



TRANSCRIPT

Episode 104 **Getty Research Institute Library** **Final Transcript** **2010.06.14**

(ANIMUSIC.COM THEME SONG PLAYING)

Grycz>> THE LIBRARY OF THE GETTY RESEARCH INSTITUTE WANTS TO OPEN ITS HOLDINGS NOT ONLY TO ART HISTORIANS, BUT TO ALL SCHOLARS AND THE PUBLIC-AT-LARGE. THEIR OBJECTIVE: FINDING NEW WAYS TO LOOK AT BOOKS, AT ART, AT THE WORLD. "THE LIBRARY AS THINK TANK," THAT IS THE GETTY RESEARCH INSTITUTE LIBRARY. COMING UP ON "GREAT LIBRARIES OF THE WORLD."

(MUSIC PLAYING)

Grycz>> J. PAUL GETTY FIRST OPENED HIS PERSONAL ART COLLECTION TO THE PUBLIC IN 1954 AND COMMISSIONED A MUSEUM TO HOUSE IT IN 1968. THAT MUSEUM OPENED IN MALIBU, CALIFORNIA. BUT, IN 1976, GETTY DIED, NEVER HAVING SEEN THE MUSEUM. NONETHELESS, HE HAD WILLED \$700 MILLION DOLLARS TO ITS BOARD OF TRUSTEES. BY 1982 THE TRUST HAD SWELLED TO \$1.4 BILLION DOLLARS, MAKING THE GETTY MUSEUM ONE OF THE RICHEST IN THE WORLD AND ONE WITH THE GREATEST OPERATIONAL FREEDOM. AS THE MUSEUM GREW, SO DID ITS SUPPORT ORGANIZATIONS. AT THE HEART OF THOSE IS "THE GETTY RESEARCH INSTITUTE". AND AT THE HEART OF "THE GETTY RESEARCH INSTITUTE" IS ITS LIBRARY.

Allen>> THIS IS A VERY EXCITING PLACE TO BE. I THINK I WAS ATTRACTED TO BEING HERE, BECAUSE I HAD SOME SENSE OF THAT EXCITEMENT; BUT NOT COMPLETELY. I HAD TO COME HERE TO ACTUALLY TO REALIZE IT. THIS LIBRARY ONLY CAME INTO EXISTENCE IN 1983 WHEN A VERY SMALL CURATORIAL COLLECTION FROM THE MUSEUM WAS TRANSFERRED TO THE RESEARCH INSTITUTE. IT HAS BEEN VERY EXCITING TO WORK IN AN INSTITUTION THAT HAD A LIBRARY THAT WAS SORT OF IN ITS LATE ADOLESCENCE AND WAS COMING INTO ADULTHOOD. WE'RE SO YOUNG, WE'VE NEVER EVEN HAD A "CARD CATALOG".

Reed>> MY JOY IN LIFE IS TO DO EXHIBITS. TO BRING PEOPLE IN--LIKE YOU, ACTUALLY--AND TALK TO YOU WITH THE BOOKS OR THE PRINTS OR THE MULTIPLE IN FRONT OF US. SOMETIMES WHEN THINGS ARE JUST VERY

UNPLEASANT--MAYBE WE'RE DOING THE BUDGET!--WHAT I DO IS GO DOWNSTAIRS AND WORK ON SOME PROJECT: MAYBE SOME NEW ACQUISITION WHICH HAS JUST COME IN THE DOOR. AND I FIND WHEN I GET IN THE ELEVATOR "I'M BACK". "IT'S OKAY," AGAIN. I HAVE THIS SILLY SMILE ON MY FACE THAT SOMEBODY--IF THEY MEET ME--COULD WONDER, YOU KNOW, "WHAT IS SHE GRINNING ABOUT?"

Allen>> RIGHT NOW, IN OUR GALLERY, WE HAVE AN EXHIBIT WITH THE TITLE "TANGO WITH COWS." NOW THAT TITLE COMES FROM A BOOK PRINTED AND MADE BY A RUSSIAN AVANT-GARDE ARTIST IN THE EARLY PART OF THE 21ST CENTURY. THE EXHIBITION IS NOTHING BUT THESE KINDS OF BOOKS THAT WERE MADE BY THESE ARTISTS. THE BOOKS ARE ALL PART OF OUR "SPECIAL COLLECTIONS".

Reed>> THERE WERE THESE WONDERFUL REAL COPIES OF THE RUSSIAN AVANT-GARDE BOOKS THAT WE MADE AS SURROGATES.

Grycz>> YES.

Reed>> AND ONE OF THE PEOPLE WHO WORKS IN CONSERVATION, GENEVIEVE, ACTUALLY MADE THOSE BEAUTIFUL FACSIMILES. PEOPLE LOVE THOSE BOOKS.

Allen>> ONE OF OUR CURATORS WAS VERY INTERESTED IN RUSSIAN AVANT-GARDE MATERIAL. SHE DIDN'T ACQUIRE THE COLLECTION WE HAVE, BUT SHE NOTICED WE HAD A VERY SUBSTANTIAL GROUP OF BOOKS THAT HAD BEEN MADE BY THESE ARTISTS. SHE INVITED SOME SCHOLARS AND SOME LIBRARIANS TO COME HERE TO LOOK AT THIS COLLECTION AND TELL US MORE ABOUT IT.

Grycz>> THE LIBRARY AT THE GRI SERVES THE STAFF OF THE GETTY ART MUSEUM TO FIND BACKGROUND INFORMATION ON WORKS OF ART AND ARTISTS... TO FIND PROVENANCE AND HISTORICAL CONTEXT. THE STAFF OF THE GRI, HOWEVER, HAS ITS OWN MISSION: TO LOCATE WHAT IS UNIQUE IN THE LIBRARY... AND TO FIND NEW CONNECTIONS AMONG ITS HOLDINGS... AND TO SHARE THOSE CONNECTIONS WITH OTHER SCHOLARS AND WITH THE PUBLIC.

Grycz>> THANK YOU VERY MUCH, MARCIA, FOR ARRANGING THIS AND FOR ALLOWING US TO COME IN AND TAKE A LOOK AT WHAT YOU HAVE.

Reed>> IT IS MY PLEASURE, ABSOLUTELY.

Grycz>> SO, LET'S START WITH THESE IMAGES THAT ARE JUST ABSOLUTELY FASCINATING IN THEIR DETAIL AND THEIR ATTENTION TO ALL KINDS OF EMOTIONAL QUALITIES. WHAT ARE THEY?

Reed>> WELL, THEY WERE PRINTS THAT WERE FEATURED IN LAST YEAR'S SHOW IN THE GRI GALLERY, HERE, CALLED "CHINA ON PAPER." THEY WERE ALSO THE FIRST OF THIS COLLECTION THAT WE HAVE BUILT OF WORKS THAT CHINESE AND EUROPEANS MADE TOGETHER. THESE ARE SOME OF THE FIRST COPPERPLATE ENGRAVINGS THAT WERE DONE IN CHINA, SO, IT'S A EUROPEAN TECHNIQUE THAT THE JESUIT ARTISTS TAUGHT CHINESE WHO WERE WORKING AT THE PALACE IN BEIJING FOR THE EMPEROR. THEY WERE COURT ARTISTS. WHAT THEY WERE DOING WAS RECORDING THE DESIGNS OF WHAT'S CALLED "THE OLD SUMMER PALACE." AND QIANLONG THOUGHT OF HIMSELF AS "THE EMPEROR OF THE WHOLE WORLD". THE "MIDDLE KINGDOM" WAS THE CENTER OF THE WORLD. HE SOUGHT EUROPEAN PRINTS OF THE PALACES AND THE GARDEN COMPLEXES LIKE VERSAILLES AND SOME OF THE OTHER GERMAN GARDEN AND PALACE COMPLEXES. SO HE ASKED THE JESUIT ARCHITECTS TO BUILD PALACES, WHICH AS YOU CAN SEE LOOK EUROPEAN; THEY DON'T LOOK CHINESE.
(MUSIC PLAYING)

Allen>> THE GETTY TRUST IS THE UMBRELLA ORGANIZATION UNDER WHICH THERE ARE FOUR PROGRAMS. THE MUSEUM (THE ONE MOST EVERYONE KNOWS ABOUT); THE GETTY RESEARCH INSTITUTE, THE GETTY FOUNDATION, AND, FINALLY, THE GETTY CONSERVATION INSTITUTE. WE HAVE VERY DIFFERENT MANDATES. WE [GRI] SERVE THE SCHOLARLY COMMUNITY; THE FOUNDATION SERVES OTHER ART MUSEUMS AND ORGANIZATIONS THROUGHOUT THE WORLD WITH SCIENTIFIC RESEARCH TO UNDERSTAND HOW TO BETTER TO CONSERVE CERTAIN KINDS OF THINGS LIKE ADOBE BRICK AND MOSAIC FOR EXAMPLE.

Allen>> ANYONE FROM THE PUBLIC CAN USE THE FIRST FLOOR OF THE LIBRARY. OUR EXHIBITIONS ARE ALL OPEN TO THE PUBLIC. WE CURATE THEM WITH THE PUBLIC IN MIND. WE HAVE PUBLIC PROGRAMS AS WELL THAT ARE ASSOCIATED WITH OUR SCHOLAR PROGRAMS AND SOMETIMES WITH CERTAIN PARTS OF THE COLLECTION, THE RESEARCH LIBRARY COLLECTIONS.

Gahtgens>> EVERYBODY TALKS ABOUT THE GETTY MUSEUM, BUT THERE ARE THESE THREE OTHER INSTITUTIONS. WE ARE NOT, IN THIS SENSE, LIKE THE MUSEUM: A "PUBLIC INSTITUTION." ALTHOUGH WE ARE PUBLIC. YOU CAN COME. YOU CAN COME, TOMORROW, TO WORK IN THE GETTY RESEARCH INSTITUTE IF YOU WANT TO. YOU CAN USE OUR LIBRARY. BUT WE HAVE NOT THIS, UM, THIS GENERAL REPUTATION OF BEING AN "OUTSIDE-GOING INSTITUTION". BUT, IN FACT, WE ARE. I ALWAYS TELL MY COLLEAGUE FROM THE MUSEUM, HE HAS 1.3 MILLION VISITORS, BUT WE HAVE AS MANY, BECAUSE WE HAVE THESE DATABASES WHICH ARE USED BY AS MANY PEOPLE ALL OVER THE WORLD.

Grycz>> TO MAKE THE HOLDINGS OF THE LIBRARY MORE AVAILABLE TO BOTH THE PUBLIC AND THE SCHOLARLY COMMUNITY, THE GETTY RESEARCH INSTITUTE LIBRARIANS HAVE DEVELOPED THEIR OWN VERY ACCURATE SYSTEM OF ONLINE

"VOCABULARIES" AND "THESAURI" AS A WAY OF MAKING THEIR INFORMATION READILY AVAILABLE AND EASY TO USE. THE GRI'S AWARD-WINNING SEARCH SYSTEM GUARANTEES THAT THE GETTY'S NOT JUST AN IMPORTANT REGIONAL LIBRARY, BUT A LIBRARY WITH A GLOBAL INFLUENCE.

Baca>> PEOPLE THINK THAT BECAUSE "EVERYTHING IS AVAILABLE ON THE INTERNET" ALL THAT INFORMATION IS ACTUALLY ACCESSIBLE. OF COURSE, IT'S NOT. BECAUSE IF YOU SEARCH ON A TERM, OR AN ARTIST'S NAME, OR A SUBJECT THAT CAN BE DEPICTED IN ART, OR SOMETHING SIMILAR, YOU DON'T NECESSARILY FIND IT. IT'S BECAUSE THE WORD DOESN'T RESIDE IN THE DATABASE RECORD, NOR IN THE WEB PAGE THAT HAS THAT RELEVANT IMAGE. THE MAGIC DOES NOT EXIST WHERE YOU CAN JUST SAY "GO GET ME EVERYTHING THAT LOOKS LIKE THIS". THERE IS SO-CALLED "CONTENT-BASED IMAGE RETRIEVAL", WHICH IS BASED ON "PATTERN RECOGNITION". BUT-- ESPECIALLY FOR ART AND ARCHITECTURE--IT DOESN'T WORK VERY WELL. BECAUSE IF THE USER SAYS, "GO GET ME IMAGES OF 'PEACE'", HOW DO YOU GET THAT? WHAT DOES "PEACE" LOOK LIKE? THERE'S NO PATTERN.

Ford>> SO, THERE'S A LOT OF INTELLECTUAL WORK THAT GOES ON THAT'S INPUT INTO THE DATABASES. IT'S NOT LIKE A TELEPHONE BOOK. IT COULD BE CONSIDERED LIKE A TELEPHONE BOOK WITH BIOGRAPHIES OF ALL THE PEOPLE IN THE TELEPHONE BOOK.

Baca>> WE'RE STARTING TO LINK OUR VOCABULARY RECORDS TO IMAGES. BECAUSE "A PICTURE IS WORTH A THOUSAND WORDS". SO YOU COULD GET TO THE "AAT RECORD" FOR THE EXPRESSION "TROMPE-L'OEIL". IT SAYS SOMETHING ABOUT AN "ILLUSIONISTIC RENDERING". BUT YOU MIGHT NOT QUITE UNDERSTAND WHAT THAT IS, BASED ON READING THE DEFINITION IN THE RECORD. NOW, YOU'LL BE ABLE TO CLICK ON A LINK AND GO TO AND PICK AN IMAGE OF A "TROMPE-L'OEIL" PAINTING OR FRESCO, FOR EXAMPLE. SO THAT WILL GREATLY ENHANCE, I THINK, THE POWER OF OUR "VOCABULARIES" AS LOOK-UP TOOLS.

Ford>> WE HAVE EXPERTS WHO SELECT THE MATERIAL OF WHAT IS SCHOLARLY AND WHAT IS NOT. IT'S A DEBATED QUESTION: [HOW TO] PRODUCE CONTENT THAT IS USED IN A WAY "WIKIPEDIA" CAN'T BE USED.

Baca>> A LOT OF WHAT WE DO, IS BUILDING THESE TOOLS THAT ENABLE CREATORS OF CULTURAL INFORMATION, LIKE US (AND OTHER PEOPLE WHO BUILD DIGITAL LIBRARIES), TO INDEX OR CATALOG MATERIALS SO THAT END-USERS CAN FIND THEM. WE JUST STARTED A NEW PROJECT CALLED "CONA." THERE WILL BE A RECORD FOR THE "MONA LISA", WHICH WILL ALSO HAVE VARIANTS LIKE "LA JOCONDE", "LA GIOCONDA", AND SO FORTH: THE ACTUAL NAME OF THE SITTER. SO THE USER CAN SEARCH ONE ANY ONE OF THOSE

TITLES, AND THEY WILL RETRIEVE THE RECORDS FOR WHAT WE CALL THE "MONA LISA", BUT WHAT THE LOUVRE CALLS "LA JOCONDE".

DeWit>> THE FIRST OBJECT, HERE, IS THE NOTEBOOK OF A MAN NAMED PADRE FILIPO BALDI. HE WAS NOT REALLY AN ARCHITECT, IN THE REAL SENSE, THE WAY WE KNOW IT. HE WAS MORE INTERESTED IN ARCHITECTURAL DECORATION. AS YOU CAN SEE, NONE OF THE PAGES SHOW REAL STRUCTURAL DESIGNS. BUT THEY ALL SHOW OBJECTS USED IN RELIGIOUS BUILDINGS: CANDELABRAS, COLUMNS, DOOR FRAMES. IT SAYS SOMETHING ABOUT HOW DESIGNERS WORKED AT THE TIME. THIS MAN WAS A FRANCISCAN MONK. BUT HE WANTED TO TAKE HIS DRAWINGS ALONG TO SHOW TO POTENTIAL CLIENTS (THE ABBOT OF THIS MONASTERY OR THE NUNS OF THAT CONVENT). SO HE TOOK AN OLD MANUSCRIPT (FROM THE LIBRARY OF HIS MONASTERY, PROBABLY), CUT OUT THE PAGES (!) AND PASTED HIS OWN DRAWINGS IN IT.

Grycz>> HA!

DeWit>> SO THAT HE COULD TAKE THIS ALONG; SO HE COULD SAY, "LOOK! I CAN DO THIS KIND OF A DOOR FRAME." "BUT I CAN ALSO DO THIS KIND OF AN ALTAR."

Grycz>>YES. YES.

DeWit>> "OR I CAN DECORATE A LITTLE 'PUTTO' ON THE CEILING" OR SOMETHING LIKE THAT. THE ALBUM GOES FROM LATE 17TH CENTURY TO 1730, MORE-OR-LESS. THERE ARE DRAWINGS IN HERE THAT YOU CAN SEE WERE SENT TO SOMEBODY WHO PROBABLY DID THE EXECUTION: THE MANUFACTURER. LIKE THIS, SEE HERE? IT WAS ALL FOLDED UP BEFORE HE STUCK IT IN THERE. BUT THERE ARE EVEN SOME DRAWINGS WHERE YOU CAN SEE IT HAD THE LEFTOVERS OF A STAMP.

Grycz>> AMAZING.

DeWit>> LIKE THIS DRAWING. SEE HOW IT WAS ALL FOLDED UP? AND MAYBE HE HAD IT IN HIS POCKET? OR MAYBE HE SENT IT OFF TO SOMEBODY? HERE. YOU CAN SEE.

Grycz>> AH, YES. YES.

DeWit>> AND THIS WAS REALLY HANDLED A LOT. YOU CAN SEE THIS WAS USED BY SOMEBODY ON THE WORK SIDE. IT'S VERY DIRTY. DIRTY FINGERS ARE ON THERE AND IT'S NOT SOMETHING WE DID. WHAT'S INTERESTING ALSO ABOUT THIS NOTEBOOK IS THAT WHEN YOU LOOK UP HIS NAME--YOU CAN FIND HIM IN THE ENCYCLOPEDIAS OF THE WORLD OF ART AND ARCHITECTURE--BUT IT'S

ONLY ONE BUILDING THAT THEY MENTION. THANKS TO THIS NOTEBOOK, WE NOW KNOW THAT HE WAS INVOLVED IN TWENTY (OR MORE) BUILDINGS. IN THE CATALOG RECORD YOU WOULD INCLUDE WORDS THAT PEOPLE CAN SEARCH FOR "ORNAMENTAL DESIGN", OR, "PEDIMENT".

Grycz>> SO THAT MEANS THAT IF I DIDN'T KNOW WHAT A PEDIMENT WAS, BUT I SAID THAT IT WAS A "DOOR FRAME" OR SOMETHING, I COULD LOOK UNDER "DOOR FRAME", BUT I COULD ALSO LOOK UNDER "PEDIMENT"?

DeWit>> YEAH, UH-HUH. YEAH, EXACTLY. YEAH, YEAH.

Grycz>> BOY! THAT WILL JUST PROVIDE MUCH GREATER ACCESS TO THIS.

DeWit>> OH YES. AND I ACTUALLY THINK THAT THERE ARE AT LEAST A MASTER'S THESIS HIDDEN IN THIS MANUSCRIPT HERE.

Grycz>> UH-HUH. UH-HUH. A-HA, HA, HA.

DeWit>> I HAVEN'T FOUND A STUDENT YET. BUT, HOPEFULLY, THAT WILL HAPPEN.

Grycz>> THE GETTY RESEARCH INSTITUTE IS CONSTANTLY LOOKING TO IMPROVE ITS COLLECTIONS; BUT ALSO TO FIND NEW WAYS TO USE THOSE COLLECTIONS. THAT'S WHY IT INVITES SCHOLARS FROM ALL KINDS OF DISCIPLINES--FROM PHILOSOPHY TO ANTHROPOLOGY; RELIGIOUS STUDIES TO HISTORY--TO EVALUATE THE COLLECTIONS. THEY OFTEN DISCOVER SURPRISING CONNECTIONS AND UNEXPECTED INFLUENCE IN THEIR OWN FIELDS OF KNOWLEDGE.

Gaehtgens>> WE HAVE SO MANY HOLDINGS THAT WE WANT TO GET OUT, OR COME OUT, WITH THEM. I HAVE INVITED COLLEAGUES FROM ALL OVER THE WORLD TO LOOK INTO OUR COLLECTION; TO WORK ON THEM; AND TO MAKE KNOWN WHAT WE HAVE.

Phelan>> I LOVED IT. IT WAS ONE OF THE BEST YEARS I'VE EVER HAD IN MY WHOLE PROFESSIONAL LIFE. IT WAS JUST... IT WAS AMAZING. AND PARTIALLY, PRECISELY BECAUSE IT WAS A DIALOGUE WITH PEOPLE OUTSIDE OF MY FIELD; OR, YOU KNOW, EXPERTS IN ALL SORTS OF DIFFERENT AREAS. THE THING THAT REALLY "KNOCKED ME OUT" ABOUT THE LIBRARY WAS THE DEPTH OF ITS COLLECTION; PARTICULARLY IN EUROPE. I MEAN, THAT'S ITS MAIN STRENGTH. BUT THEY'RE BEGINNING TO DO GREAT WORK IN LATIN-AMERICA AND ASIA, AS WELL.

Bremmer>> I FOUND THE GREAT THING ABOUT THE GETTY WAS THAT, ON THE WHOLE, THERE WERE LOTS OF PEOPLE THERE. I THOUGHT, "HEY, THAT'S

INTERESTING". ESPECIALLY AS I, MYSELF, COME FROM ANCIENT RELIGION (THAT'S MY MAIN EXPERTISE). YOU'RE CERTAINLY WORKING FAR FROM THE DIFFERENT WORLDS OF ART HISTORY. THAT'S STILL VERY NEW TO ME. BUT IT PROVED TO BE VERY INSPIRING.

Allen>> WE SORT OF SEE IT AS OUR JOB TO BRING SCHOLARS TO THE COLLECTIONS THAT WE HAVE. WE SEE THIS LABORATORY AS FUNCTIONING THE WAY A CHEMISTRY LAB MIGHT WORK FOR A CHEMIST, OR A BIOLOGY LABORATORY FOR A BIOLOGIST. THIS IS WHERE THE HUMANIST, THE ART HISTORIAN, CAN WORK WITH OTHER SCHOLARS TO COLLABORATE, TO ACTUALLY SEE THE MATERIALS. IT'S FASCINATING TO ATTEND ONE OF THESE WORKSHOPS. EVERY YEAR, BASED ON A THEME, WE BRING A GROUP OF SCHOLARS HERE. THESE SCHOLARS ARE USUALLY WORKING ON RESEARCH PROJECTS THAT CONNECT WITH OUR THEME. THEY MEET WITH ONE ANOTHER ONCE A WEEK TO HEAR ABOUT EACH OTHER'S RESEARCH AND TO SHARE THAT WITH THE PROFESSIONAL STAFF AT THE GETTY, GETTY-WIDE. AND THEN THEY HAVE THE TIME ON THEIR OWN TO WORK ON THEIR PROJECTS THROUGHOUT THE YEAR.

Gaehtgens>> THIS YEAR WE ARE WORKING ON "NETWORKS AND BOUNDARIES". WHAT HAPPENS WHEN CULTURES COME TOGETHER, DIFFERENT TRADITIONS COME TOGETHER. THERE IS ONE WORKING ON 17TH CENTURY ARCHITECTURE IN PERSIA. AND SOMEBODY ELSE WORKING ON HOW TO BUILD A MUSEUM OF AFRICAN ART IN CAMEROON. DO THEY HAVE SOMETHING TO TALK ABOUT? YES, THEY HAVE. SO THESE ARE THE SUBJECTS WE COLLABORATE, WE WORK ON. WE WANT TO KNOW MORE ABOUT THE NATIONAL TRADITIONS OF ART HISTORY IN DIFFERENT OTHER CULTURES. WE WANT TO KNOW WHAT ART HISTORY MEANS IN INDIA. WE GOT OVER 300 APPLICATIONS FROM ALL OVER THE WORLD. WE ARE WHAT SCHOLARS ARE: ALL THE TIME "IN THE LEARNING PROCESS".

Allen>> THE THEME IN THE COMING YEARS WILL BE "DISPLAY OF ART."

Gaehtgens>> HOW WOULD YOU INSTALL A PICTURE GALLERY, RIGHT NOW, IF YOU WOULD START WITH A GALLERY? AND THAT HAPPENS, FOR EXAMPLE, IN THE ARAB COUNTRIES, IN ABU DHABI, YOU KNOW. WHAT ARE THEY DOING? HOW DO YOU INSTALL THAT AND FOR A SPECIFIC PUBLIC? SO THERE ARE MANY, MANY QUESTIONS. BUT, IT'S FASCINATING TO TALK ABOUT THEM. WE ARE NOT LOOKING FOR "FINAL SOLUTIONS". WE ARE--AS YOU SAY, NOW, IN A MODERN WAY--WE ARE "STARTING A DISCOURSE". THAT IS WHAT WE DO. WE WANT TO GET INTO AN INTERESTING DISCUSSION ABOUT THESE QUESTIONS. I JUST DISCUSSED WITH A COLLEAGUE FROM DRESDEN. THEY HAVE TO RE-INSTALL THE DRESDEN GEMALDEGALERIE, THE PICTURE GALLERY IN DRESDEN WHICH IS ONE OF THE MAJOR GALLERIES IN THE WORLD. THEY HAVE THE "SISTINE MADONNA" OF RAPHAEL. YOU KNOW, IF YOU PUT THIS PICTURE WITH OTHER PICTURES ON THE SAME WALL, IT WILL LOSE.

Grycz>>YES.

Gaehtgens>> SO, WHY NOT HAVE IT ALONE? BUT THEN IF YOU PUT IT ALONE THERE IS A PROBLEM OF MAKING IT, PERHAPS, TOO RELIGIOUS?

Grycz>> YES.

Gaehtgens>> BUT... WE ALSO WANT TO DEMONSTRATE THAT THIS IS A PICTURE WHICH COMES OUT OF A CHAPEL.

DeWit>> THOSE ARE TWO DRAWINGS BY A CONTEMPORARY ARCHITECT, ZAHA HADID, ORIGINALLY FROM IRAQ, LIVING IN LONDON. THESE ARE DRAWINGS FOR AN INSTALLATION DESIGN SHE DID FOR AN EXHIBITION ABOUT RUSSIAN AVANTE GARDE ART AND ARCHITECTURE AT THE GUGGENHEIM MUSEUM. IF YOU LOOK CAREFULLY, THE CIRCLES YOU CAN SEE, THEY ARE THE CENTRAL ATRIUM OF THE GUGGENHEIM, DESIGNED BY FRANK LLOYD WRIGHT, IN WHICH SHE WANTED TO PUT THOSE KINDS OF DESIGNS INSPIRED BY TATLIN'S "MONUMENT FOR THE THIRD INTERNATIONAL" THAT HE HAD DONE IN THE 1920'S. IN THE END, THE REAL INSTALLATION AT THE GUGGENHEIM WAS MUCH SIMPLER. THIS WOULD HAVE BEEN VERY EXPENSIVE TO DO. WE ACTUALLY ACQUIRED THESE DRAWING BECAUSE THE "ART OF DISPLAY" IS SO IMPORTANT WITHIN THE RESEARCH OF OUR INSTITUTE. BUT WE ALSO ACQUIRED PHOTOGRAPHS WITH IT, WHERE YOU CAN SEE WHAT WAS FINALLY REALIZED. SO YOU CAN THINK ABOUT WHAT AN ARCHITECT NEEDS TO DO TO GET HIS OR HER IDEAS REALIZED. AT THAT TIME SHE WAS STILL A RELATIVELY YOUNG WOMAN ARCHITECT. IT WAS NOT THAT EASY FOR WOMEN TO GET THEIR IDEAS ACROSS. AND SHE DEFINITELY FELT IN THE BEGINNING THAT--AS SOMEONE FROM THE MIDDLE EAST, AND AS A WOMAN--PEOPLE DIDN'T ALWAYS LISTEN TO HER. SO, FROM THAT POINT OF VIEW, IT WAS VERY INTERESTING. BUT, ALSO, [IT WAS] JUST THE RELATIONSHIP TO OUR EXTENSIVE RUSSIAN AVANTE GARDE COLLECTIONS, HERE. SO THERE ARE MANY CONNECTIONS THAT WE HAVE.

Grycz>> AND THIS?

Reed>> THIS IS MARCEL DUCHAMP. HE MADE MANY VARIANT ADDITIONS OF THIS, WHICH IS CALLED "LA BOÎTE."

Grycz>> BUT, IT'S LIKE A LITTLE MUSEUM IN A BOX.

Reed>> IT'S A "MINI MUSEUM". YEAH.

Grycz>> YEAH.

Reed>> MADE BY THE ARTIST, THOUGH, PUTTING TOGETHER HIS OWN MUSEUM AND PUBLISHING IT.

Grycz>> AND CONTROLLING BOTH THE ORIGINAL ART AND THE DERIVATIVE ART IN A NEW WAY.

Reed>> YES.

Grycz>> AND PROBABLY LEARNING SOMETHING IN BOTH DIRECTIONS.

Reed>> YEAH, YEAH, YEAH. WE LIKE THIS VERY MUCH BECAUSE IT SHOWS HOW ART IS DISSEMINATED, COLLECTED. THESE ARE HIGHLY COLLECTIBLE AND... WAY-INTO-SIX-FIGURES, IF NOT A MILLION DOLLARS.

Grycz>> THE OTHER THING THAT'S AMAZING ABOUT THIS IS THAT IT CALLS TO MIND APIANUS AND LITTLE UNIVERSES THAT HAD THE LITTLE POP-UP BOOKS.

Reed>> OH, YEAH. YEAH.

Grycz>> AND THE SURGICAL BOOKS WHERE YOU COULD SEE WHAT WAS GOING ON INSIDE OF THE INTESTINES AND SO ON. THIS IS LIKE A POP-UP BOOK. I SEE THINGS SLIDING IN AND OUT, AND OTHER THINGS MOVING IN. SO IT'S AN "INTERACTIVE MUSEUM" AS WELL AS "A MUSEUM IN A BOX".

Reed>> MARCEL DUCHAMP WAS VERY INTERESTED IN MAKING "MULTIPLES". BUT HE ALSO MADE VARIANTS OF HIS MULTIPLES. IT WAS ALMOST AS IF HE COULDN'T MAKE A NEW EDITION WITHOUT RETHINKING IT AND REDESIGNING IT. FOR THE STUDY OF THESE THINGS, IT'S BEEN VERY IMPORTANT TO KNOW ABOUT ALL THE DIFFERENT VERSIONS.

Allen>> THE THEME YEAR RIGHT NOW IS "BORDERS AND CONNECTIONS." SO WE HAVE A LOT OF PEOPLE THAT ARE HERE, THAT ARE WORKING ON PROJECTS THAT TAKE THEM OUT OF EUROPE, AND TAKE THEM OUT OF NORTH AMERICA, AND INTO OTHER PARTS OF THE WORLD. WE'VE HAD TOPICS IN THE PAST THAT HAVE HAD TO DO WITH "BIOGRAPHY" AND THAT HAVE HAD TO DO WITH "ART MARKETS" AND "THE VALUE OF ART". WE HAD ONE YEAR THAT WAS CALLED "CHANGE." THAT SEEMS VAGUE, BUT IT WAS PRETTY SPECIFIC WHEN WE HAD SCHOLARS HERE THAT WERE LOOKING AT CONSERVATION AND HOW ARTWORK CHANGES OVER TIME.

Gaehtgens>> AS A RESEARCH INSTITUTE, WE HAVE THE RESPONSIBILITY TO THINK ABOUT THESE QUESTIONS, TO BRING PEOPLE TOGETHER TO TALK. WHATEVER WE WILL SAY ABOUT DIGITIZED BOOKS, WE NEED LIBRARIES. WE NEED THE BOOK AND WE NEED THE LIBRARY. LIBRARIES ARE INSTITUTIONS OF MEMORY. THEY ARE INSTITUTIONS FOR BRINGING THINGS TOGETHER, WHICH DO NOT EXIST ELSEWHERE. IT IS NOT TRUE THAT ALL THE LIBRARIES ARE THE SAME, YOU KNOW. YOU MUST KNOW THAT. YOU CAN BUY THE BOOK, BUT THE

LIBRARIES ARE IDENTITIES: THEY HAVE CHARACTER; THEY HAVE MEANING; THEY HAVE HISTORY; THEY HAVE MEMORY. YOU KNOW, IT'S COMPLETELY DIFFERENT TO WORK IN THE BRITISH MUSEUM LIBRARY OR TO WORK IN THE BIBLIOTHEQUE NATIONALE. I MUST TELL YOU I HAVE COMPLETE DIFFERENT IDEAS IN THESE TWO PLACES. YOU KNOW THE BOOKS MIGHT BE COMPLETELY THE SAME BUT, I HAVE COMPLETELY DIFFERENT IDEAS WORKING IN THE BIBLIOTHEQUE NATIONALE WITH THESE GREEN LAMPS OUT OF THE 19TH-CENTURY SETTING WITH THE PUVIS' "DE CHAVANNES" ON THE WALLS. IT'S COMPLETE DIFFERENT THAN GOING TO THE WEIMAR. LIBRARIES ARE INSTITUTIONS OF WONDER, YOU KNOW; WHERE YOU'LL FIND TREASURES; YOU MAKE DISCOVERIES; YOU MEET PEOPLE; YOU ARE ABLE TO CONCENTRATE; YOU ARE ABLE TO GET TO OUTSIDE OF THE ORDINARY LIFE.

Grycz>> THE GETTY RESEARCH INSTITUTE LIBRARY IS OFTEN OVERSHADOWED BY THE GETTY CENTER AND ITS MUSEUM. BUT IT SERVES NOT ONLY THOSE INSTITUTIONS, BUT TAKES A LEADERSHIP ROLE IN PUSHING THE SOMETIMES INSULATED FILED OF ART HISTORY INTO OTHER SCHOLARLY DISCIPLINES. EXPERTS FROM THOSE FIELDS PROVIDE NEW INSIGHTS ENRICHING THE LIBRARY'S COLLECTIONS.

Grycz>> WE HAVE SEEN HOW THE "SCHOLARS IN RESIDENCE" PROGRAMS TAKE ON IMPORTANT ISSUES ABOUT HOW ART AND SOCIETY INTERMINGLE.

Grycz>> WE'VE SEEN HOW ONLINE ACCESS AND EXHIBITS PROVIDE THE PUBLIC WITH A NEW WAY OF DISCOVERING THE LIBRARY'S TREASURES.

Grycz>> AND WE'VE SEEN HOW CURATORS LOOK ACTIVELY FOR CONTEMPORARY MATERIALS TO ADD TO THE COLLECTIONS.

Grycz>> THIS IS NOT JUST PASSIVE ARCHIVING. THE GRI LIBRARY IS GREAT--NOT MERELY BECAUSE OF ITS FOCUSED COLLECTION BUT--BECAUSE ITS STAFF IS CREATIVE, COMMITTED, AND ENTHUSIASTIC. THEY ENCOURAGE US TO TAKE A FRESH LOOK AT THE PAST, GATHER THE MOST IMPORTANT MATERIALS OF THE PRESENT, AND CARRY THE PURSUIT OF KNOWLEDGE INTO THE FUTURE.

Grycz>> I'M CHET GRYZ. JOIN US NEXT TIME WHEN WE VISIT ANOTHER LIBRARY ON "GREAT LIBRARIES OF THE WORLD".

(ANIMUSIC.COM THEME SONG PLAYING)