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**Ishiuchi Miyako**  
*Postwar Shadows*  
*Amanda Maddox*

A maverick in the history of photography, Ishiuchi Miyako (b. 1947) burst onto the scene in Tokyo during the mid-1970s, at a time when men dominated the field in Japan. Working prodigiously over the last forty years, she has created an impressive oeuvre and quietly influenced generations of photographers born in the post-war era. Recipient of the prestigious Hasselblad Award in 2014, Ishiuchi ranks as one of the most significant photographers working in Japan today.

Spurred by her contentious relationship with her hometown, Yokosuka — site of an important American naval base since 1945 — Ishiuchi chose that city as her first serious photographic subject. Grainy, moody, and deeply personal, these early projects established her career. This choice of subject also defined the beginning of Ishiuchi’s extended exploration of the American occupation and the shadows it cast over postwar Japan.

Ishiuchi has since addressed the theme of occupation both indirectly — through her photographs of scars, skin, and other markers of time on the human body — and more explicitly, with her images of garments and accessories once owned by victims of the atomic blast in Hiroshima. Essays featured in this volume reveal the past as the wellspring of Ishiuchi’s work and the present moment as her principal subject.

*Ishiuchi Miyako: Postwar Shadows* — which includes a selection of more than 100 works — is published on the occasion of an exhibition by the same name, on view at the J. Paul Getty Museum at the Getty Center, Los Angeles, from October 5, 2015, to February 21, 2016.

**AMANDA MADDOX** is assistant curator in the Department of Photographs at the J. Paul Getty Museum.
**The Artist and His Critic Stripped Bare**
The Correspondence of Marcel Duchamp and Robert Lebel
Bilingual Edition
Edited and translated by Paul B. Franklin

**Man Ray**

**Writings on Art**
Edited by Jennifer Mundy

*Man Ray (1890–1976) was a pioneer of the Dada movement in the United States and France and a central protagonist of Surrealism. Today he is one of the best-known American artists of the twentieth century, celebrated above all for his innovative and often seductively glamorous photography. Surprisingly, given Man Ray’s key role in the history of early-twentieth-century Modernism, a comprehensive collection of his writings on art has not been published in English until now.*

**PAUL B. FRANKLIN** is an independent scholar and editor-in-chief of the bilingual scholarly journal *Étant donné Marcel Duchamp*.

**JEAN-JACQUES LEBEL** is an artist who lives and works in Paris.

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**A compelling collection of the artist’s astute prose, revealing interviews, and illuminating ephemera**

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**This fascinating translation gathers letters between a seminal twentieth-century artist and his greatest advocate**

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A gorgeously illustrated account of the luxurious tapestries collected by Louis XIV

**Woven Gold**
**Tapestries of Louis XIV**

Charissa Bremer-David

With essays by Pascal-François Bertrand, Arnauld Brejon de Lavergnée, and Jean Vittet

Meticulously woven by hand with wool, silk, and gilt-metal thread, the tapestry collection of the Sun King, Louis XIV of France, represents the highest achievements of the art form. Intended to enhance the king’s reputation by visualizing his manifest glory and to promote the kingdom’s nascent mercantile economy, the royal collection of tapestries included antique and contemporary sets that followed the designs of the greatest artists of the Renaissance and Baroque periods, including Raphael, Giulio Romano, Rubens, Vouet, and Le Brun. Ranging in date from about 1540 to 1715 and coming from weaving workshops across northern Europe, these remarkable works portray scenes from the bible, history, and mythology. As treasured textiles, the works were traditionally displayed in the royal palaces when the court was in residence and in public on special occasions and feast days. They are still little known, even in France, as they are mostly reserved for the decoration of elite state residences and ministerial offices.

This catalogue accompanies an exhibition of fourteen marvelous examples of the former royal collection that will be displayed exclusively at the J. Paul Getty Museum at the Getty Center from December 15, 2015, to May 1, 2016. Lavishly illustrated, the volume presents for the first time in English the latest scholarship of the foremost authorities working in the field.

**CHARISSA BREMER-DAVID** is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum. She is author of *French Tapestries and Textiles in the J. Paul Getty Museum* (Getty Publications, 1997) and has published extensively on French tapestries.

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A remarkable book on some of the most appealing and perplexing tapestries ever created

**Conundrum**
**Puzzles in the Grotesques Tapestry Series**

Charissa Bremer-David

The whimsical imagery of four tapestries in the permanent collection of the J. Paul Getty Museum and currently on display at the Getty Center is perplexing. Created in France at the Beauvais manufactory between 1690 and 1730, these charming hangings, unlike most French tapestries of the period, appear to be purely decorative, with no narrative thread, no theological moral, and no allegorical symbolism. They belong to a series called the Grotesques, inspired by ancient frescos discovered during the excavation of the Roman emperor Nero’s Domus Aurea, or Golden House, but the origins of their mysterious subject matter have long eluded art historians. Based on seven years of research, *Conundrum: Puzzles in the Grotesques Tapestry Series* reveals for the first time that the artist responsible for these designs, Jean-Baptiste Monnoyer (1636–1699), actually incorporated dozens of motifs and vignettes from a surprising range of sources: antique statuary, Renaissance prints, Mannerist tapestry, and Baroque art, as well as contemporary seventeenth-century urban festivals, court spectacle, and theater.

*Conundrum* illustrates the most interesting of these sources alongside full-color details and overall views of the four tapestries. The book’s informative and engaging essay identifies and decodes the tapestries’ intriguing visual puzzles, enlightening our understanding and appreciation of the series’ unexpectedly rich intellectual underpinnings.

**CHARISSA BREMER-DAVID** is curator in the Department of Sculpture and Decorative Arts at the J. Paul Getty Museum. She is author of *French Tapestries and Textiles in the J. Paul Getty Museum* (Getty Publications, 1997) and has published extensively on French tapestries.
Paul Cézanne
Drawings and Watercolors
Christopher Lloyd

Paul Cézanne (1839–1906) was one of the most influential artists of his day, producing work derived from “the most acute sensibility at grips with the most searching rationality” according to his friend, the writer Joachim Gasquet. Honoring tradition while also challenging it, his example made possible the advances of numerous younger artists such as Henri Matisse, Pablo Picasso, and Georges Braque, thereby paving the way for the emergence of modern art.

Cézanne’s novel approach was evident as much in his drawings and watercolors as in his oil paintings. While the hundreds of drawings that the artist left behind in his sketchbooks confirm the centrality of this medium to his artistic practice, his watercolors from the 1890s were undertaken as works of art in their own right. These latter efforts — most of them landscapes and still lifes executed in Provence in the South of France — rank among the finest achievements in this difficult medium from any period.

This beautifully illustrated volume traces the development of Cézanne’s style through his works on paper. Diverse in subject matter and execution, his drawings and watercolors include copies of other masters’ works, studies of his immediate family and their domestic surroundings, and preliminary ideas for finished compositions. They reveal Cézanne as someone deeply committed to devising a process for comprehending and recording the world as he saw it. The result is some of the most absorbing art ever created.

CHRISTOPHER LLOYD was surveyor of the Queen’s Pictures in the British Royal Collection from 1988 to 2005. He is the author of Edgar Degas: Drawings and Pastels (Getty Publications, 2014).

A beguiling tour through the great artist’s stunning drawings and watercolors

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A King Seen from the Sky
Bruno Gibert

This delightful book by award-winning children’s book author and illustrator Bruno Gibert is inspired by the true story of the first flight of living creatures in a homemade aircraft. On September 19, 1783, the Montgolfier brothers demonstrated their new invention, the hot-air balloon or montgolfière, at the Palace of Versailles before a large crowd, including Louis XVI and Marie Antoinette. Considered too dangerous for human passengers, the experimental vessel carried a sheep, a duck, and a hen in its basket. The balloon flew for about eight minutes, covered a distance of roughly two miles, and reached an altitude of more than 1,500 feet before landing safely. The animals’ balloon ride caused a sensation and the first human flight followed a few months later.

By the end of 1783, Louis XVI had ennobled the Montgolfier family in recognition of the brothers’ important achievements, which perhaps prompted a royal celebration for the animals like the one depicted in the book. In Gibert’s fantasy, the animals anger the king at the fete by describing him as “no bigger than the tiniest snail” when viewed from high above the ground, and Louis imprisons them in the Bastille. While the direct role of talking animals in the storming of the Bastille in 1789 can’t quite be supported by historical evidence, this book does vividly evoke the stirring developments in aeronautics that took place right around the time of the French Revolution. Ages five to seven.

BRUNO GIBERT is a children’s book author and illustrator; he also writes novels for adults. His book Le Petit Gibert Illustré received the Prix Coup de Coeur du Salon de Montreuil in 2010.

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CHILDREN’S
Cultural Memories in the Roman Empire
Edited by Karl Galinsky and Kenneth Lapatin

Memory studies — one of the most vibrant research fields of the present day — brings together such diverse disciplines as art and archaeology, history, religion, literature, sociology, media studies, and neuroscience. In scholarship on ancient Rome, studies of social and cultural memory complement traditional approaches, opening up new horizons as we contemplate the ancient world.

The fifteen essays presented here explore memory in the Roman Empire, addressing a wide spectrum of cultural phenomena from a range of approaches. Ancient Rome was a memory culture par excellence and memory pervades all aspects of Roman culture, from literature and art to religion and politics. This volume is the first to address the cultural artifacts of Rome through the lens of memory studies. An essential guide to the material culture of Rome, this book brings important new concepts to the fore for both scholars of the ancient world and those of social and cultural memory throughout human history.

KARL GALINSKY is Floyd A. Cailloux Centennial Professor of Classics and Distinguished Teaching Professor at the University of Texas at Austin.
KENNETH LAPATIN is associate curator of antiquities at the J. Paul Getty Museum and is most recently the coeditor of Power and Pathos: Bronze Sculpture of the Hellenistic World (Getty Publications, 2015) and author of Luxus: The Sumptuous Arts of Greece and Rome (Getty Publications, 2015).

Household Gods
Private Devotion in Ancient Greece and Rome
Alexandra Sofroniew

Daily religious devotion in the Greek and Roman worlds centered on the family and the home. Besides official worship in rural sacred areas and at temples in towns, the ancients kept household shrines with statuettes of different deities that could have a deep personal and spiritual meaning. Roman houses were often filled with images of gods. Gods and goddesses were represented in mythological paintings on walls and in decorative mosaics on floors, in bronze and marble sculptures, on ornate silver dining vessels, and on lowly clay oil lamps that lit dark rooms. Even many modest homes had one or more religious objects that were privately venerated. Ranging from the humble to the magnificent, these small objects could be fashioned in any medium from terracotta to precious metal or stone.

Showcasing the collections in the Getty Villa, this book’s emphasis on the spiritual beliefs and practices of individuals promises to make the works of Greek and Roman art more accessible to readers. Compelling representations of private religious devotion, these small objects express personal ways of worshipping that are still familiar to us today. A chapter on contemporary domestic worship further enhances the relevance of these miniature sculptures for modern viewers.

ALEXANDRA SOFRONIEW was assistant curator of antiquities at the J. Paul Getty Museum. She has curated exhibitions for the Allard Pierson Museum, Amsterdam, and the Ashmolean Museum, Oxford. Currently, she teaches classical archaeology at St. John’s College, Oxford.
The Edible Monument
The Art of Food for Festivals
Edited by Marcia Reed
With contributions by Charissa Bremer-David, Joseph Imonde, Marcia Reed, and Anne Willan
The Edible Monument considers the elaborate architecture, sculpture, and floats made of food that were designed for court and civic celebrations in early modern Europe. These include popular festivals such as Carnival and the Italian Cuccagna. Like illuminations and fireworks, ephemeral artworks made of food were not well documented and were challenging to describe because they were perishable and thus quickly consumed or destroyed. In times before photography and cookbooks, there were neither literary models nor a repertoire of conventional images for how food and its preparation should be explained or depicted.

Although made for consumption, food could also be a work of art, both as a special attraction and as an expression of power. Formal occasions and spontaneous celebrations drew communities together, while special foods and seasonal menus revived ancient legends, evoking memories and recalling shared histories, values, and tastes.

Drawing on books, prints, and scrolls that document festival arts, elaborate banquets, and street feasts, the essays in this volume examine the mythic themes and personas employed to honor and celebrate rulers; the methods, materials, and wares used to prepare, depict, and serve food; and how foods such as sugar were transformed to express political goals or accomplishments.


MARCIA REED is chief curator at the Getty Research Institute. She is coeditor of China on Paper (Getty Publications, 2007).

Made in Los Angeles
Materials, Processes, and the Birth of West Coast Minimalism
Rachel Rivenc
In the 1960s, a group of Los Angeles artists fashioned a body of work that has come to be known as the “LA Look” or West Coast Minimalism. Its distinct aesthetic is characterized by clean lines, simple shapes, and pristine reflective or translucent surfaces, and often by the use of bright, seductive colors. While the role of materials and processes in the advent of these truly indigenous Los Angeles art forms has often been commented on, it has never been studied in depth — until now.

Made in Los Angeles focuses on four pioneers of West Coast Minimalism — Larry Bell, Robert Irwin, Craig Kauffman, and John McCracken — whose working methods, often borrowed from other industries, featured the use of synthetic paints and resins as well as industrial processes to create objects that are both painting and sculpture. Bell, for example, coated plate glass with films of material that alter the way the light is absorbed, reflected, and transmitted, while Kauffman employed a process usually reserved for commercial signs for his work. McCracken coated plywood with fiberglass then spray-painted it with countless layers of automotive paints, and Irwin spray-painted discs of hammered aluminum or vacuum-formed plastics. The detailed study of each artist’s work is presented in the context of the emergence of modern art in Los Angeles, the burgeoning mid-twentieth-century gallery scene, and the light-infused LA cityscape.

Initially undertaken as part of the Pacific Standard Time: Art in L.A. 1945–1980 initiative, this volume combines technical art history and scientific analysis to investigate conservation issues associated with the work of these artists, which are often emblematic of issues in the conservation of contemporary art in general.

RACHEL RIVENC is an associate scientist at the Getty Conservation Institute.
The Adventures of Gillion de Trazegnies
Chivalry and Romance in the Medieval East
Elizabeth Morrison and Zrinka Stahuljak

One of the finest works from the golden era of Flemish manuscript illumination, the Getty’s copy of the Romance of Gillion de Trazegnies tells of the adventures of a medieval nobleman. Part travelogue, part romance, and part epic, the text traces the exciting exploits of Gillion as he journeys to Jerusalem on pilgrimage, is imprisoned in Egypt and rises to the command of the Sultan’s armies, mistakenly becomes a bigamist first with a Christian and then a Muslim wife, and dies in battle as a glorious hero. The tale encompasses the most thrilling elements of the Western romance genre—love, villainy, loyalty, and war—set against the backdrop of the East.

This lavishly illustrated volume reveals for the first time the complexity of this illuminated romance. A complete reproduction of the book’s illustrations and a partial translation of the text appear along with essays that explore the manuscript’s vibrant cultural, historical, and artistic contexts.

The innovative illuminations, by the renowned artist Lieven van Lathem, juxtapose the reality of medieval Europe with an idealized vision of the East. This unusual pairing, found in the text and illustrations, is the source of a rich discussion of the fifteenth-century political situation in the West and the Crusades in the East.

ELIZABETH MORRISON is senior curator of manuscripts at the J. Paul Getty Museum and is a specialist in Flemish illumination. ZRINKA STAHLJAK is professor of French and comparative literature at the University of California, Los Angeles, and has published widely on romance and the medieval Mediterranean.

Qing Encounters
Artistic Exchanges between China and the West
Edited by Petra ten-Doesschate Chu and Ning Ding

Qing Encounters: Artistic Exchanges between China and the West examines how the contact between China and Europe in the eighteenth and early nineteenth centuries transformed the arts on both sides of the East-West divide. The essays in the volume reveal the extent to which images, artifacts, and natural specimens were traded and copied, and how these materials inflected both cultures’ visions of novelty and pleasure, battle and power, and ways of seeing and representing. Artists and craftspeople on both continents borrowed and adapted forms, techniques, and modes of representation, producing deliberate, meaningful, and complex new creations. By considering this reciprocity from both Eastern and Western perspectives, Qing Encounters offers a new and nuanced understanding of this critical period.

PETRA TEN-DOESSCHATE CHU is professor of art history and museum studies and director of graduate studies in Museum Professions at Seton Hall University. NING DING is professor of art history and theory and vice-dean at the School of Arts, Peking University.
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