportunity to inspire public engagement and citizen art around biodiversity. I am passionate about the potential of this idea.

How I practice sustainability: I get asked this a lot! Or, people apologize for not being green enough around me. So, first, let’s dispel a myth—sustainability officers aren’t perfect green police either! We all throw away things that should have been recycled or reused. I don’t drive an electric vehicle, and occasionally I catch myself wasting water. So, to me, the goal is improvement, rather than perfection. I do think we can enhance visitors’ experience and add in, where appropriate, content that helps bring them along with us on the journey. For instance, we included some interpretive content in the exhibition On Thin Ice: Dutch Depictions of Extreme Weather that adds understanding to Dutch landscape paintings from the Little Ice Age and shares a bit of what we are doing at Getty.

Get to know Camille Kirk, Getty’s first-ever head of sustainability, as she embarks on her journey to help Getty go green
ON MY FIRST DAY OF RETIREMENT after nearly 40 years as a Getty Research Institute (GRI) curator, I woke up to the dizzying thought that I really didn’t have to do anything. But I did want to do something! My next thought: the Getty Library, one of the biggest and best art libraries in the world, is open to the public—and the librarians had urged me to register as a Reader. This was kind of a no-brainer. I had worked in libraries my whole life, but I never had enough time for.

I already had a few projects, and soon enough another came my way: I was invited to contribute to an oral history about performance artist Rachel Rosenthal. I would need to dive into the library and also the Institutional Archives, which preserves the records of all parts of Getty. The GRI had acquired Rosenthal’s archive in 2020—but there was no material there—and as the curator of contemporary art, I had also the GRI director, Rosem- thal during the planning of a group exhibition in the early ‘90s titled Connections 2: Explorations in the Getty Center Collections.

As I immersed myself in the archival files on Rosenthal, long-forgotten memories of the Connections shows came roaring back.

The first Connections exhibition in 1992 featured works by Los Angeles–based artists Raymond Pettibon, Ed Ruscha, Alexia Smith, and Buzz Spector. Getty’s goal was to publicize the collection of the GRI (then called the Getty Center for the History of Art and the Humanities) to local audiences, revealing the continued relevance of artworks and archives. As we were in the process of planning a follow-up exhibition, Connections 2, the protests against police brutality gripped LA following the acquittal of LAPD officers involved in the horrifying beating of Rodney King. Connections 2 (1994) became an opportunity for Getty to acknowledge the diverse cultures of LA’s residents by bringing together a group of artists—Henry Gamboa, Jr., Nobuko Nagasawa, Noah Purdy (with Cathy Allen), and Rosenthal—who mirrored the city’s distinctive communities.

The Getty Center wouldn’t open until late 1997, so the exhibitions were held in the GRI’s temporary location in Santa Monica. Even in that small gallery space, we took a giant step into LA’s art world. One amazing fact that I had never realized: these were Getty’s first ever exhibitions of contemporary work. In retrospect, I could see that getting to know the artists in the process was both a great pleasure and an essential learning experience—even if their queries could be pointed and their comments sardonic and direct.

Gamboa, the Chicano essayist, filmmaker, and performance artist, repeatedly asked where to find Latin American art at Getty. Even though the GRI did have Latin American art, what he wanted to drive home, of course, was that contemporary museum practices excluded ethnic artists. Gamboa’s vitrines within Connections 2 were titled “The Echo in the Impasse” and spotlighted local history—the LA riots and the 1994 Northridge earthquake, which had only recently shaken up LA in both senses of the term. His vitrines featured original works from the Getty’s Special Collections by renowned Mexican muralists David Alfaro Siqueiros and José Clemente Orozco.

Likewise, the other artists featured in Connections 2 were inspired by social and political subjects long underexplored or ignored in the art world. Purdy, founding director of the Watts Towers Art Center and a noted African American assemblage artist, presented a five-foot-high shadow box filled with books andPLANAS boxes that looked like children’s toys. Life-size mannequins of a boy and a priest referenced recent scandals concerning abuses of young children. His installation “Suffer Little Children to Come unto Me,” expressed his deep concern for society’s care and education of children.

Inspired by historical maps, Nagasawa brought world history to the present frame of LA. She constructed five large paper globes that represented the Roman Empire, Christian Paradise, the Napoleonic Empire, the Third Reich, and architect Richard Meier’s plans for the new Getty Center. For Nagasawa, mapping and collecting were parallel activities, demonstrating power, and building wealth through exploration, conquest and, ultimately, political con- tent. Gamboa selected historical images of “Animal/Human Hybrids” to express her activism concerning the compassionate care and treatment of animals. The images’ accompanying wall texts stressed the centuries-old bonds between animals and humans. Books on travel, fables, and natural history were displayed with dolls and toys that Rosenthal had purchased for the exhibition at Toys’R’Us. Behind the scenes, she had often brought her dogs to the office with her; when I gave her rides home, they rode politely in the back of my car. She also had pet rats that she had rescued, although she often brought them along when she went out. They never came with her to the GRI.

Reviewing files in the Institutional Archives some 30 years later, I found not only paper folders from Connections 2 but also digitized recordings of the artists speaking about their installations and commentaries on the GRI’s collections. At the time I had not realized that these were being recorded, but there I was on tape, making comments and asking questions! I also consulted the library’s contemporary artists’ books by Rosenthal, Ruscha, Pettibon, Smith, and Spector, as well as Pettibon’s sketches and Nagasawa’s globe jars, which were generously donated by the artists to Special Collections.

These artists’ works really resonated with the public during the Connections exhibitions, and the success of the shows, plus the artists’ critiques of institutional biases and traditional practices, moved us to rethink how we would collect going forward. In its first decade, the GRI had focused on European and American art history prior to the contemporary era. Now it was clearly time for Getty to stress cultural diversity and to acknowledge its LA audience. Chiming with the Connections exhibitions, the GRI pivoted to collecting works on contemporary art, architecture, and photography by Latin American, African American, Asian, and Asian American artists. In 1993 the Getty Foundation launched the Multicultural Undergraduate Internships (now the Getty Marrow Undergraduate Internships). In retrospect, the Connections exhibitions revealed the Getty’s transi- tion toward becoming a more inclusive institution that reflected the metropolis and its many unique and talented artists.

Now that the Getty Library is open for more than 25 years—and is launching the third iteration of Pacific Standard Time—the significance of Getty’s Institutional Archives is clearer to me than ever before: these historical records can reveal a world we might not have seen clearly at the time, because we were so busy living and working through it.

All you ever-curious, ever-enamored art lovers, historians, or members of the public, know that the Getty Library is waiting for you to get your Reader’s card and indulge. What will be your guilty pleasure? I

To find out more about the Getty Library and how to use it, visit https://www.getty.edu/research-conservation/library/...
PST ART: Art & Science Collide, the next edition of Getty’s Pacific Standard Time arts initiative, will celebrate art and science’s intertwined histories and futures. Sixty+ PST ART exhibitions will launch this fall around the Southern California region—along with many related events and publications—and several shows will open at the Getty Center starting in August. Here’s a preview.

Getty exhibitions inspired by light
To be human is to crave light; we rise and sleep according to the rhythms of the sun. Light is necessary for vision and has spurred countless scientific discoveries and impacted many eras of art making. The complex and wondrous interplay among light, science, and art is a theme uniting eight of Getty’s PST ART exhibitions.

The major international loan exhibition Lumen: The Art and Science of Light delves into the inseparable histories of art and early scientific thought as interpreted through the Christian, Jewish, and Muslim faiths in the Middle Ages and Renaissance. Seven additional shows use a variety of media—painting, sculpture, manuscripts, photographs, film, prisms, and holograms—to demonstrate light’s many impacts on knowledge and art making. In a wide range of artworks and scientific tools, light is tracked across the night sky, bent and refracted, directed through lenses to reveal the unseen, or frozen in time.

By Lyra Kilston
Senior Editor
Getty Museum

New Getty shows will explore the wonders of light, medieval astrology, the microscopic, and what happens when you put artists and engineers in a room together.
Abstracted Light: Experimental Photography
August 20–November 24, 2024

Avant-garde photographers from the 1920s to the 1950s used experimental lighting effects to create abstract imagery. This exhibition features examples by international artists devoted to the practice, including Francis Bruguière, Jaromír Funke, Asahachi Kōno, Toyo Miyatake, László Moholy-Nagy, and Man Ray. The selection of works illuminates the dynamic interplay among still photography, experimental film, and the dazzling time-based artworks of Thomas Wilfred.

Sculpting with Light: Contemporary Artists and Holography
August 20–November 24, 2024

Made possible by the invention of laser technology in the 1960s, holograms produce the illusion of three-dimensional objects floating in space. Many artists have experimented with holography. For example, Louise Bourgeois, Ed Ruscha, and others were invited by the C Project to explore the creative potential of the medium in the mid-1990s, and Deana Lawson turned to holography to expand her photographic practice around 2020. The master technician in both instances was Matthew Schreiber, an artist in his own right, whose work is also featured.

Lumen: The Art and Science of Light
September 10–December 8, 2024

Medieval artists created dazzling, light-filled environments with gold, crystal, and glass, evoking the layered realms of the divine. Long associated with divinity, light also occupied a central place in scientific inquiry. Today we tend to separate science from religion, but for medieval people, these disciplines were firmly intertwined. Focusing on the arts of Western Europe, this exhibition explores the ways that the science of light was studied by Christian, Jewish, and Muslim philosophers, theologians, and artists during the Long Middle Ages (800–1600). To convey the sense of wonder created by moving light on precious materials, several artworks by contemporary artists such as Vija Celmins, E.V. Day, and Helen Pashgian are placed in dialogue with historic objects.

Magnified Wonders: An 18th-Century Microscope
September 10, 2024–February 2, 2025

A spectacular French microscope from the Museum’s collection is a unique testament to scientific advances and Rococo design in the Age of Enlightenment, the European intellectual movement of the 17th and 18th centuries. The microscope allowed science enthusiasts to immerse themselves in the recently discovered, and thrilling, world of the microscopically small. Visitors can look closely at this magnificent object, learn about its technical complexity, and see its lavish tooled leather case as well as specimen slides of the time.
Charles Ross: Spectrum 14
September 10, 2024–ongoing

Charles Ross’s Spectrum 14 is a calibrated array of prisms that casts a dazzling display of luminous color across the rotunda of the Museum’s Entrance Hall. Bands of spectral light traverse the space in relation to the sun, which appears to follow a slightly different arc through the sky every day, based on the Earth’s rotational orbit. These changes to the work connect us to the premodern experience of astronomical observation and calculation that defined cycles of days, seasons, and rituals. This new commission complements the exhibition Lumen: The Art and Science of Light.

Rising Signs: The Medieval Science of Astrology
October 1, 2024–January 5, 2025

Medieval Europeans believed that the movements of the sun, moon, stars, and planets directly affected their lives on Earth. They thought the positions of these celestial bodies had the power not only to influence individual personalities but also to create the seasonal conditions ideal for a variety of tasks, from planting crops to bloodletting. Exploring the 12 signs of the zodiac still familiar to us today, Rising Signs reveals the mysteries of medieval astrology as it intersected with medicine, divination, and daily life in the Middle Ages.

Ultra-Violet: New Light on Van Gogh’s Irises
October 1, 2024–January 19, 2025

Examining Getty’s much-loved canvas Irises by Vincent van Gogh from the perspective of modern conservation science, this exhibition shows how the artist’s understanding of light and color informed his painting practice. The presentation allows visitors to explore how conservators and scientists—working together—can harness the power of light with analytical tools to uncover an artist’s materials and working methods. Ultra-Violet also reveals how light has irrevocably changed some of the colors in Irises. A painting we thought we knew so well has suddenly become quite unfamiliar!

Paper and Light
October 15, 2024–January 19, 2025

Artists have explored the interaction of paper and light for centuries. This exhibition of drawings charts some of the innovative ways the two media have been creatively used together. Works include the Museum’s extraordinary 12-foot-long transparency by Carmontelle—essentially an 18th-century motion picture—which is shown lit from behind, as originally intended. Drawings by Vija Celmins and other contemporary artists join works by Delacroix, Manet, Seurat, and Tiepolo to portray the themes of translucency and the representation of light.
More PST ART on view at the Getty Center

Sensing the Future: Experiments in Art and Technology (E.A.T.)
September 10, 2024–February 23, 2025, Getty Research Institute

In 1966, Billy Klüver and Fred Waldhauer, engineers at Bell Telephone Laboratories in New Jersey, teamed up with artists Robert Rauschenberg and Robert Whitman to form a new nonprofit, Experiments in Art and Technology (E.A.T.). Throughout its life, E.A.T. spawned collaborations between artists and engineers that had a significant impact on the interplay between art and science in the period. This exhibition highlights E.A.T.’s innovations in electronics and audience participation, and deepens our understanding of multimedia art in the 1960s and ’70s.

More than 60 other PST ART: Art & Science Collide exhibitions will open throughout Southern California this fall. To browse the full list, visit https://pst.art.

An (Incomplete) Timeline of Light
As told through major milestones and select objects in the Museum’s PST exhibitions

From top to bottom:

1450: “Birth of the sun” is announced in France
1300: In Egypt, the flickering light from this glass lamp may have illuminated golden calligraphy inside a mosque
1590s: A brass astrolabe made in Toledo, Spain, records the zodiacal calendar, with text in Arabic and Latin
1665: The compound microscope is invented in the Netherlands by a spectacle maker
1700: A French glass-and-silver model of a human eye was created to aid in anatomical studies
1727: Birth of the sun
1830s: The invention of photography (meaning “drawing with light”) is announced in France
1839: The invention of photography (meaning “drawing with light”) is announced in France
1840: Charles van Laer and the artist Jan van Huysum create a beautiful still life of a still life
1841: The first watercolor exhibitions in America
1845: The invention of photography
1850: The first watercolor exhibitions in America
1860: The first watercolor exhibitions in America
1865: The first watercolor exhibitions in America
1918: Helen Pashgian creates a transparent disk that, when viewed in dim light, seems to dissolve, leaving only a blue halo
1920s: László Moholy-Nagy and Man Ray compose abstract compositions with the photogram process, laying materials directly onto light-sensitive paper
1930: The invention of laser technology
1939: The invention of laser technology
1950: The invention of laser technology
1960: Birth of the sun
1965: Creation of holograms
1970: A French glass-and-silver model of a human eye was created to aid in anatomical studies
1973: Helen Pashgian creates a transparent disk that, when viewed in dim light, seems to dissolve, leaving only a blue halo
1980: Conservation uses X-ray fluorescence scanning to determine the chemical makeup and original pigments of Van Gogh’s 1889 painting Irises
1990: Conservation uses X-ray fluorescence scanning to determine the chemical makeup and original pigments of Van Gogh’s 1889 painting Irises
2000: Helene Pashgian creates a transparent disk that, when viewed in dim light, seems to dissolve, leaving only a blue halo
2018: Anish Kapoor creates a sculpture coated in Vantablack, a pigment that absorbs 99.965 percent of visible light
2020: Conservation uses X-ray fluorescence scanning to determine the chemical makeup and original pigments of Van Gogh’s 1889 painting Irises
2023: Helen Pashgian creates a transparent disk that, when viewed in dim light, seems to dissolve, leaving only a blue halo
2024: Charles Ross installs multiple prisms in the Getty Museum’s Entrance Hall

More PST ART exhibition on view off-campus

Alta / a Human Atlas of a City of Angels
January 13 through April 27, 2025, Central Library

This social-impact art project by Marcus Lyon showcases 100 extraordinary people dedicated to creating positive change across Los Angeles County. Each participant is represented through photographic portraits, DNA maps, and interviews that reveal how their lives intersect with LA. The project includes an exhibition at LA Central Library, public activations across regional libraries and outdoor spaces downtown, a podcast, and an interactive book. Accompanying these is a mobile app that allows users to scan each participant’s portrait to listen to their oral histories. The project, a collaboration with the Getty Conservation Institute, builds on previous Human Atlas projects by Lyon across the globe: Somos Brasil (2016), WE: Deutschland (2018), i.Detroit (2020), and De.Coded (2023).

From top to bottom:

The Creation of the Sun and the Moon (detail), about 1360–70, from Bible Historiale, vol. 1, Master of Jean de Mandeville. Tempera colors, gold, and ink on parchment. Getty Museum

Grayson Marshall and The Lapis Press
© Helen Pashgian. Image courtesy of the artist.

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Brazil is renowned for its hundreds of baroque churches laden with gold leaf. At one point, the country itself teemed with gold.

In the late 1600s, bandeirantes (settlers in colonial Brazil) discovered large deposits of gold and diamonds in present-day Minas Gerais (General Mines). The Portuguese colony would soon experience the longest gold rush in history and produce the largest gold mines in the world. Nearly a million people (including 500,000 enslaved Africans) would arrive in the region to mine.

One of the communities that flourished in that era was Catas Altas do Mato Dentro. In 1729, to accommodate the growing population, construction began on the Igreja Matriz de Nossa Senhora da Conceição (Mother Church of Our Lady of Conceição). In line with other Brazilian baroque Catholic churches, this example features towering and intricately carved wooden columns, gilded altarpieces and motifs, and an array of sculptures and paintings.

“The carvings and decorative surfaces on the sculptures are of the highest quality,” says Stéphanie Auffret, a conservator with expertise in wooden gilded surfaces and senior project specialist at the Getty Conservation Institute (GCI). “These elements are reminiscent of the interiors of earlier churches in Europe, especially in Portugal.”
Unlike Portuguese churches, though, the Mother Church of Our Lady of Conception is part of a unique fusion of Portuguese, Indigenous, and African heritage. For instance, the Afro-Brazilian cultural practice known as Congado combines elements of Roman Catholic and African traditions through music, dance, and costume. And the interior of the church contains decorations finished with materials found in the surrounding forests.

One other detail sets the church apart. The ornate carvings that adorn its walls were worked on until the 1800s—when all construction abruptly stopped: the mining boom had come to an end, the church lost much of its parishioner base, and although listed as a historic site in the early 20th century by state and national organizations, it was abandoned.

In the early 1990s, Luiz Souza, now head of the Conservation Science Laboratory at the Federal University of Minas Gerais (UFMG), visited the church for his PhD thesis in chemistry. What he found was a time capsule. Sections of untouched, exposed wooden altars and sculptures remained inside the church, which was never finished, much less restored. Its interior had also been overrun by bats, birds, spiders, and “other regular inhabitants you find in dark and unventilated spaces,” he recalls.

Efforts to clean and restore the church have since brought it back to life, but much more remains to be done, especially in the broader region where many churches face similar challenges.

**Sustainable Solutions**

As part of GCI’s multiyear project Cleaning of Wooden Gilded Surfaces, Auffret and Rita Cavalcante, a chemist and conservator completing a three-year professional fellowship at the GCI, have been collaborating with UFMG to identify appropriate treatment options for the decorative surfaces commonly found in churches across Brazil. Last summer, to get a deeper understanding of preservation challenges in the region, the colleagues visited the Mother Church of Our Lady of Conception, 30 other baroque churches, and four museums across the Brazilian states of Minas Gerais, Bahia, and Pernambuco. They met with various caretakers, administrators, conservation professionals, and representatives from cultural and governmental organizations, such as the National Institute of Historic and Artistic Heritage (IPHAN).

Elaborate altarpieces, such as those in the Mother Church of Our Lady of Conception, entail a variety of techniques, including polychromy, chinoiserie, and the use of gold or silver leaf, onto which layers of colored glazes can be applied. When these glazes age, they darken and become highly sensitive to most cleaning systems.

Cleaning options for these surfaces often involve hazardous materials, and while they have evolved in recent decades to be safer and more sustainable, they are usually not accessible or affordable to conservation professionals in Brazil.

GCI researchers have been hard at work evaluating different cleaning methods, and fortunately, one system is showing promise in alleviating these issues. The team has been studying gels that not only clean gilded wood and other sensitive decorative surfaces but are also safe to use, easy to make, inexpensive to source, and environmentally friendly—making the gel cleaning system a sustainable option in more ways than one.

**Greening the Cleaning**

Developed by paint and conservator Matthew Cushman, the gels make use of polysaccharides, the most abundant carbohydrate in nature, and need only four base ingredients: water, agar or agarose, xanthan gum, and another polysaccharide extracted from certain plants, seeds, and even bacteria. The result is a thin gel that is transparent, extremely flexible, and can be placed on three-dimensional areas to soften dirt or grime for gentle removal. The GCI team has devised new formulations of these gels by adding greener organic solvents and cleaning solutions to allow the removal of overpaint or reduce darkened varnishes.

Some may recognize agar and xanthan gum as everyday baking and cooking ingredients. Polysaccharides are often used in face creams and masks. Cavalcante has worked with these before—not as a conservator, but during her 11-year stint as a chemist for a cosmetics company in Brazil.

**An Artist and Scientist at Heart**

Born and raised in a working-class neighborhood in São Bernardo do Campo, São Paulo, Cavalcante dreamed of studying art and having experiences beyond what her city could offer.
An affinity for science led her to study chemistry, a subject that provided local professional opportunities and helped her support her family. But she never forgot her earlier passion for art.

After a decade of working in the cosmetics field, Cavalcante left her job, moved to a new city, and immersed herself in a full-time conservation program at UFMG focused on movable cultural heritage. It was the perfect balance between chemistry and art. Once she’d completed her degree, she opened a studio specializing in paintings and polychromed wooden sculptures.

“During our trip in Brazil, I saw the beauty reflected in our cultural heritage but also the negligence of some of the churches we visited,” she says. “The laws in Brazil are exemplary—they give people the right to organize and demand the protection of heritage that is important to them—but they can only be fully applied when the population is educated on the significance of heritage and when more conservators occupy positions in public institutions.”

As she enters the final year of her fellowship, Cavalcante hopes to one day work in a university setting where she can continue to advance conservation research in Latin America. She sees her time at the GCI as a hopeful step in that direction.

“Being part of this project, under the guidance of highly qualified professionals, is without a doubt the most incredible experience I could have in the field of conservation,” Cavalcante says. “Everything I have been learning in these almost two years has given me the skills I need to develop my career in the direction I desire.”

Sharing Discoveries

The GCI team has started discussions about a potential workshop in Brazil to raise awareness among conservators about various cleaning systems, including the newly developed gels. Another aim of this project is to bring together a wide variety of stakeholders—from local caretakers to church authorities to the state government—to sustain conservation efforts into the future.

The gel may just be one tool in a conservator’s toolbox, but it has the potential to have far-reaching effects in places that lack the necessary resources to preserve their cultural gems.

“Sustainability, meaning using materials that people can source and afford, and that are renewable and safe to use both for professionals and the environment, is something I’ve become increasingly sensitive to while developing research and training,” Auffret says. “In addition to Brazil, we are hoping to work in other parts of Latin America, providing solutions sustainable to conservation professionals there.”

Souza, who has been working closely with the GCI to engage communities in Brazil, knows firsthand the impact these efforts can have. When he was earning his PhD, UFMG had little background in conservation training, so in 1990 he attended the GCI course Preventive Conservation: Museum Collections and Their Environment to support his interest in cultural heritage. There he received guidance on how to complete his thesis and decided to study the Mother Church of Our Lady of Conception.

For Souza, the new, innovative cleaning solutions offer not only the possibility to reveal the churches’ original colored glazes but also a story of hope for Brazil’s uniquely rich heritage and traditions.

“This is what cultural heritage preservation means for society,” he says. “Cultural heritage is a unique repository of beliefs, history, and symbols that we will only be able to discover and pass on to others if we work together.”

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Seeing the words computer and art next to each other still makes some people bristle. In light of the present’s many, many anxieties around things like ChatGPT and deepfakes, it’s perhaps understandable, but art’s relationship with technology has a much longer history. That relationship is the focus of this year’s Getty Scholars Program, which brings together researchers working in an array of fields to convene for a year around a single topic.

There’s often a perception that art is purely the product of human emotions—and that it has nothing to do with numbers and code. But of course, it’s humans who create tech, who decide what data to feed it, and who use it. In short, you can never really get rid of the arty ghost in the machine.

Just ask Zsofi Valyi-Nagy, a Getty Postdoctoral Fellow who works in the field of media archaeology (the study of obsolete tech like Betamax tapes and floppy disks). She’s spent hours in front of a hulking, gray Tektronix 4052 computer from the late 1970s to re-create the work of Hungarian-French artist Vera Molnár (1924–2023), who used the same kind of tech to produce some of the earliest works of computer art.

Valyi-Nagy insisted on working with the original hardware in order to understand Molnár’s creative process. “We have such a different relationship to our sleek, quiet laptops now,” she says. “There is such a physical aspect to computing pre-1990s—having to reserve time with the machines, shuttling between different stations in the lab, wondering whether the CRT screens could blind you. I want people to think about this when they look at Molnár’s computer art.”

You might be worried about AI, but throughout history, humans have used new technologies to create art.

By Kirsten Lew
Associate Digital Media Producer
Getty Research Institute
"During the Cold War, there were a lot of questions about bringing computers to creativity," Valyi-Nagy explains. "People were talking about muting human subjectivity and making art unemotional, but Molnár knew that was impossible. She would intervene in her computer programs, going back and forth with the machine in a sort of conversation. She talked a lot about intuition in her work."

It Came from Outer Space

"Art and technology are always connected in our world," says another Getty Scholar, Professor Sabine Klein, who’s an expert in archaeometallurgy. "Take for example, the earliest iron artifacts ever found: beads from a necklace in a tomb in Gerzeh, Egypt, dating from 3200 BCE—two millennia before humans discovered how to smelt iron from ore. So, where could they have gotten the iron for these beads?"

The answer? Meteorites. That's right: extraterrestrial sources used to be the only way for humans to get this strong metal. So as you can imagine, it was extremely precious and, in some cultures, highly revered.

"If you check the Book of the Dead at the Getty Villa," Klein explains, "you can see that there is a connection between what the ancient Egyptians think is the sky and iron and meteorites."

They believed the sky was composed of a great iron bowl. When meteorites fell, it was pieces of the bowl breaking off. In fact, King Tutankhamun was buried with a dagger made of gold as well as one made of meteoric iron. But how do you tell whether a piece of iron is from the heavens or from a forge? Klein has been investigating exactly that at the Getty Research Institute.

"The problem," says Klein, "is that these objects are so rare that nobody is ever allowed to take samples to do a proper analysis." So she's conducting a review of the existing publications on meteoric iron to figure out whether their claims actually make sense. "I basically did research on what has already been identified and asked: is that really true? There are a lot of different publications where early iron objects were found and then later re-dated to be much younger. Or there are pieces that were reported to be made out of early iron when they were excavated, but now those objects have disappeared."

Video Killed the Radio Star

While Klein ponders these otherworldly matters, another Getty Scholar is hitting fast forward to the video art scene in Tokyo.

If you were into electronics in the 1970s, Japan was the place to be. That’s when companies like Sony rolled out some of the first home videocassette recorders. Almost immediately, artists jumped on the new medium—including a group called Video Hiroba.

The group’s projects often involved using video as a means of self-reflection—that is, recording people, then having those people watch the video of themselves and give feedback on it as meta-commentary. For instance, in 1972 founding member Fujiko Nakaya recorded a major protest at a chemical corporation that had poisoned the water supply. She didn’t just record the participants; she also set up a monitor at the scene for them to witness their own actions (which she recorded as well). In this way, Nakaya’s work wasn’t just about documenting what the protesters were doing; it was also about putting front and center the technology used to record their actions and asking how it impacted the message. This kind of observational loop was a new way for people to think about the effects of technology on communication.

As Horisaki-Christens explains: “This was a time when video, along with copy machines and other low-quality recording media, were seen as democratic. It’s true for many new forms of communication technology: the potential of newspapers was articulated in the same way as TV was later and then video and then the Internet. There’s always a similar expectation about what we think it will do.”

Yet among this discourse, Horisaki-Christens believes that it’s artists who shape the possibilities of tech. “Artists help us see more clearly the problematic implications of our expectations by pulling at the edges of those expectations, doing unexpected things with them and showing how these things actually function.”

So it’s a good thing these Getty Scholars are on top of it. There’s sure to be a lot more to investigate as the relationship between art and technology continues to evolve.
Emma Balda works with the Autry Museum of the American West’s collection of Native American objects. All works selected for the exhibition pictured are from the Autry’s historic textiles collection.

DEAR FUTURE SELF
postcard layered with vibrant oil pastels catches Rachel Regalado’s eye when she opens her mailbox. Drawings of trinkets collected from LA and abroad dot its front: a delicate crystal, a pair of beaded earrings, a small doll dressed in traditional Mexican clothing. But when she flips the card over, the writing reveals that it is not from a correspondent in a far-off locale, but from herself.

The card is a memento from an Art Lab workshop Regalado helped plan at the Hammer Museum. This ongoing program invites visitors of all ages to partake in hands-on activities inspired by artworks on view in the galleries. In honor of the Made in LA biennial exhibition last year, the workshop encouraged visitors to use a blank postcard as a canvas to express what community meant to them. For Regalado, this entailed memorializing cherished objects given to her by family and friends as a reminder of their shared culture and history. Participants could send the cards to relatives or comrades (or themselves) as a tangible reminder of their time at the museum.

As an assistant educator at the Hammer—a position funded by the Getty Foundation through its Getty Marrow Emerging Professionals pilot program—Regalado plays a pivotal role in developing initiatives like Art Lab that help visitors make personal connections to art in unexpected ways. “It’s been so rewarding to have conversations about artworks and really rethink what museum education is and what the future of it could be,” she says.

Regalado isn’t new to working in a museum; she previously interned at the Museum of Latin American Art through the Getty Marrow Undergraduate Internship program. Every summer since 1993, Getty has funded paid internships at arts organizations across LA for students from backgrounds typically underrepresented in museums and visual arts professions. This summer alone there are 118 interns, part of a growing number of over 3,500 students who have gone through the experience.

Today, Regalado is one of 10 participants in the Getty Marrow Emerging Professionals pilot program, an extension of the undergraduate internship that provides alumni with meaningful entry-level employment and mentoring. The program launched in 2022. “We’re seeing great success with inspiring summer interns to continue working in the arts,” says Melissa Lo, a program officer at the Getty Foundation who oversees the pilot initiative. “But landing that first, substantive, full-time job—which is critical to building a lasting career in museums—can be incredibly challenging, even for the most accomplished internship alums.”

Two years into the pilot program, we spoke with a few of the emerging professionals to learn about their experiences so far and how the project is shaping their plans for the future.
Making art available to everyone

Getty Marrow Emerging Professionals is the first program in the country devoted exclusively to coordinated early career positions at numerous institutions within the same region. The candidates apply to work at participating organizations, covering various scales across LA, gaining hands-on experience in full-time curatorial, education, and collections-focused roles for up to three years. The program also offers mentoring both within and outside the institutions’ walls, providing much-needed support at a pivotal career stage.

In her role on the Hammer Museum’s academic programs team, Regalado designs activities like Art Lab or Classroom-in-Residence (a five-day immersive museum experience for students) with accessibility in mind. The goal of every initiative, from zine-making workshops to community outreach, is to ensure that visitors feel welcome, comfortable, and like they have an important role at the museum. Through this lens, Regalado is spearheading the integration of fully bilingual programs and tours across the museum to ensure the space is more accessible to LA’s large Spanish-speaking population.

Regalado is quick to point out the value in offering signage, gallery tours, and workshops in both English and Spanish, recounting the time she facilitated a gallery conversation for a student who was the only Spanish speaker in her class. “The conversation moved from simply translating to helping her actively engage in the larger dialogue with her classmates,” Regalado remembers. “I’m passionate about creating equitable and meaningful experiences for visitors. Rather than having a side conversation, all classmate benefited from each other’s understanding of the field.”

Connecting with communities

Emma Balda, the repatriation assistant at the Autry Museum of the American West, spends much of her day working with the country’s second-largest collection of Native American objects. She navigates ever-evolving Native American Graves Protection and Repatriation Act (NAGPRA) policies, conducts tribal outreach, and inventories archaeological objects such as lithics, beads, and shells—all with the goal of acting as a steward, not an expert, of the collections.

The highlight of her experience has been creating strong individual connections by building on the museum’s existing relationships with tribal community members. In her role, Balda works directly with tribes to return cultural objects from the museum’s collections. For example, the museum was able to reunite a tribe member with their grandmother’s basket. “When you possess these objects, you have the ability to possess the narrative that they’re telling,” Balda says. “By giving them back, you’re giving authority back to the community that it rightly belongs to.”

For Balda, the Emerging Professionals program offers another avenue for community building: a peer network. She has made lasting professional friendships within the cohort, often reaching out for advice, networking opportunities, or simply to check in. “We’re all at the same point in our careers. We all come from marginalized backgrounds. It’s really special to have a tight-knit group that knows what I’m going through and knows this field intimately,” she says. “I’ll have these connections well beyond the program and probably into the rest of my career.”

The program also pairs each participant with a mentor outside the workplace, paving the way for a lasting relationship. Mentors like Balda’s, who works with the NAGPRA program at California State University, Long Beach, lead shadow days, organize site visits, and share behind-the-scenes looks at the inner workings of cultural institutions to deliver a deeper understanding of the field.

Balda’s experience at the Autry has inspired her to keep pursuing repatriation with the goal of becoming a curator. She is currently working on the next rotation of an ongoing textiles installation at the museum in collaboration with a master Navajo weaver, and she also plans to obtain a PhD and incorporate research on international repatriation into her dissertation. “I’ve really gotten to see the ways that repatriation and curation can work hand in hand,” she says. “Being a good curator means working with the community in a way that is not extractive but is genuinely built on a trusting relationship, giving authority to the tribe to tell its own story.”

Empowering the next generation in the arts

Thursdays are the highlight of Gaby Padilla’s week as the education and public programs coordinator at Self Help Graphics & Art (SHG). It’s the day she sits down with the organization’s Youth Committee—a cohort of students from East LA, Boyle Heights, and the greater LA region—to unwind, create, and connect with each other through the arts.

Chatting with local teens as a co-facilitator of the Youth Committee program, Padilla helps bring to life ideas like an annual Summer Youth Night, youth-curated exhibitions and marketplaces, and art installations. A resident and native of East LA herself, Padilla was familiar with SHG from a young age and knew she wanted to be a part of its mission of empowering creativity within its community. She did so through the Getty Marrow Undergraduate Internship program in 2021, when she joined SHG as an education intern. Now, she sees her current position as another opportunity to give back to her community.

“It was really through my community’s music, food, and art that I discovered my passion for the arts,” Padilla says. Her world changed after she enrolled in a class led by an educator of color whose teaching style was influenced by art. “Art was a chance to express my creativity in a fun, active way that was neither right nor wrong,” she says. “My role as an arts administrator is to share this accessibility in underserved communities and to mentor the next generation of artists and leaders.”

Padilla says her experience supporting a broad range of public programs, including community favorites like SHG’s Día de los Muertos celebration, annual print fair, and biennial printmaking summit, has been both fulfilling and enlightening. “I’ve been able to merge my passion for both art and education, actively cultivating an inclusive environment that encourages multigenerational audiences from diverse backgrounds to foster communication and collaboration,” she says.

Like her peers in the Emerging Professionals program, Padilla says her vision for her future is becoming much clearer. She credits the program with giving her the knowledge needed to navigate an arts nonprofit and orchestrate effective public engagement and education strategies—all skills that will support her in achieving her goal of one day earning the title of director of education for a nonprofit organization.

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“I really love the work that I do,” Padilla says.
Grete Stern’s Weird World of Dreams

Amidst the weird objects found in the archives of the Getty Research Institute (GRI) is a series of illustrations of women in vexatious situations: walking along a beach covered in nails, dangling from a rope, clambering up a rocky cliffside, falling out of the sky.

For photographer Grete Stern, images like these were all part of a day’s work. She studied photography in her native Germany and even took courses at the influential Bauhaus before immigrating to Buenos Aires in the mid-1930s to escape Nazi persecution.

In 1948 Stern started working for an advice column called El psicoanálisis te ayudará (psychoanalysis will help you) in the Argentinian women’s magazine Idilio. The column encouraged readers to send in their dreams so they could be interpreted for repressed fears and desires using new techniques pioneered by Sigmund Freud.

People today often picture psychoanalysis as lying on a couch while a man with a beard asks you about your mother. But when it was first developed, this early branch of psychology was much more revolutionary. Thanks to the work of Freud and others, people were finally coming around to the fact that events from their past could unconsciously impact how they felt—and that it helped to talk about those feelings with someone who could unpack them. In Freud’s famous book The Interpretation of Dreams, he argued that dreams were the key to unlocking unconscious thoughts because they showed things that our waking brains would rather deny.

Images from a 1940s pulp magazine offer a surreal peek into the female subconscious

By Kirsten Lew
Associate Digital Media Producer
Getty Research Institute
This idea had a huge impact on culture in general, but especially the world of art. Psychoanalysis and the movement that became known as surrealism went hand in hand; in fact, surrealism probably wouldn’t have existed were it not for *The Interpretation of Dreams*. The surrealists took the idea of dreams as meaningful and ran with it, viewing their strangeness as an escape from the oppressive demands of reality. Dreams were liberating, a space where base, primeval urges that were otherwise unacceptable to society could be represented.

*Idilio’s* column embodied this connection between psychoanalysis and surrealism, drawing from themes Freud had described in his book and pairing them with images by Stern. Topics included things like *Los sueños de caída* (Dreams of falling), *Los sueños de cuerpo* (Dreams about the body), and *El sueño de la puerta cerrada* (The dream of a closed door).

To create these surreal dreamscapes, Stern used a collage technique called photomontage to layer different images, emphasizing the disparity between objects—like a harbor seamlessly emerging from a bedroom wall, conveying the unreal sense of dream logic.

For Stern, though, the images for *Idilio* weren’t solely about their strangeness; they were about revealing the contradictions placed on women under a patriarchal society. The figures in her photomontages are presented in dangerous, precarious, and helpless situations. Despite having their hair done up and dressed in prim everyday attire, they find themselves in threatening landscapes facing insurmountable obstacles.

In Stern’s world, the banal, internalized struggles of women become visible and high-stakes. In keeping with the other content found in *Idilio*, which featured serialized adventure comics and bodice rippers, Stern’s powerful images stand as expressions of women’s emotional needs and frustrations.

Stern’s work at the GRI joins those of other women surrealist artists who worked in Latin America as well, including Delia Ingenieros, Gertrudis de Moses, and Alice Rahon.
A Thousand Cuts

What painful life experiences would you channel into a pliant lump of clay? Members of an LA community group share the sculptures they created and issues they pondered after touring Camille Claudel

By Cassia Davis
Creative Producer
J. Paul Getty Trust

What painful life experiences would you channel into a pliant lump of clay? Members of an LA community group share the sculptures they created and issues they pondered after touring Camille Claudel

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The class on a tour of Camille Claudel at the Getty Center, led by curator Anne-Lise Desmas. The collaboration among the three organizations was conceived and produced by creative consulting agency The Culture List, Inc., and generously supported by a grant from Visionary Women.

This spring Getty partnered with two LA nonprofits—the Wallis Annenberg GenSpace and the Feminist Center for Creative Work (FCCW)—to design art classes that would foster a deep connection between older Angelenos and their community and also inspire them to stay active and social through artmaking.

The resulting six-week course included a field trip to Camille Claudel, Getty’s major exhibition about a brilliant but underrecognized French sculptor working in the 19th century. Participants also enjoyed a special talk and tour by the show’s curator, Anne-Lise Desmas.

Back at GenSpace, the group created clay sculptures and shared stories about the challenges women have faced throughout history, some of which remain obstacles.

Mandy Harris Williams, programming director for FCCW, encouraged the group to share personal stories. “It’s really beautiful to just say, ‘You are an important voice in the community of people who witness art and who make art,’” she says.

Amber Janke, GenSpace’s operations and program manager, loved witnessing the range of responses to the show and the class’s activities. “Here at GenSpace we love being able to witness how people react to different experiences,” she says. GenSpace’s mission is to reimagine aging through learning, connection, and wellness while disrupting ageist stereotypes.

How did participants react to Claudel’s pained, passionate work? Here’s a sampling of what they told us.
Dorothy Calloway
“When I learned about Claudel, I said: ‘You know what? That could be an example of all female artists, not just a French woman, but also an African American, Native American, Latino, anybody brown or Black.’ And I started researching on my own. She sparked an interest in other women artists.

‘After hearing her story, I thought of the saying ‘a thousand cuts.’ For me, everywhere you go, you’ve got to be aware you’re African American. And sometimes you go through a day, no problem, and then sometimes you go a day and it’s a challenge. So I said, ‘Let me do a sculpture on it.’ So I started doing it, and ideas started coming, and I was putting cuts into the clay, but then I said: ‘Wait a minute. Don’t let the thousand cuts bother you. Arise from it. Every time that comes up, you take the high road, because if you don’t, you end up like Camille, in an institution for 30 years.’”

Ron Stone
“I learned in this class that I need to just be more open in situations, just be more available to express myself freely and not be overly controlling or concerned about the outcome.

‘Clay is something very pliable. It’s something that can express whatever it is that you’re feeling or what you want to convey, whether it’s something very realistic or something very abstract. It can be a wonderful way to just express yourself.’

Margaret Chavez
“I worked in apparel, designing fashion. And in fashion design, you work with your hands a lot: pattern making, working with scissors, working with fabric. I was able to express that again, working with the clay and manipulating the clay with my hands, which I love doing.

‘Last week the piece I made was a body, maybe my body, and it sounds kind of gross, with the colon coming out of the belly and wrapped around. I had colon cancer 27 years ago. I was operated on and it was successful, and I’ve lived all these years cancer-free. This week my sculpture is my hand holding a piece of ribbon. Somebody suggested calling it Transformation, since last week I made a colon coming out of a body and this week it’s transformed into this beautiful ribbon fabric.’

Antoinette Scott
“Clay sculpture is interesting because it’s not something I would ever do—I didn’t want it in my fingernails! I also wear a lot of jewelry, and taking off my jewelry felt like I was stripping my fingers.

‘Coming up with ideas of what to make was quite abstract to me. I am a crafter, but it’s never with clay—so that was a whole new experience. It took some getting used to, and I cannot say that my first few pieces were master artworks. But today I did a pretty good piece. It’s the dancer. I call the piece Let’s Dance.’

Peter Pak
“To be frank, I don’t like art. But after retiring, I’m now trying to do what I didn’t like previously, and it is kind of freeing for me.

‘I’ve visited the Getty Museum probably four or five times. But I only looked at the art for a short time and didn’t think about why the artwork was made. But when I finished the lecture on Claudel, I thought about this sculpture, The Age of Maturity; why it is so strong and great, what Claudel’s pain was, and what her pleasure was.”

Sungihm Son
“I’ve been working hard for a living. But at 70, I started art classes. After joining GenSpace, I started drawing, and then we had this sculpture class. It was like I was stepping into the darkness, the totally unknown, but...it feels so good. Every moment I learn new things, discover more about artist intent. And then, when I’m making this sculpture, that infuses my experiences together.”
NEW ACQUISITIONS

**Drawings by Eva Gonzalès, Degas, Guercino, Joseph Wright of Derby, and Others**

**The Getty Museum has acquired** 17 drawings dating from the 16th to early 20th centuries by a range of European artists, including an exceptional pastel by Eva Gonzalès, an important nude by Edgar Degas, a rare genre scene by Guercino, and key sheets by Joseph Wright of Derby, Luca Cambiaso, Giovanni Boldini, and Odilon Redon.

“The addition of these 17 highly important sheets by major artists of the 16th to 20th centuries will greatly enrich the status and quality of our already renowned collection of drawings,” says Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum. “To comment on just one of these outstanding acquisitions—Eva Gonzalès’s *The Maid of Honor (La Demoiselle d’Honneur)*—is her most celebrated work and a major addition to our holdings by women artists. This drawing received rave reviews at the 1880 Paris Salon, where her mentor, Edouard Manet, praised her for this success. Sadly, her career was short-lived, as she passed away just three years later.”

No less spectacular, Potts says, is *At Rest after the Bath (Au repos Après le Bain)*, one of just 20 works that Edgar Degas chose to publish during his lifetime in his 1897 volume *Degas: Vingt Dessins*. The drawing complements the Museum’s holdings of other works by the artist, including a photograph that inspired him to make the pastel.

One of Wright’s most accomplished drawings, *Study of a Boy Reading*, features a young boy intently reading a book resting on a table. The artist effectively heightens the sense of light and shadow in the composition by using the unique medium of grisaille pastel, a monochromatic technique.

“We are constantly striving to build the Getty collection of drawings for our audiences,” says Julian Brooks, senior curator of drawings at the Getty Museum. “Each of these new additions adds an important facet to our collection, and we look forward to displaying them in our dedicated gallery and, when not on display, sharing them with students, historians, and visitors in our public study room for years to come.”

The new works by Degas, Redon, Wright, and Guercino will be included in Getty’s upcoming PST exhibition, *Paper and Light* (October 10, 2024–January 19, 2025, Getty Center). The Wright drawing will also be featured in a monographic exhibition on the artist at the Getty Center in late 2024. When not on public display, drawings are available to view by appointment.

**Archive of Visionary Photograph Gallerist Peter MacGill**

**Peter MacGill, an American Gallerist**, curator, and historian, established the Pace/MacGill Gallery in 1983 as a preeminent venue dealing in modern and contemporary photography by such artists as Richard Avedon, Irving Penn, and Alfred Stieglitz. The Getty Research Institute (GRI) has acquired his archive.

“Pace/MacGill was a partnership among MacGill, Arne Glimcher of Pace Gallery, and Richard Solomon of Pace Prints. The gallery exhibited the work of celebrated photographers, showcased emerging artists, and reached back into history to elevate forgotten visionaries, mounting more than 500 exhibitions and publishing exhibition catalogues over 50 years.”

In addition to Avedon, Penn, and Stieglitz, the gallery represented photography luminaries Harry Callahan, Robert Frank, Emmet Gowin, Paul Graham, Peter Hujar, Josef Koudelka, Richard Learoyd, Richard Misrach, and JoAnn Verburg. MacGill also helped build distinguished collections at leading institutions, including Robert Frank at the National Gallery of Art, Irving Penn at the Art Institute of Chicago, Charles Sheeler at SFMOMA, Duane Michals at Carnegie Museum of Art, Paul Strand at the Philadelphia Museum of Art, David Goldblatt at the Yale University Art Gallery and Beinecke Library, and Irving Penn at the J. Paul Getty Museum.

The MacGill archive includes records of daily interactions, business transactions, and client correspondence, detailing how the gallery was positioned to provide artists and collectors with a full range of services—authentication of works of art, authoritative appraisals, outside legal advice, and more.

“MacGill’s archive elevates Getty as a preeminent resource on the history of photography and the emergence of the medium in the collective minds of the public and the museum world,” says Mary Miller, director of the GRI. “The archive details the period when the medium of photography came to be recognized as a premier art form.”

Peter and Susan MacGill have a long-standing and important relationship with Getty, both with the Department of Photographs at the Getty Museum and now at the GRI through this archive.

“Archival work is never done. There’s always more to be found.” says Peter MacGill of the archive he recently donated to his alma mater, the Institute of Contemporary Art, Philadelphia.
Playful Bartolomeo Manfredi Painting Bolsters Getty’s Collection of Works by Caravaggio’s Followers

NEW ACQUISITIONS

Portrait of a Woman, a Neoclassical Painting by French Artist Sophie Fremiet

The J. Paul Getty Museum has acquired from a private collector A Drinking and Musical Party, a lively 17th-century genre painting by Italian artist Bartolomeo Manfredi. The painting is now on view at the Getty Center in the East Pavilion.

While largely a merrymaking scene, Manfredi adds suspense with two servants in the background who appear to be stealing bread and wine as another servant on the right fills the glass of a man whose sword is exposed. Even the knife on the table is menacingly pointed toward the viewer. These elements seem to imply that the scene could turn into a heated brawl at any given moment. Considered one of Manfredi’s greatest achievements, the painting is characterized by a sumptuous palette and stark contrasts of light and shade.

Trained in northern Italy, Manfredi later moved to Rome, where he discovered the work of Italian painter Caravaggio. He quickly became known as Caravagio’s most devoted follower, one of a group known as “Caravaggisti” who incorporated the artist’s style in their work. Manfredi was so successful at emulating Caravaggio, his strikingly realistic depictions of genre scenes crucially contributed to the European success of the Caravagggesque style across Europe.

“Although Manfredi was not properly a pupil of Caravaggio, his strikingly realistic depictions of genre scenes contributed to the widespread popularity of the Caravagggesque style across Europe.”

“The Supper at Emmaus” was attributed to Caravaggio until Manfredi was rediscovered in the 20th century by scholars and the artist gained a new appreciation.

Typically painted on large horizontal canvases with multiple figures at half-length, Manfredi’s works explored new subjects like tavern scenes with soldiers playing cards, musicians playing instruments, merry drinkers, fortune tellers, and more. One of Manfredi’s early biographers, the German Joachim von Sandrart, labeled his new method of painting as the “Manfrediana methodus.” Intended for an open market of private collectors, his paintings were highly influential for the French, Dutch, and Flemish artists working in Rome at the time. This contributed to the widespread popularity of the Caravagggesque style across Europe.

“Although Manfredi was not properly a pupil of Caravaggio, his strikingly realistic depictions of genre scenes contributed to the widespread popularity of the Caravagggesque style across Europe.”

A Drinking and Musical Party joins Getty’s collection of other works by Caravaggisti artists, including Christ and the Adulteress by Valentin de Boulogne, The Supper at Emmaus by Bartolomeo Caravozzi, and Christ Crowned with Thorns by Gerrit van Honthorst.

A Drinking and Musical Party

Bartolomeo Manfredi. Oil on canvas. Getty Museum

Portait of a Woman, 1818. Sophie Fremiet (after Rude). Oil on canvas. Getty Museum

A Drinking and Musical Party, about 1615–20, Bartolomeo Manfredi. Oil on canvas. Getty Museum

The Farewell of Telemachus and Eucharis, Portrait of a Woman, Portrait of the Sisters Zénaïde and Charlotte Bonaparte.
Number of NFTs (collectible digital artworks, videos, etc.) in Getty’s collections: 0. (The creation of 1 average NFT has an environmental footprint of over 200 kilograms of planet-warming carbon, equivalent to driving 500 miles in a typical American gasoline-powered car.)

How long it took experts from LA, Antwerp, and Delft to scan Getty collection favorite An Old Man in Military Costume (painted by Rembrandt about 394 years ago) using 2 technologies (neutron activation autoradiography [NAAR] and macro-X-ray fluorescence [MA-XRF]): 30 hours. The scientists wanted to better identify a ghostly underpainting (a young man wrapped in a cloak, it turned out). The technology was designed to study paintings, but it’s proven helpful in many other fields, including archaeology and law enforcement.

Number of ongoing Getty digital exhibitions/websites: 7. They are: Mesopotamia (mesopotamia.getty.edu); Bauhaus: Building the New Artist (getty.edu/research/exhibitions_events/exhibitions/bauhaus/new_artist/); Persepolis Reimagined (persepolis.getty.edu); Return to Palmyra (getty.edu/palmyra); At the Crossroads: Qandahar in Images and Empires (getty.edu/qandahar); 12 Sunsets: Exploring Ed Ruscha’s Archive (12Sunsets.getty.edu); and Sculpting Harmony (gehry.getty.edu).

Getty staff—technophiles and Luddites alike—use about 1,800 computers and 100 servers on-site. Getty’s digital preservation system holds 700TB of data.

When Art & Technology Collide

5.5 million: approximate number of people who visit Getty.edu each year (for a total of nearly 9 million visits to the website each year).

50 million: Average number of people who view Getty’s content through social media a year. (As of this writing, a recent viral video on how to download Getty collection art for free garnered 5.9 million views, 27,000 hours of watch time, and 56,000 new followers on Instagram alone.)

160,000+: Number of high-resolution images of Getty collection works that can be downloaded for free through Getty’s Open Content program. 550,000: number of images downloaded in 2023.

In the month before press time, Getty’s defense system blocked 26,344 illegitimate sites (phishes, malicious links, etc.) and 115 suspicious programs from starting. 75% of security professionals have observed an increase in cyberattacks over the past year; a majority of those professionals attribute the rise to bad actors using generative AI. Globally, 72.7% of all organizations fell prey to a ransomware attack in 2023.

4 million prints, negatives, slides, and transparencies in the Johnson Publishing Company Archive—the vast majority never published—are now being catalogued and digitized for public access. The archive also includes 10,000+ audio and visual recordings and printed copies of Ebony, Jet, and the 12 other magazine titles the company produced. (The archive’s co-owners, Getty and Smithsonian National Museum of African American History and Culture, are pairing up for the project.)

Millions: Number of digital records about cultural heritage created by 100+ organizations and projects worldwide that have independently implemented Arches, an open-source data management platform supported by the Getty Conservation Institute. Heritage places in the City of Los Angeles’s Arches implementation HistoricPlacesLA: 58,642. Records managed by the Endangered Archaeology in the Middle East and North Africa and Maritime Endangered Archaeology projects using Arches: 381,461.

How long Jenn Stringer, the newish chief digital officer overseeing much of the above digital work, has led computer, technology, and learning services in libraries and universities during her career: 35 years. Her first work computer? A 1989 Apple Macintosh SE/30.
By the time of this self-portrait, Bayard had been creating photographs for more than six years, making him one of the pioneers of a revolutionary technology and art form that changed people’s perceptions of the world. Bayard’s interest in art and the Parisian creative circles in which he traveled undoubtedly influenced his decision to enter this unexplored realm. Experimenting with light-sensitive materials, the sun, and different optical devices during the same heady period as a handful of other curious individuals, Bayard invented and improved upon several photographic processes, including, most notably, the direct positive on paper.

Yet, from the start his work was eclipsed by that of his countryman Louis-Jacques-Mandé Daguerre (1787–1851), best known for his invention of the eponymous daguerreotype, and the Englishman William Henry Fox Talbot (1800–1877), credited with the invention of the calotype. Although Bayard was the first to publicly present photographs at an art exhibition and had the longest career of the three, Daguerre and Talbot had superior connections, wealth, and governmental support. Nevertheless, Bayard persisted over four decades, despite having to squeeze his photographic work into his free time away from his bureaucratic position at the Ministry of Finance. He continuously experimented with photographic techniques, displayed his work at universal and industrial expositions; contributed photographs to publications; cofounded the Société héliographique and its successor, the Société française de photographie (SFP); and opened a portrait studio. The impact of his innovations, artistry, and influence reverberated well into the future of the medium.

Bayard's self-portrait at his garden gate opens an album of his work from 1839 to the late 1840s—among the earliest photograph albums ever assembled. Titled Dessins photographiques sur Papier: Recueil No. 2 [Photographic Drawings on Paper: Collection No. 2], it includes his early experiments on paper with new chemical processes and printing techniques as well as innovative artistic compositions of various subjects—still lifes, portraits, street scenes, and architecture. Now held at the J. Paul Getty Museum, the album, with its green-and-black marbled covers, is similar in style to the other known album devoted to Bayard, owned by the SFP. Inscriptions found on the backs of photographs and on the pages of the Getty album support the theory that the artist himself, or someone with first-hand knowledge of the chemicals Bayard used, assembled the Getty volume. Thus, this precious compilation offers intriguing insights into Bayard’s practice, choice of subject matter, and presentation strategies.

The Getty’s Bayard album is the central focus of this book and the accompanying exhibition. It contains 145 photographs by or attributed to Bayard (along with twenty-two works by early British photographers). Forty-five other photographs round out the Getty’s Bayard holdings. With a total of 190 Bayard photographs, the Getty’s collection is the second largest in the world, after that of the SFP in Paris.
Camille Claudel
Edited by Emerson Bowyer and Anne-Lise Desmas
Camille Claudel (1864–1943) was among the most daring and visionary sculptors of the late 19th century, though her art remains little known outside of France. Featuring more than 200 photographs along with contributions from leading experts, this publication accompanies the first comprehensive survey of Claudel's oeuvre in nearly 40 years. With essays exploring the many facets of her life, work, and reception; a biography; commentary by American sculptor Kiki Smith; and a fascinating appendix of documents written by Claudel and her contemporaries, this volume reevaluates the artist's work on its own merits and repositions her legacy within a more complex genealogy of modernism.

J. PAUL GETTY MUSEUM
328 pages, 9½ × 10¾ inches
256 color and 30 b/w illustrations
Hardcover
US $65

Sofonisba Anguissola
By Cecilia Gamberini
Sofonisba Anguissola (about 1532–1625), an Italian Renaissance painter born in Cremona to a relatively poor noble family, was one of the first women artists to establish an international reputation during her lifetime. This stunningly illustrated monograph explores the evolution of Anguissola’s art from her youth in Cremona through her service as a lady-in-waiting to the Spanish queen Elisabeth of Valois to her later years as a married woman in Sicily and Genoa. Author Cecilia Gamberini draws on archival documentation, as well as her own original research, to shine a new light on Anguissola’s life, career, and work in this tribute to a truly groundbreaking artist.

GETTY PUBLICATIONS
144 pages, 7½ × 9⅞ inches
55 color illustrations
Hardcover
US $45

Looking at Fashion: A Guide to Terms, Styles, and Techniques
By Debra N. Mancoff
Whether in art or life, fashion makes a statement. It gives form to the temper of the times and the motives of the moment, charting shifts in society, status, technology, and economy. Fashion is shaped by both high and popular culture and reveals the influence of individuals from diverse socioeconomic backgrounds. Spanning the centuries and representing a global point of view, Looking at Fashion is a guide to the elements that make clothing practical, wearable, stylish, and distinctive. Ranging from basic pieces and their individual parts to structure, embellishments, and innovations, the book offers insights into the evolution of dress in terms of style, fit, and design. Gorgeous color illustrations reveal the interrelationship of fashion and art from antiquity to now.

GETTY PUBLICATIONS
160 pages, 6⅛ × 9⅛ inches
120 color and 51 b/w illustrations
Paperback
US $19.95

The Book of Marvels: A Medieval Guide to the Globe
By Larisa Grollemond, Kelin Michael, Elizabeth Morrison, and Joshua O’Driscoll
The 15th-century French Book of the Marvels of the World is an illustrated guide to the globe’s oddities, curiosities, and wonders—tales of fantasy and reality intended for the medieval armchair traveler. The locales featured in the manuscript are presented in a manner that suggests authority and objectivity but are rife with stereotypes and mischaracterizations, meant to simultaneously instill a sense of wonder and fear in readers. The authors explore the tradition of encyclopedias and travel writing, examining the various sources for geographic knowledge in the Middle Ages. This volume also seeks to unpack how medieval white Christian Europeans saw their world and how the fear of difference—so pervasive in society today—is part of a long tradition stretching back millennia.

J. PAUL GETTY MUSEUM
152 pages, 10 × 10 inches
108 color and 23 b/w illustrations
Hardcover
US $85
Ed Ruscha is the quintessential proponent of West Coast pop, minimalism, and conceptual art. Throughout a career spanning six decades, he has worked in numerous media (painting, drawing, printmaking, photography, artist’s books, and film) to depict the architecture, landscape, and popular culture of Los Angeles. He is equally interested in words and images, which is evident in The End, a hologram with Gothic-inspired typography that transports us back to the early days of Hollywood, specifically to the final frame of movies projected on the big screen. Ruscha began painting this “The End” motif in 1991 and returned to it when invited to collaborate with the Miami-based C Project on a series of holograms in the mid-1990s. He took advantage of the luminous, three-dimensional hyperreality of holography to emphasize the “noise” of scratches, hairs, and other fibers on analog film. Popcorn, anyone?

—Virginia Heckert, Curator, Department of Photography, Getty Museum
New Getty Podcast: ReCurrent

“Certain cooking smells, certain tastes will take you back to a specific time and place....What does nostalgia taste like for you?”

—Mallory Furnier, Special Collections & Archives Librarian, Cal State Northridge

In the inaugural season of ReCurrent: Stories about What We Gain by Keeping the Past Present, host Jaime Roque explores intangible cultural heritage—knowledge, beliefs, and customs passed down through families and communities. He first takes us into his late mother’s kitchen, a treasured place filled with delicious smells, family traditions, and four generations’ worth of memories. Tune in to Episode 1, “The Recipe of Us,” at getty.edu/podcasts/recurrent.