The J. Paul Getty Trust is a cultural and philanthropic institution dedicated to critical thinking in the presentation, conservation, and interpretation of the world’s artistic legacy. Through the collective and individual work of its constituent Programs—Getty Conservation Institute, Getty Foundation, J. Paul Getty Museum, and Getty Research Institute—it pursues its mission in Los Angeles and throughout the world, serving both the general interested public and a wide range of professional communities with the conviction that a greater and more profound sensitivity to and knowledge of the visual arts and their many histories is crucial to the promotion of a vital and civil society.

FOR ADVERTISING INFORMATION
Margaret Malone
Cultural Media Inc
1001 W. Van Buren Street
Chicago, IL, 60607
maggie@culturalmediainc.com
(312) 593-3355

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On the cover, from left to right: Palms House (detail), Venice, California, 2011, Daly Genik Architects. Photograph Jason Schmidt; © Jason Schmidt; Samitaur Tower (detail), Culver City, California, 2008–10, Eric Owen Moss. Photo: Tom Bonner. © 2011 Tom Bonner; Formosa 1140 (detail), West Hollywood, California, Lorcan O’Herlihy, 2008, © 2009 Lawrence Anderson/Esto

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President’s MESSAGE

by James Cuno
President and CEO, the J. Paul Getty Trust

Last year, the Getty launched Pacific Standard Time: Art in L.A. 1945–1980, an unprecedented collaborative project that celebrated postwar art in Los Angeles. This six-month event featured sixty-eight exhibitions created by sixty partnering institutions, with forty publications, and a raft of related programming and events—it also recovered, preserved, and presented to an international public the endangered historical record of the generation of Los Angeles artists that introduced Los Angeles to the world in a completely new way. It was a tremendous success and plans are underway to follow it up with a second Pacific Standard Time initiative in 2017. In the meantime, we are launching Pacific Standard Time Presents: Modern Architecture in L.A., a tightly focused examination of the built environment of Los Angeles, home to and the result of the innovative work of some of the world’s most influential architects.

For fifty years, from 1940 to 1990, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. Architectural innovations of this era made L.A.’s complex landscape a vibrant laboratory for cutting-edge design. During this period, L.A. became an internationally recognized destination with its own design vocabulary, landmarks, and lifestyle. All four Getty programs, along with our partners at other arts institutions around town, will aim to tell this story through Pacific Standard Time Presents: Modern Architecture in L.A.

The Getty Research Institute has a rich collection of drawings and models by important Southern California architects, including Ray Kappe, Pierre Koenig, John Lautner, and Welton Becket, and is undertaking a large research project that will explore the history of Los Angeles’s architectural and urban development in all of its aspects. The Getty’s exhibition Overdrive: L.A. Constructs the Future, 1940–1990, co-organized by the Getty Museum and the Getty Research Institute, is a result of that scholarship.

As you may recall from the spring 2012 issue of this magazine, the Getty Conservation Institute launched an international initiative last spring called Conserving Modern Architecture, focused on the particular conservation challenges posed by modern architecture with its use of innovative and experimental materials.

Thus the Getty has a deep investment in modern architecture, here in Los Angeles and around the world and is thrilled to be sharing the results of our work through our participation in Pacific Standard Time Presents.

As you will see through the articles in this issue, Pacific Standard Time Presents: Modern Architecture in L.A. will be an important exploration of L.A.’s modern architectural heritage and of the conditions and personalities who shaped it. As partners, we are thrilled to have the participation of L.A.’s leading architects, designers, scholars, artists, and urban planners. And we are proud that the Getty Foundation is the founding funder to Pacific Standard Time Presents: Modern Architecture in L.A., providing grants to the eight exhibition partners and nine programming partners participating in the project. In this respect, all four Getty programs have collaborated once again to present, promote, and preserve a vital part of Los Angeles’s cultural heritage.
Pacific Standard Time Presents: Modern Architecture in L.A.

This spring, discover how the city of Los Angeles was made Modern. Pacific Standard Time: Art in L.A. 1945–1980 was an unprecedented collaboration of more than sixty cultural institutions across Southern California coming together to tell the story of the birth of the Los Angeles art scene through a series of simultaneous exhibitions and public programs. Initiated with a series of grants by the Getty Foundation—and ultimately supported for ten years with research, and exhibition and publication grants—the combined efforts of the Pacific Standard Time partners preserved an endangered history and left a legacy for years to come.

While another such large-scale effort is planned for the future, in order to maintain the initiative’s momentum and spirit of collaboration, the Getty is launching a series of smaller efforts that continue to bring Los Angeles’s art to light. Pacific Standard Time Presents: Modern Architecture in L.A., which takes place April through July 2013, is the first of these more concentrated efforts and focuses on one of Southern California’s most lasting contributions to post-World War II cultural life.

The centerpiece is a series of exhibitions from nine partners throughout Los Angeles and nearby areas, including the Getty, which will provide a wide-ranging and in-depth look at the city’s architectural heritage from the middle of the century to the present time. The exhibitions will reveal the forces that shaped the urban landscape, most notably the influence of car culture, which led to busy thoroughfares and freeways and allowed the booming population to expand outwards into suburban areas. It also will look at a broad array of architects, from pioneering modernists like Richard Neutra to Pritzker Prize winners such as Thom Mayne and Peter Zumthor, as well as those who have shaped L.A.’s distinctive profile, including Frank Gehry and Eric Owen Moss. A wide range of unique building types will be explored, from iconic modernist homes and tract housing to whimsical coffee shops and civic landmarks such as Disney Hall. The Getty Foundation has made $3.6 million in grants to sixteen organizations for the initiative.

“Los Angeles is primarily known for its experimental residential architecture, but Modern Architecture in L.A. will show that the region’s design innovations extended to its infrastructure, civic and commercial buildings, and much more,” said James Cuno, President and CEO of the J. Paul Getty Trust. “We are pleased with the caliber of exhibitions, publications, and related programming undertaken by all of the Pacific Standard Time Presents partners.”
Covering a diverse array of architects and topics, Pacific Standard Time Presents exhibition partners include the Los Angeles County Museum of Art (LACMA); the Museum of Contemporary Art (MOCA); the Hammer Museum; A+D Architecture and Design Museum; the Art, Design & Architecture Museum, UC Santa Barbara; the W. Keith and Janet Kellogg University Art Gallery at Cal Poly Pomona; the MAK Center for Art and Architecture; and the Southern California Institute of Architecture (SCI-Arc).

Visitors will have the opportunity to take a closer look at understudied figures, such as Whitney Rowland Smith or A. Quincy Jones in monographic exhibitions, as well as see how architectural advances made in the postwar era continue to inform contemporary practice.

Among the exhibitions will be the J. Paul Getty Museum’s Overdrive: L.A. Constructs the Future, 1940–1990, co-organized by the Getty Research Institute, which will be the first major museum exhibition to survey Los Angeles’s built environment and rapid evolution into one of the most populous and influential industrial, economic, and creative capitals of the world.

Also at the Getty will be In Focus: Ed Ruscha, a concentrated look at renowned artist Ed Ruscha’s engagement with Los Angeles’s vernacular architecture and the urban landscape.

Complementing the exhibitions at the Getty and around Los Angeles will be Architecture Month—a concentrated period of related programming planned for mid-May to mid-June. Lectures, films, tours, and panel discussions are being organized by the exhibition venues, as well as additional programming partners, including the Center for Land Use Interpretation; Community Arts Resources, Inc.; the Huntington Library, Art Collections, and Botanical Gardens; the Los Angeles Conservancy; the Los Angeles Philharmonic; Machine Project; Pasadena Heritage, and UCLA Architecture and Urban Design. Visitors will be able to experience tours of historic Los Angeles neighborhoods, thoughtful talks with leading architects, and even a day of traveling the storied Miracle Mile by bike or by foot on a car-free Wilshire Boulevard.

For the latest news and information on Pacific Standard Time Presents, visit pacificstandardtimepresents.org

Ada Louise Huxtable on California Style

The Getty joins the architecture community in mourning the passing of celebrated architecture critic and author Ada Louise Huxtable. She was the first dedicated architecture critic writing for a major newspaper when she began writing for The New York Times in 1963. In 1970 she was awarded the first Pulitzer Prize for Distinguished Criticism. Huxtable also served as a distinguished member of the architectural selection and building design committee for both the Getty Center and the Getty Villa.

In the Getty publication Making Architecture: The Getty Center, Huxtable explored the idea of a “California” style of architecture. In fond memory of her collaboration with and contribution to the Getty, and in celebration of Pacific Standard Time Presents: Modern Architecture in L.A., below is an excerpt from that essay:

Is the Getty style California style? And what do we mean by California Style? Again, the answer is in how one chooses to perceive and comprehend it. California style, as it is understood and being practiced today by some talented California architects, is pushing the frontiers of architecture in a particularly California way. If there is an avant-garde, it is here; this is a style full of dramatic sculptural shapes and colors and an exuberant manipulation of advanced technology. It combines an edgy California chic with profound architectural investigations of form and space. Led by the influential Frank Gehry, it includes the work of such younger practitioners as Thom Mayne, Eric Moss, and the late Frank Israel. The freedom and the desire to explore are in unique supply on the West Coast, infused with a spirit that is equally a product of the legendary California lifestyle and popular California mythology; this is the place where styles start to move from west to east.

Ada Louise Huxtable, 1997

Left: Shoreline House for Orange County Home Show, 1957, Smith and Williams. Architecture and Design Collection, Art, Design & Architecture Museum, University of California, Santa Barbara. © Regents of the University of California

Right: The Donut Hole. Photo courtesy of Machine Project
Minding the Gap: The Role of Contemporary Architecture in the Historic Environment

Over the last decade, a vigorous debate has ensued regarding the appropriateness of contemporary architectural insertions into historic urban areas. This debate has polarized sectors of the architectural community, pitting conservationists against planners and developers. It has positioned conservationists as antidevelopment and antiprogress, responsible for stifling the creativity of a new generation of architects and their right to contemporary architectural expression.

Change, however, is inevitable. Buildings, streetscapes, and urban areas evolve and change according to the needs of their inhabitants. Therefore, it is important to determine the role of contemporary architecture in contributing to this change in ways that conserve and celebrate the special character and quality of the historic environment that communities have recognized as important and wish to conserve for future generations.

Historic areas typically exhibit a range of heritage values, such as social, historical, and architectural. Frequently, they also have aesthetic significance; therefore, the design quality of new insertions in a historic area is important. One of the challenges is that design quality can be seen as subjective, as can be the assessment of the impact of new development.

"Increasing development pressure has pushed governments and the conservation community to provide more objective guidance to secure what is termed "the three Cs": certainty in the planning system about what constitutes appropriate development; consistency in government decision making; and communication and consultation between government decision makers and the development sector on creating successful outcomes," explains Susan Macdonald, head of Getty Conservation Institute (GCI) Field Projects.

30 St Mary Axe, also known as "the Gherkin," which opened in 2004, is representative of iconic landmark buildings being constructed in the existing urban fabric of historic cities.
“Clearly there is a need to provide guidance or establish well-understood standards to assess new development occurring within treasured streetscapes, neighborhoods, or historic landscapes, in order to meet the three Cs. Given that the debate is now occurring at a global scale, such standards need to achieve some level of consensus at an international level.”

The Bilbao Effect

Adding to the complexity of this issue is the recent phenomenon of celebrity architecture—those iconic landmark buildings described by Charles Jencks as “enigmatic signifiers”—which has elevated the new architectural monument to the status of a great artwork and has made their design architects public personas.¹ City leaders, anxious to secure global status for their city in an increasingly competitive world, have turned to these international architects to create new iconic landmarks to put their city on the map. For example, Frank Gehry’s brief for the Guggenheim Museum (1993–97) was “to do for Bilbao what the Sydney Opera House did for Australia.”²

Jencks, in his 2005 book The Iconic Building, contrasts the traditional monument, such as a cathedral, with the iconic landmark building—which is driven by commercial needs and whose role it is to stimulate interest and investment in cities through its attention-grabbing, provocative design. New public monuments may be museums, as is the case with the Guggenheim in Bilbao, but since the mid-1990s, this approach has been extended to a wider range of private commercial buildings, such as department stores and apartment buildings. So how should these new monuments relate to the existing iconic urban fabric of the historic city?

Spring Symposium at the Getty

On May 21, the Getty Conservation Institute (GCI) will gather together a group of international architects and urban planners—including Richard Meier, Denise Scott Brown, Thomas H. Beeby, and Richard Rogers—to explore these questions, looking at how contemporary architecture can be inserted into historic urban areas, in ways that respect, reveal, and celebrate the special character of the place while potentially creating the heritage of tomorrow. They will present their own work, illustrating a range of approaches to this challenge. The one-day symposium will conclude with a panel discussion moderated by architectural critic Paul Goldberger.

This symposium complements the GCI’s Conserving Modern Architecture and Historic Cities and Settlements Initiatives and is being presented in conjunction with Pacific Standard Time Presents: Modern Architecture in L.A.

2. Jencks, Iconic Building, 12.
At the MUSEUM

In Focus: Ed Ruscha

Ed Ruscha moved to Los Angeles in 1956 and never looked back. One of the most influential living artists today, Ruscha often incorporates the urban landscape and signage of Los Angeles into his paintings, drawings, prints, photographs, and books. The exhibition In Focus: Ed Ruscha, part of Pacific Standard Time Presents: Modern Architecture in L.A., offers an examination of Los Angeles’s aesthetic.

In 2011, the J. Paul Getty Museum acquired fifty-six vintage photographs by Ruscha, and the Getty Research Institute (GRI) obtained his Streets of Los Angeles archive. The majority of the photographs acquired by the Museum were created in association with his notable series of self-published books, including Twentysix Gasoline Stations (1963), Some Los Angeles Apartments (1965), Thirtyfour Parking Lots in Los Angeles (1967), and Real Estate Opportunities (1970). These books, though inexpensively produced, had a profound impact on the work of important photographic artists of the sixties and seventies, including Robert Adams, Lewis Baltz, Bernd and Hilla Becher, and Stephen Shore, and have continued to be a source of inspiration for artists of subsequent generations.

Housed at the GRI, the Streets of Los Angeles archive includes negatives, proof sheets, contact prints, and related documentation in the form of videotapes, DVDs, and CDs for each of the more than forty streets that Ruscha has been photographing since 1965. Spanning almost five decades, this vast archive documents major boulevards, such as Sunset, Wilshire, Hollywood, and Sepulveda, as well as suites of smaller roads in Chinatown, Silver Lake, and other neighborhoods. The artist’s recurring documentation of several streets provides a valuable historical record of urban transformation, as can be seen in his Then and Now portfolio (2005), which juxtaposes photographs of Hollywood Boulevard taken thirty years apart.


These combined acquisitions make the Getty a preeminent resource for understanding the role of photography in Ruscha’s oeuvre and will make this aspect of the artist's work more widely accessible, both nationally and internationally. “I am humbled and elated to have my work go to the top of the hill,” said Ruscha.

In Focus: Ed Ruscha, opening on April 9, focuses on this photographic work relating to Los Angeles. “Throughout his career, photography played an important role in Ruscha’s exploration of the vernacular architecture, urban landscape, and car culture of Los Angeles,” commented Timothy Potts, director of the J. Paul Getty Museum. “This exhibition for the first time highlights these themes within Ruscha’s achievements and their importance for other artists.”

Both iconic and unknown works by Ruscha will be featured. About the photographs of gasoline stations and apartment buildings that will be on view, Virginia Heckert, J. Paul Getty Museum Photographs curator and co-curator of the exhibition, notes, “It is thanks to Ruscha’s having recorded these structures—and in many cases having provided the inspiration for others to photograph similar subjects—that we find ourselves today more observant and appreciative of the architecture that so unassumingly, but definitively, influences our experience of the city.”

The exhibition will also feature the original camera-ready three-panel maquette used to produce Ruscha’s landmark book Every Building on the Sunset Strip (1966), as well as a selection of contact sheets from his 1974 shoot of Pacific Coast Highway—the first time these works are being exhibited. According to John Tain, assistant curator at the Getty Research Institute and co-curator of In Focus: Ed Ruscha, “What’s exciting about the photography that came out of Ruscha’s documentation of the Sunset Strip is that it really altered the sense of what was possible with street photography, which had always been from the viewpoint of the pedestrian. Today we have the Google Maps roving fleet of camera cars, but Ruscha was doing this kind of photography more than forty years ago.”

“Whether the medium is painting, drawing, printmaking, photography, or the artist’s book, Ed Ruscha’s art strikes a balance between the banal and the beautiful that encapsulates the Los Angeles experience,” observes Heckert. “Using streets, signs, the vernacular built environment, and the syntax of Los Angeles’s slang and culture of cool, Ruscha’s work has garnered critical attention and acclaim for close to half a century and elegantly fits the themes presented in Pacific Standard Time’s Modern Architecture initiative.”
During the twentieth century, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. Architectural innovations of this era transformed L.A. into a vibrant laboratory for cutting-edge design. In the past four decades, an impressive series of successful exhibitions in the Southern California region have highlighted specific dimensions of L.A. architecture and featured monographic presentations of its prolific architects. But not since the retrospective *Architecture in California, 1868–1968* at the University of California, Santa Barbara Art Gallery in 1968 has there been a major exhibition dedicated to a comprehensive survey of all forms of this area's diverse architecture and infrastructure. Pacific Standard Time Presents: Modern Architecture in L.A. is a collaborative Getty venture that seeks to enable the next decade of research about the city. As with Pacific Standard Time: Art in L.A. 1940–1985, staged across Southern California from 2011 to 2012, the primary motivation for this project was to research and disseminate ideas embedded in existing architectural collections and reveal resources from previously unknown or underutilized archives. (Read more about Pacific Standard Time Presents in this issue’s cover story.)

The centerpiece of this initiative is the Getty Research Institute’s exhibition at the J. Paul Getty Museum, *Overdrive: L.A. Constructs the Future, 1940–1990*, which aims to reframe the public’s perception of Los Angeles’s dynamic built environment and amplify the exploration of its vibrant architectural legacy. The exhibition is structured into five broad categories that reveal the complex dimensions of the region’s built landscape.

The first section of the exhibition, titled “Urban Networks,” highlights Los Angeles’s robust water and power infrastructures and vast transportation network, which allowed the region to grow at an unprecedented pace. In “Car Culture,” Los Angeles’s inextricable link with the attitude and aesthetic of the automobile is examined through renderings of imaginative automobile designs—revealing the industrial forms and materials that inspired and enabled architects to create whimsical new buildings geared toward motorized living. A captivating display of eye-popping coffee shops, gas stations, movie theaters, and strip malls highlights some of the curbside landmarks that punctuated Los Angeles’s horizon. The “Engines of Innovation” section of the exhibition features an array of building types and design strategies
commissioned by global leaders in international commerce, aerospace, media and entertainment, higher education, and the oil industry. “Community Magnets” explores how designers met the compelling architectural challenge of creating spaces that attract and unite people throughout the four-thousand-square-mile metropolis. This portion of the exhibition examines structures dedicated to sports, culture, consumerism, and faith that have become destinations for both Los Angeles residents and tourists worldwide. The final section “Residential Fabric,” provides a unique insight into where Angelenos live, from sleek modernist homes to massive housing developments, and illustrates how some of the city’s most famous architectural landmarks are nestled in quiet neighborhood side streets, hidden from public view.

Los Angeles’s ability to facilitate change, recalibrate, experiment, and forge ahead is one of its greatest strengths. Its rich history guarantees that future generations of innovative thinkers will continue to harness the region’s rich resources to create progressive layers of architectural innovation. As Los Angeles looks toward the future, it is crucial that our analysis of this city keeps pace with its evolution. This exhibition, along with the larger Pacific Standard Time Presents initiative, is an exciting new dimension of an ongoing investigation that the Getty hopes will intrigue the public, spark stimulating debate, and result in fresh insights about this captivating metropolis on the move.
Hathaway Dinwiddie Construction Company
In 1963, the Getty Oil Building opened at the corner of Wilshire Blvd. and Western Ave. Fifty years later the company that built the Getty Oil Building, Hathaway Dinwiddie Construction, is still associated with the Getty name by building both the Getty Villa and then the Getty Center. “We greatly value our partnership, first with Mr. Getty and now with the Getty Trust,” said Greg Cosko, CEO of Hathaway Dinwiddie. Cosko himself was responsible for managing the Getty Center project, which is still the largest privately-funded construction project in California.

Their work for the Getty and throughout southern California makes them an ideal sponsor for Overdrive: L.A. Constructs the Future. “We’re especially delighted to learn that Bank of America is the other sponsor of Overdrive, as we’ve built many projects for them over the years in both San Francisco (1969’s World Headquarters) and Los Angeles,” said Cosko.
Behind the Scenes: Grantmaking at the Getty

Whether it’s the study of post World War II art in Los Angeles through Pacific Standard Time, bringing museum catalogues into the digital world with the Online Scholarly Catalogue Initiative, or the training of specialized conservators as with the Panel Paintings Initiative, the Getty Foundation’s grants serve as a catalyst for collaboration. Working with the Getty Museum, Research Institute, and Conservation Institute as well as hundreds of arts organizations on all continents, the Foundation brings together colleagues around issues of common interest to the visual arts and supports their work.

All of the Getty Foundation’s grantmaking aims to increase the understanding and preservation of the visual arts. And since there is no shortage of good ideas about how to achieve these goals, the Foundation works hard to identify the most outstanding proposals and develop meaningful funding programs. Breathing life into new grant initiatives is both an exciting and rigorous process.

How are grant initiatives chosen? It starts with an investigation of the issues that are pressing in the Getty’s areas of focus—art history, conservation, museums—by speaking with numerous colleagues at the Getty programs and in the fields. As the Foundation gains an understanding of the highest priorities and ideas begin to grow, the staff picks an issue, develops a strategy and writes a program plan that outlines the challenges and opportunities, goals and anticipated outcomes of the proposed initiative, testing it with colleagues before it is finalized. A lot of questions are asked along the way, but the main question is: Can the grants make a difference?

Pacific Standard Time Presents: Modern Architecture in L.A., the Foundation’s latest effort, is one example of how its practice of philanthropy creates partnerships and projects that exceed the sum of their parts.

Once the Foundation defined the scope of the Pacific Standard Time Presents grant program, it sought other potential partners, looking for institutions with a strong track record in producing exhibitions on modern architecture, such as the Hammer Museum and the Museum of Contemporary Art, as well as institutions with a long history of involvement with architectural practice, such as SCI-Arc and Cal Poly Pomona. Foundation staff also spoke to institutions with strong archival holdings in architecture, such as the University of California, Santa Barbara. These partners were approached and joined the conversation about bringing Pacific Standard Time Presents to life.

Once the partners were identified, the Foundation began soliciting grant proposals, splitting the process into two phases: planning and implementation. Planning grants supported research, and implementation grants supported the mounting of exhibitions and publication of the results of the research. The grant applications were reviewed by a committee of experts who advised on the merits of the proposed research plans as well as the relationship of each exhibition to the overall theme. Grants were then awarded, and the partners began the exciting work of investigating and preparing exhibitions for the public.

Once the exhibitions were established, the Foundation turned to the task of encouraging the creation of engaging public programming. It was understood that the museums would undertake this in relation to their exhibitions, so Foundation staff looked for additional programming partners, working with key cultural institutions across the city, such as the Los Angeles Conservancy, CicLAvia, and the LA Philharmonic, to solicit proposals for public programs to interest both architecture buffs and novices.

In the end the Foundation awarded grants to sixteen organizations for exhibitions and programs. Even though all the grants have been awarded, the Foundation’s work continues through monitoring the progress of individual grants and seeking opportunities to amplify their impact. In the case of Pacific Standard Time Presents, this means convening partners to discuss combined marketing and
communications efforts and creating an "Architecture Month" of coordinated public programs. Once the exhibitions have closed and the programs have ended, Pacific Standard Time Presents will live on and have a lasting impact through the scholarship that has been produced and published as a result of the grants.

Pacific Standard Time Presents runs from April through July 2013. For details, visit pacificstandardtimepresents.org.
The Getty Research Institute has acquired the archive of the historic Knoedler & Company Gallery, the premier American art gallery from the mid-nineteenth century through the mid-twentieth century. The comprehensive archive, which dates from circa 1850 to 1971, is a vast trove of diverse original research materials including letters, telegrams, albums, sales books, stock and consignment books, card files on clients and artworks, rare photographs, reference photo archives, and rare books. Meticulously kept, it provides a complete history of how the Knoedler Gallery created a foothold in New York, bridging the well-established business of art in Europe with the burgeoning art market in the U.S., while consistently advocating and promoting American artists. Combined with the resources of the Getty Research Institute's (GRI) Project for the Study of Collecting and Provenance, these archives make the GRI a premier international center for research on the art market, provenance, and the history of collecting.

The Huxtable Archives

The Getty mourns the passing of celebrated architecture critic and author Ada Louise Huxtable (American, 1921–2013). Her papers, 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 (GRI) architectural collections. In addition, Huxtable bequeathed the entirety of her estate as well as her intellectual property rights to the Getty, in order to advance the study of architecture.

The Huxtable Archives become part of the Special Collections at the GRI and will become available to researchers once they are processed and cataloged. The GRI's architecture and design collections include a vast array of materials related to the fields of architecture and the design of exhibitions, interiors, graphics, textiles, and industrial materials.

Left: Charles L. Knoedler (1863–1944), the youngest son of Michael Knoedler, at the gallery’s fourth location, a rented brownstone at the intersection of 170 Fifth Avenue and 22nd Street in New York City. The Getty Research Institute, 2012.M.54

Right: Telegrams to and from Andrew W. Mellon, 1931 and 1933. The Getty Research Institute, 2012.M.54

William Krisel, Southern California’s Architect

The Getty Research Institute is pleased to announce the opening of a new archive relating to mid-century architecture in Southern California: the William Krisel papers. Processed with a grant from the Council on Library and Information Resources, the collection consists of drawings, photographs, and written documentation that illuminate the work of one of the region’s most prolific architects.

Krisel left an indisputable mark on the post-World War II landscape with his iconic tract house designs. By some estimates, he and his partners are responsible for more than 40,000 units of housing in Southern California, bringing the aesthetics and values of casual indoor-outdoor living to the masses. These homes, celebrated for their affordability and the quality of their construction, exemplified the building boom in Los Angeles, San Diego, and the Coachella Valley after the war.

Born in Shanghai, China, in 1924 to American parents, Krisel received his architectural training at the University of Southern California. Although his studies were interrupted by the war, he graduated in 1949 and earned his license in 1950. That same year, he formalized his partnership with Hungarian-born architect Dan Saxon Palmer. Although the firm of Palmer & Krisel initially pursued custom home designs, they quickly transferred their experiments in modular post-and-beam construction to tract house construction. Their first major development, Corbin Palms, was built in cooperation with the Alexander Construction Company and completed in 1955.

CONTINUED IN PAGE 32
The work of Palmer & Krisel over the next decade reflected widespread interest in making home ownership both accessible and enjoyable. Their single-family tract houses were characterized by unique siting and landscaping, minimal ornamentation, innovative butterfly roofs, and large glass windows, expanding the design philosophy of their peers, including John Entenza and the Case Study House program, to meet the needs of the growing middle class. The collection at the GRI includes dozens of elaborate renderings that express Krisel’s dedication to combining standardized layouts with visually interesting exteriors and landscapes, a distinct component of the firm’s designs.

Of particular note in the archive is the material relating to Palmer & Krisel’s work in Palm Springs and the surrounding region. The firm partnered with a number of developers to enhance the area’s appeal as a weekend destination for Los Angeles residents. The collection also documents the recent revival of interest in restoring and renovating Palmer & Krisel residences among a new generation of homeowners, particularly in Palm Springs.

The collection also reveals a lesser-known, but equally productive segment of Krisel’s career: the design of high-rise apartments and condominiums, as well as commercial buildings, including office complexes, medical buildings, shopping centers, and hotels.

Throughout the process of cataloguing the archive, we were pleased to encounter Krisel’s commitment to integrated indoor-outdoor living, an expression of the optimism of the postwar era. This sentiment is most clearly visible in his intricate drawings of his tract houses, which not only illustrate avant-garde homes nestled among lush landscaping, but also depict residents enjoying leisure activities alongside modern automobiles. The spirit of this mid-century idealism can also be found in Julius Shulman’s photographs of certain projects, particularly those located in Palm Springs.

The William Krisel archive is the latest addition to the GRI’s significant holdings in regional postwar architecture collections, including the John Lautner papers, the Ray Kappe papers, the Julius Shulman photography archive, and the Pierre Koenig papers and drawings. Together, these collections will facilitate critical new discoveries regarding midcentury housing and design in Southern California.

Visit The Iris at getty.edu/iris.
Looking East
Rubens’s Encounter with Asia
Edited by Stephanie Schrader

Peter Paul Rubens’s fascinating depiction of a man wearing Korean costume of around 1617, in the collection of the J. Paul Getty Museum, has been considered noteworthy since it was made. Available as an enhanced ebook on the Apple iBookstore as well as in print, Looking East explores the various facets of Rubens’s compelling drawing of this Asian man that appears in later Rubens works. This large drawing was copied in Rubens’s studio during his own time and circulated as a reproductive print in the eighteenth century. Despite the drawing’s renown, however, the reasons why it was made and whether it actually depicts a specific Asian person remain a mystery. The intriguing story that develops involves a shipwreck, an unusual hat, the earliest trade between Europe and Asia, the trafficking of Asian slaves, and the role of Jesuit missionaries in Asia. The book’s editor, Stephanie Schrader, traces the various interpretations and meanings ascribed to this drawing over the centuries. Could Rubens have actually encountered a particular Korean man who sailed to Europe, or did he instead draw a model wearing Asian clothing or simply hear about such a person? What did Europeans really know about Korea during that period, and what might the Jesuits have had to do with the production of this drawing? All of these questions are asked and explored by the book and the enhanced ebook’s contributors, who look at the drawing from various points of view.

J. Paul Getty Museum
128 pages, 7 x 9 inches
47 color and 5 b/w illustrations
978-1-60606-131-2, paper
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Japan’s Modern Divide
The Photographs of Hiroshi Hamaya and Kansuke Yamamoto

Edited by Judith Keller and Amanda Maddox

In the 1930s the history of Japanese photography evolved in two very different directions: one toward documentary photography, examining everyday life, traditional practices, and cultural struggles; the other favoring an experimental, or avant-garde, approach that was strongly influenced by Western Surrealism. This book explores these two strains of modern Japanese photography through the work of two remarkable figures: Hiroshi Hamaya and Kansuke Yamamoto.

Hiroshi Hamaya (1915–1999) was born and raised in Tokyo and, after an initial period of creative experimentation, turned his attention to recording traditional life and culture on Japan’s back coast. In 1940 he undertook a multiyear project to photograph the New Year’s rituals in a remote village, which was published as Yukiguni (Snow country). He went on to record the cultural changes in China, the 1960 protests surrounding the United States–Japan Security Treaty, and landscapes around the world.

Kansuke Yamamoto (1914–1987) became fascinated by the innovative approaches in art and literature exemplified by such Western artists as Man Ray, René Magritte, and Yves Tanguy. Influenced by Surrealism, Yamamoto promoted surreal and avant-garde ideas in Japan through his poetry, paintings, sculptures, and photographs.

Along with essays by the book’s coeditors are essays by Kōtarō lizawa, Jonathan M. Reynolds, and Ryūichi Kaneko, life chronologies, and a selection of poems by Yamamoto translated by John Solt.

J. Paul Getty Museum
224 pages, 9-1/2 x 11 inches
105 color and 40 b/w illustrations
978-1-60606-132-9
US $49.95
Overdrive
L.A. Constructs the Future, 1940–1990
Edited by Wim de Wit and Christopher James Alexander

From 1940 to 1990, Los Angeles rapidly evolved into one of the most populous and influential industrial, economic, and creative capitals in the world. During this era, the region was transformed into a laboratory for cutting-edge architecture. Overdrive: L.A. Constructs the Future, 1940–1990 examines these experiments and their impact on modern design, reframes the perceptions of Los Angeles's dynamic built environment, and amplifies the exploration of the city's vibrant architectural legacy.

The drawings, models, and images highlighted in the Overdrive exhibition and catalogue reveal the complex and often underappreciated facets of Los Angeles and illustrate how the metropolis became an internationally recognized destination with a unique design vocabulary, canonized landmarks, and a coveted lifestyle. This investigation builds upon the groundbreaking work of generations of historians, theorists, curators, critics, and activists who have researched and expounded upon the development of Los Angeles. In this volume, thought-provoking essays shed more light on the exhibition's narratives, including Los Angeles's physical landscape, the rise of modernism, the region's influential residential architecture, its buildings for commerce and transportation, and architects' pioneering uses of bold forms, advanced materials, and new technologies.

Los Angeles's ability to facilitate change, experiment, recalibrate, and forge ahead is one of its greatest strengths. Future generations are destined to harness the region's enviable resources to create new layers of architectural innovations.

The related exhibition will be held at the J. Paul Getty Museum from April 9 to July 21, 2013.

Getty Research Institute
320 pages, 10-1/2 x 9-3/4 inches
119 color and 91 b/w illustrations, 4 line drawings
978-1-60606-128-2
US $59.95

Sicily
Art and Invention between Greece and Rome
Edited by Claire L. Lyons, Michael Bennett, and Clemente Marconi

Ancient Sicily, a prosperous island at the crossroads of the Mediterranean, occupied a pivotal place between Greece, North Africa, and the Italian peninsula. In the late eighth century B.C., émigrés from the Greek mainland founded colonies along the shores of the region they knew as Sicilia, bringing with them the dialects, customs, and religious practices of their homelands. Dearest of all lands to Demeter, goddess of the harvest, Sicily grew wealthy from its agricultural abundance, and colonial settlements emerged as formidable metropolises.

Sicily: Art and Invention between Greece and Rome is the only English-language book that focuses on the watershed period between the victory over the Carthaginians at the Battle of Himera in 480 B.C. and the Roman conquest of Syracuse in 212 B.C., a time of great social and political ferment. Intended as a sourcebook for Classical and Hellenistic Sicily, this anthology features current research by more than forty international scholars. The essays investigate Sicily not simply as a destination of adventurers and settlers, but as a catalyst that shaped Greek culture at its peak and transmitted Hellenism to Rome.

This volume accompanies the exhibition of the same name presented at the J. Paul Getty Museum at the Getty Villa (April 3–August 19, 2013), the Cleveland Museum of Art (September 30, 2013–January 5, 2014), and the Palazzo Ajutamicristo in Palermo (February 14–June 15, 2014).

J. Paul Getty Museum
288 pages, 9-1/2 x 11 inches
144 color and 23 b/w illustrations, 1 map
978-1-60606-133-6
US $60.00
Lyman 3-D model

The Getty Research Institute’s architecture and design collections include a vast array of materials related to the fields of architecture and the design of exhibitions, interiors, graphics, textiles, and industrial materials. These diverse resources reveal the complex dimensions of the design process from initial sketches and study models to evocative final renderings, detailed construction drawings, and published promotional photographs.

The collection’s extensive archival materials include letters, notebooks, audiovisual materials, and ephemera that outline the evolving themes and issues of architectural discourse. International holdings date from 1500 to the present, with concentrations in nineteenth- and twentieth-century avant-garde movements and mid-twentieth-century modernism.

Highlights of the collection include the archives of progressive Southern Californian architects Pierre Koenig, John Lautner, Ray Kappe, Frank Israel, and William Krisel; international projects by Coop Himmelblau, Peter Eisenman, Yona Friedman, Zaha Hadid, Philip Johnson, Daniel Libeskind, Aldo Rossi, Bernard Rudofsky, Lebbeus Woods, and Frank Lloyd Wright; the influential architectural photography of Julius Shulman; Lucien Hervé and the papers of Reyner Banham and Nikolaus Pevsner; and critical drawings by Francesco Borromini and Antonio Asprucci.