

Getty

MAGAZINE | SPRING 2022



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The urban evolution of Brazil's "Marvelous City"



How African American Cemeteries Are Lost, Found, and Protected
Preserving hallowed ground in Florida



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On the cover: Aerial view of Copacabana Beach, Rio de Janeiro, Brazil. Photo: iStock/ Travel_Motion

PRESIDENT'S MESSAGE



What precious little remains in the world of our ancient heritage is already suffering from wanton destruction, looting, neglect, reckless overdevelopment, and climate change. To have even more lost to senseless war is unconscionable. Instead of destroying our common heritage, we should be celebrating its existence, working to enhance protections and strengthen international laws, and moving toward a more textured understanding of the world's cultures and their contributions to our shared experience.

The J. Paul Getty Trust works to call attention to the loss of cultural heritage worldwide. We condemn the cultural atrocities being committed now in Ukraine, together with the unfathomable human and environmental losses and the displacement of nearly a quarter of Ukraine's population. We stand in solidarity with our Ukrainian colleagues. Protecting and preserving our cultural heritage is a core value of civilized societies. What is taking place in Ukraine is a tragedy of monumental proportions.

Getty's efforts to protect cultural heritage in conflict zones are outlined in our series of Occasional Papers in Cultural Heritage Policy, available online at getty.edu/publications/occasional-papers. And in September we'll publish *Cultural Heritage and Mass Atrocities*, a 636-page paperback I co-edited with Professor Thomas G. Weiss that emphasizes strategies and policy agendas to address the dual challenge of protecting culture and people. The book's 38 authors represent a transdisciplinary cross section of distinguished experts in their respective fields, including current and former officials from the UN, UNESCO, World Bank, International Red Cross, and International Court of Justice; museum directors; world-class academics from the classics, art history, political science, international relations, international law, military strategy, and journalism; and directors of leading humanitarian and global governance think tanks.

I think you'll benefit from the book's policy- and action-driven content, and from its hopeful message: that if we work together and mobilize international efforts, we can, and will, stop the long history of autocratic nations intentionally destroying cultural heritage—even if we couldn't protect what's been lost so far in Ukraine.

Jim Cuno

News reports indicate that among the many atrocities committed in Ukraine during Putin's war, Russian forces are now destroying Ukrainian cultural heritage. As of this writing, Russia has deliberately burned to the ground the Ivankiv Historical and Local History Museum, which housed precious Ukrainian folk art; damaged the Babyn Yar Holocaust Memorial Center, sited where Nazis murdered nearly 34,000 Jews in two days; looted the Popov Manor House museum; and bombed a Mariupol art school where some 400 people were sheltering.

Still at risk in Ukraine are millions of artworks and monuments representing centuries of history from the Byzantine to the Baroque periods, as well as seven UNESCO World Heritage sites. The world could lose the 11th-century gold-domed St. Sophia Cathedral, 15th-century wooden churches, Renaissance-era religious icons, contemporary paintings—cultural objects that express Ukraine's society and existence. Putin has adopted a strategy used by Hitler: destroy a society's cultural objects to hasten the destruction of its people.

NYU Provost Katherine E. Fleming Named President and CEO of the J. Paul Getty Trust

Katherine E. Fleming, an accomplished academic leader and internationally recognized scholar of Mediterranean history, religion, and culture, will be the next president and CEO of the J. Paul Getty Trust, the board of trustees announced April 5.

Fleming, the Alexander S. Onassis Professor of Hellenic Culture and Civilization and professor of history and Hellenic Studies at New York University (NYU), comes to Getty after serving as NYU's provost, or chief academic officer, since 2016. She will join Getty August 1, succeeding Jim Cuno, who will retire this summer after more than 10 years as Getty president and CEO.

"Katy Fleming is a distinguished scholar and educator," says Getty board chair David Lee. "At this critical moment in our world, she is the ideal leader to guide one of the world's largest, most complex cultural organizations, and to continue Getty's trajectory of supporting and sharing visual arts and culture for the greater public good."

In accepting the appointment, Fleming said: "The mission of Getty is more vitally important than ever, as environmental degradation and global upheaval threaten the world's artistic and cultural heritage in unprecedented ways. Getty's remarkable ability to make an impact in Los Angeles and around the world makes it both a huge honor and responsibility to be asked to take on its leadership. I look forward to working with Getty's many experts to further its mission and to assert the critical relevance of art and the humanities to our diverse shared pasts and our collective future."

Since 2004, Fleming has held administrative roles of increasing scope and responsibility at NYU, one of the nation's largest and most prestigious research universities, with more than 66,000 students. She has been instrumental in NYU's emergence as one of the world's most global institutions, and for several years had lead responsibility for its strategy in Europe. She joined the NYU faculty in 1998 as an assistant professor, became associate professor in 2004, and the Onassis professor in 2007. In addition to her appointment in the Department of History, she is an associate in the Department of Hebrew and Judaic Studies and the Department of Middle Eastern and Islamic Studies.

Fleming's extensive scholarship has focused on Mediterranean, Jewish, and Greek history and religion, including the emergence of the modern Greek state, the reception of classical antiquity, and the role of changing attitudes toward reli-



Photo: Samuel Stuart Hollenshead, courtesy of New York University

gious affiliation. She speaks seven languages and is cofounder of a multiyear oral history project in Greece supported by the Stavros Niarchos Foundation.

Fleming earned her BA in religion from Barnard College in 1988, her MA in religion from the University of Chicago in 1989, and her PhD in history from the University of California, Berkeley, in 1995. She began her academic career in Southern California in the 1990s, working as a lecturer at California State University, San Bernardino; the University of California, Riverside; Loyola Marymount University; and the University of California, Los Angeles, before joining NYU.

The recipient of numerous national and international academic honors and awards, Fleming was elected to the American Academy of Arts and Sciences in 2021. From 2007 to 2011 she was in residence at the École Normale Supérieure in Paris, where she was an associate professor in the Department of History. She currently sits on the administrative board of the Chancellerie des Universités de Paris. In Greece she served as president of the board of the University of Piraeus (2012–16), and she holds honorary doctorates from the University of Macedonia and Ionian University. She was awarded honorary Greek citizenship by the Hellenic Republic in 2015.

"Katy Fleming was our unanimous choice after an exhaustive international search," says trustee Bruce Dunlevie, chair of the search committee. "Under her strategic guidance, we expect Getty to further expand its impact in sharing and preserving our common human history." The board of trustees search committee also included trustees Mary Schmidt Campbell, Ronald Spogli, Pamela Joyner, and board chair David Lee. ■



Vital Matters: Traces of Humanity—The Armenian Cultural Legacy in Los Angeles

This recent panel discussion was hosted by the Fowler Museum, which is currently exhibiting the 14th-century Gladzor Gospels, one of Armenia's most iconic illuminated manuscripts. Panelists, including Elizabeth Morrison, Getty's senior curator of manuscripts, discussed Armenian devotional works preserved at UCLA, the Getty Museum, and the Ararat-Eskijian Museum. These rare works bear witness to Armenian diasporic histories and the legacy of thriving Armenian communities in Los Angeles. The discussion focused on how these institutions help to tell the story of Armenian cultural heritage in complementary ways, contributing to the ability of all audiences to understand the rich story of Armenia through objects.



Tudor Table: Food and Wine at the Court of Henry VIII

Culinary historian and prolific author Ken Albala gave a talk at the Getty Center on the cuisine and dining habits of Renaissance England, exploring how both served as markers of identity and sophistication. Albala focused on decadent feasting fit for royalty. An outdoor reception followed, and guests were treated to tastings of ales and wine inspired by the era as well as appetizers from the *Proper Newe Booke of Cokerye* (1575), such as wine jelly and spiced spinach tarts. Attendees then enjoyed a private viewing of the exhibition *Holbein: Capturing Character* to see lifelike oil portraits of the royal patrons who may well have enjoyed a similar repast.



Top, left: Panelists at "Vital Matters: Traces of Humanity—The Armenian Cultural Legacy in Los Angeles," hosted by the Fowler Museum

Top, right: *Saint John the Evangelist*, 1615, Mesrop of Khizan. Tempera colors, gold paint, and gold leaf. Getty Museum, Ms. Ludwig II 7, fol. 193v

Left: Ken Albala delivering a lecture on the cuisine of the Tudor court



Celebrating Imogen Cunningham

Special guests and supporters gathered for a festive reception at the Getty Center to toast the opening of *Imogen Cunningham: A Retrospective*, the first major exhibition of the influential photographer's work in 35 years. Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum, welcomed exhibition lenders and contributors, members of the Museum's Photographs Council, and exhibition sponsor Jordan Schnitzer of the Harold and Arlene Schnitzer CARE Foundation. Schnitzer, a nationally recognized collector of prints and works on paper, spoke movingly about the photographer's groundbreaking career and complimented the breadth and ambition of the retrospective, which Paul Martineau curated. The exhibition explores Cunningham's 70-year career as one of a handful of women who helped shape modernist photography. It runs through June 12, 2022, at the Getty Center.

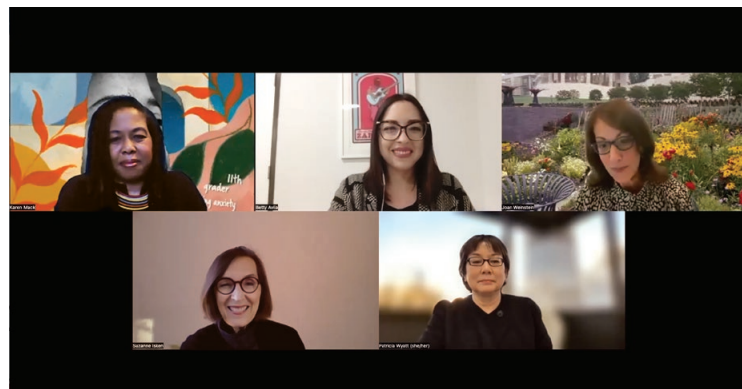
Top: Three generations of Saar artists—Maddy Inez Leeser, Alison Saar, and Betye Saar—admire Cunningham's work.

Bottom: Exhibition sponsor Jordan Schnitzer and Jim Cuno celebrate the occasion.



LA Arts Recovery Fund at Work

In February Getty President and CEO Jim Cuno hosted an online Getty Off-Center celebration with several recipients of LA Arts Recovery Fund grants. Joan Weinstein, director of the Getty Foundation, moderated a discussion between Betty Avila, executive director of Self Help Graphics & Art; Suzanne Isken, executive director of Craft Contemporary; Karen Mack, founder and executive director of LA Commons; and Patricia Wyatt, president and CEO of the Japanese American Cultural and Community Center. The four nonprofit leaders offered inspiring perspectives about the impact of the fund, which Getty initiated, in sustaining a vibrant network of independent arts and culture organizations affected by the pandemic. Afterward, Getty donors and supporters enjoyed a spirited Q&A with panelists that highlighted the many creative collaborations and positive outcomes the grants helped bring about.



LA Arts Recovery Fund grantees discuss the program's impact. Top row: Karen Mack, Betty Avila, and moderator Joan Weinstein. Bottom row: Suzanne Isken and Patricia Wyatt



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After immersing himself in the New York City art scene, LeRonn Brooks is now building an African American archive at Getty

The gist of what I do: I joined the Getty Research Institute (GRI) in 2019 to lead the African American Art History Initiative (AAHI), a new program to establish the GRI as a major center for the study of African American art history. As the first African American curator for Getty and the first to have this position, my job entails helping to found Getty's collections of African American artist archives, the creation of AAHI public programming, working with AAHI fellows, and creating departmental and institutional partnerships.

Discovering art: I grew up in Queens, New York. My father worked as a supervisor for the post office, and my mother was a district manager for New York Telephone. She was in charge of commercial and residential repairs for all five boroughs. I learned a lot about management from her. There were many artisans on my father's side of the family—quilt makers, carpenters, seamstresses, and an aunt who's a fashion designer. In fact, my paternal grandmother was related to the singer Tracy Chapman, who is a distant cousin. While I didn't grow up going to museums (except on school field trips), I was allowed to create and draw and make whatever I wanted to make. At first, I created with LEGOs. It was innocent, but they gave me space to follow my imagination. In elementary school I studied the anatomy of comic book characters and made my own comics. I was a big fan of everything 1980s, like Spider-Man and G.I. Joe. I liked characters who had a human side and an extraordinary side, something that could be used to help society. Believe it or not, all this study eventually helped with life drawing classes in college and at the Art Students League in Manhattan, where I was also studying. I really understood anatomy.

Above: LeRonn Brooks stands among archives acquired through the Getty Research Institute's African American Art History Initiative.

Opposite: Brooks leafs through a portfolio of his artwork. His interest in art began when he was a child, and he continues to create art today.

Thinking through these characters also gave me the opportunity to think about moral dilemmas. The Green Goblin is trying to destroy New York City—what does Spider-Man think about that? Who does he care about? How does he know right from wrong? How is he trying to prevent himself from becoming a villain? Sounds like a lot for a six- or seven-year-old, but this is what I thought about.

The power of representation: My parents came from segregated Alabama and migrated to New York during the 1960s, and that's where they met. Coming from that experience, they recognized that they needed affirming images for their kids. When they were going to school, there weren't many textbooks that had anything to do with African Americans beyond slavery. So there was always an array of magazines at my house. My father read several newspapers every day, so there were always different kinds of readings around the house. And besides periodicals like *Newsweek* (I loved the political caricatures), I was immersed in the positive representations of people who looked like me in *Ebony Jr!* and *Essence* and *Black Enterprise*. My parents didn't force these magazines on my sister and me—they just kind of left them around the house, and I'd eventually read them. But from them, I got a sense of the kinds of people I wanted to look like. How did they dress? What kinds of things were they into? There's a kind of self-fashioning and modeling that came with exposure to visual culture.

Entering the art world: I was destined to be an art historian, since my two best subjects were social studies and art. I went to Hunter College in New York because I knew the photographer Roy DeCarava was teaching there, and I wanted to be in that program. There, I learned that this thing I had been doing since childhood had inherent value, and that there were legacies of artists who looked like me and who were doing the same thing. My freshman year in college, I was working in the education department

at the Metropolitan Museum of Art and started the first of two internships at the Studio Museum in Harlem, the first in the education department and the second in curatorial. While there, I had the privilege of meeting all different generations of African American artists and curators, including Kinshasha Conwill, Lowery Sims, Thelma Golden, Kellie Jones, Deborah Willis, and Christine Kim. My work at Getty involves different kinds and levels of conversations with people I've known since my late teens, beginning at the Studio Museum in Harlem. It opened a world for me in terms of my exposure to a deeper history of African American art and artists.

I graduated from Hunter with a BFA in painting and a minor in art history. I recognized that I could always paint, but that the window to get a PhD is very finite. I received a fellowship from the Graduate Center my junior year at Hunter and decided to apply for a PhD in art history. So I went from being in an undergraduate painting program to a doctoral program. While there, I studied with Robert Storr, Katherine Manthorne, and Michele Wallace. Eventually, I was the first Black man at the City University of New York Graduate Center to get this degree.

From New York to California: After graduating, I wanted to stay in New York so I began adjunct teaching at universities in the city. There was a recession, so there weren't that many attractive jobs on the market. It was a trying time; the life of an adjunct professor in New York City can really wear you out if you let it. But a vital thread in my life was my connection to artists who recognized me as an artist. I was part of circles of creatives in New York, going to openings and building bonds with friends who chose the route to be creatives. I did too, but it's taken time to realize that. For instance, I created a public television show featuring my conversations with artists. I received poetry fellowships from the *Callaloo* journal and the Cave Canem Foundation and began curating with Claudia Rankine and the Racial Imaginary Institute. I also wrote essays for catalogues, mainly because the form itself was manageable. There are poets who prefer sonnets and others who prefer villanelles and haikus. I preferred essays. That's how I thought of it. My life as an academic was made more productive and powerful and earnest and sincere by my relationships to artists and thinking about the possibilities of my own creativity.





I was tenure track in the Africana Studies department at Lehman College when I first saw the announcement for a new position at Getty with the AAAHI. The routine of being a professor is very regimented—you grade papers, prepare lectures, meet with students during your office hours. That routine can be rewarding, but at the same time, I felt like there were other parts of myself that I hadn't really explored yet, and that I could contribute more to the field than being a professor. At first, I thought, it's in California, it's too much of a life change. And then people who I really respected in the field sent me the announcement as well and told me I should think seriously about it. I applied and could sense the generation-changing potential this position offered and the legacy of what could be done here. I felt that my professional and personal experiences were in line with the ultimate goal of AAAHI. Eventually, I decided it made sense for me to accept the position when it was offered.

Archiving with empathy: There are histories of exploitation of the older generation of African American artists. Many gave their materials to specific institutions and were not pleased with the way their material was treated and the way they themselves were treated. So for me, it was important to emphasize empathy and care around their life's work. Imagine living decades knowing that you're making work on par with your white colleagues, yet critics aren't going to your studio, you're being practically ignored—and now there is a renaissance of people looking back on your work from the 1960s and '70s. To do this work, you have to understand the history. I have to be extra mindful that many of them lived through this particular history (not unlike my parents) and were not treated with respect by the art world.

Favorite artwork at Getty: I love looking at the notebooks by Betye Saar in the GRI's holdings. I love the Toni Morrison

poetry and prints by Kara Walker. I love the Jason Moran and Alison Saar prints we've recently acquired. But the things I love most aren't processed—they're things I've seen in archives. I'm proud to say that I was the lead curator on the Johnson Publishing Company (JPC) acquisition. I worked with the bankruptcy attorneys (and the remaining JPC staff, Vickie Wilson and John Roach) to gain access to the archive for evaluation before the auction. It still feels like a "360 moment," considering my lifelong affinity for JPC publications. But, it will take years to process. I'll leave that to Steven Booth, the new JPC archivist. The great part about the GRI is that we collect things a researcher can physically hold. It can be transformative when you study something for so long, and then you get to see it in person, study it, write about it, and help save it for future generations.

What people should know about African American art: I think most people don't understand that the history of art is also the history of segregation. If you think about New York after World War II and all the European artists coming over to America, African American artists studied with them too, or knew them informally at cafés. African American artists innovated new forms and approaches to art and artistic practice but have seldom been credited. The erasures have remained for much too long. Who's telling those stories? If those stories aren't told, you can honestly go through an art history program and think that African American artists were never there. These are the wrongs we have to address in order for art history to become more relevant than it is now. We need new storytellers and newer approaches to research. So that's what I want to do. Be an enabler of, and protagonist within, the movement for this vital and necessary future. ■

Above: Brooks made this drawing, based on a *National Geographic* photo, when he was a student at Hunter College.

MY GETTY

Tenth-grader Madeleine Rosales reflects on her very first visit to Getty

MY PARENTS HAVE TAKEN ME TO MUSEUMS since I was little—they teach me to appreciate art, and I love learning about it—but I had never been to the Getty Center until our recent visit last fall.

I was really struck by the architecture. The Center feels like a futuristic palace: grand and beautiful, yet sleek and minimalistic. My favorite view was looking out over the gardens from the café patio. Wandering the zigzagging paths in the gardens was beautiful too, as was seeing new varieties of plants and flowers around every corner. My mom thinks the gardens are among the best examples of the art of landscaping in all of Southern California. I draw and paint as a hobby, and I love painting plants and urban scenes. I often take my watercolors and ink pens along on outings, and it's a lot of fun to document the day's adventures through art.

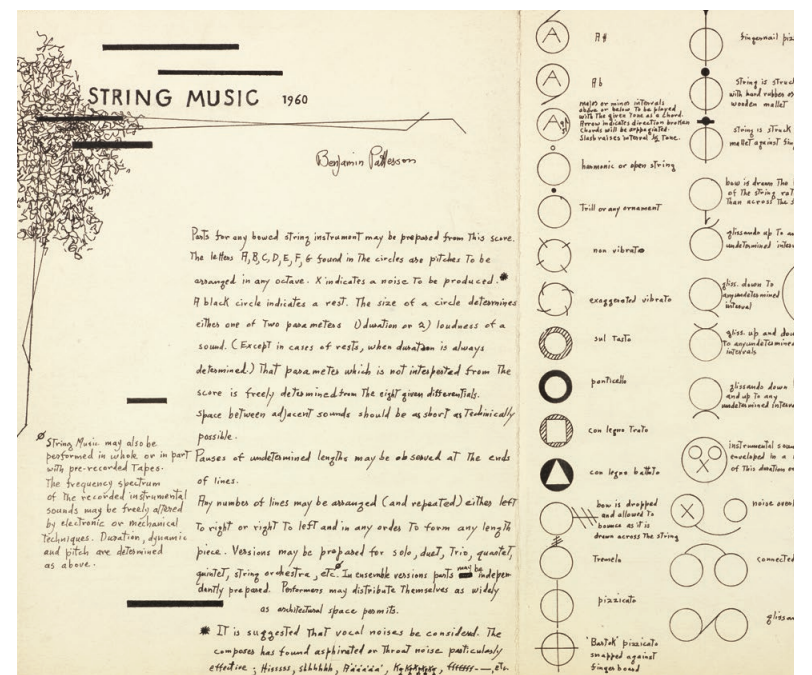
Stepping into the galleries, I loved that the Getty is a blend of old and new. When I saw all the beautiful French furniture and paneled rooms, I said, "I want to live here!" I loved that in one of the galleries, the wood inlays in the floor resemble a rug.

I also loved seeing Van Gogh's *Iris*, and the Holbein exhibition was super cool. But I have to say that my favorite thing on view was the Fluxus exhibition, especially a piece called *String Music* by artist and double bassist Benjamin Patterson. It combined two of my favorite things, art and music, in such a creative and original way. *String Music* was precise and orderly, yet it had the visual look of being spontaneous. I even loved the way the title lettering looked.

I immensely enjoyed my first trip to the Getty Museum, and I know it won't be my last. I'm not sure what I'd like to be when I'm an adult, as far as careers go, but I know I always want to have art in my life and to keep developing my art skills. My visit to the Getty got me interested in Fluxus art, and it's inspired me to think about making some Fluxus art of my own! ■

Rosales shows us her renderings of the Getty Center. Photo courtesy Madeleine Rosales

String Music 1960, Instructions, December 31, 1960, Benjamin Patterson. Black ink on folded paper. Getty Research Institute (890164)





Mi Historia, Su Historia

Early Mexican photographs inspired Getty Museum intern Emilia Sánchez González to learn more about her ancestors

HUMANS ARE SOCIAL CREATURES. We are constantly looking to form links with the people and the world around us. When it comes to art, we are often drawn to the pieces that express feelings and experiences we've had. This desire to see ourselves in the work of others is at its core a need for connections, to see that we are not alone in our struggles, our concerns, and our dreams.

One of my first tasks at the Getty Museum, as a graduate intern in the Communications and Public Affairs department, was to review the Spanish translations for the online exhibition *Early Mexican Photography*.

The collection consists of 19th-century daguerreotypes (photographs on copper plates coated with silver), ambrotypes (photographs on glass), and tintypes (photographs on metal coated with enamel or lacquer). They are very small portraits, cased and framed as familial keepsakes, meant to be carried by loved ones when apart. I immediately connected with the exhibition because it spoke to me both as a Mexican and an emigrant living far from my relatives.

The exhibition takes us back to a time in Mexican history when photography was a brand-new form of technology. Louis-Jacques-Mandé Daguerre's photographic process arrived in Mexico in 1839, only months after it was made available to the public in France. But having your portrait taken in 19th-century Mexico was a luxury inaccessible to most of the population. Only the elite could afford this once-in-a-lifetime opportunity.

I made an appointment to visit the study room in the Getty Museum's Department of Photographs to see the works in person. Curatorial assistant Carolyn Peter brought a cart with neatly organized cases, and one by one we viewed the collection's 72 images. We talked about Peter's research for the online exhibition and about how cherished these portraits must have been at the time of their creation.

Building Personal Connections

In Mexico, ethnic identity is rooted in the concept of the *mestizo*, the mix of Indigenous and European blood. By suggesting that everyone shares the same homogenous past, the narrative of the *mestizo* has obscured issues of racism that are painfully evident in society.

Due to their prohibitively expensive prices, most of the photographs at the time would have portrayed Europeans or those of primarily European descent, and this collection is no exception. We see light-skinned and rosy-cheeked children, some accompanied by notes from the photographer emphasizing their "European features." Many of the subjects resemble my pale, blue-eyed grandmother. The

rare examples of darker-skinned people and those with Indigenous features are striking. They remind me of the ignored or lost Indigenous trace missing from my family and many others, probably because it was considered undesirable. Today, Mexican society continues to battle deeply ingrained racism, demonstrated by commonplace statements such as "*mejorar la raza*" (improve the race), meaning "have children with someone with lighter skin than you."

Missing Stories

After seeing the exhibition, I immediately called my parents in Guadalajara. I realized what I had been looking for—the missing faces of my ancestors—and asked my dad to tell me again about his family history.

My great-grandfather emigrated from the province of Guangdong, China, around 1890. He arrived as a teenager to the state of Sinaloa, on the northern Pacific coast of Mexico, hidden in a cargo boat with his brother. Many arrived in California attracted by the gold rush and worked in mines and helped build railroads. Others, recruited on the coast as laborers, were taken by deception or by force to the Caribbean and to Central and South America.

People had migrated from China to Mexico since the 1600s, thanks to the trans-Pacific trade route from Manila to Acapulco (known as the Manila Galleon). But mass migration occurred in the late 19th century, when Mexico encouraged immigration and many Chinese fled the corruption, starvation, and war in China. In the late 19th century, after the Exclusion Act of 1882 to suspend Chinese immigration to the United States, Mexico became an attractive alternative. Many young Chinese men settled in the northern states of Mexico and formed families.

Although these men started off as laborers in mines and the railroad, they quickly became merchants. Through hard work, frugal living, and the support of their communities, they succeeded in their entrepreneurial endeavors, even becoming the largest food dealers on



the Mexican west coast in the 1920s. Chinese businesses were initially welcomed, but their success also created anti-Asian sentiment. Local governments, particularly in the state of Sonora, began aggressive anti-Chinese political campaigns to break the resilient Chinese communities. The 1930s and 1940s were marked by mass expulsions of Chinese and Mexican-Chinese families from the country.

Many families Hispanicized their names as a survival tactic and suppressed any indication of their heritage. They adopted Mexican clothing and spoke only Spanish. My great-grandfather is one example of this forced acculturation. He exchanged the surname Liu for Sánchez and lived a humble working life. Most of his life story is unknown to us, including his full name. My grandfather—his son—never learned Cantonese and didn't talk about his heritage, leaving a lot of guesswork for the next generations.

Research on historical Asian-Mexican populations has been predominantly fueled by scholars

such as Dr. Evelyn Hu-DeHart and universities in the United States, particularly those in the border states, where the stories of Chinese-Americans and Chinese-Mexicans are intertwined. Only in the past 10 years has the world of Asian-Mexicans become a flourishing field of study in Mexico with the establishment of research networks at the Universidad Nacional Autónoma de México, Colegio de México, and the Universidad de Guadalajara.

The small familial keepsakes featured in *Early Mexican Photography* inspired me to reflect on a variety of themes related to history, identity, and art production. I hope that others will similarly find inspiration to uncover the mysteries of their heritage.

We continue to research the stories of the people portrayed in our exhibition, and would love to hear any information you can share about them. Please email us at photographs@getty.edu. ■

Above: Portrait of a Seated Woman and Man, about 1850s, unknown. Daguerreotype. Getty Museum

Opposite: Portrait of the author's great-grandparents at their wedding, about 1915, Mexican. From the author's collection



imagineRio

Mapping the Urban Evolution of Brazil's "Marvelous City"

By **Katie Underwood**
Assistant Director
Getty Foundation
and **Alexandria Sivak**

International Communications Manager
J. Paul Getty Trust

These four glass plate photographs were taken by Marc Ferrez from roughly the same spot in Largo da Carioca (a major plaza in Rio) but at different times, with the oldest image seen at the left. These images show the evolution of a building initially occupied by photography studio Photographia Central. First the ruins behind it are replaced by new buildings and the facade is modified, then it becomes a clothing store, only to be demolished and give way to Hotel Avenida on the far right. Courtesy imagineRio

An innovative digital platform reveals centuries of change in Rio de Janeiro's built environment

T

"TALL AND TAN AND YOUNG AND LOVELY, the girl from Ipanema goes walking," begins the 1962 bossa nova hit, "The Girl from Ipanema." With its lilt-ing samba beat, the song evokes the sun-drenched beauty of Rio de Janeiro, the Brazilian beachside city (home to Ipanema Beach) known for bikinis, high-rise hotels, and lush natural scenery.

Despite its reputation as a tropical tourist destination, Rio hasn't always been a metropolis. It took centuries of human engineering to produce the bustling city that now welcomes millions of visitors each year. City planners literally moved mountains, remade beaches, demolished neighborhoods, and constructed new buildings where there was once just water, hills, and forest.

imagineRio, a digital "atlas" funded in part by the Getty Foundation through its Digital Art History initiative, now offers an easy way to explore the dramatic changes in Rio's built environment. Through access to thousands of archival photographs, architectural plans, and painted landscape views, the platform reveals the layers of human intervention behind Rio's iconic vistas.

Much like the city itself, imagineRio took time to develop, demanding archival research, technical experimentation, and cross-continental collaboration. Thanks to this work, the website can now satisfy a wide variety of needs: urban planners can study Rio's growth over time, Cariocas—the local name for Rio residents—can reconstruct changes in their neighborhoods, art historians can speed up once time-consuming research of historical buildings and sites, and literary scholars can map out plots of novels set in the city, among many other uses.

"Digital mapping tools have tremendous power to reshape our understanding of cities and how their cultural landscapes develop," says Heather MacDonald, the senior program officer at the Getty Foundation who oversees grantmaking in digital art history. "imagineRio lets us see in a few seconds an urban evolution that took decades to unfold."

Pioneering Photography

One of imagineRio's features is a trove of more than 3,000 geolocated photographs of Rio from the 19th and 20th centuries, drawn from the photography collections of Brazil's Instituto Moreira Salles (IMS), a cultural center known for its art collections, exhibitions, and publications. Site visitors can browse photos of Rio's most recognizable landmarks over time—the Christ the Redeemer statue atop Corcovado Mountain, Copacabana Beach, and Sugarloaf Mountain—in addition to historical maps, architectural plans, and centuries-old paintings and drawings of the city.

The IMS images represent the work of dozens of historical photographers, including two who played profound roles in documenting the evolution of Rio's built environment: Marc Ferrez (1843–1923), who pushed the limits of photographic technology by using large-format and panoramic devices to record views of construction sites, and Augusto Malta (1864–1957), the city's official photographer, hired by Rio's mayor Francisco Pereira Passos to chronicle radical urban change at the start of the 20th century.

Among other significant moments, Malta photographed the demolition of the Morro do Castelo



View of Botafogo area and Sugarloaf Mountain taken from Dona Marta lookout, circa 1910, Augusto Malta. Courtesy Instituto Moreira Salles

(Castle Hill) historic area during the Bota-Abaixo (Bring It Down) urban reform campaign. This gentrification effort aimed to rid Rio of its 19th-century reputation as an “unhealthy city” by renovating or demolishing buildings such as tenements and rooming houses. Through the incorporation of such photography into the platform, imagineRio has enabled key transformations in the city’s design and infrastructure to be visualized and studied sequentially.

How Technology Puts History at Our Fingertips
IMS technical experts have used geolocation (in this case, the situating of digital images on a computer-generated map, like the one on our cell phones) to

layer imagineRio’s photographs over a temporally based 3D model of Rio. This lets viewers see the exact location where a photographer or artist once stood, opening up new perspectives on urban spaces.

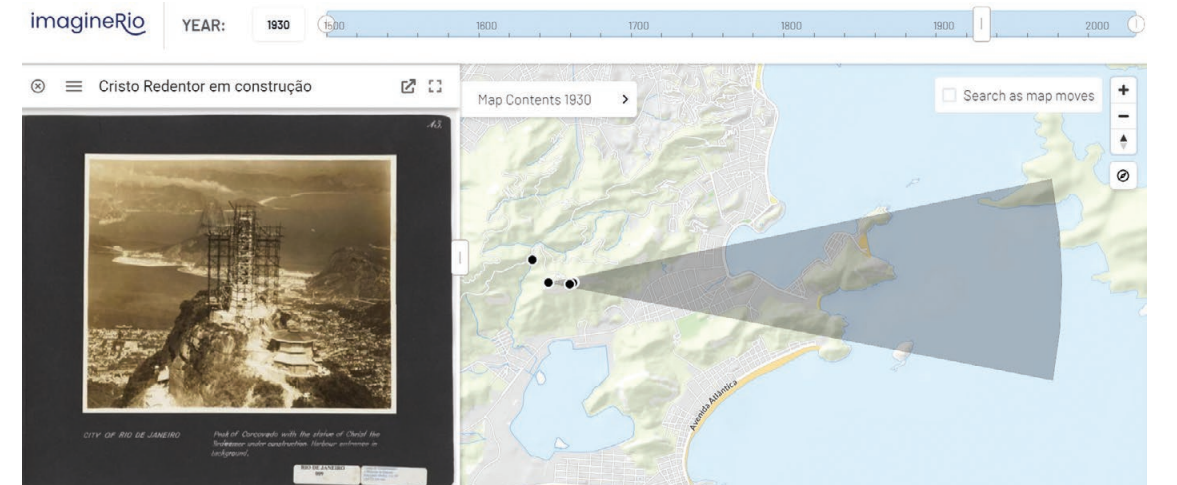
“imagineRio allows users to peer over the shoulders of some of Brazil’s most celebrated photographers as they captured a city changing before their eyes,” says Sergio Burgi, head of photography at IMS. “The platform’s new 3D integration transforms these photographs from singular, flat images into a tapestry of interactive moments.”

About 10 percent of imagineRio’s images are plotted geographically with even greater precision through a partnership with Smapshot, a web-based forum that leverages crowdsourcing to allow any



Above: Morro do Castelo demolition with water jets, view taken from Santa Casa de Misericórdia, August 30, 1922, Augusto Malta. Courtesy Instituto Moreira Salles

Right: An aerial map showing the geolocation and viewing angle of a historical photograph by S. H. Holland featuring Christ the Redeemer under construction. Courtesy imagineRio



user to pinpoint the location of historical photographs in a 3D format. As audiences make new contributions over time, the platform will only continue to grow and improve as a historical resource.

“By adding crowdsourcing to process the image archive, we can open up a treasure trove of ‘anonymous’ photographs that have new significance because their contents can be situated in time and space,” says Farès el-Dahdah, professor of art history at Rice University. El-Dahdah spearheaded the project alongside a team of geographic information system (GIS) specialists at the university’s [Spatial Studies Lab](#) and partners at Axis Maps and IMS.

imagineRio also allows users to filter views with categories such as “creator,” “year,” and “building type” to produce customized queries from over two terabytes of data. With one click of a button, for example, scholars can search for all churches that existed over a 100-year time span and display results that previously required hours—if not days—of painstaking archival research.

Like other digital efforts in the arts and humanities, imagineRio is more than an interactive learning tool. It’s a mechanism for preserving Rio’s visual urban history and sharing it with audiences around the world. As he thinks about the trajectory of projects similar to imagineRio, David Heyman, technical lead at Axis Maps, notes, “Digital mapping propels the past into the present, and there is so much more to come. Engaging more with computer vision, increasing interactivity, going from 3D to 4D—the future is full of possibilities.” ■

To dive deeper into the platform, visit imagerio.org. To learn more about the Getty Foundation’s Digital Art History grants, visit www.getty.edu/foundation/initiatives/current/dah/dah_grants_awarded.html.

How a Sliver of Sand Became Copacabana Beach

Encounter the evolution of one of Rio’s most popular destinations through imagineRio

The legend of Copacabana Beach in Rio de Janeiro is a whale of a tale. In 1858, word spread fast about two giant whales stuck in the shallows of a tiny beachfront. When the news got to Brazil’s emperor, Pedro II, he packed up his horse-drawn carriages and royal camping gear to witness the spectacle. Arriving and finding no trace of the whales, he decided to stick around and throw a beach party with his royal entourage.

While this story is likely embellished, if true at all, Copacabana Beach is still known today as one of Rio’s top *balneários* (resort towns), drawing millions from around the world each year with its golden sands and gentle waters. Its transformation from a quiet coastal inlet to a glamorous vacation spot (not to mention the namesake of one of New York’s swankiest mid-century nightclubs) is also a story best told through pictures, many of which are available on imagineRio.

Copacabana Beach was once called Sacopenapã, from the Tupi word *socó*, referring to a bird native to the area. Early photographs show a rocky coastline with waves lapping close to rugged woodlands. In the early 19th century, the beach also



Aerial view of Copacabana Beach in Rio de Janeiro stock photo. Photo: marchello74 /iStock

Opposite: *Copacabana Beach*, 1930, Guilherme Santos. Gelatin silver print. Courtesy Instituto Moreira Salles

had an active fishing community and small fortresses along the coast to ward off pirates.

Drawn to its presumed untouched beauty and remoteness, local and foreign travelers began flocking to the area in the late 1800s. The fishing villages that lined the coast were overtaken by businesses that would attract travelers and those looking to move farther from the city center. To accommodate even more travel, roads were built for beach access, along with a tram line from central Rio. Sanatoriums were built for those attracted to the supposed curing properties of fresh ocean air. Copacabana was even the location of the first successful telegraph cables that connected Brazil to Europe through the Brazilian Submarine Telegraph Company. But the building that sealed the deal on the beach as a premier getaway was the Copacabana Palace Hotel, constructed in 1923. French architect Joseph Gire designed the hotel in an art deco style, a popular look for seaside resorts during that time.

A wide promenade was also built in the early 20th century, bringing a modern sensibility to the city’s urban design. The promenade was paved with a wavy black-and-white pattern borrowed from a signature Portuguese geometric design, and today it remains an iconic element of the beach (so iconic that you can even order prints of the pattern online). The design was extended and renovated by famed landscape architect Roberto Burle Marx in the 1970s.

Through imagineRio, more is revealed about an early photo of a woman and child strolling the walkway (left), including the exact spot where the photographer shot it.

Copacabana’s wide beach wasn’t a natural phenomenon. The deceptively small strand of beachfront became overcrowded, and new buildings were threatened by high tides and flooding. To tackle increasing demands, hydraulic engineer Hildebrando de Goes Filho created a landfill in the 1970s that extended the width of the beach, as well as a promenade that could accommodate more visitors and protect the surrounding structures. With those changes, the beach’s 20th-century transformation was complete.

Today, Copacabana Beach is as popular as ever and is used for large-scale Rio celebrations. It holds the Guinness World Record for largest free concert attendance for a 1994 New Year’s Eve performance by Rod Stewart that attracted over 4.2 million people (though some question whether most were there just for the beach’s massive yearly fireworks display). And although its exoticization in the 20th century has worn off, it remains a symbol of Rio’s complex history and the early attempts to tame its famous coastline.

—Alexandria Sivak



HOW AFRICAN AMERICAN CEMETERIES ARE LOST, FOUND, AND PROTECTED

Volunteers record grave markers in Pinehurst Cemetery in St. Augustine, Florida. Along with details of the headstones, volunteers record and take measurements of other parts of the graves including vaults, slabs, and footstones. 2021. Photo by FPAN staff member Robbie Boggs

Digital mapping tools help preserve Florida's most vulnerable burial sites

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CHRIS NOLAN'S HOBBY is to find hidden graves. She pulls weeds, sweeps headstones, and takes photographs of gravesites to document their location and condition. Over the last year, she's monitored over 100 cemeteries in her home state of Florida.

"I am the daughter of an undertaker and was raised around numerous cemeteries, so a Sunday walk through an old cemetery is something of a norm," she says.

In Florida, cemeteries make up less than one percent of the state's official inventory of historical and cultural resources. African American cemeteries are even less likely to be documented. The movement to identify and protect African American cemeteries has been steadily growing for decades in the United States, though, particularly in Texas, North Carolina, Virginia, Georgia, and Florida. Cemeteries are hallowed ground to descendant communities and can reveal details about historical events, settlement patterns, and the demographic makeup of communities. The need to save African American cemeteries across the nation is urgent, especially as climate change, natural disasters, and urban development intensify.

In the summer of 2020 Nolan found an African American cemetery with headstones of two military veterans in Highlands County, Florida. She then learned that African American cemeteries—some dating as far back as the mid- to late 1800s—are among the most likely cultural heritage sites to be forgotten or erased from history.

"It's just not right," says Nolan. "Color, ethnic status, religion, and politics should not dictate the total disappearance of a resting place of so many. I want to help make sure the sites still out there are recorded, tracked, and do not disappear. I hope that the work I've done here in Florida will help those in search of their ancestors."

By Cole Calhoun
Communications Specialist
J. Paul Getty Trust



Cemetery in Highlands County, Florida, with headstones of two African American military veterans, 2020, Chris Nolan

How Technology Can Save Cemeteries

Nolan volunteers for [Florida Public Archaeology Network](#) (FPAN), an organization working to protect and preserve the state’s heritage sites, including many African American cemeteries and burial grounds.

“These sites are often neglected, or sometimes even intentionally erased from public records in favor of new development or simply a lack of respect,” says Sarah Miller, regional director for the Northeast and East Central Centers of FPAN. “Looking beyond local significance, Florida’s historic African American cemeteries are threads in the greater story that link us, as Floridians, to a regional, national, and world tapestry.”

To document cemeteries and other heritage sites, FPAN is using [Arches](#), a free, open source software platform developed by the Getty Conservation Institute and World Monuments Fund. Organizations and projects around the world, including Maritime Asia Heritage Survey and [Maritime Endangered Archaeology](#), have independently implemented Arches to help track the condition of cultural heritage places and manage related data.

Since 2018, FPAN has used its Heritage Monitoring Scouts (HMS) Florida Arches Database to assess over 500 of the state’s 1,500 recorded cemeteries. Local archaeologists in Florida, in addition to trained volunteers like Nolan, use this technology to evaluate and record current conditions of sites affected by hurricanes, sea level rise, overgrown vegetation, and other threats.

When monitoring sites, volunteers complete a report that includes a condition assessment noting any concerns along with a photograph and recommendations for the next steps in caring for the site. If a volunteer discovers a cemetery that is not already recorded in FPAN’s HMS database, the first step is to add it to Florida’s official inventory. After that, volunteers are able to assess site conditions using their Arches account.

FPAN recommends four core practices when preserving burial sites: identify, inventory, document, and engage the community.

As burial sites are recorded, they are less likely to be demolished. Knowing their locations means that data can be shared with county property appraisers, who can then inform buyers and developers at early stages of project planning.

“We hope that by monitoring and recording cemeteries using FPAN’s Arches database, we can restore some dignity to those who were buried there and to the communities who are passionate about the enduring existence of these sites,” says Miller.

Just last year in Tampa Bay, an African American cemetery with more than 300 graves was uncovered at Robles Park Village, a housing complex built in the 1950s. Reva Iman, president of the Robles Park Tenant Council Association, [told WFLA-TV](#), “It’s very sad. It hurts that our ancestors were displaced and no one said anything about it, about building over it.”

“It’s very sad. It hurts that our ancestors were displaced and no one said anything about it, about building over it.”

Archaeologist and former FPAN team member Rebecca O’Sullivan helped discover Tampa Bay’s Zion Cemetery by conducting ground-penetrating radar scans at the site. Owned by the Tampa Housing

Authority, the complex was redeveloped, and Zion Cemetery is now designated for memorialization and continued archaeological study. Former residents at Robles Park Village were given new housing at no cost, along with support and counseling.

Zion Cemetery is believed to be Tampa’s first African American burial ground, and its discovery was a tipping point for many Floridians. Archaeologists who helped uncover graves at the site urged policymakers to get involved and help rectify the policies that allowed cemeteries to become erased.

Strength in Numbers

In June 2021 the state of Florida established a 10-member [Abandoned African-American Cemeteries Task Force](#). The group studies unmarked and abandoned cemeteries and burial grounds and develops strategies for preserving their history, while ensuring dignity and respect for the deceased.

FPAN’s former West Central and Central Centers regional director Jeffrey Moates, a member of the task force, said in [an interview with WTSP-TV](#), “Ultimately, the responsibility lies at municipal government as well as any level of government. There’s a responsibility to be intentional about this process, and that’s what it sounds like the city of Tampa is starting...These are pieces of property that require care in perpetuity, and that hasn’t always been afforded to the African American community.”

Another member of the task force, Dr. Antoinette Jackson, professor and chair of the University of South Florida Department of Anthropology, founded the [Black Cemetery Network](#), which aims to raise awareness at the national level about the erasure and silencing of Black cemeteries. “What’s happening here in Florida shows what is possible, and serves as a model for work that can, and must, be done across the country,” says Jackson. “Florida’s focus on Black

Floodwater can cause the ground to sink, making grave slabs such as these appear to rise or separate from the ground. Oakland Cemetery in Winter Garden, FL. Date taken: 9/29/2020. Photo by FPAN staff member Emma Dietrich.





cemeteries, including the establishment of the task force, shows there is strength in numbers, and that working together from the community level up is a strategic advantage.”

The task force published a public report in December 2021 that summarizes its findings and recommendations for continued action. “The report affirms there are systemic gaps in terms of legislative statutes and preservation oversight,” says Jackson. “There is a lack of resources at local and state levels, which has disproportionately impacted preservation with respect to historically African American communities.”

Jackson continues, “The report is a paradigm shift in how we think about Black cemeteries, segregation, and the framing of the problem, which we often characterize too generically as ‘abandoned’ African American cemeteries. Once we name the problem more directly, next steps will be to align proposed recommendations with systemic gaps, and work to eliminate them.”

The legislature now must accept or reject any or all of the task force’s recommendations. Bills based on those recommendations are already working their way through House and Senate committees during the 2022 legislative session. ■

Interested in learning more about the Arches platform? Visit the [Arches project website](https://archesproject.org), archesproject.org, for more information, including how to participate within its global community, or send an email to contact@archesproject.org with your questions.

A 1901 map detailing the graves at Zion Cemetery, displayed over a satellite view of the Robles Park Village housing complex. Courtesy of Florida Public Archaeology Network

What Is a Cultural Heritage Inventory?

Cultural heritage places that are meaningful to people around the world take many forms, including historic buildings and structures, archaeological sites, cultural landscapes, urban districts, cultural routes, and much more. To protect these significant places, cultural heritage organizations rely on inventories to identify and describe them, including information about their location and how they are important.

Although the rapid development of web-based information technologies can be powerfully applied to heritage inventories, many heritage agencies are often under-resourced. In response to the needs of these organizations across the world, in 2012 the Getty Conservation Institute (GCI) and World Monuments Fund developed Arches, an open-source software platform originally purpose-built for creating and managing heritage inventories. Arches is a free and customizable way to manage inventories, whether used by large or small organizations, government entities, or nonprofit groups. Organizations can create digital inventories that describe types, locations, cultural periods, materials, and conditions of heritage resources and establish how they may be connected to each other.

Since its conception, Arches has been deployed by heritage organizations to manage data in ways that extend beyond inventories. Since Arches is open-source software that can be downloaded and installed anonymously, it’s impossible to know who exactly is using the platform and in what ways. To date, the GCI knows of more than 80 implementations of Arches (both launched and under preparation), with many more in the planning stage. The implementations span four continents and nearly 60 countries.



Coastal and Underwater Heritage at Risk

Coastal and underwater cultural heritage—everything from sunken cities and eroding islands to shipwreck sites and lighthouses—is at risk from human actions and the effects of climate change. Because many of these sites are disappearing without being recorded, several organizations are using Arches to record as well as to monitor them.

The Maritime Asia Heritage Survey (MAHS) aims to systematically inventory and document endangered cultural heritage in the Maldives, Indonesia, Vietnam, and Sri Lanka. This project developed out of a pilot study in the Maldives—the Maldives Heritage Survey (MHS)—employing digital photography, 3D scanning, global positioning system (GPS) devices, architectural drawings, and oral history interviews to record sites, including ancient mosques, cemeteries, and the remains of Buddhist ritual sites.

One such site is Gamu Haiytheli, a large artificial mound (*havitha*) considered the most prominent ruin in a large Buddhist complex of dozens of stupas and other structures. In 2000 a breakwater was constructed to protect it, but sections of it were destroyed by a tsunami that left the site exposed to

heavy wave erosion. It is still gradually eroding, and weathering and bioturbation have also taken a toll.

Another project, [Maritime Endangered Archaeology \(MarEA\)](#), uses Arches to document and assess risks to the maritime archaeology of the Middle East and North Africa. Sites in these regions face many threats, including rising sea levels partly caused by climate change, and urban and industrial development. MarEA has conducted assessments along the coast of Cyrenaica in eastern Libya, a region of great archaeological importance. Many sites there lie close to the shore, making them prone to coastal retreat and erosion. Even just a few meters of coastal retreat can damage sites and expose unrecorded archaeological material. One example is at Apollonia (Susah), one of the best-preserved ancient harbors in the Mediterranean. Erosion has steadily taken a toll on its archaeological structures and has accelerated in the last decade. The good news: local partners remotely supported by MarEA have conducted much recording work along this coastline via satellite remote sensing and field surveys. These efforts should aid in the future protection and management of the irreplaceable cultural heritage sites in this area.

MAHS and MarEA are supported by Arcadia, a charitable fund of Lisbet Rausing and Peter Baldwin. Arcadia works with charities and scholarly institutions that preserve cultural heritage and the environment.

Aerial view of Gamu Haiytheli taken with a drone, 2018, courtesy of MAHS

Archivist Steven Booth on one of the most massive records of Black culture in the 20th century

Inside the Johnson Publishing Company Archive

By Anya Ventura
Digital Media Producer
Getty Research Institute

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THE JOHNSON PUBLISHING COMPANY (JPC) ARCHIVE, a collection spanning more than four million photographic prints, slides, and negatives, currently takes up 2,500 linear feet in a temperature-controlled building in Chicago.

From the early 1940s to the present day, the JPC produced the iconic magazines *Ebony* and *Jet*, alongside other periodicals, radio programs, a television variety show, a fashion line, and a cosmetic brand. With the collection comprising about 5,200 individual magazine issues, the archive is one of the most comprehensive records of Black culture in the 20th century.

“It’s the brain of Black popular culture in the 20th century,” says LeRonn Brooks, associate curator of modern and contemporary collections at the Getty Research Institute (GRI). Brooks, a cocurator of the collection, had assessed the archive for possible acquisition in 2019, shortly after arriving at the GRI. “Its scale is unprecedented and representative of John and Eunice Johnson’s vision of representing a prideful and complex community despite the ills of racial segregation. It’s more than one can take in, in a month of sitting with it.”

Over the course of the last year, Getty archivist Steven D. Booth, who came to the JPC collection after working as one of the inaugural archivists at the Barack Obama Presidential Library, has begun the monumental task of organizing, inventorying, and cataloging the collection. Although the archive was purchased in 2019 by a consortium of five institutions—Smithsonian’s National Museum of African American History and Culture (NMAAHC), the Ford Foundation, Mellon Foundation, MacArthur Foundation, and Getty—the NMAAHC and the GRI share stewardship responsibilities, including collections care, archival processing, digitization, and ultimately, facilitating public access to the archive.



Choreographer and activist Alvin Ailey in motion with dancer and actress Carmen de Lavallade, ca. 1950, Howard Morehead. Johnson Publishing Company Archive, Getty Research Institute. Courtesy Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution. Photo: Howard Morehead/ EBONY Collection



Left: Johnson Publishing Company headquarters at 820 S. Michigan Avenue in Chicago, 1973. U.S. National Archives and Records Administration. Photo: John H. White. Public domain image courtesy of Wikimedia Commons

Above: Lerone Bennett, former senior editor at *Ebony* magazine, in his office at Johnson Publishing Company, 1973. US National Archives and Records Administration. Photo: John H. White. Public domain image courtesy of Wikimedia Commons

Documenting the Full Spectrum of Black Life

“The photographs, which illustrated the articles and stories, pretty much span any and all notable African Americans from the 1930s onward,” says Booth. He rattles off a few high-wattage names: Martin Luther King Jr., Rosa Parks, Malcolm X, Harry Belafonte, Dorothy Dandridge, Jesse Jackson, Barack Obama. Founded in 1942 by John H. and Eunice W. Johnson, the JPC was the first media organization to address the lack of rich representation of Black people in popular media. According to Brooks, these magazines became fixtures in African American homes, their images affirming a sense of Black excellence and achievement despite serious social hurdles.

Equally important were the magazines’ unprecedented depictions of ordinary lives. “JPC did a really great job of documenting the vastness of the Black experience across the globe,” says Booth. “And while you have your prominent, well-known people, you also have everyday folks.” Along with photos of James Brown getting his hair done or Shirley Chisholm in a pillbox hat, readers found images of people graduating from high school, cheering at football games, attending church, or

vacationing. In 1975 John H. Johnson wrote, “Few magazines dealt with blacks as human beings with human needs. Fewer magazines dealt with the whole spectrum of black life. It was, for example, rare for radio, newspapers or magazines to take note of the fact that blacks fell in love, got married and participated in organized community activities.”

The collection isn’t just a photo archive, Booth says. It also documents the working practices of a pioneering company that was once the largest and most powerful Black-owned publisher in the United States. Johnson founded the company during segregation while working as an office clerk at an insurance company, using a \$500 loan with his mother’s furniture as collateral. For Booth, the archive provides an intimate look into the editorial decisions made to capture and shape moments of Black life, both large and small.

Memory Workers

For Booth, a Chicago native, the JPC always loomed large. “I remember JPC’s presence in the city because of its massive marquee on the headquarters building at 820 S. Michigan Avenue,” he says. “It was different and cool and stylish. It was years later

Opposite: Author James Baldwin photographed leaving his home, G. Marshall Wilson, 1961. Johnson Publishing Company Archive, Getty Research Institute. Courtesy Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution. Photo: G. Marshall Wilson/EBONY Collection





Above: Harry Belafonte, Coretta Scott King, and Duke Ellington performing the month the Montgomery bus boycott ended, G. Marshall Wilson, December 1956. Johnson Publishing Company Archive, Getty Research Institute.

Courtesy Ford Foundation, J. Paul Getty Trust, John D. and Catherine T. MacArthur Foundation, Andrew W. Mellon Foundation, and Smithsonian Institution.

Opposite: Congresswoman Shirley Chisholm. Photo: Maurice Sorrell/EBONY Collection

that I learned that the building is the first (and only) high-rise in Chicago designed by an African American architect, John Warren Moutoussamy.”

Booth became interested in archival work as an undergraduate at Morehouse College, where a music professor encouraged him to pursue a career in library science due to his interest in music history. Enrolling in a master’s program at Simmons College, he studied under Tywana Whorley, the first Black archival educator in the country, who was dedicated to recruiting undergraduates from historically Black colleges and universities into the field. Booth’s internship, which would lead to his first job, involved cataloging the papers of a fellow Morehouse alum, Martin Luther King Jr., at Boston University. In 2009 he started working for the National Archives in Washington, D.C. By 2017, at the Obama library, Booth led the process of archiving the former president’s audiovisual collection—from Instagram slides to YouTube posts.

The objects Booth preserves range from official documents found in the archives of public figures like King and Obama to treasured family heirlooms—letters and diaries, a family Bible, an old dress, a concert flier, or even a text message. In addition to his role at Getty, Booth is a member of the Blackivists, a collective of Black memory workers dedicated to preserving Black cultural heritage. Knowing that the histories of marginalized people are underrepresented in big institutional archives, the Blackivists collaborate with communities to address these gaps in the record. To date, the collective has published informational how-tos about donating personal materials and documenting protest movements. In their most recent project, *Diamond in the Back*, the Blackivists are providing hands-on guidance, as well as funding, for communities to preserve their own stories. “The materials that are often kept by individuals, families, or communities—whether they are considered artifacts, objects, heirlooms, memorabilia, etc.—are no different from what mainstream collecting institutions such as Getty acquire and preserve,” says Booth.

When the JPC archive went up for sale after the company’s bankruptcy in 2019, many feared that such a rich repository would fall into private hands and be inaccessible to both scholars and the general public alike. The potential loss of such an exceptional collection seemed to mirror the fates of other Black collections in the city. In response, Booth and a coeditor, fellow Blackivist Stacie Williams, produced the digital publication *Loss/Capture*, an exploration of the different Black archives in Chicago, such as the Center for Black Music Research, or the images by Black photojournalist John H. White from the 1970s DOCUMERICA project. As Booth and Williams write, *Loss/Capture* documents how Black history, so often threatened or undervalued, has always been creatively captured through music, memory, manuscripts, murals, and movements. As Black neighborhoods—and the histories and cultural traditions that exist within them—have been the subjects of violent erasure and neglect throughout American history, this type of preservation is crucial.



The GRI and NMAAHC want to ensure that the JPC archive is available to future generations. Booth is both organizing it for researchers and providing an opportunity for the general public to engage with the collection digitally. With a collection so massive, managed by multiple cultural institutions, he has had to invent the process as he goes along. He works with a team of 30 staffers, from both Getty and the Smithsonian, made up of administrators, archivists, curators, conservators, digitization specialists, and IT specialists. The work, he says, is collaborative and iterative—they are exploring machine learning technologies to help assign metadata to the images. With 15 percent of the collection still unidentified and unsorted, he is also developing an archival processing manual and a cataloging plan for the entirety of the collection. “We have left a lot of room for experimentation.”

Due to the great public interest in the collection, Booth and his team are processing and digitizing in intervals, making materials regularly accessible as they are completed. “There’s just so much material that my first three months felt like sensory overload,” says Booth. “You grab a box, bring it back to the table, pull out a folder, go through the pictures, and you’re just like, ‘Oh my God, wow.’”

An X-ray of Muhammad Ali’s skull is by far Booth’s favorite item—because it’s so unexpected. He’s still trying to uncover the story behind it, and many more surprises most likely await. “I’m just excited for when everyone else will get to dig in and discover all the greatness that the collection has to offer.” ■



Persian Guard, 486–465 BC,
Achaemenid. Limestone. Museum
of Fine Arts, Boston. Archibald Cary
Coolidge Fund. Photograph © 2022
Museum of Fine Arts, Boston

A new exhibition at the Getty Villa explores the ancient Persian Empire's spectacular art, fascinating history, and powerful influence on the Classical world of Greece and Rome. Learn why Getty wants to tell this story now, what people get wrong about Persia, and more

PERSIA

Ancient Iran and the Classical World

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IN ANCIENT TIMES, people couldn't use smartphones and social media to share glimpses of their lives with the rest of the world, or travel by airplane to far corners of the globe. But they were far from isolated—and more connected to other cultures than many 21st-century people may realize.

Since April 6, visitors to the Getty Villa have discovered how the major powers of the ancient world influenced each other in *Persia: Ancient Iran and the Classical World*. The exhibition focuses on ancient Iran, historically known as Persia, a nation that dominated western Asia for over a millennium (about 550 BCE–650 CE). Royal sculpture, spectacular luxury vessels, weapons, jewelry and other objects of gold and silver, as well as religious images and historical documents reveal the artistic and cultural connections and influences between Persia and the rival powers of Greece and Rome. An interactive website depicting the grand, ancient Persian city of Persepolis accompanies the exhibition (see p. 37).

The exhibition, curated by Timothy Potts, Maria Hummer-Tuttle and Robert Tuttle Director of the J. Paul Getty Museum; Jeffrey Spier, Anissa and John Paul Balson II Senior Curator of Antiquities; and Sara E. Cole, assistant curator of antiquities, is the second in the Getty Museum's *Classical World in Context* series, which investigates the interconnections of Greece and Rome with other important cultures of the ancient Mediterranean and western Asia. The series began in 2018 with *Beyond the Nile: Egypt and the Classical World*.

Potts and Spier recently joined Ali Mousavi, adjunct assistant professor of Iranian archaeology at UCLA and consulting scholar, for a virtual conversation about Persia's rich and multifaceted engagement with the Classical world. They explain how it's impossible to fully grasp the history and culture of powers like Greece and Rome without exploring Persia's spectacular art and empire.



Reclining Goddess, Babylonian, 100 BC–AD 100. Alabaster with inlaid garnets, applied bitumen, and gold. The Wyvern Collection, United Kingdom, 2397

Opposite: *Plate with King Hormizd II or III Hunting Lions*, Sasanian, 457–459, silver with gilding. The Cleveland Museum of Art. John L. Severance Fund, 1962.150

Timothy Potts: Perhaps I can start by taking us back to the origins of the *Classical World in Context* series. The Getty Museum’s collection of antiquities is fairly well-defined: it’s the ancient “Classical world” of the Greeks, Romans, and Etruscans and their near neighbors. It is these cultures of the Mediterranean world that were the focus of J. Paul Getty’s collecting, and since he died in 1976, they have continued to be the core of the Villa’s collections up until today. So the Getty Museum doesn’t have a comprehensive collection of the ancient world in general, because we really haven’t acquired in any depth artworks from ancient Egypt, Mesopotamia, the pre-Classical cultures of Anatolia, or places further east, including Persia, Central Asia, and others.

This presents, I think, a challenge for some of our visitors, because to understand how Greek culture was so influential, you really do need to look at other cultures beyond the strictly “Classical” world. You cannot understand that world without understanding the broader context of other cultures that it interacted with, nor can you understand those cultures without taking into account the influence through conquest, trade, and so on that the Classical world had on places like Persia.

So why mount an exhibition on Persia, and why now? Because after Egypt, Persia is the nation that had the most profound and sustained influence

and impact on the Classical world. And by the same token, Persia was very much influenced by Greek and Roman culture, most notably when the Achaemenid Empire of Persia (550–330 BCE) was conquered by Alexander the Great, and later in its sustained rivalry with Rome for domination of the known world. This long and eventful interaction is critical to understanding ancient history and seemed a natural second step in our sequence of exhibitions.

Jeffrey Spier: Just to put what Tim said in a slightly different context, you have to understand that all the cultures interacted very closely, with Greeks and Romans living in the East and with plenty of foreign traders living in Greece. They shared art, religion, myth, and culture. We’re trying to develop these exhibitions to show that. It’s not always the easiest thing, because you have to choose objects that survived and can travel. And we have to find themes that can be communicated to our visitors effectively. Persia was a challenge. I don’t think people know the history quite as well as the history of Greece and Rome. So we do have to show that, in fact, Persia was a great power for over a thousand years. Greece, Rome, and Persia were the superpowers of the time. And there were borderlands and often military clashes between them. We’re looking at all these areas and where and how they interacted.

Ali Mousavi: What I like about this exhibition is that it begins with ancient Greece and goes all the way to ancient Rome. It gives a good overview of the whole region and the whole period of ancient Persia, which interacted with both. Yes, as Jeffrey mentioned, these civilizations clashed, but they also exchanged a lot of other things, like artists who moved from one region to another, and we have examples of this phenomenon in the exhibition.

TP: One of the challenges of this exhibition was that we knew we would not be able to bring objects on loan from Iran itself. It is a pity of course, but there is enough material from ancient Iran in museums around the world, like the British Museum, the Louvre, the Oriental Institute at the University of Chicago, that we were able to represent the art very well. And I would like to add that art from the Achaemenid period of the Persian Empire really is the culminating high point of artistic achievement in the ancient Near East. It draws on a number of the earlier cultures—notably the earlier Assyrians and Babylonians in Iraq, as well as the nearby Elamites, all of whom were absorbed into the Achaemenid Empire. When the Persians were building the capital city of Persepolis, craftsmen from Greece, Egypt, Turkey, Afghanistan, and many other far-flung regions participated in the construction and adornment of the palaces.

JS: And it’s very deliberate. There are wonderful inscriptions that show how they brought craftsmen in from all over the empire. So it’s clear that they wanted to incorporate all of these traditions.

AM: I think the whole space of the Achaemenid Empire was a meeting place. The monumental capitals of Persepolis and Susa were meeting places of all those nations’ craftsmen, stone-cutters, brickmakers, etc., who all contributed to the beauty of the place and to the empire.

TP: Ali, you shouldn’t be too modest. You should explain that you’ve worked on archaeological sites of Pasargadae and Persepolis.

AM: My father was an archaeologist, and he participated in the last large-scale excavations at Persepolis between 1968 and 1972. He introduced me to those ruins. So I’ve always been fascinated with the site of Persepolis.

There are misconceptions about Iran because of the past 40 years of political tension. Cultural relations have suffered because of political tensions and problems. I think this exhibition is wonderful because it shows not only the history of ancient Iran and its contribution to the ancient world and human civilization, but it also brings in a large number of artworks that originally came from Iran, a country that has not been visited frequently in the past 40 years. It’s great to have this exhibition here in the US.

TP: It wasn’t that many generations ago that in universities, schools, and books about ancient art, Greece and Rome represented the pinnacle of artistic achievement. Other cultures like Egypt and Persia, although interesting, were considered less sophisticated, less important. If there are any lingering prejudices of that kind still around, and there were even when I was a student, I think one of the things this exhibition can do is disabuse people of any idea that places like Persia, Egypt, and others haven’t created equally important art and traditions. Their art and cultures were every bit as sophisticated and intriguing, and in some cases as influential, as Classical art was in its day.

AM: When I was student in France, one of my teachers, a man I admired, was a specialist of the Aegean world. He showed us a picture of Persepolis and said, “Okay, this is Persepolis. There’s nothing to say about this site. This is just a transposition of Greek art.”

TP: Well, hopefully he’ll come to our exhibition.

JS: Yes. We have a very different approach here. If anything, our exhibition is presented more from the Iranian side, grouped into the three Persian empires we’re looking at: the Achaemenid, Parthian, and Sasanian.

TP: Some of the most spectacular objects in the exhibition, running through all the different Persian empires, are vessels of precious metal, principally silver and gold. These were used ceremonially, but also at banquets, given as gifts, and so on. Even before the Achaemenids, there was a long tradition in western Iran of making elaborately decorated gold and silver vessels. That tradition is part of the background of influence that gives





rise to the spectacular vessels of the Achaemenid period that visitors will see in the exhibition. Likewise, the Parthians who followed the Achaemenids inherited these traditions of drinking vessels, as did the Sasanians after them. So it's one of the categories of objects where we can see a very interesting artistic progression and development through the centuries.

“There was an awareness of other cultures, languages, and ways of living, and there was trade in exotic materials like frankincense and myrrh from the Red Sea, exotic amber from the Baltic Sea, and lapis lazuli from Afghanistan.”

JS: They do like their drinking parties.

TP: In terms of Persia's relevance today, I think it is one of the most important illustrations of the interconnectedness of the ancient world. Of course there were sometimes physical barriers, oceans between peoples, and so on. But there were also large periods

of time where interconnections between very different cultures, across huge distances, took place and were just as fruitful and rich and dynamic as they are today. There was an awareness of other cultures, languages, and ways of living, and there was trade in exotic materials like frankincense and myrrh from the Red Sea, exotic amber from the Baltic Sea, and lapis lazuli from Afghanistan. The interconnectedness of cultures and the influences between these distant regions was very real and is critical to understanding how and why they developed throughout history.

JS: It's a very difficult subject in a way. How do you show a thousand years of complex history? But I think when you show beautiful objects, nicely displayed, people will take away a great deal of what we're trying to communicate. It's a vast topic, but I think it is very accessible to the average viewer. Maybe some people will know nothing about Iran, but they will get it when they see it. They will understand how significant this period is and how beautiful it is and how art and culture interconnected.

AM: We have a large community of Iranians in Los Angeles, and of course I would like them to come to the exhibition and be impressed. But I also hope some of them bring children and grandchildren who have never been to Iran or visited those sites and who have never been exposed to ancient objects from Persepolis or Susa. Maybe they will feel at home while visiting the exhibition. As an Iranian, I'm very proud. ■

Above: Persepolis, Iran.
Photo: Diego Delso.
License CC-BY-SA

Opposite: Still from the
immersive Persepolis
website



Explore Ancient Persepolis Online

Imagine seeing the king and his court welcome visiting dignitaries amid immense polished stone columns, chiseled reliefs, and freshly painted statues. This spring Getty launches a new immersive website that comes close to that experience, transporting you to Persepolis during its reign as the ceremonial capital of the Achaemenid Empire in 550–330 BCE. This 3D digital re-creation shows a bird's-eye view of the massive complex in southern Iran and an interactive “walk” through palaces, terraces, halls, and chambers enlivened with details and textures that produce an intimate sense of place.

Persepolis (Greek for “city of the Persians” and known as Parsa by the Persians) was first excavated in the 1930s. A German architect in attendance made detailed drawings and a scale model that decades later informed the creation of 3D digital images. These renderings, in turn, were the foundation of the new website built by Getty digital staff and the creative production agency Media.Monks. Getty curators Sara E. Cole, Timothy

Potts, and Jeffrey Spier, with Iranian archaeology professor Ali Mousavi, advised the team on accuracy and pored over every detail—from the question of what materials and colors were used on pillars, to what type of torches may have lit the windowless chambers.

This digital tour replicates the same path a visitor might have taken through the palaces, but also reveals private spaces, like the treasury and royal quarters. As visitors scroll their way through the rooms, they can zoom in on 3D objects such as relief fragments, coins, plates, and inscriptions. With text and narration available in eight languages, including Hindi, Persian, and Arabic, this new site will bring ancient Persepolis to life for viewers around the world.

Visit [getty.edu/persepolis](https://www.getty.edu/persepolis).

—Lyra Kilston, Senior Editor, Getty Museum

The sophisticated children's toy *The Visible Woman*, on view in *Flesh and Bones: The Art of Anatomy*, speaks to our enduring fascination with our inner workings

OUR BODIES, OUR SELVES

By Anya Ventura
Digital Media Producer
Getty Research Institute

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STARTING IN 1959, American children were treated to plastic model kits equipped with tiny packets of bones and an assortment of pink, unpainted organs. For \$4.98, kids could re-create in miniature the hidden workings of the human body, from the dark muscle of the heart to the kidneys, liver, and spleen. “From skin to skeleton...assemble, remove, replace all organs!” read the box.

The kits—The Visible Woman, which is now on view as part of the Getty Research Institute’s exhibition *Flesh and Bones: The Art of Anatomy*, and its counterpart, The Visible Man—were manufactured by plastics company Renwal, whose popular catalogs featured dollhouse miniatures and WWII fighter jets. Renwal’s new anatomical toys had a clear plastic, human-shaped shell accompanied by a display stand, pamphlet of medical illustrations, and the requisite body parts. As do-it-yourself kits go, the assembly of The Visible Man and The Visible Woman was a lesson in dissection—minus the genitalia. (The toys, prudishly smooth, continued a tradition of omitting sexual organs.) Combining education and entertainment, the toys were so successful that tiny transparent horses and dogs soon followed.

With an optional feature called “The Miracle of Creation,” The Visible Woman was even accessorized with a pregnant uterus and breastplate, so children could learn the mechanics of the female reproductive system. The add-on echoed the depictions of female bodies from earlier centuries, delicately sculpted in ivory or wax, often arranged in beatific sleeping postures, with torsos that could be peeled open to reveal a tiny fetus nestled in a bed of organs.

The history of “Visible” people begins much earlier. The toys were miniature versions of a six-foot statue called The Transparent Man, which first debuted in 1930 at the Deutsches Hygiene-Museum in Dresden as part of a state-sponsored public health and hygiene campaign. The Transparent Man, his arms raised triumphantly skyward, was composed of a metal skeleton encased in a shell of clear plastic (what was then a new technology), the inner parts thrillingly lit up with the push of a button. The purpose of The Transparent Man was to evoke awe at the sight of the human form, so spectacularly revealed, without the discomfiting display of blood or flesh. This wonder, its creators believed, would



inspire visitors to lead healthier lives. The statue symbolized modernity, the complexities of the body made clean and simple.

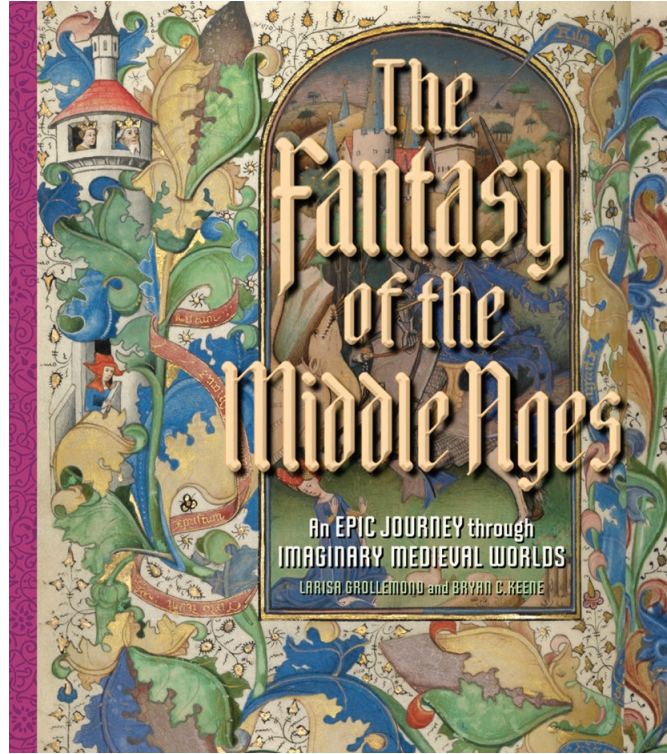
The Transparent Man was so crowd-pleasing that multiple replicas were cast and shipped to countries around the world, from Sweden to Japan, to be seen by millions. In the United States, a Transparent Man was unveiled at the 1933 Chicago World’s Fair. With the new wonder of sound engineering, a 10-minute recorded lecture described the function of different organs as the sound of a human heart thudded dramatically in the background. (Hitler came to power that same year, and in Germany, The Transparent Man would be repurposed as a tool of Nazi propaganda. Later, in 1949, the models remained popular enough with the new Communist regime that a transparent couple was gifted to Stalin for his 70th birthday.) The Transparent Man was then displayed at traveling exhibitions and science museums across the United States, inspiring the set of toys.

In 1936 a Transparent Woman called “Miss Science,” donated by a Missouri underwear manufacturer, appeared at the New York Museum of Science

and Industry and was subsequently exhibited in 100 American towns. In 1950 another Transparent Woman was installed at the Cleveland Health Museum, whose director, Bruno Gebhard, had come from the Deutsches Hygiene-Museum to preach the gospel of public health education. After a contest in a local newspaper, this statue was named Juno. In the museum’s Science Theater, a voice recording made by a local homemaker narrated the inner workings of Juno’s biology for generations of Ohio schoolchildren, as parts of the body were neatly illuminated one at a time.

Today these see-through models are not so much objects of wonder as curiosities, the once-miraculous plastic yellowed with age. And yet the desire to represent the interior of the human body stretches back centuries—the mysteries of women’s bodies, especially, have long been subject to scrutiny and careful study. Now, as machines count our heartbeats and daily “steps,” we still strive to understand our inner workings. Perhaps this desire is an enduring one: we need to picture our literal inner selves, the most intimate yet enigmatically concealed part of us. ■

The Visible Man (1959), The Visible Woman (1960), and the Human Brain (1968) anatomical model kits. Image courtesy of the Division of Medicine and Science, National Museum of American History, Smithsonian Institution



The Fantasy of the Middle Ages: An Epic Journey through Imaginary Medieval Worlds

Larisa Grollemond and Bryan C. Keene

A NEW BOOK THAT COMPLEMENTS THE EXHIBITION *The Fantasy of the Middle Ages* (on view at the Getty Center beginning June 21) explores how the Middle Ages has been interpreted, manipulated, exploited, and revitalized to suit our modern tastes. Here's an excerpt.

Imagine the tale of King Arthur and the Knights of the Round Table. Which characters come to mind? What is the setting? When does the story take place? Is there magic? If you imagined a gallant cohort of chivalrous knights dressed in gleaming armor and gathered at a round table, damsels with long hair and flowing gowns, a mighty sword either pulled from a stone or bequeathed by an aquatic nymph, a wizard, fantastical fey folk, and a luxu-

riously furnished court, then you might be surprised to learn that those elements are an amalgamation of Arthur stories as told over many centuries. Though there is sparse evidence that Arthur was a historical figure who may have lived in England in the fifth or sixth century, his story quickly moved into the realm of legend, taking on larger-than-life elements from the first hand-made decorated books chronicling his adventures in about the twelfth century to today.

The path of the Arthur stories, from about 500 to 1500, book-ends what scholars call the European “Middle Ages” or “medieval” period, which might conjure images of castles, cathedrals, crusades, and chronic diseases. Indeed, the “Dark Ages”—an idea evoked by the Italian writer Petrarch in the 1300s as a contrast to his own time and a phrase used pejoratively in texts from the 1500s to today—were always the Illuminated Ages, as you will discover by turning these pages. During this time, kingdoms across Europe and the Mediterranean witnessed the growth of cities, the emergence of new religious orders, large-scale military conflicts, and higher mortality rates than today. From this corner of the world, people were connected to communities throughout greater Europe, Africa, Asia, and briefly North America, and some traveled extensively. Scribes and artists of the time produced a vibrant culture of illuminated manuscripts, whose stories and images have inspired many creative genres to the present, especially that of fantasy. Looking back to this past has become ingrained in popular culture, influencing revivalist versions of the medieval in art, architecture, literature, photography, film, television, reenactment, graphic novels, video games, and theme parks. These works of fantasy, sometimes referred to as medievalisms, blend historical source material to create worlds with legendary or magical elements in their characters, creatures, costumes, and cultures.

As iconic as illuminated manuscripts are of the Middle Ages, so too are illustrated books immensely popular within the fantasy genre in the modern era. From the Gothic stories in the 1700s, the emergence of the fairy-tale genre and manuscript facsimiles in the 1800s, to pulp fiction and dime magazines, comic books, graphic novels, and children’s and fantasy literature from the 1900s to today, images on covers and across the pages transport readers to the world of the past or to another realm. One of the aims of this publication is to show just how connected illustration is to historical book traditions and how, in turn, creators of fantasy often revive or retell centuries of stories anew and rely upon art for creating unique lands and creatures. Just as Tolkien’s Middle-earth was brought to life in many editions featuring the art of Barbara Remington, Alan Lee, and others, so too is Robert Jordan’s fourteen-volume *The Wheel of Time* series (1990–2013, completed by Brandon Sanderson) inextricably linked to the cover art by Darrell K. Sweet, who animates the tale of timeless struggle between good and evil. The same can be said about the connection between artist and cinematographic renderings that support the worldmaking of Ursula K. Le Guin’s cycle *Earthsea* (1968–2001).



Howard Pyle, *The Sheriff of Nottingham cometh before the King at London*. University of California, Los Angeles, Library Special Collections, Charles E. Young Research Library, Children’s Book Collection, PZ8.L.P99m 1883

A global Middle Ages provides especially popular source material for Japanese graphic novels, known as manga (some are called “light novels” to indicate a young adult readership). A few examples include *The Heroic Legend of Arslan* (1986–2017), based on a Persian epic, by Yoshitaka Tanaka with illustrations by Yoshitaka Amano and Shinobu Tanno; the dark fantasy set in a dystopian medieval Europe called *Berserk* (1989–present), by Kentaro Miura; Makoto Yukimura’s *Vinland Saga* (2005–present), based on Scandinavian sources about the so-called Vikings; and *Spice and Wolf* (2006–present), about the adventures of a young merchant and a wolf-deity. Each of the manga just mentioned has also become an anime series.

Medieval history has been continually reimagined, accruing magical and supernatural elements over time, resulting in the modern understanding of the Middle Ages as a place that is simultaneously “real” and entirely imaginary, moving fluidly between fact and fiction. These boundary crossings are very much in the spirit of the medieval imagination and intersecting ideas of history and myth; every generation reimagines the Middle Ages, changing and expanding the very notion of who and what belongs in these stories, and what is old becomes new again.

Medieval fantasy is often perceived as white, heterosexual, and cisgender, among other exclusive categories, because the formation of the idea of the Middle Ages in historical writing was founded on those principles. This perpetual cycle of a homogenous European Middle Ages is conditioned by and continually shapes the whiteness of conventional fantasy. But some fantasy writers, especially women of color, are creating worlds that resist such hegemony: Nigerian American author Nnedi Okorafor blends fantasy and science fiction in what she calls “Africanfuturism” or “Africanjujuism,” to describe the roots in African and Black diaspora traditions; the American writer N. K. Jemisin describes fantasy as “a way to train for reality” and a genre that helps readers assess the forces that cause inequality.

These creators do not rely solely on the Middle Ages for inspiration but broadly draw upon the concept of epic narratives with feats that expand beyond reality as some might know it. The focus of academic and museum circles on fact-checking medieval fantasy for historically accurate visualizations of events, dress, magic, or art is fundamentally beside the point. This scrutiny, and the inevitable “inaccuracies” uncovered by it, do not reflect the value found in works of medievalism. In every medium and from every period after the Middle Ages, medievalisms offer many relevant insights into this bygone era. Even in medieval sources themselves, there is always a degree of artistic or authorial license. Many of the stories preserved in medieval manuscripts are themselves a fantasy version of the Middle Ages, just as post-medieval imaginings of the period often blend a range of visual traditions. We hope this publication encourages you to examine and unravel your ideas about the Middle Ages—those informed by childhood stories, classroom history books or stories, and contemporary digital media, from the silver screen to TikTok.

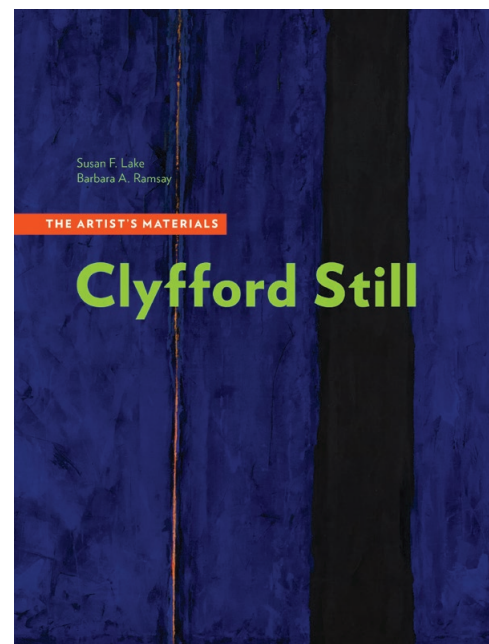
This book is a choose-your-own-adventure for exploring the visual history of the fantasy Middle Ages. Prithee, settle in with some mead, a feast fit for royalty, perhaps some soothing lute-and-flute music or choir song, and join us on an epic adventure to see the Dark Ages in a new, bright light. Huzzah!

This excerpt is from *The Fantasy of the Middle Ages: An Epic Journey through Imaginary Medieval Worlds*, published by the J. Paul Getty Museum. © J. Paul Getty Trust

Left: *The Passing of King Arthur*, 1874, Julia Margaret Cameron. Albumen silver print. The J. Paul Getty Museum

Opposite: *La Belle Dame sans merci* (detail), 1893, John William Waterhouse. Oil on canvas. Darmstadt, Hessisches Landesmuseum, GK 1164



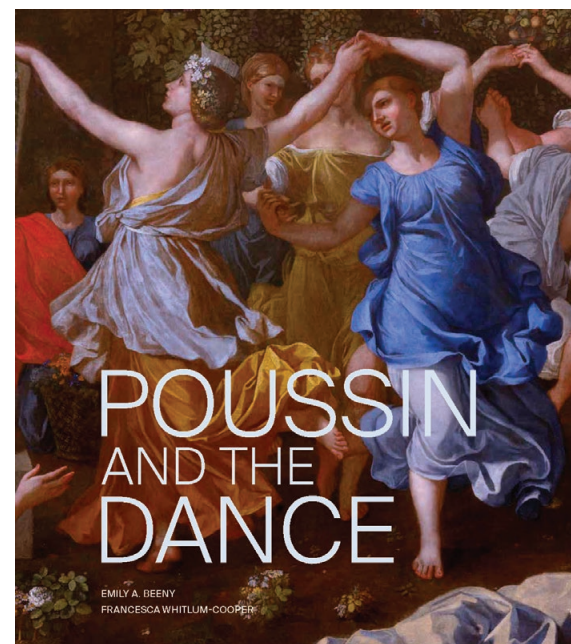


Clyfford Still: The Artist's Materials

Susan F. Lake and Barbara A. Ramsay

Among the most radical of the great American Abstract Expressionist painters, Clyfford Still has also long been among the least studied. Still severed ties with the commercial art world in the early 1950s, and his estate at the time of his death in 1980 comprised some 3,125 artworks—including more than 800 paintings—that were all but unknown to the art world. This volume, based on the authors' materials research and enriched by unprecedented access to Still's artworks, paints, correspondence, studio records, and personal library, provides the first detailed account of his materials, working methods, and techniques.

GETTY CONSERVATION INSTITUTE
176 pages, 7½ x 10 inches
100 color and 27 b/w illustrations
Paperback
US \$40

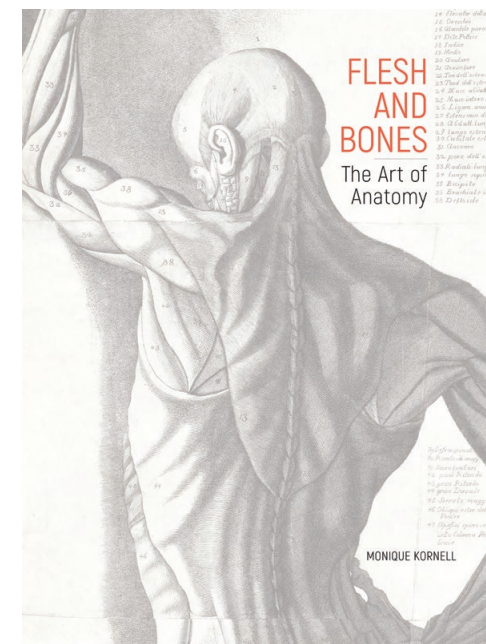


Poussin and the Dance

Emily A. Beeny and Francesca Whitlum-Cooper

Nicolas Poussin's dancing pictures of the 1620s and 1630s created a style that would influence three centuries of artists in the French classical tradition. *Poussin and the Dance* situates the artist in 17th-century Rome, a city rich with the ancient sculptures and Renaissance paintings that informed these works. Tracing the motif of dance through this period, this book examines how these works helped Poussin confront the problem of arresting motion, explore the expressive potential of the body, and devise new methods of composition, while also considering Poussin's dancing pictures within a broader context of 17th-century European culture, collecting, and patronage.

J. PAUL GETTY MUSEUM
144 pages, 9½ x 11 inches
89 color illustrations
Paperback
US \$30



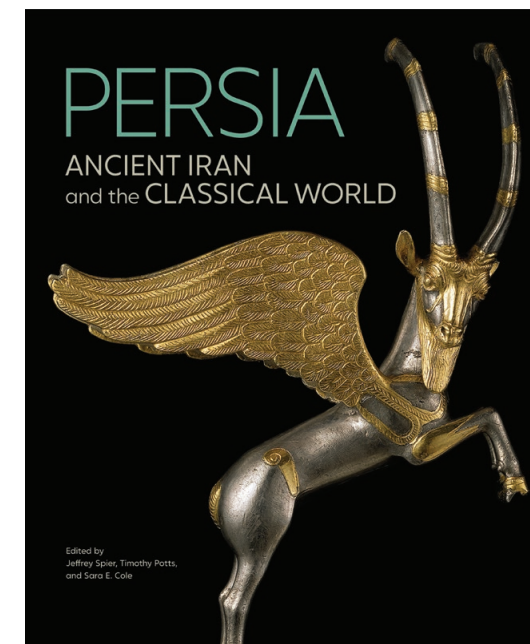
Flesh and Bones: The Art of Anatomy

Monique Kornell, with contributions by Thisbe Gensler, Naoko Takahatake, and Erin Travers

For centuries, anatomy was a fundamental component of artistic training, as artists such as Leonardo da Vinci and Michelangelo sought to skillfully portray the human form. In Europe, illustrations that captured the complex structure of the body—spectacularly realized by anatomists, artists, and printmakers in early atlases such as Andreas Vesalius's *De humani corporis fabrica libri septem* of 1543—found an audience with both medical practitioners and artists.

Flesh and Bones examines the inventive ways anatomy has been presented from the 16th through the 21st century, including an animated corpse displaying its own body for study, anatomized antique sculpture, spectacular life-size prints, delicate paper flaps, and 3-D stereoscopic photographs. Drawn primarily from the vast holdings of the Getty Research Institute, the more than 150 striking images, which range in media from woodcut to neon, reveal the uncanny beauty of the human body under the skin.

GETTY RESEARCH INSTITUTE
248 pages, 8 x 11 inches
163 color illustrations
Hardcover
US \$50



Persia: Ancient Iran and the Classical World

Edited by Jeffrey Spier, Timothy Potts, and Sara E. Cole

The founding of the first Persian Empire by king Cyrus the Great in the sixth century BCE established one of the greatest world powers of antiquity. Its reach and power often brought it into conflict with Greece, and later the Roman Empire. *Persia* addresses the political, intellectual, religious, and artistic relations between Persia, Greece, and Rome from the seventh century BCE to the Arab conquest of 651 CE. Essays by international scholars trace interactions and exchanges of influence. With more than 300 images, this richly illustrated volume features sculpture, jewelry, silver luxury vessels, coins, gems, and inscriptions that reflect the Persian ideology of empire and its impact throughout Persia's own diverse lands and the Greek and Roman spheres.

J. PAUL GETTY MUSEUM
432 pages, 9½ x 11½ inches
409 color and 7 b/w illustrations, 3 maps
Hardcover
US \$65



A spiral tower evokes architect Vladimir Tatlin's (1885–1953) *Monument to the Third International*. Tatlin's titanic spire is considered one of the manifestos of Russian constructivism, which aimed to reflect modern industrial society and urban spaces. In Hadid's drawing, the tower rises from the museum atrium and soars upward, following the vertical direction of Frank Lloyd Wright's elliptical space. On the right, display boxes project from the ramp galleries.

(Acrylic/pencil on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)

Opposite: Display features along the Guggenheim ramp tell visitors a story as they ascend.

(Black ink/acrylic/watercolor on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)

Spiraling up to Utopia

A look at the late architect Zaha Hadid's extraordinary, underacknowledged exhibition design for a Guggenheim show on Russian avant-garde art

By Maristella Casciato
Senior Curator
Getty Research Institute



IN THE TWO DECADES BETWEEN the mid-1910s and the early 1930s, Russian avant-garde artists, armed with new insights into forms and materials, sought to realize the utopian aims of the Bolshevik revolution through artistic production. Art and life, it seemed, could merge. Largely motivated by the social upheavals of October 1917, constructivist artists introduced radical innovations—Vladimir Tatlin's abstract “material assemblages” and Kazimir Malevich's geometric Suprematism, for instance—and changed the course of modernist art and concurrently, modern history.

The exhibition *The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932*, held at the Guggenheim Museum in New York from September 1992 to January 1993, was at the time the largest show ever mounted in an American museum on this topic. The retrospective presented the period's vanguard artistic production in Russia, ending with Stalin's competition for the Palace of the Soviets in Moscow. The extraordinary design of the exhibition is due to the visionary work of the late British architect Zaha Hadid (1950–2016), who created an accessible yet provocative exhibition in Frank Lloyd Wright's vertiginous space at the Guggenheim Museum.

Hadid, Iraqi-born, was a major protagonist of architectural Deconstructivism, an imaginative and creative critique to the normative modernity of post-WWII design. Educated at the Architectural Association (AA) school in London, she soon excelled for her astonishing skills in space representation, which echoed the modes introduced by the Russian avant-garde. She began her phenomenal career in 1991 with the Vitra Fire Station building, which was soon transformed into an exhibition space. In 2002 she won the international competition for the globally acclaimed Guangzhou Opera House. Two years later she became the first woman to receive the prestigious Pritzker Architecture Prize, and a month before her sudden death in 2016, she became the first woman individually awarded the Royal Gold Medal from the Royal Institute of British Architects.

For *The Great Utopia*, Hadid repurposed Wright's spiraling atrium to tell a story that moved visitors seamlessly up the ramp. Interruptions, created with three-dimensional projecting obstacles and screens with posters, pushed visitors to the edge of the ramp, allowing vertiginous perspectives to be seen at the same time.

Seventy-nine drawings, mostly perspectival views of Hadid's innovative exhibition design, remain among the most evocative traces of this important exhibition. The drawings, all on square-format paper, have been part of GRI Special Collections since 1995. ■

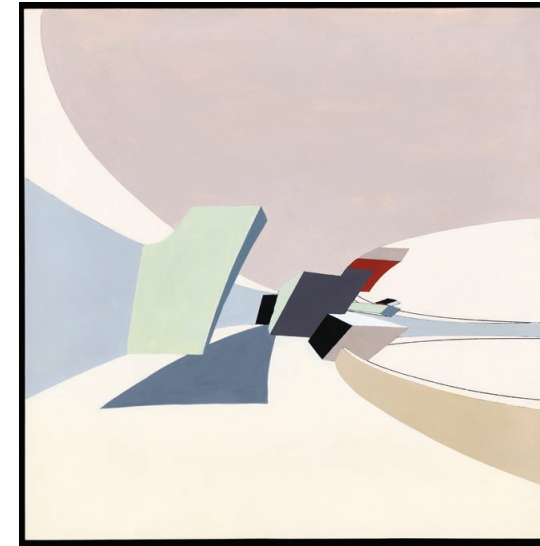
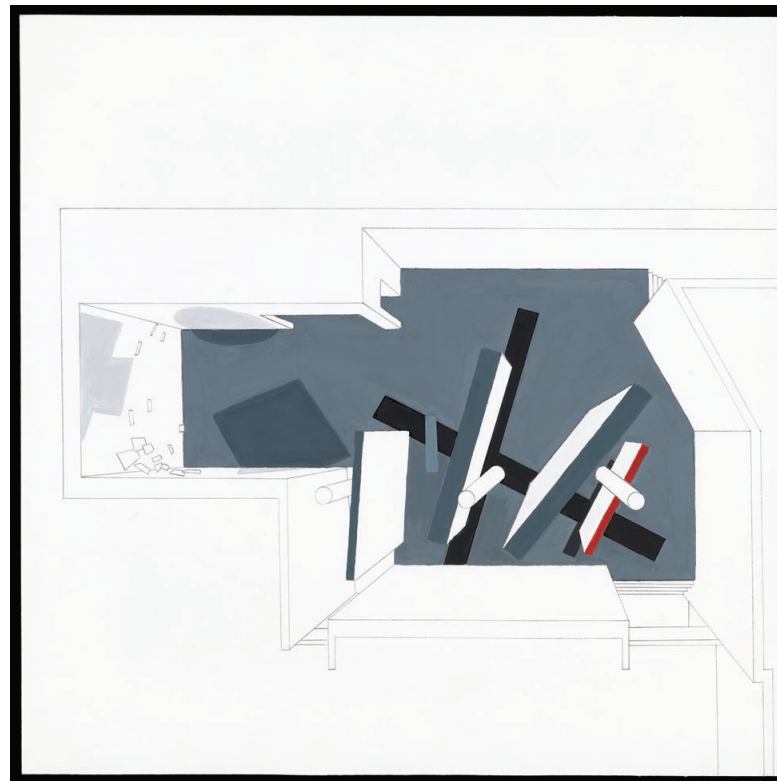


One side of the corner gallery is dedicated to painter Kazimir Malevich's (1879–1935) oeuvre. Prominent in the gallery are some of Malevich's masterpieces evoking the "supremacy of pure feeling." In her drawing, Hadid includes Malevich's *Red Square* and *Suprematist Painting: Eight Red Rectangles* (both dated 1915), among others. Hadid's design reinterprets the display of the Unovis collective exhibition in 1923, with paintings freely hanging from the wall. Another reference is to the *Last Futurist Exhibition 0.10* (1915), where Malevich's painting *Black Square* occupies the iconic corner space of the gallery. For the first time Gwathmey and Siegel's new wing is included in an exhibition at the Guggenheim Museum.

(Acrylic/pencil on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)

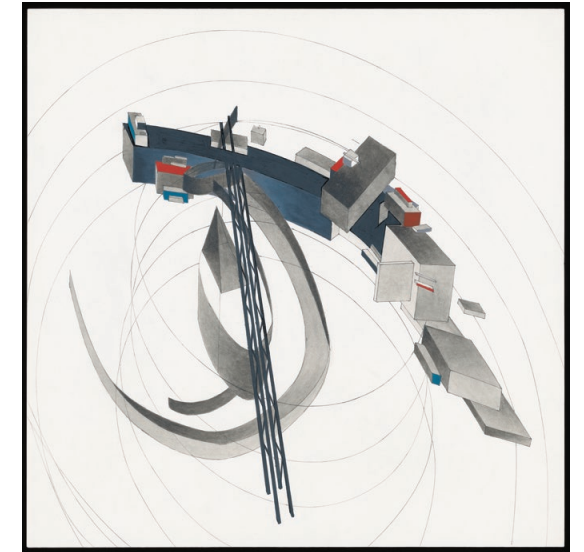
Hadid's drawings of the other half of the corner gallery illustrate the graphic design strategy adopted for the floor, which uses large, geometric colored shapes alluding to Suprematist constructions (those characterized by basic geometric forms (circles, squares, lines, and rectangles) painted in a limited range of colors). Paintings are displayed on panels obliquely composed in the space.

(Black ink/acrylic/water color on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)



A series of inclined planes and three-dimensional bases are positioned along the ramp. Their strong geometry interferes with the continuum of the Wrightian development of space.

(Acrylic/pencil on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)



The spiral tower freely floating in the central void of the Guggenheim contrasts the multidirectional display boxes projecting inside and outside the ramp.

(Acrylic/pencil on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)

Inspired by *Tatlin's Tower* (a design for a grand monumental building by the Russian artist and architect Vladimir Tatlin that was never built), Hadid envisages geometrical blocks—a pyramid, a cylinder, and a rectangular parallelepiped—hanging inside the double spiral space. In the final design, the tower was replaced by Gustav Klutssis's (1895–1938) constructivist sculpture of a screen stand.

(Acrylic/pencil on cream paper, 298 x 298.) © Zaha Hadid. Courtesy of the Zaha Hadid Foundation; Getty Research Institute, Los Angeles (950083)





Amos, Margaret T. G. Burroughs, Elizabeth Catlett, Wanda Ewing, Belkis Ayón Manso, Alison Saar, and Betye Saar.

Mother and daughter artists Betye and Alison Saar are celebrated in the prints of Mack-Watkins and Word. Mack-Watkins's *Future Undetermined* looks to Betye Saar: alluding to the title of Saar's 1990 print *Return to Dreamtime*, Mack-Watkins's piece is a reflection on "what I would dream for my own children and their own futures." Mack-Watkins pays homage to Saar's surrealist composition and pioneering assemblage sculpture by layering text, images, and symbols that refer to her own life as an artist, educator, and mother.

In *Starshine & Clay*, Word also draws on her experiences as a mother. She describes her strong affinity for Alison Saar: "Alison Saar was birthed from the creative lioness Betye Saar, I too was birthed by a creative lioness and am a creative lioness who is a mother." Word's composition echoes the powerful female figures with fantastical hair, often rendered in profile, who populate Alison Saar's works. Visitors to the GRI can further engage with this artistic lineage through works by both Betye and Alison Saar held in Special Collections.

Angela Pilgrim's *Tenderheaded & Heavyhanded* pays tribute to Amos, whose diptych *Classic and Universal* recently entered the GRI's collection. Making reference to the patterned border in Amos's painting *Memory* from 2012, Pilgrim collages strips of decorative paper to frame her risograph, a digital printmaking technique that produces a visual effect similar to screen print. Within this frame, two Black women are portrayed in a sequence of changing attitudes and expressions. Their natural hairstyles contrast with the straightened hair of the woman whose picture is displayed on a table at the upper left. Enlivened with brightly colored price tags and graphic hearts, an elusive yet compelling narrative unfolds and draws the viewer in. Pilgrim's print illustrates her larger interest in creating art that addresses "the Black women experience in America as well as the relation of Black Hair to beauty."

The portfolio's seven prints are housed in a custom clamshell box covered in an iridescent twill fabric. Changing color from blue to black to purple, depending on the light, the box prepares the viewer for a captivating sensory experience. "Art is meant to be moving, shared, and talked about by an inclusive audience of people," says Diuguid. In presenting this portfolio to researchers and the public, the GRI hopes to inspire audiences to create dynamic conversations centered around the history and future of Black women artists and their work.

—Sarah N. Bane, PhD candidate at the University of California, Santa Barbara, and former Getty Graduate Intern

The Getty Research Institute Acquires Black Women of Print's Inaugural Portfolio

In October 2018, artist and scholar Tanekeya Word founded Black Women of Print (BWoP), a space for Black women printmakers to promote their work, support professional development, and advance critical discourse around the representation of Black women printmakers. To mark the organization's first anniversary, seven artist members—Leslie Diuguid, LaToya M. Hobbs, Jennifer Mack-Watkins, Delita Martin, Angela Pilgrim, Stephanie Santana, and Word—collaborated on an inaugural print portfolio, a copy of which is now in the GRI's collection.

Curated by Word, this collection of prints responds to the theme *Continuum*. Through shared graphic vocabularies, compositions, and subject matter, the BWoP artists evoke the foundational legacies of seven Black artistic foremothers: Emma



Above: *Tenderheaded & Heavyhanded*, from the portfolio *Continuum*, published by Black Women of Print, 2019 (published 2020), Angela Pilgrim. Risograph and decorative paper collage (expanded on visual elements utilized by Emma Amos). Getty Research Institute, 2022.PR.1 © Angela Pilgrim

Opposite: *Starshine & Clay*, from the portfolio *Continuum*, published by Black Women of Print, 2019 (published 2020), Tanekeya Word. Linocut, gouache, acrylic ink, decorative paper collage (expanded on visual elements utilized by Alison Saar). Getty Research Institute, 2022.PR.1 © Tanekeya Word

EXHIBITIONS

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Getty Center

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Imogen Cunningham: A Retrospective
Through June 12, 2022

Flesh and Bones: The Art of Anatomy
Through July 10, 2022

Silk & Swan Feathers: A Luxurious 18th-Century Armchair
Through July 31, 2022

Powder and Light: Late 19th-Century Pastels
Through August 14, 2022

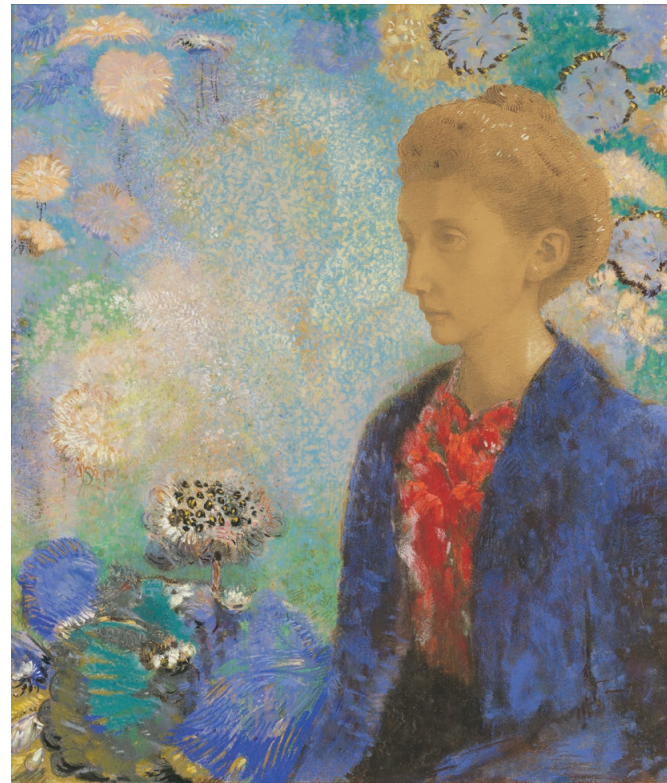
Judy Baca: *Hitting the Wall*
May 31–September 4, 2022

The Lost Murals of Renaissance Rome
May 31–September 4, 2022

Tacita Dean
June 7–August 28, 2022

Conserving de Kooning: Theft and Recovery
June 7–August 28, 2022

The Fantasy of the Middle Ages
June 21–September 11, 2022



Left: *Baronne de Domecy*, about 1900, Odilon Redon. Pastel and graphite. Getty Museum. On view in *Powder and Light: Late 19th-Century Pastels*

Below: *Magnolia Blossom*, negative 1925; print 1930, Imogen Cunningham. Gelatin silver print. Fine Arts Museums of San Francisco, Museum purchase, M. H. de Young Memorial Museum. © Imogen Cunningham Trust. On view in *Imogen Cunningham: A Retrospective*



FINAL FRAME



When Melodie McDaniel was introduced to the Compton Jr. Posse by a writer friend in 2015, she knew she had found a rich, multifaceted story, one that she wanted to tell in photographs. The year-round after-school program was founded in 1988 with the goal of nurturing responsibility, discipline, and self-esteem in the youth of this predominantly Black community in southeastern Los Angeles. Learning competitive equestrian skills and horse care empowers the teens, as do the close relationships they develop with the horses. That confidence and connectedness are evident in this portrait of Kenneth and Pirate on a relaxed outing in the neighborhood. McDaniel's decision to work in black and white underscores the universal nature of our desire to connect with animals, even in a seemingly unlikely urban environment.

—Virginia Heckert, Curator, Department of Photographs, Getty Museum

Kenneth with Pirate, negative 2017; print 2021, Melodie McDaniel. Pigment print. Getty Museum. © Melodie McDaniel

Getty Villa

Persia: Ancient Iran and the Classical World
Through August 8, 2022

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“In preserving modern architecture, the engagement with local communities is essential. When you can arrive collectively on what is important about the building, you have a common vision. And everybody, from the start, buys into the project.”

—Antoine Wilmering, Getty Foundation senior program officer, on the international grant program Keeping It Modern

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The International Fair at Dakar, Regional Pavilions at Centre International du Commerce Extérieur de Dakar, a Keeping It Modern project. Photo: Federico Pardos



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