

A black and white photograph of two children running on a grassy field. The child on the left is a young boy with dark skin, wearing a light-colored long-sleeved shirt and dark shorts. The child on the right is a young girl with light skin, wearing a light-colored long-sleeved shirt and shorts. Both children are captured in motion, running towards the right side of the frame. The background is a blurred, grassy field with some trees in the distance.

Getty Publications

Spring 2010

New Titles

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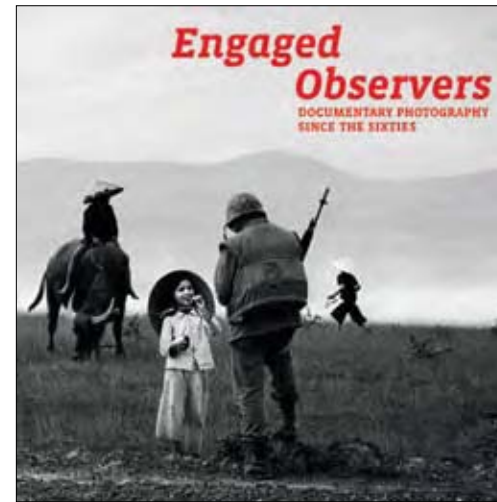
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Photographers at the forefront of
the development of independent,
critically engaged photojournalism

Engaged Observers

Documentary Photography Since the Sixties

Brett Abbott

In the decades following World War II, an independently minded, critically engaged form of photojournalism began to flourish. It was not destined for the morning papers or exclusively for newsmagazines, and it did not attempt to be neutral. This kind of photojournalism was self-assigned. It declared its independence from the mainstream media's editorial control, and it was disseminated to the public through books, exhibitions, articles, and, more recently, the Web.

Engaged Observers focuses on nine photographers who have participated in the development of this documentary approach. Surveyed are Leonard Freed (*Black in White America*), Philip Jones Griffiths (*Vietnam Inc.*), W. Eugene Smith (*Minamata*), Susan Meiselas (*Nicaragua: June 1978–July 1979*), Mary Ellen Mark (*Streetwise*), Larry Towell (*The Mennonites*), Sebastião Salgado (*Migrations*), Lauren Greenfield (*Girl Culture*), and James Nachtwey ("The Sacrifice"). Each section opens with an introductory essay that sets the work in its evolving historical context.

Brett Abbott is associate curator in the Department of Photographs at the J. Paul Getty Museum. He is the editor of *Edward Weston's Book of Nudes* and the author of *In Focus: Edward Weston*.

J. Paul Getty Museum
256 pages, 11 x 11 inches
70 color and 175 duotone illustrations
ISBN 978-1-60606-022-3
US \$49.95 (02) [CAN \$59.95t] [UK £36.00t]

JULY

> PHOTOGRAPHY



Sebastião Salgado, *Tanzania*, 1994. Los Angeles: J. Paul Getty Museum.
© Sebastião Salgado



A powerful photographic essay on African American life in the 1960s

Black in White America

Leonard Freed

Black in White America by Leonard Freed (1929–2006) is a facsimile edition of a powerful photo essay, first published in 1968, that looks at African American life during the civil rights era. The son of Eastern-European Jews, Freed became interested in examining the cultural fabric of African American life after working as a freelance photographer in Berlin in the early 1960s and witnessing black soldiers protecting freedom abroad while their brothers and sisters were fighting for civil rights at home. He went on to become a pioneer in the genre of socially conscious photojournalism.

Freed's photo essay presents a composite of the daily lives of black people in the north and south, on city streets, in housing projects, and in rural communities, living joyously, peacefully, and defiantly during the greatest social struggle of our times. The photographs are accompanied by personal interviews and journal entries, lyrics of Negro spirituals and protest songs, as well as an excerpt from Martin Luther King Jr.'s "I have a dream" speech. One picture shows Dr. King in an open convertible being greeted by an eager crowd of admirers. Another presents a young man lifting his fist to Freed's lens. Taken as a whole, *Black in White America* conveys human dignity in the midst of the struggle for racial equality.

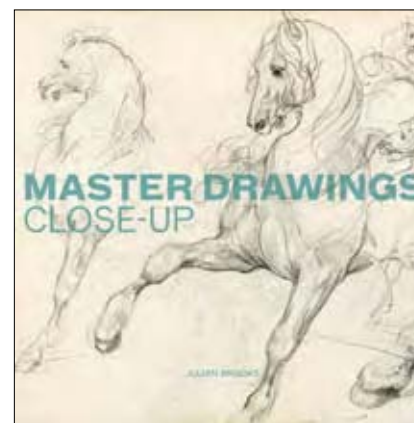
Leonard Freed was born in Brooklyn, New York, and began taking photographs in 1953 while living in the Netherlands. He traveled the world on assignment for the international press and published thirteen books. His photographs are included in the collections of the International Center of Photography, the Metropolitan Museum of Art in New York, and the J. Paul Getty Museum.



J. Paul Getty Museum
216 pages, 10 x 8 3/4 inches
208 duotone illustrations
ISBN 978-1-60606-011-7, paper
US \$29.95 (03) [CAN \$35.95t] [UK £21.00t]

JULY

> PHOTOGRAPHY



The techniques of master draftsmen explored through enlarged details of their most spectacular drawings

Master Drawings Close-Up

Julian Brooks

The purpose of this volume is to introduce the reader to the pleasure of looking at master drawings. Through forty-five spectacular works of art, each shown in full and with an enlarged detail, the book simulates the experience of looking at a drawing through a magnifying glass: we can see the techniques and materials used and get close to the artist's creativity. They are roughly ordered by date and were chosen for inclusion because in addition to yielding beautiful details they encompass a wide variety of media and techniques. Accompanying short texts highlight particular aspects of each work; italicized technical terms are explained in an accessible and informative glossary at the back. Works by some of the greatest masters of the craft—Leonardo da Vinci, Dürer, Raphael, Rembrandt, Ingres, Goya, Seurat, and Van Gogh—are included.

The reader will gain insights into why artists made drawings, how they used the media available to them—including red chalk, watercolor, pen and ink, and pastel—and their techniques, such as hatching, stumping, squaring, and heightening. This beautiful and unpretentious book will have a wide appeal and will be especially invaluable for art students, practicing artists, and those who study art and art history.

Julian Brooks is associate curator in the Department of Drawings at the J. Paul Getty Museum.

J. Paul Getty Museum
124 pages, 9 1/2 x 9 1/2 inches
90 color and 5 b/w illustrations
ISBN 978-1-60606-019-3, paper
US \$24.95 (03) [CAN \$29.95t]

MAY
NAO

> ART HISTORY
> DRAWINGS





Two hundred stunning portraits of mothers and their children—a perfect gift for Mother’s Day

The Art of Motherhood

Marta Alvarez González

Since the earliest humans began chipping away at stones or applying pigment to walls to capture images from their world, they have depicted the maternal figure. From the fertility sculptures of the Paleolithic era to depictions of Gaia, the Earth Mother, in ancient Greece to the countless paintings of the Madonna and Child, representations of mothers, both symbolic and actual, have been one of the most popular subjects in art.

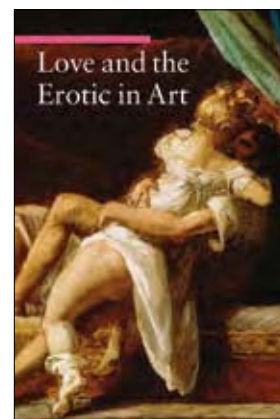
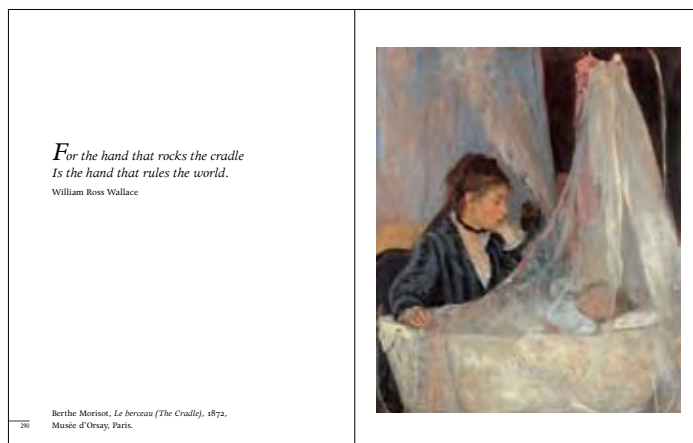
The stunning collection of over two hundred artworks pictured in this lovely book ranges from antiquity to the present and includes vases, sculptures, illuminated manuscripts, and paintings. The illustrations are paired with insightful, moving, and humorous quotations by a range of literary and public figures such as Plutarch, Dante, Shakespeare, Mark Twain, Oscar Wilde, Sigmund Freud, and Mae West. Together, these words and pictures offer a fitting tribute to mothers—all that they are and all that they do.

Marta Alvarez González is a freelance art historian living in Italy. She is the author of *Il Dizionario dell'arte: Le Donne* (Mondadori Electa, 2009).

J. Paul Getty Museum
 448 pages, 4 ¼ x 5 ½ inches
 224 color illustrations
 ISBN 978-1-60606-015-5
 US \$18.95 (02) [CAN \$22.95t] [UK £12.95t]

APRIL

> GIFT BOOK



A beautifully illustrated guide to portrayals of love and sexuality in art

Love and the Erotic in Art

Stefano Zuffi

Even in the Western world, which seems completely accustomed to the widespread appearance of risqué images, an erotic painting from five hundred years ago can still manage to create a sensation. This book, the sixteenth title in the popular Guide to Imagery series, is a delightful romp through the portrayal of love and sexuality in art—age-old subjects depicted in all cultures. The volume surveys Western artworks more or less explicitly illustrating delicate or amorous subjects. The gamut of possibilities is vast, ranging from chaste tenderness to overwhelming frenzies of the senses, from Classical allusion to sexual fantasy.

A series of general themes is presented, with a detailed reading of the significance and symbolic content of the individual works illustrating each theme. In the paintings of the past, the reader will encounter gestures, objects, places, and situations that seem familiar and that offer the traditional setting of “love scenes” from every epoch. The volume closes with a chapter highlighting some of the most famous couples of all time.

Stefano Zuffi is the author of *Gospel Figures in Art*, *European Art of the Fifteenth Century*, and *European Art of the Sixteenth Century*.

J. Paul Getty Museum
 A Guide to Imagery series
 384 pages, 5 ¼ x 7 ¾ inches
 400 color illustrations
 ISBN 978-1-60606-009-4, paper
 US \$24.95 (03) [CAN \$27.95t] [UK £16.99t]

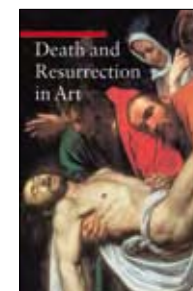
APRIL

> ART HISTORY

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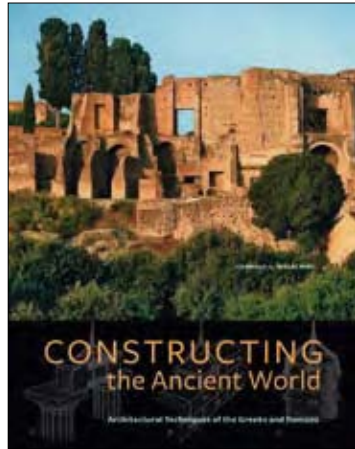
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All volumes: 384 pages, 5 ¼ x 7 ¾ inches, 400 color illustrations, US \$24.95 (03) [CAN \$27.95t] [UK £14.99t]

Other series titles appear on pages 22–23.



Constructing the Ancient World

Architectural Techniques of the Greeks and Romans

Carmelo G. Malacrino

This fascinating book provides a chronological overview of the methods and materials employed in Greek and Roman architecture from the third century B.C. through the fifth century A.D. The first half of the book, devoted to Greek architectural techniques, traces the development and uses of building materials throughout the Aegean region. The author highlights key innovations, such as the replacement of wooden structures by those made of stone and the development of hoisting systems for moving large blocks of stone. The Romans not only expanded on the engineering experiments of the Greeks but also developed their own construction methods and materials, as seen in the second half of the book. For instance the Romans' version of concrete was used to make the Colosseum and the vaulted roof of the Pantheon, an advance unequalled for many centuries.

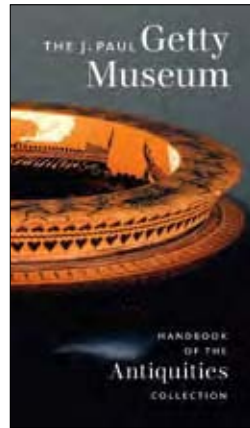
Constructing the Ancient World includes a wealth of illustrations of surviving structures, accompanied by concise explanations of the discovery, significance, and historical details of each building along with precise drawings that clearly illustrate the various techniques under discussion.

Carmelo G. Malacrino is an architect specializing in ancient architecture at the Italian Archaeological School in Athens and director of the study mission for publications on the monuments in ancient Kos in the Greek Islands. He is a contributor to *Architetti, architettura e città nel Mediterraneo antico* (Mondadori, 2007).

J. Paul Getty Museum
224 pages, 8 3/8 x 10 1/4 inches
200 color illustrations
ISBN 978-1-60606-016-2
US \$50.00 (01) [CAN \$60.00] [UK £35.00]

AUGUST

> ANCIENT HISTORY



The J. Paul Getty Museum Handbook of the Antiquities Collection

Revised Edition

Edited by Kenneth Lapatin and Karol Wight

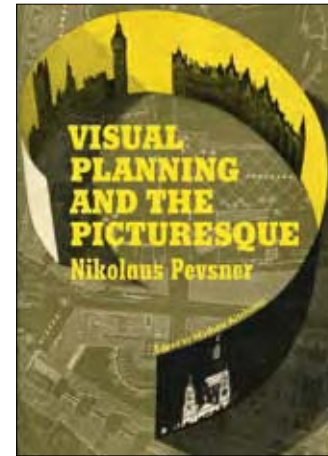
The J. Paul Getty Museum's antiquities collection contains more than fifty thousand ancient objects. Spanning thousands of years—from Preclassical times as far back as the third millennium B.C. through the third century A.D.—it encompasses Cycladic, Greek, Etruscan, South Italian, Roman, and Romano-Egyptian cultures. The collection includes one of the finest assemblages of ancient Greek vases in the United States; monumental marble sculptures and diminutive bronzes; Greek and Roman gems; and Hellenistic silverware, jewelry, and glass. In lively prose accompanied by a full-color photograph of each object, this handbook presents nearly two hundred of the Getty Museum's most important pieces in the antiquities collection.

Kenneth Lapatin and Karol Wight are associate curator and senior curator, respectively, in the Department of Antiquities at the J. Paul Getty Museum.

J. Paul Getty Museum
264 pages, 5 1/2 x 9 1/2 inches
200 color and 12 b/w illustrations
ISBN 978-0-89236-998-0, paper
US \$ 19.95 (06) [CAN \$23.95] [UK £13.99]

JUNE

> ANTIQUITIES



A previously unpublished work by one of the most important architectural historians of the twentieth century

Visual Planning and the Picturesque

Nikolaus Pevsner

Edited by Mathew Aitchison

"If the whole of a town is in the end not visually pleasing, the town is not worth having."
—Nikolaus Pevsner

This previously unpublished work by Nikolaus Pevsner (1902–1983), one of the twentieth-century's most widely read scholars of art and architectural history, was begun in the mid-1940s. The unfinished manuscript is something of an anomaly in his vast oeuvre of writings in so far as it sought to complement the body of thought emerging in postwar Britain that was concerned with urban design, generally referred to as "Townscape."

As assembled and annotated here, *Visual Planning and the Picturesque* comprises three parts. The first part analyzes English planning tradition before 1800. The second surveys English planning theory or, by Pevsner's lights, the theory of the picturesque. The third part is essentially a meditation on how this tradition and this theory shaped architecture and urban planning in England in the nineteenth century and, potentially, the twentieth as well. The work as a whole is a surprisingly fresh plea for a visual approach to urban design and common sense in architecture, one that sought to incorporate and mediate rather than idealize and exclude.

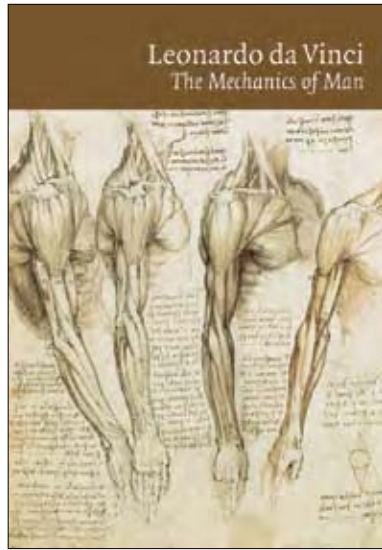
Nikolaus Pevsner was a German-born British scholar of the history of art and architecture best known for his forty-six-volume series of comprehensive county guides, *The Buildings of England*. He received a knighthood in 1969. Mathew Aitchison is a lecturer in architecture and urban design at Queen's University Belfast.

Getty Research Institute
232 pages, 7 1/2 x 10 1/2
100 b/w illustrations
ISBN 978-1-60606-001-8
US \$35.00 (01) [CAN \$42.00] [UK £21.95]

MAY

> ARCHITECTURAL THEORY





Da Vinci's unique and masterful anatomical drawings are reproduced with translations of his marginal notes

Leonardo da Vinci

The Mechanics of Man

Martin Clayton and Ron Philo

Leonardo da Vinci (1452–1519) spent over twenty-five years investigating the workings of the human body. While his paintings were widely known in his day, only a few friends and associates had any intimation of the extent of his medical research. Leonardo's "Anatomical Manuscript A," created over the winter of 1510–11, is the only group of such drawings in which he approached complete coverage of the human form, and it represents his finest work in this area.

This fascinating book presents a complete discussion of all the drawings in Manuscript A, not only as evidence of Leonardo's artistic genius, but also as the product of the sophisticated scientific investigations they represent. Each drawing records a meticulous human dissection and is extensively annotated with Leonardo's notes, questions, and memoranda to himself in "mirror-writing" (backward writing legible only when held up to a mirror, the motivations for which have been the subject of much speculation).

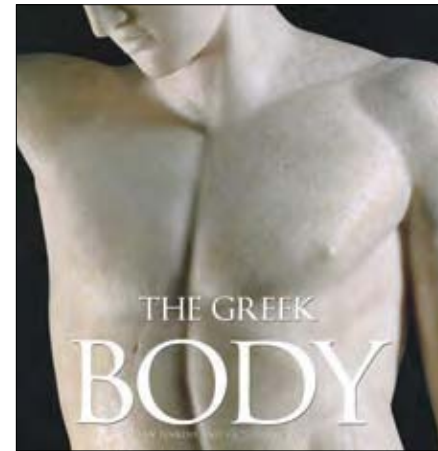
Each drawing is reproduced twice: once in its original form and once with a new English translation in place of Leonardo's original notes. The authors comment on the accuracy of the anatomical renderings and the conclusions Leonardo draws from them.

Martin Clayton is a deputy curator of the Print Room, Windsor Castle, and is a well-known authority on the drawings of Leonardo da Vinci. He is the author of *Leonardo da Vinci: A Curious Vision* (Merrell Publishers, 1996) and *Leonardo da Vinci: The Divine and the Grotesque* (Royal Collections Enterprises Ltd, 2002). Ron Philo is an anatomy expert and a senior lecturer at the University of Texas in San Antonio. He has previously collaborated with Martin Clayton on *Leonardo da Vinci: The Anatomy of Man* (Little Brown & Co, 1992).

J. Paul Getty Museum
160 pages, 8 1/2 x 12 1/4 inches
88 color illustrations
ISBN 978-1-60606-020-9
US \$29.95 (02) [CAN \$35.95t]

MARCH
NAO

> **DRAWINGS**



A lavish exploration of the human figure in Greek art

The Greek Body

Ian Jenkins and Victoria Turner

More than any other ancient civilization, the Greeks placed the human body at the center of their culture. To them, the sculpted human figure was both an object of sensory delight and an expression of an intelligent mind. In the modern popular imagination, mention of the ancient Greeks is likely to conjure up an image of idealized and naked youth, and it is true that the ideal nude, both male and female, is a striking feature of Greek sculpture. However, in later Greek art, sculptors and their patrons became increasingly interested in human diversity, experimenting with the representation of ethnicity, age, social standing, and character.

The marble, bronze, and terra-cotta sculptures presented in this volume—outstanding highlights drawn from over six centuries of artistic production—demonstrate the diversity of Greek figural forms, from the idealized beauty of the Classical era to the individualized portraits of the Hellenistic period. Large, stunning details testify to the artists' skills in portraying cold, hard materials as warm, human flesh.

Ian Jenkins is a senior curator of Greek antiquities at the British Museum. He is the author of *Greek Architecture and its Sculpture* and *The Parthenon Sculptures in the British Museum*. Victoria Turner is a research assistant at the British Museum.

J. Paul Getty Museum
144 pages, 10 x 10 1/4 inches
132 color illustrations
ISBN 978-1-60606-002-5
US \$29.95 (01) [CAN \$35.95t]

MARCH
NAO

> **ANTIQUITIES**





Printing the Grand Manner

Charles Le Brun and Monumental Prints in the Age of Louis XIV

Louis Marchesano and Christian Michel

Printing the Grand Manner illuminates an extraordinary moment in the intertwined history of painting and print-making in Europe. The brilliant age of Louis XIV saw the creation of a group of unusually large prints—some of which measure a fantastic five feet by three feet when assembled—that reproduced works by the French king's remarkably inventive court painter, designer, and arts administrator, Charles Le Brun (1619–1690).

The two essays and the catalogue entries in this volume focus on eleven of these monumental reproductive engravings. The authors not only relate the fascinating story of the production of these prints but also explore their role in the glorification of Louis XIV and in forming critical opinion of Le Brun as an artist and as an advocate of history painting in the Grand Manner.

This volume accompanies the exhibition *Printing the Grand Manner: Monumental Prints in the Age of Louis XIV* to be held at the Getty Research Institute from May 18 to October 17, 2010.

Louis Marchesano is curator of prints and drawings at the Getty Research Institute. Christian Michel is professor of art history at the Université de Lausanne.

Getty Research Institute
120 pages, 12 x 11 inches
47 color and 19 b/w illustrations, 1 line drawing
ISBN 978-0-89236-980-5
US \$50.00 (01) [CAN \$60.00t] [UK £35.00t]

JUNE

> ART HISTORY



Illuminated Manuscripts of Belgium and the Netherlands in the J. Paul Getty Museum

Thomas Kren

During the Middle Ages the geographical region occupied today by Belgium and the Netherlands flourished economically and artistically. While widely known as the era of Jan van Eyck—the great painter in oil on panel—the fifteenth and sixteenth centuries also witnessed one of the greatest flowering of the art of illumination anywhere in Europe. The region's colorful, naturalistically painted books were eagerly sought after across the continent.

This volume, the fourth in the series on the J. Paul Getty Museum's collection of European illuminated manuscripts organized by region, includes works by the finest and most original artists for the most discerning patrons: *The Prayer Book of Charles the Bold*, illuminated by Lievin van Lathem for the Duke of Burgundy, 1469; *The Visions of Tondal*, illuminated by Simon Marmion for Margaret of York, Duchess of Burgundy, 1475; *The Spinola Hours*, 1510–20, considered by some to be the most important Flemish manuscript of the sixteenth century; and *The Brandenburg Prayer Book*, illuminated by Simon Bening for Cardinal Albrecht of Brandenburg, 1525–30. The manuscripts featured here will be on view at the Getty Museum from August 24, 2010, through February 6, 2011.

Thomas Kren is senior curator in the Department of Manuscripts at the J. Paul Getty Museum.

J. Paul Getty Museum
96 pages, 6 7/8 x 9 3/8 inches
85 color illustrations
ISBN 978-1-60606-014-8, paper
US \$19.95 (03) [CAN \$23.95t] [UK £13.99t]

AUGUST

> MANUSCRIPTS



A look at the creative ways medieval artists represented architecture in illuminated manuscripts

Building the Medieval World

Christine Sciacca

Some of the great and lasting achievements of the Middle Ages and the Renaissance are the architectural wonders of soaring cathedrals and grand castles and palaces. While many of these edifices survive, many more are lost, and it is within the pages of illuminated manuscripts that we often find the best record of the appearance of these amazing buildings. This volume illustrates the creative ways in which medieval artists represented architecture, offering insight into what these buildings meant for medieval people. Such structures were not just made to be inhabited—they symbolized grandeur, power, and even heaven on earth. *Building the Medieval World* accompanies an exhibition of the same name on view at the J. Paul Getty Museum from March 2 through May 16, 2010.

This is the fourth in the popular Medieval Imagination series of small, affordable books drawing on manuscript illumination in the collections of the J. Paul Getty Museum and the British Library. Each volume focuses on a particular theme and provides an accessible, delightful introduction to the imagination of the medieval world.

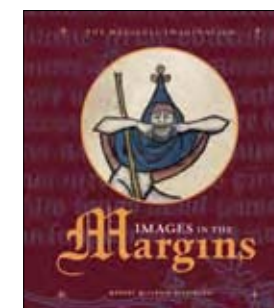
Christine Sciacca is assistant curator in the Department of Manuscripts at the J. Paul Getty Museum.

J. Paul Getty Museum
The Medieval Imagination series
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102 color illustrations
ISBN 978-1-60606-006-3
US \$19.95 (02) [CAN \$23.95t]

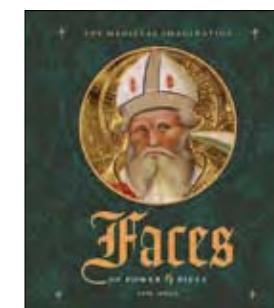
MARCH
COBEE

> MANUSCRIPTS

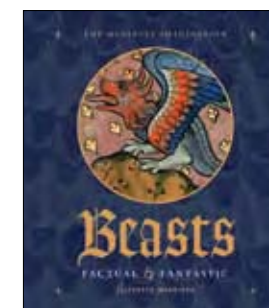
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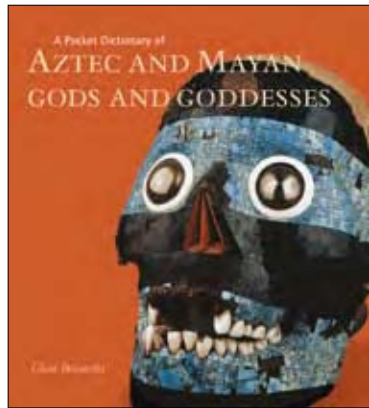
96 pages, 7 x 9 inches
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84 color illustrations
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US \$19.95 (02) [CAN \$21.95t]



112 pages, 7 x 9 inches
111 color illustrations
ISBN 978-0-89236-888-4
US \$19.95 (02) [CAN \$21.95t]



A Pocket Dictionary of Aztec and Mayan Gods and Goddesses

Clara Bezanilla

This illustrated guide to the key gods and goddesses in the Aztec and Mayan pantheons tells the fantastic stories of their long, drawn-out contests and bitter battles and explains their roles in Aztec and Mayan mythology as well as their relationships to each other.

The Aztec and Mayan peoples worshiped, among others, gods and goddesses of creation and war, of death and the underworld, and of life and fertility. Included in the book are beguiling figures such as the Aztec gods Tezcatlipoca, the Smoking Mirror; Tlaloc, the God of Rain and Lightning who was the patron of agriculture; and Quetzalcoatl, the Feathered Serpent and one of the most important gods in the Aztec pantheon. Each entry is illustrated with color photographs of Aztec and Mayan artifacts. With its compact format, this book is a fun and friendly companion to volumes on Aztec and Mayan culture for both adults and children. Ages twelve and up.

Previously curator in the Department of Africa, Oceania, and the Americas of the British Museum, Clara Bezanilla specializes in Mesoamerican, Central, and South American collections. She has coedited *Unknown Amazon*, which accompanied a British Museum exhibition, and lives and works in Spain.

J. Paul Getty Museum
48 pages, 5 7/8 x 7 7/8 inches
41 color illustrations and 2 line drawings
ISBN 978-1-60606-008-7
US \$9.95 (03) [CAN \$12.95t]

APRIL
NAO

> CHILDREN'S NONFICTION



The Aztec Calendar Stone

Edited by Khristaan D. Villela and Mary Ellen Miller

Analyzed by scholars, deployed by Mexican nationalists, beloved by the public, and reproduced in every medium and scale since its rediscovery in 1790, the *Aztec Calendar Stone*, or *Piedra del Sol*, has become the most recognizable Pre-Columbian monument. Commissioned by the Mexican emperor Motecuhzoma I in the last decades before the Spanish invasion of the New World and buried by the conquerors not long afterward, the *Aztec Calendar Stone* has had a far-reaching afterlife in the modern world.

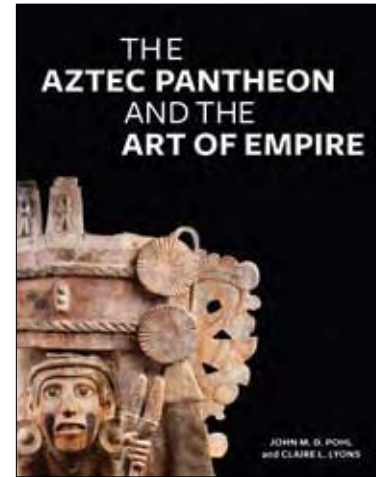
The Aztec Calendar Stone includes an extended scholarly introduction and a selection of twenty-one key sources dating from 1581 to the present on this massive and puzzling sculpture—including works by Antonio de León y Gama, Alfredo Chavero, Eduard Seler, Hermann Beyer, Carlos Navarrete and Doris Heyden, Cecelia Klein, H. B. Nicholson, Felipe Solís, Eduardo Matos Moctezuma, and others—many published here for the first time in English.

Khristaan D. Villela is a visiting professor of art history at the University of New Mexico and a visiting scholar at the New Mexico History Museum. Mary Ellen Miller is a professor of art history at Yale University and dean of Yale College.

Getty Research Institute
344 pages, 8 1/2 x 10 1/2 inches
22 color and 144 b/w illustrations
ISBN 978-1-60606-004-9
US \$49.00 (06) [CAN \$60.00s] [UK £35.00s]

MARCH

> HISTORY
> ARCHAEOLOGY



The Aztec Pantheon and the Art of Empire

John M. D. Pohl and Claire L. Lyons

When the Aztec Empire emerged to dominate central Mexico from 1460 to 1519, vast amounts of tribute wealth flowed into the capital city of Tenochtitlan, enabling artists and architects to create sophisticated works on a monumental scale. Confronting a civilization without precedent, some Spanish conquistadors and missionaries looked to the classical past for explanations and parallels were drawn between two great empires—the Aztec and the Roman.

While many studies dwell on the Aztec gods and the bloody rituals performed in their honor, this groundbreaking book examines little-known episodes in which classicism mediated a dialogue both within and between Mesoamerica and Spain. The authors engage contemporary approaches to cross-cultural analogy, shedding light on the function of monumental arts and religious spectacles and consciously classicizing traditions within empires. A foreword by Leonardo López Luján, director of the Proyecto Templo Mayor, places the comparison of Aztec and Roman empires in historical context. The publication accompanies an exhibition celebrating the bicentennial of Mexican Independence on view from March 25 to July 5, 2010, at the J. Paul Getty Museum at the Getty Villa.

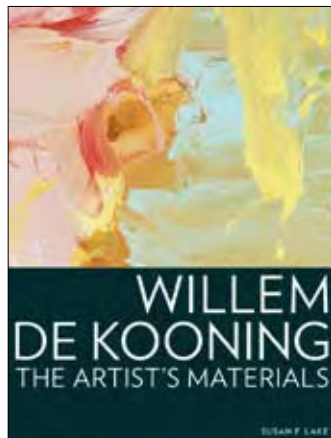
John M. D. Pohl is adjunct professor in the Department of Art History at the University of California, Los Angeles and has written extensively on ancient Mexico. Claire L. Lyons is curator in the Department of Antiquities at the J. Paul Getty Museum. She contributed to the development of the Getty Research Institute's collections related to the history of archaeology and is coeditor of a volume of essays on comparative colonialism.

J. Paul Getty Museum
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APRIL

> HISTORY

A fascinating cross-cultural study of how Spanish conquistadors attempted to interpret Aztec civilization in light of classical Rome



Willem de Kooning

The Artist's Materials

Susan F. Lake

This in-depth study of the paintings of Willem de Kooning (1904–1997) from the 1940s through the 1970s breaks new ground in its analysis of the artist's working methods and yields new information about previously unreported materials. De Kooning's idiosyncratic working methods have long engendered intense speculation and debate among conservators and art historians, primarily on the basis of visual inspection and anecdotal accounts rather than rigorous technical analysis. This is the first systematic study of de Kooning's creative process to use comprehensive scientific examinations of the artist's pigments, binders, and supports to inform art historical interpretations, thereby presenting a key to the complicated evolution of the artist's work.

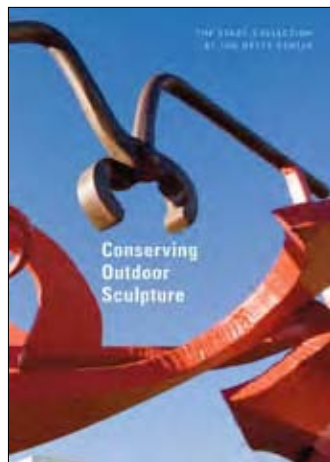
Written for conservation scientists, conservators, specialists in modern art history, museum curators, and practicing artists, this book offers insights into the way an artist can achieve radical changes in style. The technical discussions will have practical applications for conservators, curators, collections managers, and collectors who care for twentieth-century art.

Susan F. Lake is head of collection management and chief conservator at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Getty Conservation Institute
112 pages, 7 1/2 x 10 inches
34 color and 17 b/w illustrations, 6 graphs
ISBN 978-1-60606-021-6, paper
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JUNE

> PAINTING
> ART CONSERVATION



Conserving Outdoor Sculpture

The Stark Collection at the Getty Center

Brian Considine, Julie Wolfe, Katrina Posner,
and Michel Bouchard

When the J. Paul Getty Museum received twenty-eight sculptures created by a who's who of twentieth-century artists, it took on the responsibility for their preservation, interpretation, and long-term stewardship. Donated from the private collection of the late film producer Ray Stark and his wife, Fran, the sculptures thrust the Getty into the evolving field of outdoor sculpture conservation. To honor its responsibility, the Museum embarked on new research into the collection's materials—bronze, lead, ceramic, and painted metal—and construction techniques.

This book presents the conservators' comprehensive account of the process. Chapters are organized around phases of the project rather than individual sculptures and address key issues facing anyone charged with caring for works of art displayed outdoors, including: organization and planning; installation and grounds management; scientific analyses; collaborating with artists; structural issues; mounts, paint, coatings, and patinas; and long-term maintenance.

Brian Considine is head of the Department of Decorative Arts and Sculpture Conservation at the J. Paul Getty Museum. Julie Wolfe and Katrina Posner are associate conservator and assistant conservator, respectively, in the same department. Michel Bouchard is assistant scientist in the Collections Research Lab of the Getty Conservation Institute.

Getty Conservation Institute
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JULY

> SCULPTURE
> CONSERVATION



Issues in the Conservation of Photographs

Edited by Debra Hess Norris and Jennifer Jae Gutierrez

Issues in the Conservation of Photographs is the first publication to chronicle the emergence and systematic development of photograph conservation as a profession. In seventy-two essential texts from the nineteenth century to the present day, this anthology collects key writings that have influenced both the philosophical and the practical aspects of conserving photographs. The materials were carefully selected by the editors along with an advisory board of international experts and include some—particularly the lectures, memos, and letters—that have never been published.

Many of the topics—safe environmental parameters, silver image permanence, and proper treatment methods—have been debated since the introduction of photography. By promoting an understanding of these issues, this volume seeks to advance the education of rising conservation professionals, inspire new scholarship, and contribute to the field's ongoing evolution.

Debra Hess Norris is vice provost for graduate and professional education, chair of the Art Conservation Department, and professor of photograph conservation at the University of Delaware. Jennifer Jae Gutierrez is assistant professor in the Art Conservation Department at the University of Delaware.

Getty Conservation Institute
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JULY

> PHOTOGRAPHY
> CONSERVATION



Conservation of Ancient Sites on the Silk Road

Edited by Neville Agnew

The Mogao grottoes, a World Heritage Site near Dunhuang in western China, are located along the ancient caravan routes—collectively known as the Silk Road—that once linked China with the West. Founded by Buddhist monks in the late fourth century, Mogao grew gradually over the following millennium, as monks, local rulers, and travelers carved hundreds of cave temples into a mile-long rock cliff and adorned them with vibrant murals portraying Buddhist scripture, Silk Road rulers, and detailed scenes of everyday life.

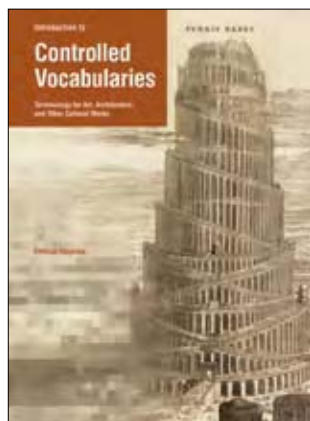
The sixty-five papers from the Second International Conference on the Conservation of Grotto Sites address such topics as the principles and practices of wall paintings conservation; site and visitor management; scientific research, particularly in the environmental and geotechnical aspects of conservation; and relevant historical and art historical research.

Neville Agnew is senior principal project specialist at the Getty Conservation Institute and has led its initiative in China since it began in 1989. He is the author of numerous publications including (with two coauthors) *Cave Temples of Mogao: Art and History on the Silk Road* and the editor of the proceedings of the first international conference on the conservation of grotto sites, published in 1997.

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JUNE

> ARCHAEOLOGY
> CONSERVATION



Introduction to Controlled Vocabularies

Terminology for Art, Architecture, and Other Cultural Works

Patricia Harpring

Series edited by Murtha Baca

This detailed book is a “how-to” guide to building controlled vocabulary tools, cataloging and indexing cultural materials with terms and names from controlled vocabularies, and using vocabularies in search engines and databases to enhance discovery and retrieval online.

Also covered are the following: What are controlled vocabularies and why are they useful? Which vocabularies exist for cataloging art and cultural objects? How should they be integrated in a cataloging system? How should they be used for indexing and for retrieval? How should an institution construct a local authority file? The links in a controlled vocabulary ensure that relationships are defined and maintained for both cataloging and retrieval, clarifying whether a *rose window* and a *Catherine wheel* are the same thing, or how *pot-metal glass* is related to the more general term *stained glass*. The book provides organizations and individuals with a practical tool for creating and implementing vocabularies as reference tools, sources of documentation, and powerful enhancements for online searching.

Patricia Harpring is managing editor of the Vocabulary Program at the Getty Research Institute. Murtha Baca is head of Digital Art Historical Access at the Getty Research Institute.

Getty Research Institute
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64 b/w illustrations and 7 line drawings
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APRIL

> TECHNOLOGY REFERENCE



Getty Research Journal No. 2

This periodical showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. It offers refereed essays related to the Getty’s extensive archival, rare book, and artistic holdings or that bear upon the annual research themes of the Research Institute or the Getty Villa. It also presents a selection of short pieces about new acquisitions, scholarly activities, and ongoing research projects.

This issue features essays by Gail Feigenbaum, Claire Fox, Sarah E. Fraser, Talinn Grigor, Karen J. Lloyd, Kristina Luce, Courtney J. Martin, and Irene Sun-Woo; the short texts examine materials related to Roman graves, painters’ prices in seventeenth-century Rome, Giovanni Battista Piranesi’s Prisons series, the alchemist Sigismund Bacstrom, a nineteenth-century Venetian picture gallery, Goupil & Cie’s stock books, the Beau Geste Press, the photography of Sam Wagstaff, and the transgressive techniques of the Guerrilla Girls. It closes with new work by photographer Ken Gonzales-Day.

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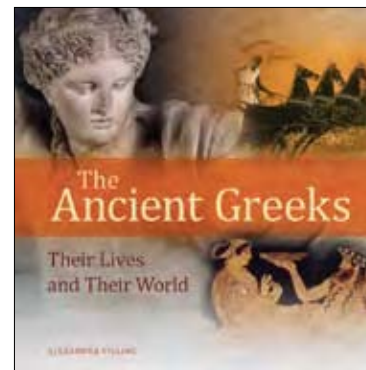
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Alexandra Villing

Meet the people of ancient Greece, learn how they lived and worked, and see the sorts of objects they made and used. In profiling a wide range of people from this ancient society—from religious and government leaders to farmers, soldiers, and artisans to women and children—the author brings to life a distant and fascinating world. The lively text and wealth of illustrations of ancient Greek artworks and artifacts, including vases, statuary, religious objects, jewelry, and weapons, make this the perfect introduction to an ancient society that left such an extraordinary legacy to Western civilization. Ages twelve and up.

Alexandra Villing is a curator of Greek antiquities at the British Museum.

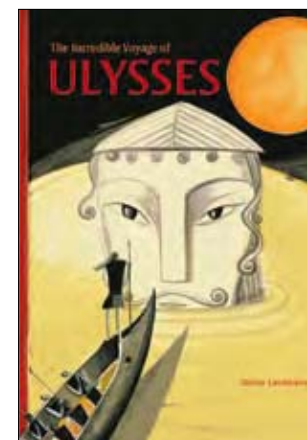
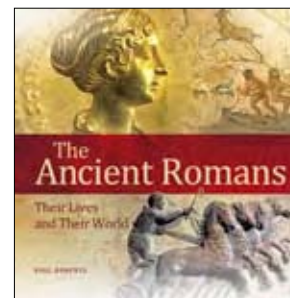
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Bimba Landmann

After defeating the Trojans in an intense, ten-year war, the Greeks’ courageous leader, Ulysses, king of Ithaca, begins the voyage home with his soldiers. There his faithful wife, Penelope, and his young son, Telemachus, await him. Ulysses never imagines that the journey home will be another ten-year quest in which he must confront all kinds of terrifying obstacles, including giant cannibals, one-eyed monsters, an enchantress who turns his men into pigs, and the tempting song of sea nymphs who try to lure him and his men to their death. But Ulysses is a daring and clever man, willing to take on all that life and the gods put in his path in order to reach his home.

This retelling of the Greek poet Homer’s epic tale is accompanied by beautiful and bold illustrations reminiscent of ancient Greek art. The graphic-novel-like style of the book, in which text and illustrations are tightly interwoven, creates a compelling world filled with drama and mystery certain to draw in young readers. Ages nine to twelve.

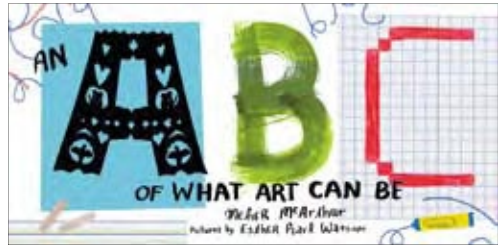
Bimba Landmann is the author and illustrator of a number of art books for young readers, including *The Genius of Leonardo* (Barefoot Books, 2000) and the award-winning *I Am Marc Chagall* (Eerdmans Books for Young Readers, 2006).

J. Paul Getty Museum
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MARCH

> CHILDREN’S LITERATURE

New for Children



An ABC of What Art Can Be

Meher McArthur

Pictures by Esther Pearl Watson

This delightful book is a colorful reminder of the many things that visual art can be, and become, and do. Whether it's weaving or making pottery or working on your computer or turning junk into something unexpected and wonderful, *An ABC of What Art Can Be* is an invitation to look around and think creatively—outside the boring box. After all,

*A is for artist, creator of art,
Making all sorts of things with the hands and the heart.*

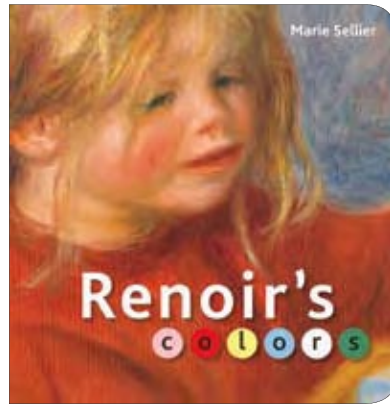
The playful rhymes and dazzling collages are reminders that each of us is unique and can produce a work of art that's equally unique. In this lively book readers will find an ABC that's unlike any other. It includes four pages of "fun stuff"—easy-to-do activities inspired by the text and illustrations. Ages four and up.

Meher McArthur is a Los Angeles-based freelance author and educator who has curated exhibitions of Asian art for more than ten years. Her books include *Reading Buddhist Art: An Illustrated Guide to Buddhist Signs and Symbols* and *The Arts of Asia: Materials, Techniques, Styles*. Esther Pearl Watson's paintings have been widely exhibited, most recently at the Santa Monica Museum of Art, the Oakland Museum of California, and the Kansas City Museum. She has also lectured extensively and created popular cartoon works, such as *Unlovable*.

J. Paul Getty Museum
40 pages, 11 x 5 1/4 inches
40 color illustrations
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US \$17.95 (03) [CAN \$21.95t] [UK £10.95t]

APRIL

> CHILDREN'S LITERATURE



Renoir's Colors

Marie Sellier

Renoir's Colors helps children identify and explore colors through eight kid-friendly paintings by the great Impressionist master. Its engaging interactive format invites the reader to open a flap and see a beautiful color detail of one of Renoir's works and then to turn the page to see the full painting from which the detail is drawn.

Young readers will learn that each color exists in a variety of shades. Yellow can be the color of a man's straw hat or the light of summer shining through the trees. Blue can be bright like the stripes in a woman's dress or rich and deep like a man's suit or dark like the shadows that dance on the ground. This charming book will offer children a wonderful first experience with art, encouraging them to look closely at visual images as well as to see the variety of colors in the world around them. Ages two to five.

Marie Sellier is the author of many French children's books including *M comme Manet* (Réunion des Musées Nationaux, 1994) and *Matisse from A to Z* (Bedrick Books, 1995).

J. Paul Getty Museum
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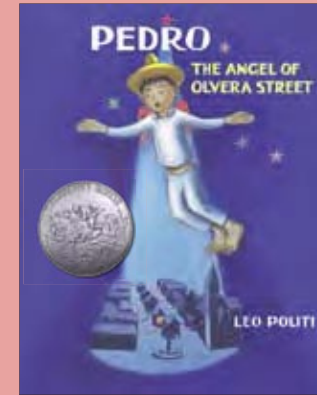
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> CHILDREN'S LITERATURE

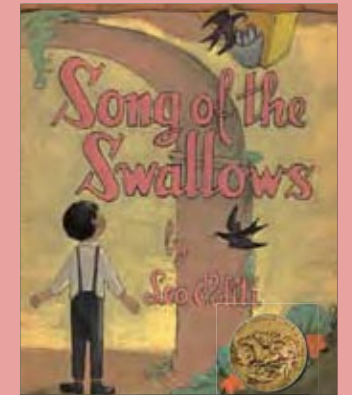
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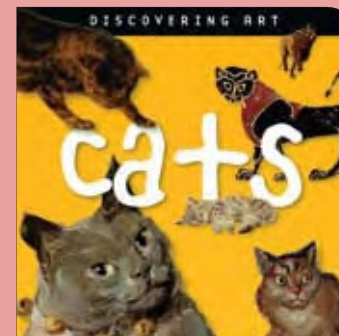
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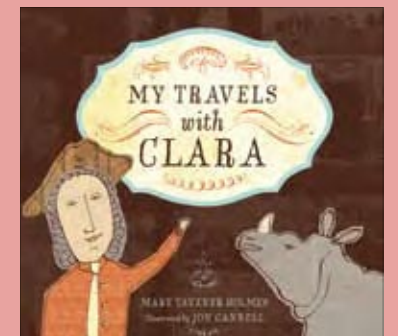
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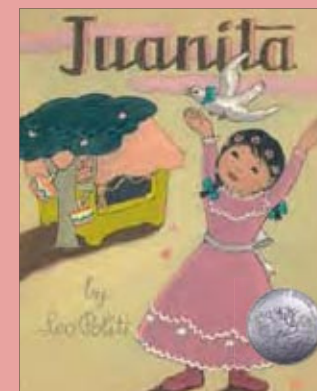
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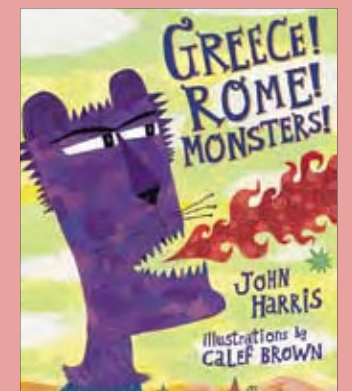
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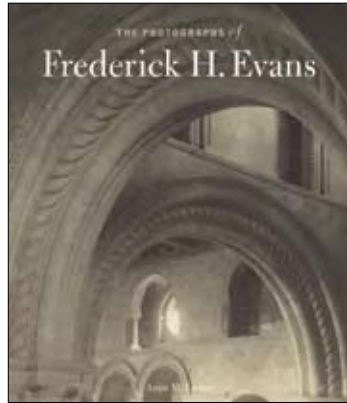


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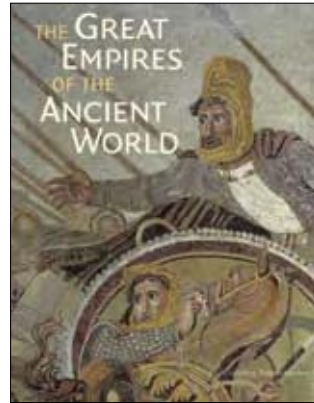


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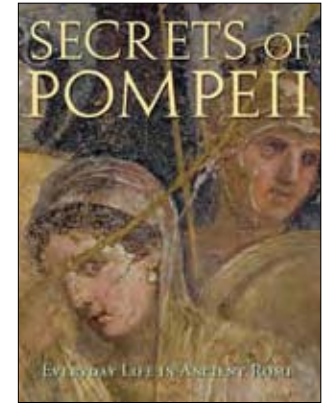
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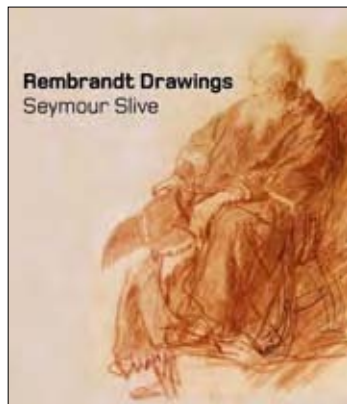
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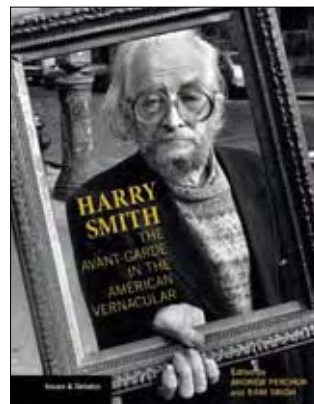
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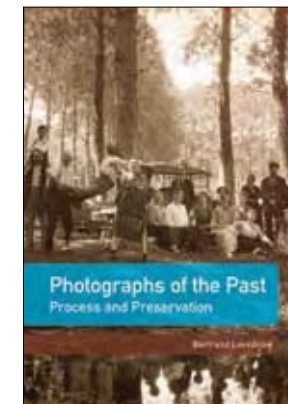
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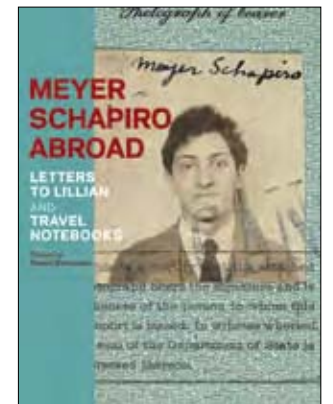
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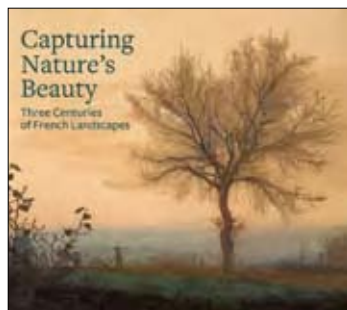
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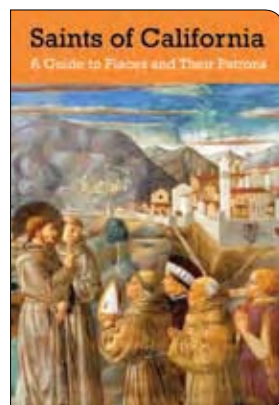
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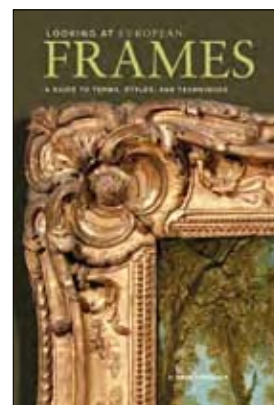
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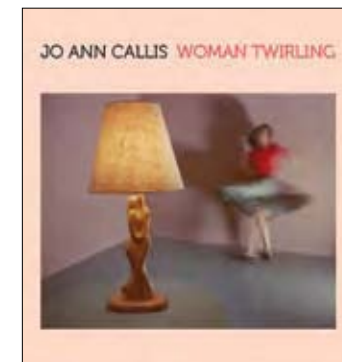
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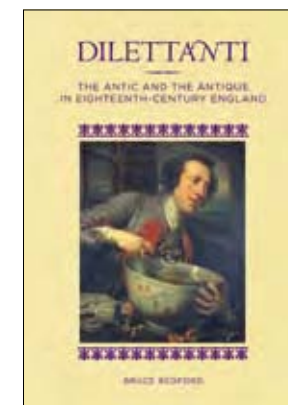
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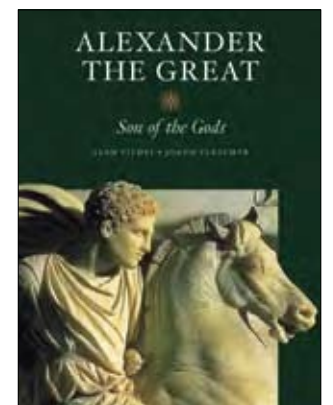
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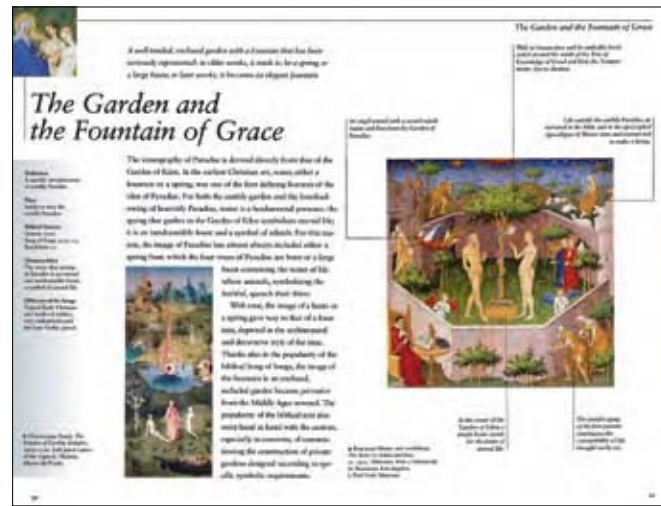


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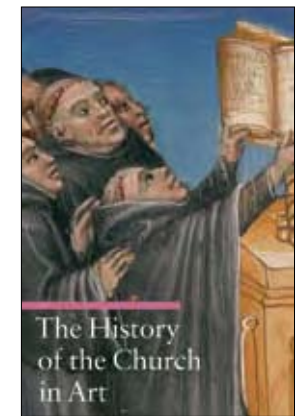
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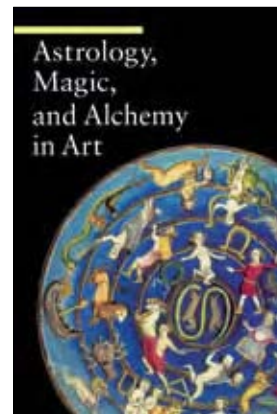
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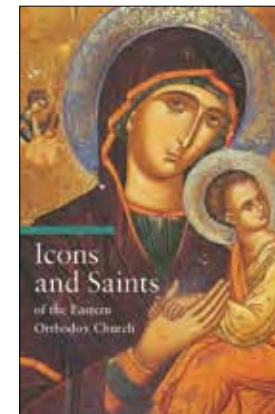
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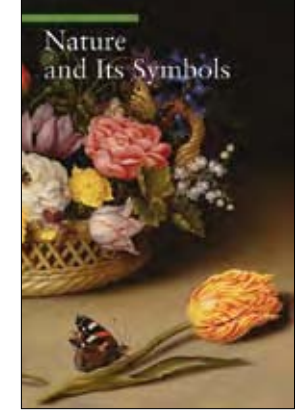
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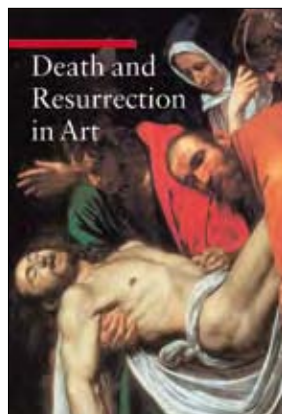
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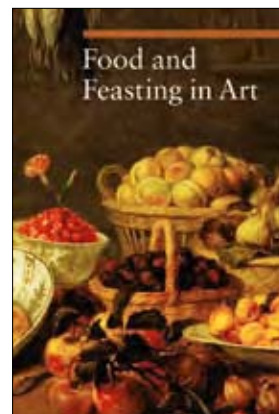
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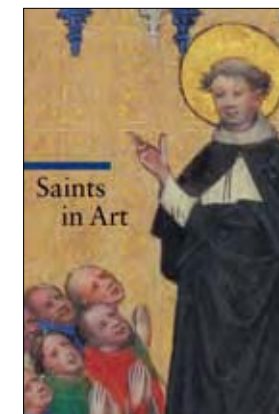
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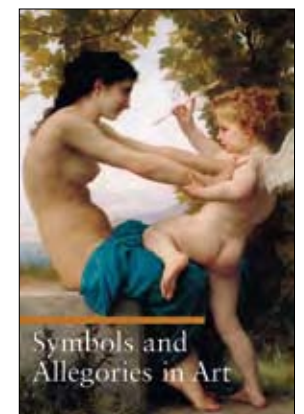
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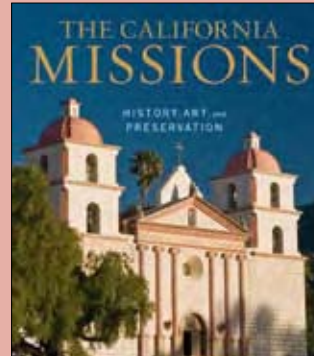
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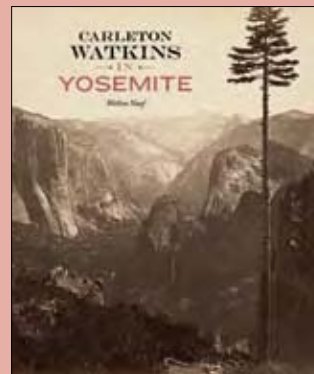


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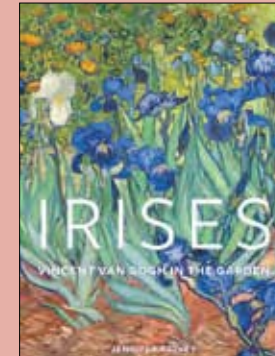
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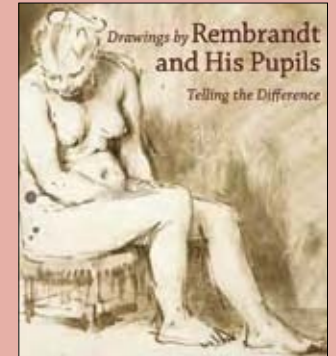
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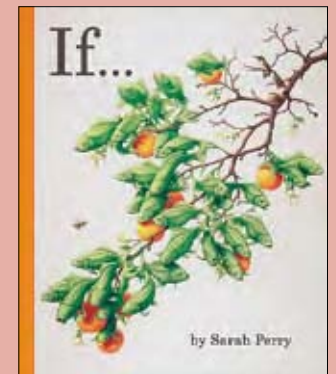
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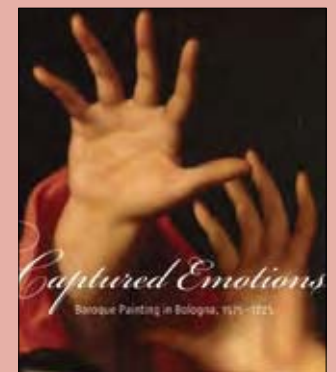
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