



ACQUISITIONS AT THE GETTY

HIGHLIGHTS 2010-15

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Recent Acquisitions Highlights at The GETTY

J. PAUL GETTY MUSEUM



Bust of Pope Paul V, 1621, Gian Lorenzo Bernini (1598-1680), marble. J. Paul Getty Museum, Los Angeles. Photo courtesy of Sotheby's

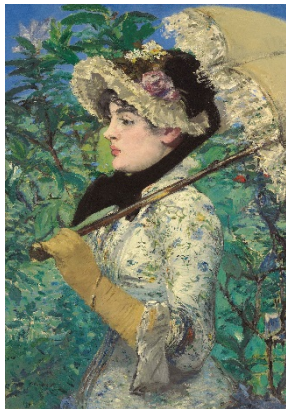
Bust of Pope Paul V, 1621

Gian Lorenzo Bernini (Italian, 1598-1680)

The J. Paul Getty Museum has acquired *Bust of Pope Paul V* (1621) by the great Baroque artist **Gian Lorenzo Bernini** (Italian, 1598-1680). The posthumous life-sized sculpture was the first official papal portrait Bernini created; he was twenty-three.

Commissioned by Bernini's famous patron, Cardinal Scipione Borghese, it was part of the Borghese family's well-known collection until 1893, when it was sold at auction. Until now, art historians have only known the object through a photograph taken for the 1893 auction catalog and a bronze version cast by Sebastiano Sebastiani in 1621-1622, which is in the collection of the Statens Museum for Kunst, Copenhagen, as well as original records of its commission. It recently reappeared in a private collection.

Acquired: June 2015



Spring (Jeanne Demarsy), 1881, Édouard Manet (1832-1883), oil on canvas, 29 1/8 x 20 1/4 in. (74 x 51.5 cm.) Courtesy of J. Paul Getty Museum, Los Angeles.

Spring (Jeanne Demarsy), 1881

Édouard Manet (French, 1832-1883)

The J. Paul Getty Museum acquired at auction *Spring (Jeanne Demarsy)*, 1881 by the celebrated French painter Édouard Manet (1832-1883). *Spring (Jeanne Demarsy)* is a portrait of Parisian actress Jeanne Demarsy (1865-1937) as the embodiment of spring. Manet intended it as the first of a series of the four seasons representing fashionable Parisian women. However, he lived long enough only to complete two of the series: *Spring* and *Autumn* (Musée des Beaux-Arts, Nancy).

Spring was exhibited in the 1882 Paris Salon along with Manet's celebrated masterwork *A Bar at the Folies-Bergère* (Courtauld Gallery, London). *Spring* was perhaps the most unalloyed success of Manet's long and notorious Salon career. Critics found Jeanne utterly charming and exquisite—a highlight of Manet's career, in which he took great pride.

Acquired: November 2014



John on the Coal, Seacoal Camp, Lynemouth, Northumberland, 1983, Chris Killip. Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Chris Killip.

Forty-Nine Photographs by Chris Killip (1973-1985)

Chris Killip (British, born 1940)

The J. Paul Getty Museum has acquired forty-nine vintage prints by British photographer Chris Killip from his seminal publication, *In Flagrante*. This group of photographs constitutes the most significant representation of Killip's work in an American institution.

Made between 1973 and 1985, the photographs from *In Flagrante* document the social landscape of Northern England during an economic downturn that afflicted the region.

Acquired: September 2014



A Peasant Girl from Alkmaar, 1621, Willem Buytewech (Dutch, 1591-1624). Black chalk, pen and brown ink, 19.5 x 13.5 cm. © Christie's Images Limited (2014)

Three Drawings from the Dutch Golden Age (17th Century)

A Peasant Girl from Alkmaar (1621)

Willem Buytewech (Dutch, 1591-1624)

Willem Buytewech was one of the greatest draftsmen of early 17th-century Holland, whose work is exceptionally rare (he only lived to age 33), and this is the first of his work to become part of the Museum's collection.

A Peasant Girl from Alkmaar (1621) features a smiling maiden with arms akimbo and a direct gaze standing aside a rustic wooden gate, with an iconic Dutch windmill. It is one of eight drawings by Buytewech showing young women wearing regional costumes of North Holland. It represents the Northern Netherlands' attempt to assert its own national identity as it struggled to establish independence from Spain.



A Hollyhock, 1682, Herman Saftleven (Dutch, 1609-1685). Watercolor, gouache and black chalk, 35.2 x 25.2 cm. © Christie's Images Limited (2014)

A Hollyhock (1682)

Herman Saftleven (Dutch, 1609-1685)

This delightful watercolor by Herman Saftleven was commissioned by Amsterdam botanist and gardener Agnes Block. It was made as an independent work of art to be incorporated into one of the most famous florilegia (books of flowers) of all time. Block invited the greatest Dutch floral artists of the 17th century to come to her country house outside Amsterdam and portray her incomparable collection of floral specimens grown in her garden. Saftleven's contribution from 1682 depicts a spire of hollyhock (*Althea rosea*) containing a fully opened blossom, as well as buds and blossoms in various stages of emergence and decline.



Large Square Tower to the left of a Frozen River, 1614, Esaias van de Velde. Pen and brown ink, 11.5 x 17.6 cm. © Christie's Images Limited (2014)

Large Square Tower to the left of a Frozen River (1614)

Esaias van de Velde (Dutch, d. 1630)

Large Square Tower to the left of a Frozen River was made in 1614 by Esaias van de Velde. It is the first drawing by the artist to become part of the Museum's collection. Van de Velde is best known for his scenes of the countryside and towns around Haarlem; he was also an influential teacher, counting among his pupils fellow Golden Age masters Pieter Molijn and Jan van Goyen.

Here Van de Velde depicts a chilled winter day in a flat Dutch landscape. The work is one of Esaias's earliest surviving drawings and presents the characteristics of flat, rustic Dutch landscape that came to define the genre.

Acquired: July 2014



Christ and Mary Magdalene (1908), Auguste Rodin (French, 1840-1917). Marble, H. 109.2 , W. 85.1, D. 78.8 cm (H. 43, W. 33 1/2, D. 31 in.). Photo Daniel Katz Gallery, London. J. Paul Getty Museum, Los Angeles.

***Christ and Mary Magdalene* (1908) Auguste Rodin (French, 1840-1917)**

The J. Paul Getty Museum acquired *Christ and Mary Magdalene* (1908), a large marble group by one of history's most renowned sculptors, **Auguste Rodin** (French, 1840-1917). At about three-and-a-half feet tall, Rodin's impressive *Christ and Mary Magdalene* depicts a dying male figure nailed to a rocky cross being mourned by a female figure, their bodies pressed closely together. Unlike most of Rodin's sculptures, this group was never cast in bronze, making it a very rare and distinctive work.

Acquired: June 2014

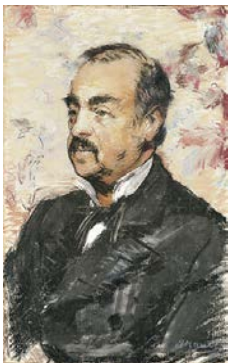


Belvedere Antinous (about 1630), Pietro Tacca (Italian, 1577-1640). Bronze, H. 65 cm (25 1/2 in.). J. Paul Getty Museum, Los Angeles

***Belvedere Antinous* (about 1630) Pietro Tacca (1577 - 1640)**

The J. Paul Getty Museum acquired an important bronze statue of the *Belvedere Antinous* of about 1630 by Italian master Pietro Tacca (1577-1640). Pietro Tacca's two-foot tall sculpture of the *Belvedere Antinous* depicts a nude young man standing with his weight on the right leg while the left is slightly bent. This striking piece once belonged to the 'Sun King,' King Louis XIV of France--the "N. 4" engraved on the right ankle of the sculpture indicates its inventory number in the French royal collection.

Acquired: June 2014



Portrait of Julien de la Rochemore (1882), Edouard Manet (1832-1883). Pastel on canvas. 21 7/8 x 13 3/4 in.

***Portrait of Julien de la Rochemore* (1882) Édouard Manet (French 1832-1883)**

The J. Paul Getty Museum acquired *Portrait of Julien de la Rochemore* (1882), a pastel by Édouard Manet (1832-1883), one of the greatest late 19th-century French artists. This is the first pastel by Manet to enter the Getty Museum's collection.

Acquired: May 2014



Boy in Snow, NY, NY, about 1970. Arthur Tress (American, born 1940). Gelatin silver print. The J. Paul Getty Museum, Los Angeles. © Arthur Tress.

***Sixty-Six Photographs by Arthur Tress* (1968-1977) Arthur Tress (American, born 1940)**

The J. Paul Getty Museum acquired sixty-six gelatin silver prints created between 1968-1977 by contemporary photographer Arthur Tress. The acquisition primarily includes staged images of children from the artist's series *The Dream Collector* (1972) and *Theater of the Mind* (1976).

Acquired: March 2014



Indian Beggar (c. 1878-79). Georges Seurat (1859-1891). From the Collection of Jan Krugier.

Indian Beggar (about 1878-79)
Georges Seurat (French, 1859-1891)

The J. Paul Getty Museum purchased the drawing *Indian Beggar* (c. 1878-79) by Impressionist luminary Georges Seurat. The work comes from the private collection of Jan Krugier, and is considered by scholars to be the most original achievement of Seurat's youth.

Acquired: February 2014



Brother and Sister, about 1906. Heinrich Kühn (Austrian, born Germany, 1866 - 1944). Gum bichromate print. 38.4 x 53 cm (15 1/8 x 20 7/8 in.). The J. Paul Getty Museum, Los Angeles.

Thirteen Rare Pictorialist Photographs (about 1900)

The J. Paul Getty Museum acquired Thirteen photographs created at the turn of the 19th century, at the height of the Pictorialist photography movement. Includes work by seven photographers including: Edward Steichen, Heinrich Kühn, George Seeley, Alvin Langdon Coburn, Baron Adolph de Meyer, Gertrude Käsebier, and Clarence H. White. From the collection assembled in the 1980s by Raymond E. Kassas.

Acquired: January 2014



Left: Henry Hoare, "*The Magnificent*," of *Stourhead*, about 1750-60, William Hoare. Pastel on paper. The J. Paul Getty Museum, Los Angeles. Right: *Susannah Hoare, Viscountess Dungarvan*, later Countess of Ailesbury, about 1750-60, William Hoare. Pastel on paper. The J. Paul Getty Museum, Los Angeles.

Henry Hoare, The Magnificent, of Stourhead
(about 1750-60)

Susannah Hoare, Viscountess Dungarvan, later Countess of Ailesbury (about 1750-60)

William Hoare (English, 1707-1792)

The J. Paul Getty Museum acquired two pastel portraits dating to about 1760 of Henry Hoare and his daughter Susannah by William Hoare, which are currently on view in the Museum's South Pavilion. Both pastels are in their original matching carved gilt-wood frames, probably after designs by the great English Rococo furniture designer Thomas Chippendale. The portrait of Henry is one of the finest pastels William created in his career.

Acquired: September 2013



Rembrandt Laughing, about 1628. Rembrandt Harmensz. van Rijn (Dutch, 1606–1669). Oil on copper. The J. Paul Getty Museum, Los Angeles.

Rembrandt Laughing (about 1628)

Rembrandt Harmensz. van Rijn (Dutch, 1606–1669)

Painted when Rembrandt was a young, newly independent artist, possibly the third self-portrait of his career, *Rembrandt Laughing* exemplifies his signature spirited, confident handling of paint and natural ability to convey emotion. It is a measure of the artist's consummate skill that the dynamism of his pose and the act of laughing translates into a painting of tremendous visual impact, far exceeding its modest dimensions. It is destined to become one of the Getty's signature paintings.

Acquired: May 2013



The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola, about 1738. Giovanni Antonio Canal, known as Canaletto (Italian, 1697–1768). Oil on canvas. The J. Paul Getty Museum, Los Angeles.

The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola (about 1738)

Giovanni Antonio Canal, known as Canaletto
(Italian, 1697–1768)

The Grand Canal in Venice from Palazzo Flangini to Campo San Marcuola is among Canaletto's most refined and elegant works. The exceptional state of preservation of this canvas affords a rare opportunity to appreciate all the subtleties of Canaletto's highly finished treatment at the peak of his powers, from the meticulously rendered architecture to the sparkling light.

Acquired: May 2013



Young Men with dompas, White City, Jabavu, Soweto, November 1972, David Goldblatt (South African, born 1930). Gelatin silver print. The J. Paul Getty Museum, Los Angeles. Purchased with funds provided by the Photographs Council. © David

David Goldblatt (South African, born 1930)

8 Photographs by one of South Africa's most important photographers. The eight gelatin silver prints the Museum acquired represent some of Goldblatt's earliest and best-known projects from the 1960s to the 1980s, and all have been in his personal collection since they were created. They focus on poor communities in Johannesburg and Soweto and affluent towns such as Boksburg. A bridal party, mining employees, a Methodist congregation, and leisure pursuits of the middle class are among his subjects.

Acquired: March 2013



Stills from *Hearsay of the Soul*, 2012, Werner Herzog. The J. Paul Getty Museum, Los Angeles. © Werner Herzog

Hearsay of the Soul (2012)

Werner Herzog (German, Born 1942)

A new acquisition by the Getty Museum's Department of Photographs, *Hearsay of the Soul* (2012) is a five-channel video installation by celebrated German filmmaker Werner Herzog. It combines the early-seventeenth-century landscape etchings of Dutch artist Hercules Segers with recent scores and a performance by Dutch cellist and composer Ernst Reijseger, resulting in a richly layered work that is at once intimate and epic.

Acquired: December 2012



A Naval Battle; Antwerp, after 1464, from the Roman de Gillion de Trazegnies, fol. 21. Lieven van Lathem (1430–1493). The J. Paul Getty Museum, Los Angeles.

Roman de Gillion de Trazegnies (after 1464)

Lieven van Lathem (Flemish, 1430–1493)

The *Roman de Gillion de Trazegnies*, an illuminated manuscript from Flanders, is considered one of the finest productions by Van Lathem. It contains eight brilliantly painted half-page miniatures and forty-four historiated initials. The text of the book was rarely copied after its composition: the romance appears in only three other manuscripts. The only documented manuscript by Lieven van Lathem, the *Prayer Book of Charles the Bold*, is already in the Getty Museum's permanent collection.

Acquired: December 2012



Unfinished Painting, negative 2006; print 2009. Cy Twombly (American, 1928–2011). Color dry print. The J. Paul Getty Museum, Los Angeles. © Fondazione Nicola Del Roscio

Cy Twombly (American, 1928–2011)

29 Photographs by renowned 20th-century artist Cy Twombly. Spanning a period of 57 years, the color photographic prints will be the first group of works by Twombly to enter the Getty Museum's collection. The photographs present a variety of subjects, from still lifes of tulips and vegetables to views of the seaside and his studio. Several relate to the artist's practice in other media, including painting and sculpture. Together the images demonstrate the interest in photography that Twombly sustained throughout his long career.

Acquired: August 2012



Maria Beadeux, New York, negative 1974; print 2011. Hiro (American, born China, born 1930). Chromogenic print. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Hiro

Hiro (American, born China, 1930–)

14 photographs by famed fashion photographer Hiro (Y. Hiro Wakabayashi), comprising work he created while on assignment for *Harper's Bazaar*, *French Vogue* and *Mirabella* from the 1960s–1990s. Prominently known in the 1960s and 1970s for his editorial work in *Harper's Bazaar* during a time when editors strove to fill their magazines with great photographs rather than ones that simply highlighted a product, Hiro's compositions, which feature unusual juxtapositions, have changed the face of the genre and continue to influence photographers today.

Acquired: May 2012



The Italian Comedians, ca. 1720. Jean-Antoine Watteau (French, 1684–1721). Oil on canvas. The J. Paul Getty Museum, Los Angeles.

The Italian Comedians (ca. 1720)

Jean-Antoine Watteau (French, 1684–1721)

A tremendous example of 18th-century French painting, *The Italian Comedians* joins 18th-century French paintings in the Getty's collection by artists such as Nicolas Lancret (1690–1743), Jean-Honoré Fragonard (1732–1806), and others, which have been acquired in the last decade. *The Italian Comedians* in a Park has been in private collections since the early 18th century and has rarely been publicly exhibited.

Acquired: March 2012



Mt. Williamson, Sierra Nevada, from Manzanar, California, negative 1944; print 1981. Ansel Adams (American, 1902–1984). Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of Carol Vernon and Robert Turbin in Memory of Marjorie and Leonard Vernon. © 2012 The Ansel Adams Publishing Rights Trust

Ansel Adams (American, 1902–1984)

25 photographs by the acclaimed 20th century photographer. A gift of Carol Vernon, "The Museum Set" was purchased from Adams by Vernon's parents and is in pristine condition, enhancing the Getty's existing collection of 40 Ansel Adams photographs.

Acquired: March 2012



The Pancake Maker (Les Beignets), about 1782. Jean-Honoré Fragonard (French, 1732–1806). Brush and brown ink over graphite. The J. Paul Getty Museum, Los Angeles.

The Pancake Maker (1782)

Jean-Honoré Fragonard (French, ca. 1732–1806)

An embodiment of late Rococo style and subject matter, this brilliantly executed drawing is a momentous addition to the Getty's excellent collection of French eighteenth-century drawings.

Acquired: February 2012



The Trinity with the Virgin, Saints John the Evangelist, Stephen and Lawrence and a Donor, 1479. The Peter Hemmel von Andlau Workshop (German, ca. 1420/25–after 1501). Oil on panel. The J. Paul Getty Museum, Los Angeles, Purchased in part with funds realized from the sale of paintings donated by Burton Fredericksen and William Garred.

The Trinity with the Virgin, Saints John the Evangelist, Stephen and Lawrence and a Donor (1479)

Peter Hemmel von Andlau (ca. 1420/25–after 1501) Workshop in Strasbourg

This masterpiece of late Gothic German painting by the Strasbourg Workshop Cooperative shows the sophisticated artistic climate from which Albrecht Dürer emerged in the next generation.

Acquired: February 2012



Portrait of a Young Man, Head and Shoulders, Wearing a Cap, about 1470. Attributed to Piero del Pollaiuolo (Italian, c. 1443–1496). Pen and brown ink over black chalk. The J. Paul Getty Museum, Los Angeles.

Portrait of a Young Man, Head and Shoulders, Wearing a Cap (ca. 1470)

Piero del Pollaiuolo (Italian, ca. 1443–1496)

This drawing, from the early Florence Renaissance, is extremely rare, and has never been on public view. The drawing belongs to the era when the modern notion of portraiture is established. Florence was one of its centers. It is the first portrait drawing of this period to be included in the Getty's permanent collection and anchors and provides context for the Museum's Italian Renaissance drawings collection, one of the strongest of any U.S. museum.

Acquired: January 2012



Portrait of Madame Brunet, about 1860–63, reworked by 1867. Édouard Manet (French, 1832–1883). Oil on canvas. The J. Paul Getty Museum, Los Angeles.

Portrait of Madame Brunet (also known as *Young Woman in 1860*) (1860–1863, and reworked by 1867)

Édouard Manet (French, 1832–1883)

A rare, early portrait by Édouard Manet belongs to the great decade of *Le déjeuner sur l'herbe* and other masterpieces with which Manet helped inaugurate the tradition of Impressionism.

Acquired: December 2011



St. John the Baptist, about 1515. The Master of the Harburger Altar (German, active around 1515). Partially polychromed limewood. The J. Paul Getty Museum, Los Angeles.

St. John the Baptist (ca. 1515)

Master of the Harburger Altar

St. John the Baptist is a superb example of virtuoso lime wood carving from the late medieval period, dating from the moment of transition from High Gothic to Renaissance sculpture in Germany. This rare work augments the Museum's collection of medieval sculpture and complements its renowned collection of medieval manuscripts and paintings and German and Austrian stained glass of the medieval and Renaissance period.

Acquired: December 2011



David Smith, Sculptor, 1940. Andreas Feininger (American, born France, 1906–1999). Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of the Estate of Gertrud E. (Wysse) Feininger. © Estate of Gertrud E. Feininger

Andreas Feininger (American, born Paris, 1906–1999)

72 photographs by the 20th century photographer, best known for his work for *LIFE* magazine and his considerable work in nature photography, a gift from the estate of Gertrude E. (Wysse) Feininger.

Acquired: November 2011



Double Head, about 1543. Attributed to Francesco Primaticcio (Italian, 1504–1570). Bronze. The J. Paul Getty Museum, Los Angeles.

Double Head (ca. 1543)

Francesco Primaticcio (Italian, 1504–1570)

Created in France in about 1543, *Double Head* belongs to a series of bronze casts that Francis I (1494–1597) commissioned from Primaticcio after famous ancient statues in Rome. *Double Head* joins three drawings by Primaticcio in the Museum's collection and complements other examples of Renaissance and Baroque bronze all'antica sculpture at the Getty. The work also builds another strong link between the Museum's modern and ancient collections, an ongoing initiative.

Acquired: October 2011



Initial I: Scenes of the Creation of the World and the Life of Christ, about 1250–1262. Unknown illuminator (Italy). Tempera and gold leaf on parchment. The J. Paul Getty Museum, Los Angeles, Ms. 107, fol. 4

Abbey Bible (ca. 1250–1262)

An Italian illuminated manuscript that exemplifies the highest achievements of the Gothic era. It is extremely rare for a complete Italian volume of this splendid quality to come onto the market. The Bible adds to the growing strength of the Getty Museum's Italian manuscript holdings, which include important illuminated works by Niccolò da Bologna, Taddeo Crivelli, and Giovanni di Paolo. It also complements the Museum's Italian paintings collection.

Acquired: September 2011



Versace, Veiled Dress, El Mirage, 1990. Herb Ritts (American, 1952–2002). Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of Herb Ritts Foundation. © Herb Ritts Foundation

Herb Ritts (American, 1952–2002)

69 photographs by famed fashion and celebrity photographer Herb Ritts. Consisting of photographs of nudes, portraits, and high-fashion images, this acquisition represents the most significant body of the artist's work on the West Coast. Other artists in the Getty's collection who established a reputation for their fashion photographs include Richard Avedon, Cecil Beaton, Horst P. Horst, William Klein, Robert Mapplethorpe, Man Ray, and Louise Dahl Wolfe. A portion of the acquisition comes in the form of a generous gift from the Herb Ritts Foundation.

Acquired: August 2011



Abdul Yahaya, *Agbogbloshie Market, Accra, Ghana*, negative 2010; print 2010. Pieter Hugo (South African, born 1976). Chromogenic print. The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council. © Pieter Hugo

Pieter Hugo (South African, born 1976) and **Zwelethu Mthethwa** (South African, born 1960)

Nine photographs by two of the most important living South African photographers, acquired through the support of the Getty Museum's Photographs Council, provide a strong foundation for developing the Photographs Department's holdings of South African work.

Acquired: January 2011



Modern Rome — Campo Vaccino, 1838–39. Joseph Mallord William Turner (British, 1775–1851). Oil on canvas. The J. Paul Getty Museum, Los Angeles.

Modern Rome — Campo Vaccino (1838–39)

J.M.W. Turner (British, 1775–1851)

This masterpiece by JMW Turner is one of the greatest paintings by Turner to come on the market in the past three decades, *Modern Rome — Campo Vaccino* is in excellent condition, virtually untouched since Turner finished it, and still in the original frame. It has had only two previous owners in its 171-year history and ranks among the Getty's greatest painting acquisitions. *Modern Rome — Campo Vaccino* joins a painting and two watercolors by Turner already in the Getty Museum's collection.

Acquired: July 2010



L'Entrée au Jardin Turc (The Entrance to the Turkish Garden), 1812. Louis-Léopold Boilly (French, 1763–1842). Oil on canvas. The J. Paul Getty Museum, Los Angeles.

L'Entrée au Jardin Turc (The Entrance to the Turkish Garden) (1812)

Louis-Léopold Boilly (French, 1763–1842)

One of the greatest paintings by Louis-Léopold Boilly, and one of the few important paintings by the artist that was still in private hands. Boilly's most important works, such as this one, are scenes of Parisians' lives as they play out in the city's post-Revolutionary public spaces. *L'Entrée au Jardin Turc* complements the Museum's collection of early-nineteenth-century French paintings, and other works by Boilly at the Getty Museum and the Getty Research Institute.

Acquired: January 2010



Día de Todos Los Muertos, negative 1933; print later, possibly 1980s. Manuel Álvarez Bravo (Mexican, 1902–2002). Gelatin silver print. The J. Paul Getty Museum, Los Angeles, Gift of Daniel Greenberg and Susan Steinhauser. © Asociación Manuel Álvarez Bravo AC

Manuel Álvarez Bravo (Mexican, 1902–2002)

52 photographs by the acclaimed Mexican photographer are a gift from Daniel Greenberg and Susan Steinhauser. They reflect Bravo's particular interest in burial subjects, such as the Day of the Dead, and bolster the Museum's already stellar holdings of photographs by the artist to 247.

Acquired: January 2010

GETTY RESEARCH INSTITUTE



Claes Oldenburg and Coosje van Bruggen, *Knife Slicing Through Wall*, 1989, Stainless steel, 72 x 144 inches. Margo Leavin Gallery, Los Angeles. Photo: Douglas M. Parker. © 1989 Claes Oldenburg and Coosje van Bruggen

Margo Leavin Gallery Archives c. 1970 – 2013

The Getty Research Institute acquired the complete archive of the legendary Margo Leavin Gallery, which opened in Los Angeles in 1970, and closed in 2013.

In 43 years of operation as one of the most prominent art venues in Los Angeles, Margo Leavin Gallery presented more than 500 exhibitions, 400 of which were solo shows. The gallery showed a mix of works by cutting edge artists from New York and Los Angeles, beginning with an emphasis on Pop and Minimalism, then becoming a premier venue for Conceptualism, helping to bring key Conceptual artists from Los Angeles to national prominence. Margo Leavin Gallery represented Dan Flavin, Donald Judd, Sol LeWitt, Claes Oldenburg, Alexis Smith, John Baldessari, Sherrie Levine, Allen Ruppersberg, the Estate of David Smith, William Leavitt, and Christopher Williams among many others. The gallery placed numerous works at the world's top museums internationally.

Acquired: June 2015



Untitled (Collaged Card to Susanna De Maria Wilson), 1964. Joseph Cornell. Art © The Joseph and Robert Cornell Memorial Foundation/Licensed by VAGA, New York, NY.

Joseph Cornell (American, 1908–1972)

The Getty Research Institute acquired of a cache of unpublished letters from American assemblage artist Joseph Cornell (1903-1972) to Susanna De Maria Wilson, one of the artist's early assistants. The letters, from 1963-1968, feature philosophical and poetic musings, practical information on materials, and some of the exquisite collage work for which Cornell is best known. The collection also includes ephemera from the New York art world and letters from others related to the artist's death in 1972.

Acquired: October 2014

Barbara T. Smith Archives (American, born 1931)



Barbara T. Smith, *View of Field Piece* at Cirrus Gallery, Los Angeles, CA, 1971. Photo: Unknown

The Getty Research Institute (GRI) has acquired the archive of Barbara T. Smith, one of the most influential figures in the history of performance art and feminist art in Southern California. The archive offers an exceptionally rich resource on Smith's highly personal artistic practice, containing 160 diaries, 54 sketchbooks, hundreds of prints and drawings, thousands of negatives and contact sheets, more than 850 vintage prints, and 1,100 audio and videotapes, in addition to all of the notes, plans, and archival records related to her artistic projects from student days forward. The archive encompasses not only Smith's career as an artist but also her work as a writer, teacher, and advocate of the arts in Los Angeles.

Barbara T. Smith's archive strongly relates to the GRI's collections, particularly to the collections related to the history of Southern California art, performance art, and feminist art.

Acquired: September 2014

Robert McElroy Archives (American, 1928–2012)



Allan Kaprow, *Words*, Smolin Gallery, New York (1962). Photo: Robert R. McElroy. Getty Research Institute, Los Angeles.

The Getty Research Institute acquired the Robert McElroy archives, one of the most important archives documenting New York art, particularly performance art, in the early 1960s.

Photographer Robert McElroy (American, 1928–2012) was the go-to photographer for artists such as Jim Dine, Allan Kaprow, Claes Oldenburg, and Robert Whitman, becoming a permanent fixture in avant-garde art spaces where he photographed Happenings and performances that reimagined and revolutionized what might constitute a work of art. The early ephemeral works that McElroy captured are now considered groundbreaking moments in modern art.

Acquired: July 2014

Désiré Charnay (French 1828 – 1915)



Désiré Charnay (1828-1915), (Detail) *Ruines américaines*, 1858. Photographed between 1858 and 1860, printed 1862.

The Getty Research Institute acquired of an album comprising **45 photographs** of Mayan sites as well as a single image of the iconic Aztec calendar stone taken in the late 1850s by Désiré Charnay (French, 1828-1915). The prints represent some of the earliest extensive documentation of pre-Columbian architecture.

Acquired: July 2014



Leaf 119 verso and 120 recto from Johann Joachim Prack von Asch's *liber amicorum* (book of friends), 1587–1612. The Getty Research Institute, 2013.M.24

Liber Amicorum "Book of Friends" c. 16th Century

This *liber amicorum* ("book of friends") was compiled by Johann Joachim Prack von Asch, a military attaché of Holy Roman Emperor Rudolph II's embassy to the Ottoman court at Constantinople. Containing entries spanning from 1587 to 1612 that parallel the so-called Long War, or Thirteen Years' War (1593–1606), between the Holy Roman Empire and Ottoman Islam, the book was primarily penned in Istanbul and neighboring Bohemian regions traversed by Prack during his diplomatic travels.

Contents include allegorical, emblematic, and armorial paintings, poetry and mottoes written in calligraphy, and figural watercolors based on Ottoman miniature paintings, which were ubiquitous in the bazaars of Istanbul in the late 16th to early 17th century.

Acquired: April 2014

The Kitchen Archive c. 1971–1999



Mike Kelley. *Parasite Lily*, performance at The Kitchen, New York, 1980. Photo by Paula Court. All Mike Kelley works Estate of Mike Kelley. Courtesy of the Mike Kelley Foundation for the Arts.

The Kitchen, located in New York City, is one of the leading alternative art spaces devoted to performance art, dance, music and video. The large and extremely well-preserved archive includes thousands of videotapes, audio tapes, photographs, posters and other archival materials documenting the exhibitions, performances and events presented by The Kitchen between 1971 and 1999. Many prominent artists created their most formative and influential work at The Kitchen during that time, including Vito Acconci, Laurie Anderson, Karole Armitage, Dara Birnbaum, John Cage, Lucinda Childs, Merce Cunningham, Philip Glass, Karen Finley, Simone Forti, Mike Kelley, Joan Jonas, Bill T. Jones, Sherrie Levine, Robert Mapplethorpe, Christian Marclay, Nam June Paik, Cindy Sherman, Bill Viola, and Robert Wilson, among many others.

Acquired: January 2014



Notebooks and unfinished painting in Frederick Hammersley's studio in March 2012. © Frederick Hammersley Foundation

Frederick Hammersley (American, 1919–2009)

The Frederick Hammersley Foundation has generously donated sketchbooks, notebooks, lithographs, prints, and working materials spanning most of the artist's long career to the Getty Research Institute. This archive includes copious notes that reveal his methodical process. Frederick Hammersley was a key figure in the development of modern art in Los Angeles and a pioneer of hard-edge abstraction, widely considered to be Southern California's first home-grown postwar artistic movement.

Acquired: November 2013

The Tania Norris Collection of Rare Botanical Books



Limon Salerno da Genova (detail) from *Nürnbergische Hesperides*, Nuremberg, 1708. Johann Christoph Volkamer. The Getty Research Institute, Los Angeles. Donated by Tania Norris.

The Tania Norris Collection of Rare Botanical Books, a gift from collector **Tania Norris**, was assembled over the last 30 years by Ms. Norris through individual acquisitions from booksellers in the US, Europe, and Australia, the collection consists of 41 rare books that provide unparalleled insight into the contributions of natural science to visual culture in Europe from the sixteenth through the nineteenth centuries. Highlights of the collection include Crispin Van de Passe's *Hortus Floridus* (1614), apparently the first illustrated book to apply the microscopy of magnifying lenses to botanical illustration; and Johann Christoph Volkamer's *Nürnbergische Hesperides* (1708).

Acquired: October 2013

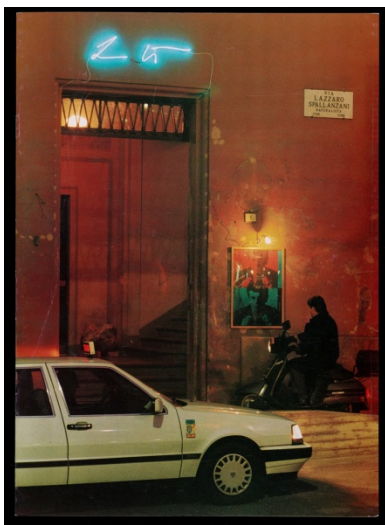


René Magritte painting *Les promenades d'Euclide*, 1955. The Getty Research Institute, René Magritte Letters to Alexander Iolas, 1954–1962. © 2013 C. Herscovici, London / Artists Rights Society (ARS), New York.

René Magritte (Belgian, 1898–1967)

The Getty Research Institute recently acquired a **small group of letters from René Magritte to Alexander Iolas**, adding to an already impressive archive of Magritte material in its special collections. These letters provide an intriguing glimpse into the relationship between the Belgian Surrealist and the dealer who would play an important role in promoting him.

Acquired: September 2013



Invitation, Musei Civici di Reggio Emilia, 1991. The Lewis Baltz Archive, The Getty Research Institute, Los Angeles, 2013.A.112. © Lewis Baltz

Lewis Baltz (American, born 1945)

Lewis Baltz, a distinguished photographer and author, and his wife, artist Slavica Perkovic, have generously donated the entire archive to the Getty Research Institute. The **Lewis Baltz Archive** will establish the Getty as a center for the study of his work and those movements he helped to pioneer. Having lived in Europe and the US, his fascinating work as a photographer represents a new and original approach in the context of social, political, and environmental changes and challenges in last the decades.

Acquired: August 2013

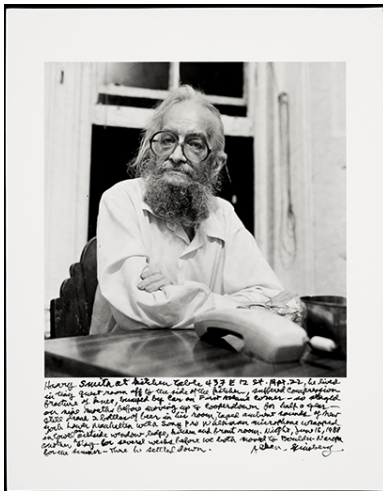


Evening from *Times of Day*, 1805. Philipp Otto Runge (1777–1810). Printmakers: E.G. Krüger and J. A. Darnstedt. Etching and engraving. The Getty Research Institute, Los Angeles

Times of Day (1805) Philipp Otto Runge (1777–1810)

A rare first edition, this suite of **four prints** representing Morning, Evening, Day and Night is widely recognized as a monument of German Romantic art. The four engravings reflect the delicacy of Runge's carefully constructed preparatory drawings. Although the artist approved the production of a second, significantly larger edition, his original intent was not commercial. Runge shared his first edition with other artists and writers in order to disseminate his new artistic ideas and to announce his plans to create a large painting cycle based upon the designs. Those paintings were never completed; thus the prints are an important record of the artist's goals.

Acquired: May 2013

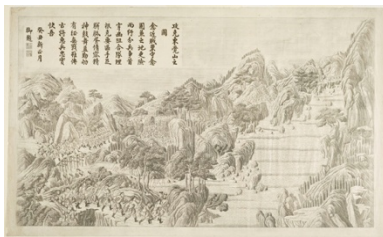


Harry Smith at Allen Ginsberg's Kitchen Table, New York City, 16 June 1988, 1988. Allen Ginsberg. The Getty Research Institute, Los Angeles. © Allen Ginsberg LLC.

Harry Smith (1923–1991)

American artist, musicologist, experimental filmmaker and collector, Harry Everett Smith's wide-ranging archive traces his creative output through original films, artworks, detailed notes and sketches for his film *Mahagonny*, audio recordings of sounds he collected in various locations, as well as unusual items that formed part of his personal collections. It was donated to the GRI by the **Harry Smith Archives**, a non-profit created shortly after Smith's death to preserve his legacy.

Acquired: April 2013



Ping ding Kuoerke zhan tu, or *Pictures of the Campaigns against the Gurkhas* (i.e., Nepalese), China, ca. 1793. The Getty Research Institute, Los Angeles.

Chinese Battle Prints (about 1793)

The *Pictures of the Campaigns against the Gurkhas* are an extraordinarily rare suite of battle prints from about 1793 that depict the Chinese Emperor Qianlong's (reign era, 1736–1795) successful military campaign against invading armies from Nepal. These eight large-format copper engravings represent the complete set of prints commissioned by the Emperor to commemorate his 1792 victory. Printed in China, this set is one of seven so-called "Conquest" suites.

Acquired: January 2013



Ada Louise Huxtable (American, 1921-2013)
© J. Paul Getty Trust

Ada Louise Huxtable (American, 1921-2013)

The papers of celebrated architecture critic and author **Ada Louise Huxtable** (American, 1921-2013), as well as those of her husband, industrial designer **L. Garth Huxtable** (American, 1911-1989), which include notes, correspondence, research files, manuscripts, drawings and photographs, will become part of the Getty Research Institute's rich architectural collections.

The Getty acquired these extensive **archives** from Huxtable in December 2012 and they will become widely available to researchers once they are processed and cataloged. In addition, Huxtable bequeathed the entirety of her estate as well as her intellectual property rights to the Getty, in order to advance the study of architecture.

Acquired: January 2013



King Pest, 1895. James Ensor (Belgian, 1860-1949).
Print. Research Library, The Getty Research
Institute. © 2012 Artists Rights Society (ARS), New
York / SABAM, Brussels.

Gift of Rare 18th and 19th Century Prints

**Includes 3 prints by James Ensor (1860-1949) and
23 etchings by Jean-Jacques de Boissieu (1736-1810)**

Prints are a gift from an anonymous collector. The GRI holds significant collections on Ensor, including more than 100 autographed letters and many prints, which, in concert with Ensor's masterpiece at the Getty Museum, make the Getty an important repository for the artist. In 2014 the Getty Museum will mount a major, monographic exhibition on Ensor.

Acquired: October 2012



Michael Knoedler (1823-1878), 1859

Knoedler & Company Gallery archive

The historic Knoedler & Company Gallery was the premier American art gallery from the mid-19th century through the 20th century. Dating from circa 1850 to 1971, the comprehensive archive is a vast trove of diverse original research materials including letters, telegrams, albums, sales books, stock and consignment books, card files on clients and art works, rare photographs, reference photo archives, and rare books.

Acquired: October 2012



Convent of the Nuns, Uxmal, 1939. Eva Sulzer (Swiss, 1902-1990). Getty Research Institute, Los Angeles. ©Succession Wolfgang Paalen and Eva, Sulzer, Berlin.

Eva Sulzer (Swiss, 1902–1990)

94 original prints, in very good condition, and thirty matching negatives, including about 30 views of archaeological sites in Mexico and more than 60 of Northwest Canadian and Alaskan First Nation villages, totems, and landscape. In addition to being published in *Dyn*, many of these photographs served as source material for the surrealist painters who were part of Sulzer's circle in Mexico in the 1940's. As such, the photographs are an important part of emerging scholarship about surrealism in Latin America.

Acquired: September 2012



Self Portrait Standing Up and Drawing, 1913. Max Liebermann (German, 1847-1935). Etching. The Getty Research Institute, Los Angeles, anonymous gift in memory of Siegbert and Toni Marzynski.

Max Liebermann (German, 1847–1935)

82 prints that span three decades of the artist's career and highlight the celebrated painter's skill as a printmaker. The prints are a promised gift of an anonymous donor in memory of Siegbert and Toni Marzynski, the original collectors. Most are in pristine condition and many are artist's proofs acquired by Siegbert Marzynski directly from Liebermann. The prints join letters written by Liebermann between 1914 and 1933 already in the GRI's collection.

Acquired: March 2012



Die Heilige vom inneren Licht, 1921. Paul Klee (Swiss, 1879-1940). Color lithograph. The Getty Research Institute, © 2012 Artists Rights Society (ARS), New York.

Bauhaus Drucke: Neue Europäische Graphik I: Erste Mappe: Mesister des Staatlichen Bauhaus in Weimar (1921-22)

An extremely rare complete portfolio of prints issued by the Weimar Bauhaus in 1927. This set of fourteen prints, created by the early Masters of the Bauhaus during the school's Weimar period, includes fourteen works by seven artists: Lyonel Feininger (1871-1956), Joahannes Itten (1888-1967), Paul Klee (1879-1940), Gerhard Marcks (1889-1981), George Mucho (1895-1987), Oskar Schlemmer (1888-1943), and Lothar Schreyer (1886-1966). This portfolio will be an integral part of an extensive collection of material at the GRI relating to the Bauhaus.

Acquired: March 2012

Man Ray (b. Emmanuel Radnitzky, American, 1890–1976)



Man Ray agendas and related materials, 1923–39. Man Ray (American, 1890–1976). Research Library, The Getty Research Institute.

Archival materials, photographs, and published works, adding to the GRI's already significant archival holdings related to Man Ray. It includes agendas documenting encounters with friends such as Ernest Hemingway, Pablo Picasso, André Breton, and Lee Miller and a special-edition portfolio of photographs by the Italian photographer Gianfranco Baruchello (b. Rome, 1924) of artist Marcel Duchamp, inspecting *The Bride Stripped Bare By Her Bachelors, Even (The Large Glass)* at the Philadelphia Museum of Art in 1966. These join more than 300 photographs by Man Ray in the collection of the J. Paul Getty Museum, making the Getty the premier North American repository for collections on Man Ray.

Acquired: December 2011

Archive and Library of Harald Szeemann (Swiss, 1933–2005)



Harald Szeemann (Photo: Ingeborg Lüscher)

One of the most important private research collections for modern and contemporary art in the world and the largest collection ever acquired by the GRI, the acquisition of the Szeemann Archive and Library will significantly enhance the GRI's reputation as a center for modern and contemporary art scholarship. The archive contains a comprehensive record of Szeemann's correspondence with major artists, curators, and scholars from the late 1950s until his death in 2005.

Acquired: June 2011

René Magritte (Belgian, 1898–1967)



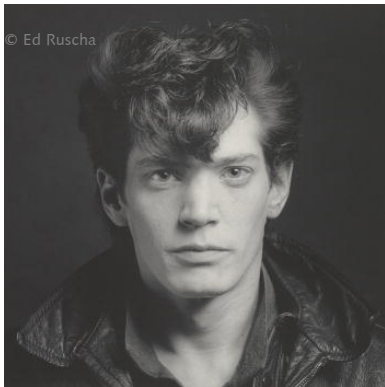
René Magritte correspondence with Paul Colinet, ca. 1934–1959. René Magritte (Belgian, 1898–1967). Ink on paper. The Getty Research Institute, Los Angeles (2010.M.85). © C. Herscovici, Brussels / Artists Rights Society (ARS), New York

Over forty autograph letters and postcards to the Belgian Surrealist poet Paul Colinet document Magritte's life and career from 1934 to 1957. The collection of letters adds to the already impressive archival holdings on Magritte at the GRI, to be found in correspondence with Guy Rosey, Noël Arnaud, and Marcel Lecomte, and the papers of E.L.T. Mesens and James Thrall Soby, among others. The Colinet letters appear to be one of the last remaining intact caches of Magritte letters that remained both unpublished and in private hands.

Acquired: June 2010



Standard, Figueroa Street, Los Angeles, 1962. Ed Ruscha (American, born 1937). Gelatin silver print. The J. Paul Getty Museum, Los Angeles.



Self Portrait, negative 1980; print 1990. Robert Mapplethorpe (American, 1946–1989). Gelatin silver print. Jointly acquired by the J. Paul Getty Trust and the Los Angeles County Museum of Art. Partial gift of the Robert Mapplethorpe Foundation; partial purchase with funds provided by the J. Paul Getty Trust and the David Geffen Foundation. © Robert Mapplethorpe Foundation.

Ed Ruscha (American, born 1937)

Over seventy photographs and the *Streets of Los Angeles* archive, including thousands of negatives, hundreds of photographic contact sheets, and related documents and ephemera. A portion of the material is a promised gift from the artist. This combined acquisition by the Getty Museum and the GRI makes the Getty Center the preeminent resource for understanding the role of photography in Ruscha's practice.

Acquired: October 2011

Robert Mapplethorpe (American, 1946–1989)

Art, photographs,### and archival materials from one of the great photographers of the second half of the twentieth century. This acquisition was made jointly between the Getty Museum, the Getty Research Institute, and the Los Angeles County Museum of Art (LACMA). The vast majority of the acquisition comes in the form of a generous gift from the Robert Mapplethorpe Foundation, and the remainder from funds provided by The David Geffen Foundation and the J. Paul Getty Trust. This significant acquisition establishes Los Angeles as the center for the study of Mapplethorpe, gathering in one location the finest and most representative body of the artist's work in conjunction with the definitive collection of related archival materials.

Acquired: February 2011

The J. Paul Getty Museum collects Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture and decorative arts to 1900, as well as photographs from around the world to the present day. The Museum's mission is to display and interpret its collections, and present important loan exhibitions and publications for the enjoyment and education of visitors locally and internationally. This is supported by an active program of research, conservation, and public programs that seek to deepen our knowledge of and connection to works of art.

The Getty Research Institute is an operating program of the J. Paul Getty Trust. It serves education in the broadest sense by increasing knowledge and understanding about art and its history through advanced research. The Research Institute provides intellectual leadership through its research, exhibition, and publication programs and provides service to a wide range of scholars worldwide through residencies, fellowships, online resources, and a Research Library. The Research Library—housed in the 201,000-square-foot Research Institute building designed by Richard Meier—is one of the largest art and architecture libraries in the world. The general library collections (secondary sources) include almost 900,000 volumes of books, periodicals, and auction catalogues encompassing the history of Western art and related fields in the humanities. The Research Library's special collections include rare books, artists' journals, sketchbooks, architectural drawings and models, photographs, and archival materials.