

THE J. PAUL GETTY TRUST

2004-2005 REPORT

6 Message from the Chairman

8 Message from the Interim President

10 Introduction

14 The J. Paul Getty Museum

- Acquisitions
- Exhibitions
- Scholars
- Councils
- Docents & Volunteers

38 The Getty Research Institute

- Acquisitions
- Exhibitions
- Scholars

54 The Getty Conservation Institute

- Conservation Projects
- Scholars

66 The Getty Foundation

- Grants Awarded

88 The Getty Villa

96 Publications

100 Staff

105 Board of Trustees, Officers & Directors

107 Financial Information





Acquisition of the J. Paul Getty Museum:
François Boucher. *The Birth and Triumph
of Venus* (detail), ca. 1743. Black chalk and
gouache. (JPGM)

Acquisition of the Getty Research Institute:
Alice Le Plongeon. *Augustus Le Plongeon
Photographing the Governor's Palace at Uxmal,
Mexico*, (detail), ca. 1873. Copy print from a
wet collodion glass plate negative. (GRI)



Getty Foundation "On the Record" special initiative: Gathering of Los Angeles art figures on the steps of the Los Angeles County Museum of Art, 1968. Courtesy of the Los Angeles County Museum of Art

Getty Conservation Institute field project: Close-up view of half figure of Nefertari. From a 1992 view of Chambers C and G in the tomb of Queen Nefertari in the Valley of the Queens, Egypt, following a six-year wall paintings conservation project undertaken by the GCI and Egyptian antiquities authorities. During 2004 and 2005, an evaluation of the wall paintings project was undertaken by the GCI. Photo: Guillermo Aldana



Message from the Chairman

I have been privileged to serve as a trustee of the J. Paul Getty Trust for seven years, the last two years as board chair. It is said that the true mettle of an individual or an organization reveals itself during periods of great tension and transition. This certainly has been a period marked by significant change at the Getty, some very positive and exciting, some very difficult and challenging. Through all of it, the Getty has demonstrated it remains one of the most dynamic, resilient, and exciting art institutions in the world, and that gives everyone associated with the Getty reason for pride.

Perhaps the greatest recent accomplishment is the reopening of the Getty Villa. Completely “reimagined” by architects Rodolfo Machado and Jorge Silvetti, the J. Paul Getty Museum at the Villa becomes the only museum in the United States exclusively dedicated to the collection and study of Greek, Roman and Etruscan antiquities. The Getty Villa, once the sole site of the J. Paul Getty Museum, now also includes facilities for both the Getty Research Institute and the Getty Conservation Institute. The interdisciplinary work of these three programs is shaping the exhibitions and programming in very exciting ways, complemented by the grant-making activities of the Foundation.

Though she no longer is with the Getty, I salute Marion True, former curator of antiquities, for the role she played in carefully and lovingly directing the revitalization of the Villa. Likewise, I thank Barbara Fleischman, formerly a member of the board of trustees, and her husband Lawrence, for their significant contributions to the Getty.

In October 2004, Deborah Gribbon, director of the J. Paul Getty Museum and vice president of the Getty Trust announced her resignation after 20 years at the Getty. Her leadership of the museum was marked by an extraordinary slate of exhibitions and the acquisition of some of the finest works in our collection. Following Deborah's departure, we were fortunate that William Griswold served as interim director, until he was named director and president of the Minneapolis Institute of Arts. We are very pleased to welcome Michael Brand, who joined the Getty in December 2005, as the new director of the J. Paul Getty Museum, after having served as director of the Virginia Museum of Fine Arts. A specialist in Indian art, Michael brings a new perspective to our activities. We are also grateful to Pamela Johnson, former vice president for communications, and Bradley W. Wells, outgoing vice president, finance for

their service to the Getty. Finally, this past year, we welcomed Ron Hartwig as new vice president of communications.

This also has been a period of transition for the leadership of the J. Paul Getty Trust. After eight years, marked by progress in integrating the work of the Getty's programs, and streamlining operations, President and CEO Barry Munitz resigned from that post. We have launched a search for a new president. I want to thank Deborah Marrow, who has been at the Getty more than 20 years in a number of positions, most recently as director of the Getty Foundation, for agreeing to serve as interim chief executive. Deborah's steady leadership has been critical during this transition. She has moved quickly to improve internal communication and to implement a number of new and strengthened policies and procedures adopted by the board that are designed to ensure the J. Paul Getty Trust is a leader in non-profit governance.

A number of board trustees who have retired or resigned since the last Trust report was published deserve our thanks, among them David Gardner, my predecessor as board chair, Helene Kaplan, Lewis Bernard, Blenda Wilson, Agnes Gund, Lloyd Cotsen, Ron Burkle, Barbara Fleischman, and Steven Sample. Since the last report, we

have welcomed new trustees Joanne Kozberg, Stewart Resnick, Mark Siegel, William Siart, Peter Taylor, and Jay Wintrob, who bring a wide array of experience and perspectives in organizational leadership and backgrounds in community engagement and involvement in the arts.

This will be my last report as board chair, as I recently announced my intention to resign. However, I leave confident that the challenges faced by the Getty will make it stronger and more vital moving forward. The Getty's unique organization, with its four programs—the J. Paul Getty Museum, the Getty Research Institute, the Getty Conservation Institute and the Getty Foundation—allows for dynamic collaboration and innovation on many fronts. Together they will continue to focus on providing the Los Angeles community, indeed the world, with excellence in the exhibition, study, and conservation of the visual arts.

John Biggs

Chair

August 10, 2006

Message from the Interim President

These two years have included many challenges and changes for the J. Paul Getty Trust. Through it all, the Getty programs remain strong and have undertaken extraordinary work here in Los Angeles and around the world. This dedication to our mission—to increase the understanding and preservation of the visual arts—is a solid basis on which to move forward as we work through our challenges and look with renewed confidence toward the future.

Having been part of the Getty for more than 20 years, I feel a tremendous sense of pride in its current and cumulative accomplishments. Visitors to the Getty Center now total 1.3 million annually, and visitors to the Getty Villa are projected to reach 350,000 during the first year; the Getty's Web site (getty.edu), another important outpost for our work, records more than a million visits every month.

Welcoming the public at our two locations is a highly visible aspect of what we do, but we also work elsewhere in the city, the nation, and the world. In fact the Getty conducts or supports projects on all seven continents, while maintaining a deep and abiding commitment to our home city of Los Angeles, host to a vibrant artistic and intellectual community and myriad cultural institutions.

The far-reaching scope and impact of Getty initiatives make it difficult, in this brief report, to single out individual projects, but here are just a few examples from each program: The J. Paul Getty Museum co-organized several critically-acclaimed international loan exhibi-

tions capitalizing on the strengths of its own collection, including *Jean-Antoine Houdon: Sculptor of the Enlightenment*, which brought together more than 70 Houdon sculptures from nearly 50 collections around the world for the first time in nearly two centuries. The Getty Conservation Institute, working in China since 1997 on developing the China Principles, a landmark set of national heritage conservation guidelines, continued the dissemination of those guidelines, through bilingual publications, a major international conference, and a training workshop for managers of sites throughout the country. The Getty Foundation, in its own longstanding commitment to cultural heritage preservation, continued the Campus Heritage initiative, awarding 38 grants during this period to help American institutions of higher education to protect some of the most important buildings and landscapes in the country. The Getty Research Institute made a number of significant new acquisitions for its illustrious special collections, including two major architecture-related archives—those of renowned Los Angeles photographer Julius Shulman, and those of the Los Angeles Philharmonic's Walt Disney Concert Hall project, designed by Frank Gehry.

Each Getty program makes its unique contribution to the public, but at the same time, all four programs work closely together, creatively combining resources and expertise to enhance their impact. Within the Getty, that collaboration is manifested in the

multifaceted array of public programming at the Getty Center and the Getty Villa, from exhibitions and family programs, to lectures, films, performances, and educational offerings.

The Getty also collaborates with other institutions to maximize our impact. The J. Paul Getty Museum undertakes frequent collaborations, ranging from complex loan exhibitions to conservation partnerships such as a nearly two-year project to study and conserve 10 paintings from the Kröller-Müller Museum in the Netherlands, including masterworks by Paul Cézanne, Vincent van Gogh, and Pierre-Auguste Renoir. Among other programs' longstanding partnerships, the 14-year-old Multicultural Internship program—conceived, funded and managed by the Getty Foundation (in recent years in partnership with the Los Angeles County Arts Commission)—now provides 130 annual internships at more than 80 museums and visual arts organizations throughout greater Los Angeles. As part of an initiative called “On the Record: Art in L.A., 1945–1980,” the Getty Foundation and the Getty Research Institute have been working together with dozens of individuals and organizations to document, through archival material and oral histories, the rich but rapidly disappearing history of modern art in Los Angeles. The Getty Conservation Institute organizes nearly all of its research and field projects—such as the current Organic Materials in Wall Paintings project—in collaboration with multiple

partners, from national heritage authorities and local site managers, to international scientific experts and academic institutions.

As we move forward, I could not ask for a stronger, more talented team of program leaders than Michael Brand, Director, the J. Paul Getty Museum; Thomas Crow, Director, the Getty Research Institute; Timothy Whalen, Director, the Getty Conservation Institute; and Joan Weinstein, Interim Director, the Getty Foundation. Equally, I am grateful to the Getty's dedicated staff, interns, and volunteers for their ongoing work and commitment. I feel fortunate and very honored to be a part of this remarkable institution as it rededicates itself to serving the public and the professional fields that help advance our mission. We will build on the accomplishments and momentum of our programs as we move forward.

Deborah Marrow
Interim President and CEO

August 10, 2006





One Getty, Two Sites, Four Collaborative Programs: A Brief Introduction to the Getty

The J. Paul Getty Museum presents art of extraordinary quality in its permanent and changing exhibitions. The Museum's collection of ancient art from Greece, Rome, and Etruria is primarily displayed at the newly renovated Getty Villa; while its collection of photographs and later European art is on view at the Getty Center. The Museum's lectures, classes, films, and performances attract a broad and enthusiastic following.

The Getty Research Institute pursues new knowledge about the visual arts and their place in cultural history. Through its extraordinary library and research databases, special collections and exhibitions, innovative publications and public programs, and renowned residential scholars program, the Research Institute advances the field of art history and related disciplines.

The Getty Conservation Institute advances the conservation profession. Its programs include scientific research and documentation, model field projects, educational activities and research opportunities for professionals, and the dissemination of information via publications, conferences, and workshops.

The Getty Foundation supports the work of individuals and institutions contributing to the understanding of art and the conservation of cultural heritage throughout the world. The Foundation awards hundreds of grants each year, always seeking projects that set high standards and make significant contributions to their fields. The Foundation also includes the Getty Leadership Institute, a leading source for the continuing professional development of current and future museum leaders.

All four of the Trust's operating programs have worked together to develop programming for the Getty Villa and the Getty Center, and collaborated on numerous other initiatives locally, nationally, and internationally.

It is this dynamic interweaving of ideas, resources, and diverse audiences—from school children to advanced scholars and research scientists—that makes the Getty unique among cultural and philanthropic organizations. More than the sum of its individual parts, the Getty is ultimately dedicated to the belief that a deeper understanding and appreciation of the visual arts can lead to a more civil society.



The J. Paul Getty Museum

Michael Brand, *Director*



Committed to the idea that his collection should be shared with the public, and desiring to leave a lasting gift to Los Angeles, J. Paul Getty established a trust, and within it a museum, in 1954. The J. Paul Getty Museum, which marked its 50th anniversary during the two-year period covered by this report, now operates on a rather different level of magnitude than it originally did, but at heart we are still much the same. At our core is the collection, and our goal is both to build and preserve it, and to make it meaningful and attractive to a broad audience through educational programs, special exhibitions, publications, conservation, and research.

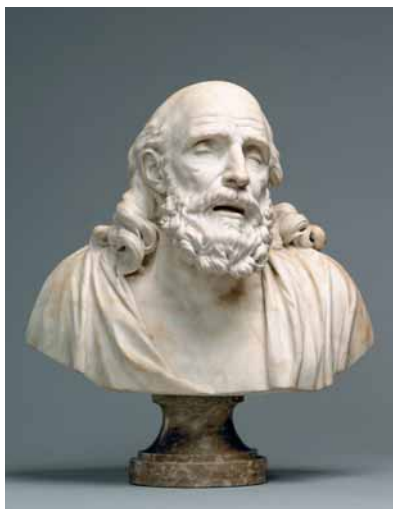
This has been a time of transition for the Museum, and while the challenges were many, so too were our accomplishments. More than 2.5 million people visited the Museum during this two-year period. We made many notable acquisitions; important exhibitions and publications made our own collections and others accessible to the public while presenting new ideas and advancing scholarship; a new educational space for families was opened at the Getty Center; work for the reopening of the J. Paul Getty Museum at the Getty Villa in Malibu was ongoing; and we continued to reach out to our sister institutions in Los Angeles and around the world. Throughout this period of change, the hard work of our dedicated and talented staff, docents, and volunteers has been constant, and the Museum's mission has been carried out with great commitment.

The Collection

At the core of our mission lies the collection—it is the foundation of our work, our unique contribution to the cultural life of Los Angeles, a global resource, and the greatest legacy we will leave to future generations. Through it we delight, inspire, and educate by facilitating direct encounters with great works of art. The collection's growth, care, study, and display are among our highest priorities.

During this period the collection grew with the acquisition—by both purchase and gift—of many superb works of art, strengthening every collecting area and enhancing the galleries at both the Getty Center and the Getty Villa. Titian's *Portrait of Alfonso d'Avalos, Marquis of Vasto, in Armor with a Page* of 1533 is a masterpiece by the greatest and most influential portraitist of Renaissance Italy. The portrait ranks among the greatest works by Titian in this country, and becomes a cornerstone of the Museum's already distinguished collection of Renaissance portraits. We were fortunate as well to acquire a beautifully-preserved panel by the early German master Lucas Cranach the Elder, depicting a faun and his family, and a powerful portrayal of Saint Francis of Paola's heavenly vision by the 17th-century Spanish painter Bartolomé Esteban Murillo. Two superb 18th-century French portrait busts, by Jean-Antoine Houdon and Jean-Baptiste Stouf, were added to the European sculpture collection. The Museum acquired a highly important collection of

previous page (detail) and above:
Titian (Tiziano Vecellio). *Portrait of Alfonso
d'Avalos, Marquis of Vasto, in Armor with a
Page*, 1533. Oil on canvas. (JPGM)



ancient glass, assembled by Erwin Oppenländer in the middle of the 20th century, from the German collector's heirs. Totalling nearly 400 objects and representative of nearly every production technique used to make glass in antiquity, the acquisition makes the Getty Museum one of the premier public collections of ancient glass in this country.

The Museum's departments of drawings, manuscripts, and photographs have also been active. We acquired more than 30 drawings, representing almost all the major European schools. Especially notable among these acquisitions are a pen and wash drawing of punchinellos, or buffoons, by Giovanni Battista Tiepolo, a rare gouache by François Boucher, and a pastel drawing by Edgar Degas. The manuscripts department added nearly 30 leaves and one complete illuminated manuscript to its holdings, including three extraordinary miniatures from the Hours of Louis XII, a book of hours illuminated for the king of France by Jean Bourdichon at the end of the 15th century, and a group of Italian miniatures that greatly strengthens this part of our collection. Meanwhile, the photographs collection grew with the acquisition of several hundred works, among them the American Carleton Watkins' stunning and rare mammoth-plate photograph *Agassiz Rock and the Yosemite Falls, from Union Point*, and more than 80 prints by Robert Adams, one of Watkins' successors as a chronicler of the American West. We received

Jean-Baptiste Stouf. *Belisarius*, ca. 1785–1791.
Marble. (JPGM)



several significant donations of photographs as well, including 59 by the Mexican master Manuel Alvarez Bravo from Daniel Greenberg and Susan Steinhauser, and more than 60 by various American and Mexican photographers from Nancy and Bruce Berman.

Exhibitions

Exhibitions—drawn from, inspired by, or catalyzed by our collections—are a major part of our work and a highly effective means of connecting with our audience. They provide a context in which our collections are explored, learned about, and shared in a variety of ways. Exhibitions are also the springboard for a wide range of interpretive strategies—from gallery texts and brochures to audio guides and interpretive media to gallery talks and tours—and related programming, including lectures, symposia, film, performances, artist demonstrations, and panel discussions.

The Museum mounted 33 exhibitions during this two-year period. Major international loan exhibitions that we co-organized with others included *Jean-Antoine Houdon: Sculptor of the Enlightenment*; *Rembrandt's Late Religious Portraits*; and *All the Mighty World: The Photographs of Roger Fenton*. Smaller thematic or monographic rotating exhibitions of drawings, manuscripts, and photographs from the collection included *Michelangelo to Vasari: Drawing the Figure in Renaissance Florence*; *Images of Violence in the Medieval World*;

Banners for the exhibition *Jean-Antoine Houdon, Sculptor of the Enlightenment*, hanging along the pedestrian walkway at the Getty Center



and *Three Roads Taken: The Photographs of Paul Strand*. We also organized a number of important one-gallery exhibitions such as *Cézanne in the Studio: Still Life in Watercolors*; *The Arts of Fire: Islamic Influences on the Italian Renaissance*; and *For Your Approval: Oil Sketches by Tiepolo*, each of which included major loans and placed highlights of our own collection in a new context.

A long-running didactic exhibition called *The Making of Furniture* opened in October 2003 and remained on view throughout the rest of the report period. The latest in our popular “Making Of” series, which explores the historical techniques behind various art forms, this exhibition examined a single 18th-century French writing table from the collection, and how it was made. Three copies of the original table, in various stages of completion, along with videos and other didactic tools, explicated the table’s methods of manufacture, including marquetry and the fabrication of gilt-bronze mounts.

Three exhibitions organized or co-organized by the Museum traveled to other institutions around the world. *Bill Viola: The Passions* was seen at the National Gallery, London and Fundación La Caixa, Madrid; *Spirit into Matter: The Photographs of Edmund Teske* traveled to the Art Institute of Chicago; and *Jacques-Louis David: Empire to Exile* was shown at the Clark Art Institute in Williamstown, Massachusetts.

Henry Holmes Smith. *Untitled*, 1984.
Gelatin silver. Gift of the Smith Family Trust.
(JPGM)



Education

Education underlies the essential character of the Museum’s work. We offer a range of educational programs designed for particular audiences, including families, students and teachers, and the general public. During this two-year period almost 170,000 students visited the Getty Museum with their teachers. More than \$200,000 was spent on bus transportation subsidies to bring students from underserved schools in Los Angeles to the Getty Center and provide a first-hand experience of original works of art. More than 260,000 adults took advantage of daily gallery talks and architecture and garden tours, and teacher programs served more than 7,000 educators. The Museum’s education Web site was re-vamped and several new and adapted arts curricula for K–12 students were launched, utilizing objects from our collection. All curricula are offered free and meet current state and national content standards for teaching in the visual arts. Recently, the National Endowment for the Humanities recognized the education site on www.getty.edu as one of the best online resources in the country for art and the humanities.

In 2004, the new, redesigned Family Room opened at the Getty Center with an array of innovative activities designed for children and their parents to share. A popular destination, it served nearly 250,000 visitors during this period. The award-winning space, developed by a collaborative team of Getty staff and the Los Angeles-based archi-

A child in the Paintings cove of the renovated Family Room. In the cove families can make masks and insert their faces into the crowd of a James Ensor painting. Photo: Elon Schoenholz



tectural firm Predock_Frane, features an assortment of discovery “coves” based on works of art from the Museum’s collection, with specially developed activities—including mask-making, sculpture-building, drawing, and reading—and interactive features that allow families to play and learn together. As with all family activities at the Museum, the Family Room materials are bilingual (English and Spanish) to increase accessibility for our visitors. The Family Room renovation project inspired a successful two-day symposium at the Getty Center in June 2005. “From Content to Play: Family-Oriented Interactive Spaces in Art and History Museums” brought together professionals from around the country to discuss such topics as the role of art objects and artifacts in family-oriented interactive spaces, the architect’s perspective, creative collaborations with artists and art schools, and high-tech versus low-tech interactives.

Collaborations and Exchanges

The Museum strives to serve the broadest possible audience. One of the most effective ways of maximizing the impact of our work is by partnering with others. The Museum continued to cultivate relationships with other arts institutions in Los Angeles, the United States, and throughout the world. The touring exhibitions mentioned above and other exhibitions co-organized with such partners as the National Gallery of Art in Washington, the Metropolitan Museum

Carleton Watkins. *Agassiz Rock and the Yosemite Falls*, from *Union Point*, ca. 1878. Albumen silver. (JPGM)



of Art in New York, and the Réunion des musées nationaux in Paris, extended the Getty’s reach far beyond Southern California. Meanwhile, collaborations with local partners including the Museum of Contemporary Art, the Japanese American National Museum, and the Los Angeles Opera yielded exciting and innovative programs. These included “The Lure of Spain,” a daylong event inspired by the Los Angeles Opera’s production of Bizet’s *Carmen*, combining lectures on Spanish art and literature, tours of Spanish art in the Museum collection, and an opera performance. This period also saw the launch of “Interjections,” a loan exchange with the Museum of Contemporary Art (MOCA) that punctuates the permanent collection installations of each museum with individual works from the other. The series was inaugurated in the spring of 2005 when MOCA’s Jackson Pollock painting *Number 1, 1949* was installed in the Impressionism gallery at the Getty Museum, and the Getty’s *Starry Night* by Edvard Munch traveled across town to be installed with MOCA’s color field paintings by Mark Rothko. A series of collaborative public programs was developed to accompany the exchange.

Across the Getty Trust, Museum staff continued to work closely with staff of the Getty Conservation Institute (GCI) and Getty Research Institute (GRI) on publications and research, and staff from throughout the Museum served the GRI, GCI, and Getty Foundation as consulting reviewers for grant and scholarship applications. Mu-

Jean Bourdichon. *Bathsheba Bathing*, 1498/99. Tempera and gold on parchment. (JPGM)



seum public programs staff collaborated with colleagues at the GRI to produce several significant and critically-acclaimed performances designed to complement the GRI's "Structures and Systems" series of conferences. These included "An Evening of Dance with Yvonne Rainer and Simone Forti" in May 2004, an historic re-staging of seminal works by the choreographers, and "Tropicalia '68–Daring Days," an original work of live music, dance, and film in October 2004.

The Museum's conservators reached out to colleagues and institutions around the world to analyze and treat objects from other collections, lend expertise to various projects, and teach seminars and workshops in their fields of study. Paintings from the Yale Center for British Art, the Portland Art Museum in Oregon, and the Kröller-Müller Museum in Otterlo, the Netherlands, were treated and displayed at the Getty Museum, free of charge, before returning to their home institutions. Treatment and technical studies were also carried out on several sculptures on loan from a number of different institutions for the Jean-Antoine Houdon exhibition in late 2003.

Museum Councils

Three councils, composed of about 30 members each, play a vital role in supporting the Museum's work in a variety of areas. The period covered by this report saw the continued activity of the Villa



Council and the Paintings Conservation Council, as well as the birth of a third support group, the Photographs Council. The Villa Council remained actively involved in the plans for the renovation of the Museum at the Getty Villa. During this period they provided support to the Villa's Family Forum space, the guest curatorship of the Villa's opening special exhibition *Antiquity & Photography: Early Views of Ancient Mediterranean Sites*, and the first commissioned theatrical piece, a new production of Euripides' *Hippolytos*, debuting in September 2006. The Paintings Conservation Council continues to underwrite the costs associated with bringing paintings from other institutions to the Getty for study and treatment, as well as supporting the residency of guest conservators from those institutions. The Photographs Council was constituted in January 2005 with the goal of supporting the Museum's activities in contemporary photography, including acquisitions, public programs, and publications.

The Museum is fortunate to operate in such a fertile environment, with such a dedicated staff and the support of so many stakeholders—from the millions of visitors we serve, to our sister Getty programs, to our partners around the world. Looking ahead I am excited about what the future holds, and I am deeply grateful to all who make our work possible.

Group of Hellenistic and Roman Glass
Vessels by various unknown artists, first
century B.C.–fourth century A.D. (JPGM)

François Boucher. *The Birth and Triumph of
Venus*, ca. 1743. Black chalk and gouache.
(JPGM)

J. Paul Getty Museum Acquisitions

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

Acquisitions made between July 1, 2003, and June 30, 2004

Antiquities

A group of 333 pieces of ancient glass by the workshop of the Floating Handles and various unknown makers (including Egyptian, Achaemenid and other near Eastern cultures, Greek, Etruscan, Roman, Byzantine, and Islamic), 1400s B.C. to A.D. 1200s
2003.146–2003.478

A group of 43 pieces of ancient glass by various unknown makers (including Roman, Greek, Egyptian, Achaemenid, and other Near Eastern cultures), 1400s B.C. to A.D. 400s
2004.2–2004.44

Drawings

Nicolaes Berchem (Dutch, 1620–1683)
Cows Crossing a Ford with a Couple and a Dog, 1656
Black chalk, pen and brown ink, brown and gray wash with contours incised; 14 x 18.1 cm (5 1/2 x 7 1/8 in.)
2004.56

Jan Boeckhorst (Flemish, ca. 1604–1668)
Apollo and Daphne, ca. 1640
Black chalk, pen and brown ink, watercolor, gouache, black ink framing lines; 22.1 x 23.2 cm (8 11/16 x 9 1/8 in.)
2003.112

Jean-Jacques Boissieu (French, 1736–1810)
Landscape with the Château Gaillard, 1796
Pen with black and gray inks, brush and gray wash, heightened with gouache and watercolor;
31.3 x 44.5 cm (12 5/16 x 17 1/2 in.)
2003.86

Crispijn van den Broeck (Flemish, 1524–ca. 1591)
Six drawings depicting the Creation and the Fall of Man, 1575
Pen and brown ink, blue and gray wash, black chalk
2003.516.1–.6

Jean-Baptiste Carpeaux (French, 1827–1875)
Studies of Horses, ca. 1870
Black and white chalk; 33 x 26 cm (13 x 10 1/4 in.)
2004.45

Cornelis Dusart (Dutch, 1660–1704)
Peasants Playing Backgammon and Merry-Making in a Tavern, 1694
Graphite and pen and gray ink on vellum;
53 x 41.3 cm (20 7/8 x 16 1/4 in.)
2004.69

Francesco Salvator Fontebasso (Italian, 1707–1769)
Three Studies of the Head of a Youth, ca. 1737
Black chalk; 42.3 x 27.6 cm (16 5/8 x 10 7/8 in.)
2003.145

Constantin Guys (French, 1802–1892)
Woman with a Parasol, 1860s
Watercolor over pen and brown ink; 27 x 18.4 cm (10 5/8 x 7 1/4 in.)
2003.134

Paul Huet (French, 1803–1869)
View of a Valley in Normandy, 1825–30
Watercolor; 24.1 x 32.7 cm (9 1/2 x 12 7/8 in.)
2004.71

Jacques Le Moine de Morgues (French, act. ca. 1564–1588)
A Sheet of Studies with French Roses and an Ox-Eye Daisy, ca. 1570
Watercolor and gouache over black chalk;
20.6 x 15.6 cm (8 1/8 x 6 1/8 in.)
2004.52

Hendrik Meyer (Dutch, 1744–1793)
Two drawings: A Summer Scene; A Winter Scene, 1787
Black chalk, pen and brown ink, gouache, pen and black ink framing lines; 37.1 x 48.3 cm (14 5/8 x 19 in.)
2004.46.1–.2

Giovanni Battista Tiepolo (Italian, 1696–1770)
Punchinellos Approaching a Woman, late 1730s
Pen and brown ink with brown wash over black chalk;
18.4 x 14 cm (7 1/4 x 5 1/2 in.)
2003.131

Jan van de Velde (Dutch, 1593–1641)
Portrait of a Lady, 1639
Pen and brown ink on vellum; 9.8 x 7.6 cm (3 7/8 x 3 in.)
2003.130

Cornelis Visscher (Dutch, ca. 1629–1658)
Portrait of a Woman, 1658
Black chalk on vellum; 20.3 x 17.8 cm (8 x 7 in.)
12004.57

Manuscripts

Jean Bourdichon (French, 1457–1521)
Bathsheba Bathing (leaf from the Hours of Louis XII), 1498–99
Tempera and gold on parchment; 24.3 x 17 cm (9 9/16 x 6 11/16 in.)
2003.105

Jean Bourdichon (French, 1457–1521)
Louis XII Kneeling in Prayer (leaf from the Hours of Louis XII), 1498–99
Tempera and gold on parchment; 24.3 x 15.7 cm (9 9/16 x 6 3/16 in.)
2004.1

Jean Bourdichon (French, 1457–1521)
The Presentation in the Temple (leaf from the Hours of Louis XII), 1498–99
Tempera and gold on parchment; 24 x 17 cm (9 7/16 x 6 11/16 in.)
2004.66

Francesco di Antonio del Chierico (Italian, 1433–1484)
Initial S: Job (cuttings from a choir book), third quarter of the 15th century
Tempera colors, gold, and ink on parchment;
21 x 19 cm (8 1/4 x 7 1/2 in.)
2003.88

Francesco di Antonio del Chierico (Italian, 1433–1484)
Initial I: God the Father Blessing (bifolium from an antiphonal), early 1460s
Tempera and gold on parchment; 57.7 x 40 cm (22 11/16 x 15 3/4 in.)
2003.115

Franco dei Russi (Italian, act. ca. 1453–1482)
Initial E: The Adoration of the Magi (cutting from a choir book), 1470s
Tempera and gold on parchment; 15 x 15.7 cm (5 7/8 x 6 3/16 in.)
2003.114

Attributed to the Master of the Birago Hours (Flemish, act. ca. 1465)
Initial E: Saint Jerome in His Study (cutting from a choir book), ca. 1470–80
Tempera and gold on parchment; 14.5 x 14 cm (5 11/16 x 5 1/2 in.)
2003.90

Master of the Dominican Effigies (Italian, act. second quarter of the 14th century)
Pentecost (leaf from a laudario), ca. 1340
Tempera and gold on parchment; 43 x 31.7 cm (16 15/16 x 12 1/2 in.)
2003.106

Master of the Murano Gradual (Italian, act. ca. 1430–1460)
Initial G: Saint Blaise (cutting from a gradual), ca. 1450–60
Tempera and gold on parchment; 15.7 x 12 cm (6 3/16 x 4 3/4 in.)
2003.87

Master of Trinity College Ms. B.11.7
(English, act. ca. 1410–1425)
Assassination Scene (miniature from a manuscript),
ca. 1420
Tempera colors, silver, and gold paint on parchment;
14.2 x 9 cm (5 9/16 x 3 9/16 in.)
2003.107

Matteo da Milano (Italian, act. 1492–1523)
Missal, ca. 1520
Tempera and gold on parchment bound between
wood boards covered in full red velvet; 3.6 x 23.4 cm
(13 1/4 x 9 3/16 in.)
2004.65

Designed by Lorenzo Monaco
(Italian, ca. 1370–1423 or 1424),
completed by Matteo Torelli (Italian, 1409–1468) and
Battista di Biagio Sanguigni (Italian, 1393–1451)
Initial V: The Ascension (cutting from a gradual),
designed ca. 1409, completed ca. 1423–24
Tempera and gold on parchment; 40.2 x 32.4 cm
(15 13/16 x 12 3/4 in.)
2003.104

Niccolò da Bologna (Italian, act. 1349–1403)
**Saint Dominic (leaf from a register of the
Shoemakers' Guild)**, ca. 1386
Tempera and gold on parchment; 35 x 24.5 cm
(13 3/4 x 9 5/8 in.)
2003.113

Niccolò da Bologna (Italian, act. 1349–1403)
Initial S: Pentecost (cutting from a choir book),
ca. 1392–1402
Tempera and gold on parchment; 21.6 x 21 cm
(8 1/2 x 8 1/4 in.)
2004.48

Olivetani Master (Italian, act. ca. 1425–ca. 1450)
Initial B: Four Saints (cutting from a choir book),
ca. 1450
Tempera and gold on parchment; 14.3 x 13.5 cm
(5 5/8 x 5 5/16 in.)
2003.89

Vincent Raymond (French, act. by 1535, d. 1557)
The Crucifixion (miniature from a missal), ca. 1545
Tempera and gold on parchment; 37.2 x 26 cm
(14 5/8 x 10 1/4 in.)
2003.116

Unknown
**The Lamb Defeating the Ten Kings (leaf from
Beatus of Liébana, Commentarius in Apocalypsim)**,
ca. 1220–35
Tempera colors and gold leaf on parchment;
29.4 x 23.5 cm (11 9/16 x 9 1/4 in.)
2003.103

Paintings
Gustave Courbet (French, 1819–1877)
Grotto of Sarrazine near Nans-sous-Sainte-Anne,
ca. 1864
Oil on canvas; 50 x 60 cm (19 11/16 x 23 5/8 in.)
2004.47

Lucas Cranach the Elder (German, 1472–1553)
A Faun and His Family with a Slain Lion, 1526
Oil on panel; 82.9 x 56.2 cm (32 5/8 x 22 1/8 in.)
2003.100

Bartolomé Esteban Murillo (Spanish, 1617–1682)
The Vision of Saint Francis of Paola, ca. 1670
Oil on canvas; 188 x 146 cm (74 x 57 1/2 in.)
2003.144

Titian (Tiziano Vecellio; Italian, ca. 1480/90–1576)
**Portrait of Alfonso d'Avalos, Marquis of Vasto, in
Armor with a Page**, probably January–February 1533
Oil on canvas; 110 x 80 cm (43 5/16 x 31 1/2 in.)
2003.486

Unknown (Franco-Flemish, act. in Burgundy)
**The Adoration of the Magi with Saint Anthony
Abbot**, ca. 1390–1410
Oil and tempera with gold and silver leaf on panel;
104.6 x 188.5 cm (41 3/16 x 74 3/16 in.)
2004.68

Photographs
Mac Adams (American, b. 1943)
The Hunter Orion (diptych photograph), 1979
Gelatin silver print; 49.5 x 49.5 cm
(19 1/2 x 19 1/2 in.)
Gift of Andrew Schwartz
2003.508

Robert Adams (American, b. 1937)
Thirty-eight photographs, 1966–88
Gelatin silver prints
2003.117.1–.38

Robert Adams (American, b. 1937)
Twenty photographs, 1970–85
Gelatin silver prints
2003.482.1–.20

Robert Adams (American, b. 1937)
Four photographs, 1991
Gelatin silver prints
2003.497.1–.4

Robert Adams (American, b. 1937)
Six photographs, 1968–83
Gelatin silver prints
2004.54.1–.6

Manuel Alvarez Bravo (Mexican, 1902–2002)
Fifty-nine photographs, 1920–mid-80s
Gelatin silver and platinum prints
Gift of Daniel Greenberg and Susan Steinhauser
2003.507.1–.59

Eugène Atget (French, 1857–1927)
Grillwork, Hôtel des Invalides, Paris, 1921
Albumen silver print; 17.8 x 22.3 cm (7 x 8 3/4 in.)
2003.481

Virginia Beahan (American, b. 1946) and
Laura McPhee (American, b. 1958)
Eight photographs, 1997–2000
Ektacolor and chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.517.1–.8

Guy Bourdin (French, 1928–1991)
Three photographs, ca. 1970–75
Chromogenic and gelatin silver prints
Gift of Arthur and Jeanne Cohen to honor
Lucas and Juliette Cohen
2003.509.1–.3

Jeff Brouws (American, b. 1955)
Eight photographs, 1995–99
Chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.518.1–.8

Peter Brown (American, b. 1948)
Two photographs, 1987–95
Chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.519.1–.2

Malcolm Browne (American, b. 1931)
**Self-Immolation of Thich Quang Duc, Saigon,
Vietnam**, June 11, 1963
Gelatin silver print; 19.6 x 24.3 cm
(7 11/16 x 9 9/16 in.)
2003.124

JoAnn Callis (American, b. 1940)
Twenty-three photographs, 1974–94
Gelatin silver, chromogenic, and cibachrome prints
Gift of Gay Block
2003.498.1–.23

Henri Cartier-Bresson (French, 1908–2004)
Forty-three photographs, 1946–61
Gelatin silver prints
2004.74.1–.43

Carl Chiarenza (American, b. 1935)
Ten photographs, 1956–76
Gelatin silver prints
2003.101.1–.10

Carl Chiarenza (American, b. 1935)
Untitled [Quintet: 48B 49 50C 51B 52C], 1995
Gelatin silver print; 185.4 x 45.7 cm (73 x 18 in.)
Gift of Heidi Katz, in memory of her mother
Anneliese Baur Katz
2003.505

Chuck Close (American, b. 1940) and
Jerry Spagnoli (American, b. 1956)
Two daguerreotypes, 2000
Full-plate daguerreotypes; 21.6 x 16.5 cm
(8 1/2 x 6 1/2 in.)
2003.110.1–.2

Chuck Close (American, b. 1940) and
Jerry Spagnoli (American, b. 1956)
Untitled (Torso), 2001
Full-plate daguerreotype; 21.6 x 16.5 cm
(8 1/2 x 6 1/2 in.)
2003.487

John Coplans (British, 1920–2003)
Self Portrait-Interlocking Fingers No. 5, 1999
Gelatin silver print; 127 x 104.1 cm (50 x 41 in.)
2003.118

John Coplans (British, 1920–2003)
Self-Portrait-Interlocking Fingers, No. 1, 1999
Gelatin silver print; 120 x 97 cm
(47 1/4 x 38 3/16 in.)
Gift of Susan and Herbert Bard
2003.139

Horace Cort (American, act. 1930s–1960s)
Racial Struggle, Birmingham, AL, 1963
Gelatin silver print; 18.6 x 23.7 cm
(7 5/16 x 9 5/16 in.)
2003.123

Edward S. Curtis (American, 1868–1952)
Three photogravures, 1924
Photogravures on Japan tissue, vellum, and Holland
Van Gelden paper
Gift of Mary and Dan Solomon
2003.515.1–.3

Jim Dow (American, b. 1942)
Two photographs, 1975–81
Gelatin silver and chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.520.1–.2

William Eggleston (American, b. 1939)
COCA-COLA, Fall 1995
Portfolio of 10 chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.521.1–.10

Martin Elkort (American, b. 1929)
Eight photographs, 1946–48
Gelatin silver prints
2004.59.1–.8

Steve Fitch (American, b. 1949)
Billboard, Highway 61, La Place, Louisiana, 1971
Gelatin silver print (toned); 20.7 x 28.2 cm
(8 1/8 x 11 1/8 in.)
Gift of Nancy and Bruce Berman
2003.522

Lee Friedlander (American, b. 1934)
Five photographs, 1963–71
Gelatin silver prints
2003.479.1–.5

Joseph-Philibert Girault de Prangey
(French, 1804–1892)
Untitled [Façade of the Erectheion, Athens], 1842
Full-plate daguerreotype; 18.3 x 23.3 cm
(7 3/16 x 9 3/16 in.)
2003.135

Joseph-Philibert Girault de Prangey
(French, 1804–1892)
**Athènes. T.[emple] de Min.[erve] Poliade (1er plans)
/ [Cistern opening at the foot of the Erectheion,
Acropolis, Athens]**, 1842
Half-plate daguerreotype; 12.2 x 18.8 cm
(4 13/16 x 7 3/8 in.)
2003.136

Joseph-Philibert Girault de Prangey
(French, 1804–1892)
Baalbec, Grande Cour Carrée Grande côtes., 1843
Half-plate daguerreotype; 12.2 x 18.8 cm
(4 13/16 x 7 3/8 in.)
2003.137

William K. Greiner (American, b. 1957)
Two photographs, 1993–96
Ektacolor prints
Gift of Nancy and Bruce Berman
2003.523.1–.2

Alex Harris (American, b. 1949)
Six photographs, 1984–87
Chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.524.1–.6

Douglas Hill (American, b. 1950)
Four photographs, 1982
Cibachrome prints
Gift of Nancy and Bruce Berman
2003.525.1–.4

Winslow Homer (American, 1836–1910)
**Thomas Johnston Homer II and Fred Collins
Canoeing**, ca. 1895, printed ca. 1902
Gelatin silver print; 33 cm (13 in.)
2003.129

Winslow Homer (American, 1836–1910)
**Thomas Johnston Homer II and Fred Coffin
Canoeing, II**, ca. 1895, printed ca. 1904
Gelatin silver print; 30.1 x 30.8 cm
(11 7/8 x 12 1/8 in.)
Gift of Rachel Johnston Homer
2003.491

Graciela Iturbide (Mexican, b. 1942)
Four photographs, 2001
Gelatin silver prints
Gift of Nancy and Bruce Berman
2003.526.1–.4

Sid Kerner (American, b. 1920?)
Harvester, Coney Island, 1939, printed later
Gelatin silver print; 21.2 x 33.9 cm
(8 3/8 x 13 3/8 in.)
Gift of Nancy and Bruce Berman
2003.527

André Kertész (American, b. Hungary 1894–1985)
Gypsy Camp, ca. 1933
Gelatin silver print; 17.8 x 23.8 cm (7 x 9 3/8 in.)
2003.140

Mary Kocol (American, b. 1962)
Christmas Tree, Somerville, Massachusetts,
2000, printed 2001
Chromogenic dye coupler print; 96.2 x 65.2 cm
(37 7/8 x 25 11/16 in.)
Gift of Nancy and Bruce Berman
2003.528

Vilem Kriz (American, b. Czech Republic 1921–1994)
Six photographs, 1946–87
Gelatin silver prints and one bromide print
Gift of Edward and Joyce Strauss
2003.493.1–.6

Dorothea Lange (American, 1895–1965)
Church Service, Toquerville, Utah, 1953
Gelatin silver print; 19.2 x 23.6 cm
(7 9/16 x 9 5/16 in.)
2003.111

William Langenheim
(American, b. Germany 1807–1874) and
Frederick Langenheim
(American, b. Germany 1809–1879)
**Genesee Falls, Portage New York: View up the
Valley from above the Sawmill**, 1856
Albumen silver print on glass stereograph (hand
colored); 8.3 x 17.3 cm (3 1/4 x 6 13/16 in.)
2003.484

Gustave Le Gray (French, 1820–1884)
Twelve photographs, ca. 1858
Albumen silver prints
2003.91.1–.12

John C. Lewis (American, b. 1956)
Eight photographs, 1992–2002
Gelatin silver prints
2003.141.1–.8

John C. Lewis (American, b. 1956)
Restorers (De piedra a piedra), Teotihuacán, Mex.,
1993, printed 2002
Gelatin silver print; 10.4 x 17.7 cm
(4 1/8 x 6 15/16 in.)
Gift of Ronald, Barbara, and Catherine McCarty
2003.499

John C. Lewis (American, b. 1956)
Mujer Divina, Michoacán, Mex., 1993, printed 2000
Gelatin silver print; 23.9 x 19 cm (9 7/16 x 7 1/2 in.)
Gift of Bruce and Beverly Gladstone
2003.500

John C. Lewis (American, b. 1956)
D.F. Alleyway, Mexico City, 2002
Gelatin silver print; 19.4 x 60.5 cm
(7 5/8 x 23 13/16 in.)
Gift of Ana Isabel Pérez-Gavilán
2003.501

John C. Lewis (American, b. 1956)
Commerce II, Puebla, Mexico, 1987, printed 2002
Gelatin silver print; 19.6 x 61.2 cm
(7 11/16 x 24 1/8 in.)
Gift of Greg and Cathy Procopio
2003.502

John C. Lewis (American, b. 1956)
Under the Corn (Como se pasa la vida), Mich., Mex., 1993, printed 2002
Gelatin silver print; 17.2 x 12.1 cm (6 3/4 x 4 3/4 in.)
Gift of Patricia Oliansky
2003.503

John C. Lewis (American, b. 1956)
Two photographs, 1993, printed 2002
Gelatin silver prints
Gift of Elliott and Phyllis Kai-Kee
2003.504.1–.2

Nancy Lloyd (American, b. 1949)
Four photographs, 1980–81
Dye transfer prints
Gift of Nancy and Bruce Berman
2003.529.1–.4

Robert Mapplethorpe (American, 1946–1989)
Portrait of Sam Wagstaff, ca. 1972
Black-and-white Polaroid; 8.9 x 11.4 cm
(3 1/2 x 4 1/2 in.)
2003.92

Mary Ellen Mark (American, b. 1940)
Seventeen photographs, 1966–83
Gelatin silver prints
2004.60.1–.17

Fred W. McDarrah (American, b. 1926)
Forty photographs, 1959–79
Gelatin silver prints
2003.142.1–.40

Ralph Eugene Meatyard (American, 1925–1972)
Twelve photographs, 1954–71
Gelatin silver prints
2003.488.1–.12

Lisette Model (American, b. Austria 1901–1983)
Seven photographs, 1945–59
Gelatin silver prints
2004.62.1–.17

Sonya Noskowiak (American, b. Germany 1900–1975)
Portrait of Alfred V. Frankenstein, ca. 1937
Gelatin silver print; 21.3 x 17.2 cm (8 3/8 x 6 3/4 in.)
2003.133

Sonya Noskowiak (American, b. Germany 1900–1975)
Sixteen photographs, 1930–41
Gelatin silver prints
2003.143.1–.16

Louise Parsons (American, b. 1943)
Two photographs, 1992–1995
Chromogenic dye coupler prints
Gift of Nancy and Bruce Berman
2003.530.1–.2

Milton Rogovin (American, b. 1909)
Appalachia (diptych), 1981
Gelatin silver print
Gift of David Knaus
2003.480

Milton Rogovin (American, b. 1909)
Appalachia, 1962–1971
Nine gelatin silver prints
Gift of Laura M. and John V. Knaus
2003.490.1–.9

Albert Rudomine (French, b. Russia 1892–1975)
Two photographs, 1964
Gelatin silver prints
Gift of Edgar Munhall
2003.492.1–.2

Sheron Rupp (American, b. 1943)
Untitled [Stevie, Sutton, Vermont], 1990
Chromogenic dye coupler print; 38.2 x 56.7 cm
(15 1/16 x 22 5/16 in.)
Gift of Nancy and Bruce Berman
2003.531

James F. Ryder (American, 1826–1904)
Untitled View of Atlantic and Great Western Railway, n.d.
Albumen silver print; 18.8 x 23.7 cm
(7 3/8 x 9 5/16 in.)
Gift of Mary and Dan Solomon
2003.514

Joe Schwartz (American, b. 1913)
Twelve photographs, 1930s–60s
Gelatin silver prints
2004.53.1–.12

Joe Schwartz (American, b. 1913)
Four photographs, 1930s–40s
Gelatin silver prints
2004.63.1–.4

Attributed to Giorgio Sommer
(Italian, b. Germany 1834–1914)
Two photographs, ca. 1875
Albumen silver prints
2004.51.1–.2

Gregory Spaid (American, b. 1946)
Ten photographs, 1991–94
Gelatin silver prints (selenium toned)
Gift of Nancy and Bruce Berman
2003.532.1–.10

Alfred Stieglitz (American, 1864–1946)
Dr. Vogel, 1885
Platinum print; 12.2 x 9 cm (4 13/16 x 3 9/16 in.)
Gift of Edward and Joyce Strauss
2003.496

Madoka Takagi (Japanese, b. 1956)
Los Angeles 24, Georgina Avenue, Santa Monica, 1995, printed 1997
Platinum print; 34.1 x 25.9 cm
(13 7/16 x 10 3/16 in.)
Gift of Mary and Dan Solomon
2003.513

William Henry Fox Talbot (British, 1800–1877)
Untitled [Lace], 1841–46
Salt print from a photogenic drawing negative;
22.9 x 19.1 cm (9 x 7 1/2 in.)
Gift of Edward and Joyce Strauss
2003.495

Edmund Teske (American, 1911–1996)
Six photographs, 1943–55
Gelatin silver prints
2003.108.1–.6

Edmund Teske (American, 1911–1996)
Untitled, ca. 1960
Gelatin silver; 11.8 x 16.9 cm (4 5/8 x 6 5/8 in.)
2003.483

Edmund Teske (American, 1911–1996)
Six photographs, 1935–55
Gelatin silver prints
2003.489.1–.6

Edmund Teske (American, 1911–1996)
Three photographs, 1962–78
Gelatin silver prints
Gift of Edward and Joyce Strauss
2003.494.1–.3

Edmund Teske (American, 1911–1996)
Emily Forbes, Los Angeles, Calif., 1962
Gelatin silver print (toned); 34 x 23.5 cm
(13 3/8 x 9 1/4 in.)
Gift of David and Marcia Raymond
2003.510

Edmund Teske (American, 1911–1996)

Five photographs, 1943–44

Gelatin silver prints

Anonymous gift

2003.512.1–.5

Edmund Teske (American, 1911–1996)

Six photographs, 1938–70s

Gelatin silver prints

2004.49.1–.6

Edmund Teske (American, 1911–1996)

Six photographs, 1931–38

Gelatin silver prints

2004.55.1–.6

Katherine Turczan (American, b. 1965)

Four photographs, 1991–95

Gelatin silver prints

Gift of Michael A. Ross

2003.511.1–.4

Hubert Van Es (Dutch, b. 1941)

Untitled [Evacuation from Saigon, people climbing ramp to helicopter], April 1975

Gelatin silver print; 23.5 x 34 cm (9 1/4 x 13 3/8 in.)

2003.128

Bill Viola (American, b. 1951)

Emergence, 2002

High-definition video master tape; when projected:

198.1 x 198.1 cm (78 x 78 in.)

2004.61

Carleton Watkins (American, 1829–1916)

Two glass stereographs, before 1863

Collodion on glass

2003.138.1–.2

Carleton Watkins (American, 1829–1916)

Three stereographs, 1868–70

Albumen silver prints

2003.485.1–.3

Carleton Watkins (American, 1829–1916)

Agassiz Rock and the Yosemite Falls, from Union Point, ca. 1878

Albumen silver print; 54.4 x 39.2 cm

(21 7/16 x 15 7/16 in.)

2004.70

Weegee (Arthur Fellig)

(American, b. Austria 1899–1968)

Ten photographs, 1940s–50s

Gelatin silver prints (ferrotyped)

2003.99.1–.10

Brett Weston (American, 1911–1993)

Garrapata Beach, 1954

Gelatin silver print; 19.3 x 24.2 cm (7 5/8 x 9 1/2 in.)

2003.132

Garry Winogrand (American, 1928–1984)

Twelve photographs, ca. 1960–75

Gelatin silver prints

2004.50.1–.12

Piet Zwart (Dutch, 1885–1977)

Four photographs, 1930–32

Gelatin silver prints

2003.98.1–.4

Unknown

Untitled [Nagasaki mushroom cloud],

August 9, 1945

Gelatin silver print; 30.1 x 17.4 cm

(11 7/8 x 6 7/8 in.)

2003.119

Unknown

Untitled [Baker Day Atoll—mushroom cloud with smoke ring and “crown”], July 25, 1946

Gelatin silver print; 18.5 x 23 cm

(7 5/16 x 9 1/16 in.)

2003.120

Unknown

Untitled [Little girl walking up steps, escorted to newly integrated school, New Orleans, Louisiana],

November 20, 1960

Gelatin silver print; 24 x 17.3 cm

(9 7/16 x 6 13/16 in.)

2003.121

Unknown

Untitled [Police using dogs to attack protestors in Birmingham, Alabama], May 1963

Gelatin silver print; 16.9 x 21.6 cm (6 5/8 x 8 1/2 in.)

2003.122

Unknown

Untitled [March on Washington, part 1—civil rights protestors carry signs against bias, police brutality, higher wages, etc.], May 8, 1964

Gelatin silver print; 16.4 x 24.2 cm

(6 7/16 x 9 1/2 in.)

2003.125

Unknown

Untitled [Tommie Smith and John Carlos raising fists in “Black Power” gesture at Olympics],

October 19, 1968

Gelatin silver print; 23 x 17.5 cm (9 1/16 x 6 7/8 in.)

2003.126

Unknown

Untitled [National Guard advancing on students at Kent State behind a screen of tear gas],

May 4, 1970

Gelatin silver print; 24.9 x 33.7 cm

(9 13/16 x 13 1/4 in.)

2003.127

Sculpture & Decorative Arts

Domenico Cucci

(French, b. Italy before 1640–d. 1705)

Wall light, 1693

Gilt bronze; 21.6 x 12.7 x 19.1 cm

(8 1/2 x 5 x 7 1/2 in.)

2004.67

Workshop of Carl von Egeri (Swiss, 1510–1562)

Lucretia, 1561

Pot metal, clear glass, vitreous paint, silver stain,

eisenrot; 33 x 23 cm (13 x 9 1/16 in.)

2004.64

Jean-Antoine Houdon (French, 1741–1828)

Bust of Marie-Sébastien-Charles-François Fontaine de Biré, 1785

Marble; 66.7 x 55 x 34.7 cm

(26 1/4 x 21 5/8 x 13 11/16 in.)

2003.102

Abraham Roentgen (German, 1711–1793)

Writing desk, ca. 1760

Oak and fir veneered with walnut, tulipwood,

rosewood, cherry, boxwood, cedrela, ebony, and ivory;

gilt-bronze mounts; brass hinges and stringing; iron

locks and hardware; 102 x 115.4 x 64 cm

(40 3/16 x 45 7/16 x 25 3/16 in.)

2003.109

Unknown (French)

Pair of wall lights, ca. 1735

Gilt bronze; 63.8 x 29 x 19.7 cm

(25 1/8 x 11 7/16 x 7 3/4 in.)

Gift of Horace W. Brock

2003.506.1–.2

Unknown (French)

Fire back, ca. 1697–1725

Cast iron; 80 x 96 cm (31 1/2 x 37 7/8 in.)

2004.58

Acquisitions made between July 1, 2004, and June 30, 2005

Antiquities

Unknown
Denarius with portrait of plautilla, A.D. 202–05
Silver; 1.9 cm (3/4 in.)
Gift of Steve and Carole Rubinger
2005.25

Drawings

Lucas Achtschellinck (Flemish, 1626–1699)
A Wooded Landscape with a Path to a House, ca. 1640–50
Pen and brown and gray ink, and watercolor over black chalk; 36.2 x 31.8 cm (14 1/4 x 12 1/2 in.)
2004.81

François Boucher (French, 1703–1770)
The Birth and Triumph of Venus, ca. 1743
Black chalk, gouache; 39 x 31 cm
(15 3/8 x 12 3/16 in.)
2005.16

Edgar Degas (French, 1834–1917)
Miss Lala at the Fernando Circus, 1879
Pastel on faded blue paper; 46.4 x 29.8 cm
(18 1/4 x 11 3/4 in.)
2004.93

Barbara Regina Dietzsch (German, 1706–1783)
Dandelion, ca. 1755
Watercolor and gouache on vellum, bordered in gold;
29 x 21 cm (11 7/16 x 8 1/4 in.)
2004.147

Gaspare Diziani (Italian, 1689–1767)
The Crowned Madonna and Child in Glory, with Saints Sebastian, Roch, Jerome, and John Nepomuk, ca. 1718
Pen and brown ink, brush with gray wash over red chalk; 39.6 x 27 cm (15 9/16 x 10 5/8 in.)
2004.83

Henri Fantin-Latour (French, 1836–1904)
The Discouraged Artist, 1895
Black lithographic crayon on tracing paper;
23.5 x 23.5 cm (9 1/4 x 9 1/4 in.)
2004.91

Paulus van Liender (Dutch, 1731–1797)
Woodland Landscape, ca. 1780–1790
Pen and gray ink and wash over black chalk;
32 x 29 cm (12 5/8 x 11 7/16 in.)
2004.78

Pieter Moninckx (Netherlandish, ca. 1606–1686)
View of Civitavecchia with the Harbor Wall, ca. 1660
Watercolor over pen and gray ink;
18.1 x 34.3 cm (7 1/8 x 13 1/2 in.)
2004.146

Jean-Michel Moreau le Jeune (French, 1741–1814)
The Nail Makers, ca. 1763
Pen and black ink, brush with gray wash over traces of black chalk; 11.7 x 24.1 cm (4 5/8 x 9 1/2 in.)
2004.87

Pietro Antonio Novelli (Italian, 1729–1804)
A Seated Man Playing a Guitar, ca. 1760
Pen and gray ink, brush with gray wash;
37.5 x 29.5 cm (14 3/4 x 11 5/8 in.)
2004.84

William Turner of Oxford (British, 1789–1862)
Stonehenge—Twilight, ca. 1840
Watercolor; 27 x 39.7 cm (10 5/8 x 15 5/8 in.)
2004.80

Federico Zuccaro (Italian, ca. 1541–1609)
The Mystic Marriage of St. Catherine, after Correggio, ca. 1595
Black and red chalks; 14.8 x 13.1 cm
(5 13/16 x 5 3/16 in.)
2004.82

Manuscripts

Taddeo Crivelli (Italian, act. ca. 1451–1479)
Initial B: The Trinity (cutting from a gradual), ca. 1460–70
Tempera and gold on parchment; 16 x 16 cm
(6 5/16 x 6 5/16 in.)
2005.2

Belbello da Pavia (Italian, c. 1430–after 1473)
Initial A: Young Christ Blessing (leaf from antiphonal P of San Giorgio Maggiore), ca. 1467–70
Tempera and gold on parchment; 56.3 x 40.7 cm
(22 1/8 x 16 in.)
2005.29

Franco dei Russi (Italian, act. ca. 1453–1482)
Initial T: Saint Louis of Toulouse (leaf from an antiphonal), ca. 1453–63
Tempera, gold leaf, and gold paint on parchment;
73 x 53.4 cm (28 3/4 x 21 in.)
2005.20

Circle of the Master of the Golden Bull
(Bohemian, act. ca. 1400)
Initial H: Saint Stephen; Initial D: Melchizedek Feeding the Armies of Abraham; Initial E: The Prophet Isaiah (three leaves from an antiphonal), ca. 1405
Tempera, gold leaf, and gold paint on parchment;
56.5 x 39.7 cm (22 1/4 x 15 5/8 in.)
2005.33.1–.3

Frate Nebridio (Italian, act. second half of the 15th century, d. before 1503)
Initial A: Saints Maurus and Theofredus (cutting from an antiphonal), ca. 1460–80
Tempera, gold leaf, and gold paint on parchment;
11.5 x 11.5 cm (4 1/2 x 4 1/2 in.)
2005.21

Pacino di Bonaguida (Italian, 1302–before 1340)
The Ascension (leaf from the Laudario of Sant' Agnese), ca. 1340
Tempera and gold on parchment; 44.4 x 31.8 cm
(17 1/2 x 12 1/2 in.)
2005.26

Roman School
Initial S: The Last Judgment (cutting from a gradual), ca. 1467–72
Tempera, gold leaf, and gold paint on parchment;
15.6 x 16 cm (6 1/8 x 6 5/16 in.)
2005.22

Stefano da Verona (Italian, 1374/75–ca. 1438)
Initial A: Pentecost (cutting from an antiphonal), ca. 1430–35
Tempera and gold on parchment; 11.9 x 12.5 cm
(4 11/16 x 4 15/16 in.)
2005.28

Attributed to Cosimo Tura (Italian, ca. 1430–1495)
Initial D: Saint John the Baptist (cutting from a Franciscan gradual), ca. 1470–80
Tempera and gold on parchment; 35 x 30 cm
(13 3/43/4x 11 3/4 in.)
2005.27

Unknown (Ethiopian)
Saint John (leaf from a Gospel book), late 14th or early 15th century
Tempera colors on parchment; 33.7 x 23.3 cm
(13 1/4 x 9 3/16 in.)
Gift of Sam Foggy
2005.3

Paintings

Gian Battista Angolo del Moro
(Italian, ca. 1515–1573 or later)
Anthony Being Admitted to the Bedchamber of Cleopatra, 1550–60
Oil on canvas; 119.4 x 170.8 cm (47 x 67 1/4 in.)
Gift of Lynda and Stewart Resnick
2005.23

Edgar Degas (French, 1834–1917)
The Milliners, ca. 1882–before 1905
Oil on canvas; 60 x 74.9 cm (23 5/8 x 29 1/2 in.)
2005.14

Baron François-Pascal-Simon Gérard
(French, 1770–1837)

Belisarius, 1797

Oil on canvas; 90.8 x 73.7 cm (35 3/4 x 29 in.)
2005.10

Odilon Redon (French, 1840–1916)

Baronne de Domecy, ca. 1900

Pastel and graphite on light brown laid paper;
61.9 x 54.3 cm (24 3/8 x 21 3/8 in.)
2005.1

Pierre-Henri de Valenciennes (French, 1750–1819)

Classical Landscape with Figures and Sculpture,
1788

Oil on panel; 28.8 x 41 cm (11 5/16 x 16 1/8 in.)
2004.145

Photographs

Robert Adams (American, b. 1937)

Eleven photographs, 1968–81

Gelatin silver prints
2004.89.1–.11

Robert Adams (American, b. 1937)

Nevada Avenue, Colorado Springs, ca. 1970

Gelatin silver print; 12.3 x 14.9 cm
(4 13/16 x 5 7/8 in.)
2004.151

Robert Adams (American, b. 1937)

Untitled [Suburban Home, Denver], ca. 1977

Gelatin silver print; 14.9 x 19.1 cm (5 7/8 x 7 1/2 in.)
2005.11

Diane Arbus (American, 1923–1971)

Three photographs, printed after 1970 from

1965 negative
Gelatin silver prints
Gift of Jeffrey Fraenkel and Frish Brandt
2004.165.1–.3

Lewis Baltz (American, b. 1945)

Forty prints from the Park City portfolio, 1980

Gelatin silver prints
Gift of Michael R. Kaplan, MD
2004.168.1–.40

Brassaï (French, b. Hungary 1899–1984)

Tableau Vivant: Picasso's 'L'Arlequin,' 1951

Gelatin silver print; 29.3 x 21.4 cm
(11 9/16 x 8 7/16 in.)
2004.152

Alexander Bullock (British, act. late 1850s–1860s)

View of Ruins, 1860s–70s

Albumen silver print; 26 x 36.8 cm
(10 1/4 x 14 1/2 in.)

Gift of Edgar Munhall in honor of Gordon Baldwin
2004.170

Larry Burrows (British, 1926–1971)

Reaching Out, South Vietnam, 1966,

1966, printed 1987
Dye transfer print; 45.9 x 70 cm
(18 1/16 x 27 9/16 in.)
2004.154

Larry Burrows (British, 1926–1971)

Seven photographs, 1960s

Gelatin silver prints; 34.29 x 24.13 cm
(13 1/2 x 9 1/2 in.)
2005.47.1–.7

JoAnn Callis (American, b. 1940)

Twenty-eight photographs, 1974–2000

Gelatin silver, Cibachrome, and ink-jet prints
2004.86.1–.28

Robert Capa (American, b. Hungary 1913–1954)

Two photographs, 1943–44

Gelatin silver prints
2004.156.1–.2

Robert Capa (American, b. Hungary 1913–1954)

Six photographs, 1938–39

Gelatin silver prints
2005.12.1–.6

Charles Clifford

(British, 1819/20–1863, act. Spain 1850s–1863)

Spanish Cathedral, ca. 1855

Albumen silver print; 34.8 x 25.8 cm
(13 11/16 x 10 3/16 in.)

Gift of The John Eric Matthiesen Collection
2004.169

Linda Connor (American, b. 1944)

Fifty-six photographs, 1968–85

Gelatin silver prints
2005.15.1–.56

O. B. DeMorat

(American, act. Philadelphia, Pennsylvania, 1850s)

Two photographs, 1850s

Salted paper prints (hand colored)
2004.135.1–.2

John Divola (American, b. 1949)

Thirty-five photographs, 1977–82

Dye transfer and chromogenic prints
Gift of the Wilson Centre for Photography
2004.157.1–.35

František Drtikol (Czech, 1883–1961)

Portrait of a composer (possibly Yanasek),

ca. 1920s
Gelatin silver print; 19.4 x 16.7 cm
(7 5/8 x 6 9/16 in.)

Anonymous gift

2004.172

Edward S. Dunshee (American, act. 1850–1880)

Untitled [Portrait of a woman], 1850

Salted paper print (hand colored); 18.6 x 13.4 cm
(7 5/16 x 5 1/4 in.)
2004.136

William A. Garnett (American, 1916–2006)

Plowed Hills near Paso Robles, California,

1954, printed ca. 1975
Cibachrome; 50.8 x 76.2 cm (20 x 30 in.)
2005.18

Joseph-Philibert Girault de Prangey

(French, 1804–1892)

Three photographs, ca. 1842–44

Daguerrotypes
2004.79.1–.3

Barbara Gluck (American, b. 1938)

Sixteen photographs, 1968–74

Gelatin silver prints
2005.13.1–.16

Robert Jackson (American, b. 1934)

Assassination of Lee Harvey Oswald, 1963

Gelatin silver print; 22.9 x 33.2 cm (9 x 13 1/16 in.)
2004.149

William Henry Jackson (American, 1843–1942)

On the Tomoka near Ormond, Florida, 1897–1901

Gelatin silver print; 41.9 x 97.2 cm
(16 1/2 x 38 1/4 in.)
2005.5

Jordan Studio (American, act. New York,
New York 1850s)

Four photographs, 1854

Salted paper prints, hand colored
2004.137.1–.4

Kenneth Josephson (American, b. 1932)

Untitled, 1962

Gelatin silver print; 16.5 x 10.6 cm
(6 1/2 x 4 3/16 in.)
Gift of the Smith Family Trust
2004.177

Francis S. Keeler

(American, act. Philadelphia, Pennsylvania 1850s–1860s)

Untitled [Military portrait], 1860s

Salted paper print (hand colored); 26.4 x 20.7 cm
(10 3/8 x 8 1/8 in.)
2004.138

Robert Neff Keely

(American, act. Philadelphia, Pennsylvania, 1846–1856)

Untitled [Portrait of a boy], 1850s

Salted paper print (hand colored); 15.7 x 20.3 cm
(6 3/16 x 8 in.)
2004.139

Fernand Khnopff (Belgian, 1858–1921)

Three photographs, ca. 1889–1902

Gelatin silver prints
2004.90.1–.3

Fernand Khnopff (Belgian, 1858–1921)

Head of Young English Girl, 1898

Gelatin silver print (hand colored); 27.5 x 22.5 cm
(10 13/16 x 8 7/8 in.)

2005.24

Dorothea Lange (American, 1895–1965)

Four photographs, 1954, printed ca. 1955

Gelatin silver prints

2004.92.1–.4

Clarence John Laughlin (American, 1905–1985)

Two photographs, 1950s–70s

Gelatin silver prints

Gift of the Smith Family Trust

2004.184.1–.2

René Le Bègue (French, 1857–1914)

Draped Woman, 1902–04

Halftone; 16.8 x 13 cm (6 5/8 x 5 1/8 in.)

Anonymous gift

2004.171

Gustave Le Gray (French, 1820–1884) and

Auguste Mestral (French, 1812–1884, act. 1850s)

Two photographs, 1851

Salted paper prints

2005.4.1–.2

Jerome Liebling (American, b. 1924)

Cars, 1964

Gelatin silver print; 20.3 x 12.5 cm (8 x 4 15/16 in.)

Gift of the Smith Family Trust

2004.185

Roxanne Enyeart Malone

(American, act. ca. 1950s–1980s)

Abstraction, 1950s–70s

Gelatin silver print; 14.2 x 13.5 cm

(5 9/16 x 5 5/16 in.)

Gift of the Smith Family Trust

2004.186

Ralph Eugene Meatyard (American, 1925–1972)

Untitled [Doll heads], ca. 1959

Gelatin silver print; 17.6 x 18.6 cm

(6 15/16 x 7 5/16 in.)

2004.155

Edouard Léon Théodore Mesens

(Belgian, 1903–1971)

Mask Intended to Insult Aesthetes, 1929

Photocollage; 23.9 x 18.8 cm (9 7/16 x 7 3/8 in.)

2005.9

Richard Misrach (American, b. 1949)

Four photographs, 1991

Chromogenic prints

Gift of Weston J. and Mary M. Naef

2004.160.1–.4

Lisette Model (American, b. Austria 1901–1983)

Group of three photographs, 1945–59

Gelatin silver prints

Gift of Galerie Baudoin Lebon /

Galerie Maurice Keitelman

2004.164.1–.3

G. W. Patton

(American, act. Reading, Pennsylvania, 1850s)

Untitled [Portrait of a woman], 1850s

Salted paper print, hand colored; 18.6 x 13.2 cm
(7 5/16 x 5 3/16 in.)

2004.140

John Pfahl (American, b. 1939)

Australian Pines, Fort De Soto, Florida,

February 1977

Chromogenic print; 20.3 x 25.4 cm (8 x 10 in.)

Gift of the Smith Family Trust

2004.179

Attributed to N. W. Retaner (American, act. 1860s)

Untitled [Portrait of a man smoking], 1863

Salted paper print (hand colored); 20.6 x 15.7 cm
(8 1/8 x 6 3/16 in.)

2004.141

Grace Robertson (British, b. 1930)

Women's Pub Outing, Battersea, London, ca. 1970s

Gelatin silver print; 29.2 x 25.4 cm (11 1/2 x 10 in.)

Anonymous gift

2004.173

Milton Rogovin (American, b. 1909)

Twenty-three photographs, 1958–61

Gelatin silver prints

Gift of Laura M. and John V. Knaus

2004.153.1–.23

Attributed to M. A. Root (American, 1808–1888)

Two photographs, 1850s

Salted paper print (hand colored)

2004.142

Ryujie (American, b. Japan 1950)

Oak Trees, ca. 2000

Platinum print; 9.5 x 11.5 cm (3 3/4 x 4 1/2 in.)

Gift of Gary and Barbara Baugh

2004.166

Art Sinsabaugh (American, 1924–1983)

Six photographs, 1950s–70s

Gelatin silver prints

Gift of the Smith Family Trust

2004.176.1–.6

Aaron Siskind (American, 1903–1991)

Fifteen photographs, 1973–87

Gelatin silver prints

Gift of Dan and Jeanne Fauci

2004.163.1–.15

Henry Holmes Smith (American, 1909–1986)

Fifty-five photographs, 1930–86

Gelatin silver and dye transfer prints

Gift of the Smith Family Trust

2004.175.1–.55

Charles Swedlund (American, b. 1935)

Nudes, 1969

Gelatin silver print; 11 x 10.3 cm

(4 5/16 x 4 1/16 in.)

Gift of the Smith Family Trust

2004.187

William Henry Fox Talbot (British, 1800–1877)

Four prints, 1852–60s

Photoglyphic engraving, photographic engraving,
ink on paper

2004.88.1–.4

William Henry Fox Talbot (British, 1800–1877)

Villagio, 1834

Salt print from a cliché-verre negative; 17.5 x 10.5 cm
(6 7/8 x 4 1/8 in.)

Gift of Alexander Novak

2004.188

Val Telberg (American, b. Russia 1910–1995)

Untitled photomontage, ca. 1948–49

Gelatin silver bromide print; 12.7 x 17.6 cm

(5 x 6 15/16 in.)

Gift of the Smith Family Trust

2004.178

Edmund Teske (American, 1911–1996)

Two photographs, ca. 1945

Gelatin silver prints

2005.7.1–.2

Edmund Teske (American, 1911–1996)

Two photographs, 1935 and 1962

Gelatin silver prints

2005.42.1–.2

Jerry Uelsmann (American, b. 1934)

Two photographs, 1950s–70s

Gelatin silver prints

Gift of the Smith Family Trust

2004.181.1–.2

Laura Volkerding (American, 1939–1996)
Stonecarver's Studio, near Vicenza, 1988
 Gelatin silver print; 33.7 x 47.6 cm
 (13 1/4 x 18 3/4 in.)
 Gift of John Walsh in honor of Barbara Whitney
 2004.161

Todd Walker (American, 1917–1998)
Untitled, 1975
 Offset lithograph; 27.9 x 21.6 cm (11 x 8 1/2 in.)
 Gift of the Smith Family Trust
 2004.180

Carleton Watkins (American, 1829–1916)
Ten photographs, ca. 1888
 Albumen silver prints
 2004.85.1–.10

Carleton Watkins (American, 1829–1916)
Oswego Iron Works, Willamette River, 1867
 Albumen silver print; 40 x 52.5 cm
 (15 3/4 x 20 11/16 in.)
 2004.150

Weegee (Arthur Fellig)
 (American, b. Austria 1899–1968)
Untitled [After midnight, rescue of an old woman at tenement house, 10th Ave. and 60th Street], 1941
 Gelatin silver print; 34.6 x 21.3 cm
 (13 5/8 x 8 3/8 in.)
 Gift of David Raymond
 2004.159

Robert Weingarten (American, b. 1941)
Twenty-five photographs, 2001–3
 Pigment and iris prints
 Gift of Alvin and Heidi Toffler
 2004.158.1–.25

Jack Welpott (American, b. 1923)
Portrait of Henry Holmes Smith, 1950s–70s
 Gelatin silver print 35.2 x 27.8 cm
 (13 7/8 x 10 15/16 in.)
 Gift of the Smith Family Trust
 2004.183

Jack Welpott (American, b. 1923)
Twelve photographs, 1949–68
 Gelatin silver and dye transfer prints
 2005.8.1–.12

Edward Weston (American, 1886–1958)
Three photographs, ca. 1930s
 Gelatin silver prints
 2005.30.1–.3

O. H. Willard (American, d. 1875)
Untitled [Portrait of a woman], 1850s
 Salted paper print (hand colored); 22.3 x 16.9 cm
 (8 3/4 x 6 5/8 in.)
 2004.143

John W. Winder
 (American, act. Cincinnati, Ohio, 1855–1875)
Untitled [Portrait of a girl], 1850s
 Salted paper print (hand colored); 18.8 x 13.4 cm
 (7 3/8 x 5 1/4 in.)
 2004.144

Geoff Winningham (American, b. 1943)
Toru Tananaka on the Ropes, Wrestling, Houston, 1971
 Gelatin silver print; 29.7 x 44.8 cm
 (11 11/16 x 17 5/8 in.)
 Anonymous gift
 2004.174

Boris Yaro (American, b. 1938)
Two photographs, 1968
 Gelatin silver prints
 Gift of Fahey/Klein Gallery
 2004.167.1–.2

Boris Yaro (American, b. 1938)
The Assassination of Robert F. Kennedy, 1968
 Gelatin silver print
 25.4 x 21 cm (10 x 8 1/4 in.)
 2005.44

Abraham Zapruder (American, 1905–1970)
John F. Kennedy's Assassination, 1963
 Gelatin silver print, with black ink applied by hand;
 18.4 x 30.8 cm (7 1/4 x 12 1/8 in.)
 2004.148

Various unknown makers
Forty-one photographic portraits, 1850s
 Salted paper prints, some of which are hand colored
 2004.94–.134

Unknown (American)
Two photographs, late 1850s
 Tintypes (hand colored)
 Gift of Gordon Baldwin and Margaret Stage Salter
 2004.162.1–.2

Unknown (American)
Workshop, 1956
 Gelatin silver print; 40.6 x 50.6 cm
 (16 x 19 15/16 in.)
 Gift of the Smith Family Trust
 2004.182

Unknown (“Giraudon’s artist”; French, act. ca. 1870s)
Sixteen photographs, late 1870s
 Albumen silver prints
 2005.6.1–.16

Sculpture & Decorative Arts

Jean-Baptiste Stouf (French, 1752–1826)
Bust of Belisarius, 1785–91
 Marble; 60.3 x 55 x 30 cm
 (23 3/4 x 21 5/8 x 11 3/4 in.)
 2005.19

The Widow Guillaume Werniers
 (French, act. from 1738, d. 1778)
Tapestry: Verdure with Château and Garden, 1738–78
 Wool and silk; modern linen lining and polyester dust band; 271 x 268.8 cm (106 3/4 x 105 7/8 in.)
 Gift of John F. Nickoll
 2005.17

Exhibitions

Opening at the Getty Center between July 1, 2003, and June 30, 2005

Michelangelo to Vasari: Drawing the Figure in Renaissance Florence

July 15–October 19, 2003

This drawings exhibition examined the influence of Michelangelo's ideal interpretation of the human body, and the sculptural power of his compositions, on his 16th-century contemporaries and followers such as Andrea del Sarto, Jacopo Pontormo, and Giorgio Vasari.

Transforming Tradition: Ancient Motifs in Medieval Manuscripts

September 23–November 30, 2003

Explored how manuscript illuminators in the Middle Ages appropriated themes and imagery from ancient visual culture and turned them to their own uses. By pairing Greek, Roman, or Etruscan objects with medieval manuscripts from the Getty's collection, the exhibition illustrated how ancient motifs were adapted to a new medium, to new artistic purposes, and to a new religion.

The Making of Furniture

October 7, 2003–October 23, 2005

Illustrated the design and craftsmanship involved in the production of an 18th-century French marquetry table, intricately inlaid with elaborate floral patterns and framed with gilt bronze mounts. The original table was displayed with three copies in different stages of construction to illustrate the process.

Julia Margaret Cameron, Photographer

October 21, 2003–January 11, 2004

This international loan exhibition featured some 100 rare photographs by Julia Margaret Cameron (British, 1815–1879), one of the most important figures in the history of photography. Organized by the National Portrait Gallery, London, in collaboration with the National Museum of Photography, Film & Television, Bradford.

Images in Light: Newly Acquired Stained Glass

October 28, 2003–April 4, 2004

Celebrated the acquisition of a stunning group of stained-glass panels that significantly expanded the scope of the Museum's medieval and Renaissance holdings. The 22 works on view spanned the 13th through 16th centuries and ranged from large-scale religious scenes for churches to lively heraldic panels for houses and meeting halls.

Jean-Antoine Houdon: Sculptor of the Enlightenment

November 4, 2003–January 25, 2004

The unparalleled work of Jean-Antoine Houdon (French, 1741–1828) was showcased in the first major international exhibition devoted to one of the most prominent and versatile sculptors in 18th-century France. The exhibition featured many of Houdon's iconic images of early American and Enlightenment leaders such as Thomas Jefferson, Benjamin Franklin, George Washington, François Voltaire, Denis Diderot, and Jean-Jacques Rousseau.

Casting Characters: Portraits and Studies of Heads

November 4, 2003–February 1, 2004

Artists throughout history have been fascinated with the human face, as seen in the numerous portraits, caricatures, and expressive heads featured in this exhibition of works from the Getty's collections spanning the 16th through the 19th century.

The Glory of the Gothic Page

December 16, 2003–March 7, 2004

Highlighted the achievements of Gothic manuscript illumination in northern Europe from around 1200 to 1350, representing some of the most innovative and beautiful painting to survive from the Middle Ages. Characteristics include the lavish use of gold leaf, an extraordinary sense of breadth and volume, and use of the painted letter and the margins of the page as a field for figural decoration.

Recent Acquisitions: Eugène Atget, Brett Weston, William Garnett, Milton Rogovin

February 3–May 30, 2004

This exhibition featured four photographers whose work the Museum has recently acquired by gift or purchase. Included were Atget's atmospheric garden views and Parisian street scenes, modernist cityscapes by Weston, abstract aerial landscapes by Garnett, and Rogovin's worldwide survey of coal miners at work and at home.

Window onto Spain: Drawings and Prints from Ribera to Goya

February 17–May 16, 2004

Explored Spanish draftsmanship from the mid-1500s to the early 1800s, a period spanning the Golden Age of Spanish art to the inventive and satirical creations of the Romantic era. The exhibition brought together the Museum's strong collection of Spanish drawings with important prints by Jusepe de Ribera from the Grunwald Center for the Graphic Arts at the UCLA Hammer Museum.

Photographers of Genius at the Getty

March 16–July 25, 2004

Presenting the work of innovative photographers who profoundly influenced their contemporaries and succeeding generations of artists, this exhibition celebrated the 20th anniversary of the Museum's department of photographs. It included selected prints by 38 major photographers whose work is held in depth by the Getty, including Julia Margaret Cameron, Carleton Watkins, Eugène Atget, Alfred Stieglitz, Walker Evans, and Diane Arbus.

Seeking Illumination: Monastic Manuscripts, 800–1200

March 23–June 13, 2004

Focused on medieval forms of book decoration during the period beginning with the reign of Emperor Charlemagne (800–814) and ending with the rise of the universities in Europe around 1200. Manuscripts of this era were largely created by and for monks within the walls of monasteries. Monastic manuscripts from the Getty's collection illustrated the range of painted decoration, from stately narratives to exuberant initials.

The Arts of Fire: Islamic Influences on the Italian Renaissance

May 4–September 5, 2004

Italian ceramics and glass—called maiolica and *cristallo*—signify high points of Renaissance art production. The exhibition examined the impact of Islamic artwork and ceramic and glassmaking techniques that arrived in Italy in the late Middle Ages and made possible the groundbreaking Italian production of the 15th and 16th centuries.

Visions of Grandeur: Drawing in the Baroque Age

June 1–September 12, 2004

Drawings from the Getty's permanent collection surveyed common trends in Western art during the 17th century, or Baroque period, which was characterized by extravagant forms, dynamic compositions, and powerful tensions. Featured a number of new acquisitions and works by Peter Paul Rubens, Nicolas Poussin, Gianlorenzo Bernini, Claude Lorrain, and Pietro da Cortona.

Spirit into Matter: The Photographs of Edmund Teske

June 15–September 26, 2004

This first comprehensive retrospective of the work of Edmund Teske (American, 1911–1996) featured some 120 photographs by one of the unheralded alchemists of 20th-century American photography. These included richly evocative figure studies, rhapsodies on nature, views of Frank Lloyd Wright's architecture, studies in abstraction, and portraits of Hollywood celebrities—many of which had never been published or exhibited.

Fit for a King: Courtly Manuscripts, 1380–1450

June 29–August 29, 2004

Explored a new aesthetic in the art of manuscript illumination that emerged at courts throughout Europe at the beginning of the 15th century. This International style—characterized by tall, graceful figures in fashionable, courtly costumes set against bright, intricately patterned backgrounds—remained popular until late in the century.

Coming of Age in Ancient Greece: Images of Childhood from the Classical Past

September 14–December 5, 2004

This major traveling exhibition focused on the lives of children in ancient Greece—from their roles in the family to their pets, toys, religious rituals, and education—and featured over 150 objects from American, Australian, and European collections. Organized by the Hood Museum of Art at Dartmouth College, the exhibition made its final stop at the Getty, where it included 35 works from the Museum's collection not seen at previous venues.

Byzantium and the West

September 14–December 5, 2004

Explored the interaction between Byzantium and its eastern and western neighbors in the Middle Ages, highlighting the ways in which Germany, Italy, and Armenia responded to the artistic heritage of the Byzantine Empire. This manuscripts exhibition, which also featured a painting from the Getty's collection along with several loans from other West Coast collections, celebrated the splendor and rich visual arts of the Byzantine tradition.

The Prismatic Palette: Four Centuries of Watercolors

October 5, 2004–January 2, 2005

Explored the evolution of the watercolor medium from the 16th through the 19th century, highlighting its historical importance, technical demands, and luminous beauty. The exhibition surveyed artists' achievements in this challenging medium, beginning with Albrecht Dürer's remarkable nature studies and culminating with the watercolor mastery of Paul Cézanne.

Imagining the Orient

October 5, 2004–April 3, 2005

Highlighted the 18th-century European cultural and artistic phenomenon of chinoiserie, which refers to the vogue for objects and paintings that evoke faraway lands as diverse as China, Japan, and Turkey, blending fact with Western fantasies of the exotic East. The exhibition featured paintings, decorative arts, textiles, and prints, drawn primarily from the collections of the Museum and the Research Institute.

Cézanne in the Studio: Still Life in Watercolors

October 12, 2004–January 2, 2005

Showcasing over 20 masterworks, this focused exhibition was the first to highlight the intersection between the genre of still life and the medium of watercolor in the oeuvre of Paul Cézanne (French, 1839–1906). Featuring the Getty's great watercolor *Still Life with a Blue Pot*, the exhibition included works from the Louvre, the Art Institute of Chicago, the Philadelphia Museum of Art, and other collections. The exhibition was sponsored by Merrill Lynch.

Close to Home: An American Album

October 12, 2004–January 16, 2005

An ode to the family photograph, this exhibition featured more than 140 snapshots taken between the 1930s and the mid-1960s by anonymous, untrained makers; a selection of vibrant color images from the 1940s through the 1960s that have been printed by contemporary artist Guy Stricherz; and family portraits made by well-known photographers, including Thomas Eakins, Edward Weston, and Dorothea Lange.

Images of Violence in the Medieval World

December 21, 2004–March 13, 2005

Violence was an integral part of medieval Europe. Images of the tortured Christ were objects of devotion, fierce tournaments served as popular entertainment, and wars decided the fate of nations. Featuring 17 illuminated manuscripts and leaves from the Getty's collection, as well as one loaned manuscript, this exhibition explored three aspects of violence in the medieval world: violence in religion, violence in wartime, and violence in everyday life.

A Revolutionary Age: Drawing in Europe, 1770–1820

January 18–May 1, 2005

From 1770 to 1820 artists responded to the social, political, and intellectual currents of the day by reinterpreting classical subjects in a variety of styles, from the spare and sculptural manner of Neoclassicism to the energetic drama of Romanticism. This exhibition highlighted drawings by Jacques-Louis David, Jean-Baptiste Greuze, Benjamin West, and Francisco José de Goya y Lucientes, exploring their efforts to reinvigorate the classical tradition.

Jacques-Louis David: Empire to Exile

February 1–April 24, 2005

The first major survey of the work of Jacques-Louis David (French, 1748–1825) in America, and the first to concentrate on his career after the French Revolution—a period marked by a move away from radical politics, his association with Napoleon and the Empire, and his exile in Belgium from 1816 until his death in 1825. This international loan exhibition, co-organized by the Getty and the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, featured some 60 paintings and drawings.

All the Mighty World: The Photographs of Roger Fenton, 1852–1860

February 1–April 24, 2005

This international touring exhibition was the first American survey of the work of one of the most important 19th-century photographers, Roger Fenton (British, 1819–1869). In a career that lasted only 10 years, he produced a body of work that, with its diversity of subject, poetic content, and polished execution, represents one of the greatest achievements in the history of photography. Featuring about 90 works from the Getty and other collections, the exhibition was organized by the National Gallery of Art, Washington, D.C., the Getty, and The Metropolitan Museum of Art, New York.

Masterpieces in Miniature: Italian Manuscripts from the Middle Ages and Renaissance

March 29–June 12, 2005

Drawn from the Getty's permanent collection and featuring a dozen new acquisitions, this exhibition traced the development of manuscript decoration from the medieval period to the late Renaissance, examining important regional traditions such as those of Bologna, Lombardy, Florence, and Rome. The works on view included choir books, a Bible, a shoemaker's guild register, books of hours, and texts from classical antiquity.

For Your Approval: Oil Sketches by Tiepolo*May 3–September 4, 2005*

For Giovanni Battista Tiepolo (Italian, 1696–1770), oil sketches played an important role in developing his full-scale frescoes and altarpieces. Appearing only at the Getty, this exhibition centered on 10 remarkable oil sketches and an altarpiece fragment on loan from The Courtauld Institute of Art, London, and also included Tiepolo oil sketches from the Getty's collection and from the Los Angeles County Museum of Art.

Three Roads Taken: The Photographs of Paul Strand*May 10–September 4, 2005*

Photographer Paul Strand (American, 1890–1976) sought to express the principles of modern art through photography, convey a sense of place, and create truthful portraits of people. This exhibition followed these three roads in a chronological survey of Strand's work, featuring more than 70 photographs and a continual screening of his experimental and influential short film made with Charles Sheeler, *Manhatta*. The exhibition was sponsored by Merrill Lynch.

The Photographs of Frederick Sommer: A Centennial Tribute*May 10–September 4, 2005*

The work of Frederick Sommer (American, born Italy, 1905–1999) reflects a philosophical and radical streak with a surrealist sensibility that expanded the conventional definitions of photography. Initially trained in drawing and landscape architecture, Sommer strove for a cross-fertilization among drawing, sculpture, music, philosophy, and photography. The exhibition displayed 37 works from Sommer's 60-year career, selected from the Getty's collection.

Light and Water: Drawing in Eighteenth-Century Venice*May 17–August 21, 2005*

Featuring a number of new acquisitions, this exhibition showcased the Getty's holdings of drawings by 18th-century Venetian artists, along with important works from the Los Angeles County Museum of Art and a private collection. From caricatures to portraits, biblical and mythological subjects, and ideal and imaginary views, these works on paper revealed the depth and variety of artistic invention in an extraordinary city during one of its most creative and influential periods.

Rembrandt's Late Religious Portraits*June 7–August 28, 2005*

During the late 1650s and early 1660s, Rembrandt Harmensz. van Rijn (Dutch, 1606–1669) painted a number of religious portraits using a newly developed bold style of spare color and vigorous brushwork. This international loan exhibition brought together 16 half-length images of apostles, evangelists, and other religious figures, including the Getty's *Apostle Bartholomew*, and was the first to focus on these intriguing and powerful portrayals. Organized by the National Gallery of Art, Washington, D.C., in association with the J. Paul Getty Museum.

Shrine and Shroud: Textiles in Illuminated Manuscripts*June 29–October 2, 2005*

This was the first exhibition at the Getty Center to focus on the relationship between manuscripts and textiles. Featuring 25 manuscripts, cuttings, and a textile from the Getty's permanent collection, the exhibition explored how both manuscripts and textiles were considered luxury objects that played a vital role in medieval life.

Museum Guest Scholars

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

Projects listed represent scholars' primary research while in residence.

J. Paul Getty Museum Guest Scholar Program

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

2003–2004 Museum Guest Scholars

Adler, Kathleen. National Gallery, London, England. Research an essay for the catalogue of the National Gallery's planned exhibition *Americans in Paris* and develop a conference to accompany the exhibition.

Laing, Alastair. National Trust, London, England. Continue his research into the paintings and drawings of François Boucher and work on the catalogue of miniature paintings in National Trust collections and the catalogue of drawings at Waddesdon Manor.

Mayer, Lance. Lyman Allyn Art Museum, New London, Connecticut. Write articles on toning layers and wax as an additive in 18th- through 19th-century American and British painting, and write a book with Gay Myers, *American Painters on Technique: 1760–1945* (working title).

Myers, Gay. Lyman Allyn Art Museum, New London, Connecticut. Write articles on toning layers and wax as an additive in 18th- through 19th-century American and British painting, and write a book with Lance Mayer, *American Painters on Technique: 1760–1945* (working title).

Ramage, Nancy H. Ithaca College, New York. Examine the career of Vincenzo Pacetti—a prominent early 19th-century sculptor and restorer of ancient marble statuary—his place in history, and his relationships with his workmen and his patrons.

Reynaud, Françoise. Musée Carnavalet, Paris, France. Undertake a survey of the depiction of trees in the history of photography, whether found in gardens or in the wild.

Schatborn, Peter. Independent scholar, Amsterdam, The Netherlands. Prepare a catalogue of the drawings by Rembrandt and his pupils in the Collection Frits Lugt at the Fondation Custodia, Paris.

Thurman, Christa C. Mayer. Art Institute of Chicago, Illinois. Research the unpublished collection of 70 significant European tapestries, dating from 1490 through the 20th century, in the Art Institute of Chicago.

Wieck, Roger S. Pierpont Morgan Library, New York, New York. Research and write the commentary volume to accompany a facsimile of a Morgan Library Book of Hours dated 1531 and illuminated by the Flemish artist Simon Bening.

2004–2005 Museum Guest Scholars

Darrow, Elizabeth. Independent scholar, Bozeman, Montana. Examine the writings of Pietro Edwards, a late 18th- through early 19th-century Venetian sculpture restorer, to determine his impact on the approaches of Venetian art restoration and the implications for modern conservators and historians.

Dufek, Antonín. Moravian Gallery, Brno, Czech Republic. Study the J. Paul Getty Museum's collection of Czech and eastern European photographs of the 1920s and 1930s.

Kruglov, Alexander V. State Hermitage Museum, St. Petersburg, Russia. Research imitations, forgeries, and later additions to classical sculpture in the collection of the State Hermitage Museum.

McElhone, John. National Gallery of Canada, Ottawa. Examine the transition in photographic printing papers from salted paper to albumen paper during the late 1840s and early 1850s through documentary research, examination of prints, and instrumental analysis.

Meszaros, Cheryl. Vancouver Art Gallery, Canada. Research her dissertation, "Toward a Pedagogy of Reception: Interpretation in the Art Museum," an examination of meanings of the word *reception* resulting in new practices and new theoretical understandings about art museum interpretation.

Miller, Paul F. Preservation Society of Newport County, Newport, Rhode Island. Research the Paris–New York interior decorating house Jules Allard & Sons, designer, dealer, and manufacturer of high-style French interiors that popularized French academic taste in fashionable North American settings.

Rishel, Joseph. Philadelphia Museum of Art, Pennsylvania. Prepare a catalogue for the forthcoming international exhibition *Latin American and Colonial Art, 1492–1800* (working title).

Rouse, Mary. Independent scholar, Los Angeles, California. Complete research and begin synthesizing documentary materials on artists and book producers for a comprehensive publication on manuscript production in 16th-century Paris.

Whiteley, Jon. Ashmolean Museum, Oxford, England. Research a book on 17th-century French ornament drawings, one goal of which is to propose terms of classification, and complete provenance research for a catalogue of later French paintings in the Ashmolean Museum.

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Kyle, Dorrie	Maturko, Joan	Oltmann, Barbara	Rollo, Renae	Sleeth, Paula	Weiland, Lilian
Ladd, Jamie	May, Lisa	Pacheco, Jill	Romm, Tina	Sloan, Marie	Weiner, Marlene
Lage, Angela	Mazoue, Pamela	Pack, Judith	Rose, Robert	Smith, James	Weinstein, Diane
Lake, Barbara	McCarthy, Judith	Padilla, Lucy	Rosenberg, Donald	Snyder, Laura	Weisman, Madelyn
Lan, Stacey	McClelland, Mary Ann	Panama, Chuck	Rosenberger, Marcela	Sokolow, Eva	Wells, Cathleen
Landau, John	McClintock, Mary Jane	Papkoff, Barbara	Rowley, Nikki	Staight, Carla	White, Leone
Lannan, Sharon	McConnell, Jane	Park, Deliana	Rowell, Mary Louise	Stambolis, Nicolette	Whoriskey, John
Laskin, Susan	McCook, Laurette	Park, Jae Hee	Rubens, Nancy	Stark, Daniel	Wick, Jessica
Lasky, Gloria	McCord, Bonnie	Park Newland, Linda	Rubly, Betty	Stern, Nat	Wieseneck, Despina
Later, Florence	McElravey, Anne	Parker, Dana	Rudolf, Esi	Stewart, James	Wilding, June
Lattman, Jamie	McGaughey, Mary Ann	Passarelli, Maryrose	Ruggeiro, Phil	Stoffel, Patricia	Wile, Linn
Lavine, Meryl	McGuire, Mary Margaret	Paterakis, Jennifer	Runkel, Manfred	Stramaglia, Debra	Willard, Donna
Lee, Donna	McLain, Bernice	Pau, Nancy	Ruther, Jeniffer	Strauss, Rosalie	Williams, Patricia
Lee, Lillian	McLauchlin, Shirley	Pego, Alice	Rutter Lumsden, Winifred	Suffin, Lynn	Wineberg, Sidney
Lee, Megan	McNamara, G. Sigrid	Pelegriño, Donald	Sacks, Anne	Sullivan-Pearre, Ann	Wing, Barbara
Lee, Wesley	Meler, Karen	Pereira, Silvia	Saenam, Iane	Supple, Shannon	Winter, Red
Leiter, Mary	Mendelsohn, Roberta	Perri, Jill	Salgado, Ramona	Suzuki, Rika	Winter, Sheryl
Lemke, Ena-Maria	Mendez, Barbara	Peters, Jane	Salmore, Stanley	Swallow, Sara	Winterer, Mika
Lenchen, Thomas	Mention, Jacqueline	Phung, Mai	Sanchez, Anabella	Switzky, Gene	Winthrop, Barbara
Lenoff, Joan	Mercaldi, Anna	Phung, Nguyen	Sarkin, Lisa	Tait, Claude Monique	Wolcott, Kari
Lesser, Pamela	Messih, Jana	Pinto, Diana	Sarno, Michelle	Takushi, Alan	Wolfberg, Toby
LeVine, Dolores	Metoyer, Joann	Piorkowski, Marsha	Sawin, Mary	Tarkanian, Anne	Wolski, Christopher
Levitt, Carol	Mihalyovich, Alexander	Piper, Terry	Scarano, Elsie	Tarre, Judy	Wong, Tammi
Levy, Carolyn	Milan, Rolanda	Pisani, Amanda	Scarff, Stephen	Tarshis, Rima	Woodward, Jennifer
Levy, Steven	Millay, Vicky	Poe, Anne	Schaar, Elsbeth	Taylor, Eileen	Yee, Sharon
Lewandowski, Sherrie	Miller, Gilda	Poer, Holly	Schackman, Mary Lou	Taylor, Fae	Yeh, Mei Ling
Lewin, Linda	Miller, Tony	Polishuk, Anna	Schaefer, Karen	Taylor, Heather	Yilmazer, Gulchin
Lickley, William	Mills, Nina	Pond, Margarita	Schindel, Berwin	Teresi, Richard	Yoshida, Etsuko
Lieb, Billy	Minassian, Sylva	Poss, Janice	Schlesinger, Norma	Ternstrom, Clinton	Zarate, Cecilia
Lieberman, Mira	Mirano, Virgil	Potts, Lorraine	Schmidt, Christine	Thomas, Dorothy	Zareski, Norm
Linden, Berna	Monroe, Susann	Price, Sora	Schneider, Stephanie	Thompson, Carol	Zareski, Susan
Lingo, Carrie	Monterroso, Giovanni	Pride, Shani	Scholten, Wim	Thompson, Robert	Zecca, Lorraine
Lipschutz, Donald	Montes, Emily	Pritzkat, Barbara	Schramm, Allmut	Thorne, Stephen	Zellmer, Yvonne
Lobl, Catheryne	Montgomery, Barbara	Putnam, Betty	Schratter, Karin	Tilton, Terilyn	Zermeno, George
Locke, Leigh-Anne	Montoya, Narda	Rabinovitz, Gayle	Schreiber, Toby	Timmons, Michael	Zetian, Salpy
Logan, Pryor	Morgan, Jim	Rachel, Rose	Schulz, Katherine	Tohmatsu, Makiko	Zielinska, Ewa
London, Carolyn	Morita, Kazuko	Raffaele, Yvonne	Schwartz, Lucy	Tokarski, Maura	Ziesmer, Jerry
Lorber, Len	Morris, Anita	Ramirez, Julia	Schwarz, Herbert	Tokubo, Karen	Ziesmer, Suzanne
Lorber, Rhea	Morris, Susan	Ratner, Barbara	Sears, Ann	Tomashevsky, Valerie	Ziff, Louise
Lordan, Laurence	Morrow, Jim	Reagan, Eve	Sears, David	Trainor, Elizabeth	Zuyovich, Lucy
Lozano, Angela	Mortarotti, Ted	Redel, Virginia	Seelig, Marlene	Tremblay, Don	Zweiback, Claire
Lunday, Eva	Moser, Phil	Reid, Eva	Segall, Marina	Trostle, Ruth	
Lutz, Irene	Moskowitz, Robin	Reiley, Larry	Sellers, Elaine	Trujillo, Dwayne	
Mac Lean, Gary	Mueller, Betty	Reitman, Jan Sender	Seufert, Lois	Trunk, Harriet	
Mac Lean, Sue	Munjee, Mariam	Renaud, Randi	Seydoux, Aline	Tsukahira, Lilly	
Machado, Jerry	Murphy, Liz	Renaud, Tambrey	Shade, Debra	Tusher, Marilyn	
Maddox, Renny	Murphy, Mary	Reyes, Fort	Shanahan, Masumi	Tyler, Beverly	
MaGee, M. Ann Sheen	Murray, Alena	Rezai, Sue	Shanon, Erich	Tyler, James Jr	
Mahal, David	Murtaugh, Frank	Rhodes, Jr., Thomas	Sharpe, Sharon	Uebel, Marlene	
Mahler, Phyllis	Nagano, June	Richardson, Christi	Shen, Shelley	Updegraff, Laura	
Mainieri, L. Anne	Nagayama, Robert	Richman, Peggy	Shriber, Jacque	Valladares, Susana	
Mallek, Richard	Nakamura, Diane	Richmond, Lorraine	Shu, Sally	Vamos, Hana	
Mandel, Jane	Naschak, Gudrun	Rimbach, Marsha	Shubitowski, Jacqueline	Van Wormer, Helene	
Mangel, Sara	Naylor, Doreen	Rivera-Mann, Carmen	Shulman, Renee	Vaystub, Mike	
Maniskas, Agnes	Nealis, Betty	Rizzo, DaNetta	Shwartz, Sandra	Vicuna, Maria	
Marcher, Alan	Nebolon Silver, Diane	Robbins, Sam	Siegler, Sandy	Vignieri, Michele	



The Getty Research Institute

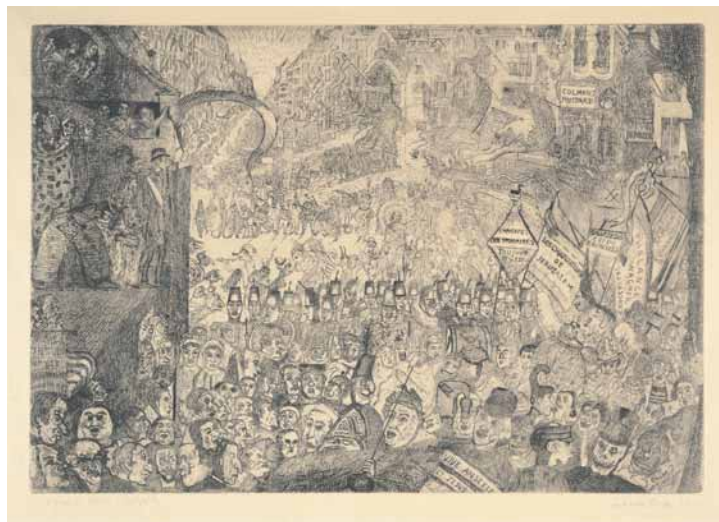
Thomas Crow, *Director*

Balancing the Forces of Change and Stability

Over the two years covered in this report, the work of the Getty Research Institute (GRI) has continued in its balance between forces of change and forces of stability. The principal force for change arrives each fall with a new class of Getty scholars and fellows—a group of some two dozen college and university teachers, curators, practicing artists, independent researchers, and younger scholars (our fellows) who are approaching or have just received their doctoral degrees. Each such cohort has been selected by open application (along with some strategic direct invitation) in order to bring its collective expertise to bear upon a specified theme, one deemed by the GRI leadership to have a particular urgency for our broad field of the visual arts within cultural history.

These themes allow a tighter and more focused process of selection. They put the incoming scholars and fellows on a shared footing, which allows meaningful interaction among them from their first days together. Most important, the chosen theme provides the basis on which the group conducts its weekly meetings as a GRI working group—our laboratory of emergent new ideas and research, which develops over the course of the year as an experimental community built on growing trust and mutual understanding.

Complementing this crucible of intellectual development and change are those elements of the GRI that make up its stable com-



mitments and body of resources. Chief among these is, of course, the Research Library, which provides the full range of scholarly literature in art history and related topics, now expanded to include representative coverage of world arts. Over three million study photographs of buildings and works of art, along with a systematic collection of art sales catalogues, make our facility a magnet for any kind of arts research. GRI special collections provide the primary source materials to complement the general library—rare books, prints, drawings, maps, photographs, manuscripts, optical instruments, architectural models, and artists' archives—though such a list cannot begin to describe the richness of these holdings. No real counterpart to this array can be found elsewhere: Visiting researchers from Europe have frequently commented that they can accomplish in days at the GRI what would require months of travel among many collections across their home continent.

To have created such a repository in just two decades is a tribute to the efforts and imaginations of our collections curators. Like many others on the GRI's permanent staff, each curator is a trained scholar with a record in scholarly publishing and exhibition organizing that makes each of them the peer of our scholars and fellows. Interchange between these two groups—one temporary, the other permanent—markedly enhances the efforts of both. Exchanges among scholars, fellows, and staff members provide us with the cues

previous page (detail) and above:
James Ensor. *L'Entrée du Christ à Bruxelles*,
1898. Etching with drypoint. Gift of Dr. and
Mrs. Richard A. Simms. (GRI)



we need to establish new directions for special collections acquisitions, making it the only library resource of its kind being actively shaped to anticipate the needs of the disciplines it serves.

2003–2004 Scholar Year: Markets and Value

In the fall of 2003, the cataloguing staff of GRI's Special Collections and Visual Resources had recently concluded a monumental effort to put in order the archives of the Duveen brothers, art dealers to America's Gilded Age elite, collectors like Mellon, Frick, Gardner, and Huntington. The transfer of these papers—a donation from the Metropolitan Museum of Art—testified to the remarkable reputation that our facilities, efficiency of access, and skills in conservation had achieved within only a few years after the opening of the Getty Center. Once installed at the GRI, these invaluable documents of art and social history found a place among further extensive holdings of original sales catalogues and collection inventories going back to the 16th century—alongside a detailed electronic database of ownership and market transactions amassed by the staff of the Provenance Index.

These archival riches awaited a class of scholars and fellows arriving to explore together the theme of Markets and Value. This choice of topic was never meant to reduce the study of art to economics, but rather to investigate a continuum extending from the most cal-

Jim Dine. *Lapith Battling a Centaur*. In *Glyptotek*, New York and London, 1988. Intaglio print. © 2006 Jim Dine/Artist Rights Society (ARS), New York (GRI)



culating cash nexus to the most rarefied philosophical and aesthetic judgments applied to works of art. Values are never fixed, but arise from a continual process of negotiation, of agreements and disagreements among actors in some system of exchange. The currency that facilitates these exchanges is not always monetary: more intangible considerations like prestige, diplomacy, or intellectual esteem can as easily be at play in understanding how works of art circulate, how they are assembled and dispersed by collectors, and which of them garner greater or lesser attention from scholars and curators over time.

In tandem with the efforts of the scholars and fellows, the staff of the Provenance Index emerged to help shape a series of programs under the new Project for the Study of Collecting and Provenance. This undertaking extends our database activity into a wider scholarly enterprise, one that seeks the cultural and social meaning behind the data. The graduate program in art history at the University of Southern California became a formal partner in the project, directing the research of a number of its doctoral students into the area of collecting and market history. Professor Malcolm Baker arrived from the Victoria and Albert Museum in London to oversee the teaching component, at the same time serving as permanent consultant to the GRI. And he has since been convening groups of experts at regular intervals to consider methods and goals across this whole area of inquiry.

Er Mian (Second Molting). In the Kangxi emperor's *Yuzhi gengzhi tu* (Illustrations of Tilling and Weaving), Beijing, 1696. Hand-colored woodcut. (GRI)



Larger public audiences demonstrated their fascination with this subject matter in their enthusiastic responses to a GRI exhibition and multi-day conference devoted to *The Art of the Dealer*. Curators Mark Henderson and Maria Gilbert mined special collections for materials pertaining to the trade in art, fashioning from them a compellingly informative visual and educational experience for the influx of visitors. The specialists assembled to speak at the conference found themselves likewise unprepared for the wealth of primary materials available here. As always on such occasions, collections curators prepared an impressive display of archival materials to encourage these professional visitors to return and take full advantage of these sources in their further research.

2004–2005 Scholar Year: Duration

That depth in our archives provided an equally strong impetus to address the issue of duration in the visual arts as the theme for our scholar years 2004–2006. There have been countless accomplished works of art that can never find a place in the storehouses of a Duveen. Michelangelo, after all, once sculpted in snow. The permanent pieces of art that persist in the art trade and on the walls and pedestals of museum galleries represent only a fraction of the universe of objects that a comprehensive art history should encompass.



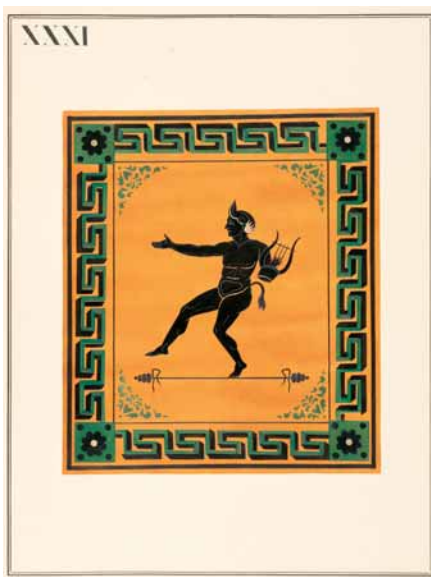
But GRI special collections contain thousands of documents, dating back to the 16th century, that offer evidence for the appearance of works of art that have been lost or were never designed to last beyond a few hours or days.

The scholars and fellows who arrived in the fall of 2004 came prepared to discuss works of art within the dimension of time as well as space. Expanding from the issues around short-lived works of art, the topic opened onto issues of conservation: at what point, for example, in the process of natural change undergone by any object does the conservator want to restore or fix its condition? It also afforded unexpected correspondences between older periods in art history and the recent history of the avant-garde: what, for example, can a young researcher investigating the minimalist dance performances of the 1960s learn from a scholar attempting to reconstruct the use of figurative props deployed in late Renaissance processions? One clear discovery came with the realization that our grasp of even recent events, if intentionally ephemeral, suffers from incomplete and fallible records—so many of the same challenges in reconstruction apply no matter what the actual historical distance.

GRI special collections contain riches whatever the point of researcher's entry over that span of history. The best original accounts, in both pictures and words, of the great Medici wedding of

Alice Le Plongeon. *Augustus Le Plongeon Photographing the Governor's Palace at Uxmal, Mexico*, ca. 1873. Copy print from a wet collodion glass plate negative. (GRI)

Rehearsal of Yvonne Rainer's *Chair/Pillow* (1970, 4 min.), performed at the Getty Center on May 8–9, 2004.



1588 can be found alongside the comprehensive personal archives of the artists—like Allan Kaprow and Carolee Schneeman—who propelled the visual arts into the realm of performance in the later 20th century. And a living record was also at hand: pioneering choreographer and filmmaker Yvonne Rainer was in residence as a Getty scholar during this year. In order to bring to life this key moment in recent art history, a number of her early performances and those of equally influential contemporary Simone Forti were restaged at the Getty Center, including many young students as both performers and spectators. In a similar drive to recover the recent past, GRI research associate Glenn Phillips organized a dramatic showing of video art made with the first portable equipment to arrive in Brazil during the 1970s. Shot by dissident artists at the height of the repressive military dictatorship, some of these works had never been seen since the time of their original production.

Orchestrating GRI Collections, Research, and Public Programs

No nexus in the arts dramatizes the contrast between stasis and motion so dramatically as a monumental building designed for the presentation of music. At the beginning of the period covered in this report, Walt Disney Concert Hall, designed by Frank Gehry, opened in downtown Los Angeles as the new home of the Los



Angeles Philharmonic Orchestra. Already the GRI's department of contemporary programs and research under Andrew Perchuk was collaborating with the leadership of the Philharmonic to plan a cycle of events, under the rubric "Building Music," as a celebration for the close of that first season. The relationships between works of music and particular architectural spaces provided the overall theme, one explored by a number of invited scholars, critics, and composers—including myself, discussing Morton Feldman's composition in honor of the Rothko Chapel, where it was first performed as an elegy for the artist.

On the final day, musicians of the orchestra took the stage to play the pieces of music under discussion. One precept guiding GRI public programs has been the conviction that art forms themselves need somehow to be vividly present alongside verbal reflections upon those forms. With that experience in mind, we took the opportunity afforded by "Building Music" to commission a new work by Henry Brant, the California composer who had just won the Pulitzer Prize at the age of 89. Brant planned the resulting composition, titled *Tremors*, for the specific space of the Harold Williams Auditorium, with the musicians at the premier disposed throughout the house in order to immerse the listener inside a spatial dialogue of sounds. As Brant's practice inextricably joins music with architecture,

Beauvalet de Saint-Victor. *Figure of a Satyr*. In *Vases grecs et étrusques*, Paris, 1845, pl. 31. Watercolor stencil. (GRI)

Felix Beato and Charles Wirgman. *A House in Canton*, n.d. In the collection *Photographs of China and Southeast Asia*, ca. 1860–1930s. Hand-colored albumen print. (GRI)



it enacted the links between the two art forms that “Building Music” explored across a wide range of historical examples.

The GRI had already established a long-term relationship with the Frank Gehry studio, specifically undertaking to document the design and construction of Walt Disney Concert Hall from its earliest conception. A comprehensive array of competition models, drawings, and photographs came to GRI’s special collections in 2004, expanding our holdings in the advanced art and architecture of Southern California with this unique historic record of one of its defining monuments. As he has often said, Gehry first found sympathetic friends and colleagues among the advanced visual artists of Los Angeles, more than he did among his fellow architects. Our long-term project documenting that scene in all its facets—called “On the Record: Art in L.A., 1945–1980”—took off at the beginning of this reporting period and has gathered strength with an intensified project of oral histories going back to the late 1940s and public panels that include key artists, dealers, and curators who figured in that history, alongside strategic acquisitions such as the Walt Disney Concert Hall documentation. The global importance of art produced in Los Angeles in the second half of the 20th century has just begun to be recognized elsewhere, but the GRI had already seized its opportunity to gather the historical record

Researchers working in the Plaza Reading Room of the Research Library.



together while the greatest number of documents and memories were there to be tapped.

Perhaps GRI’s most dramatic acquisition during the two-year period covered by this report was the complete personal archive of architectural photographer Julius Shulman. Guided by architectural curator Wim de Wit, head of special collections and visual resources, the acquisition comprises some 275,000 prints, negatives, and slides. Shulman, it can fairly be said, was the chief artistic witness to the flourishing of an international modernism in Los Angeles beginning in the 1920s and continuing to the present day (he remains an active practitioner as he reaches his later nineties). The buildings of Frank Lloyd Wright, Rudolf Schindler, John Lautner, the Case Study House movement, and preeminently Richard Neutra (among many others) were all most tellingly documented through Shulman’s remarkable aesthetic vision. Nor did he fail to record the cityscape around these architectural gems, creating in the process an essential record of the growth and evolution of Los Angeles into the world metropolis that it has become. This convergence of close scrutiny of the local with a universal artistic and historical importance, this seamless overlay of aesthetics and information, sum up the aspirations and, we believe, the best achievements of the GRI.

Julius Shulman. *Mobil Gas Station, Anaheim, CA, 1956*, Smith & Williams, architects. Gelatin silver print. (GRI)

Getty Research Institute Research Library Acquisitions

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

Selected Special Collections Acquisitions Made between July 1, 2003, and June 30, 2004

Historiography of Art, Architecture, and Archaeology

RARE BOOKS AND PERIODICALS

Alexandre, Chevalier de Chaumont
(French, ca. 1640–1710)

Relation de l'ambassade de M. le Chevalier de Chaumont à la cour du roy de Siam: avec ce qui s'est passé de plus remarquable durant son voyage, Paris, 1687

This volume recounts in text and pictures the embassy sent by Louis XIV to the court of Siam in 1685, providing a detailed account of the customs of the kingdom, particularly court ceremonies and festivals. 2639-488

Charles Blanc (French, 1813–1882) and Bisson Frères
L'Oeuvre de Rembrandt reproduit par la Photographie..., Paris, 1853

Two volumes that catalogue a selection of Rembrandt's prints, reproducing the etchings in albumen photographs, published by Bisson Frères. 2639-713

John Carwitham (British, act. 1723–1741)

Floor-decorations of various kinds, both in plano and perspective..., London, 1739

This rare pattern book illustrates designs to be painted on floorcloths or executed as interior and exterior pavements in stone or marble. 2644-631

Charles-Marie de la Condamine (French, 1701–1774)
Histoire des Pyramides de Quito, élevées par les académiciens envoyés sous l'équateur par ordre du Roi, Paris, 1751

This work by the mathematician and naturalist de la Condamine is the first scientific study of the Inca ritual pyramids at Quito, Ecuador. 2639-489

Philippe Couplet (Belgian, 1623–1693)

Confucius sinarum philosophus, sive, Scientia sinensis latine exposita..., Paris, 1687

Couplet was the procurator of the Chinese missions and was responsible for the work of 27 missionary scholars. This volume collects the work of previous scholars and includes a famous 17th-century map of China. 2639-669

Athanasius Kircher (German, 1602–1680)

Ad Alexandrum VII Pont. Max. Obelisci Aegyptiaci nuper inter Isaei Romani rudera effossi interpretatio hieroglyphica, Rome, 1666

The text and plates of Kircher's study describe and interpret an Egyptian obelisk unearthed in 1666 at Santa Maria sopra Minerva in Rome. 2643-746

Eugene Mac-Swiny (Irish, 1676–1754)

Tombeaux des princes, Paris, 1741

A large folio of engravings of imaginary funerary monuments for prominent English personalities that brilliantly capture the 18th-century fashion for landscapes with ruins and sepulchral imagery. 2619-939

Girolamo Marafioti (Italian?, act. 1595–1627)

De arte reminiscendae per loca, & imagines, ac per notas, & figuras in manibus positas..., Venice, 1602

First edition of this important work on the art of memory and the history of visual symbolism. 2639-665

Frederick Lewis Norden (Danish, 1708–1742)

Voyage d'Egypte et de Nubie, Copenhagen, 1755

Norden's heavily illustrated volumes were the first comprehensive attempt to publish a detailed description of the monuments of Egypt. 2639-973

Desiré Raoul-Rochette (French, 1789–1854) and

Jules-Frédéric Bouchet (French, 1799–1860)

Pompei. Choix de monuments inédits. 1ère partie.

Maison du Poète Tragique..., Paris, 1828

This work on the House of the Tragic Poet at Pompeii is one of the first major studies of a single Pompeian building. Raoul-Rochette wrote the scholarly text, and architect Bouchet was responsible for the 27 hand-colored engravings of frescoes and mosaics that decorated the house. 2643-730

ARCHIVES AND MANUSCRIPTS

The archive of Charles Brittin

(American, b. 1928), 1950–80

The archive includes numerous photos of Los Angeles Beat-era visual artists, poets, and musicians in the circle around Wallace Berman, material from Brittin's years as the photographer for the Eames Studio, and one of the most significant collections of American civil rights photographs. 2005.M.11

Augustus and Alice Dixon Le Plongeon papers,

ca. 1841–1937, 1860–1910

This archive represents the records of two amateur archaeologists who were noted for their pioneering photographic exploration of ancient sites in Central and Latin America. 2004.M.18

PRINTS AND DRAWINGS

Beauvalet de Saint-Victor (French, act. 19th century)

Vases grecs et étrusques, Paris, 1845

Inspired by his visits to Sicily, Rome, Naples, Pompeii, and Herculaneum from 1833 to 1836, Beauvalet prepared this volume of 96 colored stencil illustrations of Greek vases and Etruscan bronze vessels and reliefs. 2004.M.14

The Modern Period

RARE BOOKS AND PERIODICALS

Artists' books by Raymond Pettibon

(American, b. 1957)

Fourteen artists' books by Los Angeles artist Pettibon containing photocopies of his drawings and handwritten texts, self-published under the name of SST Publications and Superflux Publications in 1985 and 2001. 2645-331 to 2645-346

Natan Isaevich Al'tman (Russian, 1889–1970) and Max Osborn (German, 1870–1946)

Evreiskaia Grafika, Berlin, 1923

Al'tman discusses contemporary Jewish art in its cultural and aesthetic context, with a focus on his pre-Revolutionary period. The volume includes 10 illustrations by Al'tman that record his interpretations of reliefs from Jewish tombstones and ornaments from synagogue textiles. 2636-860

Jean Cocteau (French, 1889–1963)

Le Livre blanc, Paris, 1930

An autobiographical novel about Cocteau's homosexuality, illustrated with woodcuts and a drawing by him. 2636-467

Jim Dine (American, b. 1935)

An Unrecorded Project by Jim Dine for Editions

Alecto, London, 1968

A maquette for a portfolio by the well-known American painter, sculptor, and printmaker, this unpublished multiple comprises 29 pages of free-verse text, with prints, photographs, postcards, and vinyl discs. 2004.M.16

Disk. Internacionální Revue (Disk. International

Revue), Prague, 1923–25; and **Pásmo (The Zone.**

International Pamphlet), Brno, 1924–26

Complete sets of the rare avant-garde periodicals of the Devetsil Group (act. 1920–1931) include articles about Hollywood, film, theater, and architecture, as well as sound poetry and free poetry in Dada typography. 2628-829; 87-S908

Internationale Hygiene-Ausstellung, Dresden, 1930

El Lissitzky (Russian, 1890–1941)

Designed by El Lissitzky, this catalogue for an exhibition held in Dresden in 1930 functioned as the first large-scale propaganda piece in the West demonstrating Soviet progress in public health, sanitation, and hygiene. 2636-744

Publications relating to Experimental Workshop (Jikken Kobo), 1950–57

Collector Shozo Kitadai assembled this important collection of 21 publications relating to exhibitions and events of the Japanese artists' group Experimental Workshop (Jikken Kobo), one of the first artists' groups that included not only artists but also composers and writers.

2005.M.8

Anne Poirier (French, b. 1942) and

Patrick Poirier (French, b. 1941)

Le voyageur endormi, Paris, 2004

An artists' book published in memory of the Poiriers' son, who died unexpectedly in 2002.

2636–774

Svedocanstva (Testimonies), Belgrade, 1924–25

A complete set of the rare pre-surrealist Serbian journal.

2616–390

ARCHIVES AND MANUSCRIPTS

Sam Francis (American, 1923–1994) **archive**, ca. 1950s–2003

All aspects of Francis' life and work are documented by correspondence, project and business files, exhibition catalogues, gallery and museum posters in signed copies, files on the Lapis Press publications and prints, films and recordings, and numerous photographs.

Gift of The Estate of Samuel L. Francis.

2004.M.8

The archive of Harry H. Lunn, Jr.

(American, 1933–1998), 1971–88

The archive documents the career of Lunn, a dynamic and influential photography dealer who was an essential player in the 20th-century art market.

2004.M.17

Letters to Marcel Mariën

(Belgian, 1920–1993), 1940–60

Forty-nine letters to important surrealist writer, poet, and artist Mariën, from individuals such as Charles Henri Ford, René Gaffé, and other important surrealist figures.

2004.M.19

Letters to Gilbert Senecaut

(Belgian, 1925–1990s), 1940–49

Twenty-one letters to the surrealist artist Senecaut from individuals such as Braulio Arenas, Jorge Cáceras, and Enrique Gómez-Correa.

2002.M.20

The Skowhegan lecture archive,

1952–61; 1963–ongoing

A collection of archival CDs of over 500 lectures presented to Skowhegan students by many of the 20th century's best-known postwar American artists.

Gift of the Skowhegan School of Painting and Sculpture, made possible with generous support from the National Endowment for the Arts, the W.L.S. Spencer Foundation, and the Henry R. Luce Foundation.

2004.M.21

Marcia Tucker (American, b. 1940) **papers**,

1960–2004

The collection of curator, critic, and art historian Tucker documents the full scope of her professional activity during her career as curator at the Whitney Museum of American Art (1968–76) and as director of the New Museum of Contemporary Art, which she founded in New York City in 1976 and directed through 2000.

2004.M.13

PRINTS AND DRAWINGS

Andy Warhol (American, 1928–1987)

Pork, London, 1971

A poster produced to promote “Andy Warhol's Pork, Directed by Anthony J. Ingrassia” at the Round House in London.

Gift of Dr. Larry Kruger

2004.PR.48

Tadanori Yokoo (Japanese, b. 1936)

Poster for “A La Maison de M. Civeçawa” by

Ankoku buto-ha dance troupe, Tokyo, 1965

Tadanori's silkscreen poster of Bara-iro dansu, *Shibusawa-san no ie no hou he (Rose-Colored Dance: A La Maison de Civeçawa)*, was made for the performance of Tatsumi Hijikata with his Ankoku Butoh (“dance of absolute darkness”) Theater.

2004.PR.22

History of Collecting and Display

RARE BOOKS AND PERIODICALS

Giambattista dall'Olio (Italian, 1739–1823)

I pregi del Regio Palazzo di Modena, Modena, 1811

A detailed description of the treasures of the Palazzo Ducale in Modena—the seat of the Este family—focusing on paintings and statues in its apartments, as well as interior decoration and furnishings.

2639–976

Fetes de la Liberte, et entree triomphale des objets de science et d'arts recueillis en Italie, bound with **Couplets pour etre chantés a la Fete des Arts**, Paris, 1798

A program for the Festival of Liberties to celebrate the arrival in Paris of art treasures, coins, manuscripts, books, paintings, and other “cultural property” plundered by Napoleon in Italy. The celebration included a cortege, ballet, theatrical performance, fireworks, and songs.

2643–866

James Millingen (British, 1774–1845)

Peintures antiques et inédites de vases Grecs, tirées de diverses collections..., Rome, 1813

A catalogue of the Greek vases that belonged to Caroline Murat, sister of Napoleon and Queen of Naples from 1808 to 1815, with 63 engraved plates.

2643–864

Visual Sources

RARE BOOKS AND PERIODICALS

Description des feux d'artifices faits à l'honneur du Roy à Lille..., Lille, 1680

A festival book recounting the fireworks show given by the city of Lille on August 2, 1680, in honor of Louis XIV after the conclusion of the treaties of Nimègue.

2647–358

Johann Sigismund Elsholtz (German, 1623–1688)

Anthropometria: Accessit Doctrina Naevorum, Padua, 1654

Designed for artists and sculptors, an erudite physiognomical treatise by the German physician Elsholtz that treats human proportion and develops an analogy between the body and the universe.

2639–635

Jean-Baptiste-Antoine Guélard

(French, 1719–ca. 1755)

Description abrégée des principaux arts et metiers et des instrumens qui leurs sont propres, le tout détaillée par figures, Paris, 1743

First edition, engraved throughout, of a technical manual describing the arts of architecture, construction, sculpture, painting, printmaking, and other professions.

2639–492

Giovanni Vincenzo Imperiale (Italian, 1602–ca. 1670)

Funerali nella morte dell'illustrissimo ... Cardinale Horatio Spinola Arcevesco di Genova, Genoa, 1616

An emblem book commemorating the funeral of Cardinal Orazio Spinola, archbishop of Genoa.

2639–671

Jean Pierre Jubert (French, 18th century)

Les fredaines de l'Amour, ou le miroir de la vérité.

Etrennes en vaudeville, Paris, 1785

An 18th-century French notepad, address book, and almanac, illustrated with hand-colored engravings depicting *galante* scenes, which include people viewing a magic lantern.
2639-378

F. O. Oertel (British, 19th–early 20th century)

Note on a Tour in Burma in March and April 1892, Rangoon, 1893

A folio with 41 mounted albumen photographs documents the state of Burmese religious architecture at the beginning of British colonial rule, chronicling indigenous structures that have long since disappeared.
2646-097

Eugenio Rodríguez (Italian, act. 1840–1860)

Descrizione del Viaggio a Rio de Janeiro della Flotta di Napoli, Naples, 1844

Firsthand account of a Sicilian state visit to Rio de Janeiro containing notes on popular tourist sites, a socioeconomic commentary, and a panoramic view of the city.
2639-668

Vaccari (Italian?, act. 1831)

Album africain: collection de 24 costumes

lithographies au trait, d'après nature, Algeria, 1831

This album of 23 prints features the illustrator Vaccari's archetypal characters and costumes of Algeria.
2639-436

ARCHIVES AND MANUSCRIPTS

Edmund Teske (American, 1911–1996) **papers**, 1930–96

An exhaustive chronicle of the career of the innovative photographer Teske, whose spiritual underpinnings and otherworldly style pervaded both his camera work and poetry.
2005.M.10

PRINTS AND DRAWINGS

Abraham-Louis-Rudolf Ducros (Swiss, 1748–1810)

The Theater at Taormina, 1799

This large etching provides a dramatic view of one of the most important Sicilian antiquities, the theater at Taormina set against Mount Etna.
2004.PR.2

James Ensor (Belgian, 1860–1949)

L'Entrée du Christ à Bruxelles, 1898

An etching with drypoint depicting Christ's entry into Jerusalem reimagined as modern Brussels during Carnival. Christ, surrounded by an aura of light at the center of the image, sits astride a donkey amid a long procession of people in costumes and carrying banners representing various social, political and religious groups. This signed etching is after Ensor's painting in the J. Paul Getty Museum (87.PA.96). Gift of Dr. and Mrs. Richard A. Simms
2004.PR.58

Joseph Fischer (Austrian, 1769–1822)

Self-portrait, 1794

Recognized as one of the leading artists of his day, Fischer produced this engraving and aquatint self-portrait at the age of 24, the year following his appointment as Engraver to the Imperial Court in Vienna. This is a rare proof impression of the print.
2004.PR.40

Claude Gellée, also called Le Lorrain (French, 1600–1682)

The Fountain of Neptune, 1637

This exceptional festival engraving and etching depicts a fountain of Neptune erected for a ceremony held in the Piazza di Spagna in honor of Ferdinand III following his election as king of Rome in 1636.
2004.PR.37

Élie-Honoré Montagny (French, d. 1864)

Recueil d'antiquités dessinées des peintures trouvées à Herculanum..., 1804–05

Produced during the artist's trip to Naples, Southern Italy, and Sicily in 1804 and 1805, this album of 89 leaves and 6 loose sheets, with pencil, pen, and ink sketches and tracings of classical art, reproduces paintings at Herculanum, Stabio, and Pompeii.
2004.M.12

François Perrier (French, 1590–1650)

Classical statues, Lyon and Paris (?), 1633

Perrier's suite of six etchings depicts notable ancient and Renaissance statues. It constitutes one of the first examples of the "two-plate" etching technique, which imitated the chiaroscuro effect of Renaissance woodcut.
2004.PR.23

Bernard Picart (French, 1673–1733)

Defeat of Porus, early 18th century

This engraving after Charles Le Brun, composed of three large sheets, depicts the famous battle between Alexander the Great and the Indian king Porus, prominently displaying Porus' legendary war elephants. It was based on a design for an unfinished painting by Le Brun originally intended as part of the Alexander cycle.
2004.PR.39

Bernard Picart (French, 1673–1733)

Drawings after the Battles of Alexander

(not after 1733)

Seven drawings after Charles Le Brun's Alexander cycle (four paintings now in the Louvre): two after the *Triomphe d'Alexandre*, one after the *Bataille d'Arabelles*, two after *Alexandre et Porus*, and one after the *Reines de Perse aux pieds d'Alexandre*.
2004.M.3

Félix Vallotton (Swiss, 1865–1925)

C'est la guerre, 1916

Vallotton moved to Paris in 1882 and produced this preparatory drawing and suite of woodcuts in the winter of 1915–16. Gift of Dr. and Mrs. Richard A. Simms
2004.PR.1

RARE AND DOCUMENTARY PHOTOGRAPHS

Postcards of French Indochina, ca. 1890–1930

This collection of 626 postcards depicts the monuments and culture of French Indochina, including the ruins of Angkor-Wat and Angkor-Thom, the royal Cambodian dancers and musicians, and the indigenous peoples and customs of Cochinchine, Laos, and Cambodia.
ZPC 2

Oscar Birkett Payne (British, act. early 20th century)
Photographic negatives of Shanghai and vicinity, 1920s

As an interior decorator employed by the Shanghai furnishing firm of Hall, Hotz & Co., Payne developed a fascination for things antique in China. These 1,104 negatives represent the two years he documented both the sites and scenes of Shanghai and the immediate vicinity along the waterways, up to Ningbo and Hangzhou. Gift of Joan and Clark Worswick
2004.R.2

Photographs of Pompeii and Naples, 1870s–90s

A group of 10 albumen photographs of Pompeian excavations and Neapolitan types, 8 of which are hand-colored by Giorgio Sommer.
2003.R.14

Selected Special Collections Acquisitions Made between July 1, 2004, and June 30, 2005

Historiography of Art, Architecture, and Archaeology

RARE BOOKS AND PERIODICALS

Anton Francesco Doni (Italian, 1513–1574)
Il cancellieri del Doni, libro della memoria, dove si tratta per paragone della prudenza de gli antichi, con la sapienza de moderni..., Venice, 1562
 Contemporary and ancient anecdotes, short conversations, and memorable sentences collected by Doni, an intellectual, musicologist, and art critic.
 2655–180

Guglielmo Gratarolo (Italian, ca. 1516–ca. 1568)
Opuscula, videlicet: De memoria reparanda, augenda, conservandaque, ac de reminiscentia, Basle, 1554
 A second edition of one of the most successful books on memory.
 2655–177

The Kangxi emperor (Chinese, 1654–1722)
Yuzhi gengzhi tu (Illustrations of Tilling and Weaving), Beijing, 1696
 A rare and well-preserved hand-colored copy of one of the most famous Chinese illustrated books, containing 46 woodcuts of the original watercolors by Jiao Bingchen with poems written by the Kangxi emperor on two essential Chinese agrarian industries: the cultures of rice and silk.
 2650–128

Juan González de Mendoza (Spanish, 1545–1618)
Dell'istoria della China..., Rome, 1586
 A first Italian edition of the most influential and detailed European work on China, translated from the original Spanish edition of 1585.
 2664–771

Giuseppe Riccio (Italian, n.d.)
Piscatio Philosophica, Venice, 1662
 A privately printed emblem book with 20 engravings that illustrate an Aristotelian aphorism with allegories.
 2665–617

James Sowerby (British, 1757–1822)
A New Elucidation of Colours, Original, Prismatic and Material; Showing Their Concordance in Three Primitives, Yellow, Red, and Blue..., London, 1809
 Already well known as a naturalist, Sowerby went on in this first edition of his treatise to revolutionize traditional approaches to color theory by narrowing Isaac Newton's seven primary colors to three.
 2655–186

Jan Baptista Wellekens (Dutch, 1658–1726) and Pieter Vlaming (Dutch, 1686–1733)
Dichtlievende uitspanningen...Bestaande in herders-hoef-en veldgezangen, tafereelen, brieven enz, Amsterdam, 1710
 A collection of pastoral and celebratory poems by the painter, poet, and theorist Wellekens.
 2665–645

ARCHIVES AND MANUSCRIPTS

Edme Patrice Maurice de Mac Mahon (French, 1808–1893)
Lettres de Mac Mahon à l'Empereur, 1864–1870
 A bound volume containing 130 letters written to Napoleon III by Mac Mahon when he was the governor-general of Algeria.
 2004.M.28

Papers of William Suhr
 (American, 1896–1984), 1938–84
 This additional archival material from art restorer Suhr adds important correspondence to the restoration notes and photographs already in the collections of the Research Library at the Getty Research Institute.
 Gift of Mrs. William Suhr
 870697

The Modern Period

RARE BOOKS AND PERIODICALS

John Baldessari (American, b. 1931)
Some Narrow Views (either tall or wide), Santa Monica, CA, 2004
 In this contemporary artists' book, severely cropped film stills printed in photogravure are paired with single words that are simultaneously emblematic and enigmatic.
 2654–902

Hugo L. Braune (German, 1872–?)
Richard Wagners Bühnenwerke, in Bildern dargestellt (Richard Wagner's Stageworks, Depicted in Pictures), Leipzig, 1906–09
 A set of 10 portfolios containing duotone plates with romantic interpretations of Wagner's stage sets.
 Gift of Margareta Ericksen
 2663–128

Chuck Close (American, b. 1940) and Bob Holman (American, b. 1948)
A Couple of Ways of Doing Something, Paris and New York, 2003
 Close experiments with the daguerreotype process to produce close-ups of 20 artists in this contemporary artists' book. Bob Holman's poems were written to accompany the portraits and reflect each artist's creative approach.
 2653–695

Jim Dine (American, b. 1935)
Glyptotek, New York and London, 1988
 Prefaced with a poem after Sappho by Dine, the 40 intaglio prints are highly expressive renderings of classical sculpture from the collection of the Antikensammlungen und Glyptothek in Munich.
 2655–184

ARCHIVES AND MANUSCRIPTS

John Cage (American, 1912–1992)
The Sun, August 1956
 A timeline of film edits and a list of the visual materials for an unrealized film titled *The Sun*, which Cage dedicated to the artist Richard Lippold in honor of Lippold's sculpture *Sun*.
 2005.M.4

Charles Harrison (British, b. 1942)
Interview with Clement Greenberg
 (American, 1909–1994), ca. 1983
 A file of original materials relating to an interview with critic Greenberg on the priorities and obligations of art criticism, conducted by Trish Evans and Charles Harrison.
 2004.M.32

Papers of Ernst Hochfeld (German, 1890–1985)
 A rich and varied archive of the modernist architect Hochfeld's drawings, papers, and photos related to his career in Hamburg before 1938.
 2005.M.3

David Lamelas (Argentinean, b. 1946)
Papers and drawings, 1964–90s
 This small collection of correspondence, photographs, sketches, and plans includes documents from the artist's earliest projects and exhibitions.
 2005.M.12

Pierre de Massot (French, 1900–1969)
Manuscripts, 1922–26
 A collection of original Dada writings including poems, puns, and aphorisms from the library of André Breton.
 2005.M.2

Emil Nolde (German, 1867–1956)
Letters from Emil Nolde to Hans Fehr, 1899–1938
 Nolde's letters to Fehr concern his expressionist conception of art, his politics, his responses to the German social and political conditions and his relations with other artists, dealers, and critics.
 2004.M.34

Lon Spiegelman (1941–2002)

Collection of mail art and mail art documentation, ca. 1978–91

The archive of Los Angeles artist Spiegelman documents the spread of the alternative genre of mail art from a uniquely local perspective. 2005.M.5

Edmund Teske (American, 1911–1996)

Miscellaneous papers, 1965–94?

Transcripts of interviews, essays, and documents concerning Teske's artistic career. These materials directly relate to Teske photographs held by the J. Paul Getty Museum and archives in the Research Library at the Getty Research Institute. Gift of Pamela Blackwell 2005.M.41

PRINTS AND DRAWINGS

El Lissitzky (Russian, 1890–1941)

Diploma for All-Union Printing Trades Exhibition, 1927

A single lithographed sheet from a run of 310, printed in red and silver, designed by the Russian modernist on the occasion of the All-Union Printing Trades Exhibition held in Moscow in 1927. 2005.PR.12

RARE AND DOCUMENTARY PHOTOGRAPHS

Michael Light (American, b. 1963)

Los Angeles 02.12.04, 2004

Light's black-and-white aerial photographs of the city are taken from a small plane at a height of approximately 600 feet. 2653–225

Julius Shulman (American, b. 1910) **photography archive**, 1936–97

A comprehensive archive of over 260,000 images by the architectural photographer Shulman, who documented the modern movement. 2004.R.10

History of Collecting and Display

RARE AND DOCUMENTARY PHOTOGRAPHS

Bo lan Zhonghua tu Zhi, ca. 1875–ca. 1905

These two photograph albums, containing 120 albumen and collodion photographs, were assembled by Herbert Francis Brady, who was the British consul general to China between 1876 and 1907. 2004.R.11

Visual Sources

RARE BOOKS AND PERIODICALS

Louis Désiré Blanquart-Evrard (French, 1802–1872) **Album Photographique de l'artiste et de l'amateur**, Lille, 1851

An album of 36 salted-paper photographs that were produced by anonymous amateur photographers and recognized practitioners, including Charles Marville, Ernest Benecke, and Maxime du Camp. 2649–451

Julia Herschel (British, 1842–1933)

A Handbook of Greek Lace Making, London, 1870

A seminal title in the history of the early photographically illustrated book by the daughter of Sir John Herschel, who invented the cyanotype process. Seven of the cyanotypes were printed from pieces of lace. 2655–193

Karl Ludwig Matthäy (1778–1848)

Abbildung und Beschreibung der modernsten formen für Künstler und Handwerker, Ilmenau, Germany, 1831–35

The only extant edition of an early Biedermeier model and ornament book for the decorative arts depicts furniture, glassware, and porcelain in 80 lithographed, folding plates. 2655–187

Robert-Menge Pariset (French, act. ca. 1735–1762) and Jean-Charles François (French, 1717–1769)

Nouveau Livre de Principes de Dessein Recüelli des Etudes... and Principes de dessein Faciles..., Paris and Lyons, 1748–49

A set of instruction manuals for draftsmen that elucidates a new etching method developed by François, a publisher and pioneer of engraving techniques. 2654–405

Claude Terrasse (French, 1867–1923)

Petit solfège illustré, Paris, 1893

First edition of a children's primer for musical notation written by the famous composer Terrasse and illustrated with 30 designs by his brother-in-law Pierre Bonnard. 2656–438

PRINTS AND DRAWINGS

Anne Allen (British?, act. in Paris from 1760), after Jean-Baptiste Pillement (French, 1728–1808)

Nouvelle suite de Cahiers de fleurs naturelles à l'usage des dessinateurs et des peintres dessinés par Jean Pillement, gravés par Anne Allen, ca. 1795

Printed à la poupée, this suite of five color etchings depicts imaginative flower designs made to serve as models for artists and artisans. 2005.PR.32

Gerard Audran (French, 1640–1703) and

Etienne Baudet (French, 1636–1711)

Reproductive prints after Nicolas Poussin

(French, 1640–1703), late 17th century

Four large-scale engravings after Poussin's paintings, depicting biblical and classical themes: *St. John Baptizing in the Jordan*, *Rescue of the Young Pyrrhus*, *The Clemency of Coriolanus*, and *Landscape with Diogenes*. 2004.PR.49, 2004.PR.50, 2004.PR.51, 2004.PR.52

Félix Hilaire Buhot (French, 1847–1898)

Japonisme, dix eaux fortes, 1883–85

Buhot's impressive suite of 10 etchings and aquatints reproduces Japanese objects in the collection of Philippe Burty, a prominent critic and collector of Japanese art. 2004.PR.75

Antoine-Laurent Castellan (French, 1772–1838)

Classical landscape, 1816

This crayon-manner lithograph, the only known lithograph by Castellan, depicts an idealized neoclassical landscape with figures beside an ancient tomb. 2004.PR.73

Alexandre-Marie Colin (French, 1798–1875)

Girodet et ses élèves, ca. 1817

This crayon lithograph on chine appliqué, an early example of French lithography, is an informal group portrait showing the busts of the French neoclassical painter and his pupils. 2005.PR.1

Eugène Delâtre (French, 1864–1938)

Autoportrait dans l'atelier, ca. 1894

A central figure in the development of color etching in late 19th-century France, Delâtre depicts himself in his printmaking studio in this etching and aquatint printed in color on Japan paper. 2005.PR.29

Antoine Léonard du Pasquier (French, 1748–1831/2)

Sketchbook of Roman Antiquities, 1779

The artist produced this 30-page sketchbook in pen, ink, and pencil when he was a *pensionnaire* in Rome along with Jacques-Louis David during the late 1770s. 2005.M.6

Giovanni Battista Piranesi (Italian, 1720–1778)

Six etchings from the *Vedute di Roma*, before 1778

The suite includes *Veduta di Piazza Navona*, *Tèatro di Marcello*, *Il Castel dell'acqua Marcia*, *Veduta della Curia Ostilla*, *Veduta degli avanzi del Tempio della Pace*, and *Tempi del Sole e della Luna*....

2004.PR.59, 2004.PR.60, 2004.PR.61, 2004.PR.62, 2004.PR.63, 2004.PR.64

Friedrich Wilhelm Reuter (German, 1768–1834)

The *Dioscuri Castor and Pollux*, 1803

In this early neoclassical pen lithograph Reuter depicts the twin deities of Greco-Roman mythology who assisted shipwrecked sailors and received sacrifices for favorable winds.

2005.PR.27

Jusepe de Ribera (Spanish, 1591–1652)

St. Jerome Reading, 1624

This etching with some engraving and drypoint, one of 16 known etchings by Ribera, treats the representation of Saint Jerome, a recurring theme in Ribera's oeuvre.

2004.PR.69

Geertruyd Roghman (Dutch, 1625–1657) and

Claes Jansz Visscher (Dutch, 1587–1652),

after Roelant Roghman (Dutch, 1627–1692)

Plaisante Lantschappen ofte vermakelijcke Gesichten, ca. 1648–50

This suite of 14 landscape etchings is one of the earliest documents recording the rural topography of villages near Amsterdam.

2005.PR.5

Aegidius Sadeler (Flemish, ca. 1570–1629), after

Bartholomäus Spranger (Flemish, 1546–1611)

The *Triumph of Wisdom*, after 1591

Sadeler's large engraving after Spranger's important allegorical painting *The Triumph of Wisdom*, in the Kunsthistorisches Museum in Vienna, depicts Minerva trampling upon Ignorance.

2005.PR.6

Johannes Sadeler I (Flemish, 1550–1600), after

Marten de Vos (Flemish, 1532–1603)

The *Four Winds*, ca. 1580

In a learned combination of personification, allegory, and history, Sadeler's impressive suite of four engravings represents the forces of nature from the point of view of 16th-century humanists and artists who interpreted ancient Greek and Roman mythology.

2005.PR.9

Two French neoclassical sketchbooks,

late 18th century

Two anonymous sketchbooks with images after paintings, statues, and prints from antiquity and the early modern period include drawings after Marcantonio Raimondi, Laurent de la Hyre, and J.-G. Drouais.

2004.M.24 and 2004.M.25

RARE AND DOCUMENTARY PHOTOGRAPHS

Album of photographs of Mycenae, ca. 1876–95

This anonymous album, titled “Mycènes,” contains 21 collotype and collodion photographs of Mycenae (Greece), Tiryns, and Mycenaean gold and silver objects.

2004.R.7

Stereo collection of Israel Stollman, 1850s–1930s

A collection of more than 9,100 items, including stereographs, viewers, and ephemera on cities and larger urban areas.

Gift of Mary C. Stollman

2005.R.11

David Lvovich Krichevskii (Russian, 1892–1942) and

Aleksandr Ivanovich Gegello (Russian, 1891–1965)

Architectural projects in Leningrad, 1930–40

An album of 59 gelatin silver prints of architectural renderings and plans, as well as executed buildings. Sixteen photographs reproduce architectural drawings signed by Gegello and Krichevskii.

2005.R.5

Photographs of China and Southeast Asia,

ca. 1860–1930s

Over 1,500 photographs, gravures, and negatives document the diverse culture of China, its cities and rural landscapes, trades and commercial pursuits, including urban architecture, ports, vessels, and workers.

2003.R.22

Exhibitions

Opening at the Getty Center between July 1, 2003, and June 30, 2005

Photographs of Artists by Alexander Liberman

July 22–October 19, 2003

Drawn from the Alexander Liberman collection of photographs, a bequest to the Research Institute, this exhibition presented a selection of European and American artists photographed by Liberman—including Pablo Picasso, Henri Matisse, Helen Frankenthaler, and Marcel Duchamp—during his 50-year career as art director at *Vogue* and editorial director of Condé Nast Publications.

Comic Art: The Paris Salon in Caricature

November 18, 2003–February 15, 2004

Through the genre of caricature, *Comic Art* explored the world of artists, critics, dealers, exhibitions, and art followers in 19th-century Paris. Selections from the special collections of the Research Library lampooned the Paris Salon, illustrated conflicts between academic traditions and the painting of modern life, and satirized the commercialization of art.

The Business of Art: Evidence from the Art Market

March 16–June 13, 2004

The Business of Art presented documentation of business activity in the art market from the 16th through the 20th century. Materials from Research Library special collections included dealers' stock books, artists' personal letters, codebooks, auction records, and valuations of art—rare documents that offer an insider's look into the history of art and commerce.

Sea Tails: A Video Collaboration

July 13–September 26, 2004

The genius of musical pioneer David Tudor (American, 1926–1996) was celebrated in a reconstruction of his 1983 installation of *Sea Tails*, a collaboration with filmmaker Molly Davies that features fanciful underwater kites made by artist Jackie Matisse. The original footage is part of the David Tudor papers held by the Research Library.

Past Presence: Objects of Study at the Getty Research Institute

October 26, 2004–January 2, 2005

A selection of rare books, photographs, prints, drawings, and manuscripts from the special collections of the Research Library illustrated themes of the past, present, and future from the 15th century to the present. The exhibition complemented the 2004–05 research theme, "Duration," and subsequently traveled to the Grolier Club in New York.

Drawn to Rome: French Neoclassical Sketchbooks and Prints

February 1–April 24, 2005

This exhibition surveyed sketchbooks and related prints that young artists produced at the French Academy in Rome between 1750 and 1800. It considered the methods by which these students, including architects and painters Marie-Joseph Peyre, Jacques-Louis David, Louis Gauffier, and Charles Percier, attempted to generate a new classical aesthetic based on their interpretations of the city's ancient, Renaissance, and Baroque art and architecture.

The Artist Turns to the Book

May 24–September 11, 2005

Contemporary artists' books may intentionally elude definition, but their hands-on, often collaborative, experimentation helps identify them. This exhibition highlighted the Research Institute's collection of recently published artists' books and focused on developments in this phenomenon.

Research Institute Guest Scholars

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

Projects listed represent scholars' primary research while in residence.

Getty Research Institute Scholars Program

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

2003–2004 Scholar Year: "Markets and Value"

Getty Scholars

Bull, Malcolm. Ruskin School of Drawing and Fine Art, University of Oxford, England. *Economies of Value.*

Chang, Ting. McGill University, Montreal, Canada. *Collecting Asia: Values, Cultural Politics, and the Acquisition of Asian Art in Nineteenth-Century France.*

Guilbaut, Serge. University of British Columbia, Vancouver, Canada. *The Golden World: Art Criticism and Power.*

Jensen, Robert. University of Kentucky, Lexington. *The Rise of the One-Person Dealer Exhibition in the 20th Century and Its Impact on Artists' Conceptions of Their Work.*

Knically, Carol. University of British Columbia, Vancouver, Canada. *For the Love of Jewels: The Multifaceted Role of Treasure in the Art of the Middle Ages.*

Kwon, Miwon. University of California, Los Angeles. *Exchange Rate: The Economy of Obligation and Reciprocity in Art since 1965.*

Meadow, Mark. University of California, Santa Barbara. *Merchants, Marvels, and the Origins of the Kunstkammer.*

Ziskin, Rochelle. University of Missouri, Kansas City. *Sheltering Culture: Gender, Class, and a New Public Realm.*

Visiting Scholars

Bindman, David. University College London, England. *Canova, Thorvaldsen, and the Reception of Sculpture in the Early 19th Century.*

Borean, Linda. University of Udine, Italy. *Marketing Value in 18th-Century Venice, Bologna, and London: The Correspondence between Giovanni Maria Sasso, Giovanni Antonio Armano, and Abraham Hume.*

Clayson, Susan Hollis. Northwestern University, Evanston, Illinois. *Mary Cassatt's Accent, or The (un)Making of a Cosmopolitan in Paris.*

De Marchi, Neil. Duke University, Durham, North Carolina. *Targeted Selling: Dealing in Early Eighteenth-Century London.*

Hall, Michael. Curator to Edmund de Rothschild, Southampton, England. *Rothschild Picture Provenances.*

Harrison, Charles. Open University in the South, Oxford, England. *The Relationship and Relative Values of "Originals," Multiples, Duplicates, Versions and Travesties in Art since 1965.*

Hollier, Denis. New York University, New York. *Photographs of Man Ray.*

Hutter, Michael. Witten/Herdecke University, Germany. *Two Major Plays of Value; On the Interdependence of Economy and Art.*

Krauss, Rosalind. Columbia University, New York, New York. *Who Comes After the Subject?*

North, Michael. Ernst Moritz Arndt University of Greifswald, Germany. *Perceptions and Consumption of Art in 18th-Century Germany.*

Pettibon, Raymond. Artist, Long Beach, California.

Pinchera, Valeria. University of Pisa, Italy. *The Art Market in Florence (XVIth-XVIIIth Centuries): Art Consumption by Florentine Aristocracy.*

Sekula, Allan. Artist, Los Angeles, California.

Predocctoral Fellows

Albinson, A. Cassandra. Yale University, New Haven, Connecticut. *Artist and Aristocrats: Portraiture and Presence in Nineteenth-Century Britain.*

Heuer, Christopher. University of California, Berkeley. *The City Rehearsed: Hans Vredeman de Vries and the Performance of Architecture.*

Jackson, Matthew. University of California, Berkeley. *Answers of the Experimental Group: Ilya Kabakov, Moscow Conceptualism, Soviet Avant-Gardes.*

Senkevitch, Tatiana. University of Michigan, Ann Arbor. *The Printmaker's Perspectives: Abraham Bosse and the Pedagogic Debates at the Academie de la peinture et de la sculpture, 1648-1661.*

Tillerot, Isabelle. University of Paris X, Nanterre, France. *Ancient and "Modern" Art in Parisian Collections in the First Half of the Eighteenth Century.*

Zeidler, Sebastian. Columbia University, New York. *Carl Einstein's History and Theory of Art.*

2004–2005 Scholar Year: "Duration"

Getty Scholars

Barringer, Timothy. Yale University, New Haven, Connecticut. *Art and Music in Britain, from the Gothic Revival to Punk.*

Bloch, Howard. Yale University, New Haven, Connecticut. *Narration and Duration in the Bayeux Tapestry.*

Haywood, Robert. University of Notre Dame, Indiana. *Critique of the Museum in Contemporary Art.*

Landes, Joan. Pennsylvania State University, University Park. *Artificial Life in 18th-Century France.*

Lavin, Sylvia. University of California, Los Angeles. *The Showroom of the Contemporary.*

Levin, Thomas. Princeton University, New Jersey. *Figures of Duration: Media and/as Temporal Inscription.*

Phelan, Peggy. Stanford University, California. *Duration, Repetition, and Dying: The Performances of Andy Warhol and Ronald Reagan.*

Sitney, P. Adams. Princeton University, New Jersey. *Macrotemporality and Cinematic Sequences.*

Visiting Scholars

Démoris, René. Université de Paris III—Sorbonne Nouvelle. *The Quickness of Aesthetic Perception from Roger de Piles to Condillac.*

Didi-Huberman, Georges. Ecole des hautes études en sciences sociales, Paris, France. *Rhythms of Duration, Colors of Duration.*

Gever, Martha. Florida Atlantic University, Boca Raton. *The New Me: Makeover Television and Transformed Selves.*

Harwood, Edward. Bates College, Lewiston, Maine. *Hermitages in 18th-Century Landscape Gardens.*

Hermes, George. Artist, Los Angeles, California.

Jonas, Joan. Artist, Cambridge, Massachusetts.

Kester, Grant. University of California, San Diego. *Duration and Performativity: The Aesthetics of Collaboration.*

Leydon, Rebecca. Oberlin College Conservatory of Music, Ohio. *Negotiating the “Audio-Visual Contract”: Musical Continuity and Succession in the Era of Cinema.*

Lin, Tan. New Jersey City University, Jersey City. *Warhol: Boredom and the Temporality of Recording.*

Michaud, Philippe-Alain. Musée national d’art moderne—Centre Georges Pompidou, Paris, France. *Expanded History of Cinema.*

Pointon, Marcia. University of Manchester, United Kingdom (emerita). *Stories Touching Stones: Spectacle and the Transvaluation of Jewels, 1700–1900.*

Potts, Alex. University of Michigan, Ann Arbor. *Between Commitment and Consumerism: Art in Postwar Europe and America.*

Rainer, Yvonne. Filmmaker and choreographer, New York, New York.

Rinke, Klaus. Artist, Dusseldorf, Germany.

Schnapp, Jeffrey. Stanford University, California. *Crash (An Anthropology of Speed).*

Schreyach, Michael. University of California, Berkeley. *Painting Pragmatically: Reflexivity and Temporality in Hans Hofmann and Jackson Pollock.*

Postdoctoral Fellows

Adams, Sarah. University of Iowa, Iowa City. *Hand to Hand: Artistic Identity and “African” Art.*

Kotz, Elizabeth. University of Minnesota, Twin Cities, Minneapolis. *Toward a Genealogy of Durational Structures.*

Lambert-Beatty, Carrie. Harvard University, Cambridge, Massachusetts. *“The Seeing Difficulty”: Yvonne Rainer and American Art in the 1960s.*

Predoctoral Fellows

Nakamura, Carolyn. Columbia University, New York, New York. *The Matter of Magic: Materiality, Representation and Space in Neo-Assyrian Apotropaic Figurine Rituals.*

Rujivacharakul, Vimalin. University of California, Berkeley. *From Anyang to Shanghai (by Way of London and Paris).*

Schraven, Minou. University of Groningen, The Netherlands. *Festive Funerals: The Art and Liturgy of Conspicuous Commemoration in Early-Modern Rome.*



The Getty Conservation Institute

Timothy P. Whalen, *Director*

At the core of the mission of the Getty Trust is a profound belief in the enriching character of works of art. Art is valued not only for the aesthetic and cultural enrichment it provides but also for the evidence it offers of past aspirations, achievements, and attitudes.

But value, in and of itself, does not ensure survival. Objects of art, which are ours only temporarily, need care and protection. We bear a responsibility to pass them on to the future.

The Getty Trust recognized the importance of conservation in fulfilling this responsibility when it established the Getty Conservation Institute (GCI). Since its beginnings in 1985, with a dozen employees working in a rented warehouse, the GCI has evolved into a global leader in conservation. The same two decades have been marked by tremendous growth of the profession itself, and by a flourishing of organizations, professional networks, and academic degree programs that did not previously exist.

What perhaps distinguishes the GCI from many other conservation organizations is the Institute's capacity to identify conservation needs outside conventional boundaries. As a nonpolitical and non-governmental institution, we have greater flexibility to take a strategic approach to conservation, conducting work that tackles broad practical or theoretical questions of significance to the field, including those that have resisted solution. Projects are chosen on their potential for impact beyond a particular artifact, initiative, or site.

The GCI's goal is to advance conservation thinking and practice by creating and delivering knowledge that benefits the professionals and organizations responsible for the conservation of the visual arts in all its dimensions. We seek to accomplish this through a multifaceted program of scientific research; model field projects; professional education and training; documentation and dissemination of information through print and electronic media, conferences, workshops, and public programs; and research opportunities for professionals.

Over the years, the GCI's multidisciplinary staff—which today includes over 60 conservators, architects, archaeologists, scientists, educators, and other professionals—has developed expertise in a number of core areas: preventive conservation, monitoring and control of museum environments, conservation and management of archaeological sites, methodologies for material analysis, earthen architecture, and the conservation of architectural surfaces, such as wall paintings and mosaics.

In its endeavors, the GCI works in collaboration with a variety of partners, both at the Getty and in the international community. Through cooperation with governments, universities, and other conservation organizations, we extend our mission and leverage our resources to better serve the conservation profession. In this reporting period, the GCI was involved in about 25 collaborative projects around the world.



previous page (detail) and above:
Lorinda Wong, GCI associate project specialist,
using multispectral imaging to study the
seventeenth-century wall paintings cycle by
Andrea Pozzo at the Mission of Mondovì in

Italy, as part of the GCI's collaborative
Organic Materials in Wall Paintings project.
Photo: Francesca Piqué



Scientific Research Key to Nondestructive Conservation Methods

At the GCI, the objective of conservation science is to develop and promote appropriate solutions to the conservation problems of objects, architecture, archaeological sites, and monuments. GCI scientists focus on the needs of conservation professionals working to preserve the cultural resources under their care.

Many GCI scientific research projects are designed to investigate the nature, decay, and treatment of various types of materials. Studying techniques for the identification and treatment of organic materials found in centuries-old wall paintings is one such project. Investigating a new approach to preventive conservation for light-sensitive works on paper is another.

The Organic Materials in Wall Paintings (OMWP) project aims to advance the conservation of wall paintings, immovable works of art of great variety and technique, through improving the ability of conservators to identify organic materials in the paintings. This is critically important because often the most detailed areas of wall paintings—portions that frequently constituted the final touch on the work by the artist—were painted with organic materials such as egg, glue, or resins, used as binders to hold pigments together and bond paint to the surface. While identifying inorganic materials used in centuries-old wall paintings is relatively straightforward, identifying organic materials in these same works of art is much

more complicated. A failure to detect the presence of organic materials in wall paintings may result in considerable damage to the paintings through misguided restoration. Knowledge of the organic materials used in a wall painting is essential in ensuring the painting's appropriate conservation and maintenance.

The goal of the OMWP project is to create a set of guidelines for detecting and identifying small amounts of organic materials in wall paintings prior to conservation. In the project's first phase, various investigation techniques—some that involved sampling of the painting and others that did not—were evaluated by the GCI and its project partners, which included over a dozen other institutions and scientific laboratories, mostly in Italy. The project then developed guidelines for identifying organic materials based on this work. The project has included field research conducted with a team of international experts at several sites in Italy, including the Prato cathedral with 15th-century frescoes by Filippo Lippi and the Mission of Mondovì with a 17th-century wall painting cycle by Andrea Pozzo. GCI scientists used new portable non-destructive technologies such as multispectral imaging to analyze and map the organic materials in the wall paintings, or innovative approaches such as immunological tests based on antibodies to detect nano-quantities of proteins.

In the next phase of the project, the guidelines will be applied

Huicheng Hall in the Shuxiang Temple complex, part of the Chengde Imperial Mountain Resort and Outlying Temples site. The GCI worked with China's State Administration for Cultural Heritage and the Australian Department of the Environment and Heritage to develop and promote national guidelines for conservation

and management of cultural heritage sites in China (The China Principles), and is now collaborating with both in applying those guidelines at several sites, including Chengde. Photo: Lorinda Wong



in the conservation treatment of several wall paintings. In addition, a series of training seminars for conservators will be held over the next several years. A meeting to disseminate information regarding the project is anticipated in spring 2006.

Balancing the Needs of Museum Visitors and Works of Art

The illumination of a work of art for viewing—whether by natural or artificial light—involves the transmission of energy to an object and carries the potential for irreversible damage. To reduce this risk, museums lower light levels in galleries where fragile works of art such as old master drawings or other works on paper are displayed. This can dramatically affect how visitors see the work, with reduced visible detail and skewed color perception, and can pose a particular strain on museum visitors who are visually impaired.

The challenge is to achieve a balance between viewing conditions that are optimal for visitors and least damaging to the works of art. Like other environmental factors in gallery settings—such as humidity, temperature, and air pollution—the lighting problem is not a new one. But it has been some time since the field comprehensively investigated methods to better balance viewing conditions and environmental factors. The GCI is using its resources and expertise to promote technological innovation in this area with its

Museum Lighting Research project, which was initiated following a GCI-organized experts meeting in Los Angeles that identified areas where research would be helpful. Working in partnership with the Los Angeles County Museum of Art and the University of Texas at El Paso, along with experts in the lighting industry, the GCI is exploring ways to not only block out damaging ultraviolet and infrared wavelengths, which are invisible to the human eye, but is going one step further by developing a way to alter the visible spectrum, keeping the light sufficiently bright for museum visitors while blocking wavelengths that can damage the art.

The researchers' efforts have identified filter designs that employ special coatings similar to those on camera or eyeglass lenses; however, with dozens of coatings required, they can be far more expensive to manufacture. Further study has successfully established a cost-effective method for manufacturing the filters, eliminating a major obstacle to the adoption of this new technology.

In the next phase of the project, the prototype filters will be tested on volunteers drawn from the ranks of museum professionals, including curators and conservators. When the study has been completed and the findings disseminated, the new lighting filters could revolutionize the way light-sensitive art and artifacts are presented, and protected, in galleries and museums around the world.

As part of the GCI's Maya Initiative, Institute staff engaged in a variety of activities aimed at developing a conservation strategy for the hieroglyphic stairway at the Maya site of Copán in Honduras, in partnership with the Instituto Hondureño de Antropología e Historia (IHAH).

In 2003, the tarp covering the stairway was replaced by IHAH. Prior to the replacement, the GCI had the opportunity to make recommendations concerning the new tarp and its installation. Photo: Elsa Bourguignon



International Field Projects Model Best Practices

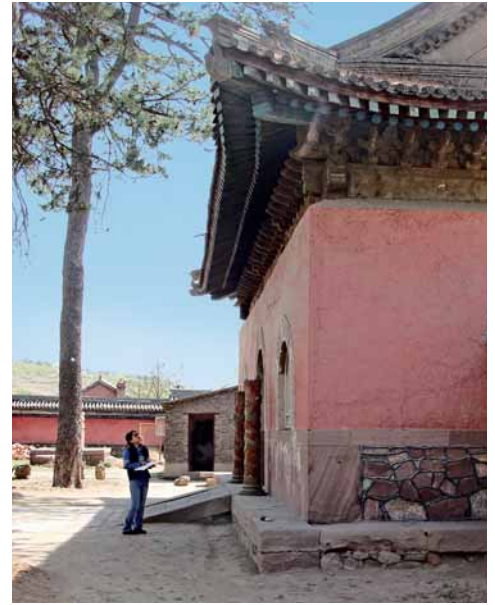
The GCI's conservation work includes an extensive program of multiyear field projects intended to demonstrate the newest and best practices and to serve as models for the conservation field. Projects are carefully chosen through feasibility studies and designed in cooperation with project partners, from local site managers to national cultural heritage authorities and a range of international experts. Field project teams are multidisciplinary and can include archaeologists, conservators, engineers, architects, geologists, and site managers, as well as other professionals. Planning, training, dissemination of knowledge, and evaluation of impact are critical components of all projects, helping to ensure their sustainability.

During the current reporting period, GCI field projects were underway in a number of countries, including China, Iraq/Jordan, Egypt, Tunisia, Honduras, El Salvador, Peru, and the United States.

Our longest-running field project is in China, where we began working in 1989. A major result of this work was the dissemination in late 2000 of the *Principles for the Conservation of Heritage Sites in China*, the first comprehensive professional guidelines for the conservation and management of China's immovable cultural heritage, including archaeological sites and historic buildings and shrines. The China Principles—an articulation of guidelines rather than

a strict set of rules—were developed by a core group of Chinese conservation professionals in collaboration with the Chinese State Administration for Cultural Heritage, the GCI, and the Australian Department of the Environment and Heritage. With their emphasis on planning, training, and site management, the principles are now being implemented by GCI teams and partners at two of China's UNESCO-designated World Heritage sites: the Mogao Grottoes, a series of 492 caves hewn from a sandstone cliff, containing Buddhist wall paintings dating from the fourth to the 14th centuries; and the 300-year-old Chengde Imperial Mountain Resort and Outlying Temples, including the least restored example of the eight extant Qing-dynasty temples in Chengde. The second bilingual edition (in Chinese and English) of the principles is now available free online or in hard copy from the GCI.

In June 2004, more than 200 specialists from Asia, Europe, and North America attended the Second International Conference on the Conservation of Ancient Sites on the Silk Road, coorganized by the GCI and its partner, the Dunhuang Academy. This follow-up to a milestone 1993 conference provided a forum for the latest ideas, experiences, research findings, and methodologies on the history, conservation, and management of grotto cave sites along the Silk Road, as well as those in India, Korea, Japan, and Southeast



A 1992 view of Chambers C and G in the tomb of Queen Nefertari in the Valley of the Queens, Egypt, following a six-year wall paintings conservation project undertaken by the GCI and Egyptian antiquities authorities.

During 2004 and 2005, an evaluation of the wall paintings project was undertaken by the GCI. Photo: Guillermo Aldana

Spring 2004 documentation work being conducted at Shuxiang Temple, part of the Chengde Imperial Mountain Resort and Outlying Temples site. In collaboration with the Chengde authorities, the GCI is applying the China Principles (national guidelines

for conservation and management of cultural heritage sites) to the conservation of Shuxiang Temple, the least restored architectural complex at Chengde. Photo: Lorinda Wong



Asia. The conference proceedings are being prepared for publication.

Another important outcome of our work in China is the development of the country's first master's degree program in wall paintings conservation, a collaboration between Lanzhou University and the Courtauld Institute of Art in London, with the GCI and the Dunhuang Academy.

We have also been deeply involved in national conservation planning efforts in Iraq, where widespread looting and vandalism of numerous archaeological sites and monuments followed the 1991 Persian Gulf War and have continued during the conflict that began in 2003. In March 2004, the GCI and the New York-based World Monuments Fund signed an agreement with the Iraq Ministry of Culture and the Iraq State Board of Antiquities and Heritage to establish the Iraq Cultural Heritage Conservation Initiative. In collaboration with Iraqi officials and colleagues, and in coordination with UNESCO and other cultural institutions, this project is providing training and other tools to help rebuild the country's professional conservation and heritage management capacity.

Serving the Field through Training and Professional Development

The GCI considers education an important component of its mission and has long been committed to the education of conservation

professionals. The Institute engages in a range of initiatives to make available to conservation professionals the latest thinking, research, and methodologies developed as a result of the Institute's programs, as well as those of other professional or academic institutions.

This includes initiatives focused on emergency preparedness. Natural and human-made emergencies are as inevitable in the cultural arena as they are in every other aspect of life. Recent natural disasters, in addition to military conflicts in many regions, demonstrate the vulnerability of the world's cultural heritage. But even a relatively small, localized emergency can result in devastating losses. As part of its ongoing commitment to preventive conservation, the GCI has long been active in promoting emergency preparedness in the cultural arena and has developed educational models that address the complex needs of professionals in the field, while building long-term institutional capacity.

To that end, the GCI partnered with ICOM (International Council of Museums) and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) on the Museums Emergency Program Education Initiative, part of ICOM's Museum Emergency Program, a multi-year, international training program to assist museum and other heritage professionals to prepare for, assess, and respond to natural and human-made threats.



As part of a project to conserve the wall paintings in Cave 85 at the Mogao Grottoes in China, project team members Stephen Rickerby and Lisa Shekede inject earth-based grout behind painted plaster to re-adhere plaster to the underlying rock. The methods

developed as part of the project can be applied at other Silk Road grotto sites. Spring 2004. Photo: Lorinda Wong

Participants in a program organized by the GCI and the Institut National du Patrimoine (INP) in Tunisia, to provide practical training in the care and maintenance of in situ archaeological mosaics. Spring 2004 campaign. Photo: Elsa Bourguignon



The three-phase pilot course, Teamwork for Integrated Emergency Management, combines classroom-based workshops with mentoring relationships and coordinated activities that participants carry out at their own institutions. Mentoring helps reinforce bonds among institutions, providing the basis for a strong regional network. The first course, including workshops in Bangkok in summer 2005 and in Seoul in spring 2006, is aimed at Asian museum professionals.

Also in the Asia-Pacific region, the GCI held the second in its ongoing international series of Directors' Retreats for Conservation Education, designed to promote collaboration and strategic thinking among senior-level conservation educators worldwide. The July 2004 Directors' Retreat took place at Trinity College at the University of Melbourne in Australia. The retreats, each held in a different location, bring directors of academic programs and professional organizations involved in conservation education together with leaders in the field, offering a rare opportunity, in an informal environment, for reflection and discussion of the issues they consider most urgent. The retreat program in Melbourne was developed by the GCI and the Centre for Cultural Materials Conservation (CCMC) at the University of Melbourne, in consultation with the Heritage Conservation Centre of Singapore. Its 25 participants represented 12 countries: Australia, East Timor, Hong

Kong (China), Laos, Macau (China), Malaysia, New Zealand, Papua New Guinea, Philippines, Singapore, Taiwan, the United States, and Vanuatu. In sharing their experiences, participants identified several regional needs as critical, including short courses for museum personnel; increased communications between cultural institutions and individuals who work in them; and identification of funding sources for regional projects dealing with conservation problems particular to the area.

To strengthen a specific area of conservation education, the GCI began a major partnership with the Cotsen Institute of Archaeology at the University of California, Los Angeles (UCLA), to establish the UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials. This is the first graduate-level program of its kind in the United States with this specialized focus. The program, with classrooms and laboratories at the newly renovated Getty Villa in Malibu, will accept its first class of students in September 2005.

Offering Learning Opportunities and Resources

As we develop and refine tools for conservation through our scientific research, field projects, and pilot education programs, we share emerging information and expertise with institutions and

A small group exercise, part of the 2005 workshop "Teamwork for Integrated Emergency Management" in Bangkok, organized by the Museums Emergency Program Education Initiative, a collaboration of the GCI, ICOM, and ICCROM. Photo: Courtesy of MEP Partners



organizations worldwide. The GCI provides numerous learning opportunities and resources, including training workshops, publications, and critical databases such as *AATA Online: Abstracts of International Conservation Literature* and the new online *Conservation Teaching Resource*. In addition, our staff lend their time teaching at institutions around the world, among them the University of Pennsylvania, Columbia University, Harvard University, and Beijing University.

For us, education can also be a two-way street, and we are continually learning from our colleagues. At the Getty Center in Los Angeles, the GCI annually hosts Conservation Guest Scholars. These residential grants—designed to encourage innovative ideas and perspectives on heritage conservation—are awarded on a competitive basis and range from three to nine months in duration. In fiscal years 2004 and 2005, the GCI welcomed 13 scholars from Africa, Europe, Australia, and North and South America, including: George Abungu (Kenya) who investigated strategies for sustainable management and use of intangible heritage in sub-Saharan Africa—forms including oral tradition, knowledge systems, language, music and dance; and Daniel Torrealva (Peru) who researched seismic strengthening of stone masonry in architectural preservation.

The GCI also hosted graduate interns from around the world—future conservation professionals who benefit enormously from working with our various departments, while also bringing diverse and expert perspectives to the work we do.

Grateful to Our Global Community of Colleagues

During our 20th anniversary year in 2005, the GCI began a process of strategizing and prioritizing for the future. As we chart the course of the Institute's work over the next five years, we will continue building on our expertise while also exploring new ways to benefit and serve the conservation profession worldwide—addressing unanswered questions, demonstrating best practices, and contributing to the development of sustainable conservation solutions.

The staff of the GCI—their skill, experience, and dedication—are the ultimate source of our strength as an institution. On behalf of that staff, I express our gratitude to the many colleagues and organizations around the world that over the last two decades have shared our goals and worked with us in pursuit of those goals. It is our hope that those relationships will grow and deepen to the benefit of the field and that the next two decades will bring even more exciting progress.

Directors' Retreats for the Advancement of Conservation Education, Melbourne July 20–22, 2004. Opening Ceremonies, Robyn Sloggett speaking. Photo: Katharine Untch

Getty Conservation Institute Project List

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

Projects between July 1, 2003, and June 30, 2005

Alternative Climate Controls for Historic Buildings

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

China Principles

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

Conservation and Storage of Ancient Coins

This project seeks to identify areas of ancient coin conservation and storage procedures that could benefit from the introduction of more effective materials and preservation methods.

Conservation of *América Tropical*

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

Conservation of Mosaics in Situ

The project addresses a number of important issues, including technician training, related to the conservation and management of ancient mosaic pavements in situ in the Mediterranean region. Partners: English Heritage; Institut National du Patrimoine, Tunisia; Israel Antiquities Authority.

Conservation Teaching Resource

This project has created a Web site with a variety of resources for conservation educators that were originally produced by the GCI as part of its courses, workshops, and other education projects.

Contemporary Art Research: Modern Paints

The project addresses questions regarding the character of modern paint materials through the development of analytical techniques for identifying modern paint media and the evaluation of cleaning methods and techniques for modern paintings. Partners: National Gallery of Art, Washington, D.C.; Tate, London.

Decorated Surfaces on Earthen Architecture Colloquium

This colloquium provided a forum for presentation of recent work and for in-depth discussion and future direction in this specialized area. Partners: U.S. National Park Service; the US/ICOMOS Specialized Committee for the Study and Conservation of Earthen Architecture.

Directors' Retreats for the Advancement of Conservation Education

The primary goal of this project is the enhancement of conservation education by providing senior-level educators opportunities for reflection, discussion, and renewal. Partner: The Centre for Cultural Materials Conservation, University of Melbourne, Australia.

Iraq Cultural Heritage Conservation Initiative

This initiative aims to mitigate threats and repair damage sustained by Iraq's cultural heritage and to rebuild the country's professional conservation and heritage-management capacity. Partners: Iraq State Board of Antiquities and Heritage; Iraq Ministry of Culture; World Monuments Fund, New York; UNESCO, Paris; Jordanian Department of Antiquities.

Los Angeles Historic Resources Survey Project

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

Maya Initiative

The initiative aims to reinforce and develop conservation practices through collaborative efforts in order to resolve common problems in the region. Partners: Consejo Nacional para la Cultura y las Artes, El Salvador; Instituto Hondureño de Antropología e Historia, Honduras.

Museums Emergency Program Education Initiative

This collaborative training initiative is part of an international program designed to assist museums in developing emergency preparedness and response measures. Partners: ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), Rome; ICOM (International Council of Museums), Paris.

Museum Lighting Research

This project seeks to reduce the damage to works on paper caused by museum lighting through the reevaluation of current illumination guidelines and the testing and design of new lighting. Partners: Canadian Conservation Institute; Carnegie Mellon University, Pittsburgh, Pennsylvania; J. Paul Getty Museum; Los Angeles County Museum of Art; The National Gallery of Art, London; Tate, London.

Organic Materials in Wall Paintings

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

Preservation of Lime Mortars and Plasters

The aim of this research project is to increase knowledge among conservators and conservation scientists regarding the analysis and treatment of lime-based mortars and plasters. Partners: Raymond Lemaire International Centre for Conservation, Katholieke Universiteit, Leuven, Belgium; Study and Conservation of Construction Materials of the Architectural Heritage Research Group, Department of Mineralogy and Petrography, Universidad de Granada, Spain.

RecorDIM Initiative

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

Research on the Conservation of Photographs

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

Research on the Retreatability of Surface Treatments on Stone

The purpose of this project is to understand the ways in which surface treatments on stone deteriorate with age, to understand how this interrelates with the decay of the treated substrate, to determine which tools are appropriate to monitor this change, and to correlate nondestructive testing techniques with standard parameters for strength. Partners: L'Istituto di Chimica Inorganica e delle Superfici, Padua, Italy; Laboratoire de Recherche des Monuments Historiques, Champs-sur-Marne, France.

Research on the Values of Heritage

The project seeks to provide tools and methods to conservators and allied professionals for assessing values and for applying the results of such assessments to guide sustainable conservation and management solutions. Partners: English Heritage; U.S. National Park Service; Parks Canada; Australian Department of the Environment and Heritage.

Salt Research

This project addresses questions of conservation applications concerning mitigation and desalination and seeks to improve the fundamental knowledge of decay factors and mechanisms. Partners: Advanced Research Centre for Cultural Heritage Interdisciplinary Projects, Czech Republic; Department of Physics, Eindhoven University of Technology, The Netherlands; Study and Conservation of Construction Materials in Architectural Heritage Group, University of Granada, Spain; The Netherlands Organization for Applied Scientific Research; Building and Construction Research, Delft.

Second International Conference on the Conservation of Ancient Sites on the Silk Road

This international gathering—a follow-up to a 1993 conference—provided a forum for the latest ideas, experiences, methods, techniques, and research findings on the conservation and management of grotto sites. Partner: The Dunhuang Academy under the State Administration for Cultural Heritage in China.

Southern African Rock Art Project

The objective of this GCI-led initiative is to develop an interpretation and management plan for education and tourism at an appropriate site in South Africa that will serve as a model for sustainable conservation and community participation.

Terra

The project seeks to further earthen architectural heritage conservation worldwide through international institutional cooperation in the areas of training, research, and advocacy and through joint field projects. Partners: ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), Rome; The International Centre for Earth Construction—School of Architecture of Grenoble, France.

Tomb of Nefertari Evaluation Project

This project is assessing the wall paintings conservation project undertaken by the GCI and Egyptian antiquities authorities from 1986 to 1992 and the subsequent management and maintenance plan developed for the tomb in light of the tomb's availability to visitors from 1996 to 2003. Partner: Supreme Council of Antiquities, Egypt.

UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials

This new program, which awards a master's degree in archaeological and ethnographic conservation, is a partnership of the Cotsen Institute of Archaeology at University of California, Los Angeles, and the J. Paul Getty Trust.

Wall Paintings at Mogao Grottoes

This project is researching the deterioration of wall paintings at the Mogao grottoes in China and developing conservation methods that can be applied at similar Silk Road sites. Partner: The Dunhuang Academy under the State Administration for Cultural Heritage in China.

Conservation Institute Guest Scholars

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

Projects listed represent scholars' primary research while in residence.

Getty Conservation Institute Conservation Guest Scholar Program

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

2003–2004 Conservation Guest Scholars

Byrne, Denis. Research Unit, Cultural Heritage Division, New South Wales, National Parks and Wildlife Service, Hurstville, Australia. Research on religious value—Asia and Australia.

Eggert, Gerhard. Study Program “Object Conservation,” Department of Cultural Heritage Conservation, State Academy of Art and Design, Stuttgart, Germany. Work on a textbook entitled *Iron Conservation and Corrosion*.

Lennon, Jane. Cultural Heritage Centre for Asia and the Pacific, Deakin University, Burwood, Australia. Research on designation and condition monitoring of cultural landscapes.

Paterakis, Alice. Agora Excavations and Museum, American School of Classical Studies at Athens, Greece. Work on problems regarding bronze storage in museums.

Schwarz, Hans-Jürgen. North German Center for Material Science of Cultural Property, Hannover, Germany. Research on salt damage on porous materials.

Torrevalva, Daniel. Department of Engineering, Catholic University of Peru, Lima. Research on seismic strengthening of stone masonry in architectural heritage.

Vinson, Isabelle. Sector for Culture, UNESCO, Paris, France. Work on the concept of international heritage, especially international values versus global market forces.

Wilmering, Antoine. Graduate Institute of Conservation of Cultural Relics, Tainan National College of Arts, Tainan, Taiwan. Work on historic developments in furniture restoration and conservation.

2004–2005 Conservation Guest Scholars

Abungu, George. Heritage consultant, Nairobi, Kenya. Research on developing strategies for sustainable management and use of intangible heritage in Africa.

Bertini, Maria Barbara. State Archives, Milan, Italy. Work on preventive conservation and emergency planning, with an emphasis on archives.

Birkmaier, Ulrich. Wadsworth Atheneum Museum of Art, Hartford, Connecticut. Research on an investigation of a painting support used by Marsden Hartley: the Weber academy board.

Krase, Andreas. Dresden University of Technology, and Hermann Krone Collection, Germany. Research on the memory of the material: studies on an expanded understanding of historical photographs.

Riccardi, Maria Pia. Pavia University, Italy. Research on investigating ancient technologies as a prerequisite for the conservation of lime plasters and windowpanes: a research model extendable to other contexts.



The Getty Foundation

Joan Weinstein, *Interim Director*

The Getty Foundation (formerly the Getty Grant Program) reached an important milestone during the report period—our 20th anniversary. In 1984 the Getty Trust established a grant program to benefit the fields in which the Getty was active. As an institution committed to the advancement, understanding, and conservation of the visual arts, the Getty believed it was vitally important to foster work of exceptional merit for which resources were otherwise limited. By supporting dedicated individuals and institutions around the world, who often work under challenging circumstances, we understood that we could create strong partners, encourage best practice, and, most importantly, safeguard and better understand our shared cultural heritage. In addition, the Foundation provides a door through which a wide variety of individuals and institutions can approach the Getty, not only for funding, but to share expertise.

Today the Getty Foundation has become one of the largest international supporters of the visual arts, yet we are unique and privileged in that we are lodged within a larger cultural organization. To mark the 20th anniversary, our name was changed to acknowledge the enormous outreach and broad scope of the Getty's grant making activities over its first two decades and to reaffirm our commitment to philanthropy in an era when support for the arts is not always certain. The renaming also recognized the incorporation

of the Getty Leadership Institute into the Foundation.

Over the years, the Foundation has supported nearly 4,000 projects in 175 countries on every continent. From art historical research on the ancient Mediterranean world to the training of conservation professionals in Africa, and from publication support in art history to historic preservation in our home city of Los Angeles, grants have funded projects that take intellectual risks, as well as the more basic resources and activities crucial to the fields we serve.

In the two-year period covered by this report, the Foundation funded more than 450 projects around the world for a total of \$28 million. A complete list of grants awarded begins on page 75. The numbers alone, though, cannot convey the quality, diversity, and impact of the work undertaken by our dedicated grantees. This brief essay highlights just a few of the many projects funded by the Foundation in our core areas of research, conservation, and education during the current report period, as well as some of our targeted special initiatives. It also provides an update on the activities of the Getty Leadership Institute.

Research Grants to Scholars and Institutions Cross Boundaries and Encourage Collaboration

The Foundation provides support for the benefit of both scholars



and the institutions that house research resources. For over two decades, the Foundation has provided steady support to emerging leaders as well as established professionals through individual research grants for innovative scholarship in the history of art and architecture. Postdoctoral fellowships allow scholars at the beginning of their careers to pursue interdisciplinary research, while curatorial research fellowships provide research leaves for museum professionals.

Other grants to scholars emphasize teamwork, as scholarly inquiry sometimes requires a multidisciplinary approach to fully illuminate a historical subject or era. The Getty Foundation's collaborative research grants promote just such cross-fertilization of ideas and methodologies. For example, a grant to the Finnish Foundation for the Visual Arts (now known as the Finnish Cultural Institute in New York) brought together leading scholars to collaborate on a critical reevaluation of the work of visionary architect Eero Saarinen. Born in Finland and educated at Yale University, Saarinen created such icons of postwar American architecture as the MIT chapel (1955), the American embassies in London (1956) and Oslo (1959), and the main terminal at Dulles International Airport in Washington, D.C. (1962). Saarinen's practice was notably collaborative, and he worked with such contemporary artists and designers as Alexander Calder

and Charles Eames. In order to understand Saarinen's work fully, the research team replicated both its collaborative and international nature. Grant funds enabled them to conduct intensive archival research in preparation for a major Saarinen exhibition that will open at the Kunsthalle Helsinki, and to produce a book, a comprehensive Web site, and a new oral history collection, resources that will be indispensable to future researchers.

Such research collaborations depend not only on the skills and expertise of the research team, but also on the accessibility and usefulness of the source materials. Primary resources such as collections and archives form the fundamental building blocks of all scholarly research. To develop and strengthen such basic resources—and to make them more accessible through print and electronic publications—the Getty Foundation funds projects at a broad range of educational and cultural institutions. Two such projects in the current report period are making a significant impact on the study of Latin American/Latino art history.

The Museum of Fine Arts in Houston has been leading an international effort to recover critical sources for the history of modern Latin American/Latino art. The ambitious project involves research teams working with partner institutions in Argentina, Brazil, Colombia, Chile, Mexico, Peru, Venezuela, and the United States.

overleaf (detail) of previous page and above:
Eero Saarinen, *TWA Terminal*, construction
of formwork. Photo: Abba Tor



Grant funds have enabled researchers in Central and South America to search for rare primary source materials, including manifestos, unpublished manuscripts, and criticism on key artists and movements. The newly gathered material, largely unknown until now, will be published in Spanish and English, and an accompanying digital archive will make the information accessible to researchers around the world via the Web.

The Museo Franz Mayer in Mexico City houses the most important collection of furniture in Mexico. Featuring objects from the Viceregal period of Spain and Mexico (1521–1821), the collection reflects the complex cultural and commercial exchanges between Europe, Asia, and the New World. Supported by a two-year grant from the Foundation, the museum is preparing the first comprehensive catalogue of their collection. With little existing scholarship in the field of New Spanish furniture, the project began by assembling a team of experts to develop a methodology for identifying the numerous styles, origins, influences, and regional variations of the works. The resulting publication will provide the first detailed document of the collection, creating an important scholarly resource for this emerging field of study.

Bargueño (writing desk), Aragon (?), Spain, late 16th or early 17th century. Museo Franz Mayer. Photo courtesy of the Museum of Fine Arts, Houston



Conservation Grants Stress Research, Planning and Training

The objective of the Foundation's conservation grants is to improve the practice of conservation of museum objects and built heritage. Providing project support to a wide variety of institutions, our grants emphasize conservation research and planning—the crucial behind-the-scenes work that is often overlooked yet is essential to the success of any project. Most projects also incorporate a significant training component, designed to enhance professional skills and promote the practice of conservation within a particular region or discipline. Training those who are charged with ongoing care of our cultural heritage can be key to long-term sustainability.

The National Textile Museum in Bhutan—located in the eastern Himalayas between China and India—holds an extensive collection of antique Bhutanese textiles representing the country's rich and complex hand-weaving traditions. A Foundation grant to the Friends of Bhutan's Culture supported a conservation survey of the museum's textiles. Funding enabled a guest conservator to travel to Bhutan to assess storage needs and conservation requirements of the collection, and to provide basic conservation training for museum staff. A second Foundation grant supported further

National Textile Museum staff member, Choegbo Kunzan, working on a fabric in the museum's laboratory in Thimphu, Butan. Photo: Julia Brennan



training for museum staff, as well as for the monks who care for textile treasures still kept in monasteries.

In addition to conservation surveys at museums, the Foundation supports conservation treatment of works of art of outstanding artistic significance. These projects extend beyond treatment to include interdisciplinary research about materials, manufacture, and historical context. At the Victoria and Albert Museum (V&A) in London, a project is in progress to preserve the rare Mazarin Chest. Dating from the late 1630s, it is one of the foremost examples of Japanese export lacquer (Urushi) in the world. Its deteriorating condition, marked by poor adhesion of the lacquer and decorations, has rendered it too fragile for display or transport. To restore the chest, the V&A brought together an interdisciplinary team of conservators, curators and scientists from Japan and the United Kingdom. The three-year project is working towards establishing an integrated approach that respects both modern Western conservation ethics and traditional Japanese conservation values.

In-depth research and planning are also basic fundamentals of our architectural conservation grants. During the current reporting period, 17 conservation planning grants were awarded around the

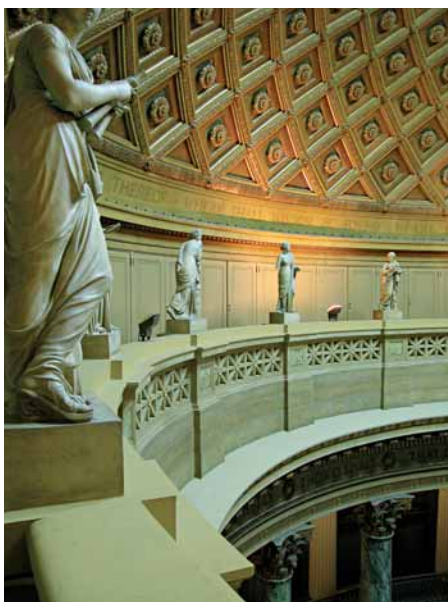


world, from Pakistan and Peru to Russia and the United States. On a more limited basis, the Foundation funds implementation projects for buildings of outstanding artistic or historical significance that can serve as models of conservation practice. Le Corbusier was only 24 when he designed La Maison Blanche in La Chaux-de-Fonds, Switzerland, as a home for his parents. After years of private ownership and benign neglect, the house has been restored to its original appearance with assistance from the Foundation. The project included an extensive training component in conservation, architecture, and art history for Swiss graduate and postgraduate students, who used the house as a case study in the conservation of modern architecture. Getty funds are also helping to conserve a structure built by Sir Ernest Shackleton for his 1907–09 expedition to Cape Royds in Antarctica, one of the last intact wooden structures on the continent. The project, overseen by the Antarctic Heritage Trust, includes educational programs at the University of Canterbury, New Zealand.

To raise awareness about certain issues and catalyze new action, the Foundation from time to time creates targeted initiatives. Our ongoing Campus Heritage Initiative is a nationwide effort to sup-

Chest with hinged lid, known as the *Mazarin Chest*, Japanese, about 1640. Victoria and Albert Museum

E.H. Shackleton's Hut, erected in 1908, viewed from the northwest, Cape Royds, Antarctica. Photo: K Rigarsford and Antarctic Heritage Trust



port preservation planning for historic buildings and landscapes on college and university campuses and to educate students, faculty, and staff about the value of historic preservation. In this report period, over \$5 million in grants were awarded to 37 colleges and universities across the country—public and private, urban and rural, large and small.

Educational Grants Enhance Learning and Leadership Development

The Foundation supports a variety of educational opportunities, from professional training and internships to interpretive projects at museums that enhance visitors' understanding and appreciation of art.

As the Philadelphia Museum of Art expanded its campus and prepared for the reinstallation of its renowned American art collection in a new permanent exhibition gallery, it had a unique opportunity to also take a fresh look at ways to maximize the collection's educational potential. Supported by a museum interpretation grant from the Foundation, a team of curators, educators, conservators, and consultants was brought together to study the collection, conduct visitor research, and experiment with exhibition design and

interpretation. Their findings are providing the groundwork for the creation of state-of-the-art approaches that tell multiple stories about American art in a diverse range of voices.

In Eastern Europe, "brain drain" presents serious challenges to art history as well as other academic disciplines. A Foundation grant to the New Europe College (NEC) in Bucharest, Romania aims to address this problem by providing critical resources to support this independent institute for advanced studies in the humanities and social sciences. Established in 1994, the NEC is a hub of intellectual vitality operating under difficult circumstances. A Foundation grant is funding library acquisitions and bringing distinguished international art historians to teach at NEC, thereby promoting educational exchange between Romanian scholars and their peers worldwide.

Over the years, the Foundation has helped professional service organizations ensure that their conferences are fully international by providing support for participants from developing countries and Central and Eastern Europe to attend them. Working professionals who participate in these meetings benefit tremendously from learning and networking opportunities with their colleagues, promoting international collaboration and cultural exchange. During the cur-



rent report period, 15 grants were awarded to professional service organizations for over \$1 million, allowing hundreds of participants to attend conferences considered crucial to the fields they serve.

Strengthening and Transforming the Arts in Los Angeles

The Getty's home base of Los Angeles holds a unique place in the broad scope of the Foundation's work. Supporting the city's manifold cultural treasures and people have long been important aspects of our grant making. In the current report period, grants in all of our core areas have supported scholarship, conservation, and education in the Los Angeles region.

The UCLA Fowler Museum of Cultural History brings many different cultures together in one museum—from Africa, Asia and the Pacific, and the Americas. Its highly contextualized interpretive exhibitions, publications, and public programming are informed by interdisciplinary approaches and the perspectives of the cultures represented. In creating the first-ever exhibition gallery for highlights from its permanent collection, the Fowler made interpretation of the new gallery an integral part of its planning process. A Foundation museum interpretation grant supported the development of



educational materials for museum visitors including text panels, video kiosks, and an audio guide.

Curating the City: Wilshire Boulevard, a major new education initiative of the Los Angeles Conservancy, traces the development of Wilshire Boulevard, the city's symbolic backbone, to raise awareness about its history and the preservation challenges it faces. A Foundation grant made possible youth outreach programs, a trilingual map guide, a lecture series, and active partnerships with organizations along the boulevard.

Also impacting the local arts community in a transformative way, the Foundation's Multicultural Undergraduate Internship program completed its 13th year in 2005. Designed to increase staff diversity in museums and visual arts organizations, the program is nurturing a new generation of arts leaders in our local community. Getty programs and administrative departments also participate in this popular program each summer. During the period covered by this report, nearly \$2 million went to support 300 internships at 86 small, mid-size, and large institutions throughout Los Angeles County.

During the current report period, the Foundation expanded its newest special initiative, "On the Record: Art in L.A., 1945–1980,"

Multicultural Undergraduate Intern Reginald Queen at the Long Beach Museum of Art, 2004.
Photo: Laurie Steiner-Halperin

Gathering of Los Angeles art figures on the steps of the Los Angeles County Museum of Art, 1968. Courtesy of the Los Angeles County Museum of Art



a multi-year collaboration with the Getty Research Institute to document and research the history of Los Angeles' vibrant postwar avant-garde art scene. Los Angeles' historical importance as a major center in the development of post-war American art has been widely acknowledged in recent years. In-depth study of that history, however, has been hampered by the inaccessibility of primary source materials. As part of "On the Record," a grant was awarded to the California/International Arts Foundation to complete a survey of relevant archival materials in museums, university galleries, nonprofit artist-run spaces, and private hands. A series of grants followed to local museums, libraries, and archives—including the Los Angeles County Museum of Art, California Institute of the Arts, and Scripps College—to arrange their historical records and make them available for scholarly research.

Getty Leadership Institute

Based at the Getty Center in Los Angeles, the Getty Leadership Institute (GLI) offers learning opportunities for both current and future museum leaders. The GLI's flagship program, the Museum Leadership Institute, brings together senior staff from a wide range

of museums each summer to explore the latest leadership and management strategies and practices. During the current report period, the GLI also developed a series of new programs that offer professional development opportunities for a future generation of leaders. These include Museum Leaders: The Next Generation, an annual four-day gathering to develop leadership skills and strengthen the career potential of talented young professionals; and To Be a Director?, a program centered on the opportunities and challenges that face those who might consider becoming museum directors.

The Getty Foundation is privileged to learn from a broad range of individuals and organizations throughout the world, to support their extraordinary energy and vision, and to help connect them with the work of our fellow Getty programs. In the coming years, we look forward to taking even greater advantage of our unique position within a larger cultural organization and working even more closely with the museum and the research and conservation institutes.

MLI 2004 participant, Olga M. Viso, Deputy Director Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. (Promoted to Director in September 2005).

Grants Awarded

Grants Awarded between July 1, 2003, and June 30, 2004

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

Postdoctoral Fellowships

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

Adams, Sarah Margaret. University of Iowa, Iowa City. “Hand to Hand: Artistic Identity and ‘African’ Art.” \$20,000

Author, Elissa Anne. University of Colorado at Colorado Springs. “Material that Matters: Art World Boundaries and the Elevation of Fiber in American Art of the 1960s and 70s.” \$40,000

Bazzano-Nelson, Florencia. Georgia State University, Atlanta. “Art Criticism and Inter-American Cultural Relations: The Case of Marta Traba.” \$40,000

Bédard, Jean-François. Columbia University, Programs in Paris, France. “Gilles-Marie Oppenord (1672–1742), Architect-Aristocrat of the Regency.” \$40,000

Bird, Randall Davey. Harvard University, Cambridge, Massachusetts. “The Majesty of Architecture in Madagascar: Transforming a Kingdom in the Central Highlands, 1820–1870.” \$40,000

Christian, Kathleen Wren. University of Pittsburgh, Pennsylvania. “The Art of Place: Collections of Ancient Sculpture in Renaissance Rome.” \$40,000

Cortesini, Sergio. Independent scholar, Rome, Italy. “‘One Day We Must Meet’: The Art of Italian Fascist Propaganda in New Deal America (1933–1941).” \$40,000

Getsy, David John. Dartmouth College, Hanover, New Hampshire. “Relief Sculpture and the Grounds for Modern Art.” \$40,000

Kezer, Zeynep. University of Nebraska, Lincoln. “Building the Nation-State: State, Space, and Ideology in Early Republican Ankara.” \$40,000

Lippit, Yukio Mizuta. Harvard University, Cambridge, Massachusetts. “The Birth of Japanese Painting History: Kano Artists, Authors, and Authenticators of the Seventeenth Century.” \$40,000

McDonough, Thomas Francis. Binghamton University, State University of New York. “‘The Beautiful Language of My Century’: Reinventing the Language of Contestation in Postwar France.” \$40,000

Ocón Fernández, María. Freie Universität, Berlin, Germany. “Color in Theory and in Spanish Architecture and the European Debate on Polychromy in the Nineteenth Century (1833–1899).” \$40,000

Pastore, Christopher James. University of Pennsylvania, Philadelphia. “Expanding Antiquity: Andrea Navagero and Villa Culture in Cinquecento Italy.” \$40,000

Qualls, Karl David. Dickinson College, Carlisle, Pennsylvania. “Architecture as Persuasion: Power Politics, Everyday Life, and Mythmaking in Soviet Sevastopol’s Postwar Reconstruction, 1943–54.” \$40,000

Um, Nancy Ajung. Binghamton University, State University of New York. “Marking the Mocha Trade Network: Architecture, Spatial History, and the Port City in Early Modern Yemen.” \$40,000

Watenpugh, Heghnar Zeitlian. Massachusetts Institute of Technology, Cambridge. “Ruins into Monuments: Preservation, Nationalism, and the Construction of Heritage in the Modern Middle East.” \$40,000

Curatorial Research Fellowships

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

Galassi, Susan Grace. The Frick Collection, New York. For the exhibition “*Aun Aprendo*: Goya’s Last Works.” \$5,000

Howes, Jennifer Anne. The British Library, London, England. For research to complete a publication on the Mackenzie Drawings collection in the British Library. \$11,100

Leleu, Nathalie. Musée national d’art moderne, Centre de création industrielle, Centre Georges Pompidou, Paris, France. For the research project “Une histoire singulière de l’oeuvre d’art au XX^e siècle: répliques et reconstitutions.” \$14,448

Lewallen, Constance Mae. University of California, Berkeley Art Museum and Pacific Film Archive. For the monograph and exhibition *Bruce Nauman and the San Francisco Bay Area Conceptual Movement*. \$13,000

Rothfuss, Joan Louise. Walker Art Center, Minneapolis, Minnesota. For research for the publication *The Unexpected Is Not a Threat: A Critical Biography of Charlotte Moorman*. \$15,500

Rothschild, Deborah Marsha. Williams College Museum of Art, Williamstown, Massachusetts. For the exhibition, catalogue, theatrical performance, and symposium *Gerald and Sara Murphy and Their Circle*. \$15,500

Volrábová, Alena. National Gallery of Prague, Czech Republic. For research on the International Style in Germany and to catalogue German drawings of the 1570s through 1620s in museum collections in the Czech Republic. \$3,000

Wilson, Ming-Sin. Victoria and Albert Museum, London, England. For research on pre-1912 Chinese books and material culture. \$11,827

Collaborative Research Grants

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

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

Richard Eaton, University of Arizona, Tucson; and **Phillip Wagoner,** Wesleyan University, Middletown, Connecticut. “Architecture and Contested Terrain in the Early Modern Deccan (India): An Exploration of Warangal, Raichur, and Kalyana.” \$166,000

Susanne Kubersky-Piredda, The Medici Archive Project Inc., Florence, Italy; and **Salvador Salort Pons**, Universidad Complutense de Madrid, Spain. “Coleccionismo artístico en el reinado de Felipe II: el caso del bufón Gonzalo de Liaño, agente del rey en Italia.” \$197,000

Denise Leidy, Metropolitan Museum of Art, New York; **Li Chongfeng**, Peking University, Beijing, China; **Li Yuqun**, Chinese Academy of Social Sciences, Beijing; **Lec Maj**, University of Chicago, Illinois; **Katherine Tsiang Mino**, University of Chicago, Illinois; **Nancy Steinhardt**, University of Pennsylvania, Philadelphia; **Jan Stuart**, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.; **Wu Hung**, University of Chicago, Illinois; **Zhang Lintang**, Fengfeng Office for Cultural Artifacts Preservation and Management, Handan, China; and **Zhang Qingjie**, Northern Dynasties Cultural Research Center, Taiyuan, China. “The Xiangtangshan Caves Project: Reconstruction and Recontextualization.” \$221,000

Sandy Isenstadt, Yale University, New Haven, Connecticut; **Pekka Korvenmaa**, University of Art and Design, Helsinki, Finland; **Reinhold Martin**, Columbia University, New York; **Christopher Monkhouse**, The Minneapolis Institute of the Arts, Minnesota; **Eeva-Liisa Pelkonen**, Yale University, New Haven, Connecticut; **Nina Rappaport**, Yale University, New Haven, Connecticut; and **Timo Tuomi**, Museum of Finnish Architecture, Helsinki. “Eero Saarinen: Shaping the Postwar Culture.” \$214,000

Heliana Angotti Salgueiro, Universidade de São Paulo, Brazil; and **Lygia Segala**, Universidade Federal Fluminense, Rio de Janeiro, Brazil. “Travel Images as Icons of Brazil (1930s–1960s): Art and Visual Conventions in Marcel Gautherot’s Photographic Series.” \$157,000

Research Resources and Publications

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

American Association of Museums, Washington, D.C. For support of the Nazi-Era Provenance Internet Portal. \$100,000

Ars TEOR/ética Foundation, San José, Costa Rica. For the publication of a series of books on contemporary art in Latin America. \$100,000

Berlinische Galerie, Landesmuseum für Moderne Kunst, Photographie und Architektur, Berlin, Germany. For the East Berlin Photo Archive. €153,000

California/International Arts Foundation, Los Angeles. For the second phase of a survey of Los Angeles avant-garde archives as part of the special initiative “On the Record: Art in L.A. 1945–1980.” \$100,000

California State University Long Beach Foundation. For a survey of the University Art Museum’s institutional archives as part of the special initiative “On the Record: Art in L.A. 1945–1980.” \$20,000

Chester Beatty Library, Dublin, Ireland. For the preparation of a catalogue of the Arabic Manuscripts collection. €165,000

Collegium Budapest, Hungary. To support residential fellows for the research initiative, “National or Universal Antiquities? The Nineteenth-Century Process of ‘Musealization’ in Hungary and in Europe.” €173,000

Fundacion Carlos Colombino Laila, Asunción, Paraguay. For the preparation of a catalogue of the Indigenous Art and Religious Art Collections at the Centro de Artes Visuales/Museo del Barro. \$68,000

The Jewish Museum, New York. For the publication of a catalogue of the museum’s collection of Hanukkah lamps. \$60,000

The Mattress Factory, Pittsburgh, Pennsylvania. For the arrangement and description of the archives. \$75,000

Museum of Fine Arts, Houston, Texas. For the research initiative “Recovering the Critical Sources for Latin American/Latino Art.” \$250,000

Regents of the University of California, Oakland. For a survey of archival materials related to Latino arts in Southern California to be conducted by the Chicano Studies Research Center, UCLA, as part of the special initiative “On the Record: Art in L.A. 1945–1980.” \$124,000

Renaissance Society at the University of Chicago, Illinois. For the publication of monographs from the exhibition program. \$50,000

Scripps College, Claremont, California. For the arrangement and description of the Ruth Chandler Williamson Gallery archives as part of the special initiative “On the Record: Art in L.A. 1945–1980.” \$90,000

University of Nebraska Foundation, Lincoln. For the preparation of a collection catalogue at the International Quilt Study Center. \$175,000

William K. Stout Publishing Co., San Francisco, California. For the publication series “The Architecture and Designed Landscape of California,” from the Environmental Design Archives, University of California, Berkeley. \$75,000

Yale University, New Haven, Connecticut. For the arrangement and description of the Eero Saarinen papers. \$177,000

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

Museum Conservation

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

Art Institute of Chicago, Illinois. For treatment and research related to the conservation of Netherlandish, German, Spanish, and French paintings before 1600. \$121,000

Brancoveanu Holy Martyrs Foundation, Bucharest, Romania. For the conservation treatment of the iconostasis in the Great Church of the Horezu Monastery. \$27,800

The Constitutional Court Trust, Johannesburg, South Africa. For a conservation survey of works of art in the Constitutional Court. \$31,000

Friends of Bhutan's Culture, Bellevue, Washington. For a conservation survey of the collection in the National Textile Museum of Bhutan, Thimphu. \$36,000

The Janco-Dada Museum, Ein Hod, Israel. For a conservation survey of the collection. \$28,000

Leland Stanford Mansion Foundation, Sacramento, California. For the conservation treatment of the furniture collection. \$75,000

Musée des Beaux-Arts de Dijon, France. For treatment and research related to the conservation of the tombs of Philip the Bold, and John the Fearless and Margaret of Bavaria. €100,000

Museum of Fine Arts, Boston, Massachusetts. For treatment and research related to the conservation of the Antioch marine mosaic. \$160,000

Queen's University, Kingston, Ontario, Canada. For the acquisition of equipment for the Art Conservation Program. \$250,000

San Diego Museum of Art, California. For treatment and research related to the conservation of the collection of Indian paintings. \$139,000

School of American Research, Santa Fe, New Mexico. For treatment and research related to the conservation of *katsinam* wood figurines at the Indian Arts Research Center. \$43,000

Stiftung Preussischer Kulturbesitz, Berlin, Germany. For treatment and research related to the conservation of the *Virgin Enthroned with the Child and Saints* by Paris Bordon in the Gemäldegalerie, Staatliche Museen zu Berlin. €82,000

Talladega College, Alabama. For a planning meeting for the conservation treatment of the *Amistad Murals* by Hale Woodruff in the Savery Library. \$12,600

Trustees of the University of Pennsylvania, Philadelphia. For treatment and research related to the conservation of Mayan polychrome ceramic vessels in the Museum of Archaeology and Anthropology. \$49,000

Architectural Conservation

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

City of Philadelphia, Pennsylvania. For the preparation of a conservation plan for the tower sculpture at the City Hall of Philadelphia. \$75,000

Consejo de Monumentos Nacionales, Santiago, Chile. For a conservation training program in Putaendo. \$20,700

Cornerstones Community Partnerships, Santa Fe, New Mexico. For the preparation of a conservation plan for the San Esteban del Rey Mission, Acoma Pueblo. \$75,000

The Foundation of Georgian Arts and Culture, Tbilisi, Republic of Georgia. For the preparation of a conservation plan for the frescoes in the Church of the Virgin, Martvili. \$58,400

Junta para la Conservación del Patrimonio Histórico, Cultural y Artístico del Municipio Maracaibo, Venezuela. For the preparation of a conservation plan for La Iglesia San Isidro Labrador. \$45,000

Lower East Side Tenement Museum, New York. For the preparation of a conservation plan for 97 Orchard Street. \$75,000

Mehrangarh Museum Trust, Jodhpur, Rajasthan, India. For the implementation of a conservation plan for Ahhichatragarh-Nagaur Fort. \$250,000

National Institute for the Preservation of Cultural Heritage, Prague, Czech Republic. For the preparation of a conservation plan for the Terežín Baroque Fortress. \$50,000

The Olana Partnership, Hudson, New York. For the implementation of a conservation plan for Olana. \$250,000

Shelburne Farms, Vermont. For the preparation of a conservation plan for the Southern Acres complex of Shelburne Farms. \$75,000

Trinity Church in the City of Boston, Massachusetts. For cleaning and paint consolidation of the murals and decorative paintings by John La Farge in Trinity Church. \$100,000

Universidad Católica Sedes Sapientiae, Lima, Peru. For the preparation of a conservation plan for the Church of San Pedro de Carabayllo. \$19,200

Victoria Mansion, Portland, Maine. For the implementation of a conservation plan for the Morse-Libby Mansion. \$100,000

Campus Heritage

Campus Heritage grants assist American colleges and universities in planning for the preservation of their significant historic buildings, sites, and landscapes.

Antioch University, Yellow Springs, Ohio. For the preparation of a conservation plan for Antioch College. \$150,000

Bennett College, Greensboro, North Carolina. For the preparation of a conservation plan for Bennett College for Women. \$90,000

Bucknell University, Lewisburg, Pennsylvania. For the preparation of a conservation plan for Bucknell University. \$150,000

Columbia College, Chicago, Illinois. For the preparation of a conservation plan for Columbia College Chicago. \$150,000

Endowment Association of the College of William and Mary in Virginia, Inc. Williamsburg. For the preparation of a conservation plan for the College of William and Mary. \$150,000

Hollins University, Roanoke, Virginia. For the preparation of a conservation plan for Hollins University. \$130,000

Lake Forest College, Illinois. For the preparation of a conservation plan for Lake Forest College. \$150,000

Mars Hill College Inc., North Carolina. For the preparation of a conservation plan for Mars Hill College. \$125,000

Metropolitan Community College Foundation, Omaha, Nebraska. For the preparation of a conservation plan for Metropolitan Community College. \$45,000

Morehouse College, Atlanta, Georgia. For the preparation of a conservation plan for Morehouse College. \$90,000

Northwestern College, Saint Paul, Minnesota. For the preparation of a conservation plan for Northwestern College. \$150,000

Philadelphia University, Pennsylvania. For the preparation of a conservation plan for Philadelphia University. \$120,000

President and Fellows of Middlebury College, Vermont. For the preparation of a conservation plan for Middlebury College. \$150,000

Reed Institute, Portland, Oregon. For the preparation of a conservation plan for Reed College. \$140,000

Regents of the University of California, Oakland. For the preparation of a conservation plan for the University of California, Santa Cruz. \$100,000

Research Foundation of the City University of New York. For the preparation of a conservation plan for Bronx Community College. \$228,000

Rhodes College, Memphis, Tennessee. For the preparation of a conservation plan for Rhodes College. \$150,000

University of Arizona Foundation, Tucson. For the preparation of a conservation plan for the University of Arizona. \$150,000

University of Maine System Inc., Bangor. For the preparation of a conservation plan for the University of Maine, Orono. \$175,000

University of New Mexico Foundation, Albuquerque. For the preparation of a conservation plan for the University of New Mexico. \$120,000

University of Oregon, Eugene. To design a survey of heritage resources at Historically Black Colleges and Universities in collaboration with Florida A&M University. \$100,000

University of Pittsburgh, Pennsylvania. For the preparation of a conservation plan for the University of Pittsburgh. \$150,000

University of Science and Arts of Oklahoma Foundation, Chickasha. For the preparation of a conservation plan for the University of Science and Arts of Oklahoma. \$75,000

University of the South, Sewanee, Tennessee. For the preparation of a conservation plan for the University of the South. \$170,000

Washington and Lee University, Lexington, Virginia. For the preparation of a conservation plan for Washington and Lee University. \$150,000

Youngstown State University, Ohio. For the preparation of a conservation plan for Youngstown State University. \$100,000

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

Associates of the University of California Press, Berkeley. For a biography of Franklin D. Murphy. \$7,500

Autry National Center of the American West, Los Angeles, California. For the implementation of an electronic catalogue of the Southwest Museum collections. \$300,000

California College of the Arts, San Francisco. For visiting faculty in the Curatorial Practice Program. \$200,000

Center for Arts and Culture, Washington, D.C. For transition planning. \$250,000

Denver Art Museum, Colorado. For the development of new interpretive materials for the permanent collection. \$250,000

The Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, D.C. For the development of two courses in conservation. \$275,000

The Foundation of the American Institute for Conservation of Historic and Artistic Works, Washington, D.C. For participants from Latin America and the Caribbean to attend the 2004 annual meeting in Portland, Oregon. \$60,400

Hebrew Union College-Skirball Cultural Center, Los Angeles, California. For the collaboration with the Skirball, Caltech, and USC related to the Einstein exhibition. \$200,000

Henry E. Huntington Library and Art Gallery, San Marino, California. For strategic planning and the master plan process. \$615,000

Henry E. Huntington Library and Art Gallery, San Marino, California. For the Senior Fellowship Program. \$60,000

Heritage Preservation, Washington, D.C. For the implementation of the Heritage Health Index. \$150,000

International Council of African Museums, Nairobi, Kenya. For museum professionals in Africa to attend the First General Assembly and Conference. \$50,000

International Council of Museums, Paris, France. For planning activities related to the Fourteenth Triennial Meeting of the Conservation Committee in The Hague, Netherlands. \$18,000

International Council of Museums, Paris, France. For participants from Central and Eastern Europe and developing countries to attend the Twentieth General Conference in Seoul, Korea. \$75,000

International Council on Monuments and Sites, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the Ninth International Conference on the study and conservation of earthen architecture in Yazd, Iran. \$75,000

Los Angeles Conservancy, California. For the development and implementation of “Curating the City: Wilshire Boulevard.” \$180,000

Los Angeles County Arts Commission, California. For the educational components of the summer 2004 Los Angeles County Arts Internship Program. \$67,000

Nasher Sculpture Center, Dallas, Texas. For a symposium on modern sculpture and related planning. \$82,000

National Gallery of Art, Washington, D.C. For the Paired Fellowships for Research in Conservation and Art History/Archaeology Program at the Center for Advanced Studies in the Visual Arts. \$76,000

Occidental College, Los Angeles, California. For public education efforts and dissemination of the results of research undertaken as part of the college’s Senior Fellow Program. \$15,000

Philadelphia Museum of Art, Pennsylvania. For a bibliographic database in cultural heritage law and policy. \$15,750

Rollins College, Winter Park, Florida. For the Bornstein Prize for Visual Arts and Education. \$25,000

Smithsonian Institution, Washington, D.C. For the development of new interpretive materials for the Cooper-Hewitt, National Design Museum’s permanent collection. \$225,000

Southern California Asian American Studies Central, Los Angeles. To support a nine-month strategic planning effort. \$10,000

Southern California Association for Philanthropy, Los Angeles, California. For the Los Angeles Arts Funders Survey, Phase Three. \$10,000

Université de Montréal, Canada. For participants from Central and Eastern Europe and developing countries to attend the 31st International Congress of the History of Art (CIHA). \$50,000

Graduate Internships at the Getty

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

Albendea, Carmen Ines. Escuela Superior de Conservación y Restauración de Bienes Culturales de Madrid, Spain. For a graduate internship in the paintings conservation department of the J. Paul Getty Museum. \$25,000

Carter, Morena. University of North Carolina at Greensboro. For a graduate internship in the exhibitions department of the J. Paul Getty Museum. \$17,300

Chabbi, Amel. University of Pennsylvania, Philadelphia. For a graduate internship in the field projects department of the Getty Conservation Institute. \$25,000

Dietrich, Kristina. Freie Universität Berlin, Germany. For a graduate internship with the Project for the Study of Collecting and Provenance, at the Getty Research Institute. \$17,300

Ertürk, Nevra. Yildiz Technical University, Istanbul, Turkey. For a graduate internship in the antiquities department of the J. Paul Getty Museum. \$17,300

Garnier, Marie-Caroline. Ecole du Louvre, Paris. For a graduate internship in the department of sculpture and decorative arts of the J. Paul Getty Museum. \$17,300

Karoglou, Kyriaki. Princeton University, New Jersey. For a graduate internship in the special collections of the Research Library at the Getty Research Institute. \$17,300

Lacoste, Anne. Université Paris IV, Sorbonne, France. For a graduate internship in the department of photographs of the J. Paul Getty Museum. \$17,300

Martin de Fonjaudran, Charlotte Anais. Courtauld Institute of Art, London, England. For a graduate internship in the science department of the Getty Conservation Institute. \$25,000

Li, Kuang Han. University of Pennsylvania, Philadelphia. For a graduate internship in the field projects department of the Getty Conservation Institute. \$19,712

Lu, Jessica. University of Michigan, Ann Arbor. For a graduate internship at the Getty Leadership Institute. \$17,300

Miller, Meagan. San Francisco State University, California. For a graduate internship in the department of the registrar of the J. Paul Getty Museum. \$17,300

Parpulov, Georgi R. University of Chicago, Illinois. For a graduate internship in the manuscripts department of the J. Paul Getty Museum. \$17,300

Paul, Tanya. University of Virginia, Charlottesville. For a graduate internship in the paintings department of the J. Paul Getty Museum. \$17,300

Pennisi, Meghan. Northwestern University, Evanston, Illinois. For a graduate internship in the drawings department of the J. Paul Getty Museum. \$17,300

Pesme, Christel Claire. Université Paris 1, Panthéon-Sorbonne, France. For a graduate internship in the science department of the Getty Conservation Institute. \$25,000

Renz, Roberta Maria. Universität für Angewandte Kunst, Vienna. For a graduate internship in the science department of the Getty Conservation Institute. \$25,000

Rizzo, Adriana. Courtauld Institute of Art, London, England. For an internship in the science department of the Getty Conservation Institute. \$28,269

Sikka, Sandeep. Bournemouth University, England. For a graduate internship in the science department of the Getty Conservation Institute. \$25,000

Smith, Shelley Marlene. Queen’s University, Kingston, Ontario, Canada. For a graduate internship in the objects conservation department of the J. Paul Getty Museum. \$25,000

Smylitopoulos, Christina. University of York, England. For a graduate internship at the Getty Foundation. \$17,300

Stauber, Agnes. Universität der Künste Berlin. For a graduate internship in the department of interactive programs of the J. Paul Getty Museum. \$17,300

Tringham, Sibylla Rosanne de Courcy. Courtauld Institute of Art, England. For a graduate internship in the field projects department of the Getty Conservation Institute. \$25,000

Viands, Kathryn. Rhode Island School of Design, Providence. For a graduate internship in the education department of the J. Paul Getty Museum. \$17,300

Wolfart, Julian. Queen Margaret University College in Edinburgh, Scotland. For a graduate internship in the exhibition design department of the J. Paul Getty Museum. \$17,300

Yoo, Soojung. University of York, England. For a graduate internship in the antiquities conservation department of the J. Paul Getty Museum. \$25,000

Zajadacz, Karina. Academy of Fine Arts, Krakow, Poland. For an internship in the science department of the Getty Conservation Institute. \$25,000

Multicultural Undergraduate Internship Grants

These grants enable museums and visual arts organizations in Los Angeles County to hire undergraduates of culturally diverse backgrounds as summer interns. The goal is to introduce these students to career possibilities within the museum and visual arts fields.

Angels Gate Cultural Center Inc., San Pedro, California. For one internship. \$4,000

Arcadia Historical Society Inc., California. For one internship at the Ruth and Charles Gilb Arcadia Historical Museum. \$4,000

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

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

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

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

Autry National Center of the American West, Los Angeles, California. For one internship at the Museum of the American West and two internships at the Southwest Museum. \$12,000

California Arboretum Foundation Inc. Arcadia. For two internships. \$8,000

California Department of Parks and Recreation, Sacramento. For one internship at Will Rogers State Historic Park and one internship at Pio Pico State Historic Park. \$8,000

California Institute of the Arts, Valencia. For three internships. \$12,000

California Science Center Foundation, Los Angeles. For two internships. \$8,000

California State University Long Beach Foundation. For one internship at the University Art Museum. \$4,000

Cal Poly Pomona Foundation Inc., California. For one internship at the Cal Poly Pomona Downtown Center. \$4,000

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

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

City of Beverly Hills, California. For one internship. \$4,000

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

City of Industry, California. For one internship at the Workman and Temple Family Homestead Museum. \$4,000

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

City of Norwalk, California. For two internships in the Recreation and Park Services Department. \$8,000

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

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

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

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

dA Center for the Arts, Pomona, California. For one internship. \$4,000

Drum Barracks Garrison and Society, Wilmington, California. For one internship at the Drum Barracks Civil War Museum. \$4,000

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

18th Street Arts Center, Santa Monica, California. For two internships. \$8,000

El Pueblo Park Association, Altadena, California. For two internships. \$8,000

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

Friends of Cabrillo Marine Aquarium, San Pedro, California. For three internships. \$12,000

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

Hebrew Union College–Skirball Cultural Center, Los Angeles, California. For two internships at the Skirball Cultural Center. \$8,000

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

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

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

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

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

Japanese American Cultural and Community Center, Los Angeles, California. For three internships. \$12,000

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

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

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

Library Foundation of Los Angeles, California. For one internship at the Los Angeles Public Library. \$4,000

Long Beach Aquarium of the Pacific, California. For one internship. \$4,000

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

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

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

Los Angeles Contemporary Exhibitions Inc., California. For one internship. \$4,000

Los Angeles County Metropolitan Transportation Authority, California. For two internships. \$8,000

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

Los Angeles County Museum of Natural History Foundation, California. For two internships at Exposition Park. \$8,000

Los Angeles County Museum of Natural History Foundation, California. For two internships at the George C. Page Museum. \$8,000

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

Mexican Cultural Institute of Los Angeles, California. For two internships. \$8,000

The Millard Sheets Gallery, Pomona, California. For two internships. \$8,000

Museum Associates, Los Angeles, California. For two internships at the Los Angeles County Museum of Art. \$8,000

Museum of Contemporary Art, Los Angeles, California. For two internships. \$8,000

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

Museum of Latin American Art, Long Beach, California. For one internship. \$4,000

Museum of Television and Radio, Beverly Hills, California. For two internships. \$8,000

Otis Art Institute, Los Angeles, California. For three internships. \$12,000

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

Palos Verdes Community Arts Association, Rancho Palos Verdes, California. For two internship at the Palos Verdes Art Center. \$8,000

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

Pitzer College, Claremont, California. For two internships at Nichols Gallery. \$8,000

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

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

Rancho Santa Ana Botanic Gardens, Claremont, California. For three internships. \$12,000

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

Ryman-Carroll Foundation, Los Angeles, California. For one internship. \$4,000

St. Elmo Village Inc., Los Angeles, California. For two internships. \$8,000

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

Scripps College, Claremont, California. For three internships at the Ruth Chandler Williamson Gallery. \$12,000

Self-Help Graphics and Art Inc., Los Angeles, California. For three internships. \$12,000

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

Southern California Library for Social Studies and Research, Los Angeles. For two internships. \$8,000

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

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

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

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

In addition, 14 internships of \$3,500 each were awarded to undergraduates from diverse cultural backgrounds for internships at the Getty Center. \$49,000

Grants Awarded between July 1, 2004, and June 30, 2005

Research

Postdoctoral Fellowships

Baumgarten, Jens. University of Campinas, São Paulo, Brazil. “Visuelle Systeme im kolonialen Brasilien.” \$40,000

Hamadeh, Shirine T. Rice University, Houston, Texas. “Public Gardens in Early Modern Istanbul.” \$40,000

Jaffee, Barbara. Northern Illinois University, DeKalb. “Diagrammatics: Industrialism and the Modernizing of American Art.” \$40,000

Kavuri-Bauer, Santhi. San Francisco State University, California. “Fatehpur Sikri: A Spatial History of a Modern Monument.” \$40,000

Laird, Margaret Lindale. University of Washington, Seattle. “Monumentalizing Civic Contexts: The Public Commissions of the *Augustales* in the Roman Empire.” \$40,000

Lopez, Rick Anthony. Amherst College, Massachusetts. “Forging a Mexican Aesthetic and Integrating the Nation, 1921–1972.” \$40,000

Maxwell, Robert Allan. University of Pennsylvania, Philadelphia. “Art Inventing History: Picturing the Living Past in the Middle Ages.” \$40,000

McEwen, Indra Kagis. Concordia University, Montreal, Quebec, Canada. “Vitruvius and the State of Princes.” \$40,000

Sebregondi, Giulia Ceriani. Università luav di Venezia, Italy. “Peruzzi e Siena: Architettura cultura e committenza negli ultimi anni della Repubblica.” \$40,000

Tseng, Lillian Lan-ying. Yale University, New Haven, Connecticut. “Frontiers and Visual Imaginations in Han China.” \$40,000

Uppenkamp, Barbara. The University of Reading, England. “Die Stadt als gebautes Bild—Untersuchungen zur Perspektive und zur Entwicklung des Stadtbildes in der frühen Neuzeit.” \$40,000

Weemans, Michel. École Nationale Supérieure d’Art de Bourges, France. “Anthropomorphic Landscapes: Microcosmism, Book of Nature, and the Rise of Landscape.” \$40,000

Curatorial Research Fellowships

Black, Peter David. Hunterian Art Gallery, University of Glasgow, Scotland. For the exhibition *The Function of the Head Sketch in Ruben’s Studio Practice*. £4,000

Chiu, Melissa Wing-See. The Asia Society and Museum, New York. For the exhibition *Red, Bright, and Shining: The Art of the Cultural Revolution, Then and Now*. \$14,000

Earle, Susan Elizabeth. Spencer Museum of Art, University of Kansas, Lawrence. For research to complete the publication *Gender, Nationalism, Modernism: Puvic de Chavannes and American Art, 1875–1920*. \$11,800

Katzew, Ilona. Los Angeles County Museum of Art, California. For the catalogue and exhibition *Contested Visions: The Image of the Indian in Colonial Mexico and Peru*. \$15,200

Lombino, Mary-Kay. University Art Museum, California State University, Long Beach. For the catalogue and exhibition *Dorr Bothwell: A Survey Exhibition*. \$15,500

Majluf, Natalia Brahim. Museo de Arte de Lima, Peru. For research to complete the publication *The Creation of the Image of the Indian in Nineteenth-Century Peru: The Paintings of Francisco Laso (1823–1869)*. \$8,000

Ottinger, Bénédicte. Musées de Senlis, France. For the catalogue raisonné *L’oeuvre de Thomas Couture dans les collections nord-américaines*. \$13,500

Riopelle, Christopher. National Gallery, London, England. For *National Gallery Catalogues: Nineteenth-Century Paintings*, vol. 1. \$15,500

Roth, Paul Garrison. Corcoran Gallery of Art, Washington, D.C. For the catalogue and exhibition *In the Realm of Wonder: Photography and Moving Images of the Supernatural*. \$14,500

Smith, Elizabeth A. T. Museum of Contemporary Art, Chicago, Illinois. For the exhibition *On Growth and Form*. \$15,000

Syson, Gilbert. The National Gallery, London, England. For the catalogue and exhibition *Renaissance Siena: An Art for a City*. \$15,500

Zafran, Eric Myles. The Wadsworth Atheneum, Hartford, Connecticut. For research for *Catalogue of French Paintings* at the Wadsworth Atheneum. \$15,500

Collaborative Research Grants

Ian Astley, University of Edinburgh, Scotland; **Cynthia J. Bogel,** University of Washington, Seattle; and **Eugene Y. Wang,** Harvard University, Cambridge, Massachusetts. “Unpacking a Sino-Japanese Catalogue of Imported Items, 800 C.E. to the Present.” \$127,400

Nasiba Baimatova, Tajik Academy of Sciences, Dushanbe, Tajikistan; **Tigran Mkrtichev,** State Museum of Oriental Art, Moscow, Russia; and **Marianne Yaldiz,** Museum für Indische Kunst, Berlin, Germany. “Turfan: The Art and Architecture of the Senghim-aghiz Gorge, on the Northern Silk Road (circa 8th–12th centuries A.D.), Xinjiang, China.” \$100,000

Charles Burroughs, Case Western Reserve University, Cleveland, Ohio, and State University of New York at Binghamton; **Rafael de Bivar Marquese,** Universidade de São Paulo, Brazil; **Reinaldo Funes Monzote,** Fundación Antonio Núñez Jiménez de la Naturaleza y el Hombre, Havana, Cuba; **Dale Tomich,** State University of New York at Binghamton; and **Carlos Venegas Forinas,** Centro de Investigaciones Juan Marinello, Havana, Cuba. “The World of the Plantation and the World Plantations Made: The ‘Great House Tradition’ in the American Landscape.” \$270,000

Jean-Louis Cohen, New York University, New York; and **Hartmut Frank,** Hochschule für bildende Künste, Hamburg, Germany. “Architektonische Interferenzen Deutschland und Frankreich, 1871–1990.” \$125,000

Tapati Guha-Thakurta, Centre for Studies in Social Sciences, Calcutta, India; **Jyotindra Jain,** Jawaharlal Nehru University, New Delhi, India; **Kajri Jain,** independent scholar, Mountain View, California; **Saloni Mathur,** University of California, Los Angeles; **Partha Mitter,** University of Sussex, Brighton, England; **Kavita Singh,** Jawaharlal Nehru University, New Delhi, India; and **Savia Viegas,** University of Mumbai, India. “Museology and the Colony: The Case of India.” \$248,700

Research Resources and Publications

American Center of Oriental Research, Amman, Jordan. For library acquisitions. \$90,000

British Empire and Commonwealth Museum, Bristol, England. For the planning phase of the arrangement and description of the museum’s East Africa Image Collection. \$87,000

Brown University, Providence, Rhode Island. For “The Archive of Early American Images, 1493 to ca. 1825.” \$225,000

California Institute of the Arts, Valencia. For the arrangement and description of the institutional archives as part of the special initiative “On the Record: Art in L.A. 1945–1980.” \$86,900

Canadian Museum of Carpets and Textiles, Toronto. For the preparation of a catalogue of the African textiles collection. CAD\$35,000

Casa Editrice Leo S. Olschki, Florence, Italy. For the publication of volume 2 of the catalogue of figure drawings in the Uffizi Gallery. \$40,000

Centro Di della Edifimi srl, Florence, Italy. For the publication of *The Pouncey Index of Baldinucci's Notizie*. \$12,000

Duke University, Durham, North Carolina. For the publication series *Objects/Histories: Critical Perspectives on Art, Material Culture, and Representation*. \$220,000

Friedrich-Alexander-Universität, Erlangen-Nürnberg, Germany. For the preparation of a catalogue of the Drawings Collection at the Universitätsbibliothek Erlangen. \$115,000

Institute of International Visual Arts, London, England. For the publication series *Annotating Art's Histories*. \$100,000

Jagiellonian University, Kraków, Poland. For the preparation of a catalogue of the Jagiellonian University Museum's portraits collection. \$81,000

Museo Franz Mayer, Mexico City, Mexico. For the preparation of a catalogue of the furniture collection. \$80,000

Museum Associates, Los Angeles, California. For planning for the Los Angeles County Museum of Art's institutional archives as part of the special initiative "On the Record: Art in L.A. 1945–1980." \$122,000

National Portrait Gallery, London, England. For research and a publication of the National Portrait Gallery collections. \$300,000

Nelson Gallery Foundation, Kansas City, Missouri. For the publication of a catalogue of the German and Netherlandish paintings, 1450–1600, at the Nelson-Atkins Museum of Art. \$60,000

New School University, New York, New York. For the arrangement and description of the Parsons School of Design's archives. \$150,000

Regents of the University of California, Oakland. For the arrangement and description of archival collections at the UCLA Library as part of the special initiative "On the Record: Art in L.A. 1945–1980." \$190,000

Regents of the University of California, Oakland. For the arrangement and description of the Arthur Brown Jr. Architectural Collection at the Bancroft Library, University of California, Berkeley. \$180,000

Research Foundation of the City University of New York, New York. For the Database of Classical Bibliography. \$49,000

Rochester Institute of Technology, New York. For the arrangement and description of the design archives' Will Burton collection. \$60,000

Rutgers University Foundation, New Brunswick, New Jersey. For a national survey of primary source materials on postwar American women artists. \$149,000

Sir John Soane's Museum, London, England. For the preparation of a catalogue of the English Baroque architectural drawings. £52,000

Staatliche Kunsthalle Karlsruhe, Germany. For the preparation of a catalogue of the German Old Master paintings. €104,544

Staatliche Kunstsammlungen Dresden, Germany. For the publication of the catalogue of the collection of the Gemäldegalerie Alte Meister. €100,000

Staatliche Kunstsammlungen Dresden, Germany. For the scholarly program "Art Transfer: A Forum for the Research of German-Russian Cultural Relations since the Seventeenth Century." €230,000

Stichting tot Beheer en Instandhouding van Teylers Museum, Haarlem, The Netherlands. For the publication of the catalogue *The Dutch Drawings in the Teylers Museum: Artists Born between 1740 and 1800*. \$30,000

University of Dublin, Trinity College, Ireland. For the arrangement and description of the Irish Art Research Centre's archival collection. \$100,000

Visual Resources Association, Kansas City, Missouri. For Phase Two of the Cataloging Cultural Objects project. \$137,000

Conservation

Museum Conservation

Cedars-Sinai Medical Center, Los Angeles, California. For a conservation survey of the art collection. \$63,000

City of San Diego, California. For a conservation survey of works in the city's art collection. \$33,000

Corning Museum of Glass, New York. For the treatment and research related to the conservation of reverse paintings on glass from a sixteenth-century German house altar. \$64,000

Library and Archives Canada, Gatineau, Quebec. For treatment and training related to the conservation of portrait miniature paintings. \$24,000

Smithsonian Institution, Washington, D.C. For a conservation survey of the bronze collection in the National Museum of Cambodia, Phnom Penh. \$126,000

Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg, Potsdam, Germany. For treatment and research related to the conservation of a Boulle clock. €68,000

Stiftung Weimarer Klassik und Kunstsammlungen, Weimar, Germany. For book conservation at the Herzogin Anna Amalia Library. \$50,000

Tampa Museum of Art Inc., Florida. For a conservation survey of the Greek vase collection. \$13,000

University of Cambridge, England. For treatment and research related to the conservation of the Egyptian collection in the Fitzwilliam Museum. £100,000

Victoria and Albert Museum, London, England. For treatment and research related to the conservation of the Mazarin Chest. £84,000

Architectural Conservation

Antarctic Heritage Trust, Christchurch, New Zealand. For the implementation of a conservation plan for Sir Ernest Shackleton's Hut, Cape Royds, Ross Island, Antarctica. NZD\$384,600

Association Maison Blanche, La Chaux-de-Fonds, Switzerland. For the implementation of a conservation plan for La Villa Jeanneret-Perret (La Maison Blanche by Le Corbusier). CHF300,000

City of Claremont, California. For the preparation of a conservation plan for the Padua Hills Theatre. \$62,500

Heritage Trust for the North West, Lancashire, England. For the preparation of a conservation plan for Lytham Hall. £40,000

Holy Archangels Foundation Inc., Washington, D.C. For the preparation of a conservation plan for the New Jerusalem Monastery, Istra, Russia. \$25,000

Marblehead Historical Society, Massachusetts. For the implementation of a conservation plan for the Jeremiah Lee Mansion. \$80,000

New York Botanical Garden, Bronx. For the preparation of a landscape conservation plan for the New York Botanical Garden. \$75,000

Old Mission San Luis Rey, Oceanside, California. For the preparation of a conservation plan for Mission San Luis Rey. \$75,000

Orden de San Agustín: Provincia de Nuestra Señora de Gracia del Perú, Lima. For the preparation of a conservation plan for the Complejo Monumental del Convento de San Agustín. \$70,300

Padri Passionisti, Pontificio Santuario Scala Santa, Rome, Italy. For the implementation of a conservation plan for the Pontificio Santuario Scala Santa. \$295,000

Patronato de la Alhambra y Generalife, Granada, Spain. For the preparation of a conservation plan for the Generalife. €60,800

San Juan County Historical Society, Silverton, Colorado. For the preparation of a conservation plan for the Shenandoah-Dives Mill. \$25,000

The Strawberry Hill Trust, Twickenham, England. For the preparation of a conservation plan for Strawberry Hill. £40,500

United Nations Educational, Scientific and Cultural Organization, Paris, France. For the preparation of a conservation plan for Shalamar Gardens, Lahore, Pakistan. \$75,000

Venetian Heritage Inc., New York, New York. For the implementation of a conservation plan for the Cathedral of Saint Lawrence, Trogir, Croatia. €200,000

Campus Heritage

Bennington College Corporation, Vermont. For the preparation of a conservation plan for Bennington College. \$150,000

Berry College Inc., Mount Berry, Georgia. For the preparation of a conservation plan for Berry College. \$150,000

Clark Atlanta University Inc., Georgia. For the preparation of a conservation plan for Clark Atlanta University. \$90,000

Council of Independent Colleges, Washington, D.C. For Phase II of the Survey of Historic Architecture and Design on the Independent College and University Campus. \$280,000

New Mexico State University Foundation Inc., Las Cruces. For the preparation of a conservation plan for the campuses of New Mexico State University. \$175,000

Pittsburgh History and Landmarks Foundation, Pennsylvania. For the preparation of conservation plans for Allegheny College, Geneva College, Grove City College, and Slippery Rock University. \$185,000

Pratt Institute, Brooklyn, New York. For the preparation of a conservation plan for Pratt Institute. \$175,000

University of Illinois Foundation, Champaign. For the preparation of a conservation plan for the University of Illinois at Urbana-Champaign. \$175,000

University of Oregon, Eugene. For the preparation of a conservation plan for the University of Oregon. \$190,000

Vassar College, Poughkeepsie, New York. For the preparation of a conservation plan for Vassar College. \$175,000

Virginia Military Institute, Lexington. For the preparation of a conservation plan for the Virginia Military Institute. \$125,000

Education/Professional and Institutional Development.

Art Libraries Society of North America, Kantana, Ontario, Canada. For participants from Latin America to attend the 33rd ARLIS/NA Annual Conference in Houston, Texas. \$28,500

ArtTable Inc., New York, New York. For educational activities related to ArtTable's 25th anniversary. \$15,000

Asia Society, New York, New York. For the Asia Society Program in Museum Leadership. \$275,000

California Center, Sacramento. For strategic planning for the *California Journal*. \$100,000

Courtauld Institute of Art, London, England. For research in the interdisciplinary field of technical art history. £5,000

Department of Canadian Heritage, Gatineau, Quebec, Canada. For participants to attend meetings of the Conservation Information Network Board of Directors and Content Review Board. CAD\$17,700

DOCOMOMO US, New York, New York. For participants from developing countries to attend the Eighth Conference in New York City. \$50,000

Dunhuang Academy, Gansu Province, People's Republic of China. For training to advance the practice of wall paintings conservation in the People's Republic of China. \$5,500

Friends of Bhutan's Culture, Bellevue, Washington. For a conservation training program in Bhutan. \$96,000

The Fund for Arts and Culture in Central and Eastern Europe, McLean, Virginia. For the Regional Museum Conference in Bucharest, Romania. \$38,000

Grantmakers in the Arts, Seattle, Washington. For the 2005 Annual Conference in Pasadena, California. \$25,000

Henry E. Huntington Library and Art Gallery, San Marino, California. For the Senior Fellowship Program. \$120,000

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For CollAsia 2010, a conservation training program for Southeast Asian museum and heritage professionals. \$250,000

International Centre for the Study of the Preservation and Restoration of Cultural Property, Rome, Italy. For the Ecole du Patrimoine Africain endowment fund. €240,000

International Council of Museums, Paris, France. For the ICOM-CC preprints in preparation for the Fourteenth Triennial Meeting of the Conservation Committee in The Hague, Netherlands. \$15,000

International Council of Museums, Paris, France. For participants from developing countries and Central and Eastern Europe to attend the Fourteenth Triennial Meeting of the Conservation Committee in The Hague, Netherlands. €75,000

International Council on Monuments and Sites, Paris, France. For participants from developing countries, Central and Eastern Europe, and China to attend the Fifteenth General Assembly and Scientific Symposium in Xi'an, China. \$95,000

Los Angeles County Arts Commission, California. For the educational components of the summer 2005 Los Angeles County Arts Internship Program. \$70,000

Los Angeles County Arts Commission, California. For the Los Angeles County Regional Blueprint for Arts Education Pooled Fund. \$30,000

National Trust for Historic Preservation, Washington, D.C. For strategic planning. \$150,000

New Europe Foundation, Bucharest, Romania. To support residential fellows and visiting lecturers at New Europe College. \$225,000

New York University, New York. For the Moving Image Archiving and Preservation Program. \$136,000

North American Textile Conservation Conference, Albany, New York. For participants from Latin America to attend the Fifth Biennial NATCC meeting in Mexico City, Mexico. \$41,000

Northeast Document Conservation Center, Andover, Massachusetts. For a three-year training exchange on photograph conservation for midcareer conservators from Eastern Europe. \$150,000

Orange County Museum of Art, Newport Beach, California. For new interpretive materials for the permanent collection. \$200,000

Organization of World Heritage Cities, Quebec, Canada. For participants from developing countries and Central and Eastern Europe to attend the Eighth International Symposium in Cusco, Peru. \$75,000

Philadelphia Museum of Art, Pennsylvania. For the development of new interpretive materials for the reinstallation of the American art collection. \$250,000

Regents of the University of California, Oakland. For the development of new interpretive materials for the permanent collection of the UCLA Fowler Museum. \$246,000

Regents of the University of California, Oakland. For graduate fellowships in the UCLA/Getty Master's Program on Conservation of Ethnographic and Archaeological Materials. \$60,000

Regents of the University of California, Oakland. For laboratory equipment and supplies for the UCLA/Getty Master's Program on Conservation of Ethnographic and Archaeological Materials. \$68,740

Regents of the University of California, Oakland. For the inaugural volume of the UCLA Center for Civil Society's World Cultures Report. \$60,000

Science Museum, London, England. For educational programs at the Type Museum. £100,000

Seattle Art Museum, Washington. For the development of interpretive materials for the reinstallation of the permanent collections. \$300,000

Smithsonian Institution, Washington, D.C. For interpretive programs at the Smithsonian American Art Museum's Visible Conservation Center. \$300,000

Southern California Center for Nonprofit Management, Los Angeles. For the Arts Loan Fund to support Southern California nonprofit visual arts organizations. \$100,000

Southern California Leadership Network, Los Angeles. For the Colleagues Program. \$60,000

Università Iuav di Venezia, Venice, Italy. For international participants from developing nations to attend the Twelfth Conference of the International Confederation of Architectural Museums in Venice. €8,230

University of Chicago, Illinois. For research in preparation for a biography of J. Carter Brown. \$83,900

University of Cyprus, Nicosia. For participants from the Middle East and Africa to attend the Ninth Triennial International Committee for the Conservation of Mosaics conference in Hammamet, Tunisia. €36,000

University of Southern California, Los Angeles. For participants from developing countries and Central and Eastern Europe to attend the U.S. National Committee for the History of Art conference in Los Angeles. \$75,000

University of Southern California, Los Angeles. For the USC Annenberg/Getty Arts Journalism Fellowship Program. \$90,000

Graduate Internships at the Getty

Bari, Natalie. Texas Tech University, Lubbock. For a graduate internship in the education department of the J. Paul Getty Museum. \$17,400

Brilliant, Virginia Merrill. The Courtauld Institute of Art, London, England. For a graduate internship in the paintings department of the J. Paul Getty Museum. \$17,400

Darlington, Andra. University of California, Riverside. For a graduate internship in special collections and visual resources department of the Getty Research Institute. \$17,400

Del Hoyo, Julio Melvin. University of Valencia, Spain. For a graduate internship in the conservation science department of the Getty Conservation Institute. \$26,000

Dobes, Jan. Academy of Arts, Architecture and Design, Prague, Czech Republic. For a graduate internship in the exhibition design department of the J. Paul Getty Museum. \$17,400

Duverne, Renaud. Université Paris I, Sorbonne, France. For a graduate internship in the conservation science department of the Getty Conservation Institute. \$26,000

Eldridge, Jodie. University of South Australia, Ettalong. For a graduate internship at the Getty Leadership Institute. \$17,400

Engel, Emily Anne. University of California, Santa Barbara. For a graduate internship in the exhibition department of the Getty Research Institute. \$17,400

Filippini-Fantoni, Silvia. Université Paris I, Sorbonne, France. For a graduate internship in the web department of the J. Paul Getty Trust. \$17,400

Hackett, Sophie Elizabeth. University of Chicago, Illinois. For a graduate internship in the department of photographs of the J. Paul Getty Museum. \$17,400

Jones, Stacey Elizabeth. University of Florida, Gainesville. For a graduate internship in the department of the registrar of the J. Paul Getty Museum. \$17,400

Kahrim, Kenza Anna. University of Bologna, Italy. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Lewis, Katherine McCann. California Institute of the Arts, Valencia, California. For a graduate internship at the Getty Foundation. \$17,400

Li, Kuang Han. University of Pennsylvania, Philadelphia. For a graduate internship in Getty Conservation Institute field projects. \$19,712

Lim, Jong Hyun. University of Pennsylvania, Philadelphia. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Mandrus, Janis. Queen's University, Ontario, Canada. For a graduate internship in the antiquities conservation department of the J. Paul Getty Museum. \$26,000

Norris, Rebecca Mae. Kent State University, Ohio. For a graduate internship in the department of the registrar of the J. Paul Getty Museum. \$17,400

Rhee, Seok-joo. University College London, England. For a graduate internship in the education department of the Getty Conservation Institute. \$26,000

Rico, Maria Trinidad. University College London, Institute of Archaeology, England. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Rivers, Laura Ellen. The Henry Francis du Pont Winterthur Museum/University of Delaware, Newark. For a graduate internship in the paintings conservation department of the J. Paul Getty Museum. \$26,000

Schindler, Robert. Kunsthistorische Institut, Freie Universität, Berlin, Germany. For a graduate internship in the manuscripts department of the J. Paul Getty Museum. \$17,400

Silver, Nathaniel Edwin. Courtauld Institute of Art, London, England. For a graduate internship in the drawings department of the J. Paul Getty Museum. \$17,400

Thomas, Sarah Anne. University of Colorado, Boulder. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Thomson, Robert Garland. Columbia University, New York, New York. For a graduate internship in the education department of the Getty Conservation Institute. \$26,000

van der Mark, Bieke. University of Leiden, The Netherlands. For a graduate internship in the sculpture and decorative arts department of the J. Paul Getty Museum. \$17,400

von Engelhardt, Clara Henriette. Hochschule für angewandte Wissenschaft und Kunst, Luebeck, Germany. For a graduate internship in the sculpture and decorative arts conservation department of the J. Paul Getty Museum. \$26,000

Yamamura, Makoto. University of Hawaii, Manoa. For a graduate internship in the field projects department of the Getty Conservation Institute. \$26,000

Multicultural Undergraduate Internship Grants

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

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

Angels Gate Cultural Center Inc., San Pedro, California. For one internship. \$4,000

Aquarium of the Pacific, Long Beach, California. For one internship. \$4,000

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

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

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

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

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

Autry National Center of the American West, Los Angeles, California. For three internships at the Museum of the American West, one internship at the Institute for the Study of the American West, and one internship at the Southwest Museum. \$20,000

California Arboretum Foundation Inc., Arcadia. For two internships. \$8,000

California Department of Parks and Recreation, Sacramento. For one internship at Will Rogers State Park and one internship at Pio Pico State Historic Park. \$8,000

California Institute of the Arts, Valencia. For three internships. \$12,000

California Science Center Foundation, Los Angeles. For two internships. \$8,000

California State University Long Beach Foundation. For one internship at the University Art Museum. \$4,000

Cal Poly Pomona Foundation, California. For one internship at the Cal Poly Pomona Downtown Center. \$4,000

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

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

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

City of Beverly Hills, California. For one internship. \$4,000

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

City of Los Angeles, California. For three internships in the Cultural Affairs Department. \$12,000

City of Norwalk, California. For two internships. \$8,000

City of Pico Rivera, California. For one internship. \$4,000

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

City of Torrance, California. For one internship at the Joslyn Fine Arts Gallery. \$4,000

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

dA Center for the Arts, Pomona, California. For one internship. \$4,000

Drum Barracks Garrison and Society, Wilmington, California. For one internship at the Drum Barracks Civil War Museum. \$4,000

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

18th Street Arts Complex, Santa Monica, California. For two internships. \$8,000

El Pueblo Park Association, Altadena, California. For two internships. \$8,000

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

Friends of Cabrillo Marine Aquarium, San Pedro, California. For three internships. \$12,000

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

Friends of the Schindler House, West Hollywood, California. For two internships at the MAK Center for Art and Architecture. \$8,000

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

Hebrew Union College–Skirball Cultural Center, Los Angeles, California. For three internships. \$12,000

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

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

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

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

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

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

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

Library Foundation of Los Angeles, California. For one internship. \$4,000

Long Beach Museum of Art Foundation, California. For three internships. \$12,000

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

Los Angeles Conservancy, California. For three internships. \$12,000

Los Angeles Contemporary Exhibitions Inc., California. For one internship. \$4,000

Los Angeles County Metropolitan Transportation Authority, California. For two internships. \$8,000

Los Angeles County Museum of Natural History Foundation, California. For two internships at Exposition Park. \$8,000

Los Angeles County Museum of Natural History Foundation, California. For two internship at the George C. Page Museum. \$8,000

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

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

Mexican Cultural Institute of Los Angeles, California. For two internships. \$8,000

Millard Sheets Gallery, Pomona, California. For two internships. \$8,000

Museum Associates, Los Angeles, California. For two internships at the Los Angeles County Museum of Art. \$8,000

The Museum of Contemporary Art, Los Angeles, California. For four internships. \$16,000

The Museum of Jurassic Technology, Culver City, California. For one internship. \$4,000

Museum of Latin American Art, Long Beach, California. For one internship. \$4,000

Museum of Television and Radio, Beverly Hills, California. For two internships. \$8,000

Otis Art Institute, Los Angeles, California. For three internships. \$12,000

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

Palos Verdes Community Arts Association, Rancho Palos Verdes, California. For two internships. \$8,000

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

Plaza de la Raza Inc., Los Angeles, California. For two internships. \$4,000

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

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

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

Regents of the University of California, Oakland. For one internship at the Armand Hammer Museum of Art and Cultural Center and one internship at the Chicano Studies Research Center. \$8,000

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

St. Elmo Village Inc., Los Angeles, California. For two internships. \$8,000

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

Scripps College, Claremont, California. For three internships at the Ruth Chandler Williamson Gallery. \$12,000

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

Tierra del Sol Center for the Handicapped Foundation, Claremont, California. For one internship. \$4,000

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

In addition, 16 grants of \$3,500 each were awarded to undergraduates from diverse cultural backgrounds for internships at the Getty Center. \$56,000

The Getty Villa

Following extensive renovation, the Getty Villa in Malibu opened to the public on January 28, 2006. The return of this beloved Los Angeles cultural landmark, coupled with a new mission and expanded facilities for conservation and research, has been years in the making. During the period this report covers, the site was under active renovation. When it first opened in 1974, the Villa was the only place where the J. Paul Getty Museum's growing collections could be viewed by the public. That changed in 1997 with the opening of the Getty Center, which provided greatly expanded exhibition space and became the new headquarters of the J. Paul Getty Trust and its multifaceted programs.



The Reimagined Getty Villa

The Getty Villa returns as an educational center and museum dedicated to the study of the arts and cultures of ancient Greece, Rome, and Etruria. Architects Machado and Silvetti Associates, Inc., assisted by executive architect SPF:a, have reconceptualized the visitors' experience of the site as a kind of exploration of an archaeological excavation, a fitting metaphor not only for a museum focused on antiquity but also for the Villa building itself. The Roman country house that inspired its creation—the Villa dei Papiri in Herculaneum—was completely buried in the eruption of Mt. Vesuvius in A.D. 79, and has never been fully excavated.

Villa Undergoes Renovation and Core Upgrades

During the period covered by this report, renovation of the Villa's two existing buildings, the J. Paul Getty Museum and the Ranch House, was completed. Changes include invisible yet critical improvements to the Museum's infrastructure—plumbing, electrical, security, and other core upgrades. Custom-built art support and anchor systems concealed beneath the classical decorative details in the floors and walls allow objects weighing up to several thousand

pounds to be secured without visible connections and ensure the safety of ancient works installed. Display cases and lighting were also completely redesigned; and hidden data ports now allow for installation of digital media in the galleries.

The newly designed display cases began arriving at the Villa in the spring of 2004; delivery and installation of art objects, along with the arrival of the first wave of Getty staff, began that summer. Work on the grounds and landscape continued into 2005, and the Inner and Outer Peristyle gardens were completed.

Today, approximately 250 staff are based at the Getty Villa, and the Museum's 29 galleries present over 1,200 objects from the permanent collection, three times the number of antiquities that could be shown prior to the renovation. The Museum also features a Family Forum, with hands-on activities for multi-generational groups, as well as a GettyGuide and TimeScape Room, featuring interactive technologies offering a deeper exploration of the collection and its historical context.

The renovated site includes the new Barbara and Lawrence Fleischman Theater, a dramatic 450-seat outdoor classical theater





inspired by ancient prototypes, a 250-seat auditorium, as well as a newly constructed two-story office building and conference center; while the Ranch House now accommodates offices for the antiquities curatorial department, visiting scholars and support staff, seminar rooms, a 20,000-volume capacity Research Library, and several conservation labs.

In addition, the four lush gardens, planted with species known from the ancient Mediterranean, were made more accessible. Over 300 varieties of plants are found in the Outer Peristyle, Inner Peristyle, the East Garden, and Herb Garden.

New Buildings Usher in a New Era

Major construction work on a number of new buildings and amenities designed to enhance the visitor's experience advanced significantly during this period—an entry pavilion, cafe, museum store, and two new parking garages. The auditorium and outdoor classical theater will serve the Villa's new role as a venue for the presentation of ancient plays and other programs such as lectures and symposia. The new office building and—as part of a new master's



degree program offered by UCLA in partnership with the Getty Conservation Institute, and for the Museum's own conservation activities—two state-of-the-art conservation laboratory buildings also came close to being completed. The UCLA/Getty Master's Program on the Conservation of Ethnographic and Archaeological Materials welcomed its first class of students in September 2005.

Altogether the new construction totals 76,000 square feet, nearly doubling the size of the site's facilities. Many of the new buildings are semi-buried into the steep canyon, and the visitor's sense of exploring in an archeological dig is accentuated by retaining walls that are stratified to evoke layers of earth. The stone material used in the strata comes from many countries, including Italy, Spain, Turkey, and China. Other design details—including several columns topped with what seem to be randomly placed marble shims—deliberately suggest temporary structures.

A Familiar Museum Transformed

For visitors familiar with the Villa before its closure in 1997, perhaps the most extraordinary transformation may be the light in the Mu-

The Cafe at the Getty Villa under construction, April 10, 2005. © 2005 Richard Ross

View of the Barbara and Lawrence Fleischman Theater under construction, April 23, 2005. © 2005 Richard Ross



seum—the dramatic natural light that now flows into many of the galleries through 58 newly opened windows and skylights.

The environment of the Villa galleries requires special climate control measures. While the site is exposed to fluctuating temperatures and moist ocean breezes—as was the Villa dei Papiri itself, on the Bay of Naples 2,000 years ago—many of the art works must be protected from changes in temperature and humidity. The bronze Statue of a Victorious Youth, for example, has its own enclosed gallery which maintains a dry micro-climate at all times. Similar micro-climates are created for numerous smaller objects shown within specially designed, secure display cases. Innovative seismic isolators designed by a team of Getty conservators and mountmakers further protect some objects, both large and small.

In addition to the many physical improvements to the galleries, visitors will also notice a significant change in how the permanent collection is organized. Instead of following a more conventional

chronological or cultural presentation, objects are now grouped into thematic installations exploring subjects such as daily life, women and children, athletes, animals, theater, and religion, engaging the audience in new ways.

Inspired by the Past, Built for the Future

Through its permanent displays, changing exhibitions, conservation, scholarship, research, and public programs, the Villa combines all of the Getty's programmatic strengths. It serves a broad audience, including the generation born since the 1970s when the museum was first conceived and built by Mr. Getty. At the Getty Villa, the setting, collections, and programs are woven together to create an integrated educational and cultural experience in the hope that visitors come away with a deeper understanding of and connection to our collective ancient past.





96	Publications
100	Staff
105	Board of Trustees, Officers & Directors
107	Financial Information

Publications

Books and Journals Published or Distributed by the Getty between July 1, 2003, and June 30, 2004

J. Paul Getty Museum

Ancient Greece: Art, Architecture, and History

Marina Belozerskaya and Kenneth Lapatin

Traces the development and spread of Greek culture from the third millennium to the first century B.C.

Archaic Korai

Katerina Karakasi

A comprehensive study of the meanings and functions of these sculpted marble statues of young Greek women, as well as the historical and cultural contexts in which they were produced.

The Arts of Fire: Islamic Influences on Glass and Ceramics of the Italian Renaissance

Edited by Catherine Hess, with contributions by George Saliba and Linda Komaroff

An examination of how the techniques of glass and ceramic production and ornamentation of the Italian Renaissance were influenced by the Islamic world.

Bacchus: A Biography

Andrew Dalby

A creative biography of the god of wine woven from myths and episodes found in writings from antiquity.

Concert of Wills: Making the Getty Center

This acclaimed documentary that traces the building of the Getty Center, originally released on VHS in 1998, is now available on DVD.

Diogenes' Lantern

Françoise Kerisel

Illustrated by Frédéric Mansot

The story of a wise old philosopher whose life and teaching advocated simplicity. For ages six and up.

Earthly Paradises: Ancient Gardens in History and Archaeology

Maureen Carroll

Examines the most recent evidence of the existence of ancient gardens, the horticultural practices used to plant and maintain them, and the many forms and functions they assumed.

The Etruscans: Art, Architecture, and History

Federica Borrelli and Maria Cristina Targia

A lavishly illustrated book that examines the masterpieces of the Etruscan world.

Gladiators at Pompeii

Luciana Jacobelli

Reveals the latest evidence on the best-documented categories of gladiators, their origins, social status, equipment, and training.

Gospel Figures in Art

Stefano Zuffi

This handy guide decodes the often-mysterious scenes and figures depicted in sacred Western art and reveals a vibrant world of images from the Christian tradition.

History of Restoration of Ancient Stone Sculptures

Edited by Janet Burnett Grossman, Jerry Podany, and Marion True

Academics, archaeologists, curators, conservators, and a practicing marble sculptor discuss varying approaches to the restoration of ancient stone sculptures.

Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe

Edited by Thomas Kren and Scot McKendrick

A comprehensive, richly illustrated catalogue that focuses on the finest illustrated manuscripts produced during the great epoch in Flemish illumination.

Awarded the 2004 Eric Mitchell Prize for exhibition catalogues.

Looking at Greek and Roman Sculpture in Stone:

A Guide to Terms, Styles, and Techniques

Janet Burnett Grossman

Provides concise definitions of many terms pertaining to the study of classical stone sculpture.

Masaccio: Saint Andrew and the Pisa Altarpiece Getty Museum Studies on Art

Eliot W. Rowlands

Examines the life of Masaccio and his Saint Andrew panel, thought to have once formed a part of the Pisa Altarpiece, one of the truly great polyptychs in the history of Italian Renaissance art.

Masterpieces of Painting in the J. Paul Getty Museum

Fifth Edition

This new edition includes many significant additions to the J. Paul Getty Museum's paintings collection.

The Mediterranean in History

Edited by David Abulafia

This richly illustrated book contains the history of the "Great Sea," which includes the stories of the birth of Western civilization, the clash of warring faiths, and the rivalries of empires.

Old Testament Figures in Art

Chiara de Capoa

Identifies events and figures from the Pentateuch, the historical books, the books of wisdom and poetry, and the prophetic works, as they appear in art.

The Perfect Knight

Catherine Gousseff

Illustrated by Fabian Negrin

A knight with a penchant for fighting learns the virtues of peace over war. For ages six and up.

Photographers of Genius at the Getty

Weston Naef

In this book, featuring works from the J. Paul Getty Museum's photographs collection, Weston Naef highlights the genius of 38 seminal photographers who have made singular contributions to the medium.

Plants in the Getty's Central Garden

Jim Duggan

Photographs by Becky Cohen

Foreword by Robert Irwin

A guide to the growing habits and characteristics of nearly four hundred varieties of plants.

Prince Orpheus

Paule du Bouchet

Illustrated by Fabian Negrin

Young Orpheus helps Jason capture the Golden

Fleece, then travels to the Underworld to save his own wife, Eurydice. For ages six and up.

Railroad Vision: Photography, Travel, and Perception

Anne M. Lyden

Illustrates the parallel histories of railroads and photography with over 100 photographs.

The Roads of the Romans

Romolo Augusto Staccioli

Explores the systems, advantages, technical advancements, and survival of the great Roman roads.

Roman Syria and the Near East

Kevin Butcher

Surveying a millennium of Roman and Byzantine rule in the Near East, from Roman annexation to the Arab conquest, the book outlines Syria's crucial role in Roman history.

The Sculpture Journal, Volume 9

Debuting in 1997 and now published semiannually, *The Sculpture Journal* features articles by leading international scholars relating to European sculpture from the 16th century to the present. Published in London and distributed in North America by the J. Paul Getty Museum.

The Spitz Master: A Parisian Book of Hours Getty Museum Studies on Art

Gregory T. Clark

This French book of hours, one of the finest to be painted in the International style, is the subject of the first study devoted entirely to the manuscript and reproduces all the book's glowing miniatures in full color.

Statuts et Privilèges du Corps des Marchands Orfèvres-Joyailleurs: An 18th-Century Compendium of the Laws Governing Silversmithing in France

Pierre Le Roy

Introduction by Paul Micio

This book, in French, was originally compiled in 1734 and revised in 1759, codifying all the applicable regulations governing silversmithing in France.

Vesuvius A.D. 79: The Destruction of Pompeii and Herculaneum

Ernesto De Carolis and Giovanni Patricelli

A fascinating account of the volcanic activity leading up to the eruption, as well as a detailed description of the event itself and its aftermath.

Getty Research Institute

Had gadya: The Only Kid

Facsimile of El Lissitzky's edition of 1919

Edited by Arnold J. Band

Introduction by Nancy Perloff

El Lissitzky's rendering of this Passover song features colorful lithographic montages and stylized use of Yiddish and Aramaic texts.

The Houses and Collections of the Marquis de Marigny

Alden R. Gordon

Edited by Carolyne Aycaguer-Ron, assisted by Maria L. Gilbert, Elizabeth A. Spatz, and Patricia A. Teter. Offers a transcription of the exhaustive inventory of Marigny's estate together with an essay that sketches Marigny's life during the Age of Enlightenment.

Introduction to Imaging

Revised edition

Howard Besser

Edited by Sally Hubbard with Deborah Lenert

Introduces the technology of digital imaging and outlines many of the challenges faced when creating digital image collections.

Lucien Hervé: Building Images

Olivier Beer

A photographic retrospective demonstrating that Hervé's subject matter moves beyond his 16-year association with the architect Le Corbusier.

Odd Man Out: Readings of the Work and Reputation of Edgar Degas

Carol Armstrong

Confronts the contradictory portrayals of Degas as "odd man out" within the modernist canon.

Painted Love: Prostitution in French Art of the Impressionist Era

Hollis Clayson

Provides the first description and analysis of French artistic interest in female prostitutes.

The Ruins of the Most Beautiful Monuments of Greece

Julien-David Le Roy

Introduction by Robin Middleton

Translation by David Britt

First issued in 1758, *Les ruines des plus beaux monuments de la Grece* first revealed to European eyes the wonders of Greek classical architecture. Here the second edition is published in English for the first time.

Situating El Lissitzky: Vitebsk, Berlin, Moscow

Edited by Nancy Perloff and Brian Reed

Reassesses the complex career of El Lissitzky, a prolific painter, designer, architect, and photographer, and one of the most influential yet controversial experimental artists of the early 20th century.

Style in the Technical and Tectonic Arts; or, Practical Aesthetics

Gottfried Semper

Introduction by Harry Francis Mallgrave

Translation by Harry Francis Mallgrave and

Michael Robinson

Here, translated into English for the first time, are architect Gottfried Semper's richly illustrated survey of the technical arts and his analysis of the preconditions of style.

Getty Conservation Institute

A Guide to the Preventive Conservation of Photograph Collections

Bertrand Lavédrine

Synthesizes both the enormous amount of research completed to date and the international standards established on the subject of preservation of photographic collections.

Managing Change: Sustainable Approaches to the Conservation of the Built Environment

Edited by Jeanne Marie Teutonico and Frank Matero

Examines issues of sustainability from various points of view as they relate to heritage conservation.

Personal Viewpoints: Thoughts about Paintings Conservation

Edited by Mark Leonard

Explores the values, assumptions, and goals that shape the work of paintings conservators.

Books and Journals Published or Distributed by the Getty between July 1, 2004, and June 30, 2005

J. Paul Getty Museum

Alexander the Great: Son of the Gods

Alan Fildes and Joann Fletcher

Now available in paperback, this volume, originally published in hardcover in 2002, chronicles the life of Alexander of Macedon, the man who, in less than two decades, created the greatest empire the world had seen.

Ancient Greek Painting and Its Echoes in Later Art

Stelios Lydakis

A complete history of ancient Greek painting, plus a look at how ancient works shaped those of modern painters.

The Appian Way: From Its Foundation to the Middle Ages

Edited by Ivana della Portella

An engaging account of the Appian Way's origins and historical context in a structure that mirrors the traveler's route south from Rome.

The Archaeology of Ancient Judea and Palestine

Ariel Lewin

Photographs by Dinu, Shandu, and Radu Mendrea

A guide to 18 ancient city-sites in the regions that compose the current state of Israel and the emerging state of Palestine.

Brave Cloelia

Story by Jane Louise Curry

Illustrations by Jeff Crosby

The story of a Roman girl named Cloelia who was taken prisoner by the king of the Etruscans. Her daring escape plan won her the admiration of all of Rome. For ages eight and up.

Cézanne in the Studio: Still Life in Watercolors

Carol Armstrong

Explores the brilliant watercolor paintings that brought Cézanne's career to a triumphant conclusion.

Classical Love Poetry

Edited, and with an introduction, by Jonathan Williams

Contributions by Clive Cheesman

Pairs selections of translated Greek and Roman verse from Homer, Sappho, Virgil, Horace, and Ovid, among others, with fine examples of paintings, sculpture, vases, and decorative objects.

Close to Home: An American Album

Introduction by D.J. Waldie

A celebration of the snapshot, featuring "found" photographs taken by anonymous photographers between 1930 and the mid-1960s.

Domus: Wall Painting in the Roman House

Donatella Mazzoleni and Umberto Pappalardo

A major study of illusionistic wall painting in the Roman houses of Pompeii and Herculaneum.

Egypt from Alexander to the Early Christians: An Archaeological and Historical Guide

Edited by Roger S. Bagnall and Dominic W. Rathbone

A tourist's companion and an armchair guide to the little-known cities, temples, churches, and tombs from the Hellenistic, Roman, and late antique periods in Egyptian history.

The Etruscans Outside Etruria

Giovannangelo Comporeale

A lavishly illustrated volume focusing on the commercial and cultural impact of the mysterious Etruscans beyond Etruria.

Fernand Khnopff: Portrait of Jeanne Kéfer Getty Museum Studies on Art

Michel Draguet

A focused study of this charming portrait by Fernand Khnopff (1858–1921), the Belgian artist who brought avant-garde elements to society portraiture.

Games and Sanctuaries in Ancient Greece:

Olympia, Delphi, Isthmia, Nemea, Athens

Panos Valavanis

Beautifully illustrated, this book studies sport in ancient Greece over a span of a millennium and a half—from the earliest mentions of athletics in Homer to the late antique period.

Gardens of the Roman World

Patrick Bowe

Describes the variety and influence of Roman gardens—from the humblest to the most ornate—throughout the former empire.

Giambattista Tiepolo: Fifteen Oil Sketches

Jon Seydl

A revealing and intimate look at the sketches Tiepolo made in preparation for executing his grand commissions.

The Greek Cities of Magna Graecia and Sicily

Luca Cerchiai, Lorena Jannelli, and Fausto Longo

Photographs by Mark Edward Smith

An overview of Greek colonization in Italy and the principal historical events that took place in this area from the Archaic period until the ascendancy of the Romans.

Hellenistic Art: From Alexander the Great to Augustus

Lucilla Burn

An enlightening discussion of the advances and range of Hellenistic art and the influence it exerted on Mediterranean culture.

In Focus: Edward Weston

Photographs from the J. Paul Getty Museum

Brett Abbott

Features more than 50 works made in Claremont, Glendale, Los Angeles, Santa Monica, and other locations in California and the United States.

In Focus: Paul Strand

Photographs from the J. Paul Getty Museum

Anne M. Lyden

Featuring significant examples of Strand's far-reaching and powerful work from a 40-year period.

Italian Illuminated Manuscripts in the J. Paul Getty Museum

Thomas Kren and Kurt Barstow

Selections from the J. Paul Getty Museum's rich holdings of Italian illuminated manuscripts from the 9th to the 16th century.

Jan Brueghel the Elder: *The Entry of the Animals into Noah's Ark*

Getty Museum Studies on Art

Arianne Faber Kolb

Explores Brueghel's masterpiece in light of its historical context.

Jason and the Golden Fleece: The Most

Adventurous and Exciting Expedition of All the Ages

Sofia Zarabouka

A retelling of the exploits of Jason and his crew as they venture into a faraway land to steal the woolen coat of the famed golden ram. For ages 9 and up.

Life, Myth, and Art in Ancient Greece

Emma J. Stafford

Superbly illustrated guide to the ideas, beliefs, and achievements of ancient Greek culture.

Life, Myth, and Art in Ancient Rome

Tony Allan

Richly illustrated introduction to a fascinating and paradoxical civilization and its art and architecture.

Nature and Its Symbols

Lucia Impelluso

Explains the symbolism of plants, flowers, fruits, and animals depicted in European art.

Neoclassical Architecture in Greece

Maro Kardamitsi-Adami and Manos Biris

Documents the architectural style developed by 19th-century Greeks as inspired by the ruins of their own classical monuments.

**Object Design in the Age of Enlightenment:
The History of the Free Drawing School in Paris**
Ulrich Leben

Preface by Jacob de Rothschild

Foreword by Philippa Glanville

Traces the importance of the development of the decorative arts in France through both the impressive list of artisan attendees and the documents that have survived from the Royal Free Drawing School in Paris.

Panorama of the Classical World

Nigel Spivey and Michael Squire

A synthesis of Greek, Etruscan, and Roman worlds from 700 B.C. to the early fourth century A.D., organized in 10 thematic chapters.

**The Past from Above: Aerial Views of Great
Archaeological Sites**

Introduction by Charlotte Trümpler

Photographs by Georg Gerster

Aerial photographs of the world's foremost archaeological sites covering 249 locations in more than 50 countries.

**A Pocket Dictionary of Ancient Greek Heroes
and Heroines**

Richard Woff

A colorful and handy reference that introduces young readers to the legendary heroes and heroines in Greek mythology. For ages 12 and up.

Sophocles' *Oedipus the King*

Retold by Sirish Rao and Gita Wolf

Illustrated by Indrapramit Roy

A masterful retelling of the well-known Greek tragedy and printed on handmade paper featuring original silk-screened illustrations.

**Spirit into Matter: The Photographs of
Edmund Teske**

Julian Cox

This book catalogues a major retrospective of Teske's work, discussing his sophisticated approach to subject matter and his experimentation with solarization and composite printing.

The Story of Alexander the Great

Sofia Zarabouka

The story of the young king of Macedonia who became one of the most celebrated figures of classical antiquity. For ages 9 and up.

Symbols and Allegories in Art

Matilde Battistini

Explains the symbolism behind representations of time, humankind, earth, and sky and analyzes allegories and moral lessons.

**Thesaurus Cultus et Rituum Antiquorum, Volume 1
Thesaurus Cultus et Rituum Antiquorum, Volume 2
Thesaurus Cultus et Rituum Antiquorum,**

Abbreviations

Combines a sweeping overview with thorough details on all known aspects of Greek, Etruscan, and Roman cults and rituals from about 1000 B.C. to A.D. 500.

These two volumes and book of abbreviations are part of a five-volume set containing essays in English, French, German, or Italian.

**The Villa dei Papiri at Herculaneum: Life and
Afterlife of a Sculpture Collection**

Carol C. Mattusch

Describes the production and subsequent restoration of the ancient sculptures buried at the villa—after which the Getty Villa is modeled—during the eruption of Mount Vesuvius in A.D. 79.

Getty Research Institute

Italian Renaissance Painting According to Genres

Jacob Burckhardt

Introduction by Maurizio Ghelardi

Translation by David Britt

The first English translation of Jacob Burckhardt's manuscript, which employed a novel approach to classifying Renaissance paintings.

Getty Conservation Institute

Alkoxysilanes and the Consolidation of Stone

George Wheeler

A comprehensive resource for conservators, scientists, and preservation architects in the field of stone conservation.

Analysis of Modern Paints

Thomas J. S. Learner

Investigates the techniques currently employed to analyze the synthetic resins used in modern painting materials.

**Conservation and Seismic Strengthening of
Byzantine Churches in Macedonia**

Predrag Gavrilovic, William S. Ginell, Veronika Sendova, and Lazar Sumanov

A summary of a four-year study to develop and test seismic retrofitting techniques for the repair and strengthening of these ancient churches.

**Conservation of the *Last Judgment Mosaic*, St.
Vitus Cathedral, Prague**

Edited by Francesca Piqué and Dusan Stulik

Essays dealing with the issues, techniques, and implementation of the project to conserve this important medieval mosaic.

**Creación de un plan de emergencia: Guía para
museos y otras instituciones culturales**

Compiled by Valerie Dorge and Sharon L. Jones

A step-by-step guide to help institutions develop emergency preparedness and response strategies.

A Spanish translation of *Building an Emergency Plan* (1999).

**Établir un plan d'urgence: Guide pour les musées
et autres établissements culturels**

Compiled by Valerie Dorge and Sharon L. Jones

A step-by-step guide to help institutions develop emergency preparedness and response strategies.

A French translation of *Building an Emergency Plan* (1999).

**Heritage Values in Site Management:
Four Case Studies**

Marta de la Torre, Margaret G. H. MacLean,

Randall Mason, and David Myers

Edited by Marta de la Torre

This analysis of four historic sites discusses their creation and management.

Issues in the Conservation of Paintings

Edited by Mark Leonard and David Bomford

More than 70 texts from the 15th century to the present day reflecting important themes and issues regarding the conservation of paintings.

**Solvent Gels for the Cleaning of Works of Art:
The Residue Question**

Dusan Stulik, David Miller, Herant Khanjian, Narayan

Khandekar, Richard Wolbers, Janice Carlson, and W.

Christian Petersen

Edited by Valerie Dorge

A study of the theory and application of gel cleaning systems and the residues left behind.

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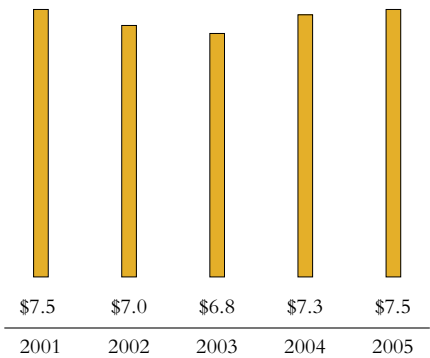
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Net Assets

Amount in billions

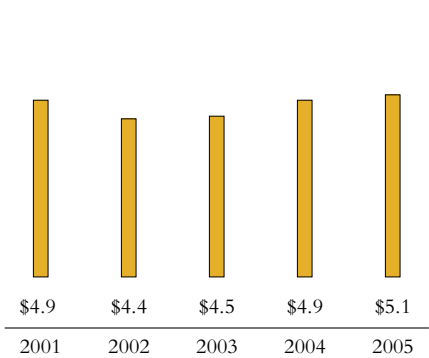


Fiscal Years Ending June 30,

Source: Audited Financial Statements

Endowment Value

Amount in billions



Fiscal Years Ending June 30,

*Totals represent net investment assets and include adjustments for investment payables and receivables and income receivable.

Source: Audited Financial Statements, Note 3.

Distribution of Fair Value of Investments

As of June 30,	2001	2002	2003	2004	2005
Short-term investments	3%	6%	10%	11%	4%
U.S. Treasury and agency securities	19%	16%	16%	14%	8%
Corporate bonds	12%	13%	12%	7%	3%
Limited partnerships	1%	4%	5%	18%	31%
Common stocks, mutual funds, and other investments	65%	61%	58%	50%	55%
Totals*	100%	100%	100%	100%	100%

* Totals represent gross investment assets and do not include adjustments for investment payables and receivables, income receivable and investments whose use is limited.

Source: Audited Financial Statements, Note 3.



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