

House Of Getty

The Getty Research Journal showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. This issue includes essays by Scott Allan, Adriano Amendola, Valérie Bajou, Alessia Frassani, Alden R. Gordon, Natilee Harren, Sigrid Hofer, Christopher R. Lakey, Vimalin Rujivacharakul, and David Saunders; the short texts examine a Nuremberg festival book, translations of a seventeenth-century rhyming inventory, the print innovations of Maria Sibylla Merian, Karl Schneider's Sears designs, Clement Greenberg's copy of T. S. Eliot's *The Waste Land*, the Marcia Tucker papers, a mail art project by William Pope.L, the L.A. Art Girls' reinvention of Allan Kaprow's *Fluids*, and Jennifer Bornstein's investigations into the archives of women performance artists.

James McDonald has put his experiences over 60 years in the oil business into his book *Gettyrama*. While an officer of Tidewater Associated Oil Co (Flying A), he worked closely with George Getty, son of J. Paul Getty, and indirectly with J. Paul himself. In the first part of the book, he recites a number of "tales" about the Gettys which were not generally known outside of a few in the company. In the second part of the book, McDonald has included a number of articles which were published in *Pacific Oil World* over a period of years when he was an editor of the publication. He had a vast experience in the industry over 60 years and is considered an expert in the industry both domestically and worldwide.

The versatility of modern commercial house paints has ensured their use in a broad range of applications, including the protection and decoration of historic buildings, the coating of toys and furniture, and the creation of works of art. Historically, house paints were based on naturally occurring oils, gums, resins, and proteins, but in the early twentieth century, the introduction of synthetic resins revolutionized the industry. Good quality ready-mixed products became available and were used by artists worldwide. While the ubiquity of commercial paints means that conservators are increasingly called upon to preserve them, such paints pose unique challenges including establishing exactly which materials are present. This book traces the history of the household paint industry in the United States and United Kingdom over the first half of the twentieth century. It includes chapters on the artistic use of commercial paints and the development of ready-mixed paints and synthetic resins; oil paints, oleoresinous gloss and enamel paints, water paints, nitrocellulose lacquers, oil-modified alkyds, and emulsion paints; and the conservation implications of these materials. The book will be of interest to conservators and conservation scientists working on a broad range of painted surfaces, as well as curators, art historians, and historians of architectural paint.

This volume analyzes the extraordinary patronage of modern architecture that the Tremain family sustained for nearly four decades in the mid-twentieth century. From the late 1930s to the early 1970s, two brothers, Burton G. Tremain and Warren D. Tremain, and their respective wives, Emily Hall Tremain and Katharine Williams Tremain, commissioned approximately thirty

architecture and design projects. Richard Neutra and Oscar Niemeyer designed the best-known Tremaine houses; Philip Johnson and Frank Lloyd Wright also created designs and buildings for the family that achieved iconic status in the modern movement. Focusing on the Tremaines' houses and other projects, such as a visitor center at the meteor crater in Arizona, this volume explores the Tremaines' architectural patronage in terms of the family's motivations and values, exposing patterns in what may appear as an eclectic collection of modern architecture. Architectural historian Volker M. Welter argues that the Tremaines' patronage was not driven by any single factor; rather, it stemmed from a network of motives comprising the clients' practical requirements, their private and public lives, and their ideas about architecture and art.

In 1965, shortly after founding his namesake museum in Malibu, California, J. Paul Getty (1892–1976) penned a reminiscence about “the romance and zest—the excitement, suspense, thrills, and triumphs—that make art collecting one of the most exhilarating and satisfying of all human endeavors.” Newly republished, this book offers a fascinating portrait of an idiosyncratic and highly personal passion for art. In the late 1920s, Getty writes, “It appeared to me that the days of collecting were just about over. The men who had made their millions . . . before I'd started in business . . . had swept up just about everything worthwhile.” The onset of the Great Depression changed the landscape dramatically; Getty recounts how his serious acquisitions began in the early 1930s and continued for more than three decades. The text, adorned with revealing anecdotes, covers paintings, antiquities, and decorative arts and furniture, with conversational asides discussing Getty's philosophy of collecting. This personal chronicle reads like an intriguing postcard from a vastly different—and increasingly distant—era.

Mr. Getty expounds the highly personal view of business that has guided him through his spectacular career. He reveals the principles and methods which have enabled him to build up and wisely use his tremendous fortune.

This timely volume brings together case studies that address the urgent need to manage energy use and improve thermal comfort in modern buildings while preserving their historic significance and character. This collection of ten case studies addresses the issues surrounding the improvement of energy consumption and thermal comfort in modern buildings built between 1928 and 1969 and offers valuable lessons for other structures facing similar issues. These buildings, international in scope and diverse in type, style, and size, range from the Shulman House, a small residence in Los Angeles, to the TD Bank Tower, a skyscraper complex in Toronto, and from the Calouste Gulbenkian Foundation, a cultural venue in Lisbon, to the Van Nelle Factory in Rotterdam, now an office building. Showing ingenuity and sensitivity, the case studies consider improvements to such systems as heating, cooling, lighting, ventilation, and controls. They provide examples that demonstrate best practices in conservation and show ways to reduce carbon footprints, minimize impacts to historic materials and features, and introduce renewable energy sources, in compliance with energy codes and green-building rating systems. The Conserving Modern Heritage series, launched in 2019, is written by architects, engineers, conservators, scholars, and allied professionals. The books in this series provide well-vetted case studies that address the challenges of conserving twentieth-century heritage.

A tragic family history told in a collection of imaginary letters to a famed collector, *Moise de Camondo Letters to Camondo* is a

collection of imaginary letters from Edmund de Waal to Moise de Camondo, the banker and art collector who created a spectacular house in Paris, now the Musée Nissim de Camondo, and filled it with the greatest private collection of French eighteenth-century art. The Camondos were a Jewish family from Constantinople, “the Rothschilds of the East,” who made their home in Paris in the 1870s and became philanthropists, art collectors, and fixtures of Belle Époque high society, as well as being targets of antisemitism—much like de Waal's relations, the Ephrussi family, to whom they were connected. Moise de Camondo created a spectacular house and filled it with art for his son, Nissim; after Nissim was killed in the First World War, the house was bequeathed to the French state. Eventually, the Camondos were murdered by the Nazis. After de Waal, one of the world’s greatest ceramic artists, was invited to make an exhibition in the Camondo house, he began to write letters to Moise de Camondo. These fifty letters are deeply personal reflections on assimilation, melancholy, family, art, the vicissitudes of history, and the value of memory.

Ever wondered what nonbinary and gender nonconforming really mean? Or if it's grammatically correct to use they as a singular pronoun? In this charming and disarming guide, a real-life they-using genderqueer writer unpacks all your burning questions in a fun, visual way. No soapboxes or divisive comment-section wars here! Sometimes funny, sometimes serious, always human, this gender-friendly primer will get you up to speed. It's about more than just bathrooms and pronouns--this is about gender expression and the freedom to choose how to identify. While they might only be for some, that freedom is for everyone!

This revised and updated edition of the Guide to the Getty Villa is published in conjunction with the reinstallation of the Villa collection galleries. It offers an engaging introduction to the Villa’s history as well as an up-to-date look at its gardens, historical rooms, and galleries. It begins with the history of the site, recounting how, as J. Paul Getty’s art collection grew, he decided to house it in a replica of the ancient Roman villa at Herculaneum now known as the Villa dei Papiri. The second chapter chronicles the destruction of Herculaneum in 79 CE during the eruption of Mount Vesuvius, the Villa dei Papiri’s rediscovery in the eighteenth century, and more recent archaeological discoveries at the site. The third chapter leads readers on a tour of the Getty Villa, from the cobblestone “Roman road” through the outdoor theater, atrium, peristyles, and gardens; it includes detailed descriptions of special rooms such as the Basilica, the Room of Colored Marbles, the Temple of Herakles, and the Tablinum. The final chapter recounts how Getty began collecting art in the late 1930s, how the collection grew in the decades before and after his death in 1974, and how the displays at the Villa have evolved along with the collection, culminating in the chronological arrangement to be completed in early 2018. This edition includes a new director’s foreword as well as a revised and refreshed main text, including an entirely new chapter. It also includes updated illustrations throughout the book and updated floor plans of the newly reinstalled Villa.

The true account behind the glamorous life and tragic times of J. Paul Getty III, whose kidnapping made headlines in 1973, as seen in Ridley Scott's *All the Money in the World* and Danny Boyle's *Trust*. J. Paul ("Little Paul") Getty III, the grandson of Getty Oil founder J. Paul Getty, may have been cursed by money and privilege from the moment he was born. Falling in with the wrong

people and practically abandoned by his famous family, Getty was a child of his international jet set era, moving from Marrakesh to Rome, nightclubs to well-appointed drug dens. His high-profile kidnapping defined the decade—and was permanently memorable for the ear that was mailed to his mother as evidence of the kidnappers' intentions. Kidnapped is richly reported, and includes many interviews with Getty himself conducted from the late 1970s to the early 1990s, that raise new angles about the case. How much did Getty acquiesce to the kidnappers? Why wouldn't his rich-as-Croesus grandfather pay the ransom, which began at the equivalent of \$550,000 in lire and bulged to 3.6 million as the months dragged on? Charles Fox began following and researching this story since the days shortly after Getty's disappearance. Fox's writing captures the voices of models and maids, mistresses and mothers, carabinieri and club-owners, drug dealers and drivers, alongside the Getty family members themselves to paint an evocative portrait of an era and one of its most misunderstood participants.

The story of J. Paul Getty and how his enormous wealth, \$4 billion divided between nineteen heirs, wreaked havoc with the lives of his family.

This is a major study of illusionistic wall painting in the Roman houses of Pompeii and Herculaneum, as well as those in Boscoreale, Oplontis, and Rome itself. Two essays precede a magnificently illustrated guide to twenty-eight important villas with 350 color illustrations.

The Stahl House: Case Study House #22, The Making of a Modernist Icon is the official autobiography of this world-renowned architectural gem by the family that made it their home. Considered one of the most iconic and recognizable examples of mid-century modern homes in the world, the Stahl House was first envisioned by the owners Buck and Carlotta Stahl, designed by architect Pierre Koenig, and immortalized by photographer Julius Shulman. This 1960 glass-and-steel home in the Hollywood Hills has come to embody the idealism of a generation in search of the American dream. As one of the Case Study Houses designed between 1945 and 1966 under the vision of John Entenza and Arts & Architecture magazine, this was an affordable yet progressive design experiment to address the postwar housing shortage. The result--a two-bedroom, 2,300-square-foot house with glass walls that disappear into a 270-degree panorama of Los Angeles--became Koenig's pièce de résistance. The Stahl House broke rules, defied building codes that discouraged building on cliffs, and expanded the possibilities of residential architecture. The glass walls blurred the boundary between indoors and outdoors. The building seemed to merge with the city itself, the lines of the structure aligning with the geometry of the city's gridded streets. "Los Angeles becomes an extension of the house and vice versa," Koenig said. "The house is just a part of the city." The book shares the never-before-told inside story by the Stahl family's adult children who grew up there and still graciously give home tours to fans from around the world. Through extensive research and interviews, historical information and personal photos are featured. This includes Buck Stahl's initial vision of the home with his own DIY schematic model for how to build on the complicated site. It also includes blueprints, floor plans, and sketches by Pierre Koenig, as well as Julius Shulman's renowned photographs. Additionally, photographs of the house used in high-end, fashion ad campaigns and film and television are also included, cementing The Stahl House's prominence in

contemporary culture.

Chronicles the life of the savviest entrepreneur of the century, tracing his development from childhood, the deals that earned his first million, and the story of his five marriages and family tragedies

This volume provides a striking account of the life, destruction, rediscovery, and cultural significance of the ancient Roman town of Herculaneum and one of its grandest residences—the House of the Bicentenary. This volume vividly recounts, for general readers, the Roman town of Herculaneum, destroyed by the eruption of Mount Vesuvius in 79 CE and uniquely preserved for nearly two thousand years. Initial chapters offer an engaging historical overview of the town during antiquity, including the riveting story of its rediscovery in the eighteenth century, excavation in the nineteenth and twentieth centuries, and broad cultural significance in modern times. Subsequent chapters offer an interpretive tour of the ancient town, then focus on one of Herculaneum's grandest and most beautifully decorated private residences, known as the House of the Bicentenary. Located on the town's main street, it has a range of features—original rooms, magnificent wall paintings and mosaics, and remarkable documents—that illuminate daily life in the ancient world. Final chapters bring the story up to date, including recent discoveries about the site and its famous papyrus manuscripts, as well as ongoing conservation initiatives.

Inspired by the most infamous incident involving the Getty family - now a major film directed by Ridley Scott, starring Mark Wahlberg, Michelle Williams and Oscar® Nominee Christopher Plummer Oil tycoon J. Paul Getty created the greatest fortune in America - and came close to destroying his own family in the process. Of his four sons who reached manhood, only one survived relatively unscathed. One killed himself, one became a drug-addicted recluse and the third had to bear the stigma all his life of being disinherited in childhood. The unhappiness continued into the next generation, with the name Getty, as one journalist put it, 'becoming synonymous for family dysfunction'. Getty's once favourite grandson John Paul Getty III was kidnapped by the Italian mafia who cut off his ear to raise a ransom and, after a lifetime of drink and drugs, became a paraplegic. His granddaughter Aileen has AIDS. And the Getty family itself has been torn apart by litigation over their poisoned inheritance. But did the disaster have to happen? John Pearson, who has specialized in biographies of families as varied as the Churchills, the British Royal Family, the Devonshires and the Krays, sets out to find the answer. The result, first published in 1995, is a fascinating saga of an extraordinary dynasty. He traces much of the trouble to the bizarre character of the avaricious, sex-obsessed billionaire, J. Paul Getty himself - and demonstrates how much of his behaviour has been repeated in succeeding generations. He describes the famous kidnapping of his grandson in graphic detail, revealing how the old man's attitude added considerably to the boy's sufferings. And he shows how the family has coped with the latest modern scourges: drugs and AIDS. For All the Money in the World is not a hopeless story. While some of the family have been damaged by the Getty legacy, others have saved themselves from disaster, most notably the cricket-loving philanthropist, J. Paul Getty Jr. Pearson's moving story of his recovery from drugs and deep personal tragedy shows that there is hope for future generations of this stricken family - and demonstrates that money can be used to buy survival and even happiness.

Nefertari, the favorite queen of Rameses II, was buried about 3,200 years ago in the most exquisitely decorated tomb in Egypt's Valley of the Queens. Discovered in 1904 by Italian explorer Ernesto Schiaparelli, the tomb had deteriorated to a disastrous extent when emergency consolidation began in 1986. The six-year conservation project of the GCI and the Egyptian Antiquities Organization was completed in 1992. In this fascinating exploration of the tomb, John McDonald takes the reader through each chamber, describing the hieroglyphic messages depicted in the brilliant wall paintings and discussing the images within the context of Egyptian beliefs. He also offers insights into the life of Nefertari, the development and symbolism of royal tombs, and the construction and decoration of the tombs. *House of Eternity* is illustrated with historic black-and-white images and more recent color photographs that reveal the vibrant beauty of the wall paintings. In November 1995 the tomb was reopened to the public. Because of the potential for damage and deterioration to the fragile wall paintings caused by increased humidity, carbon dioxide, and microbiological activity introduced by visitors to the tomb, the number permitted to enter daily is strictly controlled by the Egyptian authorities. This book results from a desire of the GCI to enrich visitors' experience by providing a detailed descriptive walk-through of the tomb while conveying a strong message regarding the need for conservation and continuous monitoring to ensure the long-term survival of the tomb's paintings. Visitors to the tomb and the armchair traveler alike will find *House of Eternity* to be an excellent resource for understanding Nefertari's journey to the afterlife and for appreciating the extraordinary depictions of that journey on the walls of Nefertari's tomb.

It was 1935. Flame-haired Teddy Lynch finished singing "Alone Together" at the swanky nightclub the New Yorker and left the stage to find a charming stranger at her friends' table. It was Jean Paul Getty, enigmatic oil tycoon and America's first billionaire. In her passionate, unflinchingly honest memoir of two outsize lives entwined, Theodora "Teddy" Getty Gaston—now one hundred years old—reveals the glamorous yet painful story of her marriage to Getty. As formidable as he was, Teddy was equally strong-minded and flamboyant, and their clutches and clashes threw off sparks. She knew the vulnerable side of Getty—he underwent painful plastic surgery and suffered terrible phobias—that few, if any, saw. A vivid love story, *Alone Together* is also a fascinating glimpse into the twentieth century from the vantage point of one of its most remarkable couples. This is how the other half lived—dinner dances, satin gowns, beach houses, hotel suites, first-class cabins on the *Queen Mary*. Teddy's extra-ordinary life story moves from the glittering nightclubs of 1930s New York City to Mussolini's Italy, where she was imprisoned by the fascist regime, to California in the golden postwar years, where Paul and Teddy socialized with movie stars and the elite. But life with one of the world's richest men wasn't all glitz and glamour. Though terrifically charismatic in person, Getty grew more miserly as his wealth increased. Worse, he often left Teddy and their son, Timothy, behind for years at a time while he built planes for the war effort in the 1940s or brokered oil deals—he was the first American to lease mineral rights in Saudi Arabia, which made him, at his death, the richest man in the world. Even when Timothy was diagnosed with a brain tumor, Getty complained about medical bills and failed to return to the United States to support his wife and son. When Timothy died at age twelve, the marriage was already falling apart. Teddy's unrelenting spirit, her valiant friendship, and her winning lack of vanity transform what could have been a sob

story into a nuanced portrait of a brilliant but stubbornly difficult man and the family he loved but left behind, as well as an enchanting view into a bygone era. This was a life lived from the heart.

This collection of unique works by 150 Los Angeles graffiti and tattoo artists represents an unprecedented collaboration across the city's diverse artistic landscape. Many graffiti artists carry sketchbooks, called black books, and they ask crew members and others whose work they admire to inscribe their books with lettering or drawings. A few years ago, the Getty Research Institute invited artists, including Angst, Axis, Big Sleeps, Chaz, Cre8, Defer, EyeOne, Fishe, Heaven, Hyde, Look, ManOne, and Prime, to consider the idea of a citywide graffiti black book. During visits to the Getty Center, the artists viewed rare books related to calligraphy and letterforms, including works by Albrecht Dürer and Leonardo da Vinci. The artists instantly recognized the connections to their own practices and were particularly drawn to a liber amicorum (book of friends), a form of autograph book popular in the seventeenth century. Passed from hand to hand, it was filled with signatures, poetry, and coats of arms, like a black book from another era. Inspired by this meeting of minds across centuries, these artists became both creators and curators, crafting their own pages and inviting others to contribute. Eventually 150 Los Angeles artists decorated 143 individual pages. These were bound together into an exquisite artists' book that became known as the Getty Graffiti Black Book. This publication reproduces each page from the original artists' book and recounts the story of an unprecedented collaboration across the diverse artistic landscape of Los Angeles.

In his candid and witty autobiography, famed tycoon J. Paul Getty invites readers to glimpse the twentieth century from the vantage point of a man who lived, as he puts it, "through the most exciting and exhilarating - and most turbulent and terrible - eight decades of human history." Whether describing how he amassed his staggering fortune, recounting conversations with intriguing personalities of the day, or frankly discussing his marriages and liaisons, J. Paul Getty sets the record straight - once and for all. He even speaks honestly about his notorious stinginess and the bizarre problems faced by the impossibly wealthy.

The first-ever compilation of the luxurious interiors from the influential designer and philanthropist Ann Getty. For those who are passionate about fine interiors, the preservation of antiques, the highest level of craftsmanship, and respect for architectural integrity, this book offers an insider's view of the exquisite designs of Ann Getty. Fluent in classical styles and periods and known for sourcing her vast array of objects and opulent materials from across the globe, Getty creates interiors that are steeped in historical style yet remain fresh and vibrant for today's clientele. From the exceptional residence she and her music-composer husband, Gordon Getty, use for entertaining and displaying their world-class collection of art and antiques, to the comfortable yet elegant townhouse she designed for a stylish young family, the book showcases richly detailed interiors that are coveted by design enthusiasts and collectors. Featured are pieces from Getty's successful furniture line of original designs inspired by the renowned Getty collection as well as her own extensive travel and design studies. This intimate look, Getty's first-ever monograph, demonstrates how to combine objects from different time periods and styles in a sumptuous atmosphere rich in bold colors, vibrant textures, and classic elegance.

The 44th President of the United States of America. A look back at the most memorable moments of Barack Obama's extraordinary life, beloved family and historic political career. It's been a over a decade since Barack Obama made history when he was elected America's first

black president. During his eight years in the White House, he brought about incredible change: He reformed health care, legalized same-sex marriage and ordered the military operation that resulted in the death of September 11 mastermind Osama bin Laden. This book takes a close look at Obama's life: From his lonely childhood in Hawaii and formative college years to how the relatively unknown Illinois Senator beat veteran Senator John McCain in the 2008 election. It also reveals how Michelle Obama sacrificed her career and family life in order for her husband to achieve his dream of becoming president. Plus, what the Obamas have been up to since they left the White House, and what's next for them.

When life (in a global pandemic) imitates art . . . Van Gogh's *Starry Night* made out of spaghetti? Cat with a Pearl Earring? Frida Kahlo self-portraits with pets and toilet paper? While the world reeled from the rapid spread of the novel coronavirus (COVID-19), thousands of people around the globe, inspired by challenges from Getty and other museums, raided toy chests, repurposed pantry items, and enlisted family, roommates, and animals to re-create famous works of art at home. Astonishing in their creativity, wit, and ingenuity, these creations remind us of the power of art to unite us and bring joy during troubled times. *Off the Walls: Inspired Re-Creations of Iconic Artworks* celebrates these imaginative re-creations, bringing highlights from this challenge together in one whimsical, irresistible volume. Getty Publications will donate all profits from the sales of this book to Artist Relief, an emergency initiative offering resources to artists across the United States.

Inside the Getty takes readers on a tour from the Getty Villa to the Getty Center, from the Museum's original home in J. Paul Getty's house to the many labs, libraries, and galleries that fill the Center in Brentwood today. Readers will discover more about the history and daily operations of this institution. The second edition refreshes the illustration program with more recent photography and brings the text up to date with new information about some of the Museum's most prominent new acquisitions, the Getty Research Institute's holdings, the work done by the Getty Conservation Institute and the Getty Foundation, and changes to Getty operations site-wide.

In 1997, a BAFTA award-winning British film about six out of work Sheffield steelworkers with nothing to lose took the world by storm. And now they're back, live on stage, only for them, it really has to be *The Full Monty*. Simon Beaufoy, the Oscar-winning writer of the film, has now gone back to Sheffield where it all started to rediscover the men, the women, the heartache and the hilarity of a city on the dole. *The Full Monty* was the winner of the UK Theatre Best Touring Production award 2013.

"This publication is issued on the occasion of the exhibition *Book of Beasts: The Bestiary in the Medieval World*, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from May 14 to August 18, 2019."

Published in 1923, *Toward an Architecture* had an immediate impact on architects throughout Europe and remains a foundational text for students and professionals. This edition includes a new translation of the original text, a scholarly introduction, and background notes that illuminate the text and illustrations.

The original Getty Museum, housed in a replica of a Roman Villa on a site overlooking the Pacific Ocean, is one of Los Angeles's most treasured landmarks. Closed for almost ten years while renovations were made to the building and the site itself was transformed into a center for the study of antiquities and conservation, the Getty Villa is now set to open late in 2005. *The Getty Villa* is a lively history of the Getty Museum, its renowned antiquities collections, and its growth from a small museum in a ranch house in Malibu to its first home in a building designed to replicate what we know of the *Villa dei Papiri*, an ancient Roman villa partially uncovered in Herculaneum. Most engagingly, this book records the ten-

year adventure in reconfiguring a beautiful, but topographically challenging, site into one that could continue to accommodate the splendid Museum building and also provide for an outdoor theater, laboratories for conservation work and research, offices for staff and visiting scholars, and an education program for adults and children. This is a story of architectural imagination, geographical challenges, and legal hurdles, all of which have resulted in a truly unique and beautiful site. The story is an enlightening and rewarding one for anyone interested in architecture and in the difficulties posed by building on a grand scale in the twenty-first century. Beautifully illustrated throughout, the book includes 250 reproductions of works of art, photographs of both the old and the new Getty Museum, site plans, and architectural elevations.

Volume four comprehensively documents Meier's work since the publication of the previous volume in 1999. This extensively illustrated presentation vividly conveys the purity and power of Meier's unique and celebrated vision. This revised and updated J. Paul Getty Museum Handbook of the Collections includes many major objects that recently have been added to the collections, as well as the more familiar masterpieces frequent visitors have become acquainted with over the years from the antiquities, drawings, manuscripts, paintings, photographs, and sculpture and decorative arts holdings. Among the notable new accessions is a major collection of modern and contemporary sculpture, a 2005 gift from the Fran and Ray Stark Trust. Moreover, the new edition of the Handbook marks the historic moment at which the Museum commences operating on two sites simultaneously—the dazzling Getty Center on a hilltop in Brentwood and the magnificently reimagined Getty Villa in Malibu, devoted to Western antiquities. Readers who have not been among the millions of visitors to the two sites will find this Handbook an inducement for paying a visit; for those who have seen the collections, it will help them recall the experience and enrich their recollection.

A history of Hollywood traces the influence of the East Coast establishment on this evolving film industry as it tours such intriguing monuments as Marion Davies's "Xanadu by the Sea," the Hollywood Canteen, the Brown Derby, the Copacabana, and Pickfair.

An exploration of the radical artists who transformed the ways art is conceived, exhibited, and collected, through the Dada, Surrealist, and Fluxus collections of Jean and Leonard Brown. Throughout the 1960s, Jean and Leonard Brown used their radical tastes, prescient instincts, and friendships with artists to assemble an extensive archive of Dada and surrealist publications and prints—including works by Marcel Duchamp, Man Ray, and Tristan Tzara. After Leonard's death in 1970, Jean's attention turned to Fluxus and other contemporary genres. Jean also established a site of alternative art production at her Shaker Seed House in Tyringham, Massachusetts, where she invited artists to engage with her collections. Fluxus works embraced the social and political critiques of earlier avant-garde artists and questioned

the authority of the increasingly powerful contemporary art world of critics, collectors, curators, and gallerists. This examination of artists and their antiestablishment demands for change shows how their art was created, performed, exhibited, and collected in new ways that intentionally challenged traditional modes. By providing an expanded understanding of avant-garde and Fluxus artists through the lens of the Jean Brown Archive at the Getty Research Institute, this volume demonstrates the profound influence these artists had on contemporary art.

An exhibition catalog presents fifty photographs taken from the J. Paul Getty Museum along with information on the life and career of Manuel Alvarez Bravo.

The true story of the Getty family as featured in the TV series *Trust* and the movie *All the Money in the World* Boardroom battles, sex, money, drugs, power, crime, tragedy, and family intrigue; at the centre stands the figure of John Paul Getty, the grandfather, an eccentric oil billionaire believed to have been the richest man in the world. Married and divorced five times, he had five sons, and yet was cheated of his dearest ambition-to found an oil dynasty. His angelic youngest son died at age twelve after years of illness. Of the remaining four sons, three proved to be hopeless businessmen and, one by one, dropped out of Getty Oil. Only one had the talent to take the helm of the family business, and he was groomed for the part. And then he killed himself. With his cherished hopes of a family dynasty crushed, John Paul built a magnificent museum as a monument for all time to his success. But money tainted even his philanthropy; the Getty Museum has become feared for its wealth and ability to pillage the art market. In the manoeuvring that followed John Paul's death, Getty Oil was sold; Texaco acquired it for \$9.9 billion, the biggest corporate takeover in history. Award-winning journalist and writer Russell Miller brings us the extraordinary and often disturbing story of a unique American family. From the pioneering days in the Oklahoma oil fields to the bitter struggles over Getty Oil, we follow the rise and fall of three generations, all cursed with the Midas touch.

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