



## NEWS FROM THE GETTY

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# GETTY SUPPORT OF ITALIAN CULTURAL HERITAGE

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## The Getty

The J. Paul Getty Trust is an international nonprofit organization focused on the visual arts in all its dimensions. An established cultural and philanthropic institution, the Getty serves both general audiences and specialized arts professionals.

The Getty is based in Southern California, where it operates from two locations. The Getty Villa is an educational center and museum dedicated to the study of the arts and cultures of ancient Rome, Etruria, and Greece. The Getty Center houses libraries, laboratories, galleries, and offices for the four programs of the Trust: the Getty Conservation Institute (GCI), Getty Foundation, J. Paul Getty Museum, and Getty Research Institute (GRI).

All four programs of the Getty have embarked on major collaborative projects with Italian colleagues over more than two decades. Here is a list of some of the most notable work we have done together.

### Large-scale Conservation Projects Funded by the Getty

With its heritage of art, architecture, and archaeological sites spanning many millennia, Italy is a natural partner for the Getty's multi-faceted conservation work. The Getty has a long history of cooperation with Italian institutions and individuals on numerous projects and programs. A sampling:

#### **Panel Paintings Initiative**

The Panel Paintings Initiative aims to enhance understanding of the structural conservation of panel paintings; provide expertise in the structural stabilization of these works to a new generation of conservators through education and training; and disseminate reference and learning resources on the structural conservation of panels. Partners include Opificio delle Pietre Dure, and projects include the conservation of Giorgio Vasari's *The Last Supper* (1546).

In support of these objectives, the Getty has undertaken a range of coordinated activities:

- A two-day international symposium examining the challenges of panel paintings conservation
- Education and training activities such as grant-funded residencies for conservators to acquire skills in panel stabilization, as well as short-term workshops and meetings focused on special topics related to panel paintings
- Related materials including symposium proceedings, a related video, and a searchable bibliography.

#### **MOSAIKON Initiative**

MOSAIKON is a collaborative, regional initiative dedicated to improving the conservation, presentation, and management of mosaics in the southern and eastern Mediterranean region. The initiative is a partnership of the GCI, the Getty Foundation, the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM) in Rome, and the International Committee for the Conservation of Mosaics (ICCM). Through a series of

interrelated activities, MOSAIKON aims to build capacity, develop replicable models of best practice, and promote the dissemination and exchange of information regarding the conservation and management of archaeological mosaics, whether in situ or in museums and storage.

### **Researching Florentine Workshop Practice**

Researching Florentine Workshop Practice sought to increase knowledge about 14th-century Florentine workshop practice and about how the materials chosen by artists working in both panel painting and manuscript illumination impact the present-day appearance, stability, and conservation of these works. Scientists from the GCI, working together with conservators and curators from the J. Paul Getty Museum, conducted in-depth studies of over 30 manuscript illuminations and panel paintings as one component in a multidisciplinary initiative culminating in the exhibition *Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350*, on view at the Getty Center November 13, 2012– February 10, 2013 and at the Art Gallery of Ontario March 16–June 13, 2013.

### **Documentation System for Field Conservators with the Istituto Centrale per il Restauro, Rome**

This collaborative project with the Istituto Centrale per il Restauro, Rome, developed a computer documentation system to be used in the field by conservators. (GCI)

### **Conservation of the Tomb of Nefertari**

In collaboration with renowned Italian conservators Paolo and Laura Mora, and a team that included eight young Italian conservators, the GCI studied and conserved the tomb of Queen Nefertari in Egypt between 1989 and 1994. As part of this project, in 1994 a virtual reality construction of the tomb of Nefertari was created and exhibited at the Palazzo Ruspoli, Rome. This was a partnership between the GCI and ENEL (Italy's light and power company at the time), infobyte s.r.l.: sistemi multimediali e realtà virtuale (based in Rome), Consiglio Nazionale delle Ricerche, and Silicon Graphics, Inc. (a high-tech company based in California that provided the hardware). (GCI)

### **Cleaning Research with the Opificio delle Pietre Dure, Florence**

A collaborative research project in surface cleaning of objects and monuments was undertaken with the Opificio delle Pietre Dure in Florence. (GCI)

### **Keep It Moving? Conserving Kinetic Art**

"Keep It Moving? Conserving Kinetic Art," a three-day conference focused on the challenges associated with the display and preservation of kinetic art, was held at the Palazzo Reale in Milan June 30–July 2, 2016, with over 100 delegates from around the world. The conference was organized by the GCI in collaboration with the Modern Materials and Contemporary Art working group of ICOM-CC (MMCA), the Museo del Novecento, and the International Network for the Conservation of Contemporary Art.

### **Organic Materials in Wall Paintings**

The GCI partnered with a number of scientific laboratories (primarily in Italy) as part of its multiyear Organic Materials in Wall Paintings project (2003–2010). The project improved the practice of wall paintings conservation through development of guidelines to facilitate the study of organic materials in wall paintings.

Italian partners in the Organic Materials in Wall Paintings project included:

- Arcotech Studio Associato, Rome
- [Consiglio Nazionale per le Ricerche \(CNR\) Istituto di Chimica Inorganica e delle Superfici \(ICIS\)](#), Padua
- [CNR-Istituto di Conservazione e Valorizzazione Beni Culturali \(ICVBC\)](#), Florence
- [CNR-Istituto di Fisica Applicata Nello Carrara \(IFAC\)](#) Florence
- [CNR-Istituto di Scienze e Tecnologie Molecolari \(ISTM\)](#), Perugia
- [Istituto Centrale per il Restauro \(ICR\)](#), Rome
- Laboratorio per l'Affresco Elena e Leonetto Tintori, Prato
- [Opificio delle Pietre Dure \(OPD\)](#), Florence
- [Politecnico di Milano](#), Milan
- [Scientific Laboratories of the Vatican Museums](#), Vatican
- [Università di Parma, Dipartimento di Chimica e Chimica Fisica](#), Parma
- [Università di Pisa, Dipartimento di Chimica e Chimica Industriale](#), Pisa
- [Università di Perugia, Dipartimento di Chimica](#), Perugia.

In addition to the partnership agreements, separate collaboration agreements were entered into with the following Italian institutions for work related to the Organic Materials in Wall Paintings project:

- The Opificio delle Pietre Dure—an agreement to plan and carry out the study of organic materials on selected representative portions of the 14th-century wall painting cycle by Agnolo Gaddi in the Church of Santa Croce in Florence
- The Soprintendenza per i beni architettonici e per il paesaggio, per il patrimonio storico, artistico e demotnoantropologico di Firenze, Pistoia e Prato and the Opificio delle Pietre Dure—an agreement to plan and carry out the study of organic materials in a portion of the 15th-century wall painting cycle by Filippo Lippi in the Cathedral of Prato
- The Soprintendenza per i Beni Architettonici e per il Paesaggio del Piemonte, the Soprintendenza per il Patrimonio Storico, Artistico e Etnoantropologico del Piemonte, the Fondazione Cassa di Risparmio di Mondovì e Cuneo, and the Comune di Mondovì—an agreement to plan and carry out the study of organic materials on a portion of the 17th-century wall painting cycle by Andrea Pozzo in the Church of St. Francis Saverio at

Mondovì

- Laboratorio per l'Affresco Elena e Leonetto Tintori—an agreement to create a database describing all wall painting replicas at Tintori Center and a glossary of the basic terminology, and to utilize selected Tintori replicas to develop an analytical protocol for the identification of organic materials in wall paintings.

As part of the Organic Materials in Wall Paintings project, in 2004 the Getty Conservation Institute hosted Gwénaëlle Gautier, a PhD student at the University of Pisa, in its laboratories, where she compared analytical procedures developed at the University of Pisa and at the Getty for the identification of organic binding media.

In May 2006 a one-day symposium on the work of the Organic Materials in Wall Paintings project was held in Turin, Italy. (GCI)

### *The Gates of Paradise*

Between 2001 and 2004 the GCI provided technical advice to the Opificio delle Pietre Dure in Florence regarding *The Gates of Paradise*, the gilded bronze doors created by Lorenzo Ghiberti in the 15th century for the Baptistery of Florence. Specifically, the Getty provided design expertise on creating an oxygen-free storage/display case for the doors, to conserve them for future generations of visitors.

### **Preservation of Mixed Media**

The GCI collaborated with the Museo Nazionale del Cinema in Torino, Italy, and the Università degli Studi di Torino on research to investigate issues related to the long-term preservation of mixed media museum collections stored in historic buildings.

### **ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property)**

In addition to MOSAIKON (above), the GCI has partnered with ICCROM, an international agency based in Italy, on a number of endeavors, including:

- The International Course on Stone Conservation. In 2011, 2013, and 2015 the GCI partnered with ICCROM to present this training course in the theoretical and practical methodologies for stone conservation. The course took place at ICCROM's laboratories and the historic Non-Catholic Cemetery in Rome.
- The Southern African Rock Art project. ICCROM, as a collaborator, undertook training aspects that derived from the project.
- ICCROM and the GCI were project partners on the database of training programs in conservation.
- The GCI and ICCROM jointly presented *Architectural Records, Inventories, and Information Systems for Conservation* in 2005, 2007, and 2009. This advanced international course in architectural conservation, heritage recording, and information management was held at ICCROM headquarters in Rome.

- The GCI collaborated with [ICOM](#) (the International Council of Museums) and [ICCROM](#) in an education initiative that was carried out from 2004 to 2008 within the broader framework of ICOM's [Museums Emergency Program \(MEP\)](#). MEP was a strategic, multi-year project that assisted museum and other heritage professionals to assess, prepare for, and respond to natural and human-made threats.
- From 1998 to 2005 the GCI was a partner with ICCROM and the International Centre for Earth Construction—School of Architecture of Grenoble (CRATerre-EAG) on Project Terra, which promoted the study and conservation of earthen architecture heritage.
- The GCI and [ICCROM](#) conducted a multiyear collaboration to strengthen AATA Online, the major bibliographic reference tool produced by the GCI. A significant selection of the holdings of the [ICCROM Library](#) was abstracted for inclusion in AATA Online.

### **Herculaneum Project**

In 2008 the GCI partnered with the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei (SANP) and the Herculaneum Conservation Project to address conservation issues critical to the preservation of the archaeological site of Herculaneum, through a combination of scientific investigation and fieldwork, including the conservation of decorated architectural surfaces. Since then, Parco Archeologico di Ercolano (PA-ERCO) has replaced SANP as the Institute's partner. The final phase of the project includes conservation of the decorated architectural surfaces, including wall paintings and mosaic pavement, in the Tablinum of the Casa del Bicentenario at Herculaneum.

### **POPART (Preservation of Plastic Artefacts in Museum Collections)**

As part of its preservation of plastics project, the GCI participated in the international POPART project, which involved a consortium of institutions, among them Istituto di Fisica Applicata "Nello Carrara" (IFAC-CNR) in Florence.

### **IPERION CH (Integrated Platform for the European Research Infrastructure ON Cultural Heritage)**

The GCI is participating in IPERION CH, which aims to establish a pan-European research infrastructure in heritage science by integrating national world-class facilities at research centers, universities, and museums. The Getty is the only US partner in this cross-disciplinary consortium, which is being coordinated by Italy's Consiglio Nazionale Delle Ricerche (National Research Council) and includes the participation of several other Italian institutions among the 23 partners.

### **Experts Workshop on the Study and Conservation of Earthen Architecture in the Mediterranean Region**

This March 2009 workshop held in Villaovaforru, Sardinia, provided a forum to discuss the challenges facing the conservation and management of earthen sites as well as the issue of earthen architecture for sustainable development. Among the GCI's partners for this workshop was the School of Architecture (DiARCH) at the University of Cagliari in Sardinia, Italy.

## Consultants from Italy

In some of its projects, the GCI has utilized the services of Italian conservation professionals. Most prominent among them are:

- **Giorgio Torraca** of Arcotech Studio Associato, Rome, was AATA Online editor for architectural conservation literature and worked closely with GCI staff to develop testing procedures for grouts used on architectural surfaces in conjunction with the GCI's Injection Grouts Research Project.
- **Francesca Piqué**, University of Applied Sciences and Arts of Italian Switzerland, was international project coordinator for the Organic Materials in Wall Paintings project in Italy and is currently a consultant for the GCI's Herculaneum project.
- **Livia Alberti**, a private conservator based in Rome, has been one of the primary instructors, since 2001, for technician training at in situ mosaic sites for both the Conservation of Mosaics in Situ project and the MOSAIKON initiative, and was a consultant on the conservation project at Bulla Regia in Tunisia.
- **Roberto Nardi**, Centro di Conservazione Archeologica, Belmonte in Sabina. Since 2010, Dr. Nardi has led the training program in the care of lifted mosaics for Syrian mosaic restorers as part of the MOSAIKON initiative.
- **Francesco Siravo**, an Italian architect specializing in historic preservation and town planning, served as a consultant and advisor for the GCI's project in Morocco to create a conservation and rehabilitation plan for the Kasbah of Taourirt.
- **Ermanno Carbonara**—a private conservator who was an instructor for several years at the Scuola per il Restauro del Mosaico in Ravenna—was a consultant on the conservation project at Bulla Regia in Tunisia.
- **Akhet, srl.**, a firm based in Italy, provided documentation services for the conservation project at Bulla Regia.
- **Gionata Rizzi**, an architect and lecturer on architectural restoration, was a consultant and instructor in the GCI's collaborative course, "Mosaics at Archeological Sites: Training for Site Managers."

## Italian Conservation Professionals

In conjunction with our Modern and Contemporary Art Research Initiative, the GCI has provided travel expenses and housing for a number of Italian conservation professionals to visit the GCI for the purpose of sharing expertise through laboratory work and/or lectures.

In addition, the Getty has covered the expenses of various Italian professionals to participate in GCI co-sponsored events, including the Conservation of Decorated Surfaces on Earthen Architecture Colloquium in 2004 in Colorado and the 9th ICCM Conference in 2005 in Tunisia.



### **The Getty Conservation Institute and the Fondazione CRT**

From 2008 to 2014 the GCI worked with the Fondazione CRT, a private non-profit organization in Torino, on a project called, "Master dei Talenti." The project brought non-Getty graduate interns from Italy to the GCI to enhance their skills and professional competencies by integrating their university studies with work experience. Participants included:

#### 2008–2009

Monica Ganio

#### 2009–2010

Bruno Gallizi  
Federica Pinna

#### 2010–2011

Erik Borlatto  
Rita Giannini

#### 2011–2012

Dafne Cimino  
Giulia Poretti

#### 2012–2013

Elisa Maupas  
Miriam Truffa Giachet

#### 2014

Chiara Ricci

### **GCI Visiting Committee 2015**

The GCI's 2015 Visiting Committee included Francesco Bandarin, a distinguished architect and urban planner who was, at the time, professor of Urban Planning and Conservation at the University IUAV of Venice.

## **Conservation and Exhibition of Objects**

### **[Apollo Saettante 2009](#)**

A statue of Apollo in the pose of an archer was one of the first large-scale bronzes to be excavated at Pompeii, Italy. It was found in fragments in 1817 and 1818, centuries after the city was destroyed by the eruption of Mount Vesuvius in AD 79.

As part of a collaboration with the National Archaeological Museum in Naples, the sculpture was brought to the Getty Villa for an 18-month study and conservation project beginning in 2009. What began as a project to clean the Apollo and ensure its stability for display developed into a rare opportunity to investigate the many stories it could tell.

### **The Goddess of Morgantina, Museo Archeologico di Aidone, Aidone, Sicily, 2011**

In coordination with the Centro Regionale per la Progettazione ed il Restauro (CRPR), members of the J. Paul Getty Museum's Antiquities Conservation department installed the

Cult statue of a Goddess (known locally as the "Venere di Morgantina") in the Museo Archeologico di Aidone. Working with the Centro's seismic risk analysis of the greater Aidone area, as well as the Museo Archeologico, a new seismic base isolator was built, shipped, and installed under the statue, helping ensure the safety of the delicate limestone and marble figure while on display.

### **Limestone Statue of Priapos, Museo Archeologico Regionale Paolo Orsi, Syracuse, Sicily, 2012 - 2013**

The 3rd-century B.C. limestone statue of Priapos was originally discovered in a cistern, where it had been thrown during the sacking of the city of Syracuse in ancient times. The statue was recovered in fragments, some of which, although undeniably from this figure, had no physical connection. These fragments, together with the larger portions of the statue were brought from the Museo Archeologico Regionale Paolo Orsi to the Getty for study to determine their likely placement in relation to one another. Based on these studies, a reversible pinning system was developed, based on synthetic interfaces and magnets, to complete the missing areas and incorporate the disparate fragments. This allowed the identity of the figure to be more easily interpreted and the separate fragments to be integrated into their original sculptural context.

### **[Colossal Red-Figure Krater from Altamura, Apulia, 2016](#)**

The J. Paul Getty Museum and the Museo Archeologico Nazionale in Naples (MANN) signed an agreement to conserve and exhibit at the Getty Villa the Colossal Red-Figure Krater from Altamura, Apulia, which is in the collection of the Museo Archeologico Nazionale. This collaboration was part of the broad cultural exchange agreement made in 2007 between the Ministry of Heritage and Culture and Tourism and the J. Paul Getty Museum.

"The collaborative agreement with the Getty is a good pairing for the MANN, which houses all the finds from the Villa dei Papiri in Herculaneum, the 'source of inspiration' for the design of the Getty Villa," says Paolo Giulierini, director of the MANN. "This important project, an extension of our prior conservation partnerships, is one from which future scientific research, restorations, and major exhibitions can arise. The MANN, therefore, will definitely benefit from a heightened level of international exposure."

### **Drunken Satyr 2018**

Getty Museum conservators are currently conserving The Drunken Satyr in preparation for the exhibition *After Vesuvius: Treasures from the Villa dei Papiri* in 2019. This is part of the agreement signed with the MANN.

## **Exhibitions and Loans**

The J. Paul Getty Museum and the Getty Research Institute (GRI) have been generous lenders to exhibiting organizations in Italy. Since 1984, the Museum has lent more than 130 paintings, sculptures, drawings, photographs, and other works of art to over 50 different institutions in Italy. Similarly, the GRI has, since 1991, lent 70 prints, drawings, manuscripts, and rare books to exhibitions in Italy.

Additionally, over the course of many years, the Museum and the GRI have presented numerous exhibitions in partnership with institutions in Italy. Some of these arose from Agreements for Cultural Collaboration that the Museum has entered into with Italian

institutions. Many of these collaborations have included conservation projects.

In 2007, the Museum entered into a broad cultural exchange agreement for collaboration with the Ministry of Heritage and Culture and Tourism. One such exchange has grown into an ongoing collaboration with the MANN.

In August 2012 the Museum and the Capitoline Superintendency of Roma Capitale signed a bilateral agreement for cultural collaboration that established a general framework for cooperation on conservation and restoration projects, exhibitions, long-term loans, conferences, publications, and other kinds of cultural exchange.

Other cultural partnerships between the Museum and Italian institutions include the Sicilian Ministry of Culture and Sicilian Identity (2010) and the Museo Archeologico Nazionale in Florence (2009), which resulted in a number of exhibitions and cultural exchanges over the years.

Many of the most notable collaborative exhibitions highlighting Italian artists and cultural heritage featured important masterworks on loan from Italian institutions. These exhibitions include:

**Pontormo: Miraculous Encounters  
February 5–April 28, 2019 [Upcoming]**

At the end of the 1520s, during the siege that brought to an end the last Florentine Republic, the painter Jacopo da Pontormo created one of his most moving and innovative altarpieces, the *Visitation*. Recent conservation has created the extraordinary opportunity for the work to travel for the first time from Carmignano (near Florence) to the United States. This exhibition presents Pontormo's spectacular painting alongside its preparatory drawing and two exceptional portraits painted during the same tumultuous period.

**Beyond the Nile: Egypt and the Classical World  
March 27–September 9, 2018**

Egypt, the most ancient of the Mediterranean civilizations, held a great fascination for the Greeks and Romans. This major international loan exhibition explored the artistic interplay between these cultures from the Bronze Age to Roman times. The installation included royal Egyptian stone vessels sent to Minoan Crete and Mycenaean Greece, Archaic Greek pottery and sculpture inspired by Egyptian models, portraits in Egyptian and Greek style created during Greek rule in Egypt, and religious images and luxury goods made for Roman patrons in Italy.

The Getty Museum partnered with the Museo del Sannio and the Provincia di Benevento to conserve and study the [Benevento Obelisk](#) while it was in Los Angeles for the exhibition.

**Caravaggio: Masterpieces from the Galleria Borghese  
November 21, 2017–February 21, 2018**

Michelangelo Merisi, better known as Caravaggio (Italian, 1571–1610), forged a new path in the history of European painting. His bold, naturalistic style, which emphasized the common humanity of the protagonists in his works, was both highly admired and highly controversial among his contemporaries. The Galleria Borghese in Rome houses six paintings by Caravaggio, the largest gathering of his works in a single collection. This exhibition offered a rare

opportunity to experience three masterpieces from this renowned museum, and to gain insight into three crucial stages in Caravaggio's short but intense career.

This exhibition celebrated the launch of the Caravaggio Research Institute, an international project on the artist originating from the collection of the Galleria Borghese. The Institute, supported by Fendi Roma, is dedicated to furthering knowledge of Caravaggio and his work through collaborations with museums and institutions worldwide, and the establishment of a digital platform to provide information and support new research.

**Giovanni Bellini: Landscapes of Faith in Renaissance Venice**  
**October 10, 2017–January 14, 2018**

Giovanni Bellini's evocative landscapes are as much the protagonists of his paintings as are the religious subjects that dominated 15th-century Italian art. One of the most influential painters of the Renaissance, he worked in and around Venice, and while his landscapes are highly metaphorical, they also accurately reflect the region's topography and natural light. Created for sophisticated patrons, Bellini's works present characters and symbols from familiar sacred stories, set in a dimension of reality and lived experience to a degree unprecedented in the history of Italian painting.

**The Shimmer of Gold: Giovanni di Paolo in Renaissance Siena**  
**October 11, 2016–January 8, 2017**

Manuscript illuminator and panel painter Giovanni di Paolo was one of the most distinctive and imaginative artists working in Siena, Italy, during the Renaissance. This exhibition reunited several panels from one of his most important commissions—an altarpiece for the Branchini family chapel in the church of San Domenico in Siena—for the first time since its dispersal, and presented illuminated manuscripts and paintings by Giovanni and his close collaborators and contemporaries. Through recent technical findings, the exhibition revealed his creative use of gold and paint to achieve remarkable luminous effects in both media.

The Branchini Altarpiece has been studied by conservators and curators at the Getty Museum as part of a conservation partnership with the Norton Simon Foundation and the Kröller-Müller Museum, Otterlo, the Netherlands. The Pinacoteca Nazionale in Siena, the Burke Family Collection, James E. and Elizabeth J. Ferrell, the Los Angeles County Museum of Art, and the Santa Barbara Museum of Art have generously lent related works of exceptional quality.

**Power and Pathos: Bronze Sculpture of the Hellenistic World**  
**July 28–November 1, 2015**

During the Hellenistic period—from the death of Alexander the Great in 323 BC until the establishment of the Roman Empire in 31 BC—the medium of bronze drove artistic innovation. Sculptors moved beyond Classical norms, supplementing traditional subjects and idealized forms with realistic renderings of physical and emotional states. Bronze, which surpassing marble with its tensile strength, reflective effects, and ability to hold fine detail, was used for dynamic compositions, dazzling displays of the nude body, and graphic expressions of age and character.

Cast from alloys of copper, tin, lead, and other elements, bronze statues were produced in the thousands. Honorific portraits of rulers and citizens populated city squares, and images of gods, heroes, and mortals crowded sanctuaries. Few, however, survive. This unprecedented exhibition united 50 significant bronzes of the Hellenistic age. New discoveries appeared with works known for centuries, and several closely related statues were presented side by side for

the first time.

A bronze statue of Cupid (Roman, 1-100 A.D.) from the collections of Museo Archeologico Nazionale di Firenze (MANF), was the subject of a limited study and treatment in 2015. The figure was loaned in conjunction with the exhibition *Power and Pathos: Bronze Sculpture of the Hellenistic World*. In agreement with the museum's curator, the treatment protocol was conservative and historic Baroque plaster restorations of an arm and leg were retained. Following radiography and chemical analysis of corrosion products and the bronze, the piece underwent localized corrosion stabilization treatment and repair of the broken plaster leg. The bronze surface was lightly cleaned and coated, and the damaged plaster base was inpainted. The plaster restorations of the figure were also repainted. Following treatment the Cupid was displayed at the Getty Center alongside with a Renaissance bronze figure from the Getty's collection.

This exhibition was organized by the J. Paul Getty Museum, the Fondazione Palazzo Strozzi in Florence, and the National Gallery of Art in Washington, with the participation of the Soprintendenza per i Beni Archeologici della Toscana. It was supported by an indemnity from the Federal Council on the Arts and the Humanities.

### **Andrea del Sarto: The Renaissance Workshop in Action June 23–September 13, 2015**

This major loan exhibition celebrated the transformation of the art of drawing by Andrea del Sarto (1486–1530), one of the great Florentine Renaissance artists. Moving beyond the graceful harmony and elegance of his elders and peers, including Leonardo da Vinci, Raphael, and Fra Bartolommeo, Andrea brought unprecedented realism and immediacy to his art through the rough and rustic use of red chalk and the creation of powerful life and compositional studies. Comprising rare drawings and panel paintings from key international collections, the exhibition fully illuminated Andrea del Sarto's inventiveness, creative process, and workshop practice.

This exhibition was co-organized by the J. Paul Getty Museum and the Frick Collection, New York, in association with the Gabinetto Disegni e Stampe, Gallerie degli Uffizi, Florence. Generous support was provided by an anonymous donation in memory of Melvin R. Seiden and by the Italian Cultural Institute.

### **Renaissance Splendors of the Northern Italian Courts March 31–June 21, 2015**

The Renaissance courts of northern Italy, among the wealthiest and most sophisticated in Europe, attracted innovative artists who created objects of remarkable beauty. Princes and courtiers offered painters and illuminators favorable contracts and social prestige in return for lavishly decorated panels and books. These works prominently displayed their owners' scholarly learning, religious devotion, and elite status. Drawn primarily from the Museum's permanent collection of manuscripts, this exhibition celebrated the magnificent illuminations that emerged from this courtly context—an array of visual riches fit for the highest-ranking members of Renaissance society.

Accompanying the show was an online virtual exhibition, produced in collaboration with institutions in Ferrara, Mantua, Milan, Venice, and Verona, that allowed visitors to view additional illuminated manuscripts by artists active in the northern Italian courts as well as items owned by various patrons who lived there.

**Tiberius: Portrait of an Emperor**  
**October 16, 2013–March 3, 2014**

Following a year-long conservation project, an over-life-size bronze portrait of [Tiberius](#) from Herculaneum provided an occasion to assess the character and career of Rome's second emperor.

Damaged by the eruption of Mount Vesuvius in AD 79, this bronze statue of the Roman emperor Tiberius (ruled AD 14–37) was discovered in 1741, during the first years of excavation at Herculaneum. Standing over eight feet high, this monumental statue presents Tiberius with his head veiled, in his role as chief priest of ancient Rome.

The exhibition highlighted information gleaned during the study and treatment of the statue, which was returned to an upright position after many years off display. As well as revealing the processes by which the portrait was assembled in antiquity, it has also been possible to identify the methods and means used to reassemble and restore the figure following its recovery in the 18th century.

On loan from the National Archaeological Museum in Naples (Museo Archeologico Nazionale di Napoli), this year-long conservation project and subsequent exhibition marked another chapter in the Getty's ongoing collaboration with colleagues in Naples. Getty conservators developed a new internal support that evenly distributed the substantial weight of the figure—some 1,050 pounds of bronze—and ensured its secure and safe display. The statue was fully cleaned, revealing the lustrous dark patina it would have had when first showcased in the Royal Museum at Portici.

This exhibition was organized in collaboration with the Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei—Museo Archeologico Nazionale di Napoli, Laboratorio di Conservazione e Restauro. It celebrates 2013 as the Year of Italian Culture in the United States, an initiative of the Italian Ministry of Foreign Affairs, realized under the leadership of the President of the Republic of Italy. Generous support for the exhibition was provided by the J. Paul Getty Museum's Villa Council.

**Sicily: Art and Invention between Greece and Rome**  
**April 3–August 19, 2013**

This exhibition explored ancient masterpieces from the island of Sicily—crossroads of the Greek and Roman worlds. *Sicily: Art and Invention between Greece and Rome* presented 145 objects that bear witness to the athletic and military victories, religious rituals, opulent lifestyles, and intellectual attainments that shaped Classical culture at its peak. Several objects were conserved in order to appear in this exhibition.

In preparation for *Sicily: Art and Invention between Greece and Rome*, the Getty funded the complete conservation of the Red-Figure Krater with a Female Acrobat, Museo Archeologico Regionale Luigi Bernabò Brea, Lipari, Sicily, 2013. This large red-figure krater is iconic for its rare depiction of a female acrobat. The vessel is made up of numerous smaller fragments joined to make a whole. Treatment included a reversal of all previous joins, the cleaning of all join surfaces and the reassembly with stable acrylic adhesives in keeping with internationally accepted ethical conservation practice.

Beginning in 2012, the Marble Statue of a Charioteer from the Museo Whitaker in Mozia, Sicily, called the "Mozia Charioteer," underwent extensive study for its susceptibility to

seismic activity in relation to its display design in Sicily. Initial study involved computer-based predictive models that were translated into representational models to which lateral forces were applied. Based on the results of these studies, the actual sculpture of the Charioteer was brought to Los Angeles in anticipation of the exhibition *Sicily: Art and Invention between Greece and Rome* to undergo treatment whereby previous pinning in the lower portion of the statue was removed and a new tensioned system was incorporated in its place that allowed for greater stability, while also permitting the statue to be displayed, for the first time, without external support. A custom base-isolator was designed in relation to the tensioning system for display in Los Angeles and, once the statue returned to Mozia, donated to the Museo Whitaker so the statue can be better protected against seismic activity while simultaneously being viewed without visual obstruction.

A Hellenistic silver wine bowl, from the Museo Archeologico di Aidone, part of a hoard of gilt silver vessels found in the domestic quarter of the site of Morgantina, was conserved to reinforce its fragile walls. The bowl was heavily mineralized, brittle, and collapsing in areas. The bowl's bottom, reinforced with an extensive paper fill, had partially collapsed and the bowl could no longer be displayed upright. Old restorations were reversed and the bowl was re-conserved using non-woven tissue and carbon fiber. The bowl was strong enough to be displayed upright at subsequent loan venues of the exhibition *Sicily: Art and Invention between Greece and Rome*.

The exhibition was co-organized by the J. Paul Getty Museum, the Cleveland Museum of Art, and the Assessorato dei Beni Culturali e dell'Identità Siciliana. It celebrated 2013 as the Year of Italian Culture in the United States.

### **Lion Attacking a Horse, from the Capitoline Museums, Rome August 10, 2012–May 6, 2013**

On view outside Rome for the first time in over two millennia, the sublime *Lion Attacking a Horse* is one of the most storied works of art to survive from antiquity. One of the earliest recorded works of ancient art on the Capitoline Hill, the sculpture formed the nucleus of Europe's oldest public museum of antiquities. Presented in a special installation at the Getty Villa, the extraordinary loan of this recently conserved marble group signaled a new partnership between the J. Paul Getty Museum and the civic museums of Rome. The display also featured several related 16th- and 17th-century bronze statuettes and prints that illustrate the reception of the Capitoline sculpture in Renaissance Rome.

### **Roman Ephebe from Naples May 7, 2009–February 25, 2013**

*Youth as a Lamp Bearer*, a long-term loan from the Museo Archeologic Nazionale in Naples, was on view at the Getty Villa for nearly four years. Created about 20–10 BC, the Roman bronze figure of a ephebe, or youth, was excavated in 1925 in a well-appointed residence, now called the House of the Ephebe—named for this statue—off Pompeii's Via dell'Abbondanza. Referred to as the *Efebo Lampadoforo (Youth as a Lamp Bearer)*, the figure holds ornate tendrils that served as candelabrum branches.

### **Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350**

#### **November 13, 2012–February 10, 2013**

In the early 1300s, creativity was flourishing in Florence at a time of unprecedented prosperity, urban expansion, and intellectual innovation. The Renaissance was awakening. In this dynamic climate, master painter Giotto di Bondone revolutionized painting with a new,

more naturalistic approach to the human form. He—along with the iconic literary figure Dante Alighieri and accomplished panel painters and illuminators—formed a thriving artistic community that responded to the great demand for art and literature in the growing city, both for the decoration of sacred and secular buildings and for the illumination of luxurious manuscripts.

This major international loan exhibition presented seven breathtaking paintings by Giotto, the largest number ever assembled in North America, as well as extraordinary works by his Florentine contemporaries, including painters Bernardo Daddi and Taddeo Gaddi and painter-illuminators Pacino di Bonaguida, the Master of the Dominican Effigies, and the Master of the Codex of Saint George. Among the highlights were the earliest illuminated copies of Dante's masterpiece the *Divine Comedy*, and nearly all the surviving leaves from the most important illuminated manuscript commission of the early 1300s, the Laudario of Sant'Agnese.

In a fresh approach to this material, paintings, manuscript illumination, and stained glass were examined side by side, in concert with new scientific analysis and findings about artists' techniques and workshops, to reveal a complex and nuanced picture of the beauty of Florentine art during this pivotal moment in history.

*Florence at the Dawn of the Renaissance: Painting and Illumination, 1300–1350*, was co-organized by the J. Paul Getty Museum and the Art Gallery of Ontario. It has been supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibition celebrated 2013 as the Year of Italian Culture in the United States.

### **The Sanctuaries of Demeter and Persephone at Morgantina April 14, 2012–January 28, 2013 at the Getty Villa**

A cache of over 30 votive offerings excavated from the sanctuaries of the ancient city of Morgantina was on loan from the Museo Archeologico Regionale of Aidone, Sicily. These objects, which date from 400 to 200 BC, were given as gifts by worshippers to Demeter and her daughter Persephone, goddesses of agricultural fertility who also presided over the feminine sphere.

Situated in the fertile hills of central Sicily, Morgantina has been under excavation by American and Italian archaeologists since 1955, bringing to light its sanctuaries, theater, public baths, market, and houses.

Several of the loans were conserved by the Getty's Antiquities Conservation department, in particular a bust whose delicately painted decoration was obscured by encrustation. This cleaning more fully revealed a rare figural scene of dancing women, possibly representing a marriage celebration or Dionysian festivity. Getty conservators have also constructed new mounts for several of the objects.

"With this special exhibition, we are very excited to launch a new era of close collaboration between the Museum of Aidone, today part of the Archaeological Park of Morgantina, an ancillary institute of the Sicilian Ministry of Culture and Sicilian Identity, and the J. Paul Getty Museum," says Enrico Caruso, Director of the Parco Archeologico di Morgantina. "Thanks to this initiative, our reciprocal relationship will emerge strengthened and will be continually renewed in future projects—for fruitful academic and especially cultural exchanges."

This was part of a series of cooperative efforts between the Getty and the Sicilian Ministry of Culture and Sicilian Identity arising from a 2010 agreement calling for a number of



collaborative projects, including object conservation, seismic protection of collections, exhibitions, scholarly research, and conferences.

### **Apollo from Pompeii: Investigating an Ancient Bronze**

**March 2–September 12, 2011**

A statue of Apollo in the pose of an archer was one of the first large-scale bronzes to be excavated at Pompeii, Italy. It was found in fragments in 1817 and 1818, centuries after the city was destroyed by the eruption of Mount Vesuvius in AD 79.

As part of a collaboration with the National Archaeological Museum in Naples, the sculpture was brought to the Getty Villa for conservation in 2009. What began as a project to clean the Apollo and ensure its stability for display developed into a rare opportunity to investigate the many stories it could tell.

This exhibition combined scientific and technical analysis with archival research to present the newly conserved bronze, constituting yet another chapter in its compelling life history.

### **The Agrigento Youth**

**October 27, 2010–April 18, 2011 at the Getty Villa**

*The Agrigento Youth*, an important work from the Museo Archeologico Regionale in Agrigento, Sicily, was on loan to the Museum and displayed in a gallery devoted to images of Athletes and Competition. The figure is a rare example of an early classical marble statue called a kouros, or nude young man.

Before installing *The Agrigento Youth* at the Getty Villa, the Museum's conservation team collaborated with conservators from Agrigento's Museo Archeologico Regionale to construct a custom seismic isolation base and pedestal.

When the sculpture returned to Sicily, it was accompanied by its new pedestal and earthquake-resistant mount for display in its home museum.

### **The Gela Krater**

**June 16–October 18, 2010**

An important work from the Museo Archeologico Regionale in Agrigento, Sicily, the *Mixing Vessel with Greeks Battling Amazons*—known as the *Gela Krater* due to its discovery in Gela, a site in southern Sicily—was displayed in *Stories of the Trojan War* at the Getty Villa, where it joined other works of art that illustrate two epics by Homer, the *Iliad* and the *Odyssey*.

Before installing the *Gela Krater* at the Getty Villa, the Museum's conservation team collaborated with conservators from Agrigento's Museo Archeologico Regionale to construct a custom seismic isolation base and pedestal.

When the krater returned to Sicily, it was accompanied by its new pedestal and earthquake-resistant mount for display in its home museum.

### **The Beffi Triptych**

**May 18–September 5, 2010**

An important work from the National Museum of Abruzzo in the city of L'Aquila, *The Beffi Triptych* was on loan to the Museum from the Italian government.

Painted by an unknown artist, the triptych is representative of the late Gothic period in Abruzzo and embodies all the qualities of figurative painting from the region during the 15th century. Named after the nearby town of Beffi, where it once adorned the Church of Santa Maria del Ponte, the work depicts scenes from the life of the Virgin Mary, who appears in the central panel, enthroned with the Christ child beneath an elegantly brocaded canopy.

On April 6, 2009, the Abruzzo region in central Italy experienced a large earthquake in which more than 300 people perished, 1,500 were injured, and 65,000 were left homeless.

The earthquake also extensively damaged 25 percent of the region's historic buildings, including the Museo Nazionale d'Abruzzo in L'Aquila, which was condemned. *The Beffi Triptych*, one of the most important works from the museum, miraculously survived the disaster. Unlike many other works of art in the Museo Nazionale d'Abruzzo, the triptych was repaired after suffering only minimal damage in the earthquake.

The Italian government offered the altarpiece for display as a gesture of gratitude toward the United States—one of the first countries to assist after the earthquake—and as a testament to its commitment to restore the region's cultural heritage.

### **The Chimaera of Arezzo**

**July 16, 2009–February 8, 2010 at the Getty Villa**

Inaugurating a partnership with the Museo Archeologico Nazionale in Florence, this exhibition featured a masterpiece of Etruscan bronzework known as *The Chimaera of Arezzo* and traced the myth of Bellerophon and the Chimaera over five centuries of classical art.

*The Chimaera of Arezzo* was organized in association with the Ministero per i Beni e le Attività Culturali and the Soprintendenza per i Beni Archeologici della Toscana (Italy).

### **Bernini and the Birth of Baroque Portrait Sculpture**

**August 5–October 26, 2008**

The first exhibition ever to focus on Bernini's accomplishments as a portrait sculptor demonstrates the artist's unprecedented ability to depict the character of the sitter through a dynamic, life-like rendering, as well as the subsequent impact this innovation had on sculptural portraiture. The exhibition also featured other important sculptors in 17th-century Rome such as Francesco Mochi, François Duquesnoy, Giuliano Finelli, and Alessandro Algardi. Work by Bernini was generously loaned by the Palazzo Barberini, the Galleria Borghese, and the Museo di Roma in Rome; the Museo Nazionale del Bargello in Florence; and the Vatican.

### **Making a Prince's Museum: Drawings for the Late Eighteenth-Century Redecoration of the Villa Borghese in Rome**

**Getty Research Institute, June 17–September 17, 2000**

The main purpose of this exhibition, which was organized with the cooperation of the Villa Borghese, Rome, was to document the process by which the redecoration project evolved, tracing its development as well as the earlier history of the villa. In addition, the exhibition

contained a reconstruction of the ideological program, and a discussion of its importance in the context of the history of museums.

**The Gualenghi-d'Este Hours: Art and Devotion in Renaissance Ferrara**  
**May 9–July 30, 2000**

**Dosso Dossi, Court Painter in Renaissance Ferrara**  
**Civiche Gallerie d'Arte Moderna e Contemporanea, Palazzo dei Diamante, Ferrara,**  
**September 27–December 14, 1998**

**The Metropolitan Museum of Art, New York, New York, January 11–March 28, 1999**

**The J. Paul Getty Museum, April 27–July 11, 1999**

The exhibition was organized by the J. Paul Getty Museum, the Metropolitan Museum of Art, the Ministero per i Beni Culturali e Ambientali (Gallerie Nazionali di Ferrara, Bologna e Modena), and the Commune di Ferrara/Civiche Gallerie d'Arte Moderna e Contemporanea. This exhibition represented a major collaboration with Italian partners, and preparations for it included scholarly seminars in Los Angeles and Trento, jointly sponsored by the Getty and the Soprintendenza per i Beni Artistici e Storici di Bologna, in collaboration with the Provincia Autonoma di Trento. The exhibition was accompanied by a major scholarly catalogue of the same title, published by the Metropolitan Museum of Art, and the Getty publication *Dosso's Fate: Painting and Court Culture in Renaissance Ferrara*.

**Beyond Beauty: Antiquities as Evidence**  
**December 16, 1997–January 17, 1999**

In connection with this exhibition, the Getty provided funds for an Italian conservator to treat a large statue from the Forum of Trajan.

**Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe**  
**June 17–September 7, 2003**

**In the Tomb of Nefertari: Conservation of the Wall Paintings**  
**November 12, 1992–February 21, 1993**

This exhibition was a collaborative project of the Getty Conservation Institute, the Getty Research Institute, and the Fondazione Memmo; other private-sector partners contributed to the project at the invitation of the Fondazione Memmo. Re-titled *Nefertari: Luce d'Egitto*, it was shown at the Palazzo Ruspoli in Rome in 1994–95, and subsequently traveled to Turin, Bari, and Venice.

**Transfers of Works of Art to the Italian State**

Since 1995, the J. Paul Getty Museum's Department of Antiquities has worked closely with the Ministero per i Beni Culturali e Ambientale to identify and return works of art that can be documented as illegally removed from Italian collections, museums, or archaeological sites. Those works, as well as a panel painting that was returned to Italy in 1984, are listed below.

- Tempera on panel painting by Vincenzo Pagani, *Annunciation*, 1532, to the Galleria Nazionale delle Marche at Urbino (1984)

- Inscribed lead tablet ("Lex Sacra") from the archaic sanctuary of Zeus Melichios at Selinute (1992)
- Etruscan bronze tripod from the Guglielmi Collection (1995)
- Half of a Polykleitan herm from the Museo Capitolino (1995)
- Torso of Mithra (once restored as a gladiator) from the Giustiniani collection (1999)
- Marble copy of the head of the Diadoumenos of Polykleitos from the excavations at Venosa (1999)
- Attic red-figure kylix painted by Onesimos from Cervetri (1999)
- Group of approximately 3500 ancient terracotta and bronze fragments from the Francavilla Marittima (2001)
- Inscribed limestone tablet from Sicily (2005)
- Apulian red-figure calyx krater painted by Asteas (2005)
- Etruscan bronze candelabrum possibly from the Guglielmi Collection (2005)
- Cult Statue of a Goddess, perhaps Aphrodite (2007)
- Askos in Shape of a Siren (2007)
- Fresco Fragments (2007)
- Lekanis (2007)
- Two Griffins Attacking a Fallen Doe (2007)
- Attic Red-Figured Neck Amphora (2007)
- Fragment of a fresco: lunette with mask of Hercules (2007)
- Apulian Red-Figured Pelike (2007)
- Apulian Red-Figured Loutrophorus (2007)
- Attic Black-Figured Zone Cup (2007)
- Attic Red-Figured Kalpis (2007)
- Attic Red-Figured Kylix (2007)

- Apulian Pelike with Arms of Achilles (2007)
- Attic Red-Figured Kylix (2007)
- Attic Red-Figured Calyx Krater (2007)
- Attic Janiform Kantharos (2007)
- Attic Red-Figured Phiale Fragments by Douris (2007)
- Marble Bust of a Man (2007)
- Attic Red-Figured Amphora with Lid (2007)
- Apulian Red-Figured Volute Krater (2007)
- Attic Red-Figured Calyx Krater (2007)
- Attic Red-Figured Mask Kantharos (2007)
- Etruscan Red-Figured Plastic Duck Askos (2007)
- Statue of Apollo (2007)
- Group of Attic Red-Figured Calyx Krater Fragments (Berlin Painter, Kleophrades Painter) (2007)
- Apulian Red-Figured Bell Krater (2007)
- Statuette of Tyche (2007)
- Attic Black-Figured Amphora (Painter of Berlin 1686) (2007)
- Attic Black-Figured Amphora (2007)
- Attic Red-Figured Cup (2007)
- Pontic Amphora (2007)
- Antefix in the Form of a Maenad and Silenos Dancing (2007)
- Bronze Mirror with Relief-Decorated Cover (2007)
- Attic Red-Figured Bell Krater (2007)
- Apulian Red-Figured Volute Krater (2007)

- Statuette of Dionysos (2007)
- Attic Red-Figured Calyx Krater ("Birds") (2007)
- Group of three Fragmentary Corinthian Olpai (2007)
- Paestan Squat Lekythos (2007)
- Apulian Red-Figured Volute Krater (2007)
- Roman fresco fragment dating to the third quarter of the 1st century BC (2009)
- Head of Hades 400–300 BC (2013)
- Statue of Zeus Enthroned (2017).

### **Research Library & Information Database Projects**

For over 20 years, the Getty Research Institute (GRI) has collaborated with various Italian organizations in the creation and maintenance of resources, many of them electronic, for scholarship in art history. The most important are listed by organization.

#### **American Academy in Rome**

Contributor of bibliographic data and library access to the Bibliography of the History of Art (BHA).

#### **Archivio di Stato, Bologna**

Project to index inventories of private art collections found in the Archivio di Stato, Bologna; project completed and book published in 1998.

#### **Archivio di Stato, Naples**

(1) Advised staff of the existence of an illustrated manuscript relating to the history of antiquities collecting in Naples. Prepared Italian translation of an article on this manuscript for a book on the cultural history of Nola, *Nola e suo territorio*, 1998.

(2) Project to index inventories of private art collections found in the Archivio di Stato, in collaboration with Antonio Delfino and Gerard Labrot; published 1992.

#### **Biblioteca Hertziana, Rome**

(1) "Census of Antique Works of Art and Architecture Known to Renaissance Artists" project: an international collaboration between the GRI and various other research institutes. The Getty created a website of the "Census" data in order to make it widely available to researchers in Rome and other consortium locations.

(2) Hutzel photographs of art and architecture in Italy are held at both the Biblioteca Hertziana in Rome and at the GRI; negative and copyright are held by the Getty.

(3) Contributor to the Getty Research Portal since 2016, with more than 1,000 digitized rare texts including many guidebooks on Rome.

(4) The Census project, which was a contributor to the Getty vocabularies in past years,

intends to contribute additional terminology to the Getty vocabularies in coming months.

**Cineca Consorzio Interuniversitario**

A consortium of universities with offices based in Bologna, Milan, and Rome licensed the Getty vocabularies to integrate and enforce Digital Libraries' metadata.

**Comando Carabinieri Tutela Patrimonio Artistico, Rome**

Participant in development of Object ID.

**Commissione per i Beni Culturali della Chiesa, Città del Vaticano**

Inventoring objects in Catholic churches worldwide, using the Object ID standard.

**Capitoline Museums**

Copies of manuscript inventories dated 1750–1752 in the GRI Special Collections were donated to the Archivio Storico Capitolino.

**Centro per l'arte contemporanea, Rome**

Contributor of terminology to the Art and Architecture Thesaurus (AAT).

**Comune di Roma**

Forum of Trajan project: a collaboration with the Comune di Roma (Ripartizione X) to produce photographs and architectural drawings of the remains of the Forum. Duplicates of all project materials were consigned to the relevant archive in Rome to support research and management of the site.

**Consiglio Nazionale delle Ricerche, Istituto CNUCE, Pisa**

Participant in the Thesaurus of Geographical Names development. Technical work for ICCD contribution to Getty vocabularies. Technical development of Italian-language browser for the ICONCLASS system.

**Display of Art in the Roman Palace 1550–1750**

The aim of this international collaborative research project, which extended from 2010 to 2015, was to establish and analyze typical habits and patterns of display in noble Roman houses as these form and change over the arc of two centuries (1550–1750). This was accomplished by an international team of scholars and graduate students who conducted and shared research both at the GRI and in Rome over the course of the project. Part of the research was carried out in collaboration with the art history and history departments of the University of Rome, La Sapienza, including a graduate seminar on the topic, in which students worked on archival documents and helped develop the Getty Provenance Index database on Roman inventories from the period. The research from the seminar was published as the book *Vestire il Palazzo* by the Vatican Museum Press. The research from the entire project was published in the book, *Display of Art in the Roman Palace*, Getty, 2014, to which 11 Italian colleagues contributed. (2010–2014)

**Enciclopedia Italiana (Treccani), Rome**

Project to index inventories of private art collections found in the Archivio di Stato in Rome and elsewhere; discontinued in 1995 when Treccani suffered major budget reductions.

**Fondazione dell'Istituto Bancario San Paolo di Torino, Turin**

Contributes to Italian inventories projects for Provenance Index print and CD-ROM publications.

**Fondazione Giorgio Cini, Istituto di Storia dell'Arte, Venice**

(1) Contributed to Italian inventories for Provenance Index print and CD-ROM publications.  
(2) Project to index inventories of private art collections found in the Archivio di Stato Venice; currently waiting for funding from the Fondazione San Paolo.  
(3) Future contributor to the Getty Research Portal with a number of digitized incunabula from the Fondazione's collection.

**Fondazione Pietro Accorsi, Turin**

Project to index inventories of private art collections found in the Archivio di Stato, Turin; discontinued in 1995 when the project was moved to the Fondazione San Paolo.

**Fondazione San Paolo, Turin**

Project to index inventories of private art collections found in the Archivio di Stato, Turin; inactive in 1998 and supposed to be transferred to the University of Rome (La Sapienza). The Getty has also agreed to support an unspecified number of similar projects in other Italian cities by contributing funds to the Istituto Nazionale, Rome.

**Fondazione Scientifica Querini Stampalia, Venice**

Library staff exchange, 1990–1991.

**Galleria del Palazzo Rosso, Genoa**

Project to index inventories of private art collections in Genoa found in various Genoese archives. This has been the subject of ongoing discussions, but has not yet been implemented.

**Gucci, Centro Documentazione Museo, Florence**

Commercial license in process for the Art and Architecture Thesaurus (AAT).

**Istituto Centrale per il Catalogo e la Documentazione (ICCD)**

(1) New photography of the Villa of Hadrian, commissioned by the GRI, was donated to the ICCD in a collaborative exchange of documentation.  
(2) The Getty Vocabulary Program (part of the GRI) led the now-defunct International Terminology Working Group, of which ICCD was a member.  
(3) The ICCD contributed 12,000 records to the Getty vocabularies, primarily for the AAT and the Getty Iconography Authority.

**Istituto Centrale per il Catalogo Unico delle Biblioteche Italiane e per le Informazioni Bibliografiche (ICCU)**

(1) Getty staff are contributing an article on *Cataloging Cultural Objects* for the ICCU's online journal, *Digitalia*; the article will appear in late 2006.

**Istituto Nazionale di Archeologia e Storia dell'Arte, Rome**

Project to identify and index inventories of private art collections found in public and private archives in an unspecified number of Italian cities, to be funded in part by the Istituto nazionale and in part by the Fondazione San Paolo.



**Istituto Universitario Olandese di Storia dell'Arte, Florence**

Contributor of bibliographic data and/or library access to the Bibliography of the History of Art (BHA).

**Kunsthistorisches Institut Florenz, Florence**

(1) Contributor of bibliographic data and/or library access to the Bibliography of the History of Art (BHA).

(2) Contributor to the Getty Research Portal since 2012, with more than 400 digitized texts including a number of Italian numismatic books from the 16th–17th centuries.

**Poste Italiane**

The Italian postal service licensed the Getty vocabularies through their IT provider, Comparex Italia SRL, for use in normalizing their metadata.

**Soprintendenza per i Beni Artistici & Storici di Roma (Rome)**

Contributed data to the Getty Provenance Index databases.

**Scuola Normale Superior, Pisa**

(1) Co-organized with Getty Art Information Program (AHIP) International Conference on Automatic Processing of Art History Data and Documents, Pisa, Sept. 24–27, 1984.

(2) Co-organized with AHIP and Warburg Institute Conference on the "Census of Antique Works of Art and Architecture Known to Renaissance Artists" in London in 1990.

**Università di Pisa**

Project to index inventories of private art collections in Pisa and Lucca found in various archives.

**Università di Roma, La Sapienza**

(1) Project to index inventories of private art collections found in the Archivio di Stato and other archives in Rome, also working with Terza Università, Rome.

(2) "Display of Art in Roman Palaces" project to enhance existing Roman inventories in the Provenance Index.

**Università degli Studi, Dipartimento di Archeologia e Storia delle Arti, Siena**

Contributes to Italian inventories projects for Provenance Index print and CD-ROM publications.

**Università di Siena**

Project to index inventories of private art collections found in the Archivio di Stato in Siena.

**Università di Udine**

Project to index inventories of private art collections found in the Archivio di Stato in Venice, concentrating on the 17th century.

**Villa i Tatti, Harvard University Center for Italian Renaissance Studies, Florence**

(1) Contributor of bibliographic data and library access to the Bibliography of the History of Art.

(2) The Getty Research Institute has reproduced Berenson's photographs of Italian paintings

and drawings.

**Support for Italian scholarship through the library's public services:** The GRI supports scholarship for researchers both onsite and from a distance. The GRI has assisted 577 Italian researchers from institutions of higher learning and museums (342 research requests for off-site researchers and 208 onsite scholars who have traveled from Italy to use the resources). The GRI loaned 39 items to scholars in Italy through the excellent interlibrary loan program (between 2007–2017).

In addition to assisting scholars with their research, library staff fulfilled 132 Reproductions and Permissions requests for the express use of publishing the GRI's collections in Italian publications (including books, dissertations, exhibition catalogs, journal and magazine articles, exhibition display, and conference proceedings) from 2007 to the present.

### **Projects & Activities Involving Antiquities and Other Aspects of Italian Cultural Heritage**

#### **Lex Sacra from Selinunte**

In 1981 the J. Paul Getty Museum was given a large inscribed lead tablet that was quickly recognized as the most important surviving document on early Greek cult practices. Professor Michael Jameson of Stanford University was invited to publish the text, and in the course of his work he realized that the tablet must come from the archaic sanctuary of Zeus Melichios at Selinus (Selinunte). The tablet has since been donated to the Republic of Italy.

#### **Research on Archaeological Material from Francavilla Marittima**

In 1993 the Museum learned that some archaeological material divided between it (acquired in 1979–1981) and the Archaeological Institute in Bern might have been removed from the sanctuary at Francavilla Marittima in Calibre. The Getty formed a team with Italian and Swiss colleagues to study the material in order to determine if the material did, in fact, come from this site. Professor Piero Guzzo, Soprintendente of Pompeii, was appointed to direct the project. The team included Professor Dietrich Willers of Bern and two members of his staff; Silvana Lupino, Director of the Archaeological Museum in Sibari; Professor Marianne Maaskant of Groningen; and Drs. Marion True, John Papadopoulos, and Despoina Tsiafakis from the Getty Museum. Site visits to Sibari and contact with Italian colleagues working there confirmed the Francavilla provenance for the Bern and Malibu objects. In 1997 the Getty material was de-accessioned, and except for the bronzes (which were analyzed in Los Angeles) was sent to Bern to be united with the material there for study and documentation. All the material was eventually re-united in Bern. The research team prepared a complete catalogue of the materials, which have been published, in part, as special editions of the *Bolletino d'Arte* series. Ultimately approximately 3,500 fragments were returned to Italy.

#### **Project on the Forum of Trajan**

In the 1980s the Getty Foundation subsidized a campaign of photography of the ruins of the Forum of Trajan in connection with the work being done by Professor James Packer of Northwestern University. Subsequently, the Foundation also supported the publication of the resulting series of books. In 1997, working together with Professor Bill Jepson of UCLA and Professor Packer, the Getty Trust created a sophisticated computer-generated model of the Forum of Trajan. A video of this model was included in the opening exhibition for the Getty Center, *Beyond Beauty: Antiquities as Evidence*, to illustrate how modern technology can help

explain the original settings or uses of works of art. The Soprintendente of the Fori Imperiali, Professor Adriano La Regina, and the Director of the Mercati Traiani, Dr. Lucrezia Ungaro, lent several works of art that originally decorated the Forum, a large statue of a Dacian, a colossal portrait of Agrippina, and the elaborately carved frame from a portrait rondel. Copies of the model video have been provided to the Soprintendenza and the Commune di Roma.

### **Digital Mellini**

The Digital Mellini research project takes an unpublished 17th-century manuscript—Pietro Mellini's 1681 rhyming inventory of paintings and drawings from his family's collection in Rome—from GRI Special Collections as a point of departure. The Mellini inventory is a unique document, at once a conventional inventory and a poetic text. The manuscript provides unique primary evidence to art historians, as well as to other humanities and interdisciplinary scholars who focus on provenance research, collecting patterns and habits, the social construction of taste, textual analysis of historical documents, and transfers of cultural capital.

The research team published the inventory digitally, building the manuscript into a much larger digital publication that takes advantage of a wide range of technology tools and Web resources.

### **Display of Art in Roman Palaces**

The long 17th century encompasses the beginnings of collecting, as it is generally understood today, and the end of the "baroque" by which moment a very different concept of the interior had taken shape. In this period Rome developed a powerful model for how elites from Europe and beyond should live with an abundance of "art." It is within this context that the very concept of "art" and the writing of the history of art develop in close dialogue with display. The aim of this project was to establish and analyze typical habits and patterns of display in noble Roman houses as these formed and changed over the arc of two centuries (1550–1750).

### **Florentine Codex**

The GRI is currently engaged in a multi-year collaborative research project focusing on the Florentine Codex. Written and painted at the Real Colegio de Santa Cruz Tlatelolco in Mexico City, the encyclopedic Florentine Codex (1575–77) is an illuminated manuscript created collaboratively by the Franciscan friar Bernardino de Sahagún and his team of as many as 22 indigenous grammarians, scribes, and painters. Modeled after ancient Roman and medieval encyclopedias, it is the single most reliable source of information about Aztec life before and after the Spanish Conquest. Shortly after its completion, the manuscript was sent to Europe where it was acquired by the Medici family in 1587. Today, it is housed in the Biblioteca Medicea Laurenziana in Florence, Italy—hence the name, Florentine Codex, by which it has come to be known around the world. The project will produce an interactive website that unites existing and newly-generated translations and transcriptions of the Codex, along with a digital critical edition of Book 12 of the Codex. Key institutional partners include: Ida Giovanna Rao (Biblioteca Medicea Laurentiana, Florence); Baltazar Brito Guadarrama (Biblioteca Nacional de Antropología e Historia, Mexico City); Stephanie Wood (University of Oregon); Berenice Alcántara Rojas (UNAM, Mexico City); and Federico Navarrete (UNAM, Mexico City).

### **Scholarly Meetings and Symposia**

The Getty Museum and Getty Research Institute have organized numerous scholarly meetings and symposia addressing topics specific to antiquities. Some of the highlights are:

- **Symposium on Marble: Art Historical and Scientific Perspectives (April 28–30, 1988)**

The Museum organized this symposium in 1988 to bring together specialists from various disciplines—archaeologists, classicists, conservators, scientists, and sculptors—to present and discuss studies on the physical properties of marble, our understanding of the working techniques of ancient sculpture, and how this information affects our judgments of pieces made from it. Professor Lorenzo Lazzarini, Università La Sapienza, Roma, gave a paper that was included in the publication.

- **Colloquium on Collecting**

This one-day colloquium in 1989 was co-sponsored by the Getty Museum, the Cleveland Museum of Art, the Museum of Fine Arts, Boston, and the Los Angeles County Museum of Art. It provided a forum for various interests related to collecting, conserving, and restoring Greek and Roman antiquities. The program consisted of five panels: representatives of archaeological countries, specialists in international law, collectors, dealers, and museum specialists. Professor Baldassare Conticello represented Italy on the panel of government officials.

- **Project on Chalcolithic Cyprus**

This international event in 1990 was a cooperative project of the Getty Museum, the Menil Foundation of Houston, and the Department of Antiquities of the Republic of Cyprus to discuss a wide range of topics on the material remains of Chalcolithic Cyprus and their interpretation. The papers presented were published as a Getty Museum publication, volume 282/283 of the *Bulletin of the American School of Oriental Research*. One of the speakers was Lucia Vagnetti of the Institute for Mycenaean, Egyptian and Anatolian Studies in Rome, who also presented a paper for publication.

- **Mediterranean Conference on the Management of Archaeological Sites**

This 1995 event, co-sponsored by the Getty Museum and the Getty Conservation Institute, brought together representatives of the 19 countries that border the Mediterranean Sea to consider the issues of site preservation and management. Held aboard a ship, the conference began in Tunisia, then moved to sites in Italy (Piazza Armerina), Greece (Knossos), and Turkey (Ephesos). The meeting concluded in Athens with a plenary session that produced a list of proposals to be implemented by government agencies in the archaeological countries. Italy sent four representatives: Francesco Scoppola, Mathilde de Angelis d'Ossat, and Alessandra Melucco-Vaccaro of Rome; and Anna Maria Bombaci of Enna.

- **The Lexicon Iconographicum Mythologiae Classicae Project**

The J. Paul Getty Trust has worked in partnership with the Lexicon Iconographicum Mythologiae Classicae for 25 years. In 1995 the Trust invited the Council of the Foundation of the Lexicon Iconographicum Mythologiae Classicae, a work of fundamental importance for research in classical antiquity, to hold its annual meeting of the Scientific Committee at the Getty Museum. Sixty-five international members attended this week-long event to determine the future of the Lexicon as a print publication and electronic resource. This meeting also celebrated the long-term collaboration between the Getty Trust and the Lexicon Iconographicum Mythologiae

Classicae (LIMC) Foundation of international scholars. There were two Italian representatives, Professors Giovannangelo Camporeale of Florence and Fulvio Caciali of Trieste. Professor Mario Torelli of Perugia is now a member of the committee for the Thescra project. The LIMC met at the Getty Villa in the spring of 2007.

- **International Colloquium on the Protection of Collections and Earthquake Damage**

In May 2006 the Getty Museum hosted a two-day colloquium that brought together 16 speakers from the international museum and scientific communities to review advances in seismology and state-of-the-art efforts in seismic mitigation. Case studies from antiquities-rich nations including Greece and Turkey, as well as Japan and the United States, were presented and discussed.

## 2010

- **Roman Palaces Workshop (March 1–3, 2010)**

A workshop related to the GRI's research project on display in Roman houses from 1550 to 1750; two centuries that encompass the beginnings of collecting, as it is generally understood today, and the end of the "baroque," by which time a very different concept of the interior had taken shape.

- **Traces-Collections-Ruins, Towards a Comparative History of Antiquarianism, Conference (June 3–4, 2010)**

- **Display of Art in Roman Palaces 1550–1750, Conference (December 2–3, 2010)**

This conference considered how different media categories were integrated into ensembles calibrated to the ceremony of life and work in these great houses.

- **International Conference on the Protection of Cultural Heritage from Earthquake Damage, Palermo, Sicily, 2010**

The last of five international conferences addressing seismic mitigation for collections was held at Palazzo Steri in Palermo, Sicily. Organized by the Centro Regionale per la Progettazione ed il Restauro (CRPR) and the J. Paul Getty Museum, the conference included papers by an international representation of conservators, seismic engineers, archaeologists, and museum professionals. Training workshops on specific techniques and principles were also held in conjunction at the University of Palermo and the Palazzo Abatellis.

## 2011

- **Roman Palaces Lectures by Gail Feigenbaum, Anne-Lise Desmas, Christian Huemer and Francesco Freddolino (February 2, 2011)**

- **The Display of Art in Eighteenth-Century Europe 1700–1830, Colloquium (February 3–4, 2011)**

This two-day colloquium on the history of the picture gallery in 18th-century Europe was part of the GRI's annual scholar theme on the display of art. Works of art had been traditionally displayed as part of palace collections known in German as *Kunstkammern*, where they were compactly hung, covering entire walls with little art-historical consideration. Beginning in the Enlightenment, such *Kunstkammern* gave way to didactic displays, where paintings were grouped by schools. This new approach was also reflected in the recording and narration of these displays in illustrated

catalogues. These shifts eventually gave rise to the modern museum and museum catalogue.

## 2012

- **The Introduction of Photography as a Practice in Archaeological Documentation since the Late 19th Century**
- **Lecture and Reception with Ortwin Dally (January 12, 2012)**  
Ortwin Dally, Secretary-General of the German Archeological Institute (DAI), discusses the role that photography and reproductions played in the science of archaeology, examining photography's status in the field in the second half of the 19th century as well as its relationship to other forms of objective or idealized visual representation.
- **Artistic Practice in the Ancient World: Sketches, Models, and Pattern Books, Colloquium (May 4, 2012)**  
The use of sketches, models, and pattern books in the development of artists' practices is well documented from the Renaissance and later periods. However, evidence from the ancient world is considerably more difficult to recover. In this colloquium, internationally renowned scholars shone new light on the topic by exploring literary texts and material remains in diverse media, including papyrus, stone, and textiles, and by assessing the implications for ancient painting, sculpture, architecture, and other arts.

## 2013

- **Objects in Motion in the Early Modern World, Conference (May 10–11, 2013)**  
This two-day conference examined the circulation of objects across regions and cultures in the early modern period (1500–1800), addressing the ways in which mobility led to new meanings, uses, and interpretations. Scholarly presentations addressed such topics as the diplomatic exchange of gifts among the Ottoman Empire, Europe, and South Asia; the transfer of luxury goods between China and Mexico; and the reception of Persian ceramics and other foreign imports on the Swahili Coast of East Africa.
- **Connecting Seas: A Visual History of Discoveries and Encounters, Exhibition Opening Reception (December 4, 2013)**  
*Connecting Seas* drew on the GRI's extensive special collections to reveal how adventures on other continents and discoveries of different cultures were perceived, represented, and transmitted in the past, when ocean travel was the primary means by which people and knowledge circulated.

## 2014

- **Connecting Seas Scholar Symposium (April 23–24, 2014)**  
This two-day symposium was based on the Getty Research Institute's Scholar Year theme and exhibition *Connecting Seas*.
- **Italian Paleography Summer Institute (July 14–August 1, 2014)**  
This three-week intensive residential course offered an introduction to reading and transcription of handwritten Italian vernacular texts from the late medieval through the early modern periods. The course trained students in paleographical skills and offered an overview of materials and techniques. It also situated the history of scripts within the larger historical, literary, intellectual, and social contexts of Italy.

- **Photography and Sculpture: The Art Object in Reproduction, Symposium (October 25, 2014)**

This symposium explored the intersections between sculpture and photography. Speakers discussed a wide range of images and cultural artifacts to investigate the broader role of photographic reproductions in the writing of art history and the impact of reproductive media on artistic practice. Exploring the material, procedural, and historical tensions between two mediums, papers opened a broader conversation about the study of art history, architecture, anthropology, film, new media, archaeology, the history of collecting, and museum display.

- **Revelations inside Buon Fresco (December 4, 2014)**

This cross-disciplinary conversation used Tacita Dean's Film of Giotto Di Bondone's Frescoes of the Life of St. Francis in the Upper Basilica in Assisi (1296) to address the role and importance of medium and its conservation to an artist's work.

## 2015

- **Edible Delights in History, Conversation (November 14, 2015)**

Nancy Zaslavsky of the Culinary Historians of Southern California led a discussion on the Getty's exhibitions about food—*The Edible Monument: The Art of Food for Festivals* and *Eat, Drink, and Be Merry: Food in the Middle Ages and Renaissance*—with Getty curators Marcia Reed and Christine Sciacca, and noted culinary authority Anne Willan.

- **Dining Well at the Medieval Court (November 15, 2015)**

From the agrarian cycle of planting and harvest to the religious cycles of fasts and feasts, food deeply structured the life experiences of medieval people at all social levels. Christina Normore, professor of art history at Northwestern University, explained how banquets marking important occasions offered a range of sensuous pleasures for the tongue, eye, and ear, as well as a range of moral lessons, tying together the ethical and the pleasurable to form an ideal of the good life for medieval elites.

## 2016

- **Playing the Scalco: Serving Meals Directly from Renaissance Banquet Literature (January 10, 2016)**

Ken Albala, professor of history at the University of the Pacific and author of over 20 books on food, discussed the large body of cookbooks, banquet guides, and carving manuals of early modern Europe, while sharing his personal experience of organizing and serving meals from them.

- **Making Sugar Sculpture (January 31, 2016)**

Using traditional tools and techniques, food historian Ivan Day demonstrated how to create sugar sculpture. Day, an authority on British and European culinary history, specializes in the development of sugar as a sculptural medium and is well known for his recreations of historic meals and table settings.

- **Eating the Edifice (January 31, 2016)**

In this illustrated lecture, food historian Ivan Day outlined the evolution of edible table art from the early Renaissance to the 19th century. From gilded sugar coins distributed at 15th-century Italian wedding feasts to edible models of Victorian London omnibuses, edible table art has been of interest to people for hundreds of years. Day introduced the materials, equipment, and molds used by past masters of such edible ephemera.

- **Royal Cavities: The Bitter Implications of Sugar Consumption in Early Modern Europe (February 21, 2016)**

This lecture outlined an etiology of sugar in the 16th and 17th centuries and uses it as a starting point to discuss the cultural history of this specific form of "conspicuous consumption" up to the present. The popularity of refined sugar brought with it a considerable increase in tooth disease in the highest circles. Those who consumed sweets continuously and in large quantities were punished by fate with considerable tooth decay. Joseph Imorde is professor of art history at the University of Siegen in Germany.

- **Bartolomeo Scappi's Paper Kitchens (March 6, 2016)**

Deborah L. Krohn, associate professor and director of Master Studies at Bard Graduate Center, discussed the first illustrated cookbook, Bartolomeo Scappi's *Opera dell'arte del cucinare* (1570). In her newly released publication, *Food and Knowledge in Renaissance Italy: Bartolomeo Scappi's Paper Kitchens*, Krohn demonstrates that Scappi, the most famous chef of the Italian Renaissance, was at the vanguard of a new way of looking at the kitchen as a workshop or laboratory.

- **If Venice Dies, Book Signing and Lecture (November 6, 2016)**

Venice's imperiled existence has become emblematic of the future of historic cities everywhere as it capitulates to tourists and those who profit from them. Venetians are increasingly abandoning their hometown—there's now only one resident for every 140 visitors. Art historian Salvatore Settis argued that "hit and run" tourists are turning landmark urban settings into malls and theme parks and warns that Western civilization's prime achievements face ruin from mass tourism and global cultural homogenization.

## 2017

- **Mellon Summer Institute in Italian Paleography (July 10–28, 2017)**

This three-week residential course offered an intensive introduction to reading and transcription of handwritten Italian vernacular texts from the late medieval through the early modern periods. The course was taught in Italian.

- **Classical World in Context: Egypt, Workshop (February 1, 2017)**

This workshop was conceptualized by A. Alexa Sekyra and Peter Bonfitto. Logistics and organization were executed by Terrie Lin, Sharon Kim, Rebecca Man, Sabine Schlosser, and James Fishburne. The workshop was presented as part of the GRI's 2016/2017 scholar-year theme "The Classical World in Context: Egypt." The one-day workshop focused on the relations between the cultures of the classical world and Egypt, which had a crucial, and often reciprocal, impact on cultural trajectories in both spheres from the Bronze Age through the coming of Islam.

- **Classical World in Context: Egypt, Workshop (May 10, 2017)**



This workshop was conceptualized by A. Alexa Sekyra and Peter Bonfitto. Logistics and organization were executed by Terrie Lin, Rebecca Zamora, Rebecca Man, Sabine Schlosser, and James Fishburne. The workshop was presented as part of the GRI's 2015/2016 scholar-year theme "The Classical World in Context: Egypt." The one-day workshop addressed the cultures of the classical world and the interactions of surrounding civilizations of the Mediterranean, Near East, and beyond through trade, warfare, diplomacy, cultural exchange, and other forms of contact.

- **GRI Associate Director Gail Feigenbaum**

Dr. Feigenbaum began participating in an ongoing workshop with the Fondazione Zeri, Bologna to create a census of the art historian's archives. With the Fondazione Giorgio Cini, Venice, Dr. Feigenbaum was also a participant in a project to complete Elizabeth Gardner's five-volume *Repertory of Italian Private Collections*, and to disseminate the print publication in the Getty Portal and other digital platforms. In addition, Dr. Feigenbaum serves on the International Board of Advisors of the Journal *Storia dell'arte* and serves on the advisory board of the journal *kritike – Rivista di letteratura artistica e metodologia*. Dr. Feigenbaum was a visiting scholar at the American Academy in Rome 2013, 2014, 2015, and 2016.

## 2018

- **Classical World in Context: Persia, Workshop: Hellenistic, Persianistic, Greco-Persian (February 15, 2018)**

This winter-term workshop, held at the Getty Villa on February 15, 2018, was sponsored by the GRI's Scholars Program. Speakers included Dr. Alessandro Poggio and Dr. Rolf Strootman with Dr. M. Rahim Shayegan as the moderator. Dr. Poggio's talk aimed to discuss the "so-called Greco-Persian art, taking place in the Eastern Mediterranean under the Achaemenid rule. The artistic category of Greco-Persian—today much debated—was conceived for glyptic by the German scholar Adolf Furtwängler, who, with this label, isolated a particular production specific to Asia Minor." Dr. Strootman's talk addressed the complexity of "Hellenistic Greekness."

- **Ancient Persia and the West Classical World in Context: Persia, Symposium (April 25, 2018)**

The Pourdavoud Center for the Study of the Iranian World and the Getty Research Institute co-organized a one-day symposium held on April 25, 2018 at the Pourdavoud Center, the University of California, Los Angeles. Presenters included invited speakers and the current Getty Villa Scholars; whose projects focus on the encounters of ancient Iran with the classical world. The Getty Scholars Program at the Villa for the 2017–18 and the 2018–19 years has addressed the political, intellectual, religious, and artistic relations between Persia, Greece, and Rome from the ninth century BC to AD 651. The Greeks viewed the Persian Empire, which reached from the borders of Greece to India, as a vastly wealthy and powerful rival and often as an existential threat. When the Macedonian king Alexander the Great finally defeated the Persians in 331 BC, Greek culture spread throughout the Near East, but native dynasties—first the Parthian (247 BC–AD 224) and then the Sasanian (AD 224–651)—soon reestablished themselves. The rise of the Roman Empire as a world power quickly brought it, too, into conflict with Persia, despite the common trade that flowed through their territories.

- **APPEAR: Ancient Panel Paintings: Examination, Analysis and Research (May 17–18, 2018)**

The APPEAR (Ancient Panel Paintings: Examination, Analysis, and Research) Project investigates ancient panel paintings to increase the understanding of their materials and manufacture. Launched by the J. Paul Getty Museum's Department of Antiquities Conservation in 2013, this international collaboration addresses the multitude of questions that surround ancient panel paintings—primarily mummy portraits, as well as related artifacts including shrouds, shrines, and complete portrait mummies.

### **Getty Museum Director Tim Potts**

Dr. Potts attended the first conference held by the **Musei Vaticani** on the subject of preventive conservation. The Getty spoke about earthquake preparedness and its scientific research into the prevention of works on paper from the damaging effects of light. Furthering that discussion, the director of education and Research at the Italian Ministry of Culture hosted a meeting in November 2018 where Getty Foundation Senior Program Officer Heather MacDonald shared information about the Foundation's Paper Project initiative.

### **The Art-Historical Image in the Digital Age**

In summer 2019 the Getty Research Institute's Digital Humanities Specialist, Emily Pugh, will lead a two-week summer school at the American Academy in Rome (AAR) focusing on the role of photography and digital imaging in contemporary art-historical and archaeological practice. Students will investigate broad, conceptual questions regarding the effect of digital technologies on research and scholarship while at the same time gaining technical knowledge of image data and technical imaging technologies such as 3D and spectral imaging. Students will also visit key sites in Rome as well as institutions such as the Biblioteca Hertziana or the Vatican's conservation labs. Instruction will be collaborative, including contributions from the AAR staff and fellows, and potentially from the Digital Imaging and Media Architect for the J. Paul Getty Trust, Chris Edwards.

### **Getty Foundation Grants**

Between 1985 and 2018, the Getty Foundation (previously the Getty Grant Program) has supported more than 137 grant projects in Italy totaling more than \$20 million. These include research grants to Italian scholars, grants for books produced by Italian publishers, and grants to organizations located in Italy. This total does not include the numerous grants that have been given to scholars or publishers for works written about Italian art and culture (for example, grants to Yale University Press for a publication series on Italian Renaissance art and architecture) or the financial support given to Italian scholars, conservators, and interns who have received grants to work at the Getty Center or the Villa over the years.

Below are a few selected grant highlights. (A more comprehensive list follows.)

### **Fondazione Politecnico di Milano**

A Keeping It Modern grant awarded in 2018 is allowing expert faculty of the Politecnico di Milano to prepare a conservation management plan for Ricardo Porro, Vittorio Garatti, and Roberto Gottardi's National Schools of Art of Havana in Cuba.

### **Università degli Studi di Roma, La Sapienza**

Keeping It Modern grants were awarded in 2018 for research and conservation planning for Gio Ponti's School of Mathematics at the Università degli Studi di Roma, La Sapienza in Rome, Italy, and in 2017 for the preparation of a conservation plan for Pier Luigi and Antonio Nervi's Stadio Flaminio in Rome, Italy.

### **Università degli Studi di Urbino Carlo Bo**

Keeping It Modern grants were awarded in 2015 for the preparation of a conservation plan for the Giancarlo De Carlo buildings at the Università degli Studi di Urbino Carlo Bo, and in 2017, for seismic research and planning.

### **Fondazione Internazionale per la Conservazione del Mosaico**

Multiple grants were made in 2017 and 2018 for a convening of regional MOSAIKON stakeholders.

### **Opificio delle Pietre Dure e Laboratori di Restauro (OPD)**

Between 2010 and 2018 several grants supported training for panel paintings conservators centered on the treatment of significant works of art, including *The Last Supper* by Giorgio Vasari.

### **CCA—Centro di Conservazione Archeologica SRL**

Awarded in 2010, 2013, 2017, and 2018, four MOSAIKON grants have supported training for mosaics restorers from North Africa and the Middle East, led by renowned mosaics conservator Roberto Nardi. Training has taken place primarily at CCA's headquarters outside of Rome. Thanks to a partnership with the Soprintendenza Archeologica di Roma, some of the courses have included treatment of Roman mosaics from the collections of the Museo delle Terme.

### **Opera di Santa Croce**

A 2008 grant supported the preparation of a conservation plan for the frescoes by Giotto in the Bardi and Peruzzi chapels of the Church of Santa Croce.

### **Max Planck Institut—Kunsthistorisches Institut**

Four grants awarded between 2009 and 2013 supported research seminars, workshops, symposia, and a summary publication around the theme *Art, Space and Mobility in the Early Ages of Globalization* organized by the Kunsthistorisches Institut.

### **International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM)**

Between 1986 and 2018, ICCROM in Rome received a number of grants to support the training of conservators. A grant in 1986 supported a conservation training project, jointly organized with Yale University, at the House of Menander in Pompeii. Since then a number of training courses in Rome and outside Italy have been supported, including the PREMA program that has trained over 400 African museum staff members in preventive conservation techniques through courses held in Rome and in Africa. Beginning in 2008, multiple grants have been awarded in the MOSAIKON initiative for the conservation of mosaics in the Mediterranean region. These grants include support for the training of individuals who are responsible for the care of mosaics and the translation and online publication of key reference texts.

### **Pontificio Santuario Scala Santa**

In 2000 and 2004, two large grants awarded to the Padri Passionisti supported a conservation survey and conservation treatment of the fresco cycles, wall surface treatments, and marble restoration in the Choir and the San Silvestro chapel of the Pontificio Santuario Scala Santa. In 2006 the Foundation awarded a grant to support the publication "Quaderni della Scala Santa," which disseminates the results of the conservation project.

### **Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico per il Polo Museale della Città di Roma**

A 2008 grant supported the preparation of a catalogue of the sculpture collections of the Museo Nazionale del Palazzo di Venezia.

### **American Academy in Rome**

Beginning in 1985 the American Academy in Rome has received grants for library acquisitions, publications, and the development of a joint bibliographic database for the Unione Internazionale degli Istituti di Archaeologia, Storia e Storia dell'Arte in Rome. The most notable is a series of grants supporting its photographic archive, which is used extensively by Italian scholars.

### **Fondazione Federico Zeri**

A 2006 grant is supporting the processing of photos of 16th and 17th century Italian paintings in the photo study collection of Federico Zeri, the Italian art historian whose papers are housed at the University of Bologna.

### **Uffizi Drawings Catalogues**

Between 1990 and 2004, four grants have been awarded in support of the publication of catalogues of the drawings in the Gabinetto Disegni e Stampe of the Uffizi Gallery in Florence.

### **Università degli Studi di Milano**

A grant to the Università degli Studi di Milano in 2002 supported an Italian research project on the façade reliefs of Orvieto cathedral.

### **Opera di Santa Maria del Fiori**

In 2000 a major grant supported the creation of a relational database of documentary sources on the administration of Florence Cathedral, Santa Maria del Fiore, during the early 15th century.

### **Santa Maria Maggiore**

Two large grants, one in 1995 and another in 1997, supported the conservation planning and treatment of the fifth- and 13th-century mosaics in the Basilica of Santa Maria Maggiore in Rome. The conservation team was led by Italian conservator Bruno Zanardi.

### **Camposanto Monumentale**

In 1993 the Opera della Primaziale Pisana received a grant for the conservation of the elaborate stonework tracery within the Camposanto Monumentale, part of the Piazza del Dumomo complex in Pisa.

### **Santa Maria dei Miracoli**

Save Venice received two grants, in 1989 and 1992, for the conservation of the Church of Santa Maria dei Miracoli in Venice. The first grant supported a detailed study of the exterior marble panels, and the second grant funded their treatment.

### **Fototeca Unione**

A number of grants have been awarded to the Fototeca Unione, which belongs to the various research institutes in Rome but is housed in the American Academy, to prepare a master plan of the Photo Archive and to plan its automation. A separate grant to the Academy funded a joint bibliographic database for the Unione Internazionale of the archaeological, historical, and art historical institutes in Rome.

### **Publications**

Many grants have been made for scholarly works and publications including a grant to Ente Raccolta Vinciana in 1999 to publish English translations of Leonardo da Vinci's 12 manuscripts of the Institut de France.

## **Getty Foundation Grants Awarded in Italy (1985–2010)**

### *Current Initiatives*

### **Connecting Art Histories**

American Academy in Rome	2013	For a series of research seminars on medieval Mediterranean art and architecture.	\$222,000
Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V.	2009	For the first phase of the research seminars Art, Space, and Mobility in the Early Ages of Globalization, organized by the Kunsthistorisches Institut in Florence, Italy.	\$200,000
Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V.	2010	For the second phase of the research seminars Art, Space, and Mobility in the Early Ages of Globalization, organized by the Kunsthistorisches Institut in Florence, Italy.	\$200,000
Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V.	2011	For the third phase of the research seminars Art, Space, and Mobility in the Early Ages of Globalization, organized by the Kunsthistorisches Institut in Florence, Italy.	\$236,000

Max-Planck-Gesellschaft zur Förderung der Wissenschaften e.V.	2013	For the final phase of the research project Art, Space, and Mobility in the Early Ages of Globalization, organized by the Kunsthistorisches Institut in Florence, Italy.	\$100,000
President and Fellows of Harvard College	2013	For Chinese scholars to attend a research seminar on the arts in Renaissance Italy at Villa I Tatti, Florence, Italy.	\$108,000
President and Fellows of Harvard College	2014	For two research seminars for Chinese scholars on the arts in Renaissance Italy at Villa I Tatti.	\$215,000
Trustees of Columbia University in the City of New York	2015	For the research seminars Spanish Italy and The Iberian Americas.	\$247,000
Trustees of Columbia University in the City of New York	2019	For the second phase of the research seminars Spanish Italy and the Iberian Americas.	\$280,000

### Digital Art History

Duke University	2015	For the summer institute Visualizing Venice: The Biennale and the City.	\$50,000
Duke University	2016	For the summer institute Visualizing Venice: The Venetian Ghetto.	\$140,000
Duke University	2017	For the advanced digital institute <i>3D and Geospatial Networks</i> .	\$197,000

### Keeping It Modern

Fondazione Politecnico di Milano	2019	For the preparation of a conservation management plan for Ricardo Porro, Vittorio Garatti, and Roberto Gottardi's National Schools of Art of Havana, Cuba.	\$195,000
Università degli Studi di Roma, La Sapienza	2017	For the preparation of a conservation plan for Pier Luigi and Antonio Nervi's Stadio Flaminio in Rome, Italy.	€161,000
Università degli Studi di Roma, La Sapienza	2019	For research and conservation planning for Gio Ponti's School of Mathematics at the Università degli Studi di Roma,	\$180,000

		La Sapienza in Rome, Italy.	
Università degli Studi di Urbino Carlo Bo	2015	For the preparation of a conservation plan for the Giancarlo De Carlo buildings at the Università degli Studi di Urbino Carlo Bo in Italy.	\$195,000
Università degli Studi di Urbino Carlo Bo	2018	For seismic research and planning for the Giancarlo De Carlo buildings at the Università degli Studi di Urbino Carlo Bo in Italy.	\$100,000

## MOSAIKON

The British School at Rome	2012	For a workshop on protective shelters for archaeological sites.	€78,000
CCA—Centro di Conservazione Archeologica SRL	2010	To implement a two-year training project for mosaics technicians in Damascus.	€798,000
CCA—Centro di Conservazione Archeologica SRL	2013	For the implementation of a three-year training program for mosaics restorers from North Africa and the Middle East.	€1,600,000
CCA—Centro di Conservazione Archeologica SRL	2017	For an advanced training course for mosaics restorers from North Africa and the Middle East.	€230,000
CCA—Centro di Conservazione Archeologica SRL	2018	For an advanced training course for mosaics restorers from North Africa and the Middle East.	\$245,000
Fondazione Internazionale per la Conservazione del Mosaico	2017	For the MOSAIKON regional coordinator and activities of the International Committee for the Conservation of Mosaics.	€142,000
Fondazione Internazionale per la Conservazione del Mosaico	2017	For the 13th Triennial Conference of the International Committee for the Conservation of Mosaics and for a MOSAIKON alumni workshop in Barcelona, Spain, in 2017.	€160,000
Fondazione Internazionale per la Conservazione del Mosaico	2018	For a convening of regional MOSAIKON stakeholders.	€160,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	2008	For a planning meeting with participants from 12 countries designed to identify key challenges in mosaics conservation.	€56,000

International Centre for the Study of the Preservation and Restoration of Cultural Property	2009	For the planning of two training projects related to the conservation of lifted mosaics in museums in the Southern and Eastern Mediterranean regions.	€37,300
International Centre for the Study of the Preservation and Restoration of Cultural Property	2010	To implement a pilot training program for museum professionals in North Africa and the Middle East.	€156,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	2011	For participants in the Tyre, Lebanon, MOSAIKON course to implement pilot projects.	€120,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	2014	For the translation into Arabic and online publication of key texts related to the conservation of mosaics.	€150,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	2018	For participants to attend a mosaics conservation training program in Byblos, Lebanon.	€29,700
International Centre for the Study of the Preservation and Restoration of Cultural Property	2018	For a mosaics training course in Tipasa, Algeria, and for equipment for conservation workshops in Algeria and Lebanon.	€82,800
University of Cyprus	2013	For the 12th Triennial Conference of the International Committee for the Conservation of Mosaics and for a MOSAIKON alumni workshop in Sardinia in 2014.	€175,000
University of Cyprus	2015	For a convening of regional stakeholders and for the MOSAIKON regional coordinator.	€186,000

### Panel Paintings Initiative

Opificio delle Pietre Dure	2010	For training and treatment related to <i>Last Supper</i> by Giorgio Vasari.	€300,000
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Opificio delle Pietre Dure	2013	For training and treatment related to four paintings, and for the translation and online publication of key texts.	€483,000
Opificio delle Pietre Dure	2017	For the translation and publication of two key texts related to research on Giotto's Peruzzi Chapel and conservation of Vasari's <i>Last Supper</i> .	€65,000
Stichting Restauratie Atelier Limburg	2013	For three workshops for postgraduate trainees.	€180,000
Stichting Noordbrabants Museum	2013	For treatment and training related to three paintings by Hieronymus Bosch.	€145,400

### *Past Initiatives*

### **Research Resources and Publications Grants**

American Academy in Rome	1997	For the Photographic Archive.	\$129,000
American Academy in Rome	2008	For the arrangement and description of the Photographic Archive.	\$200,000
American Academy in Rome	1989	Brown, Frank E., et al. <i>Cosa III. The Buildings of the Forum: Colony, Municipium, and Village</i> . American Academy in Rome, 1993.	\$25,000
American Academy in Rome	1989	Bruno, Vincent J., and Russell T. Scott. <i>Cosa IV: The Houses</i> . American Academy in Rome, 1993.	\$18,000
American Academy in Rome	1985	For library acquisitions and related staff.	\$250,000
American Academy in Rome	1993	For the development of a joint bibliographic database for the Unione Internazionale degli Istituti di Archaeologia, Storia e Storia dell'Arte in Rome.	\$250,000
American Academy in Rome	1995	For the preparation of a master plan for the Fototeca Unione.	\$75,000
British School at Rome	2007	For the arrangement and description of the J. B. Ward-Perkins photographic collection.	\$218,000

The British School at Rome	2002	For photographic archive cataloguing.	\$225,000
Casa Editrice Leo S. Olschki	2004	For the publication of a catalogue of drawings as part of the Inventario del Gabinetto dei Disegni e Stampe degli Uffizi.	\$40,000
Centro Di della Edifimi srl	2005	For the publication of the Pouncey Index of Baldinucci's <i>Notizie</i> .	\$12,000
Ente Raccolta Vinciana	1999	For English translations of Leonardo da Vinci's 12 manuscripts of the Institut de France (109,920,000 lire)	\$61,555
Fondazione Federico Zeri	2006	For the arrangement and description of images of 16th- and 17th-century Italian paintings in the Zeri photographic archive (€195,000).	\$249,996
Fototeca Unione	1987	To plan the automation of the photo archive.	\$19,682
Christoph Luitpold Frommel	1985	Frommel, Christoph L. <i>I Palazzi del Rinascimento a Roma</i> . Edizioni dell'Elefante.	\$35,000
Harvard University (Villa I Tatti)	1986	Borsook, Evelyn, ed. <i>Tecnica e stile: Esempi di Pittura Murale del Rinascimento Italiano</i> . 2 vols. Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence. Silvana Editoriale-A. Pizzi, 1986. (116,280,000 lire)	\$74,245
Harvard University (Leo S. Olschki)	1986	Butters, Suzanne B. <i>The Triumph of Vulcan, Sculptors' Tools, Porphyry, and the Prince in Ducal Florence</i> . Leo S. Olschki, 1996.	\$22,000
Harvard University (Villa I Tatti)	1986	For library acquisitions at Villa I Tatti.	\$170,000
Harvard University (Villa I Tatti)	1996	For the preparation of a master plan for the Fototeca Berenson at Villa I Tatti.	\$10,000
International Centre for the Study of the Preservation and Restoration of Cultural Property	1993	Charola, A. E., R. J. Koestler, and G. Lombardi, eds. <i>Lavas and Volcanic Tuffs: Proceedings of the International Meeting, Easter Island, Chile, October 25-31, 1990</i> . ICCROM, 1994.	\$30,000

Padri Passionisti, Pontificio Santuario Scala Santa	2007	For the publication <i>Quaderni della Scala Santa</i> .	\$49,000
Opera di Santa Maria del Fiore	2000	For the database of the Archive of the Florence Cathedral.	\$142,000
Regents of the University of Michigan	1988	For the Vatican Archive project.	\$120,000
Rosenberg, Pierre; Louis-Antoine Prat (Leonardo Editore)	1994	Rosenberg, Pierre, and Louis-Antoine Prat. <i>Nicolas Poussin 1594–1665: Catalogue raisonné des dessins</i> . Leonardo Editore, 1994	\$80,000
Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico per il Polo Museale della Città di Roma	2008	For the preparation of a catalogue of the sculpture collections of the Museo Nazionale del Palazzo di Venezia.	\$160,000
Annamaria Petrioli Tofani	1985	Tofani, Annamaria Petrioli. <i>Inventario: Disegni Eposti. Gabinetto Disegni e Stampe degli Uffizi</i> . 2 volumes. Leo S. Olschki, Editore, 1986 (vol. 1) and 1987 (vol. 2).	\$49,000
Annamaria Petrioli Tofani	1990	Tofani, Annamaria Petrioli. <i>Inventario: Disegni di figura. Gabinetto Disegni e Stampe degli Uffizi</i> . Leo S. Olschki, Editore, 1991.	\$33,000
Università degli Studi di Milano	2002	"The Medieval Sculptor at Work: The Façade Reliefs of Orvieto Cathedral."	\$123,000
Venice in Peril Fund	2003	For the publication of "Flooding and Environmental Challenges for Venice and its Lagoon." (£56,800)	\$92,678

### Collaborative Research Grants

Paolo Delogu	1995	"Culture and Politics from the Carolingian to the Romanesque Renaissance: San Vincenzo al Volturno." A collaborative research project of Paolo Delogu, Richard Hodges and John Mitchell.	\$9,800
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Fondation de la Maison des Sciences de L'Homme	1997	François de Polignac, Pierre Pinon, Giuseppe Pucci, Joselita Raspi-Serra, and Alain Schnapp. "Inventer le passé: Aux origines de la science moderne de l'antiquité."	\$100,000
President and Fellows of Harvard College	2007	"Artistic Patronage, Cultural Brokerage and Self-Fashioning in Early Modern Europe: The Arts at the Court of Maria de' Medici."	\$190,000
University of Pisa	2002	"John Talman's Collection of Drawings as a History of Art from Antiquity to Christianity." A collaborative research project of Andrea Bacchi, Antonella Capitanio, Marco Collareta, Donata Devoti, John Harris, and Cinzia Sicca.	\$250,000
Victoria and Albert Museum	2002	"The Domestic Interior in Italy, 1400–1600." (£169,000) A collaborative research project of Marta Ajmar, Hugo Blake, Sandra Cavallo, Anna Contadini, Patricia Fortini Brown, Richard Goldthwaite, Reino Liefkes, Brenda Preyer, and Luke Syson.	\$247,300

### Conservation Grants

Archdiocese of Los Angeles	1999	For the Basilica Cloister of Santi Quattro Coronati, Rome, Italy.	\$62,500
Associazione Amici dell'Opificio	2007	For the preparation of a conservation plan for the pulpit by Giovanni Pisano in the Church of Sant' Andrea, Pistoia.	€50,000
Comune di Mantova	1988	For the treatment of Sala degli Stucchi in the Palazzo Te.	\$82,110
Congregazione Mechitarista	1994	For the Palazzo Zenobio.	\$35,000

International Centre for the Study of the Preservation and Restoration of Cultural Property	1986	For the conservation treatment of the peristyle of the House of Menander in Pompeii.	\$31,250
Istituto degli Innocenti di Firenze	2006	For treatment and research related to the conservation of <i>The Coronation of the Virgin with Saints</i> by Neri di Bicci.	\$30,838
Italia Solidale del Volontariato per lo Sviluppo di Vita e Missione	2006	For the preparation of a conservation plan for Chiesa di S. Maria del Pianto. <i>Coronation of the Virgin with Saints+ by Neri di Bicci.</i>	\$75,000
The Landmark Trust	1992	For the Villa Saraceno e Finale, Agugliaro, Italy.	\$105,000
Opera della Primaziale Pisana	1993	For the Camposanto Monumentale.	\$250,000
Opera di Santa Croce	2008	For the preparation of a conservation plan for the frescoes and wall paintings by Giotto in the Church of Santa Croce.	\$216,330
Padri Passionisti, Pontificio Santuario Scala Santa	2004	For the implementation of a conservation plan for the Pontificio Santuario Scala Santa.	\$295,000
Padri Passionisti, Pontificio Santuario Scala Santa	2000	For a conservation survey of the Pontificio Santuario Scala Santa.	\$170,000
Patriarcale Basilica di Santa Maria Maggiore	1995	For the mosaics and murals in the Basilica di Santa Maria Maggiore.	\$186,500
Patriarcale Basilica di Santa Maria Maggiore	1997	For mosaics in the Basilica di Santa Maria Maggiore.	\$250,000
Save Venice, Inc.	1992	For the Church of Santa Maria dei Miracoli, Venice, Italy.	\$250,000
Save Venice, Inc.	1999	For the Scuola Grande di San Marco.	\$82,000
Save Venice, Inc.	1989	For the Church of Santa Maria dei Miracoli, Venice, Italy.	\$35,000
World Monuments Fund, Inc.	1988	For the conservation of the panel painting <i>The Baptism</i> by Cima de Congeliano, including its marble frame and the stucco decoration of the surrounding vault, Venice, Italy.	\$37,500

## Education and Professional Development Grants

European Centre for Training Craftsmen in the Conservation of Architectural Heritage (Venice)	1991	For scholarships for craftspersons from Central and Eastern Europe.	\$40,500
European Centre for Training Craftsmen in the Conservation of Architectural Heritage (Venice)	1995	For crafts training for Central and Eastern Europeans.	\$26,522
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2008	For the <i>Leaders in Conservation</i> Education project for Southeast Asian museum and heritage professionals.	\$250,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1987	For a meeting to survey conservation needs in Chile.	\$14,190
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2008	For the <i>Leaders in Conservation</i> Education project for Southeast Asian museum and heritage professionals.	\$250,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1987	For a meeting to survey conservation needs in Chile.	\$14,190
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1988	For a university-level course for French-speaking conservators who have been working for at least five years in national African museums south of the Sahara (PREMA project).	\$78,980
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1987	For a conservation training course for technicians and restorers working in African museums south of the Sahara (PREMA project).	\$71,700

International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1990	For five three-month conservation training courses for the staff of Sub-Saharan African museums to be offered in the Ivory Coast, Zambia, Burkina Faso, Tanzania, and Gabon (PREMA project).	\$250,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1988	To catalogue the media collections and to preserve the periodical collection and loose-leaf materials.	\$37,590
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1993	For the Prevention in Museums in Oceania (PREMO) project.	\$23,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	1994	For training heritage architects from the Maghreb.	\$120,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2001	For translation and for participants from Central and Eastern Europe and developing countries to attend the course, "Sharing Conservation Science: Pour un langage commun."	\$41,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2001	For "Generation 2001," a conservation training project for African museum professionals in Mombasa, Kenya, and Porto Novo, Benin (PREMA project).	\$200,000
International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome)	2003	For the development of a unit in archaeological site conservation.	\$160,000
Istituto di Studi Rinascimentali	2004	For "CollAsia 2010," a conservation training program for Southeast Asian museum and heritage professionals.	\$250,000

Università luav di Venezia	2004	For the École du Patrimoine Africain endowment fund. (€240,000)	\$306,000
	1998	For the interpretation of the Costabili Polyptych in the Pinacoteca Nazionale di Ferrara.	\$25,250
	2004	For international participants from developing nations to attend the 12th Conference of the International Confederation of Architectural Museums in Venice. (€8,230)	\$10,000

### Getty Foundation Postdoctoral and Curatorial Fellowships

Flaminia Bardati	2006	"Tra Chiesa romana e Stato nazionale: tradizione e innovazione nella committenza architettonica dei cardinali francesi della prima metà del Cinquecento."	\$40,000
Maria Camilla de Palma	2002	"Rethinking Hopi Museum Representation."	\$13,500
Giovanni Careri	1991	"The Representation of the 'Affetti' in Pictorial and Musical 'Translation' of Torquato Tasso's Gerusalemme Liberata."	\$26,000
Patrizia Cavazzini	1997	"Agostino Tassi Among Patrons, Lovers and Workshop Members: The Other Side of Artemisia Gentileschi's Story."	\$30,000
Sergio Cortesini	2004	"One Day We Must Meet: The Art of Italian Fascist Propaganda in New Deal America (1933–1941)."	\$40,000
Anna Maria Ducci	2001	"La scuola parigina di storia dell'arte e gli studi medievali"	\$40,000
Maria Pia Fantini	1999	"Immagini a Stampa e Riti: funzione, forme e censura tra Riforma e Controriforma."	\$35,000
Johanna Fassel	2006	"The Eye of Ingenium: Vision as Poesis in Eighteenth-Century Italian Art."	\$40,000



Chiara Gauna	2003	"L'Arte in Bianco e Nero: Funzioni, Usi e Valori Della Stampa Tra Sei e Settecento."	\$40,000
Gabriele Guercio	1997	"The Agency of the Artist Reflected: A History of the Monograph."	\$30,000
Mattia Guidetti	2008	"Churches and Mosques in Medieval Syria."	\$40,000
Donata Levi	1990	"Art Dealers and Museums in Great Britain, 1803–1862"	\$26,000
Stefano Riccioni	2006	"Scritture e immagini a Roma da Gregorio VII a Innocenzo III."	\$40,000
Massimiliano Rossi	1996	"La Letteratura degli Artisti nel XVI e XVII Secolo: Un Catalogo Ragionato."	\$30,000
Giulia Ceriani Sebregondi	2005	"Peruzzi e Siena. Architettura cultura e committenza negli ultimi anni della Repubblica."	\$40,000
Donatella Livia Sparti	1995	"Pietro da Cortona's House 'alla Pidacchia': The Architecture, the 'Accademia,' the Atelier, and the Manufactory Enterprise."	\$30,000
Michele Tomasi	2003	"Monumenti D'Avorio: I Dossali Degli Embriachi e la propaganda monumentale alla corte di Francia all'epoca del gotico internazionale."	\$40,000

### **Guest Scholars, Fellows, and Graduate Interns**

Since 1981, the Getty has hosted more than 130 scholars, fellows, and interns from Italy supported by grants totaling more than \$1.3 million. Scholars are guests in residency for periods from two to 10 months to engage in their own research. The Getty provides study space for these scholars, both at the Getty Center and the Getty Villa, as well as local housing. They are also invited to take part in the life of the Getty by giving lectures and seminars. Graduate interns spend a year as paid members of the staff.

A complete listing by academic year:

#### **1981–1982**

Miklos Boskovits (Guest Scholar, J. Paul Getty Museum)  
Università Cattolica del Sacro Cuore, Milan

#### **1982–1983**

Marco Chiarini (Guest Scholar, J. Paul Getty Museum)  
Galleria Palatina, Palazzo Pitti, Florence

Gino Corti (Guest Scholar, J. Paul Getty Museum)  
Harvard University Center for Italian Renaissance Studies, Villa I Tatti, Florence

(also 1983/84, 1984/85, 1985/86, 1986/87, 1987/88, and 1988/89)

**1983–1984**

Guglielmina Gregori (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi, Florence

**1984–1985**

Giuseppe Billanovich (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi, Siena

Giuliano Briganti (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi, Rome

**1985–1986**

Marcelle Andreasson (Graduate Intern, J. Paul Getty Museum)  
Istituto per l'arte e restauro, Florence, and the University of Lund

Maria Lucia Ferruzza (Graduate Intern, J. Paul Getty Museum)  
Università degli Studi, Rome

Carlo Ginzburg (Getty Scholar, Getty Research Institute)  
Università degli Studi, Bologna

Alessandra Mottola-Molfino (Guest Scholar, J. Paul Getty Museum)  
Museo Poldi-Pezzoli, Milan

Loredana Olivato Puppi (Guest Scholar; J. Paul Getty Museum)  
Università degli Studi, Padua

**1986–1987**

Luciano Bellosi (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi, Siena

Vittore Branca (Visiting Scholar, Getty Research Institute)  
Fondazione Giorgio Cini, Venice

Maria Dalai Emiliani (Visiting Scholar, Getty Research Institute)  
Università di Genova

Eduard Safarik (Guest Scholar, J. Paul Getty Museum)  
Galleria Doria Pamphilj, Rome

Cinzia M. Sicca (Visiting Scholar, Getty Research Institute)  
University of Cambridge, England

**1987–1988**

Kirsten Aschengreen-Piacenti (Guest Scholar, J. Paul Getty Museum)  
Museo degli Argenti, Palazzo Pitti, Florence

Emanuele Mattaliano (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi, Venice

**1988–1989**

Paolo Fiore (Visiting Scholar, Getty Research Institute)  
Università di Roma

Salvatore Settis (Getty Scholar, Getty Research Institute)  
Scuola Normale Superiore, Pisa

**1989–1990**

Luigi Ballerini (Getty Scholar, Getty Research Institute)  
New York University

Luisa Ciammitti (Research Associate, Getty Research Institute)  
Pinacoteca Nazionale

Maria de Peverelli Luschi (Graduate Intern, J. Paul Getty Museum)  
Università degli Studi, Florence

**1990–1991**

Vittore Branca (Visiting Scholar, Getty Research Institute)  
Fondazione Giorgio Cini, Venice

Luisa Ciammitti (Research Associate, Getty Research Institute)  
Pinacoteca Nazionale

Mario Liverani (Visiting Scholar, Getty Research Institute)  
Università di Roma, La Sapienza

Luce Marinetti (Visiting Scholar, Getty Research Institute)  
Rome

Alberto Samonà (Visiting Scholar, Getty Research Institute)  
Università di Roma II

Rocco Sinisgalli (Visiting Scholar, Getty Research Institute)  
Università di Roma, La Sapienza

Mario Torelli (Getty Scholar, Getty Research Institute)  
Istituto di Studi Comparati sulle Società Antiche

Tiziana Zennaro (Graduate Intern, J. Paul Getty Museum)  
Università di Siena

**1991–1992**

Amedeo Belluzzi (Visiting Scholar, Getty Research Institute)

Pistoia

Luisa Ciammitti (Research Associate, Getty Research Institute)  
Pinacoteca Nazionale

Anna Maria Massinelli (Guest Scholar, J. Paul Getty Museum)  
Independent Scholar, Florence

Sandro Scarrocchia (Visiting Scholar, Getty Research Institute)  
Università di Udine

Luigi Spezzaferro (Guest Scholar, J. Paul Getty Museum)  
Università di Roma, La Sapienza

Gianni Viola (Visiting Scholar, Getty Research Institute)  
Istituto della Enciclopedia Italiana

### **1992–1993**

Maria Luisa Catoni (Visiting Scholar, Getty Research Institute)  
Scuola Normale Superiore Pisa

Anna Ottani Cavina (Guest Scholar, J. Paul Getty Museum)  
Dipartimento delle Arti Visive, Università di Bologna

Marco de Michelis (Getty Scholar, Getty Research Institute)  
Istituto Universitario di Architettura di Venezia

### **1993–1994**

Raffaella Morselli (Visiting Scholar, Getty Research Institute)  
Università di Bologna

Mario Sartor (Getty Scholar, Getty Research Institute)  
Università di Udine

Ginette Vagenheim (Visiting Scholar, Getty Research Institute)  
Istituto di Francese

### **1994–1995**

Paolo Costantini (Guest Scholar, J. Paul Getty Museum)  
Independent Scholar, Venice

Carlo Ginzburg (Getty Scholar, Getty Research Institute)  
University of California, Los Angeles

Carlo Severi (Getty Scholar, Getty Research Institute)  
Centre National de la Recherche Scientifique, France

### **1995–1996**

Francesco Dal Col (Visiting Scholar, Getty Research Institute)

Istituto Universitario di Architettura di Venezia

Giuliana Lanata (Visiting Scholar, Getty Research Institute)  
Università di Genova

Laura Pasquale (Graduate Intern, Getty Research Institute)  
Genova

Armando Petrucci (Visiting Scholar, Getty Research Institute)  
Scuola Normale Superiore, Pisa

Franca Petrucci (Visiting Scholar, Getty Research Institute)  
Scuola Normale Superiore, Pisa

Antonio Pinelli (Visiting Scholar, Getty Research Institute)  
Università di Pisa

Lucia Tomasi (Visiting Scholar, Getty Research Institute)  
Università degli Studi di Siena

Mario Torelli (Visiting Scholar, Getty Research Institute)  
Istituto di Studi Comparati sulle Società Antiche

Valerio Valeri (Getty Scholar, Getty Research Institute)  
University of Chicago

Flavia Zisa (Graduate Intern, J. Paul Getty Museum)  
Università di Firenze

**1996–1997**

Paola Dematté (Research Associate, Getty Research Institute)  
Independent Scholar, Los Angeles

**1998–1999**

Sophie Bonetti (Graduate Intern, J. Paul Getty Museum)  
Università di Firenze

Francesco de Angelis (Getty Fellow, Getty Research Institute)  
Deutsches Archäologisches Institut, Rome

Diego Lanza (Getty Scholar, Getty Research Institute)  
Università di Pavia

Nicola Savarese (Getty Scholar, Getty Research Institute)  
Università di Bologna

**1999–2000**

Professor Giancarlo Gentilini (Guest Scholar, J. Paul Getty Museum)  
Università di Lecce

Donata Levi (Getty Scholar, Getty Research Institute)  
Università di Pisa

Bettina Lucherini (Graduate Intern, Getty Conservation Institute)  
Graduate Conservation Diploma, Florence

**2000–2001**

Mario Carpo (Getty Scholar, Getty Research Institute)  
École d'Architecture de Saint-Étienne

Giacomo Chiari (Guest Scholar, Getty Conservation Institute)  
Università di Torino

Andrew Wallace-Hadrill (Guest Scholar, J. Paul Getty Museum)  
Reading University, The British School at Rome

**2001–2002**

Francesca Casadio (Graduate Intern, Getty Conservation Institute)  
PhD, Università di Milan

Vasco Fassina (Guest Scholar, Getty Conservation Institute)  
Ministry of Cultural Heritage's Scientific Laboratory, Italy

**2002–2003**

Tiziana Lombardo (Graduate Intern, Getty Conservation Institute)

Valerio Papaccio (Guest Scholar, J. Paul Getty Museum)  
Superintendent for Public Monuments, Pompeii and Herculaneum

**2003–2004**

Linda Borean (Visiting Scholar, Getty Research Institute)  
Università di Udine

Valeria Pinchera (Visiting Scholar, Getty Research Institute)  
Università di Pisa

Adriana Rizzo (Graduate Intern, Getty Conservation Institute)  
Courtauld Institute, London

**2004–2005**

Maria Barbara Bertini (Guest Scholar, Getty Conservation Institute)  
Archivio di stato di Milano

Maria Pia Riccardi (Guest Scholar, Getty Conservation Institute)  
Pavia University

**2005–2006**

Andrea Bacchi (Guest Scholar, J. Paul Getty Museum)  
Università di Trento

Giovanna Ceserani (Visiting Scholar, Getty Research Institute)  
Stanford University, California

Veronica della Dora (Postdoctoral Fellow, Getty Research Institute)  
University of California, Los Angeles

Silvia Filippini-Fantoni (Graduate Intern, J. Paul Getty Trust)  
Université Paris 1 - Sorbonne

Lorenzo Lazzarini (Guest Scholar, Getty Conservation Institute)  
Università IUAV di Venezia

**2006–2007**

Gilberto Artioli, (Guest Scholar, Getty Conservation Institute)  
Università degli Studi di Milano

Maria Cecilia d'Ercole (Visiting Scholar, Getty Research Institute/Getty Villa)  
Université de Paris I-Sorbonne, France

Detlef Heikamp, (Guest Scholar, J. Paul Getty Museum)  
Kunsthistorisches Institut in Florenz, Italy

Stefano Pierguidi (Graduate Intern, J. Paul Getty Museum)

**2007–2008**

Ilaria Benzoni-Clark (Graduate Intern, J. Paul Getty Museum)  
University of Leicester, England.

Riccardo Marchi (Postdoctoral Fellow, Getty Research Institute)  
University of South Florida, Tampa

Lorenzo Pericolo (Getty Scholar, Getty Research Institute)  
Université de Montreal, Canada

Avinoam Shalem, (Visiting Scholar, Getty Research Institute)  
Kunsthistorisches Institut in Florenz, Italy

Francesca Claire Tronchin (Postdoctoral Fellow, Getty Research Institute/Getty Villa)  
The Ohio State University, Columbus

**2008–2009**

Enrica Balboni (Graduate Intern, Getty Conservation Institute)  
Università degli Studi di Ferrara, Italy

Mario Epifani, (Postdoctoral Fellow, Getty Research Institute)  
Independent Scholar, Rome, Italy

Alessia Frassani (Predoctoral Fellow, Getty Research Institute)  
The Graduate Center, City University of New York

Daniela Pinna, (Guest Scholar, Getty Conservation Institute)  
Opificio delle Pietre Dure, Florence, Italy

### **2009–2010**

Renzo Baldasso (Mellon Summer Institute in Italian Paleography, Getty Research Institute)  
The Newberry Library, Chicago, Illinois

Valerio Cappozzo (Mellon Summer Institute in Italian Paleography, Getty Research Institute)  
Indiana University, Bloomington

Francesco Ciabattoni (Mellon Summer Institute in Italian Paleography, Getty Research Institute)  
Dalhousie University, Halifax, Canada

Dina Francesca D'Ayala (Getty Conservation Institute Scholar)  
University of Bath, England

Barbara Furlotti (Postdoctoral Fellow, Getty Research Institute)  
Queen Mary, University of London, England

Stefano Seleno (Mellon Summer Institute in Italian Paleography, Getty Research Institute)  
Brown University, Providence, Rhode Island

Roberta Serpolli (Graduate Intern, Getty Research Institute)  
University of Siena, Italy

Ambra Spinelli (Graduate Intern, J. Paul Getty Museum)  
Università di Bologna, Italy

Maria Elena Versari (Visiting Scholar, Getty Research Institute)  
Carnegie Mellon University, Pittsburgh, Pennsylvania

### **2010–2011**

Adriano Aymonino (Postdoctoral Fellow, Getty Research Institute)  
Buckingham University, United Kingdom

Tatiana Bissolati (Graduate Intern, J. Paul Getty Museum)  
Università Cattolica del Sacro Cuore, Milan, Italy

Francesco Freddolini (Postdoctoral Fellow, Getty Research Institute)



Università di Pisa, Italy

Amarilli Rava (Graduate Intern, Getty Conservation Institute)  
The Courtauld Institute of Art, London, England

Alessia Zambon (Postdoctoral Fellow, Getty Research Institute)  
Université Paris 1 Panthéon-Sorbonne, France

### **2011–2012**

Gianfranco Adornato (Getty Scholar, Getty Research Institute)  
Scuola Normale Superiore, Pisa, Italy

Joyce Azzam (Graduate Intern, Getty Conservation Institute)  
Università degli Studi di Roma, la Sapienza, Italy

Sabina de Cavi (Postdoctoral Fellow, Getty Research Institute)  
Independent Scholar, Rome Italy; Columbia University, New York

Cristiana Pasqualetti (Getty Scholar, Getty Research Institute)  
Università degli Studi dell'Aquila, Italy

Pietro Santachiara (Graduate Intern, J. Paul Getty Museum)  
University of Lugano, Switzerland

Giorgio Tagliaferro (Getty Scholar, Getty Research Institute)  
Università Ca' Foscari, Venice, Italy

### **2012–2013**

Stefano Cracolici (Getty Scholar, Getty Research Institute)  
Durham University, England

Andrew James Hopkins (Getty Scholar, Getty Research Institute)  
Università degli Studi dell'Aquila, Italy

Tiziana D'Angelo (Predoctoral Fellow, Getty Research Institute)  
Harvard University, Cambridge Massachusetts

Sonia Maccagnola (Graduate Intern, Getty Conservation Institute)  
Università di Bologna, Italy

Marina Pugliese (Guest Scholar, Getty Conservation Institute)  
California College of the Arts, Oakland

Aurora Raimondi Cominesi (Graduate Intern, J. Paul Getty Museum)  
Radboud Universiteit Nijmegen, Netherlands

Michela Sassi (Getty Scholar, Getty Research Institute)  
University of Pisa, Italy

Francesco Tiradritti (Getty Scholar, Getty Research Institute)  
Kore University of Enna, Italy

#### **2013–2014**

Hannah Baader (Getty Scholar, Getty Research Institute)  
Kunsthistorisches Institut in Florence, Italy; Max-Planck-Institute, Munich, Germany

Silvia Caporaletti (Graduate Intern, Getty Research Institute)  
Università di Padova, Dipartimento di Beni Culturali, Italy

Ilaria Cianchetta (Postdoctoral Fellow, Getty Conservation Institute)  
Università di Roma Tor Vergata, Italy

Elena Macchioni (Graduate Intern, Getty Conservation Institute)  
University of Genoa, Italy

Marco Musillo (Getty Scholar, Getty Research Institute)  
Museo delle Culture, Lugano, Switzerland

Corinna Riva (Getty Scholar, Getty Research Institute)  
University College London, England

Elena Salza (Graduate Intern, Getty Research Institute)  
Scuola di Biblioteconomia, Biblioteca Apostolica Vaticana, Rome, Italy

#### **2014–2015**

Ilaria Cianchetta (Postdoctoral Fellow, Getty Conservation Institute)  
Università di Roma Tor Vergata, Italy

Gabriella Cirucci (Getty Scholar, Getty Research Institute)  
Scuola Normale Superiore di Pisa, Italy

Anna Lagana (Guest Scholar, Getty Conservation Institute)  
Independent Scholar, Amsterdam, Netherlands

#### **2015–2016**

Anna Anguissola (Getty Scholar, Getty Research Institute)  
Ludwig Maximilian University, Munich, Germany

Hannah Baader (Guest Scholar, Getty Research Institute)  
Kunsthistorisches Institut in Florence, Italy; Max-Planck-Institute, Munich, Germany

Ilaria Cianchetta (Postdoctoral Fellow, Getty Conservation Institute)  
Università di Roma Tor Vergata, Italy

Alessandra Nardi (Graduate Intern, J. Paul Getty Museum)  
Università degli Studi di Firenze, Italy

**2016–2017**

Federica Greco (Graduate Intern, Getty Conservation Institute)  
University of Minho, Guimarães, Portugal

Sara Marandola (Graduate Intern, Getty Conservation Institute)  
Independent Scholar, Cassino, Italy

Mauro Mussolin (Getty Scholar, Getty Research Institute)  
Columbia University, New York

Carlo Severi (Getty Scholar, Getty Research Institute)  
School for Advanced Studies in the Social Sciences (EHESS), Paris, France

**2017–2018**

Linda Borean (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi di Udine, Italy

Francesca Borgo (Postdoctoral Fellow, Getty Research Institute)  
Harvard University, Cambridge, Massachusetts

Francesca Bortoletti (Mellon Summer Paleography Institute, Getty Research Institute)  
University of Minnesota, Minneapolis

Melissa David (Graduate Intern, Getty Conservation Institute)  
Università degli Studi di Torino, Italy

Elsa Filosa (Mellon Summer Paleography Institute, Getty Research Institute)  
Vanderbilt University, Nashville, Tennessee

Vito Messina (Getty Scholar, Getty Research Institute)  
University of Turin, Italy

Lino Mioni (Mellon Summer Paleography Institute, Getty Research Institute)  
Indiana University, Bloomington

Mauro Mussolin (Guest Scholar, Getty Research Institute)  
Columbia University, New York

Alessandro Poggio (Getty Scholar, Getty Research Institute)  
Scuola Normale Superiore di Pisa, Italy

Simonetta Prospero Valenti Rodinò (Guest Scholar, J. Paul Getty Museum)  
Università degli Studi di Roma "Tor Vergata," Italy

Giulia Russo (Graduate Intern, Getty Conservation Institute)  
University of Turin, Italy

Pierpaolo Spagnolo (Mellon Summer Paleography Institute, Getty Research Institute)

University of Illinois, Urbana-Champaign

Emma Ziraldo (Graduate Intern, Getty Conservation Institute)  
University of Turin, Italy

**2018–2019**

Veronica Biolcati (Graduate Intern, Getty Conservation Institute)  
Università di Bologna, Italy

Giancarlo Buzzanca (Guest Scholar, Getty Conservation Institute)  
Ministry of Cultural Heritage and Activities and Tourism, Rome, Italy

Savino di Lernia (Getty Scholar, Getty Research Institute)  
Università degli Studi di Roma, La Sapienza, Rome, Italy

Debora Gobbo (Graduate Intern, Getty Conservation Institute)  
Università di Bologna, Italy

Ada Labriola (Guest Scholar, J. Paul Getty Museum)  
Independent Scholar and Curator, Florence, Italy

**Library Research Grants**

Research support grants are also provided by the Getty Research Institute Library (separately from the Getty Foundation) to help scholars and advanced students who are otherwise unaffiliated with the GRI to pursue short-term research projects (one week to three months in length) that require the use of unique resources held in the Research Institute's Library.

Following is a list of Italian scholars who have received such grants.

**1993**

Claudio Ciociola  
Topic: Cicognara letters

Silvana Giordani  
Topic: Pevsner Collection

**1994**

Giovanni Gorini  
Topic: Eruditi Italiani

**1995**

Mario Sartor  
Topic: La guida romana per i forestieri [1781]; letters by Pelagio Pelagi

Mirella Bentivoglio  
Topic: Italian Futurism

**1999**

Ester Coen

Topic: F. T. Marinetti Papers

Matteo D'Ambrosio

Topic: F. T. Marinetti Papers

Michela Rosso

Topic: Pevsner Collection

**2000**

Maria-Elena Versari

Topic: F. T. Marinetti Papers

**2001**

Ilaria Schiaffini

Topic: Boccioni Papers

**2003**

Silvia Ferrari

Topic: Gino Soggetti Papers

**2004**

Cecilia Bello

Topic: F. T. Marinetti Papers

Alessandra Como

Topic: Bernard Rudofsky Papers

Michele Stavagna, Università IUAV, Venice, Italy

Topic: Erich Mendelsohn Papers

**2005**

Susanna Pasquali, Facoltà di Architettura—Università di Ferrara, Ferrara, Italy

Topic: Antonio and Mario Asprucci Drawings

**2006**

Valentina Follo, University of Pennsylvania

Topic: Sales catalogues of Jandolo and Tavazzi, Letters from Carl Jacobsen to Wolfgang Helbig, Raccolta del Conte Mancinelli Scotti

Barbara Garbin, Yale University

Topic: F. T. Marinetti and Benedetta Cappa Marinetti Papers, Massimo Bontempelli Papers

Riccardo Venturi, Académie de France à Rome, Italy

Topic: Unconscious Sources—Mark Rothko and Italian Art

**2007**

Roberta Bartoli, Accademia delle Arti del Disegno, Florence, Italy  
Topic: Vincenzo Pacetti Papers

Marco Calafati, Università degli Studi di Firenze, Italy  
Topic: Letters of Bartolomeo Ammannati, Vincenzo Borghini and Giambologna to Giovanni Caccini

Christina Rosanna Ferando, Columbia University  
Topic: Leopoldo Cicognara, Antonio d'Este, Giovanni Antonio Selva, Antonio Canova, and Giovanni de Lazara correspondence

## **2008**

Beatrice Sica, New York University  
Topic: Massimo Bontempelli papers

## **2009**

Sara Ingegneri, Istituto Italiano di Scienze Umane (SUM)  
Topic: Letters of Paolo Maria Paciaudi

Regine Schallert  
Topic: Max Hutzel Photos of Art and Architecture in Italy

## **2012**

Renzo Baldasso, Southern Illinois University, Carbondale  
Topic: Printing for the Doge: On the first Nine Leaves of the Editio princeps of the Elements by Euclid

Conny Cossa, Independent Scholar, Vienna, Austria  
Topic: Mario Palante: Architektur zwischen Rìo de La Plata, Tiber und Po

## **2014**

Alessandra Nappo, Università Ca' Foscari, Venice, Italy  
Topic: The Influence of New Typographics on German Documentary Photography

Mauro Perosin, Università IUAV di Venezia and Università degli Studi di Verona, Italy  
Topic: Visualizing the Traveling Exhibition *The Bachelor Machines*

Chiara Pidatella, Scuola Normale Superiore, Pisa, Italy  
Topic: Goldsmiths at the Court of Julius II and Leo X

Elisa Prete, Independent Scholar, Mogliano, Veneto, Italy  
Topic: Galleria dell'Ariete

David Rini, Università degli Studi di Udine, Italy  
Topic: Gaetano Luigi Marini's Notes on Antiquities, Art, and Libraries in the Diocese of Milan

## **2015**

Mario Bevilacqua, University of Florence, Italy  
Topic: Ferdinando Ruggieri's *Studio d'Architettura Civile*

Margherita d'Ayala Valva, Scuola Normale Superiore, Pisa, Italy  
Topic: Materials and Techniques in the Umberto Boccioni Papers

Pierantonio Zanotti, Ca' Foscari University of Venice, Italy  
Topic: F. T. Marinetti and the Futurist Construction of "Japan"

## **2016**

Adriano Aymonino, Buckingham University, United Kingdom  
Topic: *Taste and the Antique: The Lure of Classical Sculpture 1500–1900*

Marco Simone Bolzoni, Independent Scholar, Rome, Italy  
Topic: Theory and Practice of Drawing in Late 16th-century Rome

Eleanore Gaudieri, University of Vienna, Austria  
Topic: Alois Riegl and the Origins of Baroque Art in Rome

## **2017**

Paola Cordera, Politecnico di Milano, Italy  
Topic: Decorative Arts for the American Market

Sarah Ferrari, University of Padua, Italy  
Topic: Elizabeth Gardner's Repertory of Italian Private Collectors

Ilaria Grando, University of York, United Kingdom  
Topic: Responses of American artists and dancers to the AIDS crisis of the 1980s and 1990s

## **2018**

Giacomo Biagi, Scuola Normale Superiore, Pisa, Italy  
Topic: Harald Szeemann papers related to *documenta 5*

Ludovico Centis, Independent Scholar, Latisana, Italy  
Topic: Reyner Banham: A Set of Actual Tracks

Antonella Chiodo, Independent Scholar, Chiodo, Italy  
Topic: Giulio Romano and his legacy

Camilla Froio, University of Florence, Italy  
Topic: The Critical Reception of Gotthold Ephraim Lessing's *Laokoon* in North America

Lina Malfona, University of Pisa, Italy  
Topic: Reyner Banham's demise of Silicon Valley

Michela Sacchetto, Université Catholique de Louvain, Belgium  
Topic: Harald Szeemann's work in the 1970s

### Publications

The dissemination of scholarship and information on Italian art and culture—both ancient and modern—has long been an editorial priority guiding the Getty's publishing efforts. Getty Publications has had a long and fruitful relationship with colleagues in Italy. Following is a list of the 73 books that have been licensed from Italian publishers.

In addition to the books actually licensed from publishers in Italy, more than 150 books on the Getty's backlist are devoted specifically to Italian culture, either ancient or modern, with many additional titles featuring contributions from Italian authors. Getty Publications also regularly works with several Italian printers, including Graphicom, Conti Tipocolor, Trifoglio and VeronaLibri.

Series publications:

Guide to Imagery (Electa)

*Artists' Techniques and Materials* by Antonella Fuga  
*Astrology, Magic, and Alchemy in Art* by Matilde Battistini  
*Angels and Demons in Art* by Rosa Giorgi  
*Death and Resurrection in Art* by Enrico de Pascale  
*Food and Feasting in Art* by Silvia Malaguzzi  
*Gardens in Art* by Lucia Impelluso  
*Gods and Heroes in Art* by Lucia Impelluso  
*Gospel Figures in Art* by Stefano Zuffi  
*History of the Church in Art* by Rosa Giorgi  
*Icons and Saints of the Eastern Orthodox Church* by Alfredo Tradigo  
*Love and the Erotic in Art* by Stefano Zuffi  
*Medicine in Art* by Giorgio Bordin and Laura Polo D'Ambrosio  
*Music in Art* by Alberto Ausoni  
*Nature and Its Symbols* by Lucia Impelluso  
*Old Testament Figures in Art* by Chiara de Capoa  
*Saints in Art* by Rosa Giorgi  
*Symbols and Allegories in Art* by Matilde Battistini

Art through the Centuries series (Electa)

*European Art of the Fourteenth Century* by Sandra Baragli  
*European Art of the Fifteenth Century* by Stefano Zuffi  
*European Art of the Sixteenth Century* by Stefano Zuffi  
*European Art of the Seventeenth Century* by Rosa Giorgi  
*European Art of the Eighteenth Century* by Daniela Tarabra

Monuments Past and Present series (Vision)

*Ancient Sicily* by G. Messineo and E. Borgia  
*Ancient Lebanon* by M. J. Strazzulla



*Italy* by R. A. Staccioli et al.  
*Israel* by D. Bahat  
*Jordan: Petra, Jerash, Amman* by E. Borgia  
*Christian Rome: Early Christian Rome Catacombs and Basilicas* by Philippe Pergola  
*Ancient Rome* by R. A. Staccioli  
*Pompeii* by A. De Franciscis  
*Ancient Greece* by G. Behor

Individual publications:

*Abundance of Life: Etruscan Wall Painting* by Stephan Steingraber (Arsenale)  
*Ancient Greece: Art, Architecture, and History* by Marina Belozerskaya and Kenneth Lapatin (Electa)  
*Ancient Rome: Art Architecture, and History* by Ada Gabucci et al. (Electa)  
*Appian Way: From Its Foundation to the Middle Ages* edited by Ivana della Portella (D'Agostini)  
*Archaeology of Ancient Judea and Palestine* by Ariel Lewin (Arsenale)  
*Colosseum* edited by Ada Gabucci (Electa)  
*Constructing the Ancient World* by Carmelo G. Malacrino (Arsenale)  
*Conserving Contemporary Art* by Oscar Chiantore and Antonio Rava (Electa)  
*Dawn of Christian Art in Panel Paintings and Icons* by Thomas F. Mathews with Norman E. Muller (Editoriale Jaca Book SpA)  
*Domus: Wall Painting in the Roman House* (Arsenale)  
*Ephemeral Monuments* edited by Barbara Ferriani and Marina Pugliese, with an introduction by Germano Celant (Electa)  
*Eroticism in Pompeii* by Antonio Varone (L'Erma di Bretschneider)  
*Etruria Meridionale* prepared in cooperation with M. Torelli (Edizioni Quasar)  
*Etruscans Outside Etruria* edited by Giovannangelo Camporeale (Arsenale)  
*Etruscans: Art Architecture and History* by Federica Borrelli and Maria Cristina Targia (Electa)  
*Europa* by C. Sismara (Edizioni Quasar)  
*Forma Urbis Romae* by Rodolfo Lanciani (Edizioni Quasar)  
*Formae Orbis Antiqui* by Heinrich Kiepert (Edizioni Quasar)  
*Gardens of Pompeii* by Annamaria Ciallo (L'Erma di Bretschneider)  
*Gladiators at Pompeii* by Luciana Jacobelli (L'Erma di Bretschneider)  
*Gods and Heroes in Pompeii* by Ernesto De Carolis (L'Erma di Bretschneider)  
*Greek Cities of Magna Graecia and Sicily* by Luca Cerchiaro et al. (Arsenale)  
*Houses and Monuments of Pompeii: The Work of Fausto and Felici Niccolini* by Roberto Cassanelli et al. (D'Agostini)  
*Incredible Voyage of Ulysses* by Bimba Landma (ARKA Edizioni)  
*Inventing the Garden* by Matteo Vercelloni and Virgilio Vercelloni (Editoriale Jaca Book SpA)  
*Key to Rome* by Frederick and Vanessa Vreeland (originally published by Fratelli Palombi)  
*Michelangelo's Tomb for Julius II* by Christoph Luitpold Frommel (Editoriale Jaca Book SpA)  
*Miraculous Encounters* edited by Bruce Edelstein and Davide Gasparotto (Giunti Editore)  
*Plant Biology in Cultural Heritage* edited by Giulia Caneva, Maria Pia Nugari, and Ornella Salvadori (Nardini Editore)

*Pompeii* by Pietro Giovanni Guzzo and Antonio d'Ambrosio (L'Erma di Bretschneider)  
*Power and Pathos* edited by Jens M. Daehner and Kenneth Lapatin (Giunti Editore)  
*Profile of Ancient Rome* by Flavio Conti (D'Agostini)  
*Roads of the Romans* by Romolo Augusto Staccioli (L'Erma di Bretschneider)  
*Roma Arcaica* compiled by the Soprintendenza Archeologica di Roma (Edizioni Quasar)  
*Roma: Area Archeologica Centrale* compiled by the Soprintendenza Archeologica di Roma (Edizioni Quasar)  
*Ruins of Ancient Rome: Drawings of the French Architects Who Won the Prix de Rome* edited by Massimiliano David (D'Agostini)  
*Secrets of Pompeii* by Midio de Albentiis (Magnus Edizioni)  
*Scripta Latina: Index Editionum* edited by Hadrianus la Regina (Edizioni Quasar)  
*Splendor of Roman Wall Painting* by Umberto Pappalardo (Arsenale)  
*Vesuvius, A.D. 79* by Ernesto De Carolis and Giovanni Patricelli (L'Erma di Bretschneider)  
*Why Are You Calling Me a Barbarian?* by Birgitta Petré (L'Erma di Bretschneider)  
*Women and Beauty in Pompeii* by Antonio d'Ambrosio (L'Erma di Bretschneider)

The Getty Research Institute is co-publisher with Vatican Museums and Università di Roma, La Sapienza, of the book series *Dentro il Palazzo*.