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The Getty Research Journal is a refereed journal that showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. Essays focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or bear upon the annual research themes of the Research Institute or the Getty Villa. The journal also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty.

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Foreword

Thomas Gaehtgens

Heterotopia in the Renaissance: Modern Hybrids as Antiques in Bramante, Cima da Conegliano, and the Hypnerotomachia Poliphili
Lorenzo Pericolo

A close scrutiny of three different representations of architecture-the Prevedari print (1481) by Donato Bramante, the Madonna and Child with Saints Michael and Andrew (ca. 1496-98) by Giovanni Battista Cima da Conegliano, and the illustration of Artemisia's tomb in Francesco Colonna's Hypnerotomachia Poliphili (1499)-allows the author to formulate and develop the concept of "heterotopia" during the Renaissance. Because Bramante's, Cima's, and the Hypnerotomachia's depictions of hybrid buildings (composed of ancient and modern elements) are neither reconstructions of nor elaborations on ancient artifacts, the author argues that they incarnate a new paradigm of architectural

depictions, one in which antiquity and modernity intersect without fusing together, bringing about a deliberate effect of estrangement and misrecognition.

Elements of a Ribera

Charles G. Salas

In 2001, the J. Paul Getty Museum acquired a painting by Jusepe de Ribera entitled *A Philosopher*, one of a number of “beggar-philosopher” pictures done by the Spanish painter in Naples in the 1630s. Many of these pictures portray a three-quarter-length male figure wearing tattered clothes and engaged in some way with a book. Each figure is presumed to represent a particular ancient philosopher, but which philosopher is not necessarily evident and was not meant to be evident. However, the Getty painting, which features an open book with geometrical drawings, provides more clues than most to the identity of its philosopher, for these drawings are taken from Euclid’s *Elements*, implying that the Getty’s philosopher is Euclid himself. Elaborating on the search for the identity of the Getty painting, this essay reveals a complex and engaging symbolism that deepens our understanding of the seventeenth century and the rise of modern science.

The Indole of Education: The Apologues of Carlo Lodoli

Marc J. Neveu

Carlo Lodoli exists as a footnote in most major books on the history of modern architecture—typically noted either as an early prophet to structurally determined functionalism or as a continuation of the Italian humanist tradition. Few of his writings have survived and his built work amounts to a couple of windowsills; he did, however, teach architecture. Central to Lodoli’s pedagogy was a search for indole—the inherent essence of things, from the nature of truth to the nature of materials. Lodolian scholarship tends to examine the latter over the former and, indeed, little has been written on his teaching methods. This essay seeks to flesh out the nature of Lodoli’s pedagogy through the apologues he used in his lessons.

Japan as Museum? Encapsulating Change and Loss in Late-Nineteenth-Century Japan

Chelsea Foxwell

The Meiji period of Japanese history (1868-1912) was one of sweeping societal change, endorsed under the banner of “progress.” This modernization was conceived in such a way as to appeal to a Western audience and to elevate Japan’s status on the world stage. Japanese art—presented at world’s fairs, in exhibitions, and widely discussed

by critics-played a key role in shaping perceptions of Japan both in the West and in Japan itself. This article examines viewpoints on Japonisme and on the notion of Japan as a repository of "traditional" culture. In a larger sense, the essay considers the ways that voyeurism and an acute awareness of potential audiences played a role in shaping the understanding of Japanese art.

October 1912: Understanding Kandinsky's Art "Indirectly" at Der Sturm
Riccardo Marchi

The scholars who have studied the epoch-making change constituted by the appearance, in the 1910s, of a kind of painting called "pure," "abstract," and "nonobjective" are legion. But they have not adequately analyzed and explained the change in the habits of viewing and judging art that this kind of painting required in order to be understood and appreciated. This is what the author does in this article, by focusing on an important episode in the practice, theory, and reception of abstract painting: Wassily Kandinsky's 1912 one-man show at Herwarth Walden's Der Sturm gallery in Berlin.

Through this analysis, the author offers a new way of looking at Kandinsky's "pure" painting, one that is very different from both the form-oriented views of 1960s American high modernist critics, who saw "pure" painting as a kind of art pour l'art, engaged in a quest for the specificity of its medium, and from the views of the scholars who, in opposition to formalist notions of abstraction, keep insisting on detecting a hidden religious iconography in Kandinsky's nonobjective paintings.

"Fabbrica + Treno": The Visual Poetry of Altered Spaces
Annette Leddy

"Fabbrica + Treno," a collection of twenty parole-in-libertà held at the Getty Research Institute, was composed in 1916 by a twenty-year old Pavian named Angelo Rognoni, never published in its entirety, and exhibited only twice in 1922. Hand-drawn with unusual delicacy, this collection is otherwise typical of parole of the World War I period in its thematics and way of breaking up the page, consistently observing the futurist convention of "simultaneity."

Applying a new artistic paradigm, Rognoni identified dramatic changes in the objective and subjective landscape, which he generally celebrated. This essay offers a close analysis of these "altered spaces" of Rognoni's time and considers how they function for viewers in the present. In seeking to celebrate the changes brought by science and technology, Rognoni's parole preserved the rhythms, pleasures, and charms of the past, of the vanished moment before such advances had so deeply impacted modern life.

An Ornamented Inventory of Microcosmic Shifts: Notes on Hans Hildebrandt's Book Project "Der Schmuck" (1936-1937)
Spyros Papapetros

An incomplete manuscript by a forgotten art historian on a subject long neglected. So might a description of Hans Hildebrandt's "Der Schmuck" run were it not for the archive that remains, filled with Hildebrandt's handwritten notes, sketches of jewelry, clippings from the pages of illustrated newspapers and magazines, hundreds of photographic reproductions, and numerous manuscript drafts. Conceived and developed by a pacifist, modernist scholar with a Jewish wife in Nazi Germany, this project for a universal history of jewelry and adornment came to nothing. This article sifts through remnants and contexts, uncovering new questions and perspectives on the subjects of adornment, the historiography of the inquiry into it, and the ruptures of politics and history into matters of art and culture. Caught between an absolute macrocosmic view that envisioned a world rigidly realigned by a single Ur-ornament and an opposing microcosmic vision that reflected the brilliant variety of adornment from cultures around the world, Hildebrandt's project remains a fascinating oddity, an incongruous artifact that forces us to reassess why it remained incomplete while nevertheless constituting a fitting tribute to the historiography of decoration.

Morphology in the Studio: Hélio Oiticica at the Museu Nacional
Irene Small

How does what constitutes a work or a form of art evolve? What could such an analogy to biological development mean for art historians? This article addresses such questions, treating the work of Brazilian artist Hélio Oiticica as a case study in the morphology of art. As functional, performative, "living" works, his parangolés—a series of layered capes that participants wore and danced in—represent a critical juncture within Oiticica's formal investigations into the question of "color-structure in space." Their invention in 1964 is often cited as an example of the "anti-art" movement that challenged the role of the traditional museum. Yet the fact that Oiticica developed both the parangolés and his general system of aesthetic organization while helping his father classify insects at Brazil's Museu Nacional remains unexplored. This essay interprets this setting as formative rather than coincidental, arguing that ideas of Goethean morphology and Linnean taxonomy were fundamental to Oiticica's methods of categorizing, naming, and developing his own work. By framing the development of the parangolés as an instance of morphological and taxonomic evolution, the essay revises our understanding both of Oiticica as an anti-artist and of the nature of artistic development

itself.

Looking at the Sky in Buenos Aires

Olivier Debroise

Olivier Debroise died suddenly and unexpectedly of a heart attack, at the age of fifty-five, in his home in Mexico City on 6 May 2008. He had left Los Angeles only weeks before, having just finished a residency as a visiting scholar at the Getty Research Institute (GRI) in Winter 2007-2008. This text is an edited excerpt of the paper Debroise presented at the GRI on 18 February 2008. Focusing on a close reading of a *Happening* by Argentinean artist Oscar Masotta from 1966, the essay shows how he constructed a critique of the myth of the *Happening* from within one. It also sheds a broader light on the artistic climate of midcentury Buenos Aires and forms part of an unfinished book project titled *Machines, Spacecrafts, Footsteps, Bombs, and Artistic Change in the 1960s*, which was to chronicle a series of artistic practices in several Latin American countries at a time when postwar technological developments in mathematics (particularly cybernetics in its relation to language), information theory, and satellite communication were increasingly being used by artists to challenge their current situation and the role of art in a media-dominated society.

Voluptuous Unease: David Maisel's Library of Dust

Karen Lang

This essay examines David Maisel's *Library of Dust*, one hundred C-print photographs of copper canisters containing the unclaimed ashes of mentally ill patients of the Oregon State Hospital. Since the canisters were subject to repeated flooding over a period of some fifteen years, the chemical composition of the ashes of each cremated body has catalyzed its own reaction on the canister's surface. Death, the great leveler, here initiates a process of blooming individuality. Since beauty and duress cannot be told apart in these photographs, they occasion an aesthetic experience of voluptuous unease. Indeed, Maisel's photographs are shot through with a host of uncomfortable proximities: of the dead and the living; of the canisters' machine-made uniformity and their individual patterns of corrosion and efflorescence; of the order and accumulation of the library and the disorder and ever-molting divisibility of dust. The essay explores the implications of these proximities, showing that *Library of Dust* resists our efforts to fix meaning through language. Moving beyond formalist and postmodernist approaches to photographic meaning, the essay argues that what distinguishes photographs, as works of art, lies in the resistance of the photograph to language.

Acquisitions & Discoveries

Facing East: The Western View of Islam in Nicolas de Nicolay's
Travels in Turkey
David Brafman

Ut pictura poesis: Pietro Mellini's "Relatione delle pitture migliori
di Casa Melini" (1681)
Nuria Rodríguez Ortega with Murtha Baca

In Search of Marble in Paris for Gian Lorenzo Bernini's Bust of Louis
XIV: A Letter from Charles Perrault to Jean-Baptiste Colbert
Anne-Lise Desmas

Sur le motif: Painting in Nature around 1800
Frauke Josenhans

The Papers of Yona Friedman
Wim de Wit

Alfred Schmela, Impassioned Gallerist
JoAnne C. Paradise

The Allan Kaprow Papers: Video before Then
Jonathan Furmanski

"African American Avant-Gardes, 1965-1990"
Rebecca Peabody

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