

Getty's legacy to art research

By Hunter Drohojowska

When J. Paul Getty died in 1976, he left a \$1 billion trust fund for his museum in Malibu. He also left rampant speculation as to how that money would be spent.

Yesterday, the speculation ended. Plans were announced to build a \$100 million fine arts center in West Los Angeles.

The three-building complex, occupying 24 of the 162 acres of the parklike site, is expected to be one of the most comprehensive and unusual art centers in the world when completed in 1988. The site is north of Sunset and west of the San Diego Freeway, selected to be close to the Getty and to the research facilities of UCLA.

The Getty Trust has an endowment that is tied to the changing market value. This year it is \$1.7 billion, up from \$1.2 billion in May 1982. It is an operating foundation rather than one that makes grants, and is obliged to spend 4.25 percent of its endowment, this year \$65 million, annually. The complex will receive a major share of that income.

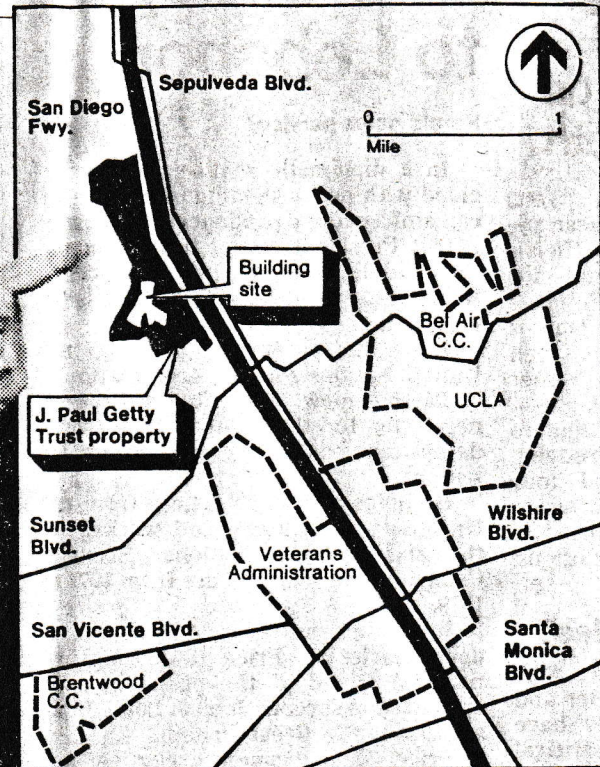
The complex will house a research center, a conservation institute, and an art museum, and is expected to be an invaluable resource for scholars internationally.

The research facility, called the Center for the History of Art and the Humanities, will house a library of 450,000 volumes and an archive of more than two million photographs for research. It will be open to scholars locally, and from around the world, even though they may not be connected to a Getty program or research on the Getty collection.

Nancy Englander, director of program planning and analysis for the Getty Trust, said, "The center is unique in its philosophical underpinnings, in the concept of looking at the history of art in the context of the humanities. We are inviting scholars



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- be built on 24 acres of a 162-acre tract;
- include an art history center,
- a conservation institute

- and an art museum;
- and house 450,000 books and 2 million photographs.

Herald graphic

not only from art history but from other disciplines to work collaboratively, as well as independently."

Such a program for scholars is currently in limited operation at the center's temporary facility in Santa Monica. "We visualize it (the new center) as being an international community of scholars... to make a contribution to the cultural life of the community," she said.

Englander sees the role of the conservation institute as equally exceptional.

"It is not an institution where works of art will be preserved. We want to identify a program that would elevate the level of conservation by collecting and disseminating information (among conservators), by applied research and by advance training," she said.

Both the research and conservation centers will be equipped with computers to automate, index and cross reference the information.

The new art museum will house paint-

ings, manuscripts, drawings, decorative arts, the entire growing Getty collection except for the classical antiquities, which will remain in the pseudo-Roman museum in Malibu. The relationship has been said to be analogous to that of the Cloisters and the Metropolitan Museum of Art in New York. Englander said the museum will continue to collect in all areas of Western art history prior to the 20th century, which they leave to the Los Angeles County Museum of Art and the new Museum of Contemporary Art.

The Getty Trust began looking for a site over a year ago after Harold M. Williams, president and chief executive officer, announced the expansion plans. The land was acquired in two parcels from Tom Jones, board chairman and chief executive officer of the Northrop Corp., and from the University of California system.

Hunter Drohojowska is a free-lance writer who writes about art for the Herald.

GETTY'S L.A. ACROPOLIS



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\$100 million fine arts center for West Side

By Hunter Drohojowska
Herald staff writer

The J. Paul Getty Trust, founder of the Getty Museum in Malibu, announced plans yesterday to build a \$100 million fine arts center in West Los Angeles.

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Boulevard and immediately west of the San Diego Freeway, selected to be close to Getty and to the research facilities of UCLA.

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photographs for research. It will be open to scholars locally, and from around the world, even though they may not be connected to a Getty program or research on the Getty collection.

"I think it could well become an American Acropolis," said Assemblyman Gray Davis, D-Beverly Hills.

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An architect selection committee has been organized, headed by Bill Lacy, president of the Cooper Union. Committee members include Reyner Banham, author of many books on Southern California architecture as well as dean of art history at UC Santa Cruz; Richard Bender, dean of the college of environmental design at UC Berkeley; Kenneth Dayton, chairman of the executive committee of the Dayton-Hudson Corp., and former member of the National Council on the Arts; Ann D'Harnoncourt, director of the Philadelphia Museum of Arts; Ada Louise Huxtable, MacArthur Foundation Fellow and former architecture critic of the New York Times; and Craig Smyth, director of I Tatti, the Harvard Center for Renaissance Studies in Florence, as well as Williams and Englander as non-voting members.

According to Englander, "these advisers have helped create a list of architects who were asked to submit credentials. We're interested in form serving function. We expect the buildings to do that in a way that also brings aesthetic pleasure. We're more concerned in how the buildings work in the site because it is so dramatic."

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Other museums in the area will benefit directly and indirectly. Their own staff will be able to use the research facilities which are expected to be the best on the West Coast.