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Acquisitions at the J. Paul Getty Museum

39 Dutch drawings

The acquisition provides a survey of the artists, styles, genres, and subjects in seventeenth-century art from the Netherlands. The group of drawings features landscapes, seascapes, figure studies, portraits, religious and allegorical compositions, and nature studies by key masters of the “Golden Age” of Dutch art: Rembrandt van Rijn, Maria Sibylla Merian, Jacob Ruisdael, Jacques de Gheyn II, Bartolomeus Breenbergh, Hendrick Avercamp, Gerrit van Honthorst, and even an early Piet Mondrian.

Acquired: October 2020

Two Boys with a Bladder, about 1769-70, by Joseph Wright of Derby

This important work has not been on public view since the 18th century and is virtually unknown to scholars. The recently rediscovered painting depicts two young boys, boldly lit by a concealed candle, inflating a pig's bladder. In the 18th century, animal bladders served as toys, either inflated and tossed like balloons or filled with dried peas and shaken like rattles. While bladders appeared frequently in 17th-century Dutch painting they were depicted less frequently in 18th-century Britain. It was a motif that Wright made his own; the elaborate costumes that the boys wear are of the artist's own invention, in the style of British “fancy pictures.” The dramatic pictorial effect created by the concentrated candle light within a dark interior setting was in vogue in much of Europe in the late 16th and 17th centuries, but it was not until the 18th century that English artists picked up the theme, Wright being among the first to do so. The previously unpublished masterpiece is Wright's earliest known treatment of the subject. Unseen in public since the 18th century, the painting forms part of a sequence of dramatic nocturnal paintings that includes The Experiment on a Bird in the Air Pump (1768, National Gallery, London) and An Academy by Lamplight (1770, Yale Center for British Art, New Haven, CT). It was painted as a pendant to Two Girls Dressing a Kitten by Candlelight, which is now at Kenwood House in London.

Acquired: June 2019 (export license granted January 2020)
Painting by Agnolo Bronzino and a pair of Gothic marble sculptures by Giovanni Di Balduccio

Virgin and Child with Saint Elizabeth and Saint John the Baptist is an arrestingly beautiful work that counts among Bronzino’s most spectacular religious pictures. The wonderfully sculptural portrayal of the Christ Child and the vibrant juxtaposition of bright colors in the drapery are typical of Bronzino’s meticulous style, qualities that made him the most sought-after painter of his generation in Florence. Recently rediscovered and published as a Bronzino in 2016, it is the single most important addition to the Museum’s 16th-century paintings collection in three decades and a work that has never before been exhibited in a museum. The Annunciation, a masterpiece of Late Gothic sculpture by Giovanni di Balduccio, represents the most exciting recent discovery in 14th-century Italian sculpture. It shows the Virgin Mary at the moment she is informed by the Archangel Gabriel of Christ’s imminent birth. The delicate gestures of the figures and their stylized facial features lend an elegance to the emotional power of the realization that binds them at this epochal event. Exceptionally well preserved, these marbles will count among the most important Late Gothic sculptures in the United States and one of the greatest medieval treasures at the Getty.

Acquired: October 2019

Photographs by Laura Aguilar

Los Angeles photographer Laura Aguilar, who died in 2018 at the age of 59, created work that explored her own identity, challenged traditional notions of beauty, and celebrated the ties that bound her to the Latinx, queer, and working-class communities in the city. Now, a group of the artist’s most important works will remain in Los Angeles, with the J. Paul Getty Museum’s acquisition of 35 photographs from five series that span Aguilar’s 30-year career. The acquisition was made possible through the generous support of the Museum’s Photographs Council and with additional help from council members Jan and Trish de Bont.

Acquired: September 2019
105 Holograms Created by 20 Noted Artists

The 105 glass plate holograms were created by 20 artists related to the C-Project, a collaboration developed in the early 1990s between a select group of internationally renowned contemporary artists and holographers who experimented with the hologram process. The acquisition is a donation by the Archival Master Plate Collection, LLC, through Guy and Nora Barron. Mr. Barron joined the C-Project shortly after it was formed in 1994. Coinciding with the donation to the Getty Museum, the Getty Research Institute will receive part of the C-project archive, including research and correspondence, photographs, digital files, VHS tapes and films, and collages.


Acquired: March 2019

Corpus Christi

Corpus Christi, about 1490-1500, is a small-scale wooden sculpture depicting the crucified body of Christ by Veit Stoss. It depicts the crucified body of Christ following the traditional representation of Jesus of Nazareth nailed to a Latin cross at his hands and feet. His head, lowered slightly toward his right shoulder, bears the woven crown of thorns. His right side bears the wound left after Longinus pierced Christ’s chest to ensure he was dead. Stoss was one of the most important German sculptors of the late 15th and early 16th centuries.

Acquired: June 2019
**Ancient Gems**

The J. Paul Getty Museum acquired a group of 17 ancient engraved gems from the collection of Roman art dealer Giorgio Sangiorgi (1886-1965). Comprising some of the finest classical gems still in private hands, the Sangiorgi gems were brought to Switzerland in the 1950s and have remained there with his heirs until now. The group acquired by the Getty includes Greek gems of the Minoan, Archaic and Classical periods, as well as Etruscan and Roman gems, some of which are in their original gold rings. Before their acquisition by the Getty they had never been on public view.

Acquired: May 2019

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**Spring in the Alps, 1897, by Giovanni Segantini**

The J. Paul Getty Museum acquired *Spring in the Alps*, 1897, by Giovanni Segantini (Italian, 1858-1899). Originally painted for Jacob Stern, a San Francisco collector and director of Levi Strauss & Co, the painting has a long connection to California. It was on continuous loan to Legion of Honor in San Francisco from 1928 until it was sold by Stern’s descendants in 1999. At more than four by seven feet, *Spring in the Alps* is a monumental, sweeping depiction of an alpine landscape near the village of Soglio in Switzerland, with its recognizable church tower visible on the right side of the picture.

Acquired: January 2019

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**Interior with an Easel, 1912, by Vilhelm Hammershøi**

*Interior with an Easel, Bredgade 25*, painted in 1912 by Vilhelm Hammershøi (Danish, 1864-1916), is a work of great power and stark beauty, never exhibited in public before its emergence in 2018. All the elements of a great Hammershøi are here: the masterful rendering of the cool Nordic light, the exquisitely nuanced tonal harmonies, the geometric rigor of the planar composition, the shimmering weave of small, textured brushstrokes – all working to transfigure the mundane into something haunting and poetic.

Acquired: December 2018
Christ as the Man of Sorrows, by Quentin Metsys

Christ as the Man of Sorrows was painted between 1520-30 by the great Netherlandish master Quentin Metsys (1465 or 1466 – 1530; variously spelled Massys, Matsys, Metsijs; Quinten). The painting has been in a private collection for centuries and was previously unknown to art historians. Its discovery and attribution expands the oeuvre of one of the leading painters in early 16th-century Antwerp. “Christ as the Man of Sorrows is a powerful and deeply moving painting that exemplifies the sophisticated devotional imagery that made Metsys famous, and played a major role in Antwerp’s renown as a leading center of painting in the early 16th century,” said Timothy Potts, director of the J. Paul Getty Museum.

Acquired: November 2018

Rothschild Pentateuch

The Rothschild Pentateuch is the most spectacular medieval Hebrew manuscript to become available in more than a century. The acquisition was made possible with the generous support of Jo Carole and Ronald S. Lauder. Its acquisition, coupled with works already in the Museum’s manuscripts collection, allows the Getty to represent the medieval art of illumination in sacred texts from the three Abrahamic religions—Judaism, Christianity, and Islam.

Acquired: August 2018

Torso of a Crouching Woman, by Camille Claudel

At just over a foot tall, the French bronze sculpture, Torso of a Crouching Woman, by Camille Claudel (1864–1943) represents a fragmentary naked female body crouching on the floor, with no head or arms and the left knee cut off. With its movement focusing on the perfectly mastered balance of the body, the sculpture is characteristic of Claudel’s harmonious modeling of the human body, with subtle rendition of the bones and muscles under the skin. The Torso is extremely rare; its plaster model is lost and only one other bronze cast exists, in a French museum.

Acquired: May 2018
**Bust of John the Baptist by Auguste Rodin**

*Bust of John the Baptist* by Auguste Rodin (1840-1917) presents a very realistic portrayal of the saint with long hair, a beard, sunken cheeks and a bony chest – evoking the ascetic desert life of the preacher. The deep holes with which the eyes are pierced give the illusion of an intense gaze, and the open mouth and the slightly raised chin convey the intensity of his preaching. This Getty Museum acquisition is one of only five casts of this sculpture made during the artist’s lifetime and is distinguished from the other four by the absence of a base and a slight shortening of the lower section of the chest.

Acquired: May 2018

**Portrait Bust of a Man**

This life-sized second-century AD Roman marble portrait bust of a man portrays a middle-aged man of high status who has a powerful and vivid appearance. His short beard and moustache are akin to those of the emperor Hadrian (AD 117-138), but the curly hair, prominent facial features, and intense gaze are more characteristic of the expressive style of the reign of Antoninus Pius (AD 138-161) and his son and successor, Marcus Aurelius (AD 161-180). He wears a deeply folded paludamentum (military cloak) fastened with a circular brooch over his left shoulder.

Acquired: May 2018

**Bust of a Young Boy, by Desiderio Da Settignano**

The approximately life-size *Bust of a Young Boy*, about 1460-64, by Desiderio de Settignano (Italian, circa 1430–1464) is a well-known work by one of the most influential and skilled sculptors in Quattrocento (fifteenth-century) Florence.

*Bust of a Young Boy* portrays a little boy, probably around three years old. It is one of a group of four known closely related marble portraits of children by the artist. Two of the group are in the collection of the National Gallery of Art, Washington D.C., and the other is at the Kunsthistorisches Museum in Vienna. Among these, the *Bust of a Young Boy* is one of only two with a provenance that dates from before the nineteenth century; it can be traced back to 1776 when the British collector Patrick Home bought it from the heirs of the Gori family in Florence.

Acquired: March 2018
Etruscan Sun God

This early 5th-century B.C. bronze appliqué represents the solar deity Usil (the equivalent of the Greek god Helios and Roman god Sol), who stands with spread wings and dramatically splayed fingers. A nimbus of rays surrounds the head of the god, who wears a diadem, necklace, and a mantle over his shoulders. At the thighs, the figure merges into a broad plate decorated with undulating lines, suggesting the sea from which the sun emerges at daybreak and sinks at dusk. This acquisition joins several related Etruscan bronzes, including a vessel foot depicting Usil in winged boots running over the crests of waves; and a lion head attachment with glass paste eyes, which likely capped the end of a chariot pole.

Acquired: February 2018

Photographs from Leslie and Judith Schreyer and Michael and Jane Wilson

The J. Paul Getty Museum received donations of two groups of photographs from collectors Leslie and Judith Schreyer and Michael and Jane Wilson. The gifts include works by artists not previously in the Museum’s collection, as well as photographs that enhance the Museum’s existing holdings.

Acquired: December 2017

Landmark Acquisition of a group of 16 master drawings and an iconic painting by Watteau

Acquired as a group from a British private collection, the 16 drawings are by many of the greatest artists of western art history, including Michelangelo, Lorenzo di Credi, Andrea del Sarto, Parmigianino, Rubens, Barocci, Goya, Degas, and others. From the same collection, the Museum has acquired a celebrated painting by the great 18th-century French artist Jean Antoine Watteau.

Acquired: July 2017
Bruce Berman Photographs

The J. Paul Getty Museum received a major gift of photographs from collector and film industry executive Bruce Berman. The gift includes 186 works by 26 artists, seven of whom are entering the Getty’s collection for the first time. Reflecting Berman’s passion for both black and white and color photographs of the American landscape and built environment, the works feature the people, homes, cars, streets, churches, theaters, and bars that are evocative of 20th-century American life. Among the artists included in the gift are luminaries of the American documentary tradition, such as Harry Callahan (American, 1912–1999), Walker Evans (American, 1903–1975), Dorothea Lange (American, 1895–1965), and Camilo Jose Vergara (American, born Chile, 1944).

Acquired: June 2017

Parmigianino, **Virgin with Child, St. John the Baptist and Mary Magdalene**

*Virgin with Child, St. John the Baptist, and Mary Magdalene* (about 1530-40) by Parmigianino (Italian, 1503-1540), is by one of the most celebrated painters of the Italian Renaissance. Extremely well-preserved, the painting is a supreme example of the artist’s mature Mannerist style and represents 16th-century painting at its finest.

The painting is documented in the famed Barberini collection in Rome in the mid-seventeenth century and was on loan to the Getty Museum where it was shown alongside works by Pontormo and Bronzino. Before that, the painting was on long-term loan to the National Gallery in London.

Acquired: June 2017

Roman Cabinet (17th Century)

The Borghese-Windsor cabinet is a magnificent work of furniture, sculpture and stone inlay (pietre dure) made in Rome about 1620 for Pope Paul V and later acquired by King George IV of England.

It is one of the most significant pierre dure pieces of furniture produced in Rome in the early 17th century. At about six feet tall, the cabinet is architectural in appearance, evoking a church façade. Brilliantly colored and technically superb, it was intended as a prominent display cabinet, as was often found in the finest palaces and castles in Europe at the time. In excellent condition, the cabinet is made of ebony decorated with gilded bronze and silver statuettes and inlaid pierre dure (hard stones), including lapis lazuli, jaspers, agates, carnelians, amethyst. It features an intriguing array of compartments and secret drawers for housing prized family possessions. In addition, the cabinet still sits on the elegant Neoclassical ébénisterie stand created for it in the 1820s and attributed to cabinet maker Alexandre Louis Bellangé (French, 1759-1827).

Acquired: August 2016
Greek & Roman Ancient Works

The J. Paul Getty Museum acquired two important works of ancient art: a Geometric Greek vase and a Roman marble head. The vase is an impressive example of the late Geometric style that marked the beginning of classical Greek art, while the marble head is part of an important Roman statue of a female figure that is already in the Getty Museum’s collection.

Acquired: June 2016

Daniel Greenberg and Susan Steinhauser Photographs

The J. Paul Getty Museum and the National Gallery of Art, Washington, received major gifts of photographs from the collection of Daniel Greenberg and Susan Steinhauser. The Getty’s gift includes 386 works of art by 17 different photographers, including works by some of the most influential American practitioners of the 20th century, and 23 additional photographs as future gifts. The Gallery’s gift includes 143 gelatin silver prints by Dorothea Lange, with 10 additional photographs by Lange promised. These two gifts are the key elements of a broader initiative by Greenberg and Steinhauser that involved donations to a total of 13 leading art institutions.

Acquired: March 2016

Danaë and the Shower of Gold by Orazio Gentileschi (c. 1621)

The monumental oil painting depicts the classical theme of Danaë and the shower of gold, and was one of three paintings commissioned together in 1621. At the Getty, it joins another of the three, Lot and His Daughters, which has been a standout of the Getty Museum’s collection since 1998.

Acquired: January 2016
The *Livre des fais de Jacques de Lalaing* (Book of the Deeds of Jacques de Lalaing) is a highly important illuminated manuscript comprising text by Jean Lefèvre de Saint-Remy and a frontispiece by Simon Bening, the leading Flemish manuscript painter of the period. The manuscript also contains 17 lively miniatures attributed to an anonymous painter in the circle of the Master of Charles V. The *Livre des fais de Jacques de Lalaing* is considered one of the greatest secular manuscripts produced during the last flowering of Flemish illumination in the second quarter of the 16th century. The vivid illuminations, rendered with remarkable detail and vibrant colors, extol the ideals symbolizing the age of chivalry.

Acquired: January 2016

Thirty-one Pieces of French Decorative Arts from Collection of Dr. Horace Wood Brock

This important collection of 18th-century French decorative arts was assembled by Dr. Horace Wood (Woody) Brock, one of the world’s foremost economists. The acquisition is a combined gift and purchase.

The 31 works of art include seven clocks; six gilt-bronze mounted porcelain, feldspar and porphyry objects; five works in gilt bronze including a pair of candelabra, two sets of firedogs, and two sets of decorative vases; a carved gilt-wood console table; a porcelain inkstand; and a leather portrait medallion of Louis XIV. The collection substantially enhances the Getty Museum’s extraordinary holdings of French decorative arts, renowned as one of the most important outside France.

Acquired: January 2016

Jay McDonald Photographs

The French and British photographs from the 1840s through 1860s, represent some of the most impressive architectural and landscape prints and negatives produced in photography’s early years. The works were acquired from Jay McDonald, a Santa Monica resident who has actively collected photographs since the 1970s and has amassed one of the finest private collections of 19th-century photography in the United States.

The group of works includes six prints and four negatives by Charles Nègre (French, 1820-1880), four prints by Louis-Auguste and Auguste-Rosalie Bisson (Bisson Frères) (French, 1814-1876 and 1826-1900), three prints by André Giroux (French, 1801-1879), three paper negatives by Louis–Rémy Robert (French, 1810-1882), a print and negative by Henri Le Secq (French, 1818-1882), a print and negative by Captain Linnaeus Tripe (English, 1822-1902), as well as single works by Édouard Baldus, Eugène Cuvelier, Louis De Clercq, Roger Fenton, Frédéric Flacheron, John Beasley Greene, Louis-Adolphe Humbert De Molard, Gustave Le Grey, Charles Marville, Léon-Eugène Méhédin, Dr. John Murray, Victor Regnault, Captain Horatio Ross, Benjamin Brecknell...
Turner, and an unknown photographer. All works are in excellent condition, underscoring the degree to which early practitioners became invested in the craftsmanship of the medium.

Acquired: July 2015

**Bust of Pope Paul V, 1621**
*Gian Lorenzo Bernini* (Italian, 1598-1680)

This posthumous lifesized sculpture was the first official papal portrait Bernini created; he was 23.

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* (French, 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
Forty-Nine Photographs by Chris Killip (1973-1985)

This group of 49 photographs from Chris Killip’s seminal publication In Flagrante 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
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)

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 (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)

*Christ and Mary Magdalene* (1908) is 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** (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 Rochenoire** (1882)
**Édouard Manet** (French 1832-1883)

*Portrait of Julien de la Rochenoire* (1882), is the first pastel by Manet to enter the Getty Museum’s collection.

Acquired: May 2014

The 66 gelatin silver prints were created between 1968 and 1977 by contemporary photographer Arthur Tress (American born 1940). 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 (about 1878-79)
Georges Seurat (French, 1859-1891)

Indian Beggar (c. 1878-79) by Impressionist luminary Georges Seurat 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

Thirteen Rare Pictorialist Photographs (about 1900)

These 13 photographs created at the turn of the 19th century, at the height of the Pictorialist photography movement. The collection 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. Kassar.

Acquired: January 2014
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)

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)

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.

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)

*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
David Goldblatt (South African, born 1930)

The eight gelatin silver by one of South Africa’s most important photographers 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

Hearsay of the Soul (2012)

Werner Herzog (German, Born 1942)

*Hearsay of the Soul* (2012) is a five-channel video installation by celebrated German filmmaker Werner Herzog. It combines the early-17th-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

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 44 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 also in the Getty Museum’s permanent collection.

Acquired: December 2012
Cy Twombly (American, 1928–2011)

Spanning a period of 57 years, the color photographic prints will be the first group of works by Cy 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

Hiro (American, born China, 1930–)

Fourteen photographs by famed fashion photographer Hiro (Y. Hiro Wakabayashi), comprise 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)

A tremendous example of 18th-century French painting, The Italian Comedians joined 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
**Ansel Adams (American, 1902–1984)**

Twenty-five 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

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**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 18th-century drawings.

Acquired: February 2012

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**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** (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

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**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

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**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

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 (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.

Acquired: October 2011

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
Herb Ritts (American, 1952–2002)

Consisting of photographs of nudes, portraits, and high-fashion images, these 69 photographs represent the most significant body of the artist’s famed fashion and celebrity photographer’s work on the West Coast. A portion of the acquisition comes in the form of a generous gift from the Herb Ritts Foundation.

Acquired: August 2011

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 were acquired through the support of the Getty Museum’s Photographs Council.

Acquired: January 2011

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 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)

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*

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**Manuel Álvarez Bravo** (Mexican, 1902–2002)

Fifty-two 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.

*Acquired: January 2010*
Acquisitions at the Getty Research Institute

**Alfredo Boulton Archive**

The archive, ca. 1920-1995, contains Boulton’s extensive correspondence with local and international artists, institutions, intellectuals, and collectors; his writings for magazines and newspapers, his research materials on pre-Hispanic art, colonial art, the iconography of independence leaders, and modern artists; and a complete vintage collection of his photographic production.

Acquired: October 2020

**Paul Revere Williams Archive**

The archive has been jointly acquired by the University of Southern California School of Architecture and Getty Research Institute. Documenting the entirety of Williams’ career, from his early residential commissions during Los Angeles’ housing boom of the 1920s to landmark mid-century civic structures, the archive includes thousands of plans, drawings, blueprints and project diazotypes, hand-colored renderings, vintage photographs, correspondence, and other materials.

Acquired: June 2020

**Rachel Rosenthal Archive**

The collection includes Rosenthal’s early years in Paris and New York, her formative time in the artistic scene surrounding Robert Rauschenberg and Jasper Johns in the late 1940s and early 1950s, her development of the experimental theater company Instant Theatre in the 1950s and 60s, her awakening into the feminist movement in the 1970s and her mature performance and theater pieces. The collection has many diaries and sketchbooks, extensive correspondence, and photographs and audiovisual documentation of Rosenthal’s major projects.

Acquired: May 2020
**Emmett Williams Archive**

The collection covers Williams' entire career, including his early 1950s arts features for the U.S. Army daily newspaper *The Stars and Stripes*, his signature concrete poems *Alphabet Poem* and *Sweethearts* in the 1960s, his collaborations with Fluxus artists and concrete poets from the late 1950s into the 2000s, and the graphics and multiples he received from fellow poets and visual artists.

Acquired: April 2020

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**Simone Forti Archive**

This collection includes extensive materials from artist, dancer, performer, and writer Simone Forti, a seminal figure in the development of minimalism and experimental dance since the 1960s. Her archive provides insight into her creative process and development as well as her connections to major artistic figures in performance, minimalism, and process-based art.

Acquired: February 2020

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**52 Lebbeus Woods drawings and a Los Angeles sketchbook**

This two-part collection of drawings and sketches represents a powerful postwar critique of architecture and a radical reimagining of the urban environment. Acquired with partial support of the Getty Research Institute Council, the 46 drawings for Lebbeus Woods’s A-City and 4 Cities and Beyond projects (ca. 1982–1997) establish a dystopian vision for an alternate world. Though fragmentary, each drawing puts on display the totality of Woods’s urbanistic fantasies, constituting a conceptual masterplan for the projects’ development. In addition, the Getty Research Institution has recently received a donation of 6 more drawings belonging to the series A-City, making the series complete. A 30-page sketchbook that Woods kept during one of his many visits to Los Angeles illustrates both the architect’s working process and, through handwritten notes, his various lines of thinking on the city and on the production of cinema-stage representations.

Acquired: January 2020
Johnson Publishing Archive

The Getty was among a consortium of philanthropic groups that acquired a trove of historic photos at auction from Johnson Publishing. The photo archives of Ebony and Jet magazines — two of the most important publishers of stories about the lives of African-Americans — comprise a significant record of Black American history in the 20th century, with four million prints and negatives in the total collection.


Acquired: July 2019

Claes Oldenburg and Coosje van Bruggen Archive

The Getty Research Institute (GRI) acquired the vast and richly varied archives of the acclaimed artist Claes Oldenburg (Swedish/American, b.1929), and his collaborator and wife Coosje van Bruggen (Dutch/American, 1942-2009), a noted curator, artist, and art historian. The collection includes the individual archives of Oldenburg and van Bruggen, including substantial materials from Oldenburg’s early career in the 1950s and 1960s, as well as the joint archive covering large-scale public monuments that the couple developed collaboratively between 1976 and 2009.

Acquired: April 2019

Rare gastronomy collection

This collection of hundreds of rare books, prints, and manuscripts related to the culinary arts from the 15th to the 19th centuries was assembled by culinary authority Anne Willan and her husband Mark Cherniavsky and known as the Anne Willan and Mark Cherniavsky Gastronomy Collection. The extraordinary collection of rare books and prints on gastronomy from the 15th through the 19th century offers unique insight into the visual culture of food. The elaborate art of culinary preparation, consumption, and display reveals food’s status as a symbol of political and social power. Amassed over a period of 50 years, the collection comprises nearly 200 books published before 1830 and hundreds from the 19th and 20th centuries.

Acquired: November 2018
Betye Saar Papers, 1926 to 2018

The acquisition of Los Angeles Artist Betye Saar’s archive was the first of the African American Art History Initiative, a major initiative to collect, study, and disseminate African American art history. The Betye Saar Papers range from 1926 to 2018, covering her entire career and her life as an artist. The archive includes documentation of Saar’s prolific artistic production and her notable works in diverse media: sketchbooks of ideas, concepts, and Saar’s travels; prints and drawings; book illustrations and commercial graphics, as well as profuse documentation of her assemblages and installations. The archive features annual files on all aspects of Saar’s projects: exhibitions, catalogues, brochures and posters; ledgers of works created with records of exhibitions, galleries, museums, and collectors; letters, artist’s statements, and documentation on the circle of artists with whom Saar worked and collaborated. The archive comes with an important gift: a vintage photograph album depicting Saar’s family and friends: the 1918 Beatrice Parson Family Photo Album.

Acquired: September 2018

Archive of Los Angeles Contemporary Exhibitions (LACE)

The LACE Records, 1978 to 2018, covers the first four decades of exhibitions and programs at the longest-running contemporary artists’ space in Los Angeles; future records of the active contemporary art site will be added to the GRI’s collection.

The LACE Records paint a dynamic portrait of the organization, as it evolved with the alternative art scene in Southern California. The space served as a crucial site for video, performance, and other art forms, and supported the early work of many artists who have gone on to wider recognition, including ASCO, Mike Kelley, Suzanne Lacy, Paul McCarthy, Rachel Rosenthal, Bruce and Norman Yonemoto, and Rafa Esparza, among others.

Over the course of its existence, LACE has presented the work of more than 5,000 artists in 3,000 programs and events by both Los Angeles-based and visiting artists. LACE was an early champion of video and performance art, with some of the city’s key practitioners serving on its committees, and the space has been noteworthy for its interdisciplinary approach to performance, with significant music and dance programming.

Acquired: March 2018
Mary Kelly Archive, 1968 to 2004

The archive contains extensive documentation of the conceptual artist’s career, including Post-Partum Document (1973-79). The archive also includes Kelly’s collections of Marxist, feminist, and political journals, pamphlets, and flyers collected during her time in London and Beirut. And the archive is rich in research materials related to her film collaborations on prototypes of her works. Audiovisual material in the archive includes all of her early film works, including raw footage, as well as documentation of important events, such as audio reels of the Women’s National Liberation Conference in 1971. Major sections of the archive also include later projects, such as Interim (1984-89) and Gloria Patri (1992).

Kelly is an influential educator, famous for her rigorous teaching methods, and the archive includes extensive material relating to her four decades as a teacher. The archive charts the development of her teaching methods through syllabi, classroom and lecture notes, assignments and photographic documentation of performative classroom projects.

Acquired: December 2017

Harmony Hammond Archive

The archive of American artist, writer, curator, and scholar Harmony Hammond (b.1944) includes correspondence, photographs, original source material for her art, professional papers, publication drafts, editioned prints, original artwork, files and a slide registry devoted specifically to lesbian artists. In addition to the archive, which was purchased by the Getty Research Institute, Hammond has donated an extensive library of books and other publications related to art, feminism, and lesbian/gay/queer/trans studies.

Acquired: September 2016

German Works on Paper (Late 19th and Early 20th Century)

This collection, assembled by internationally renowned collector Dr. Richard A. Simms over 40 years, was built around Simms’ abiding interest in German artist Käthe Kollwitz (1867-1945) and includes artists in her orbit – Max Klinger (1857-1920), Emil Nolde (1857-1956), Otto Greiner (1869-1916), Ludwig Meidner (1884-1996), and George Grosz (1893-1959). The gift portion of this collection represents the largest donation of graphic art received by the J. Paul Getty Trust. In conjunction with the GRI acquisition, the J. Paul Getty Museum has received as a gift from Dr. Simms the drawing Study for Heinrich von Kleist’s Broken Jug, 1876, by Adolph Menzel (1815-1905). This donation celebrates the work of retired Senior Curator of Drawings Lee Hendrix.

Acquired: August 2016
Frank Gehry Archive from 1954 to 1988

Part purchase and part gift, the archive encompasses the period from Gehry's early graduate studies to the 1988 competition entry for the Walt Disney Concert Hall, the success of which marked Gehry’s entrée into a global architectural elite. (Gehry won the prestigious Pritzker Architecture Prize the following year, in 1989.) The archive includes drawings, partial and complete models, project documentation, correspondence, photographs and slides, and ephemera pertaining to 283 projects designed between 1954 (the Romm House project) and 1988 (the Walt Disney Concert Hall competition). The collection also includes materials produced after 1988 for projects which were initiated before that date, including construction documents and models for the Disney Concert Hall (completed in 2003), early design drawings for the Grand Avenue Project (still in development), and materials relating to later phases of projects which had begun much earlier (Loyola Law School, 1520 Cloverfield, and the Gehry Residence in Santa Monica, to mention a few). In total, these documents offer a comprehensive portrait of the emergence and rise to prominence of Gehry's architectural practice over a 30-year period.

Acquired: March 2016

Concrete Poetry

The Getty Research Institute (GRI) acquired a suite of prints, a folded paper poem, and an artist's book by the Scottish artist and poet Ian Hamilton Finlay, as well as a 3D “cubepoem” by the Brazilian artist and poet Augusto de Campos.

Acquired: March 2016

Palmyra Photographs

Louis Vignes (French, 1831-1896)
Charles Nègre (French, 1820-1880)

The Getty Research Institute acquired a suite of extremely well-preserved photos taken in 1864 by Louis Vignes representing views and panoramas of Beirut, Lebanon and the Roman ruins in Palmyra, Syria. Two temples featured in the photographs of Palmyra, a UNESCO World Heritage Site, were reportedly destroyed by ISIS in 2015.

Taken by Louis Vignes in 1864 and printed by photography pioneer Charles Nègre, these 47 albumen prints depict Beirut and ancient ruins in Palmyra. Louis Vignes was a French naval officer who was trained in photography by the renowned photographer Charles Nègre. Views and Panoramas of Beirut and the Ruins of Palmyra comprise a group of 47 prints shot by Vignes and printed by Nègre; they represent the earliest photographs of the Roman ruins in Palmyra and some of the earliest views of Beirut.

Acquired: October 2015
Maurice Tuchman Archive

Tuchman was the first full-time curator of modern art at the Los Angeles County Museum of Art (LACMA) from 1964 to 1994 and mounted numerous groundbreaking and memorable exhibitions there, including the historic Art and Technology program.

The Maurice Tuchman papers document three decades of exhibitions and projects at LACMA and include correspondence, press clippings, photography, audiovisual recordings, publications, personal papers and even his appointment books from the beginning of his tenure at LACMA until the 1980s. Among the publications in the archive are rare artist publications such as Ilya Kabakov’s Red Wagon and the 1970s New York artists’ magazine Avalanche. Artists such as Edward Kienholz, Claes Oldenburg, Jasper Johns, and R. B. Kitaj figure prominently in these materials.

Acquired: September 2015

Annette Michelson Archive

The Getty Research Institute acquired the donation of the archives of renowned critic and scholar Annette Michelson (American, b. 1922). The GRI has also purchased the drawing Blind Time, 1982, and Earth Projects, 1969, a suite of ten lithographs, both by artist Robert Morris (American, b. 1931) from Michelson’s collection. The Getty Research Institute has also purchased Michelson’s extensive film library numbering over fifteen hundred volumes.

The archive of the critic and scholar documents her decades of prolific and influential engagement with avant-garde production in both contemporary art and experimental cinema. Michelson’s papers, which date back to 1950, include her personal writings and research, as well as correspondence with artistic and intellectual luminaries such as Morris, Susan Sontag, Ad Reinhardt, Yvonne Rainer, Martha Rosler, and her co-editors at Artforum and October.

Acquired: August 2015

Margo Leavin Gallery archives c. 1970-2013

In its 43 years of operation, from 1970 to 2013, the legendary Margo Leavin Gallery was one of the most prominent art venues in Los Angeles, presenting 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
Joseph Cornell Letters (American, 1908–1972)

This cache of unpublished letters from American assemblage artist Joseph Cornell (1903-1972) to Susanna De Maria Wilson, one of his early assistants, from 1963-1968, features 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, 1931)

Barbara T. Smith was 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 1931-2012)

The Robert McElroy archives are 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)

This 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) represent some of the earliest extensive documentation of pre-Columbian architecture.

Acquired: July 2014

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

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
Frederick Hammersley (American, 1919–2009)

The Frederick Hammersley Foundation 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

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 (Belgian, 1898–1967)

This small group of letters from René Magritte to Alexander Iolas, adding to an already impressive archive of Magritte material in the Getty Research Institute 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
Lewis Baltz (American, born 1945)

Lewis Baltz, a distinguished photographer and author, and his wife, artist Slavica Perkovic, generously donated their entire archive to the Getty Research Institute. The Lewis Baltz Archive establishes 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

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 (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
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)

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, have become part of the Getty Research Institute's rich architectural collections. 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

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.

Acquired: October 2012
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

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

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
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 14 prints, created by the early Masters of the Bauhaus during the school's Weimar period, includes 14 works by seven artists: Lyonel Feininger (1871–1956), Johannes Itten (1888–1967), Paul Klee (1879–1940), Gerhard Marcks (1889–1981), George Muche (1895–1987), Oskar Schlemmer (1888–1943), and Lothar Schreyer (1886–1966). This portfolio is 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)

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)

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 significantly enhances 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)

Over 40 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
Joint Museum and Research Institute Acquisitions

Ed Ruscha (American, born 1937)

Over 70 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


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.