



Conservators fill losses and plaster cracks on *América Tropical* during the preliminary conservation phase in 1990.

Photo: Nancy Kaye. Mural: © 2022 Artists Rights Society (ARS), New York/SOMAAP, Mexico City

STAFF ARRIVAL

[Meet the Conservation Institute's New Head of Collections](#)

We are pleased to welcome Stavroula Golfomitsou as our new head of Collections.

[Learn about her background, love of conservation, and plans for the future](#)



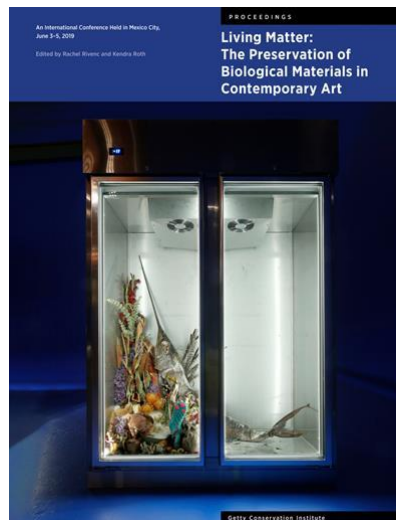
NEW OPEN ACCESS BOOK

[Living Matter: The Preservation of Biological Materials in Contemporary Art](#)

Proceedings from an international conference held in Mexico City, June 3–5, 2019

This innovative volume is the first to address the conservation of contemporary art incorporating biological materials such as plants, foods, bodily fluids, or genetically engineered organisms.

[Available to read online or download in multiple formats](#)



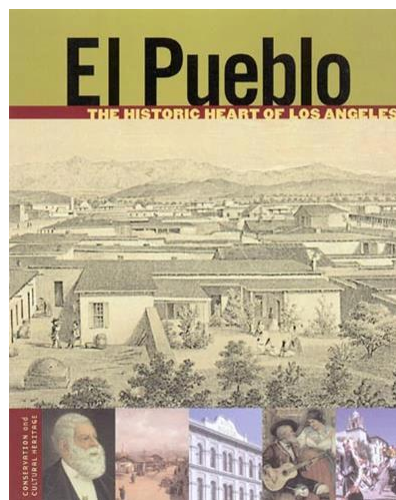
NEW ADDITIONS TO THE VIRTUAL LIBRARY

[El Pueblo: The Historic Heart of Los Angeles](#)

The story of the birthplace of Los Angeles, *El Pueblo* is an engaging historical narrative complemented by abundant illustrations and a tour of the pueblo's historic buildings.

The book also describes initiatives to preserve the pueblo's rich heritage and considers the significance of its multicultural legacy for Los Angeles today.

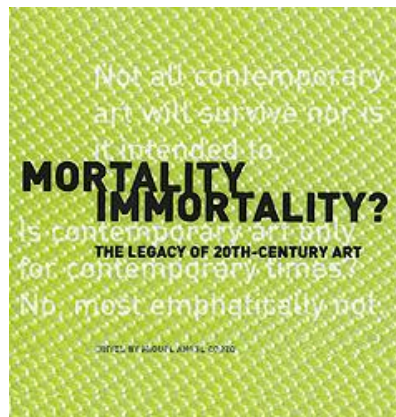
[Read online or download your free copy](#)



[Mortality Immortality?: The Legacy of 20th-Century Art](#)

The thirty-four essays in this stimulating volume, based on a conference on the preservation of contemporary art held at the Getty Center in March 1998, offer perspectives on the artist's original intent, the effect of the art market, ways to cope with rapidly evolving media technologies, and fine art as popular culture.

[Read online or download your free copy](#)



AWARDS

Jeanne Marie Teutonico Honored by AIC

Jeanne Marie Teutonico, Associate Director for Strategic Initiatives and Publications, was recently honored at the American Institute for Conservation's 50th annual conference, held this year in Los Angeles. On May 14, 2022, Jeanne Marie received the Robert L. Feller Lifetime Achievement Award for her exceptional contributions to the conservation profession over the course of her career.

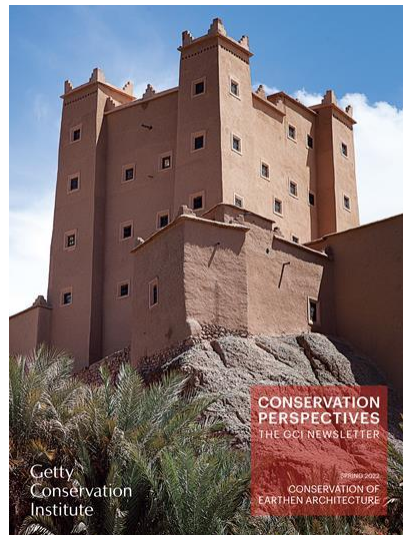


NEW ISSUE OF CONSERVATION PERSPECTIVES

Conservation of Earthen Architecture

In this issue read articles on the development of earthen architectural conservation, education in the conservation of earthen architecture, the conservation of historic earthen architecture in Oman, and how new engineering techniques are helping characterize the condition of earthen structures. Included is a roundtable discussion on the challenges of conserving and preserving earthen archaeological sites.

[Download your free copy](#)



ON VIEW AT THE GETTY CENTER

Conserving de Kooning: Theft and Recovery

June 7–August 28, 2022

The stolen and damaged painting *Woman-Ochre* goes on view at the Getty Center this summer after extensive conservation treatment. “Getty’s team of scientists and conservators lent their

expertise to a very complex project, with transformative results,” said University of Arizona President Robert C. Robbins.

Read more in [Long-Lost Willem de Kooning Painting Goes on View for First Time since Theft](#)

[Video: Conserving a Stolen de Kooning](#)

Find out more about *Woman-Ochre's* storied history and meet the scientists and conservators who worked to repair the painting.

RESOURCES

[New Additions to the Conservation Collection](#)

Recently added to the collection are books about site-specific art, Buddhist sculpture, Chinese pigments, nationalism and architecture in 19th-century Europe, plastic as art material, and social aspects of historic building conservation.

[Read the full list](#)

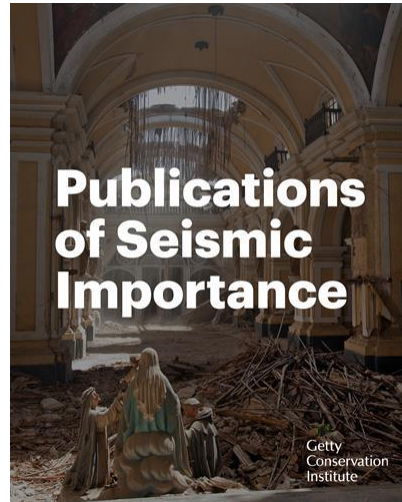


NOW ON YOUTUBE

[Publications of Seismic Importance: Assessment, Testing, and Modeling for Earthen Site Retrofitting](#)

This January 2022 virtual event, co-hosted with the Ministerio de Cultura Perú, brought together a multidisciplinary group of professionals to discuss the development of seismic retrofitting techniques for earthen architecture. Participants included Claudia Cancino, Paulo Lourenço, Susan Macdonald, Daniel Torrealva, and Luis Villacorta.

[Watch the video on YouTube](#)



ON GETTY.EDU

[160 Square Feet of Jackson Pollock's Paint](#)

A look back at the 2012 conservation of Jackson Pollock's *Mural*

Few pieces attracted more interest at the Getty Center than Jackson Pollock's *Mural*. Massive, at about 8 feet tall by 20 feet wide, the painting is considered one of his most important and transformational works.

[Read the article](#)



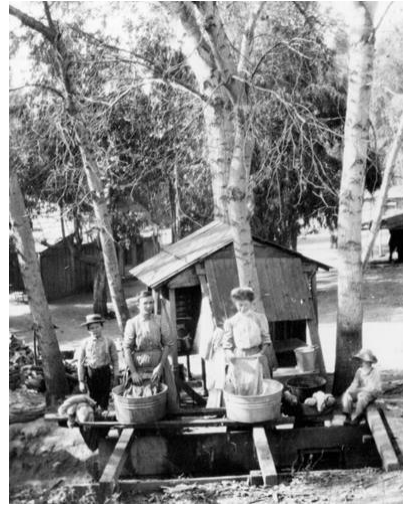
Getty staff working together to lift Jackson Pollock's *Mural*, 1943. Oil and casein on canvas. University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6
Reproduced with permission from The University of Iowa

[How Conserving One Bit of History Revealed Another](#)

How a 1988–2012 project conserved *América Tropical* and uncovered L.A.'s historic *Zanja Madre*

The *Zanja Madre*, or Mother Ditch, was the canal built by L.A.'s first settlers to bring water from the L.A. River to the brand-new village that would become the city.

[Read the article](#)



Washing Clothes at the *Zanja Madre*, circa 1900. Security Pacific National Bank Collection, Los Angeles Public Library

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GCI Mission Statement

The Getty Conservation Institute (GCI) works internationally to advance conservation practice in the visual arts - broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, field projects, and the dissemination of information. In all its endeavors, the GCI creates and delivers knowledge that contributes to the conservation of the world's cultural heritage.

About Conservation News

Conservation News is published electronically six times a year with updates on activities of the Getty Conservation Institute and timely information for conservation professionals.



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