ACQUISITIONS
AT THE GETTY

HIGHLIGHTS 2010–2013
Updated June 2013
EDITORS:

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**Rembrandt Laughing** (about 1628)

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

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

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

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

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

**David Goldblatt** (South African, born 1930)

8 Photographs by one of South Africa's most important photographers. The eight gelatin silver prints the Museum acquired represent some of Goldblatt's earliest and best-known projects from the 1960s to the 1980s, and all have been in his personal collection since they were created. They focus on poor communities in Johannesburg and Soweto and affluent towns such as Boksburg. A bridal party, mining employees, a Methodist congregation, and leisure pursuits of the middle class are among his subjects.
Roman de Gillion de Trazegnies (after 1464)
Lieven van Lathem (Flemish, 1430–1493)

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

Cy Twombly (American, 1928–2011)

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

Hiro (American, born China, 1930–)

14 photographs by famed fashion photographer Hiro (Y. Hiro Wakabayashi), comprising work he created while on assignment for Harper's Bazaar, French Vogue and Mirabella from the 1960s–1990s. Prominently known in the 1960s and 1970s for his editorial work in Harper's Bazaar during a time when editors strove to fill their magazines with great photographs rather than ones that simply highlighted a product, Hiro’s compositions, which feature unusual juxtapositions, have changed the face of the genre and continue to influence photographers today.
The Italian Comedians (ca. 1720)  
Jean-Antoine Watteau (French, 1684–1721)

A tremendous example of 18th-century French painting, The Italian Comedians joins 18th-century French paintings in the Getty's collection by artists such as Claude-Joseph Vernet (1714–1789), Jean-Baptiste-Siméon Chardin (1699–1779), Nicolas Lancret (1690–1743), Jean-Honoré Fragonard (1732–1806), and others, which have been acquired in the last decade. The Italian Comedians in a Park has been in private collections since the early 18th century and has rarely been publicly exhibited.

Ansel Adams (American, 1902–1984)

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

The Pancake Maker (1782)  
Jean-Honoré Fragonard (French, ca. 1732–1806)

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

The Trinity with the Virgin, Saints John the Evangelist, Stephen and Lawrence and a Donor (1479)  
Peter Hemmel von Andlau (ca. 1420/25–after 1501) Workshop in Strasbourg

This masterpiece of late Gothic German painting by the Strasbourg Workshop Cooperative shows the sophisticated artistic climate from which Albrecht Dürer emerged in the next generation.
**Portrait of a Young Man, Head and Shoulders, Wearing a Cap** (ca. 1470)

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

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

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**Double Head** (ca. 1543)

**Francesco Primaticcio** (Italian, 1504–1570)

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

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

**Édouard Manet** (French, 1832–1883)

A rare, early portrait by Édouard Manet belongs to the great decade of *Le déjeuner sur l’herbe* and other masterpieces with which Manet helped inaugurate the tradition of Impressionism.
St. John the Baptist (ca. 1515)

Master of the Harburger Altar

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

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

Louis-Léopold Boilly (French, 1763–1842)

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

Abbey Bible (ca. 1250–1262)

An Italian illuminated manuscript that exemplifies the highest achievements of the Gothic era. It is extremely rare for a complete Italian volume of this splendid quality to come onto the market. The Bible adds to the growing strength of the Getty Museum’s Italian manuscript holdings, which include important illuminated works by Niccolò da Bologna, Taddeo Crivelli, and Giovanni di Paolo. It also complements the Museum’s Italian paintings collection.
Herb Ritts (American, 1952–2002)

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


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

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

Nine photographs by two of the most important living South African photographers, acquired through the support of the Getty Museum’s Photographs Council, provide a strong foundation for developing the Photographs Department’s holdings of South African work.
Modern Rome — Campo Vaccino (1838–39)  
J.M.W. Turner (British, 1775–1851)

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

Manuel Álvarez Bravo (Mexican, 1902–2002)

52 photographs by the acclaimed Mexican photographer are a gift from Daniel Greenberg and Susan Steinhauser. They reflect Bravo’s particular interest in burial subjects, such as the Day of the Dead, and bolster the Museum’s already stellar holdings of photographs by the artist to 247.
**Times of Day** *(1805)*  
**Philipp Otto Runge** *(1777–1810)*

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

**Harry Smith Papers**

American artist, musicologist, experimental filmmaker and collector, **Harry Everett Smith**’s *(1923–1991)* wide-ranging archive traces his creative output through original films, artworks, detailed notes and sketches for his film Mahagonny, audio recordings of sounds he collected in various locations, as well as unusual items that formed part of his personal collections. It was donated to the GRI by the Harry Smith Archives, a non-profit created shortly after Smith’s death to preserve his legacy.

**Chinese Battle Prints** *(about 1793)*

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

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

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

**Knoedler & Company Gallery archive**

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

**Gift of Rare 18th and 19th Century Prints**

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

Prints are a gift from an anonymous collector. The GRI holds significant collections on Ensor, including more than 100 autographed letters and many prints, which, in concert with Ensor's masterpiece at the Getty Museum, make the Getty an important repository for the artist. In 2014 the Getty Museum will mount a major, monographic exhibition on Ensor, which will include prints from the GRI.
Eva Sulzer (Swiss, 1902–1990)

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

Max Liebermann (German, 1847–1935)

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

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

An extremely rare complete portfolio of prints issued by the Weimar Bauhaus in 1927. This set of fourteen prints, created by the early Masters of the Bauhaus during the school’s Weimar period, includes fourteen works by seven artists: Lyonel Feininger (1871–1956), Joahannes Itten (1888–1967), Paul Klee (1879–1940), Gerhard Marcks (1889–1981), George Muche (1895–1987), Oskar Schlemmer (1888–1943), and Lothar Schreyer (1886–1966). This portfolio will be an integral part of an extensive collection of material at the GRI relating to the Bauhaus.
**Man Ray** (b. Emmanuel Radnitzky, American, 1890–1976)

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

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

One of the most important private research collections for modern and contemporary art in the world and the largest collection ever acquired by the GRI, the acquisition of the Szeemann Archive and Library will significantly enhance the GRI's reputation as a center for modern and contemporary art scholarship. The archive contains a comprehensive record of Szeemann's correspondence with major artists, curators, and scholars from the late 1950s until his death in 2005. It encompasses more than 1,000 boxes of research files, containing letters, ephemera, drawings, and other rare and unique materials from the late 19th-century onward, and approximately 36,000 photographs. The acquisition also comprises Szeemann's library of more than 28,000 volumes.

**René Magritte** (Belgian, 1898–1967)

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

**2011**

**Ed Ruscha** (American, born 1937)

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


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

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**The J. Paul Getty Museum** collects in seven distinct areas, including Greek and Roman antiquities, European paintings, drawings, manuscripts, sculpture and decorative arts, and photographs gathered internationally. The Museum’s mission is to make the collection meaningful and attractive to a broad audience by presenting and interpreting the works of art through educational programs, special exhibitions, publications, conservation, and research.

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